(manufactured by both men and women) was also a major factor in the increased demand. He also points to some yet to be explored aspects of this saga, such as the specialization of many covents in the production of sweets and confectionery or the way sugar and sweets affected the imagery of love and happiness in literature. Stols' panoramic view of the culture of sugar could have been enriched even further by quotations from the letters written by Sister Maria Celeste, Galileo's daughter, to her father in the 1620s and 1630s. From an impoverished convent near Florence, the young woman (already almost toothless in her early thirties) repeatedly asks her father to send her sugar for the production of candied fruit, marzipan and other sweets – the only presents she can afford to give her family members and the only luxuries that sweeten her own harsh existence. One wonders if the kind and loving Sister Maria Celeste would have craved these sweets as much had she known anything about the conditions in the "tropical Babylons" where all that sugar was being produced.

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SERGE GRUZINSKI: ***Images at War. Mexico From Columbus to Blade Runner (1492-2019).*** Duke UP, Durham and London, 2001.

Serge Gruzinski is one of the most interesting and innovative historians of Mexico, who pioneered the socio-cultural study of the colony's religion, heresy, magic and related popular protest. Over time, his research has expanded both spatially (he has recently been working on a study of the entire Hapsburg Empire, including Europe, the Americas and Asia) and also chronologically. (This volume, as the title shows, ranges from Columbus's landfall in the Caribbean to AD 2019 – the notional date of the Philip K. Dick sci-fi novel, filmed by Ridley Scott in 1982). If the title alone were not enough to intrigue and perplex potential readers, the cover carries a controversial image of the Virgin of Guadeloupe, Mexico's revered Catholic and national icon, with the head of Marilyn Monroe superimposed, complete with peroxide perm.

These provocative dates and images are presented as part of a sweeping analysis of images – paintings, sculptures, icons and other material artefacts – in the context of Spanish colonialism. Despite the terminal date of 2019, the book is chiefly concerned with colonial Mexico. It is not until the (20 pp.) conclusion that we break through the barrier of Independence (1821) and encounter some brief references to 19th century iconography and –even more cursorily– to 20th century "electronic images." These, Gruzinski suggests, form part of a "neo-baroque" visual culture, making Mexico and Latin America an ideal "research

laboratory for modernity and post-modernity" (p.226). But these concluding remarks are too allusive – and elusive – for the reader (this reader, at any rate) to grasp the connections which supposedly link the Spanish Conquest to Televisa or Columbus to Blade Runner.

The book is therefore chiefly a contribution to Mexican colonial history. It is, however, far from conventional. The subject matter–images– is rich and varied. Gruzinski displays a capacious knowledge of the data and introduces a plethora of examples (and useful accompanying illustrations). Along the way, he tells us a good deal about the process of colonization: how the early conquistadors perceived the Indians and their visual culture; how the friars set about the "spiritual conquest," destroying native images and introducing a new set of Christian icons (not least, those of "Northern," i.e., Flemish, origin); how Spanish and Indian (and sometime African) imagery "syncretized"; and how Mexico –"a society pervaded and stuffed with images" (p. 161)– thus acquired an unusually rich iconographic heritage, which later "enlightened" reformers –from 18th century Bourbon officials to 19th century Jacobin liberals– scorned and sought to curtail –usually counter-productively. This "triumph of the image," Gruzinski argues somewhat provocatively, "was based on minimal coercion and repression" (p. 152). There is an interesting discussion of the cult of the Virgin of Guadeloupe; however, Gruzinski seems to have neglected the work of Stafford Poole and, regarding "Guadeloupanismo," both Poole and Brading are better guides. The book is replete with fascinating vignettes and examples, mostly taken from archival sources: the defeated Aztecs hiding their gods in secret grottoes (p. 52); colonial painters knocking out bizarre and even heretical images (e.g., the Virgin with a naked monkey between her legs, p. 163); common people who, after a few drinks or a fix of the hallucinogen peyote, dreamed dreams, beheld visions and destroyed images –the deranged Maria Felipa of Oaxaca, for example, whose visions combined sex, sadism and anti-Semitism (pp. 172-3) and the drunken idolatrous carousal which occurred at Coatlán, near Cuernavaca, in 1740 (pp. 199-200).

Richly descriptive, the book is not tightly structured or argued. The author is fond of superlatives ("amazing" and "astonishing": e.g., pp. 3, 4, 31, 73, 85, 89) as well as elliptical statements: "These works of wood represented nothing, or rather, too many things" (p. 10). Rhetorical questions come thick and fast (I made a rough count of 66 in the whole book; sometimes, like London buses, they come, after a long gap, in twos and threes: e.g., pp. 12-13, 56, 87). Some are harmless –even useful– self-interrogative devices; at least one is incomprehensible ("Why, then, have chosen the field of representation and have denounced the idol?", p. 47); but most are substitutes for hard-and-fast statements: thus, "Should we recognize in the Milanese's models Grunwald's living corpses?", p. 17; "Did the

Spanish aggression not consecrate the powerlessness of local divinities?", p. 35; "Should we see in this a plasticity of polymorphous medieval piety?", p. 38. The "lay" (inexpert) reader doesn't know the answers to these (rhetorical) questions and relies on the author to provide them; but the author seems to be hedging his bets. Meanwhile, the more expert reader may sometimes feel tempted to reply to the question. Thus, to the rhetorical question, "Did the Reformation not hold the same discourse on the effigies of the Catholics as the conquistadors applied to the Mexican effigies?", one might respond, "No," since Puritan reformers were against "effigies" in principle, while conquistador iconoclasts wished to destroy one set of images in order to replace them with another (p. 41).

