THE ECUADOR READER

HISTORY, CULTURE, POLITICS

Edited by Carlos de la Torre and Steve Striffler

DUKE UNIVERSITY PRESS Durham and London 2008
Contents

Acknowledgments ix
Introduction 1

I Conquest and Colonial Rule
Tamara Bray. Ecuador’s Pre-Colonial Cañari “Inca-ism” 17
Frank Salomon. Ancestors, Grave Builders, and Colonial Rule 13
Susan V. Webster. Building a Life: Architect and Entrepreneur Sherwin K. Bryant 68
Sarah C. Chambers. Manuela Sáer: The State, Misión, and Blanca Muratorio. The State, Misión, and Upper Amazon, 1767–1896 199

II A New Nation 99
Andrés Guerrero. The Constructive Power of Discourse and the “Miserable Century” 103
Friedrich Hassaurek. Four Years with Juan Montalvo. Selection from A. Kim Clark. Railway and Nation 110
Ronn Pineo. Guayaquil and Coastal Rob Rachowiecki. Mountaineering Perspective 148

III The Rise of the Popular 120
Albert B. Franklin. Portrait of a People José María Velasco Ibarra. You Are
Contents

Acknowledgments ix
Introduction 1

I Conquest and Colonial Rule 9
Tamara Bray. Ecuador’s Pre-Columbian Past 15
Frank Salomon. Ancestors, Grave Robbers, and the Possible Antecedents of Cañari “Inca-ism” 27
Susan V. Webster. Building a Life in Colonial Quito: José Jaime Ortiz, Architect and Entrepreneur 40
Sherwin K. Bryant. Finding Freedom: Slavery in Colonial Ecuador 52
Karen Vieira Powers. A Battle of Wills: Inventing Chiefly Legitimacy in the Colonial North Andes 68
Sarah C. Chambers. Manuela Sáenz: Americana or Quiteña? 79
Blanca Muratorio. The State, Missionaries, and Native Consciousness in the Upper Amazon, 1767–1896 86

II A New Nation 99
Andrés Guerrero. The Construction of a Ventriloquist’s Image: Liberal Discourse and the “Miserable Indian Race” in the Late Nineteenth Century 103
Friedrich Hassaurek. Four Years among the Ecuadorians 117
Juan Montalvo. Selection from Juan Montalvo (1832–1889) 121
A. Kim Clark. Railway and Nation in Liberal Ecuador 126
Ronn Píneo. Guayaquil and Coastal Ecuador during the Cacao Era 136
Rob Rachowiecki. Mountaineering on the Equator: A Historical Perspective 148

III The Rise of the Popular 155
Albert B. Franklin. Portrait of a People 159
José María Velasco Ibarra. You Are Not My President 163
Raphael V. Lasso. The Wonderland 167
Jorge Icaza. Patrón and Peon on an Andean Hacienda 169
Pablo Palacio. The Man Who Was Kicked to Death 175
Henri Michaux. The Indian’s Cabin 182
José María Velasco Ibarra. “Heroic Pueblo of Guayaquil” 185

IV Global Currents 189
Galo Plaza Lasso. Two Experiments in Education for Democracy 193
Adrián Bonilla. The Origins of the Ecuadorian Left 200
Carmen Martínez Novo. The Progressive Catholic Church and the Indigenous Movement in Ecuador 203
Salomon Isacovici and Juan Manuel Rodríguez. Man of Ashes 209
Pablo Cuvi. Men of the Rails and of the Sea 218
Jean Muteba Rahier. Creolization and African Diaspora Cultures: The Case of the Afro-Esmeraldian Décimas 226
Hernán Ibarra. Julio Jaramillo and Music as Identity 237
Steve Striffler. The United Fruit Company’s Legacy in Ecuador 239
Tom Miller. The Panama Hat Trail 250
Diane C. Bates. Deforestation in Ecuador 257
Carlos de la Torre. Civilization and Barbarism 267
Felipe Barbano de Lara. Deinstitutionalized Democracy 271

V Domination and Struggle 277
Carlos de la Torre. Nina Pacari, an Interview 279
Sarah A. Radcliffe. Women’s Movements in Twentieth-Century Ecuador 284
Pablo Ospina. The Galápagos: Environmental Pressures and Social Opportunities 297
Norman E. Whitten Jr. Emerald Freedom: “With Pride in the Face of the Sun” 302
Suzana Sawyer. Suing ChevronTexaco 321
Dorothea Scott Whitten. Arts of Amazonian and Andean Women 339

