

homogeneizadora de lo latinoamericano y lo europeo, remitiendo además esas imágenes a la lógica de la cultura letrada; si acaso es necesario considerar otras formas latinoamericanas de localización del *collecting* marcadas por criterios étnicos o de clase; si no en contextos rurales, por lo menos en figuras urbanas como los recicladores o cartoneros.

Los artículos del volumen ofrecen valiosas contribuciones a la crítica literaria y a los estudios culturales. Del primer campo, junto a otros buenos análisis, puede destacarse el de Olga Vilella sobre las crónicas de viaje entendidas como forma de “*virtual collecting*” (52), en las que el escritor traduce para las clases medias el gusto europeo; o el modo en que Shelley Garrigan analiza la representación del coleccionista en la poesía de Delmira Agustini, que cuestiona la subjetividad masculina del modernismo, adelantando una mirada postfeminista (119). Del segundo campo se destaca el trabajo de Andrew Reynolds, que evalúa las postales como objetos que modifican la dimensión comunicativa de la cultura escrita: las cartas generan una comunicación lenta; las postales incentivan la velocidad y una nueva subjetividad asociada con la cultura de masas (100-01).

En suma, estamos ante un estimulante conjunto de miradas críticas que, sin duda, será de gran provecho para diversos investigadores. Aunque se echa en falta una aproximación teórica más detenida al concepto de cultura material y su relación con el de *collecting*, las preguntas que propone este volumen son una invitación a pensar la cultura material en los debates latinoamericanistas.

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SARA CASTRO-KLARÉN AND CHRISTIAN FERNÁNDEZ, EDS. *Inca Garcilaso and Contemporary World-Making*. Pittsburgh: University of Pittsburgh Press, 2016. ix + 382 pp.

Gómez Suárez de Figueroa, or Inca Garcilaso de la Vega as he is most famously known, is one of the most fascinating characters of the early years of the conquest in the Andean region. His origin, (he is one of the first mestizos born out of the violence of the conquest), his masterful writing style, and the complexity of the arguments that he uses to authorize himself as a writer/historian are probably the most important features highlighted by scholars who have studied his life and work. The *Royal Commentaries of the Incas* is the text that has received the most attention from the same scholars. First published in 1609, the *Royal Commentaries of the Incas* was for many years the exclusive source of

information regarding the Inca and Andean past, which clearly helped to sustain its importance. Originally written in Spanish, the *Royal Commentaries of the Incas*, and the rest of his writings, shows the work of an author constantly aware of the difficulties of translation, not only regarding the accuracy of the results but also the viability of translation itself. Although Inca Garcilaso's books have been translated into many different languages, including English, a great deal of the critical analysis of his work has been done in Spanish. The present volume, as Sara Castro-Klarén explicitly states, is an effort to "...bring together, in a single volume in English, key essays authored by some of the most distinguished students of Inca Garcilaso's work" (3).

*Inca Garcilaso & Contemporary World-Making* includes eleven articles - some published for the first time and others translations of earlier publications in Spanish -; an introduction by Sara Castro-Klarén, a short biography of Inca Garcilaso by Christian Fernández; and an afterword by John Beverley. The first article, "Rhetoric and Politics: Transatlantic Images and Paratexts in the *Royal Commentaries*" by Christian Fernández is an analysis of Inca Garcilaso's work and the construction of his self-identity using the symbols represented in his heraldic insignia as a guiding tool. Jose Antonio Mazzotti's contribution to this volume, "A Syncretic Tropology: Semantic and Symbolic Aspects of the *Royal Commentaries*," introduces the reader to the multiplicity of voices present in the *Royal Commentaries*, a multiplicity "not necessarily harmonious" (62). In "Mestizo ... me llamo a boca llena y me honro con él: Race in Inca Garcilaso's *Royal Commentaries of the Incas* and *General History of Peru*," Margarita Zamora analyzes the Inca's views on race and how it challenges the "colonialist racial stigmatization" (185) of his time. Race and mestizaje are also issues discussed by Gonzalo Lamana who, in "Signifyin(g), Double Consciousness, and Coloniality," analyzes Inca Garcilaso's political theory as it appears in the *Royal Commentaries*.

The reception that Inca Garcilaso's work has received is also explored in this volume. Pedro Guibovich Pérez's "The Dissemination and Reading of the *Royal Commentaries* in the Peruvian Viceroyalty," traces how Inca Garcilaso's writings has been glossed, cited, and paraphrased in Spanish. Francisco Ortega uses what he calls "phantasmatic" memory to explain the appeal that the *Royal Commentaries* has retained after so many centuries, in his piece titled "Writing the History of an Andean Ghost." James W. Fuerst's contribution also explores the reception of the works of Inca Garcilaso; this article, under the name of "Locke and Inca Garcilaso: Subtexts, Politics, and European Expansion" focuses on how John Locke used Inca Garcilaso to support his concept of "the state of nature."

The topic of translation, of extreme relevance anytime we immerse ourselves in the study of the work and life of Inca Garcilaso, occupies a preponderant position in this collection of articles. Sara Castro-Klarén explores in “For it is But a Single Word: Marsilio Ficino and Inca Garcilaso de la Vega in Dialogue with Pagan Philosophies,” Inca Garcilaso’s theory of translation and how it was influenced by Marsilio Ficino, Plato’s translator and commentator. In “Inca Garcilaso and Translation,” Julio Ortega perceives Inca Garcilaso’s obsession with translation as a tool used by the Inca to reorganize the past and the colonial present, while in “Translation and Writing in the Work of Inca Garcilaso de la Vega,” Susana Jákfalvi-Leiva explores the role that translation has in Inca Garcilaso’s understanding of the function of writing.

The last two articles are only slightly connected to the topic of the book. Walter Mignolo explores the formation of the historiographical discourse in the context of New World historiography in “The Historiographical Metatext and New World Historiography” while John Beverley’s “Afterword” explores the position that the work and image of Inca Garcilaso plays in what Beverley names the “dilemma the Latin American intellectual faces ... that there is no Latin American identity” (360).

The publication of *Inca Garcilaso & Contemporary World-Making* is a great contribution to the fields of Colonial Spanish American Literature and Latin American Studies. It is a complete compilation of the most representative voices working on the life and work of Inca Garcilaso and also a great introduction to anyone who wants to achieve a deeper understanding of different ways in which we have approached his life and work. Probably more importantly, this volume guarantees that this scholarship also becomes available to an audience composed of scholars, students, and other readers across disciplines who are not able to read Spanish or are not fluent enough to read it at the academic level.

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LUIS MIGUEL FERNÁNDEZ. *Escritores y televisión durante el franquismo (1956-1975)*. Salamanca: Ediciones Universidad Salamanca, 2014. 197 pp.

De una forma panorámica, el libro esboza el papel que tuvieron tanto la literatura como los escritores en la televisión desde su nacimiento en España, en 1955, hasta la muerte de Franco en 1975. Si bien no es un libro de naturaleza teórica, su gran aporte se encuentra en la enumeración y