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MESSAGE FROM THE GENERAL SECRETARY

It is hard to believe that I have already completed three-fourths of my tenure as ASPHS General Secretary. Many curveballs were thrown the organization’s way while trying to put together the last conference, but eventually everything turned out, thanks to many members’ hard work and generosity. I know that when I hand the reins over in April, the organization will be led by the most capable hands of Scott Eastman. I am happy to say that, once again, the state of our organization is strong.

Despite some bumps in the road—Zika, blizzards, travel bans that came and went—our 48th annual meeting was held on March 16-18, 2017 amid snow and cold at the Bobst Library of New York University in NYC. Many thanks to our local organizer, Andrew Lee, who quickly managed to put together a conference under trying circumstances and found immigration lawyers who could help our foreign participants navigate U.S. customs during the inchoate travel-ban era if the need arose (thankfully, there was no such need). And the banquet? Korean BBQ—delish! The conference was also facilitated by the work of Allyson Poska and Clint Young, who put together a wonderful program of stimulating panels. This year, the plenary speaker was one of our own long-time and original members, Carla Rahn Phillips, who mapped out for us the changing historiographical trends among Iberian scholars since the founding of our organization in 1970. Finally, we could not have put on the conference without the work of NYU graduate students and Andrew’s son, and without the financial/material support of NYU’s Department of History, Department of Spanish and Portuguese Languages and Literatures, Division of Libraries, King Juan Carlos I of Spain Center, Medieval and Renaissance Center, and the Consulado General de España and Consulado General de Portugal, both in New York.


During the annual meeting, members of the Executive Committee (Scott Eastman, David Messenger, Michael Levin, Andrew Lee, Jodi Campbell, and I) discussed (once again!) changing our tax status to a 503c, and in this meeting and in the business meeting
that followed later in the day, we voted to appropriate the necessary funds to hire a tax lawyer for this purpose. We also voted to change our payment system from PayPal to some other platform, and as many of you have probably realized, our organization is now using Stripe. We hashed out possible changes to the Bulletin and Newsletter, including the need to help find a new editor for the Newsletter. Finally, we considered the idea of changing the names of the ASPHS officers from General Secretary and Vice-General Secretary to President and Vice-President. This matter was also brought up in the Business Meeting, and it was decided that there should be a vote of the ASPHS membership to decide the issue. On further exploration, it looks as if we need to amend the Constitution for that to happen (see the Action Item at the end of this address). I would like to thank Karoline Cook, Vanessa de Cruz, and Michael Levin for their service on the Executive Committee, and Carmen de Ripollés, for hers on the Nominating Committee. Welcome to the new members of the Executive Committee, Katrina Olds, David Messenger and Emily Berquist, and to our newest member of the Nominating Committee, Ana Valdez.

Luis X. Morera is finishing out the end of his tenure at the Newsletter. Under his guidance it has changed some, incorporating both research-in-progress and more general-interest essays by our members. I would like to thank him for the smooth operation of the Newsletter and I look forward to seeing more such essays in the future. Unfortunately, it has become necessary for Luis to pass on the baton, as family medical commitments have severely constrained the time he can dedicate to curating a project of this scope. Luckily, Luis will be passing that baton to Clinton Young, a faithful member of our organization and a deft wordsmith.

Thanks again to Jodi Campbell for getting our website up and running. More new features will be announced as the academic year continues.

Last academic year we continued to provide members with subventions for regional and local scholarly gatherings related to ASPHS's mission to promote Iberian history and its related disciplines. In the 2016-2017 academic year, we provided funds for four gatherings in the fall. There were no applications for the spring. For the 2017-2018 academic year, there are two funding cycles. The deadlines are October 30 2017 and March 2, 2018. Total funds available for disbursement in each cycle will be $1000.

ASPHS will sponsor a panel at the annual meeting of the American Historical Association, January 4-7, 2018, in Washington, D.C. More information on the panel can be found in this Newsletter. As an affiliate of the AHA, ASPHS may sponsor panels at the AHA meeting, and ASPHS members are encouraged to submit panel proposals to the AHA with ASPHS as a co-sponsor. The Association continues its longstanding tradition of reviewing and sponsoring panels on Iberian history that were not selected for the regular program. I look forward to seeing you all at our annual AHA reception, which will be held in the Embassy Room at the Omni Shoreham Hotel on Friday, January 5, from 7 to 8 p.m.
The 49th Annual Conference of the ASPHS will be hosted at the University Place Hotel and Conference Center on the campus of Portland State University on April 5-7, 2018. Our hosts will be Patricia Schechtner and Carmen Ripollés. Gina Herrmann is the program organizer. Following the success of last year’s new schedule, conference panels will begin on Thursday before the reception, leaving Sunday free for travel or exploration of the Pacific Northwest. For more information on the conference, visit our website: asphs.net. I look forward to seeing you all there!

Best Wishes,
SANDIE HOLGUÍN

ACTION ITEM for MEMBERS: PROPOSED AMENDMENT

The membership of the ASPHS is asked to vote on changing the name of the General Secretary and Vice-General Secretary to President and Vice-President, as proposed at the last ASPHS Business Meeting, which would require an amendment to the Constitution. The change to the wording of the constitution will be bolded below for clarity’s sake.

Proposed Amendment to the Constitution: Changing “IV. Officers Section 1. Officers named: The officers of the Association shall be the General Secretary, Vice General Secretary, the Membership Secretary/Treasurer, the Editor of the Bulletin, the Web Site Editor, and members of the Executive Committee” to read “The officers of the Association shall be the President, Vice-President, the Membership Secretary/Treasurer, the Editor of the Bulletin, the Web Site Editor, and members of the Executive Committee.”

You will be able to vote on this amendment electronically at the same time that you vote for the new members of the Executive Committee early in 2018.

INFORMATION FOR THE 2018 ANNUAL MEETING OF ASPHS

The 49th Annual Conference of the ASPHS will take place on April 5-7, 2018 at the University Place Hotel and Conference Center at Portland State University in Oregon. The theme is “Converge,” a word that evokes the contacts and intersections that make history happen, and that can serve as a reflection point for our conference. Our theme is intended to inspire rather than delimit submissions and, as in past years, the ASPHS invites session proposals for panels and/or individual presentations on any aspect of Iberian and Iberian-Atlantic history, art history, or literature.

The typical panel will include three papers, a chairperson, and a discussant. We welcome proposals for roundtable discussions of a particular work or theme. Proposals
should include a 200-word abstract for each paper and a one-page curriculum vitae for each participant, including chairs and discussants. Please include each participant’s name and e-mail address, along with any requests for audio/visual equipment or other special requirements.

This year’s conference will feature keynote speaker Daniela Bleichmar of the University of Southern California. Bleichmar is an award-winning Historian and Art Historian of botanical expeditions in the 18th century and an authority on science in the Spanish and Portuguese empires more generally.

A second conference address will be given by historian Josep Calvet, of the University of Lleida, Spain. Calvet’s research focuses on the Franco dictatorship as well as the history of Pyrenean escape routes used by Jews and other refugees fleeing Nazi terror in the Second World War.

The deadline for submissions is 4 December 2017. Please submit proposals by email to the program coordinator, Gina Herrmann at asphssubmissions2018@gmail.com.

Participants in the conference must be members of the ASPHS. Graduate students presenting a paper for the first time at an ASPHS conference will receive a free membership for their first year, but must still submit the necessary paperwork. Membership information may be found on the Membership section of this website. Please direct further questions about membership to Membership Secretary, Scott Eastman (seastman@creighton.edu).

The conference local organizers are Patricia Schechter (schechp@pdx.edu), Carmen Ripollés (ripolles@pdx.edu) and Gina Herrmann (gah@uoregon.edu). Information about hotels and registration fees will follow soon. Following the success of last year’s innovative schedule, conference panels will again run from Thursday afternoon through Saturday evening, leaving Sunday for return travel or for attendees to enjoy the natural, cultural and culinary wonders of Portland.

ESSAYS

The Study of Religion as Social History:

Imagining the Passion in Post-Convivencia Castile, c. 1500

Jessica A. Boon
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Throughout medieval Europe, theologians and monks wrote narratives on the Life of Christ, the Vita Christi, with particular interest in the Passion. These texts were the “bestsellers” of the later Middle Ages, and were conserved in greater numbers of manuscripts than any other religious texts besides the Bible.¹ In this Passion tradition,

widely disseminated in Latin treatises and poetry and then in various vernaculars especially English and German, authors ruminated on, contemplated, and imaginatively expanded the details of the torture applied to their savior’s body. They proposed that devotees both male and female should concentrate on, for example, the intense contraction of the nerves in Jesus’ hands during the nailing, or, perhaps, as the Carthusian Ludolph of Saxony suggested, the dislocation of Jesus’ shoulder when, after one hand was affixed to the cross, the soldiers stretched his body forcefully to reach his hand to the other pre-hammered nail hole. Biblical verses from Lamentations and Job justified the description of Jesus as so wounded that his body seemed leprous, wounded from head to toe. These images called out for explanation of how those wounds would have been inflicted. What weapons—the canonical nails and lance, the column and the cross, but also the other imaginable weapons, such as the rope that bound him captive, or the whips and cat o’ nine tails. What people—usually the Jews, stereotyped into vicious and bloodthirsty, and an entire tradition of texts called the “Secret Passion” served to solidify this anti-Semitic stereotype of Jews as profoundly violent against Christians, both in Jesus’ day and in the contemporary moment as committing ritual murder of Christian children, supposedly to harvest their blood for Jewish magic. Jews, while not wielding the weapons per se, are nevertheless weapons themselves, for as spectators they were believed to have mocked him, spat on him, struck him, and pulled his beard, thus injuring and shaming him.