VI Cultures and Identities Redefined 337
Brad D. Jokisch and David Kyle. Ecuadorian International Migration 350
Mary J. Weismantel. Cities of Women 359

X. Andrade. Pancho Jaime 385
Javier Vásquez. Big Angel, My Love
Maria Fernanda Espinosa. Nature Barry Lyons, with Angel Aranda and Ivan Oñate. The Writings of Iván
Suggestions for Further Reading
Acknowledgment of Copyrights
Index 427
Pancho Jaime

X. Andrade

The controversial independent journalist Víctor Francisco Jaime Orellana, widely known as Pancho Jaime, or PJ, was born in Guayaquil in 1946 and assassinated there in September 1989. Today, people remember him as a rockero (rocker) and as a political activist. Some see PJ as either a puppet in the hands of populist leaders, or as the last truly honest, independent fighter for popular causes. Equally important, many see PJ as "un verdadero macho" (a true macho man), an honor conferred on him for the halcyon, personal flair with which he denounced political corruption. At the same time, Jaime is widely considered an example of a "style" believed to be common among working-class sectors, one characterized by vulgar, violent language and a disproportionate emphasis on sexual references. The anthropologist X. Andrade leaves it up to the reader to decide.

Pancho Jaime grew up in Los Angeles, where his family had moved in the early fifties as part of the first massive wave of Ecuadorian immigrants to the United States. Jaime, an observant Seventh Day Adventist, was proud of having been a Vietnam Veteran and a participant in the California hippie movement, details in his colorful life history that differentiated him from most of his readers and provided him with a certain status in Ecuador. He presented himself to his Guayaquil readers as a cross between a hippie and a working-class intellectual, appearing in caricature in his own magazine s wearing jeans, r-shirt, baseball cap, flip-flops, round glasses, and a ponytail. At the same time, PJ built a bridge between himself and his working-class readers by underscoring his personal experience with poverty and oppression.

While in Los Angeles, Jaime worked an endless series of odd jobs, such as dishwashing, selling newspapers, and cleaning restaurants and service stations. Nevertheless, he earned a technical degree at a community college. In the 1970s, he got involved as the music editor of L.A. Touch, an adult magazine devoted to pornography and the hippie lifestyle. According to PJ, shortly after the beginning of his career as a journalist, his luck changed dramatically. He claimed to have found a large sum of money that he used to return to Guayaquil, where he lived for the remainder of his life.
Promoting rock music was Jaime's top mission on his return, and in so doing he acquired local celebrity. His knowledge of North American pop culture and his hippie experience became the symbolic capital that he exploited in the course of various enterprises. His first publications were devoted entirely to music and emerging bands. By the time PJ started criticizing the music industry for its discriminatory practices toward local bands, he had already toured with his own group, Texaco Gulf, and opened the city's first rock discotheque and "head shop." Jaime's notoriety spread further through his stint at a radio station, where he worked as a DJ under the professional name La Mamá del Rock.

Although the tone of Jaime's allegations against the music industry became increasingly virulent in the final issues of his early magazines, his jump to a more clearly political form of journalism was the direct product of a violent incident with local police. During November 1984, PJ was tortured and incarcerated. His torturers, government officers, made him eat both his hair and his paper and then broadcast a photograph of his bloody, disfigured face on national television. This episode occurred during León Febres Cordero's ultraconservative presidency, a time when Jaime had begun printing a tabloid, Censura (here translated as "Censured" rather than "Censorship," in reference to PJ's constant subjection to state terrorism). In the years that followed this episode, Jaime was on several occasions tortured by local authorities, kidnapped by government agents, and was even once illegally incarcerated for several months.

In defiance of his torturers' threats, to which he made frequent reference in his magazines, PJ spent the rest of his life speaking out. Throughout Febres Cordero's regime (1984-88) and the first year of the presidency of the social democrat Rodrigo Borja (1988-92), PJ published approximately thirteen issues of Censura followed by twenty issues of Comentarios de Pancho Jaime.

