

biography, *Monteverdi*, trans. Tim Carter (Cambridge: Cambridge University Press, 1994), in which the music receives rather short shrift. The book's structure leads to some inevitable redundancies when the volume is read front-to-back, but editors manage to keep these to a minimum, and in any case, many readers will consult articles separately or out of order. Ultimately, the *Cambridge Companion* provides a lucid scholarly introduction to Monteverdi's music, a succinct overview of the current state of scholarship, and enough nuggets of new research to keep even Monteverdi specialists engaged.

Laura A. Lewis. *Hall of Mirrors: Power, Witchcraft, and Caste in Colonial Mexico*. Durham: Duke University Press, 2003. xvi + 262 pp. \$79.95 cloth; \$22.95 paperback. Review by PATRICIA M. GARCÍA, THE UNIVERSITY OF TEXAS AT AUSTIN.

Laura A. Lewis's *Hall of Mirrors: Power, Witchcraft, and Caste in Colonial Mexico* begins with the first of many case histories of men and women accused of engaging in, directly or indirectly, witchcraft in sixteenth and seventeenth century Mexico. Lewis relates the story of a free black woman, Adriana Ruíz de Cabrera, accused of witchcraft in the court of the Holy Office of the Inquisition. In some witness accounts, she uncovered thefts and lost items for those who sought her services. In others, she was hired to seek revenge on the enemies of her clients. Adriana's defense was her proclaimed Christianity, especially since she had been raised in a Spanish household. Adriana further noted that her accuser, another free black woman named Ana María de Concepción who had rented a room in her boarding house and subsequently stolen from other boarders, was not to be trusted not only because she was a "lying cheat" but also "because ... she is a black [woman] [*negra*]" (2). Lewis uses this seemingly ironic argument to point out Adriana's understanding of caste as she positions herself as, in her lawyer's terms, a "*clean living* black woman" in opposition to Ana María. Ultimately, Adriana was freed when Ana María admitted to lying, thus confirming Adriana's accusations. Ana María never believed that the Inquisition would take her claims seriously, as she was from the "*monte*" or the wild space of the hills or backwoods, and,

furthermore, she argued in her own defense, she had been tricked by the devil himself to make such claims.

Such negotiations of race, class, and identity in relation to sanctioned and unsanctioned realms of power in colonial Mexico form the context for Lewis's study. Sanctioned power was centered in Spanish political and religious rule as demonstrated in court records, while unsanctioned power was controlled by native Indians in the form of witchcraft. Along this trajectory of Spanish/Indian power and caste, blacks, mulattos, and mestizos formed strategic alliances with both groups in accordance with their particular needs. Such negotiations demonstrate Lewis's argument that "caste constituted a more ambiguous and flexible set of qualities that combined social affiliations, kinship, and inherent differences as it worked to facilitate incorporation into systems of power" (5). Lewis powerfully supports this assertion with meticulous readings of court records throughout the text, providing valuable insights into the public and private worlds of colonial Mexico.

Chapter one, "Forging a Colonial Landscape: Caste in Context," further defines Lewis's understanding of caste and how these such categories are connected to political economy and judicial organization. While Indians found themselves at the bottom of the caste system, they were still able to maintain power outside the system (through witchcraft) and within the system as they maintained a protected legal status exempting them from court proceedings and from enslavement. Chapter two, "The Roads are Harsh: Spanish and Indians in the Sanctioned Domain," examines such relationships as linked to essentialized idealizations of each group and how such idealizations become gendered. The Indian, characterized as feminine, needed constant supervision against the dark forces of witchcraft. Not surprisingly, Indians and women accused of witchcraft quickly put forward the argument that they had been tricked or seduced by others or by the devil himself, thus utilizing such gendered characterizations in their own defense. Chapter three, "*La Mala Yerba*: Putting Difference to Work" investigates the working relationships among caste categories, especially those moments where "mixed-casteness"

(12) necessitated a discussion about individual rights. The irony for Indians in such discussions is that they often took the blame and were punished for transgressions of sanctioned power and then suffered again in attempts to re-habilitate or cure them.