Yet blood and gore was not the sum total of this tradition. The most popular episode in these best-selling medieval Passion texts was the so-called Planctus Mariae, Lament of Mary, which expanded John’s mention of her at the foot of the cross into a full-throated soliloquy of raging grief over the unmerited death of her son. Mary’s voice raised in lament and anger, vilifying those who crucified him and Jesus himself for abandoning her, was so powerful a model of appropriate Christian reaction to the crucifixion that some authors extracted this episode from the rest of the narrative and circulated it on its own. (In fact, even more of these brief Lament texts are conserved than the Vita Christi, as it is easier to copy a 15-page meditation than a four volume one.) Anybody who studies later medieval spirituality is aware that Jesus’ blood infused the meditations, prayers, liturgies, poems, drama, altarpieces, religious sculpture, visionary records, and mystical texts throughout Europe, inspiring not only meditation and contemplation, but also flagellant movements, Eucharistic devotion, and anti-Judaism. And this focus on Jesus’ broken flesh was coupled with a lamenting Mary and violent Jews.

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2 The first detail is quite common; the second is specific to Ludolph of Saxony’s Vita Christi, first translated in 1502-3 by Ambrosio de Montesino at the behest of Isabel and Fernando. Ludolph of Saxony, La vida de Cristo, trans. Emilio del Río, 2 vols. (Madrid: Comillas, 2010), vol. 2, ch. 63, p. 530.
3 For an overview, see James H. Marrow, Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformation of Sacred Metaphor Into Descriptive Narrative (Kortrijk, Belgium: Van Ghemmert Publishing Company, 1979), 24-75.
4 Bestul, Texts of the Passion, 50-56.
Except in Castile

There is no evidence for an equivalent popularity of imaginative meditation on the Passion in medieval Castile—it is not that it did not exist, but rather that other traditions seemed to have had significantly greater popularity. This is particularly strange, given that the Semana Santa tradition of processing floats topped with immense and gruesome statues of Jesus’ dying body and affective images of a tearful yet regal Mary started locally in Seville in 1521 and became the central practice of the Spanish liturgical year by the mid-sixteenth century. Briefly, to consider the record for medieval Castile: art historian Judith Berg Sobré defines the difference between Catalan and Castilian altarpieces in part by a focus on the Passion in Catalonia but on saints’ lives in Castile. Of the admittedly small number of surviving altarpieces from central Spain, only a very few include any image of a bloodied Jesus at eye level, with much more emphasis on saintly martyrdom than on divine suffering. For that matter, devotion to the saints, as evidenced through numerous hagiographical texts and the prominence of saints in Castilian altarpieces, made devotion to saints at least as popular as, and probably more widespread than, Passion spirituality before the reign of the Catholic monarchs.

Literature specialists have examined the unexpectedly late arrival of Passion poetry, for which there is no record before the 1460s and no widespread dissemination before the 1480s; there is also no record before that same decade of Castilian ownership of the most important Latin texts which commonly served as models for Passion spirituality, such as Pseudo-Bonaventure or Ludolph of Saxony’s Vita Christi. Only a handful of extant Castilian-authored devotional or theological works even address Jesus’ torture and death from before the 1480s: for example, in the 1430s Alonso de Madrigal wrote his Las cinco figuratas paradoxas for Queen María de Castilla and devoted one of the five paradoxes to the Passion, while in the 1460s Constanza de Castilla put together a devotionary for her convent, Santo Domingo el Real, that focused on the Passion, including an apparently unique “Hours of the Nails” written out in Latin and in Spanish. One could perhaps posit the mass destruction of the tradition—for example, the second volume of Juan López de Salamanca’s 1460s Libro de Nuestro Señora might well have included a

Passion narrative or a Lament of Mary, yet it has not survived. However, it is far more plausible that Passion spirituality simply did not exist on the same scale in medieval Castile as elsewhere.

Art historian Cynthia Robinson has recently proposed several reasons for this difference, arguing that the most common texts on the Life of Christ available in Castile before the last quarter of the fifteenth century were translations of the Catalan Francesc Eiximenis’ relatively non-violent *Vita Christi* and the portions of his *Libro de los santos angeles* that described Jesus’ last days without much attention to his pain or suffering. Eiximenis’ version of the Life of Christ allowed Castilians in the era of *convivencia*, or living-togetherness between three distinct religious traditions, to emphasize Jesus’ divinity rather than his dying humanity—presumably more persuasive to potential converts. In addition, inspired by Eiximenis, devotional attention to a contemplative Mary moved to mystical rapture at the foot of the cross was far more popular than spirituality focused on Jesus’ wounded flesh. While Robinson’s argument has proved controversial, particularly her suggestion that Islamic mysticism provided some of the topics Castilian Christians focused on, such as an emphasis on Light as a name for God, the fact remains that there is far more record of medieval Castilian devotional practices dedicated to Mary than to Jesus’ Passion.

The Virgin was of course a miracle-worker in the best-known medieval Castilian religious texts, Alfonso el Sabio’s *Cantigas* and Berceo’s *Miryagos de Nuestra Señora*, and noticeably violent against Jews and Muslims who refused to convert, but protective of those who did convert. She was the leader of the Reconquest of the Muslims, supposedly interceding directly in battle, as Amy Remensnyder proposes in her recent work on Mary as *La conquistadora* in the Old and New Worlds. In the fifteenth century, Mary develops into a prime model of glorious contemplation, as Robinson describes. Between the non-violent Life of Christ authored by Eiximenis as principal source for meditation on Jesus’ divinity on earth and Mary’s contemplative glory, alongside a possible generally monotheistic emphasis on images of Light, Passion spirituality would simply not have appealed to Castilian Christians.

And then, in the last quarter of the fifteenth century, Castilians became medieval, so to speak, at least in terms of embracing the most common trends of spirituality from across the rest of Europe. In the 1480s, Diego de San Pedro wrote a poem on the Passion for the court of Queen Isabel of Castile, *La pasión trobada*. One of several poems on the

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8 Juan López de Salamanca, *Libro de las historias de Nuestra Señora*, ed. Arturo Jiménez Moreno (San Millán de la Cogolla: Cilengua, 2009 [1460s]), passim.
9 Robinson, *Imagining the Passion*, passim. See Francesc Eiximenis, *Libro de los santos angeles* (Burgos, Spain: Fadrique de Basleca, 1490), and also *Vida de Jesucrist, primera parte*, trans. Hernando de Talavera (Granada: Meinardo Ungut y Juan de Nuremberg, 1496), although volume two with the Passion was either not printed or has not survived.
Passion composed for her court, San Pedro’s proved to be the most popular poem of this time period (manuscript 1485, first printed 1495). In his description of the crucifixion, San Pedro goes even further than the medieval Latin tradition concerning the ways Jesus’ body was afflicted by the stretching to fit the cross: Jesus did not just suffer a dislocation of his left shoulder, but the ribs in his chest were pulled apart, the cartilage was pulled out, the ribs penetrated his entrails, and indeed all the bones of his body were dislocated. Diego de San Pedro thus expands the scene of nailing from the specific intensity of pierced nerves in the hands and feet to a torture that ripped the very bones and entrails of Jesus apart, creating Jesus’ body as one entire wound in the mind’s eye of his readers.

San Pedro’s text presaged an extraordinary surge in the production and dissemination of a Castilian poetic, prose, and artistic Passion tradition, beginning in the 1480s under the Catholic monarchs, Isabel and Fernando, and continuing through the first decades of the sixteenth century. The early works correspond to several key moments in Castilian religious history: the introduction of printing, the early decades of the Inquisition, the expulsion of the Jews, the conquest of Granada, and the appointment of Cardinal Cisneros by Isabel and Fernando to lead an internal reform of the Spanish church. I am fascinated by the shift to emphasizing the gory torture and death of Jesus during this confluence of events, a shift nurtured by translations of various Latin and vernacular works on the life and death of Christ from across Europe, but promoted through dozens of newly composed Castilian texts and newly produced altarpieces from around 1480-1540, all devoted to the Passion. Not only was Diego de San Pedro’s poem the most popular of its genre in the sixteenth century, but Padilla, Prejano, and the anonymous Fasciculus myrrhe, all works including Passion meditation, were three of the six most reprinted books by Castilian authors before 1540. There is no question about the international influence on this shift—the importation of Flemish art and artists, the translation of Italian, Latin, and Flemish meditative and mystical texts, all promoted by Isabel and Cisneros—were central to the dissemination of the Passion tradition within Castile post-1480. However, it would be a mistake to assume that this importation simply made Renaissance Castile just like the rest of medieval Europe, that the Passion tradition, once available, was simply more of the same.

Indeed, other poems and treatises from the last third of the fifteenth century through the first third of the sixteenth extended this emphasis on physical suffering to the contemplation and veneration of Virgin Mary. In his late fifteenth century Cancionero Gómez de Ferrol describes Mary’s heart as attacked with a knife and saw.

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13 See below for citations of many of these texts.

14 Based on my count using the 667 editions listed in the appendix, “lista de obras y ediciones de espiritualidad, 1470-1560,” in Rafael M. Pérez García, La imprenta y la literatura espiritual castellana en la España del Renacimiento, 1470-1560 (Gijón, Spain: Ediciones Teira, 2006), 277-340.

