

economy that characterized the period under scrutiny offered limited employment opportunities and led to the creation of a vast pool of people who were chronically unemployed or underemployed. Life in turn-of-the-century Rio was further complicated by high racial tensions as former slaves, displaced from the rural economy, competed with white Europeans for limited employment. It is this seething cauldron of continual conflict between the elite's goal of creating a modern "European" capital and the effect of such a program on the city's poor that Professor Meade carefully and thoughtfully analyzes.

Meade traces Rio's evolution from a relatively small tropical backwater to a major metropolitan center. In doing so, she focuses on two seminal events that forever changed the character of modern Rio: the 1904 vaccination riot and the 1917 general strike. Before the turn of the century, Rio was diverse: it was a place where people of all classes lived, worked, and played in close proximity to one another. The elite's desire to transform Rio into a modern "European" capital led to massive renovation and sanitation programs that displaced the poor and made their already desperate lives worse. The government program of forced relocation to the city's northern suburbs—a place without basic necessities such as transportation, housing, and sanitation—culminated in the 1904 vaccination riot. The violence did not deter the authorities, who moved forward with their renovation program. Meade contrasts these events with the extension of public works, transportation, and other public amenities to upper-class suburbs like Ipanema. The affluent suburbs had access to utilities and services that were absent from the poor suburbs, even though the latter housed most of the growing city's population. The gulf between the classes broadened with the outbreak of World War I, which took the Brazilian economy to a new low. The war's hardships culminated in the great general strike of 1917, which served as yet another reminder of how urban form shaped the lives of the poor and working classes. The author vividly describes these events, their antecedents, and how the classes confronted one another. Professor Meade shows that violent encounters were the only viable means that the poor and working classes had of communicating their grievances to the elite.

"*Civilizing*" Rio will be of great appeal to all who are interested in Latin American urban and social history. It also serves as a foundation upon which other comparative analyses of developing cities can be examined. It is unfortunate that the book will likely be ignored by the architects and planners who are responsible for the design of today's cities.

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*Facundo and the Construction of Argentine Culture*. By DIANA SORENSEN GOODRICH. Austin: University of Texas Press, 1996. Notes. Bibliography. Index. x, 218 pp. Cloth, \$35.00. Paper, \$14.95.

In this book, Goodrich seeks to demonstrate the canonization of Domingo Fausto Sarmiento's *Facundo, civilización o barbarie* (1845) as a foundational text of Argentine

identity and “how national identity can be observed from the vantage point of a classic and its readings” (p. 5). To achieve this, the author demonstrates “Foucauldian discontinuities” in the reception of *Facundo* and the national constructs mirrored in this reception. Specifically, Goodrich addresses reaction to the text at the time of its initial feuilleton publication, Valentín Alsina’s “Notes” (1846) to Sarmiento, Juan Bautista Alberdi’s polemic with Sarmiento (from 1853 to the 1880s), French and American translations of the work (1846 and 1865), the so-called canonization of *Facundo* by the Generation of 1880, and the place of Sarmiento and his book in the national myths of the 1890s and beyond.

Together with José Hernández’s *Martín Fierro*, *Facundo* is unquestionably one of Argentina’s seminal texts, and much has been written on the polarization of national identity embodied in these two works. What makes Goodrich’s book so greatly valuable and interesting is its documentation of various stages of *Facundo*’s and Sarmiento’s trajectories toward becoming national icons, illustrating both the praise and attack directed at this still polemical work. *Facundo and the Construction of Argentine Culture* is neither a history of Argentina nor truly a history of *Facundo*, for it encompasses much more than the specific role of Sarmiento’s text. Instead, Goodrich addresses the construction of Argentine national identity at various moments in the country’s history through detailed discussions of key texts and their corresponding circumstances.

The author is strongest when she closely analyzes the textual mechanisms utilized by Sarmiento and his detractors to establish their authority through the written word. Her inclusion of French and English translations and their receptions is especially pertinent in light of her accurate and well-articulated affirmation that “Sarmiento affiliates himself with the [European] forms of representation” of the exotic (p. 90). Perhaps due to her putative audience, the author concentrates her attention on the American reception of *Facundo*, although she omits reference to the book’s obvious influence on such works as John A. Crow’s *The Epic of Latin America* (1946). Her discussion becomes less focused when addressing the canonization of *Facundo*; only in the postscript to chapter 5 does she begin to develop a direct analysis of *Facundo*’s influence on Lucio Mansilla’s *Una excursión a los indios ranqueles* (1870) and the latter’s importance in constructing national identity. In chapter 6 she deftly portrays the transformation of *Facundo* from politico-historical text to literary manifestation of national culture within a society now contrary to Sarmiento’s view of Spain, northern European immigration, and the rural element. Her treatment of Leopoldo Lugones and Ricardo Rojas is informative although marred by her animosity toward “hegemony.” She thus considers Rojas’s acknowledgment of Sarmiento as a “figure of the great nation-forger” (p. 166) to be empty given his general disagreement with Sarmiento’s views. However, the very process of mythification that Goodrich describes supports the simplification of an image for the purpose of aggrandizement.

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