There is no lack of theoretical insight and allusion in the book and the scholarship is often impressively erudite (if somewhat skewed towards Europe); but the preferred theorists are not always the most accessible and Gruzinski does not believe in spoon-feeding his readers. Thus, there are some opaque and difficult passages. (For this reason, I do not see this book serving as an undergraduate text; although it would probably provoke some lively graduate student discussions). The inaccessibility, it has to be said, is greatly compounded by the flawed translation (from the French). The result is some clumsy jargon, fractured sentences, and quite bizarre phrases. The translator has a horror of the word "like" (which, it is true, has suffered from exponential use and abuse in the contemporary US), but substituting "as" for "like" produces oddities like (*sic*) "Just as speech and writing, the image can be a vehicle." (p. 7.) (See also pp. 225, 226.) There are also some very odd translations: TV viewers are called "spectators" (p.3); the Crown is said to have "cut out vice-kingdoms" (i.e., created viceroyalties) (p. 5). Columbus surveyed "fields" (*sic*) of pearls (p.7); and when Peter Martyr addresses the "courtesans," of Valladolid, he is, presumably, speaking to the Royal Court and not to a bunch of women of easy virtue (p. 26). We also get "merchant value" for "commercial value" (p. 170); the "slowness of illiteracy," which probably means "the slow eradication of illiteracy" (p. 223); and "Our Lady of Redonda" caused a torrential rain on which the people had given up" (p. 136). (Presumably, this means that the people had given up hope of rain until the Virgin caused a downpour.) Some translations are too literal, and some reveal an ignorance of history: "disinterest" for lack of interest (p. 27); "Reform" for Reformation (p. 28); "predication" for (it appears) preaching (p. 34), "Tarasque" for Tarascan (p. 68), and "St. Jack" (presumably for Santiago(?), p. 179). There are also a great many obscure and technical terms: "declension" (p.42), "laconism" (p.43), "latria (p.66), "parvis" (p.76), "qualificators" (p. 98, which is explained six pages later), "thurifers" (pp. 106), "anamorphoses" (p. 157), "lagniappe" (p. 158), "gangue" (p. 187), as well as some simple errors: "Colombian" (for Columbian), p. 21; "Sienna" for Siena (p. 141); and "Aeneus"

for Aeneas (p. 148). "Nimègue" (p. 154) is surely Nijmegen and "Hierome" is surely Jerome (p. 179)?

Perhaps some of these problems derive from the author's dense, erudite, and elliptical style; but such a style calls for a particularly expert translation, which is not apparent here. As a result, the opaque language compounds the inherent difficulty of the book. Such flaws aside, however, *Images at War* remains an important, original and stimulating study, painted on a broad canvas with verve and insight. Pursuing the metaphor, which seems appropriate, one could say that the brushwork is boldly sweeping rather than carefully meticulous; and the resulting canvas is therefore more Baroque –rich, jumbled, and evocative– than cautiously and lucidly neo-Classical.

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ERICK D. LANGER with ELENA MUÑOZ (eds.): ***Contemporary Indigenous Movements in Latin America.*** (Jaguar Books on Latin America, No. 25). Wilmington, DE. 2003.

Since the controversy surrounding the Columbus Quincentenary back in 1992, there has been renewed interest in the analysis of contemporary indigenous movements throughout the Americas, above all in the so-called "nuclear" Latin American regions of Mesoamerica and the Andes. Most of these studies of new phenomena of indigenous ethnicity, the participation of indigenous communities in broader social movements and their struggles for retaining or recovering regional autonomy are generally monographs that focus on particular regions or national settings.

Therefore, readers and collections of essays –such as the pioneer compilations by Urban & Scherzer (1991) and Van Cott (1994)– have so far been the only attempts to offer broader views of the phenomenology of contemporary indigenous mobilization. This new collection, edited by Erick D. Langer, a professor of history at Georgetown University, does not differ from previous readers either in its thematic scope or in its geographical variety. Its most distinctive feature is its target audience, which clearly goes beyond the usual academic specialists or political activists.

As part of *Scholarly Resources*' already well established series "Jaguar Books on Latin America", which also features Kicza's (1993) collection on the historical dimension of indigenous struggles, this reader successfully presents the topic in a manner suitable to undergraduate students and the general public. The eight chapters each present a case study and are structured around three main