15 Edition of Ferrol in Cátedra, Poesía de pasión, p. 149, lines 1295-1304.
Roman in his 1480s *Coplas de la pasión* repeats that Mary’s death was infinitely multiplied in comparison to Jesus’ experience: if he felt the pain of 300 deaths, she felt it 100,000 times over; if he died once over the course of hours, she died 300,000 times an hour throughout. In the unique Castilian genre, the “Passion of Two” texts first published in the 1510s, we find Mary’s grief so profoundly embodied that she not only constantly faints (a death of the senses), while according to the recollection mystic Francisco de Osuna, Mary can be imagined as crowned with thorns and crucified. The trail of blood that late medieval and Renaissance devotees followed for Jesus is thus also one that applies to Mary: her heart cries tears of blood, her face is torn open with grief, and her blood as the source of Jesus’ blood is worthy of the same type of extended meditation as his.

Yet relatively little scholarship has been dedicated to this sudden and drastic popularity of Passion spirituality, aside from a handful of specific articles. Monograph-length discussions that address Castilian religious experience between 1480-1540 most often focus on the Inquisition and its relationship to crypto-Judaism, proto-Protestantism, or the heresy of the alumbraos, all specifically anti-ritual and anti-outward forms of spirituality, thus all retreating from the artwork and public forms of Passion spirituality that were gaining such high regard. These approaches sideline what was in fact primary to many forms of Castilian Catholic experience during this era—frequent and minute attention to the body-in-pain of Jesus.

Unlike any other place in Europe where Passion spirituality had been popular for centuries, this new Castilian focus on the gore of Jesus’ death became widespread at the same time as Castile’s engagement with empire. Although I can find no record of any Castilian treatise on Christology published c. 1500, there were however many from this date that dealt with Aquinas’ *Summa Theologica* 2.2, the section in which he defined human nature, a preoccupation particular to Castile because of the pressing question as to whether the indigenous peoples of the New World were human, or not. That Castilian devotional practices shifted to privileging God’s humanity in an era when the humanity of the conquered was up for debate is, I suggest, crucial for understanding the developments.

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16 Comendador Román, *Coplas de la pasión con la resurrección*, ed. Giuseppe Mazzocchi (Florence: La Nuova Italia, 1990), fols. c1r, c2r.
18 Francisco de Tenerio and Luis Escobar, *Passio duorum* (Seville: Juan Varela de Salamanca, 1539), f. 112v.
20 Osuna, *Primer abecedario* Meditations F and S apply to Mary.
in Spanish Catholic practice and identity that were exported to Latin America and thence to the Philippines, and profoundly affected Catholic religious practice throughout the burgeoning Spanish empire.

Una Colaboración Matrimonial Participativa: Medio Siglo de Conexiones Manchego-Norteamericanas

Davydd J. Greenwood
Goldwin Smith Professor of Anthropology Emeritus, Cornell University

Pilar Fernández-Cañadas y Davydd Greenwood se conocieron en Grinnell College, estado de Iowa, en el otoño de 1963. Justo al licenciarse en la Universidad Complutense de Madrid, Pilar había sido reclutada para servir como Head Resident de la Casa de Lengua Española en el Programa Language House de Grinnell College durante el año académico 1963-1964. Davydd estaba terminando sus estudios de pre-grado con una doble concentración en literatura y lengua española y antropología en Grinnell. Ambos estudiaron con Helena Percas Ponsetti, profesora de español y miembro fundador de la Asociación de Cervantistas. Además, aunque la Casa de Lengua Española era residencia solo para mujeres, Davydd y unos cuantos varones tenían el derecho de participar en la cena y una hora de conversación de sobremesa en castellano cada noche. Con la llegada de la primavera, su atracción mutua había llegado a ser patente, pero no tenían muy claro cómo dar el próximo paso. Pilar debía volver a España para empezar su vida laboral y Davydd debía empezar sus estudios doctorales de antropología en la Universidad de Pittsburgh. Durante el verano de 1964, Davydd trabajó como asistente del Coordinador de Estudios Extranjeros en las montañas de Puerto Rico en un programa del Peace Corps que entrenaba un grupo de voluntarios.

Después de un semestre frustrante de correspondencia por carta, Davydd usó el dinero que había ahorrado del trabajo con el Peace Corps para viajar al pueblo de Pilar en La Mancha y hacer la “pedida de mano” formal, un requisito entonces entre las clases medias de los pueblos y provincias de España. Entre tanto, Pilar había conseguido la admisión al programa de Masters in Spanish Language and Literature en la Universidad de Pittsburgh y con una beca. Esto era realmente extraordinario en la España de los 1960, especialmente para una joven de un pueblo de La Mancha, y que solo fue posible por su decisión de salir de España a continuar estudios en los EE.UU. y gracias también a la recomendación del Dr. Rodolfo Cardona, entonces Chair del Departamento en la Universidad de Pittsburgh. Pilar obtuvo allí un Masters en Lengua y Literatura Hispanoamericana, escribiendo una tesis sobre el mexicano D. Carlos de Sigüenza y Góngora. Pilar y Davydd se casaron en Madrid en junio de 1965. Luego tuvieron que
superar un sinfín de obstáculos burocráticos para obtener la “Tarjeta Verde” (obstáculos que afectaban entonces a los españoles por la cuota impuesta a la inmigración de España a los Estados Unidos durante el régimen de Franco). Una vez conseguido el permiso, ya en el otoño de 1965 empezaron su vida familiar y de estudiantes en Pittsburgh.

Hay una gratificante sensación de que la figura de Cervantes también unió las vidas de Pilar y Davydd. Empezando con Helena Percas Ponsetti en Grinnell College, una Cervantista de renombre, Pilar fue oyente en sus clases y Davydd tomó los mismos cursos. Esto fue el principio de su trayectoria profesional y personal combinando intereses literarios y antropológicos.

La colaboración académica de Pilar y Davydd empezó en 1966 cuando juntos hicieron trabajo de campo etnográfico en un pueblo zapoteco de Oaxaca, México. Pilar también participó en casi todo el trabajo de campo de Davydd en Euskadi (el País Vasco-español) por un total de 4 años, y juntos estudiaron la historia de la medicina en la Universidad de Salamanca viajando después por varios países. Posteriormente, quizá curtida en tales andanzas internacionales, Pilar dirigió programas de estudios en el extranjero para Wells College en Puebla (México) y en la República Dominicana.

El trayecto de Davydd empezó con su interés en aprender castellano que salió en 1958 en Topeka High School de sus contactos con la comunidad mexicano-americana que se había formado en Topeka alrededor de los talleres centrales del Ferrocarril Atchison, Topeka, & Santa Fe durante la segunda guerra mundial. Muchos de sus compañeros de clase provenían de estas familias mexicanas y Davydd decidió estudiar el castellano como curso electivo en el instituto. La clase fue impartida por un discreto y carismático mexicano-americano nacido en Topeka. Davydd quedó fascinado al comprender la manera en que el lenguaje le abría un mundo cultural nuevo para él. Continuó sus estudios de lengua en México, D.F. y a lo largo de sus años de pregrado, en Grinnell College. Cuando entró en el programa doctoral en la Universidad de Pittsburgh en 1970, su clara intención fue la de seguir utilizando el castellano de alguna manera.

En las universidades norteamericanas de los años 70, hacer estudios de la antropología de Europa no se aceptaba como objeto de estudio legítimo, por no considerar suficientemente exótico al Viejo Continente. En Europa, a su vez, la antropología se consideraba una rama de la filosofía o se limitaba en general al estudio de las “colonias” y no de los pueblos europeos. Sin embargo, Davydd persistió centrándose inicialmente en Euskadi por razones prácticas. Aunque él hubiera preferido hacer su trabajo de campo en La Mancha, no existían entonces expertos ni literatura conocida sobre la antropología de La Mancha. Para conseguir los fondos necesarios y llevar a cabo un estudio doctoral, tuvo que formular una propuesta de beca basada en fehacientes detalles sobre el contexto, la historia y la cultura de un lugar concreto en España. De temperamento anti-romántico, el enojo que le producía la reducción de España a los toros, el flamenco, las panderetas y las castañuelas de los gitanos le desaconsejaba trabajar en Andalucía, región todavía entonces presa de esos estereotipos. Tuvo la suerte de que Leonard Kasdan, uno de sus profesores
en Pittsburgh, había estudiado en la Universidad de Chicago durante la estancia allí de Julian Pitt-Rivers, autor del estudio People of the Sierra, una famosa monografía antropológica sobre un pueblo de España. Por medio de Pitt-Rivers, Kasdan conoció las obras de Julio Caro Baroja, quien fuera íntimo amigo de Pitt-Rivers. Kasdan le recomendó a Davydd las obras de Caro Baroja sobre Euskadi y con su lectura Davydd pudo componer una propuesta de beca de estudios doctorales basada en estas magníficas obras. El resultado fue una beca doctoral NIMH que cubrió 4 años de estudio. Es así como Davydd empezó a conocer la antropología de Euskadi.

