(Chicago 1987), 255-382.
[7]. See John A. Walker, "Art History Versus Philosophy: The Enigma of the 'Old Shoes,'" in *Van Gogh Studies: Five Critical Essays* (London 1981) and Walker, *Art in the Age of Mass Media* (London 1983).
[8]. *The Political Unconscious: Narrative As A Socially Symbolic Act* (Ithaca 1981), 9.
[9]. The four-volume paperback edition of *The Social History of Art* published by Vintage remained in print from the mid-1950s until the mid-1990s. In 1999, Routledge brought out a new four-volume paperback edition with an introduction by Jonathan Harris.
[10]. Characteristically, given her scatter-shot approach, Doy ignores Hauser's *Philosophy of Art History* anon. trans. (Cleveland 1958), an important early contribution to among other things the study of art-historical theory and methods. *The Philosophy of Art History* contains a lengthy critique of Heinrich Wölfflin's famous cyclical theory and also the first serious consideration of the concept of ideology as it applies to the history of art.
[11]. Schapiro, "Style," in *Theory and Philosophy of Art: Style, Artist and Society* (New York: 1994), 100. The essay was originally published in 1953. See Alan Wallach, "Meyer Schapiro's Essay on Style: Falling into the Void," *The Journal of Aesthetics and Art Criticism* 55, no. 1 (Winter 1997), 11-14.
[12]. Paralleling the murkiness and lack of rigour in the text is a deeply-flawed scholarly apparatus. Doy's bibliography is a hit-or-miss affair when it comes to materials cited in her endnotes and the index is at best spotty and full of errors (e.g., a reference for Walker, John A. to pages 321-2 in a book that runs 271 pages).

David D. Gilmore, *Carnival and Culture: Sex, Symbol and Status in Spain* (New Haven: Yale University Press, 1999).

Carnival is a near-ubiquitous practice of rural and urban cultures in Europe and has been a long-standing subject of scholarly inquiry. Indeed, from the work of the *Annales school* in the 1950s to the more recent work of Natalie Zemon Davis in the late 1970s, carnival has provoked frequent scholarly investigation and debate in an effort to determine its social, cultural, and political meaning through study of its many and widely varied forms throughout Europe. Historians and anthropologists have been the most interested observers of the ritual practices of carnival, which originated in medieval Europe as a combination of religious, local cultural, and pagan customs practiced in public form. A seminal part of what was referred to in the 1970s as "the new cultural history," carnival has often been the centerpiece in the study of history "from the bottom up." A few noteworthy books in the expansive literature on carnival include Natalie Zemon Davis' *Society and Culture in Early Modern France: Eight Essays* (1975), Emmanuel LeRoy Ladurie's *Carnaval de Romans* (1979), Umberto Eco et al. *Carnival!* (1984), Robert Darnton's *The Great Cat Massacre and other episodes in French cultural history* (1984), and Peter Mason's *Bacchanal!: The Carnival Culture of Trinidad* (1998). David D. Gilmore's latest book, *Carnival and Culture: Sex, Symbol and Status in Spain*, is another contribution to the now voluminous carnival literature. Gilmore is an

anthropologist who specializes in the rural agricultural communities of Andalusia in southern Spain. He has published three previous books in cultural anthropology/ethnography, *The People of the Plain: Class and Community in Lower Andalusia* (1980), *Aggression and Community: Paradoxes of Andalusian Culture* (1987), and *Manhood in the Making: Cultural Concepts of Masculinity* (1990).

In *Carnival and Culture*, Gilmore re-addresses the timeless topic of carnival and its meaning in 14 chapters, with the "February madness" (*locura de febrero*) in rural Andalusia as his test case. Chapters 1-3 introduce the topic and the evidence, describe the local event, and reveal and evaluate the scholarly literature, supportive and oppositional, on carnival. The gendered elements of Andalusian culture and its expression in carnival practice are discussed in chapters 4-7. Chapters 8 and 9 explore the geometry and geography of sex as it pertains to the social and cultural relations of men and women in Andalusian society – a backdrop for the public expression of those relations during carnival. Chapters 10-12 examine the targets, locations, and the political elements of carnivalesque pranking and carnival songs. Gilmore narrates the evolution of carnival in chapter 13, citing the particularly modern changes in expression and the new targets of carnival songs. Chapter 14 concludes this intriguing, entertaining, superbly researched work by underscoring Gilmore's larger theoretical concerns while suggesting enough connections to assure readers that this is not just a Spanish story.

