of sex to death *(l'Homme devant la mort, The Hour of Our Death)*. They belong together as two crucial facts of existence that stand beyond the control of the conscious, rational mind. In this way, the vampire, an emissary of death who, at the same time, exudes an irresistible sexual attraction combines the compelling perils and power of both. The third uncontrollable phenomenon is, of course, the unconscious mind. And for the latter, we must look to Sigmund Freud who located sexuality at the center of the war between the dark, chaotic unconscious psyche and the besieged island of the rational ego. From this standpoint we can understand with much greater clarity how a rather humble emissary from folklore and mythology can gain the stature of a cosmic player. The vampire, with its roots in social adversity, communal rivalry, and scapegoating, stands for and represents our inability to explain, understand, and adjust to three phenomena that "demonically" elude scientific control: sex, death, and the unconscious psyche.

The People of the Bat: Mayan Tales and Dreams from Zinacantan. Collected and translated by Robert M. Laughlin; edited by Carol Karasik. (Washington, D.C.: Smithsonian Institution Press, 1988. Pp. x + 282, introduction, 17 photographs, notes, bibliography. $24.95)

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These reports, sometimes lurid, sometimes comical, of dream adventures, and the mythical and legendary narratives that accompany them in this volume, escort the reader into the murky world of Zinacantec spiritual reality. One experiences a powerful dislocation on entering this habitat of spooks and thunderbolts, of Our Lord and the Earth Lords. Robert Laughlin provides a handy introduction to the Zinacantec cosmos, biographical sketches of his major contributors, and comparative and interpretive annotations of most of the texts. A gallery of black-and-white photographs offers a stunning visual portrait of the people and their environs. The Mayan lineage of these materials is often apparent, with frequent echoes of the *Popol Vuh*, yet these narratives are remarkable for their spontaneous, vernacular aura. They spring directly from the warp and weave of town life; as Laughlin observes, "The deities and demons speak the same familiar phrases of anyone's next-door neighbor" (p. 18).

This collection presents Zinacantec oral narrative as a mélange of indigenous tradition and Spanish incrustation, but securely anchored in the particular ethos of Zinacantán. In his introduction Laughlin envisions "an extensive culture area that embraces not only Guatemala, Chiapas and Yucatán, but also the southern half of Veracruz and the entire state of Oaxaca" (p. 19). Constant narrative elements across this zone include the buzzard man, horned serpent, long-haired devils, and thunderbolt spirits. "Pure tales are as rare as pure cultures," says Laughlin (p. 15), and he identifies pervasive influences from Western narrative traditions. Nonetheless, he maintains that only some twenty percent of his collection reveals "*pronounced* European qualities" (p. 18), and he finds the essential feel of Zinacantán starkly imposed on this diverse narrative material.

Laughlin notes the relative sparseness of scholarship on dreaming in native Central America. He portrays the Zinacantec dreamlife as an arena of spiritual intrigue, where destinies are foreshadowed and even sealed. The dream narratives are graphic and elemental, familiar in their uninhibited mutability, but evocative of Zinacantán in terms of their specific contents. It appears that a fairly consistent code of interpretation is brought into play when particular warnings are registered in the dreamlife, though Laughlin's commentary is not comprehensive on cultural practice with regard to this dream material.

Laughlin argues that "the symbolic sources of myth and dreams undoubtedly flow from a common reservoir" (p. 11), and this volume usefully juxtaposes these two kinds of narrative text. The tales feature the same moral landscape and roughly the same cast of earthly and unearthly characters as the dreams. The tales more often move toward closure; many of them amount to local castings of historical currents affecting the region. Yet few of them present a slick narrative veneer. The majority of tales share a discontinuity between action and result that pervades the dreams, but now transposed from the first person of immediate experience to a third-person narrative mode.

Folklorists are particularly concerned with the handling of verbal texts originating in performance settings, and on this score the present volume achieves a small measure of success while leaving much to be desired. Laughlin intones near the end of his introductory comments: "may this volume intimate the exuberance of living speech!" (p. 21). In fact, the texts are lively, even boisterous at times, but the reader is given very little insight into the process of scholarly intervention that has fashioned this narrative collection. The biographical sketches of Zinacantec contributors are spicy, and we gain a few brief glimpses of Laughlin "teasing out" the narratives in an ambience of "idle chitchat, bowls of beans, and . . . bottles of cane liquor or beer" (p. 20).

Beyond this, there is very little to go on. We are given a guide to pronunciation of indigenous names, but no Zinacantec text. The dream narratives and tales are provided with titles and organized into sequences of short paragraphs, occasionally into strings of poetic lines, without any rationale for the chosen presentational format. Lacking is some discussion of the Zinacantec language as a linguistic environment, of expressive and rhetorical devices used to enhance narrative performance. The translator has largely hidden from us the agony (and the joy) of translation; he tells us nothing about the handling of peculiar morphemes, or recalcitrant lexical items, or especially thorny passages. The solid cultural grounding that distinguishes this volume stands in stark contrast to its paucity of commentary on stylistic matters.

As a consequence, the reader is left to trust in Laughlin and his editor, Carol Karasik, who has selected and edited the contents of this volume. Fortunately, Robert M. Laughlin appears to be a worthy guide into this territory of the Mesoamerican imagination.

Judas at the Jockey Club and Other Episodes of Porfirian Mexico. By William H. Beezley. (Lincoln: University of Nebraska Press, 1987. Pp. x + 181, preface, 7 illustrations, notes, indexes. $19.95)

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Each of three successive generations of Mexican historians has produced a singular classic of that nation's cultural history. In the 1930s George Kubler wrote his study of colonial architecture and its relationship to state polity and cultural values. In 1959 Irving Leonard presented his classic treatment of 17th-century literature, social customs, and intellectual life, *Baroque Times in Old Mexico*. Now, we have William Beezley's *Judas at the Jockey Club*, a book that will be read and enjoyed, and that will illuminate succeeding generations of Mexican history students.

Influenced by past and contemporary thinkers Clifford Geertz, Natalie Davis, Mikhail Bakhtin, Carlos Fuentes, F. Braudel, Emmanuel LeRoy Ladurie, Jack London, Francois Rabelais, and Kurt Vonnegut, Beezley integrates primary research, insight, and abstract theory to present the best cultural history of Porfirian Mexico yet written. His range of reportage and analysis includes sporting activities from bullfighting to baseball and fundamental aspects of social and cultural life, including dining, health care, agricultural techniques, and storytelling.