Pero claro, leer un libro y tener una visión bibliográfica no fue suficiente para hacer un estudio doctoral de calidad. Sabiendo esto, Davydd le escribió a Don Julio y recibió respuesta de él con una invitación a conocerle en “Itzea,” su casa en Vera de Bidasoa. Fue el inicio de una relación de aprendizaje y de amistad que empezó a finales de los 1960 y solo acabó con la muerte de Don Julio en 1995. Durante años, Don Julio trató a Davydd como un aprendiz, dándole lecciones magistrales cada semana en “Itzea” y acompañándole en varias excursiones por todo Euskadi y Navarra. Don Julio además, trató a Pilar y a Alex, el hijo de Davydd y Pilar, con la misma amabilidad y cariño. Realmente el entrenamiento en la antropología e historia que tienen Davydd y Pilar nace de esta relación intensa y cercana con un gran maestro. Por medio de Don Julio, aprendimos a trabajar profesionalmente en la relación entre la historia, la antropología, y la cultura. También, por medio de Don Julio, en aquellos años 60 y 70 del pasado siglo, Davydd llegó a conocer a historiadores, lingüistas y críticos literarios como Luis García de Valedavellano, Luis Michelena, Martín de Riquer, Antonio Tovar y José María Lacarra. Davydd quedó maravillado de la erudición de estas personas y las relaciones colegiales y de amistad tan duraderas que compartían. Ya en este siglo XXI, junto con Pilar en la Asociación de Cervantistas, llegaría a conocer a otros prestigiosos intelectuales y académicos españoles, como Francisco Rico, los hermanos Blecua, José Manuel Lucía Mejías, entre otros.

Una vez empezada su carrera docente y administrativa en la universidad de Cornell en 1970, Davydd encontró otros obstáculos. Los estudios de España en universidades como Cornell eran atacados y marginados por medio del uso interesado de la leyenda negra para promover demagogias locales. Así es que la historia de España nunca se enseñó en la facultad de historia en Cornell durante los 44 años de la carrera de Davydd. Ya que dentro de la facultad de antropología de Cornell, enfocarse en España era imposible, Davydd se vio obligado a continuar su interés profesional en España fuera de su propia facultad y, en general, fuera de Cornell. Durante un tiempo, entre 1988-1990, sirvió en el Comité Ejecutivo de SSPHS, una vez que la antropología fuera integrada por la antropóloga Susan Tax Freeman en lo que era entonces la SSPHS. También publicó Davydd en SSPHS un “occasional paper” sobre el uso interesado de los conceptos de cultura e historia regional en las comunidades autónomas de España, enfocando temas de interés para sus colegas en la historia, politología, etc. En aquellos años, fue co-fundador
del Instituto de Estudios Europeos en Cornell y luego fue nombrado Director del Centro Mario Einaudi de Estudios Internacionales donde pudo fomentar el interés en las lenguas y culturas del mundo en muchas disciplinas, y de vez en cuando, invitar a Cornell a especialistas en España.


En ese mismo periodo post-doctoral encontró un empleo administrativo como primera Coordinadora del programa de la Language House o Casa de Idiomas de Cornell. Pero su pasión siempre fue la pedagogía y la investigación literaria y siguió buscando empleo en esos campos. Pilar y Davydd empezaron a buscar puestos en otras universidades donde pudieran emplearse dignamente los dos, pero en aquella época no solo no se hacían “spousal hires” para atraer a profesores casados a Cornell sino que se
limitaban las opciones de la pareja sin contrato. Por ejemplo, era muy infrecuente contratar parejas en el mismo departamento y las esposas todavía eran consideradas miembros anciliares de apoyo al marido y madres de familia.

Hacia finales de los años ’80 la situación laboral para las mujeres empezaba a cambiar y Pilar consiguió un Visiting Professorship en Wells College, en Aurora, New York a donde se desplazaba viajando las 24 millas desde Ithaca todos los días. Por sus méritos y trabajo intenso, en Wells consiguió la promoción a cátedra permanente en la Facultad de Lenguas y Literaturas Extranjeras donde tuvo la opción de diseñar y enseñar cursos para los estudiantes de la lengua y las literaturas hispanas. En esa institución tuvo el gusto de introducir los estudiantes a algunas de las importantes culturas pre-hispánicas de Sudamérica y el Caribe, su arte y su literatura. Su compromiso con el feminismo le indujo a diseñar y enseñar cursos sobre las contribuciones literarias y activismo socio-cultural de las escritoras hispanoamericanas. Obteniendo la Sara Niles Georges Professorship of Foreign Languages and Literatures y Directora de su facultad. También en Wells College fue co-Directora del entonces Programa, más tarde Departamento de Women’s Studies.

Como española que enseñaba literatura hispanoamericana y especialmente la obra de escritoras latinoamericanas y latinas (en USA), se sentía privilegiada. Sin embargo, y especialmente alrededor de las celebraciones de 1992 tuvo que aguantar algunas actitudes “políticamente correctas” de algunos colegas que insistían en despreciar la España de los conquistadores”. Afortunadamente, en Wells College estas actitudes eran casos aislados. Como los ríos subterráneos que se entrecruzan en La Mancha formando un largo y unificado sistema acuífero, la combinación del hispanismo literario y antropológico unió a Pilar y Davydd de una manera duradera. Ahora esta historia cierra su ciclo de una manera no planificada. En 2000, Pilar y Davydd compraron una antigua casa de labor y casi en ruinas en Herencia, Ciudad Real. Desde entonces y durante 17 años han rehabilitado la casa. Además de ser su vivienda, el recinto en torno al amplio patio incluye una enorme bodega con capacidad para 18 tinajas, una almacaza, una alcoholaría con su propia bodega de 5 tinajas, dos cuadras, y 4 cámaras para el almacenamiento de paja, además de un antiguo silo revestido de grueso ladrillo enfoscado al estilo romano. La idea original fue convertir la casa en un museo histórico- etnográfico local y entrenar a la generación joven a hacer etnografía local e historia de las industrias agrícolas. El objetivo era poner en valor la historia y cultura del lugar. Desgraciadamente, el Ayuntamiento de Herencia vetó el intento por celos y ansias de protagonismo bien conocidos en la clase política de muchos pueblos de la región. Estas actitudes ayudan a explicar la inercia general que se nota en muchos municipios. El intento frustrado quedó como los “Museos soñados” de que escribió Don Julio sobre sus propias experiencias amargas con estos quehaceres. Hace unos años, decidimos desistir en ese intento.

Ya jubilados de nuestras respectivas universidades, estamos consolidando un Grupo de Estudios del Campo de San Juan para fomentar los estudios históricos, etnográficos,
arqueológicos y ecológicos en los pueblos de esta parte de La Mancha. La iniciativa cuenta hasta la fecha con 20 participantes de pueblos que pertenecieron a la Orden de San Juan en La Mancha desde el siglo XII al XIX. Hemos montado un blog https://campodesanjuan.org donde los distintos investigadores pueden dar a conocer sus trabajos y celebramos jornadas anuales para compartir y estimular nuestros trabajos.

Esta iniciativa está abierta a todos los que tengan interés en la historia, arqueología, antropología, filología, arte, cultura, y ecología del Campo de San Juan en La Mancha. Para participar, solo hace falta mandar un email a dig6@cornell.edu o a pgreenwood@wells.edu. El futuro de este tipo de iniciativa depende de los investigadores que saben poner en valor unos elementos de la historia y la cultura de esta región de España bastante marginada durante el último siglo.

Lo que empezó en la Mancha en 1964, con una pedida de mano en el pueblo de Herencia, sigue vivo todavía medio siglo más tarde en esta tierra de Cervantes.

Nota bene: Tuvimos que afrontar bastantes retos y trabajar incansablemente para lograr hacer nuestras carreras y no tener que separarnos geográficamente. Sin embargo somos conscientes de que, en comparación con las generaciones académicas contemporáneas, tuvimos mucha suerte. Conseguir una cátedra vitalicia no fue fácil pero fue posible en un mundo académico en que el 70% de las cátedras incluían “tenure”. Ahora menos del 25% son “tenure eligible,” arrasan las disciplinas STEM, se suprimen las humanidades y las lenguas y los fondos de investigación a nivel nacional se están suprimiendo. Los matrimonios académicos en nuestras especialidades lo tienen bastante más difícil en este mundo universitario neo-liberalizado. Como hubiera dicho Cervantes, hemos pasado de la “edad de oro” a la “edad de hierro.” Cómo apoyar a la generación de investigadores venidera es un reto que todavía no encuentra respuesta coherente.

Spain and Portugal on Record: An Introduction and Listener’s Guide

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Despite the much-prognosticated demise of classical music—which has been predicted ever since Beethoven started composing, if not before—there has never been a better time to be interested in the classical music of the Iberian Peninsula and Latin America. Independent labels like Naxos and Chandos are putting out stunning new recordings of a wide range of repertory—Naxos has even developed an entire “Spanish Classics” series—while major labels are re-mastering and re-releasing their classic recordings by artists like Alica de Larrocha, Andrés Segovia, and Victoria de los Ángeles. YouTube and other streaming services have made this repertory available at the click of a computer mouse and contain a wealth of out-of-print recordings of obscure works, as well as pirated recordings of live performances. The following notes are designed to give those
who are unfamiliar with the instrumental music of the 19th and 20th century Iberian world some guideposts to begin their exploration, and perhaps clue classical music fans into some new recordings and expose them to works that might be unfamiliar. For those who are novices to the world of classical music, this repertory provides an excellent entry point. Much of the Iberian music of this period is program music, which attempts to depict the non-musical world through music; the resulting compositions are pictorial and piquant, with an easy frame of reference for a listener who might be intimidated by a Beethoven symphony. Much of this music is also based on folk dances, whose rhythm and color provide another easily accessible entry point. The discography at the end contains some highly recommended recordings that are available on compact disc at the time of publication. Many recordings will also be available on streaming services—be sure also to check with your university library, as many subscribe to services that specialize in classical music.

