

watchmaking from a workshop to a social institution. The final two essays examine the relationship between natural phenomena and enlightened culture.

In the final section, the six chapters explore a variety of topics that engage the implementation of and resistance to enlightened reforms in the American colonies. From the shifting role of women in the Viceroyalty of Peru and the case against the editor of the *Gazeta de Guatemala*, to urban planning in Mexico City and the tacit agreements between religious authorities and indigenous communities in the Andes, these essays evidence the tangible impacts of the reforms. Moreover, essays examining the changing fiscal policies under the Bourbons, as well as the military actions of the native Guaraní on the Paraguayan frontier, underscore the evolving dynamics between local populations, colonial authorities and the Crown.

With the exception of a few essays, much of the volume is concerned with developments from the second half of the eighteenth century and, due to the volume's breadth, detailed analysis is somewhat limited. Moreover, while the accompanying bilingual abstracts are useful, there is room for improvement in the English translations. None the less, the volume serves as a valuable reminder that there is ample room for further exploration into Eighteenth-Century Studies, encouraging scholars to take on these projects.

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Figura con paisajes: Baroja y Navarra. Edición de Gabriel Insausti. Granada: Editorial Comares. 2022. 288 pp.

This collection sets out to explore Pío Baroja's work from a variety of perspectives: 'la crítica literaria y la filología, la historia, la geografía, la biografía, la atención a las artes y el contexto cultural' (ix). These interpretative lenses coalesce around Navarre, and more specifically, a ruin of a house in Itzea, Vera de Bidasoa which Baroja bought in 1912 and transformed into a retreat for himself and other members of his family. As the editor Gabriel Insausti notes, this geographical focus lends itself to biographical reflections, while also going beyond the individual, stretching out to the landscapes surrounding the house and reaching through time into various branches of the family tree.

Vera de Bidasoa, together with snippets of biography and quotation, emerges as a unifying *leitmotif* across the pages of the individual essays. These are organized into five groups. Four contain essays with the usual scholarly apparatus, looking at Baroja's work and his connection to *el país del Bidasoa* in terms of time ('El momento: historia, autobiografía y leyenda en Baroja'), place ('El lugar: Baroja y la geografía' [Navarra]), people ('Los personajes: carácter y fisonomía en Baroja') and themes ('Las ideas y las cosas: temas barojianos'). Part 5, 'Evocaciones literarias', offers three shorter, more informal sketches of anecdotes or episodes from Baroja's life and legend.

Parts 1 and 2 ('El momento' and 'El lugar') benefit most from the sustained geographical focus. Francisco Javier Capistegui interrogates the accepted wisdom summarized by the saying, 'Carlismo y Baroja, ¡imposible!', outlining the collisions between Baroja's life and the developmental milestones of Carlism, as well as the multilayered nature of his responses. María del Mar Larraza Micheltorena explores his childhood in Pamplona. Antonio Castellote in the third essay, '*In Navarra quando sumus: el espíritu goliárdico en La leyenda de Jaun de Alzate*', offers a revisionist interpretation of *La leyenda*, aligning it more with medieval mayhem, intertextuality, *joie-de-vivre* and irreverence than Faustian reckoning. In Part Two, Iñaki Urricelqui Pacho makes a case for reading Pío Baroja as a

landscape painter-in-words, setting this beside detailed commentary on paintings by Pío's brother Ricardo; a gradual process of identification with and assimilation into the area around Itzea can be observed in both. In 'Pío Baroja y la *muga*', Insausti shows the adventurers, smugglers and deserters of Baroja's novels taking an opportunistic approach to questions of identity and allegiance. This tallies with historiographical accounts documenting highly pragmatic approaches to, for example, state borders and conscription. The far-reaching arguments contained in this chapter are rounded off with reflections on the way Baroja's life and work undermines dichotomies of Self and Other that inform and determine the construction of a liberal State, in part due to his espousal of a peculiar form of (liberal) individualism.

In Part 3 ('Los personajes'), the collection's focus on Navarre is looser. Juan Carlos Ara Torralba explores Baroja's deployment of typologies such as phrenology in creating his characters, while Ascensión Rivas makes a case for correcting the image of Baroja as a misogynist author whose female characters lacked depth or independence. In Part 4 ('Las ideas'), Celia Fernández Prieto returns to the biographical and singles out Baroja's 'personalidad de bibliófilo y coleccionista' (208). In the series *Memorias de un hombre de acción*—twenty-two novels set between 1808–1854—'[c]oleccionar cosas es [...] un gesto literario y sentimental, un resorte para su imaginación visual, una vía para su estética de lo grotesco' (225). The proliferation of objects and characters is put to use as a critique of both a raggle-taggle nineteenth-century Spain and a sterile modernity. Eduardo Michelena, in '“Corazones poderosos”: las ideas filosóficas en Baroja', delves into another recurring motif: Baroja's debt to Arthur Schopenhauer. On the one hand, Michelena seems to establish Baroja's credentials through comparison with writers of such intellectual and stylistic calibre as María Zambrano, Walter Benjamin or Franz Kafka. On the other hand, his main argument seems to be that the novels represent an impoverished rendition of Schopenhauerian thought.

In the final section, Felipe Juaristi, Daniel Ramírez and Toni Montesinos revisit some of the collection's *leitmotifs*: the house in Itzea, broad biographical outlines and pithy anecdotes, the terms of articulation of his Basque identity and of bloodlines more generally, his idealized vision of 'la República del Bidasoa' as 'un pueblo sin moscas, sin frailes y sin carabineros' (257). Ramírez's contribution adds to the study of Baroja's localism by reading his depiction of *agotes* with a healthy scepticism, setting these depictions beside Baroja's broader attitudes to race. Conclusion: Baroja was a man of his time, with some of the prejudices of his time, who took a humanitarian approach to discrimination and tended to side with the underdog. Montesinos rounds off the collection with anecdotes about the very well-attended funeral in Itzea: according to Cela, Hemingway, possibly suspecting that Baroja did not like his 'imagen de tipo adinerado y mujeriego' (288), turned down the invitation to carry his coffin.

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ASCENSIÓN MAZUELA-ANGUITA, *Alan Lomax y Jeanette Bell en España (1952–1953): las grabaciones de música folclórica*. Madrid: Consejo Superior de Investigaciones Científicas. 2021. 293 pp.

The ethnographic recordings that folklorist Alan Lomax recorded around Spain in 1952–1953 occupy a special place in the imaginaries of Spanish traditional music and the study thereof—and this is likely both because of the recordings' intrinsic value to document a range of musical practices, and because of the circumstances in which they were made—at a time in which Spain was only leaving behind the autarkic policies implemented after the