

Una bibliografía seleccionada de textos teóricos y estudios puntuales cierra esta obra que resultará de innegable interés para los distintos especialistas del ramo.

Recomiendo con entusiasmo *La novela ideológica (1875–1880). La literatura de ideas en la España de la Restauración* porque aborda el estudio de un nuevo género literario y la relación de la literatura y la política en una manera novedosa e informativa. Además, el nivel de manejo del aparato crítico y la literatura resulta interesante y nos da una idea del gran esfuerzo que el autor ha dedicado a un proyecto de esta naturaleza. Se trata de una obra sólida que indudablemente servirá de modelo para estudios futuros. El carácter completo y múltiple de la obra de López hace que esfuerzos interpretativos como éste sean sumamente valiosos para nuestra comprensión de una etapa crucial para la evolución de la literatura y de la política dentro de España. Además, los exhaustivos análisis críticos que contiene el libro demuestran la enorme influencia que ejerce la novela ideológica en la obra de generaciones posteriores de literatos.

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JOSHUA LUND. *The Mestizo State: Reading Race in Modern Mexico*.
Minneapolis: University of Minnesota Press, 2012. xx + 217pp.

This is an erudite, well-researched and well-crafted book that critically examines the troubling subjects of race and place in modern Mexico. The book begins with a strong introduction that declares the undeniable presence of race in Mexico. The complexity of issues related to race in the Mexican context is simultaneously emphasized as the author focuses attention on the *mestizo* who is known to represent the Mexican nation. The introduction also carefully establishes the author's intentions and explains the methodology used in the subsequent chapters. Joshua Lund locates his discussion within broad multi-culturalist and postmodern theories.

Lund focuses on the essays of Luis Alva, and establishes that Mexico occupies a central position in any debate on the problematics of hybrid identities and the legacy of race. The author underlines contradictions in the position of the indigenous people in Mexico, who are praised by politicians on the one hand, but forgotten at the same time in the development of the country. Chapter one interprets the hybrid identity of Mexico's *mestizo* state, and liberal critique of racism as it relates to race,

space and forms of production. Lund critiques the arguments of Alva whose essays advanced the colonization policy in the 19th century. Here he points to the contradictions in Alvaro's arguments, as he calls simultaneously for the equality of the Indian and for the Indian's irrelevance.

Entitled "Altamirano's Burden," chapter two discusses Alva's denunciation of Mexico's "ley fuga" - or law of flight as something "that transcends even the barbaric Lynch Law in the U.S." (31). Lund also points to Ignacio Manuel Altamirano's wrestling with the contradictions of national consolidation seen both as the protagonist of the "*mestizo* state" and as living proof of liberalism, with which he agreed. He shows the complexity of Altamirano's own politics revealed by his journalistic writing. Although unhappy about the contradictions at the centre of Mexico's emergent *mestizo* state and liberalism, Altamirano is also presented as espousing a negative position on race.

The literary work of Rosario Castellanos is the focus of the third chapter. Lund analyzes the way in which Castellanos' writing reflects the *cardenista* era, by relating race, war, revelations and agrarian reform. He rigorously explores how Castellanos' work reveals the complexities of Mexico's race-nation dynamics. This is evident when she presents the Indians as "objects of a race war between powers that alternatively fear them and take them for granted" (112).

Chapter four examines how Elena Garro's preoccupation with race led to the contemplation of the conditions of indigenous Mexicans. Lund argues that Garro's portrayal of Indians calls special attention to the politics of race and the marginalization of indigenous people. Her greatest novel, *Los recuerdos del porvenir*, problematizes the meeting of race with Mexican space and suggests many of the problems surrounding the nation-formation that Mexico needs to address. Lund claims that Garro's work reveals the influence of French philosopher and historian, Renan. In this parameter, Lund affirms that Garro's major novel critiques the "failure of alliance and its deferral to the ordering of a certain national vision" (134) both at the national and local levels.

The book does not include a specific section called "Conclusion," but given the complex manner in which it is written and the density of the issues involved, a section that would have summed up and underlined the main points of Lund's debate, would have been helpful. The notes at the end are very detailed, well-researched and useful, and they clarify the author's main theses well. Generally, the book reveals an author, who is extremely knowledgeable about the subject matter, and has a keen interest in having others understand the issues involved.

Despite its somewhat dense style, the book is an important contribution to the controversy on race, nation and place in Mexico, and will be instrumental for further research on Mexican identity. The study of divergent types of discourse - essay, journalistic writing and fiction - as Lund's sources for his interrogations and discussions is impressive and gives the book a broad scholarly reach. This also shows the authors's flexibility and familiarity with a wide range of writings on Mexico - no doubt, the result of many hours of intense research. This is a good contribution to Latin-American scholarship.

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ALEJANDRO MARTÍNEZ. *Actualidad y vigencia del Barroco*. Madrid: Verbum. 2014. 101 pp.

Focused on three of the twentieth century's most prolific Cuban authors, Alejo Carpentier, José Lezama Lima and Severo Sarduy, Alejandro Martínez, in this slender volume, makes an important contribution to the infinite dialogue on the place and meaning of the Baroque in the Latin American aesthetic through a comparative reading of each author's critical and creative work. Much like centuries of human immigration to the New World, Martínez argues, the Baroque too "ha experimentado una naturalización," that has created a very American expression of what began as a European response to the Reformation (13). Yet, the New World Baroque, as Carpentier maintained, does, in many ways, predate the arrival of Europeans to the New World: "Nuestra arte siempre fue barroco" (Carpentier quoted; 56).

Martínez opens his study with an overview of the history of the Baroque in Spain, tracing its beginning from the works of Lope de Vega and Góngora well into the seventeenth century where the ordered world of the past was giving way to uncertainty, disorder, and chaos (22). He does an excellent job of highlighting how the unique challenges of Spain in the middle of the seventeenth century although negative in origin would help to produce many of the most familiar characteristics of the Spanish Baroque including the centrality of the individual, the search for new expressions, the transitory nature of life and even the individual's "place" in this ever more chaotic and perpetually changing world.

In Chapter Two, Martínez explains how as the Baroque was losing force in the Old World, it began to take root in Latin America where it would thrive for the better part of the seventeenth century. By the dawn of