The Symphonic Tradition

Manuel de Falla (1876-1946) must be the beginning of any discussion of Spanish classical music. His work sits at the intersection of two important trends of Spanish culture: the use of Andalucía to represent the core of Spanish identity and the influence of European trends such as French impressionism on Spanish culture. Falla came by both traits honestly. He was born in Cádiz and spent most of the 1920s and 1930s living in his beloved Granada (only leaving when he chose Argentinian exile over living under the Franco regime). From 1907 through 1914 he lived in Paris, meeting impressionist composers like Maurice Ravel, Claude Debussy, and Paul Dukas—although Falla had already demonstrated his ability to work in the impressionist idiom with his breakout work, the one-act opera *La vida breve* (1905). French composers interpreted impressionism’s aesthetic of capturing a momentary and fragmentary vision of an object through an emphasis on orchestral color and timbre, the use of non-Western musical scales, and unusually sonorous harmonies; Falla’s gift was his realization that these musical ideas blended well Andalusian folk music—especially the tradition of *cante jondo*, which was so important to Falla that he organized the *Concurso de Cante Jondo* in Granada in 1922. Thus, Falla’s music is perfect for demonstrating how Spain was adopting European ideas in the early 1900s (arguably, Falla is the composer of the Generation of ‘98) as well as how Spanish identity was coming to rest on the Andalusian flamenco tradition.

Falla’s most instantly accessible work is the piano fantasy *Noches en los jardines de España* (1916). Its three movement depict idealized gardens in southern Spain. Falla opens with a quietly chromatic melodic line played by cello and bass to evoke the shade of the evening, while the rippling piano line is suggestive of the fountains “En el Generalife.” The closing movement, “En los jardines de la Sierra de Córdoba” also suggests Spain’s Muslim past, with its reminiscences of Sufi dances to suggest the region’s status as the
center of Muslim life in medieval Spain. The only garden that isn’t definitively Andalusian is depicted in the central movement, the “Danza lejana,” although even here Falla has the piano play in the style of a guitarist; he attempts to evoke the cante jondo within his symphonic structure. Noches en los jardines de España is a worthy successor to French impressionist triptychs like Claude Debussy’s La Mer or Jacques Ibert’s Escales. On record, the work is frequently paired with the score to the ballet El sombrero de tres picos (1919). Based on the novel by Pedro Antonio de Alarcón—a fellow granadino—the ballet was commissioned by Sergei Diaghilev for the Ballets Russe, who toured Spain during World War I, and forced them from their normal Parisian home base. (In addition, the premiere featured sets and costumes by Pablo Picasso.) El sombrero de tres picos is based on a plethora of Spanish dance idioms: the Miller’s Wife dances a fandango to mock the lecherous Corregidor, their neighbors dance a seguidilla at a party, and a jota brings down the final curtain. Falla also invokes cante jondo several times: the music begins with the orchestra clapping and calling out “¡Olé!” while a mezzo-soprano sings a flamenco song warning wives to beware of the devil, which she reprises before the sequence in which the Corregidor tries to seduce the Miller’s Wife. The work is far more extroverted than Noches en los jardines de España, which seems appropriate for a ballet celebrating married love and community spirit. It also contains a very good musical joke: when the Corregidor knocks on the door to disrupt the Miller’s party and arrest him (so as to have his way with his wife), Falla has muted trumpets play a mocking rendition of the opening to Beethoven’s Fifth Symphony—the “Da da da dum” motif which many believe is a representation of fate knocking on man’s door.

But if one wants to hear most clearly how Falla managed to blend European influences and Spanish folk music, one needs to turn to La vida breve. The only Spanish opera to even hang about on the fringes of the standard repertoire, it was written in 1905 for the Teatro Real but not performed until 1913—in a French translation at the Casino Municipal in Nice. Like Verdi’s Il Trovatore, it opens with a chorus of Gypsies striking anvils; but Falla’s Gypsies are weighted down by the harshness of their existence and sing a haunting minor-key melody while the orchestra plays a gently rolling figure reminiscent of Debussy. When we get into the plot (Gypsy Salud loves rich wastrel Paco from Granada, unaware he is already engaged to be married), the music shifts into full-throttle Italian opera not unlike Puccini. Then the scene shifts to Paco’s wedding, where Salud will die of grief from seeing her lover married, and suddenly the score is infused with flamenco dances. Because La vida breve is an early work, one can still hear the gears shifting between these three styles—providing valuable insight into how Iberian composers so successfully mixed European and Iberian traditions. Salud was the role that launched Victoria de los Ángeles to international operatic stardom, and her recordings of the role are still worth seeking out. Her 1966 outing has luscious orchestral playing under the baton of Rafael Frübeck de Burgos and rich stereo sound; but she is in fresher voice (all the better to enhance the tragedy) in her 1954 monaural recording, although the
listener has to cope with questionable Franco-era sound engineering and scrappy orchestral playing.

In the orchestral tradition, Falla’s closest competition is probably Joaquín Turina (1882-1949). Although orchestral music was a limited part of his repertoire, those works—La proscesión del Rocío (1912), Danzas fantásticas (1919), and the Sinfonía sevillana (1920)—are some of the most colorful music ever written. Turina is as extroverted as Falla can be introverted; Turina’s music is bold sunlight where Falla’s is luminous night. Turina excels at musical depictions of the public celebrations that have been so much a part of Spanish religious and community life. La procesión del Rocío portrays church bells and a brass band playing the Marcha Real, while the Sinfonía sevillana illustrates both the gentle flowing of the Rio Guadalquivir and a wild fiesta in the streets. The Danzas fantásticas blends together folk styles from different regions of Spain—a jota, a zortziko, and a farruca among them—but juxtaposes them in a manner that suggests an orchestral mix tape. In Turina’s music we hear one of the eternal questions facing Spanish composers: is “Spanish” music the music of Andulcía, or is it a collage of folk forms from all different regions of Spain?

Pianism

The Andalucía-as-Spain versus Regions-as-Spain ideas are also crucial axes in works of Isaac Albéniz (1860-1909). Albéniz is remembered today for his piano music, especially his most popular and widely performed works, the Suite española (1887; revised by the publisher, 1912) and Iberia (1905-1909). However, Albéniz thought of himself as a theatrical composer, and while his charmingly modest Pepita Jiménez (1895) has some merit, the musical sophistication of Henry Clifford (1893-1895) and Merlin (1897-1902) is severely undercut by the inane rhyming-couplet libretti by English dilettante Francis Money-Coutts. But no matter, as Albéniz’s piano suites contain more than enough drama. The Suite española exudes high spirits and jeunesse; the eight movements are a study in contrasts that draw on folk music forms from across Spain. A slow and grave corranda makes up the “Cataluña” movement. A typical jota represents “Aragón,” while a seguidilla marks out “Castilla.” There is even a modified habanera for “Cuba”—still a part of the Spanish Empire in 1887, if not for much longer. If there was ever evidence for the proposition that Spain is a community of discrete regions, Albéniz makes it in the Suite española. (And for those who want their nationalism even more vibrant, there are several orchestrations of the Suite española for full orchestra; a recent Chandos recording pairs this with Albéniz’s rarely played Piano Concerto, which is also filled with virtuosic music.)

But Iberia is something else again. The level of pianism called for in Albéniz’s score makes it one of the most challenging pieces in the solo piano repertory; at one point, he even considered destroying the score as unplayable. (Here is where Albéniz’s studies with Franz Liszt, the man who invented pianistic virtuosity in the nineteenth century, come into play.) While Albéniz still uses folk sources as the basis for this suite, he uses
impressionistic techniques like exaggerated dynamics and contrasting material to create something altogether more subtle: the opening “Evocación” contrasts a fandango with a jota, but slows both down into a hazy dreamscape. *Iberia* relies far more on the Andalucía-as-Spain approach—Albéniz even depicts a Seville Corpus Christie procession in one movement—but does so by encompassing the many different types of folk music available in southern Spain. *Iberia’s* Andalucía is far more subtle and varied than even Falla’s. The only non-southern piece in the suite is “Lavapiés,” which evokes the dance halls of belle époque Madrid and so still fits with a work built on folk music.

If *Iberia* is the most famous Spanish piano suite, *Goyescas* (1907) by Enrique Granados (1867-1916) is the second. In depicting several famous Goya paintings musically, Granados was participating in the early 20th century project of establishing a canon of famous Spanish art to serve as a marker of national greatness. (It is worth remembering that Granados wrote this work during the period in which the Prado was being reorganized into the national museum it is today.) Granados’ piano music uses a mixture of neo-classical restraint and romantic melody that is a perfect fit for Goya’s *costumbrismo* works of the late 18th century, with their colorful *chulos* and bold *majas*. In several spots, Granados invokes pictorial music: he asks the pianist to strum faux-guitar chords in the “Coloquio en la reja,” while “El fandango de candil” summons up flickering shadows on a tavern wall, interrupted by the whirling shadows of flamenco dancers. Nor does Granados ignore the darker implications of Goya’s work; the suite ends with the “Serenata del espectro,” which ends with this composer’s note in the score: “Le spectre disparait pinçant les cordes de sa guitare.”

In one of the less happy stories from Iberian music, Goyescas would also be responsible for Granados’ death. Granados turned Goyescas into a one-act opera to fulfill a commission from the Metropolitan Opera in New York. Granados and his wife attended the premiere, and then missed their ship back to Europe in order to accept an invitation to meet President Woodrow Wilson at the White House. Their return passage was re-booked on the SS Sussex, which was torpedoed by a German U-boat en route to Dieppe. According to eyewitness reports, Granados had made his way into a lifeboat when he saw his wife in the water; he then jumped in the water and died trying to save her.