While these opening chapters focus on what Lewis terms the sanctioned realms of power, the second half of the book moves to the unsanctioned realm and its own negotiation of caste and power structure. Chapter four, "From Animosities to Alliances: A Segue into the World of Witchcraft," sees the rebellions and unions between Indians and blacks, mulattos, and mestizos working to challenge Spanish authority. Chapter five, "Authority Reversed: Indians Ascending," sees such challenges as empowering to Indians who could both curse and heal, thus gaining multiple agencies as perpetrator and protector. Lewis offers the story of a priest, Hernán Sánchez de Ordiales, a symbol of Spanish and male order, who suffered from the bewitching by the Indian Miguel Lázaro. Lázaro, he argued, sought vengeance after the priest punished him for having an incestuous relationship with his daughter. The pain caused the priest to seek treatment from other Indians who attempted to cure him. When Lázaro remains unpunished by the authorities that arrested him after his confession, the priest again punished him with a whipping. Soon after, the priest suffered new pains but cannot find any cure, even from other Indians. At this point, he contacted the Inquisition to report on such matters, convinced that the Indians in question were untrustworthy and "full of 'tricks'" (126). Interestingly, he distanced the incidents of healing witchcraft that he knowingly, and perhaps blasphemously, entered by saying that they were not "explicit pacts with the devil" (126), but says nothing of Lázaro's own witchcraft that cursed him in the first place. Lewis insightfully observes that the priest's involvement with witchcraft acknowledges a power that even his own religious authority could not overcome while distancing himself from the overtly dark forces associated with witchcraft. In Chapter six, "Mapping Unsanctioned Power," Lewis examines these darker forces in the imagining of the devil himself. The devil appeared in multiple guises and in forms appropriate to those whom witnessed him. Such mutability and hybridity reflect Lewis's larger argument that power relations are interconnected to social and genealogical affiliations, or caste.

Lewis ends her discussion with a startling example of a gender role reversal as a female mulatto slave confesses that, with the aid of herbs and magic obtained from an Indian, she was able to invoke the devil. The role reversal comes in her adoption of male dress to disguise herself, and, with the devil's empowerment, participate in the murder of various men. Moreover, most defendants who were able to make direct pacts with the devil were male. In subsequent confessions, the woman retracted her claims of murder, but maintained that she was able to communicate with the devil. It was only the supernatural appearance of San Antonio, she said, that convinced her to abandon her ways and confess all to the Inquisition. In this example, Lewis poses important questions about realms of power and the categorization of individuals in relation to such power. For this mulatto slave woman, witchcraft empowered her, but ultimately, she returned to the realm of sanctioned power that enslaved her. Such actions, Lewis concludes, demonstrate that witchcraft in colonial Mexico worked not in opposition to colonial power but rather affirmed hegemonic structures that organized both the sanctioned and unsanctioned realms into hierarchical categories of caste. Lewis's astute arguments and extensive archival research offers new perspectives on religion, class, gender and race in colonial Mexico and, at a broader level, the ways in which power is constructed.

Jonathan Sawday. *Engines of the Imagination: Renaissance Culture and the Rise of the Machine*. New York, NY, 2007. xxii + 402 pp. + 30 illus. \$33.95. Review by Scott Maisano, UNIVERSITY OF MASSACHUSETTS AT BOSTON.

The last movie Arnold Schwarzenegger made prior to becoming the Governor of California was *Terminator 3: The Rise of the Machines*. Jonathan Sawday's book about technological fantasies of the early modern period, *Engines of the Imagination: Renaissance Culture and the Rise of the Machine*, shares more than just its subtitle with this apocalyptic film. Like the Terminator himself, Sawday travels back in time in order to eliminate, once and for all, the stubborn resistance to artifice and technology that survives in—and sometimes still defines—twenty-