Acknowledgments  ix
Introduction  | Nightmares of the Lettered City  1

PART I
The Foundation of National Identities  | The Bandit as Other
1 El periúllo sarniento  | Banditry as the Non Plus Ultra  43
2 Facundo  | Banditry and the State as Nomadic War Machine  54
3 El Chacho  | Banditry and Allegories of Legitimation  74
4 O Cabelleira  | Cangaceiros, Sacarocracy, and the Invention of a National Tradition  84
5 El Zarco  | Banditry and Foundational Allegories for the Nation-State  99
6 Criminology  | Banditry as the Wound of History  111

PART II
Between Conservative Nostalgia and Radical Politics  | The Bandit as Instrument of Critique
7 Astucia  | Banditry and Insurgent Utopia  129
8 Zárate  | Banditry, Nation, and the Experience of the Limits  146
9 Martín Fierro  | Banditry and the Frontiers of the Voice  165
10 Juan Moreira  | The Gaucho Malo as Unpopular Hero  176
11 Alma gaucha  | The Gaucho Outlaw and the Leviathan  190
12 Los bandidos de Río Frío  | Banditry, the Criminal State, and the Critique of Porfirian Illusions  199

PART III
The Triumph of the Nation State  | The Bandit as Devious Brother and as Suppressed Origin
13 Os sertões  | Original Banditry and the Crimes of Nations  215
14 La guerra gaucha  | Bandit and Founding Father in the Epic of the Nation-State  229
15  *Los de abajo*  | The Feast, the Bandit Gang, the Bola (Revolution and Its Metaphors)   241
16  *Cesarismo democrático*  | Banditry and the Necessary Gendarme (The Shadow of the Caudillo I)  261
17  *Doña Bárbara*  | Banditry and the Illusions of Modernity (The Shadow of the Caudillo II)  270
Conclusions  | Representational Strategies and Paradigms  285

Notes  295
References  333
Index  371