**Pulling Strings**

Joaquín Rodrigo (1901-1999) has to be included in any overview of Spanish classical music, if only for the freakish popularity of the *Concierto de Aranjuez* (1939), which threatens to obscure the rest of Rodrigo’s massive oeuvre. Written shortly after the conclusion of the Civil War, the premiere on 9 November 1940 at Barcelona’s Palau de la Música Catalana was the first major artistic event of the Franco dictatorship, and the work can either be regarded as an evocation of the grandeur of Spain at a time when the country required healing or as an apolitical retreat in the face of the Nationalist victory. (It is tempting to view the performance of music evoking the gardens of the summer palace
at Aranjuez in a Catalan concert hall as the sort of Castilian displacement of Catalan culture that would become commonplace under Franco, but given the Madrid premiere had to take place at the Teatro Español it could well have been the lack of an un-bombed concert hall in Madrid that led to the Barcelona premiere.) In either case, the gentle impassioned melody of the second movement is not only a staple of classical radio stations; it has been interpreted by artists as diverse as Miles Davis and Led Zeppelin. The work is so popular there is a monument to it in Aranjuez—which is, as far as I can tell, the only monument to a piece of music in existence.

Part of what makes the *Concierto de Aranjuez* unique is the very fact it is a concerto for guitar and orchestra. Unlike a piano or a violin, the guitar generally does not generate enough volume to cut through the sound generated by an entire orchestra. (It is probably also not a coincidence that the *Concierto de Aranjuez* has thrived on recordings, where microphones can adjust the instrumental balance to compensate.) Thus, much of the concerto has the feel of a piece of chamber music, with the guitar itself shifting between being a solo instrument and playing accompanying chords when the English horn takes over the melody in the central Adagio movement. The grave melody of that Adagio gives way to an evocation of a court dance (somewhere between a sarabande and a minuet) that perfectly captures the fripperies of the 18th century Bourbon court. Rodrigo would return again to this neo-classical strain in his *Fantasía para un Gentilhombre*, commissioned by Andrés Segovia in 1954. This guitar concerto is based on a collection of dances by the 17th century guitarist Gaspar Sanz, whose music also inspired parts of Falla’s puppet opera *El retablo de maese Pedro* (1923). The more austere Fantasía fits right in line with the Franco regime’s emphasis on the glorious heritage of Spain’s Baroque and imperial past—even if Rodrigo himself was at pains to remain a resolutely apolitical composer. In any event, Rodrigo’s immense contributions to Spanish music were recognized by King Juan Carlos in 1991 when the composer was elevated to the nobility as the Marqués de los Jardines de Aranjuez.

For those further in exploring the contribution of the guitar to Spanish classical music, Naxos is in the process of releasing three volumes of the guitar compositions of Federico Moreno Torroba (1891-1982). Although Torroba is best known for his zarzuela scores—Luisa Fernanda alone marks him out as one of the great theatrical composers—but he probably made the greatest contribution to the literature for classical guitar in the 20th century. If you’re wondering why his music isn’t performed as widely as the *Concierto de Aranjuez*, consider Torroba’s *Concierto en Flamenco* (1962): to get the proper spirit of the piece it requires a guitarist well-versed in the language of flamenco, and this is somewhat rare in classical concert guitarists. Torroba frequently solves the problem of balancing the guitar against the orchestra by alternating solo and orchestra passages, as in the concerto *Diálogos entre guitarra y orquesta* (1977) where the listener is eased from the sound world of the guitar to that of the orchestra by a bridge of delicate woodwind and string music. For the fan of flamenco music who wants a bridge into the classical world,
Torroba’s music is an excellent place to start.

The Avant-Garde in Exile

Spain has also developed its share of avant-garde composers, who naturally defy notions of “easy listening” music. Interestingly, Catalonia seems to have been the breeding ground for Spanish avant-garde composers; perhaps this is how their opposition to the orthodoxies of the Franco era played out musically. The most prominent member of the avant-garde was Roberto Gerhard (1896-1970), who identified as a Catalan even with his German and Alsatian ancestry. If Gerhard’s Republicanism during the Civil War (he served as a musical advisor to the Catalan government) hadn’t forced him into exile under Franco, his musical radicalism would have. While Gerhard originally studied with Granados and Felipe Pedrell—who taught Falla, Albéniz, and Granados—Gerhard later studied with Arnold Schoenberg and absorbed enough of his twelve-tone serial technique to work it into some of his later compositions. Gerhard was also one of the organizers of the 1936 International Society for Contemporary Music Festival in Barcelona, which brought together avant-garde composers from across Europe to Spain only a few months before the Civil War. Certainly a composer who turned Camus’ The Plague into a cantata wasn’t going to find a comfortable home in Francoist Spain; while in British exile, Gerhard turned to electronic music and the use of pre-recorded tapes played against orchestral music as he does in his Symphony No. 3, Collages (1960). But Gerhard was also actively interested in Catalan folk music, which appears in ballets such as Don Quixote (1940-41) and his cantata L’alta naixenca del Rei en Jaume (1932), which takes the form of mock medieval ballades.

Catalan music is also at the heart of compositions by Leonardo Balada (b. 1933), who currently lives in the United States and has taught at Carnegie Mellon University since 1970. While his modernism is certainly not as austere as Gerhard’s, his compositions are shot through with spiky rhythms that temporarily disconcert the listener; if anything, works like his Violin Concerto (1982) take the rhythmic emphasis of folk music and push it to uncomfortable extremes. Balada is also a politically engaged composer, which may explain why he settled in the United States during the latter years of the Franco regime. His Symphony No. 1 (1968) is subtitled Sinfonia en Negro and is an homage to Martin Luther King, and his 1984 opera Zapata was based on the life of the Mexican revolutionary. But Balada was also capable of the grand gesture, as when the democratic government of Spain commissioned him to write an opera commemorating the 500th anniversary of the Spanish landing in the Americas. Cristobal Colón (1986) manages to encompass not only Columbus’ voyage, but the conquest of Granada and the expulsion of the Jews, Columbus’ own Jewish heritage, and even his relationship with his mistress. If the libretto was overloaded, the music seamlessly blends Amerindian music, operatic love arias, and avant-garde harmonies into an intensely musical whole. The 1989 world premiere at the Teatre del Liceu was something of a high point for Catalan opera,
featuring as it did two Catalans who had become opera superstars: José Carreras and Montserrat Caballé.

Classical Music in Portugal

Only a few years ago, this last section would have been extremely difficult to write as works by Portuguese composers are virtually never recorded. A pronounced lack of symphonic culture may explain why Portugal never developed a composer as popular in the concert hall as Falla or Albéniz; for most of the twentieth century, the main orchestra in the country was the pit orchestra for the Teatro São Carlos. (The Portuguese Symphony Orchestra was founded as late as 1993!) In addition, when Portuguese composers were trying to meld national traditions and international influences, European trends like impressionism tended to get the upper hand. Much Portuguese classical music doesn’t have the immediate sensual impact that folk music gives to Spanish compositions, and for better or for worse most non-German and non-French classical music gets judged based on how atmospherically nationalistic it sounds—whether one is discussing Falla, Elgar, Dvorak, or Mussorgsky. There is no Portuguese composer who tried to do for Fado what Falla did for flamenco. However, a series of recent recordings on the Naxos label demonstrate that Portuguese composers were writing vibrant and beautiful music.

The key figure in the history of Portuguese symphonism is Luís de Freitas Branco (1890-1955). Branco was a polymath who composed, developed curriculum for the Lisbon Conservatory (training most subsequent Portuguese composers in the process), and worked in historical musicology—even writing a book on the compositions of King João IV. While Branco certainly did not ignore Portugal’s folk music in his two Suites Alentejanas (1917 & 1927), most of his compositions betray the influence of his education in Berlin and Paris. His output includes four symphonies which are influenced by sources as diverse as César Franck and Gregorian chant. His best pieces are enveloped in the deliciously overripe lushness of late Romantic orchestration (à la Richard Strauss and Rachmaninoff). How else to musically evoke the world of Vathek (1913, but not performed complete until 1961), a symphonic poem that describes an Oriental sultan building five palaces each meant to delight a different physical sense? Or for that matter, how else to musically summon up Thomas De Quincy’s Confessions of an Opium Eater, the basis for what is widely regarded as Branca’s best work, Artificial Paradises (1910)?

And even this only scratches the surface of Iberian classical music. One could discuss Branca’s students such as symphonist Joly Braga Santos (1924-1988) or folklorist Federico de Freitas (1902-1980), composer of the charmingly named Dança da Menina Tonta. This essay also hasn’t touched those 19th century composers like Tomás Bretón (1850-1923) and Ruperto Chapí (1851-1909) who tried to create concert music in the absence of symphony orchestras, or Pablo de Sarasate (1844-1908) one of the great violin virtuosi of the 19th century who also created a number of delightful miniature works and opera transcriptions for violin and orchestra. In light of the Catalan independence drive,
surely I should have made more room for Xavier Montsalvage (1912-2002), whose *Cinco Canciones Negras* are some of the most haunting Spanish vocal music ever written—and never more so than when emerging from the tonsils of fellow Catalan Victoria de los Ángeles. And there are the composers whose recordings are difficult to get the in United States who merit discussion, like Jesus Guridi (1886-1951), a Basque who turned out an *Homenaje a Walt Disney*, or Oscar Esplá (1886-1976), whose *La nochebuena del diablo* makes a delightful change when music from The Nutcracker starts driving one insane during the holiday season. Even among composers I’ve discussed, what about Granados’ orchestral works (now given marvelous performances on three Naxos discs), Rodrigo’s massive song output, or small masterpieces like Falla’s Harpsichord Concerto? And we haven’t even touched Latin America.

