

creating a useful sense of conversation with her readers. If the University of New Mexico Press gets this book out in paperback, it should find its way into the classroom.

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Espacio y tiempo de fiesta en Nueva España (1665–1760). By JUDITH FARRÉ VIDAL. Madrid: Iberoamericana; Frankfurt: Vervuert; Mexico City: Bonilla Artigas Editores, 2013. Photographs. Notes. Glossary. Bibliography. 311 pp. Paper.

In *Espacio y tiempo de fiesta en Nueva España (1665–1760)*, Judith Farré Vidal synthesizes and reconsiders the significance of a variety of marginalized festival texts produced in colonial Mexico during its least known century. The author skillfully contextualizes each source's marginality in relation to more canonical festival texts and trends in critical literary theory in an effort to advance the interdisciplinary conversations surrounding early modern ritual, performance, and identity and their connections to struggles over power related to colonial society.

Seven concise chapters illustrate times and places where the style of baroque festival culture was decidedly local, all the while in careful dialogue with literary critics, anthropologists, historians, and art historians who interpret festival culture in a variety of contexts—colonialism, early modern culture, Spanish imperialism, ephemeral art, and *mestizaje*. The festivals of New Spain typically aimed to consolidate the social order of racial, class, ethnic, gender, and corporate hierarchies of civil and religious society by momentarily redesigning, embellishing, utilizing, and reimagining the urban spaces in which their dramas unfolded. Farré Vidal provides evidence of adherence to and deviation from the strict and elaborate codes of etiquette that governed collective participation in festivals in each chapter and convincingly uses those extremes to characterize the affective highs and lows of festival culture as well as its sustained rhythm structuring daily life in New Spain. Farré Vidal reaffirms the established arguments of José Antonio Maravall, María Dolores Bravo Arriaga, Pilar Gonzalbo Aizpuru, and Magdalena Chocano highlighting the use of festivals as instruments of social control by New Spain's most prestigious corporations but emphasizes additional dimensions of local culture through the included case studies from New Spain. Locally born Hispanic creole elites used festivals to appropriate New Spain as their homeland while denying indigenous peoples equal access to leading roles in governance. Traces of popular reception, characterized by a persistent curiosity and taste among spectators for elements that surpass the norms and protocols of imperial festival culture, allow Farré Vidal to question the ability of New Spain's ruling class to effectively monopolize the terms of local power.

The chapters following the introduction of key terms proceed through Farré Vidal's sources, each in turn highlighting distinct aspects of New Spain's "mestizo ephemerality" (p. 11). Together, these chapters build on the efforts of Víctor Mínguez and Solange Alberro to deconstruct the cultural binaries of public and private, religious and laity, diversion and solemnity, and courtly and popular, which commonly characterize the culture of the baroque: "Although the celebratory model was imported, it went on slowly

reformulating itself in order to transpose onto American reality and render its manifestations and trappings effective and believable” (p. 26). The author persuasively argues that such binary approaches fail to capture the ways that participants in festival culture negotiated the terms and conditions of local power relations from diverse and changing subject positions.

In addition to the critical analyses central to the book, Farré Vidal includes a detailed glossary of keywords particular to festival texts and a carefully selected array of corresponding primary sources, reproduced as either facsimile images or critical editions in modernized Spanish text. The glossary provides an understated but profound intertextual perspective on common usages of an obscure lexicon of festival-related vocabulary by annotating each keyword entry with contemporary uses in Antonio de Robles’s well-known *Diario de sucesos notables* (1665–1703) and contemporary festival texts as well as leading suggestions for synonyms and related terms to be found elsewhere in the glossary. The overall effect of the glossary is reminiscent of Sebastián de Covarrubias’s *Tesoro de la lengua castellana o española* (1611), constituting an indispensable reference source today for efficiently understanding the material and conceptual elements of early modern festival texts. The primary sources, in turn, bring some of the rarest and most telling festival texts into a larger critical purview. Each text—including a rare example of a festival text printed in Oaxaca, a text commemorating celebrations for the canonization of the Jesuit saint Francis Borgia, processions of the Virgin of Remedies in Mexico City, the viceregal entry procession of the Count of Paredes, a poetic lampoon of a newly appointed university professor, and a short theatrical performance within a women’s school—facilitates more precise comparative work and draws the attention of interested critics toward the archives that preserve them.

In sum, this work is an ideal resource for advanced graduate seminars covering themes of festival culture, the history of creole elites, the baroque, and aesthetics within broader panoramas of colonial Latin American history, literature, and culture. It is also invaluable to interdisciplinary specialists for its reference materials, edited primary sources, and invitations to advance the field of early modern popular culture and festival studies through evidence from New Spain.

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The Temptations of Trade: Britain, Spain, and the Struggle for Empire.

By ADRIAN FINUCANE. The Early Modern Americas. Philadelphia: University of Pennsylvania Press, 2016. Maps. Figures. Notes. Index. 212 pp. Cloth, \$45.00.

In recent years, historians of the Atlantic world have emphasized the extent to which supposedly rival European empires and their subjects became entangled or intertwined in a variety of ways. Much of the newer work centers on the adjustments and, ultimately, momentous transformations following “the great war for the empire,” as Lawrence Henry Gipson styled it. By contrast, Adrian Finucane focuses her attention on the earlier decades of the eighteenth century, more specifically on the activities of the South Sea