

revolutionary governments that come to power with the support of a broad multiclass coalition may have a difficult time maintaining the support of this sector" (301). It seems to me that the author is suggesting that had the Sandinistas not alienated the Quilalí elite, there would have been no unrest in the municipality.

In my mind, then, the question persists: Why did so many Nicaraguan peasants take up arms? If Horton merely wanted to demonstrate that change from above will be resisted from below, she has succeeded. It is clear, once again, that Latin American societies consist of little *patrias* which refuse to come together in order to form nations. But Latin American history is filled with events and movements meant to safeguard localized perceptions of "home" or "nation." How different is the case of the Nicaraguan peasant?

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JUAN PEDRO VIQUEIRA ALBÁN: *Propriety and Permissiveness in Bourbon Mexico*, translated by Sonya Lipsett-Rivera and Sergio Rivera Ayala. Wilmington, DE: Scholarly Resources, 1999.

How did Mexican popular culture change during the Bourbon rule of Spain and its overseas empire? The accepted wisdom echoed the writings of multiple Enlightened authors who decried a breakdown in morals and a perversion of customs, in other words, what contemporaries saw as a "decline of propriety." In this path-breaking study, Juan Pedro Viqueira argues that rather than any decline or degeneration, what most marked Mexican culture from the middle of the eighteenth century on, through the Independence War, was a wide-ranging cultural shift. In essence, according to Viqueira, the Spanish state moved from being a guardian of tradition in the seventeenth century to a promoter of modernization in the eighteenth. The beginnings of this about-face are traced to the 1692 Mexico City riots, seen by Viqueira as the moment in which government authorities first became aware of the danger of subversion and began to view the masses as potential enemies.

From a culture in which ceremony and diversion reflected the hierarchical nature of society, the new Bourbon cultural vision worked to separate the elites from the masses. Instead of Baroque inclusiveness, the Bourbons gallicized the culture of the elite and denigrated that of the masses. Against a backdrop of the growth of Enlightened despotism and Enlightened intolerance, government officials, purveyors of elitist ideas of rationalism, order and the new decorum, showed themselves committed to stamping out traditional social practices. The reaction of the masses was to defend their

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culture, especially their institutions of popular diversion. This defense met with decidedly mixed results, at the same time serving to enforce the most negative stereotypes of plebeian behavior while paradoxically strengthening the plebeian urban culture.

The Enlightened *mentalité* was reflected in new attitudes toward popular diversions, including bullfights, theater, street entertainment such as Carnival, *pulque* consumption, and *pelota*. While some diversions were roundly condemned as profane and gory spectacles (bullfighting), others were promoted as "vehicles of progress" (moralizing, classical theater). Viqueira is always careful to trace the complexity of these cultural reforms, especially when these reforms endangered the financial interests of the elite and/or the state.

The work draws on a multiplicity of sources to buttress its arguments—government edicts, newspaper articles, court cases, popular refrains and the text of contemporary plays. From time to time the manuscript is marred by the author's tendency to moralize, especially when he attempts to introduce contemporary Mexican politics into the discussion. His dislike of capitalism produces a rather puerile critique of money. Most disquieting is his uniformly critical view of government bureaucrats, merchants and the colonial elite. They are indeed the "heavies" in this story, only acting out of personal or group self-interest. Nonetheless, Viqueira's thesis provides an interesting antidote to a Whiggish view of Bourbon Enlightened reformers.

This book is an excellent translation of the Mexican scholar's work *¿Relajados o reprimidos?: diversiones públicas y vida social en la Ciudad de México durante el Siglo de las Luces*, originally published in 1987. Highly readable, entertaining, and informative, it is a welcome addition to the literature on popular culture in general and the effects of Enlightenment reforms in America.

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GERARDO LEIBNER: *El mito del socialismo indígena en Mariátegui*. Lima: Fondo Editorial de la Pontificia Universidad Católica del Perú, 1999.

Scholarly interest in José Carlos Mariátegui, a Peruvian marxist from the 1920s, has steadily grown in recent years. Gerardo Leibner's book, a translation of his doctoral thesis in history at the University of Tel Aviv, extends and builds on this interest. Leibner notes that many scholars focus on Mariátegui's creative adaptation of European ideas to the Peruvian situation.