I could go on. But instead, you should. Go on to your CD player, on to your streaming service, on to YouTube—and enjoy.

**Select Discography**


Luís de Frietas Branco. *Symphony No. 2; After a Reading of Guerra Junqueiro; Artificial Paradises*. RTÉ National Symphony Orchestra, Álvaro Cassuto cond. Naxos: 8.572059.

___. Symphony No. 4; Vathek. RTÉ National Symphony Orchestra, Álvaro Cassuto cond. Naxos: 8.572624.


___. La vida breve; El amor brujo; El sombrero de tres picos; Siete canciones populares españolas. Victoria de los Ángeles; Orfeón Donostiarra, Orquesta Nacional de España, and Philharmonia Orchestra, Rafael Frübeck de Burgos and Carlo Maria Giulini, cond. EMI/Warner Classics 7243 5 67587 2 8.


___. Symphony No. 3 “Collages”; Epithalamion; Piano Concerto. Geoffrey Tozer, piano; BBC Symphony Orchestra, Matthias Bamert, cond. Chandos: CHAN 9556.


Pedagogy Forum: New Ways of Looking at Colonial Latin America
Laura Dierksmeier
Universität Tübingen

New Course Offering: History of Colonial Latin America in 25 Images

Methodology
Historical images used in the classroom can provide students of different levels with an entry point into group discussions. Unlike historians trained in reading archive sources, students at the introductory level often find it difficult to generate research questions from primary sources. A course focused on visual culture, in contrast, stimulates students’ interests, generating more questions. The images also help students to better remember the historical concepts discussed in class.

Supplementing the study of images with passages of primary sources helps students to answer the questions they brainstormed, especially regarding the context, author, intended audience, value, symbolism, and iconography of the image. In addition, discussing historiographical concerns for the study of ‘visual culture’ leads smoothly into considerations for materiality studies (e.g. how do we prevent over-valuing non-perishable museum objects over ephemeral items?) and sensory history (e.g. how can we learn how it looked, felt, smelled, and sounded to live during the time?)

Course Location
This course will be taught in English in Southern Germany at the University of Tuebingen in the Early Modern History Department. The intended audience is BA and MA students, including students training to be high school teachers. Students
at the university level are able to discuss and read in English. Many are proficient in Latin, French, and/or Spanish. Semester fees are less than $200 for unlimited classes.

Course Description

In colonial Latin America, visual images were often-employed forms of non-verbal communication. Taken together, the inhabitants of the ‘New World’ spoke more than a hundred different languages, many with separate cultures stemming from indigenous, African, and European backgrounds. Not only did linguistic and cultural differences lead to the production of prints, diagrams, and maps, but also messages in the form of images were used to communicate between ‘New Spain’ and Spain. With purposes ranging from logistics to propaganda to prestige, colonial images are a thought-provoking introduction to larger topics of colonial history.

Sources

Twenty-five such images will be discussed in this course, ranging from paintings and drawings, to broadsheets and newspapers, to museum objects and architecture. Specific examples include: Pictographic catechisms, Aztec tribute records, Spanish coins, indigenous medicinal herbal books, images of local saints (e.g. Virgin of Guadalupe), cartography, viceroy portraits, conquistador flags, book title pages, drawings of religious processions, ‘casta paintings’ of mixed-raced families, images of slavery, depictions of scientific inventions, and missionary iconography.

Suggested Readings

Chuchiak, John F. 2012. The Inquisition in New Spain, 1536-

RESEARCH

May-June 2017 – The John Carter Brown Library (Providence, RI)

Notes from Invited Scholar, Fundação Gulbenkian Fellow
Timothy D. Walker—Dept. of History, University of Massachusetts Dartmouth

1 Dr. Walker also had a second research project in Summer 2017 (August) “A Survey of Early Modern Medical Texts in the Bibliotheca Thysiana to Assess Reciprocal Knowledge Exchanges with the Lusophone World….” Van de Sande Fellowship, The Scalinger Institute (Leiden University, The Netherlands):
Primary research questions: How, why, and where did the global trade in medicinal substances evolve during the era of European expansion and colonization, and by what means did it grow?

I am engaged in a long-term research project for which access to resources held at the John Carter Brown Library have allowed me to build on my previous work and augment it. This broad collaborative project aims to expand scholarship on the medicines trade (with specific focus on contributions and activities within the Portuguese colonial sphere) in the early modern world, and referencing particularly medicines derived from interactions with indigenous peoples consequent to exploration and colonization. An additional goal is to help create new scholarly bridges between researchers in different national narratives, and potentially in different disciplines—the humanities and the medical sciences.

Historians of medicine have long acknowledged that the Iberian empires of the early modern era played a pivotal role in long-distance intercontinental commercial and ecological transfers. Spanish and Portuguese mariners circulated and transplanted indigenous medical substances from the Americas, Africa, and Asia. They also served as unwitting vectors for epidemic diseases that wrought unprecedented demographic devastation on populations lacking previous immunity, like the native peoples of the New World and the Pacific islands.

To date, the majority of research in this topic has focused primarily on European urban centers. Although scholars have long understood that the early modern Iberian empires witnessed some of the most significant exchanges of medical commodities in history, we possess surprisingly little empirical data about medical transfers and exchanges that took place outside of Western Europe.

This lacuna is more due to a lack of intensive research than a scarcity of sources. Archives and libraries of the Iberian empires abound with a rich and largely unstudied source base relating to the global trade in drugs and spices. In my own work, I have been documenting an early modern Iberian medicines trade that was enormous in both scale and complexity—a commerce that encircled the globe and involved groups ranging from Jesuit missionaries in China to Ayurvedic vaidyas in India, and from enslaved healers in Angola and Brazil to the New Christian court physicians of João V and José I.

The John Carter Brown Library contains a strong collection of rare early modern print sources focused on health and medicine that are helping me to expand and better contextualize the primary source archival work I have already done in Asia, Africa, Brazil, and Europe.

The immediate goals of this project in summer 2017, specific to the John Carter Brown Library, were twofold. First, I undertook an ambitious initial research program (one month of support that, in the end, I spread over six weeks) that allowed me to survey underutilized text sources held in the JCB collections to gather data about the early modern circulation of medical information and the drugs trade with links to Iberian colonial areas. This initial work proved to be very successful, as I was able to locate and evaluate multiple texts published during the sixteenth to nineteenth centuries, from a variety of medical traditions (texts composed in Dutch, Italian, French, English, German, Portuguese, Spanish, and Latin) that showed the dissemination of medical products with origins in colonized areas under Portuguese political control. Therefore, I plan to apply for
a longer-term fellowship in the coming year to expand and deepen my use of JCB collections.

The second objective of this initial phase of my John Carter Brown Library project has been, and continues to be, to increase awareness of the print media and data available at the JCB to scholars of global medicine, by promoting JCB resources through my professional contacts.

Ultimately, the dissemination of this work will depend not entirely on the raw data gathered, but on the considered conclusions that I intend to present through publications made possible by this project. I anticipate future journal articles being augmented with the information resulting from this project—publications which will broaden the reach of my research and enhance its value.

Report on Research and Book Project: “Ming Porcelain from the Portuguese Shipwreck Espadarte (1558)”

Notes from the Authors—

- Teresa Canepa—Ph.D. in Art History, Leiden University; Master in Fine and Decorative Art, Sotheby’s Institute of Art

- Beth Gardiner, Master in Fine and Decorative Art, Sotheby’s Institute of Art

- Alejandro Mirabal, Master in Science – University of Havana, Cuba; Founder and Director of The Heritage Expeditions LLC.; Holder of the Guinness World Record for the Most Historic Shipwrecks Locations Visited

In 2001, a joint effort between the consortium Patrimonio Internacional, a state-controlled organization dedicated to the protection of Underwater Cultural Heritage in Mozambique, and Arqueonautas Worldwide, a Portuguese based marine archaeological company, began the meticulous and time-consuming work of recovering the cargo of the Espadarte, a Portuguese nau that sank in May 1558 near Fort San Sebastian on the tiny Island of Mozambique (the Portuguese capital of east Africa at that time). Over 1,000 intact pieces and a large quantity of shards of Chinese porcelain from the late Ming dynasty (1368-1644) were recovered from the wreck site (Figure 1), which are of great historical significance for both Portugal and the Republic of Mozambique—especially for the Island of Mozambique, in Nampula province, now designated as an UNESCO World

2 Dr. Canepa is also writing a second book: Jingdezhen to the World. The Lurie Collection of Chinese export porcelain from the late Ming dynasty, forthcoming October 2018. With approximately 300 pages and color illustrations, this book intends to celebrate one of the most comprehensive and meticulously assembled private collections of Chinese export porcelain: The Lurie Collection in Columbus, Ohio, comprising about one hundred seventy porcelain pieces dating to the late Ming dynasty (1368-1644). It will place this group of porcelains, manufactured in the private kilns of Jingdezhen, within the greater context of early European trade, first dominated by the Iberian kingdoms of Portugal and Spain in the sixteenth century, and subsequently of importance to the trading companies formed by the Northern Netherlands/Dutch Republic and England in the early seventeenth century. This book will demonstrate that the expansion of Iberian maritime trade to Asia in the sixteenth century ultimately led to a large-scale commercialization and consumption of Jingdezhen export porcelain throughout the world until the fall of the Ming dynasty in 1644.
Heritage site. These porcelains represent one of the most important collections of dated late Ming porcelain found thus far on the continent of Africa. Once fully analyzed, the project will shed light on mid-sixteenth-century maritime trade between Europe, Africa, and Asia in the mid-sixteenth century, when the Iberian kingdom of Portugal ruled over one of the most complex and lucrative maritime trading empires that the world had ever known.