Although the format of the publications gradually changed from that of a tabloid newspaper to a magazine, the main feature added over time was the use of crude caricatures instead of photographs. Advertising, always marginal, gradually disappeared altogether, although Jaime did occasionally publish propaganda from friends, and populist and leftist figures. The magazines were printed on cheap paper, the colored ink reserved only for the cover. They consisted on average of forty pages, which included approximately thirty articles and an editorial page about current political developments. Generally speaking, each page had at least one illustration, most often a single cartoon. Sometimes, articles were accompanied by reproductions of original documents, such as letters or certificates, offered as proof of the veracity of the contents. The small typesetting and crowded layouts created the impression of each page being packed with information. The saturation of space was due in part to economic constraints lamented in his writings. More important was a space-consuming effect. For instance, a two or three paragraphs. Each paragraph not necessarily about related topics, often formed a continuous, single account, Jaime's expertise, but his grammar and punctuation were frequently poor. Estimating the numbers of readers is next to impossible. There are no published sales figures. The magazines were not officially approved for circulation, and were never officially approved for sale. Collaborators I interviewed fluctuated between estimates of the magazines' circulation numbers. There were networks of gossip in public offices, all over the city. Although Jaime's audience was varied and mostly male working-class audiences, evidence suggests that there was a significant female presence, especially in the early years. Jaime's works were sold primarily in the city's administrative center, as well as in local bars and public offices, mostly male working-class audiences but also including some female, upper- and middle-class members. Jaime's works were eventually recruited to distribute the publication's popularity around the city by whispering to potential readers on the streets. Even to this day, Jaime is considered a key figure in the development of Peruvian street culture.
mission on his return, and in so doing North American pop culture.

olic capital that he exploited in the

cities. He had already toured the city's first rock discotheque further through his stint at a radio.

he professional name La Mamá del

against the music industry became bis early magazines, his jump to a

was the direct product of a violent

per 1984, PJ was tortured and incarcer-

made him eat both his hair and

of his bloody, disfigured face on

during León Febres Cordero's ul-

 Jaime had begun printing a tabloid,

eter than "Censorship," in reference

). In the years that followed this
tortured by local authorities, kid-

ven once illegally incarcerated for

which he made frequent reference

speaking out. Throughout Febres

tar of the presidency of the social-

ished approximately thirteen issues

mentarios de Pancho Jaime.

s gradually changed from that of

an feature added over time was

tographs. Advertising, always mar-

ough Jaime did occasionally pub-

and leftist figures. The magazines

ink reserved only for the cover.

, which included approximately

t current political developments.

ne illustration, most often a single

lined by reproductions of original

ffered as proof of the veracity of

ad layouts created the impres-

ation. The saturation of space

was due in part to economic constraints, a limitation that Jaime frequently lamented in his writings. More importantly, the narrative structure itself created a space-consuming effect. For instance, entire pages were filled by only two or three paragraphs. Each paragraph was composed of several sentences, not necessarily about related topics, but that were somehow intertwined to form a continuous, single account. Jaime possessed a fair level of orthographic expertise, but his grammar and punctuation departed from the standard.

Estimating the numbers of readers is difficult. First of all, it is hard to determine the actual print runs. There are no laws in Ecuador that require even registered publications to disclose the number of copies sold, and PJ's magazines were never officially approved for open distribution. The estimates of the ex-collaborators I interviewed fluctuated between 8,000 and 18,000 copies, both impressive numbers in the case of Ecuador. Second, the circulation of the magazines increased as they were photocopied, borrowed, or transmitted via networks of gossip in public offices, educational centers, and neighborhoods all over the city. Although Jaime targeted local bureaucrats and politicians, and mostly male working-class audiences, the widespread consumption of his magazines suggests that there was a far more diverse readership that included male and female, upper- and middle-class readers.

Jaime's works were sold primarily in downtown Guayaquil, the financial and administrative center, as well as an important meeting place for all social classes. Members of a local association of disabled persons, who in the last few decades have dominated the selling of lottery tickets and newspapers, were eventually recruited to distribute the magazines at the height of the publication's popularity around 1987. Vendors advertised the magazines on the sly by whispering to potential or well-known clients as they passed by in the streets. Even to this day, Jaime's work retains a following among Ecuador's urban classes.