Academy. There has been a proliferation of articles, chapters, books and conference panels committed to Galicia, but there was still an important absence: a definite volume of reference, a work that could help the initiation of new scholars and students into the field such as Spanish Cultural Studies: An Introduction (ed. Helen Graham and Jo Labanyi, Oxford University Press, 1995) did for Peninsular Studies almost two decades ago. On many levels, Hooper and Puga Moruxa’s volume fills the void.

A volume of this ambition always has some limitations. The editors of the work acknowledge the absence of genres such as Galician music and theatre (14), but to this could also be added the understatement of certain historical periods. This is obviously a consequence of the heterogeneous nature of this book. Yet one of the many pleasures of reading this volume cover to cover lies precisely in its lack of homogeneity: the different origins of its contributors, both geographically and academically, reflect the diversity of their approaches – from history, literary theory, cultural studies and sociolinguistics. The volume does not avoid the most controversial topics and approaches them in a thorough and thought-provoking way. It represents the perfect starting point for the discussion of the Galician culture and identity.

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Every year, the Center for Basque Studies at the University of Nevada, Reno, organises an international conference on a Basque subject. The event is customarily coordinated by the director of the Center and the yearly recipient of the William Douglass Distinguished Scholar Award. In 2009–2010, reciprocally, anthropologist Sandra Ott, associate professor and co-director of the Center for Basque Studies, and historian Santiago de Pablo, professor at the University of the Basque Country, acted as co-organisers of the event. The product of that series of papers comprises the volume: War, Exile, Justice and Everyday Life, 1936–1946, edited and prefaced by Dr Sandra Ott. As the title suggests, the issues tackled are varied, although they all have in common their relation to history as a compendium of micro-histories, the context of the Spanish Civil War and the Second World War and their aftermaths.

The interest of Sandra Ott in the field of everyday history is not new in her career and it obviously derives from the close relationships she developed in the French Basque town of Urdax-Santa Grazi. Dr Ott’s first and acclaimed book, The Circle of Mountains, was the produce of ethnographic research in that village and marked geographically and methodologically her later research. Her 2008 volume, War, Judgment, and Memory in the Basque Borderlands, 1914–1945, whose title resembles the one assigned to the conference, makes the shift from a purely ethnographic account to a combination of anthropology and history and marks a stepping stone that ends in the coordination of the series of papers. Most of the essays compiled are in accordance with those issues Ott already tackled in previous works, namely, everyday life in conflictive times, although some essays try to go beyond that configuration.

The use of the term ‘everyday life’ might diverge from the meaning we usually attribute to the words as denoting normality or nothing out of the ordinary. Today, war and occupation are not the norm in the Western world and in our times the attitudes and social relationships of the actors who suffered that difficult period might seem remote and extreme. With her work and that of the various informed scholars who take part in the volume, Ott underlines the value of the role played by subjects who do not usually make it into the textbooks, but whose actions made an impact in their local communities.

It might seem a commonplace, but it is still convenient to remember that the approach of an ethnographer to history cannot be other than the study of the micro-history of a social group. An appraisal that counteracts big narratives overrides the traditional notion of history as the development of nations and their struggles and pays special attention to individuals, their interpersonal experiences and their small communities. By being allowed to approach history as the disclosure of personal experiences,
the reader has the feeling that small, down-to-earth information reveals a net of key events. Nobody who played a role, no matter how small, in the invasion of France by the German Wehrmacht experienced the occupation merely as conflict between different great powers, hence the importance of this work and others in the same line.

The acceptance of the big narratives of the war implies the need to withdraw from the innumerable intricacies created by the invasion and subsequent implementation of the Government of Vichy. Contrarily, everyday life history grants the terms *vivencia* in Spanish, *experience* in English and *Erlebnis* in German the value of *acontecimiento*, *event*, and *Ereignis* correspondingly. It is the individual subject taking part in the conflict who, by acting in a new context, unveils significant truths. In this sense, the discovery of everyday reality is a recovery of a shared atmosphere or context, a zeitgeist that is always blurred by holistic accounts. A history of everyday life is the unearthing of a true Unamunian ‘Inrahistoria’ or, to put it roughly, a collective subconscious.

Everyday histories are, in a way, revolutionary, in the sense that they question whether big academic narratives are capable of addressing the truth hidden within the events they try to recount. Obviously, micro-narratives are closer to the people who experienced noteworthy events. It is the actors who regain their importance and, since their accounts are so obvious for them, the academic humbly withdraws from the picture. More traditional approaches enjoy the respect of academic rigour, but in cases like war and occupation it seems that that does not suffice. Everyday participants in the German occupation of southern France, with their stories, suffering, adventures, gains, pains and losses, contribute to a truthful account that is forcibly hidden under big narratives. That is exactly what the reader of *War, Exile, Justice, and Everyday Life, 1936–1946* experiences in some of its collected essays and what constitutes, paradoxically, its chief academic contribution.

Other essays gathered in this volume follow a different approach and are, by all means, worthwhile. Some of them draw upon film studies to provide glimpses of the zeitgeist of the era; that is the case with Santiago de Pablo’s ‘The Basque Country through the Nazi Looking Glass’ and Brett Bowles’ ‘Historiography, Memory, and the Politics of Form in Mosco Boucault’s “Terrorist” in Retirement’. Others analyse specific novels of the time in an attempt to provide a framework of literary accounts – or lack thereof – in those troubled times, among them; Mari Jose Olaziregi’s ‘Basque Narrative about the Spanish Civil War and Its Contribution to the Deconstruction of Collective Political Memory’ and Juan Ramón Resina’s ‘Allez, Allez! The 1939 Exodus from Catalonia and Internment in French Concentration Camps’. Adding to this collage of valuable essays, Ludger Mees studies the different response of Basque and Breton nationalists to Nazi interest in the ancient peoples of Europe in his ‘The Völkish appeal: Nazi Germany, the Basques, and the Bretons’ and Xabier Irujo reviews the covering of the bombing of Gernika by the American newspapers in ‘The Impact of the Bombing of Gernika in the American Press’. In all, these contributions make a bundle of interesting and advisable essays, not only for the reader of Basque subjects but also for anybody interested on the history of the Spanish Civil War and World War II.

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**JUAN ARANA COBOS**

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As surprising as it may initially be to learn that Parvati Nair’s *A Different Light* is the first in-depth study of a world-renowned photographer such as Sebastião Salgado, recognizing the gauntlet thrown down by such a task makes it considerably less so. For, as the author notes, the controversy and conflicting opinion surrounding Salgado’s work encapsulates many unresolved tensions at the core of socially concerned photo-documentary practice. In fundamental terms these relate to our understandings of the role played by photojournalism and documentary and its unsettling relationship with the overlapping worlds of both art and commerce. Salgado’s photographs become the contextual lens through which Nair frames the complex and challenging intersection between aesthetics, ethics, history and politics in documentary photography. As such, the book’s title is particularly apropos, as it acts as a different lens through which the reader may begin to see the subject of the photographs in a new light. In this regard, the book is a success in both its primary and secondary functions, offering a rich commentary on the life and work of a highly influential photographer in the genre of photojournalism.