

The book also has genealogical content, in which central characters give rise to lineages prominent in Castañeda's day. The third chapter looks at the land itself and analyzes the interaction between territory and history. The important feature is that the lands were depicted not in a geographical sense as one would imagine a road map, but rather described in terms of the historical relationship of the community to the land. While in other sections Liebsohn recognizes that the alphabetic text can parallel and intersect with the pictographic, she understands that in dealing with physical space the two manners of communication do not cooperate so easily.

The last chapter seeks to discover the purpose of the *Historia Tolteca-Chichimeca*. While we can never know exactly what don Alonso's intentions were, Liebsohn notes that the vision of the pre-Hispanic past held by don Alonso and the scribes who wrote the book is far different from our own. Moreover, don Alonso and company were using and interpreting the past for purposes of their own. They were seeking to recover the past, just as we are, but in a manner very different from the way of today's scholar.

The appendices provide a context in Cuauhtinchan for the *Historia*. One of them reproduces the major paintings from the *Historia* with extensive commentaries. The other gives an account of other manuscripts produced in Cuauhtinchan, which helps the reader to understand the fuller context of the book. This is a very important work. It is a fine companion to other studies of the Cuauhtinchan manuscripts, such as David Carrasco and Scott Sessions's *Cave, City and Eagle's Nest* (2007). Quite clearly, the analysis of early colonial pictorial manuscripts has reached a very high level of sophistication. These studies go a long way in aiding scholars to better understand the cultural exchanges of the period.

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NATION BUILDING & NATIONALISM

Forceful Negotiations: The Origins of the Pronunciamiento in Nineteenth-Century Mexico. Edited and with an introduction by Will Fowler. Lincoln: University of Nebraska Press, 2011. Pp. xlix, 368. Bibliography.

Once upon a time, chaos was thought to be the defining feature, or the original sin, of nineteenth-century Latin America. *Caudillos*, *cuartelazos*, and, most distinctively, *pronunciamientos* were in that perspective not only the evidence but also the outcome of the ingrained inability of Latin Americans to abide by the (liberal) law and—more or less explicitly—the ultimate proof of their lack of civilization as well. Such a view, of course, rested on a set of metahistorical premises that have little to do with the way the former Spanish American colonies became the modern Latin American nation-states. That is why, in a sense, reconstructing the logic behind the mess produced by the Spanish empire's collapse has been the guiding principle of the best scholarship on nineteenth-

century social and political history—a field unthinkable without Michael Costeloe, Josefina Vázquez, Timothy Anna, Will Fowler, Reynaldo Sordo, and Michael Ducey.

This edited volume, a mixture of essays written by scholars like the aforementioned and a group of students from the University of St. Andrews, partakes of that tradition. Manifestly, its purpose is to advance a better understanding of that odd practice of the *pronunciamiento*—a mixture of armed revolt, inflammatory prose, and conventional politics that dominated Mexico between the 1820s and the 1870s. The volume's subtitle, however, is both unfortunate and misleading, for its articles do not reprise the "origins" of *pronunciamientos* but rather focus on the characteristics of a handful of them. At any rate, it is worth noting that a plurality of the essays (four of the 12) deal with the turbulent years following Vicente Guerrero's elevation to the presidency in 1829, including the rise and fall of Anastasio Bustamante's first government and the rise and fall of Valentín Gómez Farías first vice-presidency. For some mysterious reason, though, the book does not address the movements of 1828. The same could be said about two other important *pronunciamientos*: the Ayutla revolution of 1854 and the revolts that led to the establishment of the federal republic in 1824.

Although *pronunciamientos* were ostensibly non-constitutional ways of doing politics, they tended to be highly formalized, were less violent than the old trope has it, and, more important, soon became the method of choice for most political actors. In nineteenth-century Mexico, in effect, *pronunciamientos* were just politics by non-official means—in one sense by the same means as liberal politics. Overall, most contributors agree that *pronunciamientos* were more than military coups and that personal ambition was not the only reason military commanders and local politicians rose up in arms, drafted manifestos, and reached out for supporters so regularly—more than 1,500 times between 1821 and 1876, in Fowler's reckoning. Most of them thus believe that in order to make sense of the pervasiveness of *pronunciamientos* it is necessary to take the actors' political rhetoric and practice seriously; that is, one ought to think of *pronunciamientos* as effective means of achieving something in the realm of politics rather than as pathological devices of peoples not fit for liberal democracy.

Given the book's presentation and objective, however, its insistence on characterizing *pronunciamientos* as "extra-constitutional" or "meta-constitutional" seems to this reviewer somewhat contradictory and a lost opportunity to rethink the term itself—and hence the very nature of politics in nineteenth-century Mexico. The fact that *pronunciamientos* were so frequent, and that all political factions favored them, means they did enjoy some degree of political legitimacy. Hence, they should be considered a legitimate feature of Mexican political culture, that is, as pieces within the "real" constitutions even if they existed outside the narrowly defined versions of political life embodied in those documents.

Understanding nineteenth-century Mexico's political constitution in more functional and less formal terms has at least two additional advantages. On the one hand, it would link Mexican political culture to New Spain's political culture—a system whereby the

“law” was not the ultimate source of order but a tool, and a token, of negotiating parties, a framework that would further help to intellectually normalize *pronunciamientos*. And it might also help to answer the question of the origins of the *pronunciamiento* itself, by the way. On the other hand, it would render unnecessary the attempt by some of the contributors to this book to construe the Spanish liberal revolt of 1820 as the “model” for everything that happened in Mexico, *pronunciamiento*-wise. This position seems to me absurd anyway, since Riego’s revolt did not really rely on a manifesto, and Mexican *pronunciamientos*, as Germán Martínez Martínez points out in his essay, were all about written texts.

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Crafting Mexico: Intellectuals, Artisans, and the State after the Revolution. By Rick A. López. Durham: Duke University Press, 2010. Pp. x, 424. Illustrations. Notes. Bibliography. Index.

Crafting México is a major contribution to the growing literature on nation, revolution, and *indigenismo* in postrevolutionary Mexico. Part One of the book offers perhaps the most insightful discussion to date of the origins and development of what author Rick López calls the *ethnicization* of Mexican national identity. In Part Two, López travels to the town of Olinalá, Guerrero, home to lacquer craftsmen and women whose work has figured prominently in the ethnicization of the postrevolutionary state and nation. López’s discussion of urban, cosmopolitan policy and policy-makers connects very well with his “bottom-up” study of rural, indigenous artisans and their relations with national and transnational trends and markets.

The book’s first chapter deepens López’s analysis of the 1921 India Bonita contest. As he notes, the Mexican state was too weak at the time to impose a “state project”; the contest was sponsored by the newspaper *El Universal*. Readers were invited to submit photographs of beautiful young indigenous women and were coached to identify those women with “authentic” indigenous traits. The winner, María Bibiana Uribe, appeared on the front page of *El Universal Ilustrado* holding a lacquered gourd from Olinalá. The press described her as being simple, passive, and melancholy. López concludes that the India Bonita became part of a conservative narrative of Mexican femininity and indigenous authenticity at a time when reformers claimed to be promoting a revolutionary reordering of society.

The following chapters explore the transnational and often-overlooked nature of the ethnicization of Mexican national identity. Mexicans who had spent the revolution abroad sponsored the 1921 Noche Mexicana and the Exhibition of Popular Art. Influenced by European romantic modernism, they had returned to Mexico with a fresh appreciation for its indigenous peoples and their *artesanías*. Like the India Bonita contest, the Exhibition of Popular Art involved an education campaign, since state gover-