

Karen Caplan on political participation and ethnic identity in postindependence Mexico. Douglas Cope draws the volume's conclusions with a fine essay that highlights the collective and individual strategies presented by the authors, and the complicated political systems that allowed for both flexibility and fiat.

The volume as a whole is not a game-changer: the ambivalences of many contributors to their editors' theoretical charge make the volume inconsistent and sometimes confusing. More attention to the history of science, to the role of religions, and especially to social and intellectual transitions between the sixteenth and eighteenth centuries are still needed before we can reach any clarity on these issues. But historians, as well as advanced undergraduate and graduate students, will find much to think about in this provocative work.

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Doctrina y diversión en la cultura española y novohispana. Edited by Ignacio Arellano and Robin Ann Rice. [Biblioteca Indiana, 13.] (Madrid: Universidad de Navarra/Iberoamericana/Vervuert. 2009. Pp. 240. \$30.00 paperback. ISBN 978-8-484-89402-5.)

For almost two decades Ignacio Arellano has been at the helm of the Grupo de Investigación Siglo de Oro (GRISO) based at the University of Navarra. More recently, as founder and director of the Centro de Estudios Indianos (CED), an offshoot of GRISO, he has been behind the organization of numerous conferences, the publication of critical editions of otherwise little-known literary works, and several collections of articles on colonial literature and culture by scholars affiliated with the center. In the present volume the editors have brought together a selection of papers first delivered at the conference that under the same name took place in Puebla, México, in October 2007.

As has been the case for early-modern Europe, renewed interest in the civic and religious rituals, festivals, and ceremonies that made up a significant portion of public life in the Spanish colonies has resulted in the publication of a considerable number of monographs and articles by historians, art historians, and literary scholars. Indebted one way or another to José Antonio Maravall's work on Baroque culture, these recent contributions explore the connections among public spectacle, artistic production, and colonial power. The essays at hand appear unburdened by any such concerns or any detectable urgency to offer fresh perspectives or insights.

The volume opens without an introduction, an absence that probably has less to do with the seemingly self-explanatory nature of the title than to the potentially daunting task of discerning methodological, theoretical, or thematic affinities among widely diverse contributions. This latter difficulty is compounded by the inclusion of essays with only a tenuous connection to

the theme of the book. The theme does come into sharp focus in Arellano's essay on the public celebrations that accompanied the beatification and canonization of the Jesuit saints San Ignacio and San Francisco Javier. Drawing from a substantial number of *relaciones* written to record in all their rich details the religious festivities organized for the occasions in places such as Goa, Madrid, Mexico, and France, Arellano analyzes the doctrinal teachings privileged by the Jesuits and the media employed for their transmission: plays, ephemeral art, poetic contests, religious prints, and so forth.

By comparing Sahagún's description of the festival of Toxcatl in pre-conquest Mexico and Las Casas's treatment of the same festival in his account of the massacre at the Templo Mayor in 1520, Beatriz Barrera highlights the efforts by the Dominican friar to represent the Nahuatl celebration as a strictly civic affair devoid of any religious meaning. On his part, Octavio Rivera addresses in a cursory manner—and relying almost entirely on a secondary bibliography—the survival of several genres of indigenous dances and performances in sixteenth-century religious celebrations such as Corpus Christi and missionary theater. Notwithstanding the title (“El más allá cristiano en la iconografía novohispana”), García Ponce's piece amounts to a scene-by-scene retelling of an *auto* about the Final Judgment attributed to the Franciscan Andrés de Olmos.

Arnulfo Herrera's annotated edition of an eschatological poem penned by the seventeenth-century Dominican friar and poet Pedro Muñoz de Castro on the occasion of Mardi Gras merits special mention. Rigorous, to the point, but also amusing, Herrera's comments place Muñoz de Castro's jovial invective against his peers in its social context and reveals literary practices in which the boundaries between the public and the private blur. Muñoz de Castro has a cameo role in Poot Herrera's somewhat puzzling but playful musings on the responses elicited by the publication of Sor Juana Inés de la Cruz's *Carta atenagórica*. Sor Juana is also represented in two other contributions, one on the influence of Petrarch on her poetry—although it quickly devolves into an enumeration of themes—and another by Rocío Olivares Zorrilla making a case for reappraising the influence of José Eusebio Nieremberg's writings in the nun's works. In all these cases as in two others dealing with female spirituality in New Spain, the connection with the topic of the colloquium remains tangential at best. The inclusion of an examination of the medical discourse in Mateo Alemán's work and a comparative analysis of the logical structure of sentences as found in the treatises of Alonso de la Veracruz and Tomás de Mercado are simply baffling. Unfortunately, *baffling* is also an apt word to describe this largely unfocused volume of stunningly uneven quality.