

Rugeley's economic and peasant perspective contrasts to that of scholars who take indigenous and even essentialist perspectives on Yucatán and the Caste War. The Speaking Cross, an apocalyptic world view, preconquest social structures, and the imagery of milpa and machete that loom so large in Reed's *The Caste War of Yucatan* (Stanford: Stanford University Press, 1964) and Sullivan's *Unfinished Conversations: Mayas and Foreigners between Two Wars* (N.Y.: Alfred Knopf, 1989), are only minor features in Rugeley's analysis. He is quick to reject essentialist tendencies of history and social science: "These tendencies have heightened under the rage for ethnic study prevailing in late-twentieth-century intellectual circles" (p. xiii). Instead, he portrays Yucatán in the early nineteenth century as a mix of European creoles, Mayan elite, clergy, and Mayan peasants, all working within one social and economic system. The Mayan peasants are not docile or passive; Rugeley shows them to be bold and active participants in conflicts and demands for justice. The increasing tax burdens, the loss of clear civil authority, and pressures on land all result in a peasant, not an indigenous, uprising.

The book is full of absorbing cases taken from the archives. There are remarkable accounts of land disputes, tragedies among priests, and excesses of the local Mayan elite that Rugeley uncovered by virtue of his thorough archival research. Rugeley's sometimes ironic commentary offers a rich counterpoint to early-nineteenth-century voices. For example, when a church collapsed in 1835, Rugeley points out the difference between the *cura's* expectations and the Mayan peasant response: "Even though the authorities had offered to furnish [the *cura* Antonio] Mais with the requisite materials, and even though he 'did not doubt of the cooperation of my parishioners, who hear me with love,' the problem was getting those loving parishioners within earshot" (p. 153).

This is a book that stands well within the literature on the history of rebellions in Mexico, especially as seen within the debate between materialist, economic explanations on the one hand, and cultural, essentialist explanations on the other. The anthropologist in me wishes there were Mayan archives to match the thickness of archives written in Spanish. Maybe then ethnicity would loom as a larger part of the origins of the Caste War. Even so, Rugeley has explored the archives well and presented a persuasive and engaging account of a time in Yucatán's history that had been largely overlooked.

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Bachata: A Social History of Dominican Popular Music.

By DEBORAH PACINI HERNÁNDEZ. Philadelphia: Temple University Press, 1995. Photographs. Map. Notes. Bibliography. Index. xxiii, 267 pp. Cloth, \$49.95. Paper, \$18.95.

Deborah Pacini Hernández went to the Dominican Republic planning to study merengue, but she discovered a more intriguing and less known popular music called *bachata*. Unlike merengue, *bachata* is guitar-based, related to trio music (but angrier), and has not, until recently, been dance music. For most of its history, *bachata* has been honky-

tonk music, like tango or country-and-western (but bawdier), and has gravitated toward their common theme of female faithlessness. It is the musical medium that allows the Santo Domingo poor, in Hernández's words, "to hear the sound of their own voice." From the 1960s to the 1980s, bachata was spurned by the Dominican middle class, who found it in poor taste, to put it mildly. Record stores refused to sell it. Bachata circulated instead on crudely pressed 45 rpm disks sold by street vendors and often played in bars and corner stores where shantytown dwellers gathered to pass the time. A few radio stations broadcast bachata along with the sort of public service announcements—about lost people seeking their families, for example—of interest to the rural-urban migrants who flooded into Santo Domingo during those years. In the 1990s, though, bachata—like the blues or samba and so many other popular musics before it—has begun to move "from the margins to the mainstream." Many readers will have heard bachata, without knowing it, among the international hits of the Dominican recording artist Juan Luis Guerra.

Bachata: A Social History of Dominican Popular Music is the work of a superbly qualified researcher with personal Caribbean roots. Pacini Hernández really knows her stuff, and the reader who opens her extraordinarily lucid book will soon know a lot, too. Here is a wealth of information collected through extensive interviewing, persistent footwork, keen observation, and lots of listening to bachata—detail in the music itself, its evolution and variety, its social context, its historical background, its lyrical themes, its recording and commercialization, and its relationship to competing popular genres—all harnessed to a comprehensive, well-articulated interpretation. The author not only understands the nuances herself, she knows just how to explain or translate them, as well.

Any reader interested in Latin American popular music will enjoy and benefit from this book. Its unusual virtue is to combine impressive breadth of perspective with equally impressive depth and thoroughness. Readers who have heard of bachata, or Colombian *música carrillera*, or Peruvian *chicha*, but who have little idea how they fit in a broader picture of contemporary Latin American popular music, will find much clarified in these pages—to say nothing of readers who have never heard about any of this. And many readers who have, in fact, never listened to bachata will come away from Pacini Hernández's in-depth descriptions feeling as though, somehow, they have.

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Reinterpreting the Banana Republic: Region and State in Honduras, 1870–1972.

By DARIÓ A. EURAQUE. Chapel Hill: University of North Carolina Press, 1996. Maps. Tables. Figure. Notes. Bibliography. Index. xxvi, 242 pp. Cloth, \$39.95. Paper, \$18.95.

The key to understanding the exceptionality of Honduras in the 1980s is the unique political culture that emerged on the Caribbean coast, a "noncentral region" heretofore dismissed as an appendage of fruit companies. According to Euraque, "the North Coast