

its members as a body of individuals with a collective sense of well-being rather than as a unit based on fixed territorial boundaries, kinship, or a unifying sociopolitical organization. Two corporate images are presented for the community. The first and most important is the community as an association of interacting households. The second and more generalized view of community is the image of the "Great House," where people sacrifice household well-being for the benefit of the broader society. The tension between these two conflicting views can be found in the ways individuals resist participation in the cargo, which while benefiting the broader community brings economic hardship on individual households. The last vestiges of communal cooperation are found in the institution of the *tequio*, or communal labor work group, which in Nuyoo mobilizes labor to produce resources used in church ceremonialism.

One of the most important and provocative aspects of this work is Monaghan's discussion of the relationship between materialist and ideational forces in culture change. The author examines cases in which culture change was prompted by individuals acting in their own economic self-interest. The increase of Misericordia religious activity occurred simultaneously with the expansion of private herds at the expense of church herds, and the shift of communal property into private ownership. The new Misericordia ceremonialism allowed for new socioeconomic action, and far from being simply a passive legitimizing force, it helped make the expansion of wealth at the household level possible.

The Covenants with Earth and Rain is well written and nicely illustrated with drawings by members of the Nuyoo community. It is an ethnography that reveals many pre-columbian undercurrents in a turbulent contemporary setting. It is a volume that all serious Latin American scholars will welcome into their personal library.

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Mexico at the World's Fairs: Crafting a Modern Nation. By MAURICIO TENORIO-TRILLO. Berkeley: University of California Press, 1996. Photographs. Appendixes. Notes. Bibliography. Index. vii, 373 pp. Cloth, \$45.00.

For historians of modern Latin America who so often work with the idea of the nation-state, the exact nature of nationalism and how it developed is a constant, if at times implicit, concern. Mauricio Tenorio-Trillo attempts to grapple with this issue by tying it to modernism and examining it through an analysis of Mexico's attendance at world's fairs between the mid-nineteenth century and the 1920s. In order to compare pre- and postrevolutionary events, the author focuses on the 1889 fair in Paris and those of 1922 in Rio de Janeiro and 1929 in Seville. Based on a wide array of sources, including "Exposiciones Internacionales" files in the Fomento records of Mexico's Archivo General de la Nación, the author studies how fields such as architecture, art, statistics, maps, patents, governance, natural history, and sanitation were portrayed in Mexico's exhibitions.

Tenorio-Trillo's view of how nationalism was formed, and therefore of what it consists, is elitist, international, and authoritarian. He argues that Mexico's socio-economic and political leadership, absent popular input, defined the nation in terms of its image compared to an internationally (read Western European and North American) determined ideal of modernism. Moreover, the ideal constantly changed over time, thus negating any opportunity to reach this chimerical absolute. He uses the metaphor of a series of interacting mirrors, reflecting incomplete and ephemeral images of modernism, to underline his point.

In the nineteenth century, the attainment of this elusive goal through the presentation of a modern façade to the world, Mexico hoped, would gain it prestige and economic benefit. The country's exhibition builders, whom Tenorio-Trillo calls "The Wizards of Progress," deftly presented a largely false image of Mexico as secure, sanitary, free, sovereign, liberal, republican, and democratic. By reinventing the past they even created a "Porfirian indigenism." The fairs of the 1920s likewise aimed for economic gain and prestige, but they also added a political element. Revolutionary mobilization and, consequently, the need for internal cohesion prompted image-makers to claim that Mexico was national for the first time—a popular, mestizo, and Indian nation. In this process the revolution came to be equated with the nation and, by extension, the official party.

Mexico at the World's Fairs is an engaging and provocative study that demonstrates very persuasively the hollowness, even seemingly the fragility, of nationalism. Indeed, as portrayed, nationalism is little more than a manufactured, manipulated, and superimposed vision measured against a constantly changing target. This leads to the question then of why nationalism has been such a potent force, one capable of stirring the masses and overcoming class, race, region, and other divisions. Tenorio-Trillo, by choice, does not venture into this arena of inquiry. By not doing so, however, his otherwise excellent study seems unanchored, lacking an explicative component that might connect it to the empirical.

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Yucatán's Maya Peasantry and the Origins of the Caste War. By TERRY RUGELEY. Austin: University of Texas Press, 1996. Maps. Tables. Notes. Bibliography. Index. xviii, 243 pp. Cloth, \$40.00. Paper, \$19.95.

The Caste War of Yucatán began in 1848 and lasted over fifty years. Terry Rugeley argues that this insurgent movement and the toll it took on southern Mexico cannot be understood as a local dispute that got out of hand, nor as a messianic cult that ended in a holy war. The key, according to Rugeley, is to be found in the decades surrounding Mexican independence from Spain, a time when the colonial system broke down and with it the fabric of alliances between peasants and church, state and commercial elite. When the Mayan elite turned away from colonial institutions and allied themselves with rural peasants, the Caste War began.