

McCaughan argues, renovative discourses on the Left are stronger in Mexico and Cuba than in many other areas of Latin America where, as in Chile, Argentina, and Uruguay, the Left suffered stunning defeats in the 1970s and 1980s.

This is essentially a study of discourses and the world of intellectual opinion makers and activists. McCaughan lets his interviewees speak at length and readers interested in sampling the complex, cautious, agonized, and often creative ways in which left-wing intellectuals are trying to come to terms with globalization and the collapse of *socialismos realmente existentes* will find this book enormously useful.

Historians, though, may also experience a degree of frustration. While the 74 interviewees are briefly introduced, the details of their individual trajectories are inadequately sketched. Certain moments in the political and intellectual history of Mexico and Cuba are mentioned. In Cuba the role played by the Philosophy Department of the University of Havana and the journal *Pensamiento Crítico* (both early victims of Cuban attempts to limit debate) is underlined in a number of places in the book. In Mexico the significance of the generation of 1968 and of such journals as *Punto Crítico* also rate mentions. But it is only in the last and very stimulating chapter that the author stands back to provide explanations for the relative influence of newer and older discursive strategies in Mexico and Cuba. The historical peculiarities of the Left's evolution in the two countries deserves much more attention.

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Dance in the Cemetery: José Carlos Mariátegui and the Lima Scandal of 1917.

By WILLIAM W. STEIN. Foreword by Gonzalo Portocarrero Maisch. Lanham, Md.: University Press of America, 1997. Appendixes. Notes. Bibliography. Index. xxv, 271 pp. Cloth, \$42.50.

On the night of Sunday, November 4, 1917, a touring Swiss dancer named Norka Rouskaya performed a dance in the Lima cemetery to the strains of Chopin's Funeral March before a small, rapt audience of young artists and intellectuals. Although the event was conceived as a fanciful bohemian thrill and perhaps rebellious challenge to bourgeois society, the next day the dancer and her coterie were arrested by the authorities and accused of sacrilege and desecration of a sacred space. The affair quickly burgeoned into a cause célèbre, unleashing a polemic between conservative and liberal elites over its meaning in a country experiencing the social and political convulsions and economic tremors unleashed by the First World War. One of those arrested was José Carlos Mariátegui, at the time a journalist and writer for *La Prensa*, who, it turned out, was the intellectual author of the deed.

Anthropologist William Stein, who has written widely on Peru during his career, ably dissects the incident and the meanings, often unconscious and ignored, that it had on the principal actors themselves. More to the point, he interprets the dance in the cemetery as a "tectonic experience," a "precipitant or catalyst that transformed [Mariátegui's]

diffuse insurrection into an active revolutionary intent" (pp. 1–2). In doing so, Stein makes the event the centerpiece of this thought provoking "literary biography" of the man, subjecting the dance to intense analytical scrutiny based on the extensive polemic that developed in succeeding days in the Lima print media. The book originally appeared in Lima in 1989 as *Mariátegui y Norka Rouskaya: crónica de la presunta "profanación" del cementerio de Lima en 1917*, but is much changed in this English version, despite retaining the extensive journalistic extracts from the Lima newspapers of the time.

Stein also brings a psychoanalytic perspective to his subject, drawing heavily on the works of Sigmund Freud as well as of other literary and cultural theorists such as Jacques Derrida, Michel Foucault, Jacques Lacan, and, particularly, Julia Kristeva. His fascination with Mariátegui derives from his first reading of the author of *Siete ensayos*, whose incisive understanding of the condition of indigenous Andeans helped Stein, in his collaboration on the famous Vicos project, to understand the ultimate failure of that early sixties effort to reform a "feudal" Andean estate. Stein also finds much to identify and empathize with in the early life of Mariátegui, who grew up fatherless, sickly, and mestizo in a racist society and under onerous economic circumstances—not unlike the difficulties that Stein himself confronted as an "othered" young Jewish boy in the America of the fifties.

Stein hypothesizes that "Mariátegui's insurrectionary character, his tendency to seek danger, his reparative urge and his search for the guiding hand of a father led him into revolutionary socialism. . . . In harmony with what might have been his dreams of repairing a body or a family that was broken, he dreamed of the possibility of repairing a defective (i. e. separated into elites and masses, active rulers and those passively ruled) society" (p. 213). This is a highly suggestive, if not entirely original, interpretation of Mariátegui's process of radicalization, which Stein adroitly fleshes out from a close reading of the documents surrounding the event. As such it will occupy a respectable place in the legion of works about the man and his times, not as another mystification that so pervades much of "Mariáteguiana," but as a respectful tribute to the life of Peru's foremost leftist *pensador* and seminal intellectual of the twentieth century.

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Modernity at the Edge of Empire: State, Individual, and Nation in the Northern Peruvian Andes, 1885–1935. By DAVID NUGENT. Stanford: Stanford University Press, 1997. Photographs. Maps. Notes. Bibliography. Index. ix, 404 pp. Cloth, \$55.00. Paper, \$19.95.

This book tells the story of how the northern Peruvian town of Chachapoyas is transformed from an isolated fief ruled by a series of rustic caudillos, who alternated in power, into a more democratic society, as it is swept into the political logic and structures of a modern state. Key agents of this transformation are the rising Chachapoyan middle classes, who, sheltered by a set of nationwide transformations that revolution-