Gilmore studies the carnival via three thematic categories, sex and gender, status, and the meaning of the carnival itself through an intense textual exegesis of carnival songs, the *coplas de carnaval* (carnival ditties). Ultimately, Gilmore's thesis, which is solidly in the tradition of previous carnival studies, is that "Andalusian ideas about sex, gender, and status are best and most accessibly expressed in the rituals of the February carnival..." (3). In other words, Gilmore is mining the old vein of deep structure and cultural meaning revealed in the practices of carnival.

While Gilmore's method is certainly not new, his interpretive framework and his conclusions about carnival are refreshingly different. Gilmore makes constant reference to the practical and theoretical literature of carnival in order to challenge what he believes is a prevailing bipolar analytical framework of previous investigators of carnival. He argues that carnival has been treated as primarily a political event of negation, mainly by Marxist and revisionist theoreticians, that it is keenly expressive of deep-seated social and cultural tensions and "sublimated class struggle" (4). Thus, from that perspective the characteristics of carnival, inverted social relations, challenged political relations, topsy-turvy gender relations, and vociferous protest are read as revolutionary outbursts in a more or less defined public space. This is especially so when one learns that carnival is actually a very structured activity controlled in time and space with very distinct limits – ranging from a few days to two weeks in the Andalusian case.

For Gilmore, following the literary theorist Mikhail Bakhtin, carnival is a more complex enterprise than previous scholars have led us to believe. Indeed, Gilmore deploys abundant evidence that demonstrates that carnival is not simply negation, but is filled with rituals of both disapprobation and affirmation of political, cultural, social, economic, and gender norms. In fact, he believes that carnival is a much more *ambivalent* process than has heretofore been acknowledged. This assertion underscores the strength of *Carnival and Culture* and that is Gilmore's sensitive and far-reaching interpretation of the language and events of the February madness. Gilmore makes us aware of the very contested nature of the meaning of carnival, both to the observer and its participants. Its ambivalence is placed solidly in the foreground. Gilmore is clearly a master at combining elements of textual (the songs), visual (the event itself), and anecdotal (local interviews) evidence in support of his contentions about the meaning of carnival in Andalusia. He also strives, not unsuccessfully, to tease out intellectual connections between carnival and its meaning in Andalusia to Spain, Europe, and anywhere else in the world where carnival is common cultural practice. This is without doubt one of the better books in the field, especially so since Gilmore includes historical change as part of the narrative in each of *Carnival and Culture*'s 14 chapters.

Carnival and Culture is a superbly written book and, despite a couple of historical errors (158, 163), an interdisciplinary tome as well. Gilmore's methodology incorporates the best of anthropological sources in the field, but also weaves historical, psychological, and literary sources very effectively into his story. Rarely, if ever, will a reader see the triumvirate of Brandes, Freud, and Bakhtin incorporated fluidly in a text. *Carnival and Culture* is also, despite its use of complex intellectual theory, marvelously readable. Gilmore has written an appealing book that should attract career academics across disciplines, advanced graduate students, and the educated general reader. Hispanists in all fields should enjoy the Geertzian thick description of the February madness and the provocative interpretive conclusions Gilmore draws from it. I found it to be a continuously engaging and entertaining read and recommend it highly to all interested in the how and why behind our cultural rituals and the behaviors deriving from them. This book should remain a reference point in the literature on carnival for a long time to come.

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Eric Arnesen, Julia Greene, and Bruce Laurie, editors, *Labor Histories: Class, Politics, and the Working-Class Experience*. (The Working Class in American History.) (Chicago: University of Illinois Press, 1998).