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A Treasury of Mexican Folkways
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The Fragments of a novel in Mexican The Good Conscience
From the Pulitzer-winning author comes a brand new Virgil Flowers thriller that will keep you gripped until the very last page. “Barns, the chairman, looked around the room and said, ‘Okay. We can do this. Let’s see a show of hands. It’s unanimous, or it’s prison. Do we kill Clancy Conley?”

“** They all looked around each other, each of them reluctant to go first. Then the fat man raised his hand, and then Korns, and then the rest of them. “**It’s unanimous,” Barns said. In southeast Minnesota, a school board meeting is coming to an end. The board chairman announces that the rest of the meeting will be closed, due to personnel issues. “Issues” is correct. The proposal up for a vote before them is to authorize the hiring of a local reporter. There are no votes against. M meanwhile, not far away, Virgil Flowers is helping out a friend by looking into a dognaping, which seems to be turning into something much bigger and uglier—a team of dognapers supplying medical labs—when he gets a call from Lucas Davenport. A murdered body has been found—and the victim is a local reporter?The Good Conscience is Carlos Fuentes's second novel. The scene is Guanajuato, a provincial capital in Central Mexic0, once one of the world’s richest mining centers. The Ceballos family has been reinvented to power, and adolescent Jaime Ceballos, its only heir, is torn between the struggle to emerge as a man with a “good conscience” forms the theme of the book: can a rebel correct the evils of an established system and at the same time retain the integrity of his conscience? His book reinvigorates the debate on the Mexican Revolution, and explains why this book must be read by all who care about the Revolution’s legacy.

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Javier Valdez Cárdenas provides a unique human perspective on Sinaloa during the drug war. The reality of the Mexican drug war, a conflict fueled by uncertainty and fear, is far more complex than the images conjured in popular imagination. Often missing from news reports is the perspective of ordinary people—migrant workers, schoolteachers, single mothers, businessest, teenagers, petty criminals, police officers, and local journalists—who work day in and day out to just make it through their day. They are not afraid to share their stories, but they have learned to mistrust the authorities and report on their own terms. Their stories are not just about drug wars, but about the everyday challenges of life in a violent and unpredictable society.

Valdez Cárdenas's Cartucho and My Mother's Hands are autobiographical evocations of a childhood spent amidst the violence and turmoil of the Mexican Revolution. In Cartucho, first published in 1931, the author recounts the experiences of a young boy growing up during the war. My Mother's Hands, first published in 1938, follows the stories of a young girl and her family. Both works are written in a style that is both accessible and intimate, offering a unique insight into the lives of these children and their families.

Valdez Cárdenas's novels also offer valuable insights into the broader historical context of the Mexican Revolution. They provide a window into the daily lives of people who witnessed the revolution firsthand, and their stories offer a unique perspective on the political and social changes that occurred during this time. By reading these works, we gain a deeper understanding of the complexities of life during the Mexican Revolution, and the challenges faced by ordinary people who were caught up in the conflict.

Valdez Cárdenas's Cartucho and My Mother's Hands are essential reading for anyone interested in understanding the Mexican Revolution and its impact on ordinary people. These works offer a unique perspective on the daily lives of those who lived through this turbulent period, and they provide valuable insights into the broader historical context of the Mexican Revolution. By reading these works, we gain a deeper understanding of the complexities of life during the Mexican Revolution, and the challenges faced by ordinary people who were caught up in the conflict.
Mariano Azuela's 1915 novel *Los de abajo* to Rosamaría Roffiel's *Amora* of 1989, fragmented narrative has been one of the defining features of innovative Mexican fiction in the twentieth century. In this innovative study, Carol Clark D'Lugo examines fragmentation as a literary strategy that reflects the social and political fissures within modern Mexican society and introduces readers to a more participatory reading of texts. D'Lugo traces defining moments in the development of Mexican fiction and the role fragmentation plays in each. Some of the topics she covers are nationalist literature of the 1930s and 1940s, self-referential novels of the 1950s that focus on the process of reading and writing, the works of Carlos Fuentes, novels of *La Onda* that came out of rebellious 1960s Mexican youth culture, gay and lesbian fiction, and recent women's writings. With its sophisticated theoretical methodology that encompasses literature and society, this book serves as an admirable survey of the twentieth-century Mexican novel. It will be important reading for students of Latin American culture and history as well as literature.

Presents a collection of photographs documenting the women camp followers in Mexico, from the Spanish conquest to the Mexican revolution.

The customs, myths, folklore, traditions, beliefs, fiestas, dances, and songs of the Mexican people.

Describes the brutal 1993 torture, rape, and murder of Jennifer Ertman and Elizabeth Peña, two innocent teenagers, whose bodies were discovered in a Houston park, and the gang of six young men who were arrested, tried, and convicted of the crime.

Seventy-one-year-old Mexican financier recalls the turbulent days of his life, as he lies dying.

In 1914, with the well-wishes of the Brazilian government, Theodore Roosevelt, ex-president of the United States; his son, Kermit; and Colonel Rondon travel to South America on a quest to course the River of Doubt. While in Brazil, Theodore is also tasked with a “zoogeographic reconnaissance” of the local wilderness for the archives of the Natural History Museum of New York. In addition to the perils of the incredibly difficult and dangerous terrain, the river was nicknamed “The River of Death” as a testament to its ferocious rapids. Covering a previously undocumented area of South America, this expedition would be a momentous undertaking and fraught with danger. The expedition, officially named Expedición Roosevelt-Rondon, was not without incident; men were lost, a cannibalistic tribe tracked the group, and at one point Roosevelt contracted flesh-eating bacteria. In the end though, the Roosevelt-Rondon expedition was a success, and the River of Doubt was renamed the Rio Roosevelt in his honor. Written by a city-born boy who grew up to be a true explorer and leader, Roosevelt's *Through the Brazilian Wilderness* is a unique and important part of history, and it is indicative of the ex-president's true wanderlust and bravery. Candid black-and-white photos from the expedition fill the pages, adding further dimensions to this remarkable journey. *Through the Brazilian Wilderness* is an engaging must-read for historians, Roosevelt fans, and modern-day explorers alike.

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