The wreck site of the Espadarte, previously known as the “Fort San Sebastian Wreck,” was discovered in May of 2001 during a visual inspection following reports of earthenware jars observed in the area by fishermen. It is located 350 meters from the Chapel of Nossa Senhora de Baluarte, just outside the Fort San Sebastian. Initially, the only visible remains were a large stone ballast pile, which sat at a depth of 5-9 meters falling abruptly into the channel through a depth of 32.5 meters, where four intact storage jars were also observed. No other artifacts were exposed at that point.

During the archaeological excavation process that followed, 80 tons of ballast were removed, and over 1,000 intact pieces and shards of late Ming porcelain were recovered (Figure 2). Beneath the ballast sat the hull of the Espadarte, an important discovery because of its unusually well-preserved condition, which allowed for further study. Laboratory analyses of the wood types demonstrated that the vessel was of Portuguese construction, and that it matched construction techniques from 16th century Portuguese ship-building treatises (Figure 3).

The Espadarte was laden with a full load of cargo, including nutmeg (still in its pod), mace (that disintegrated upon the touch of divers’ hands), peppercorns, and a substantial quantity of late Ming porcelain. The porcelain consists mainly of blue-and-white porcelain from the private kilns of Jingdezhen in Jiangxi province, the most important center of porcelain production in China since the Song dynasty (960-1279) (Figures 1 and 4). It consists mostly of open Chinese forms decorated with mythological creatures (mostly qilins, but also dragons, Buddhist Lions and flying horses), land animals (tigers, elephants and buffaloes), birds (mostly cranes), crabs, flowers and scenes with figures. Also recovered were a white glazed ewer and covered boxes (Figure 5), and a small number of bowls and cups (some with anhua decoration, and a few with traces of red and green enamel decoration). Another key find, made some 15 months into the archaeological excavation, was a blue-and-white porcelain saucer dish painted with a white hare at the center (Figures 6a and 6b). The fact that this dish bears a four-character mark on the reverse, which reads guichou nian zao (“made in the guichou year,” which corresponds to 1553), allowed the researchers to securely date the shipwreck to the Jiajing reign (1522-1566) of the Ming dynasty. This varied assortment suggests that the Portuguese merchants acquired what was readily available for trade at the time.

Indeed, the Espadarte porcelains provide important material evidence of the large-scale porcelain shipments destined for Lisbon only one year after the Portuguese established a trading post in Macao in 1557, on the western side of the Pearl River Delta.
in the southern Guangdong province. After preliminary analysis, it became clear to the team that these porcelains are of significant interest to art historians, historians, archaeologists and collectors worldwide. Thus, the overarching objective of this research is to ensure that the Espadarte porcelains become well-known as a reference collection and provide a better understanding of the various types of late Ming porcelain that made up part of the cargo of luxury Asian goods and curiosities brought to Lisbon.

To this end, the team intends to publish its full findings in a book spanning approximately 200 pages with color illustrations. The profits will benefit the Maritime Museum of the Island of Mozambique, where the majority of the archaeological finds (belonging to the State of Mozambique) are kept. The goal of this publication is to help the Museum raise desperately needed funds to buy new exhibition cases, lighting, information panels and labels.

This beautifully illustrated book will include an introductory essay by Teresa Canepa featuring the most current research on the Portuguese maritime voyages of exploration, particularly to China, and the establishment of the Portuguese trading post in Macao in 1557. It will also focus on the Island of Mozambique and its relevance to the Portuguese overseas maritime trade in the sixteenth century. This will be followed by a discussion of multiple sources of evidence (textual and material) related to the Portuguese trade and consumption of Ming porcelain leading up to 1558, the year the Espadarte sank. These sources include the porcelain listed in royal Portuguese inventories or given as diplomatic gifts, listed in inventories of the Portuguese nobility and wealthy merchant class, and as well as the porcelain recovered in excavations in Portugal and from the earlier Portuguese shipwrecks: the São João (1552) and the São Bento (1554), which both wrecked in Eastern Cape, South Africa. The introduction will conclude with a map illustrating the terrestrial and maritime trade routes over which Ming porcelain crossed the globe, beginning in Jingdezhen, stopping in the trading post of Macao, and then crossing the Atlantic Ocean to Lisbon.

The introduction will be followed by an essay by Alejandro Mirabal discussing the Espadarte shipwreck itself, along with its cargo and the process of the archaeological excavation. The core of the book will consist of a catalogue composed by Beth Gardiner, which will include entries with comprehensive discussions and color images of the pieces recovered from the Espadarte. Finally, the book will conclude with a timeline of the Ming dynasty in China, followed by illustrations and brief discussions of the marks on the Espadarte porcelains.

This completed book will represent the first full study or publication of an archaeological excavation of a Portuguese ship returning from Asia, at such an early date. Moreover, the work will place the Espadarte porcelains within a historical context and provide an overview of the complex and fascinating early commercial and cultural interactions that occurred between three continents: Asia, Africa and Europe. In particular, the work will contextualize the Espadarte porcelains within ever expanding
land-based and marine archaeological finds of Jingdezhen porcelain in both China and the South China Sea. This will include new research on shards excavated from the private kilns of Jingdezhen, where the majority of the porcelain was originally manufactured. It will also include fresh research on shards excavated from small private kilns located further south in Jiangxi province and on shards excavated at Shangchuan Island (in Guangdong province), a clandestine Portuguese trading post before 1557, as well as on shards from Chinese junks that sank in the South China Sea.

The research phase of the project is currently underway and the members of the team are looking to raise funds to support the publication of the book. Ideas from those who have experience studying Iberian Empires—with the difficulties of coordinating research efforts across multiple continents and disciplines—would be particularly welcome, as would suggestions for potentially useful grant agencies, or even financial contributions from readers of the ASPHS Newsletter.

Please send ideas or suggestions to: tcanepa@btinternet.com, aedulik@aol.com, alexmirab@gmail.com.
Figure 2

Figure 3 (note the stitching together of several images)

Figure 4
Figure 5

Figure 6 a  
Figure 6 b
Opportunities for Research

Editor’s Note: In a climate where institutional and university sources for funding travel abroad are shrinking, it would be useful for ASPHS members to share information regarding research opportunities to study Spain, Portugal, or their Empires.

From our colleagues in the U.S., I would solicit contributions that profile some important State-side collections that could be used productively by ASPHS members and their students (for stand-alone publications, and also to serve as preliminary research for “seed” grants to leverage into larger grants and projects). A brief description of the relevant materials held, examples of publications carried out using the collection, notices of any travel or accommodation grants offered, and information for accessing the catalog or otherwise making preliminary queries would be most appreciated.

From our European colleagues, I would ask for local knowledge and expertise. Notices of newly digitized collections, catalogues or databases of collections, or other information that could make research from across the Atlantic more efficient would be greatly appreciated. In particular, it would be very useful to receive some tips for how to successfully apply for some of the travel and research grants administered in Europe, which often require ID numbers and other procedures that seem somewhat mysterious and intimidating from the U.S. perspective. Informed testimonials would go a long way to clarifying and de-mystifying matters.

Hill Museum and Manuscript Library

Dr. Daniel K. Gullo
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The inauguration in 1973 of the manuscript microfilm project in Spain by the then Hill Monastic Manuscript Library (now Hill Museum and Manuscript Library) was one of two other major microfilm projects that followed the initial project begun in Austrian in 1965 (the other two projects being the Ethiopian Manuscript Microfilm Project (EMML), begun in 1971, and the Malta Manuscript Microfilm Project (MMMP), which also started in 1973). The project in Spain was remarkable for its diverse interest in subject matter and contents. By the time the project ended in 1977, HMML had photographed over 1,122,283 black-and-white exposures and 8,984 color exposures in 29 libraries and archives, for a total of 6132 reels of microfilm. Although in many instances each reel represented one manuscript, this was not so much the case in Spain, where the microfilming of substantial archival collections, fragment collections, and smaller manuscripts meant there was more than one partial or complete manuscript per reel.
Excluding the individual documents bound in archival volumes, it is fair to say that at least 12,000 medieval and early modern manuscripts were microfilmed during the project. Moreover, the Spanish project included several early printed books, comprising between 5-10% of the overall objects filmed by HMML. The objects in the microfilm collections date from the eighth through the 19th century. They include a wide range of vernacular, Latin, archival, and non-Western manuscripts, particularly the Greek collections at the Biblioteca Capitular de Zaragoza and Arabic, Syriac, and Hebrew manuscripts located at the Monastery of Santa Maria de Montserrat.

HMML’s work primarily focused on repositories in Catalunya, though libraries and archives in Aragón, Navarra, Madrid, and Castilla-León were also filmed. Do to the political situation in Spain at the time, almost all work was done at religious institutions, primarily Benedictine monasteries and cathedrals, rather than at state libraries and archives. The latter found it difficult to sign contracts due to the political uncertainty before and after General Francisco Franco’s death. The collection stands out most of all for its focus on cathedral libraries, both those of the diocese and the chapters. Most of the major cathedrals were microfilmed in Catalunya, including the collections La Seu d’Urgell, Vic, Tortosa, Tarragona, Girona, Solsona, and Lleida. In addition to these Catalan repositories, we can add the capitular and diocesan libraries of Tarragona, Pamplona, Zaragoza, Huesca, and Toledo. HMML, being located at Saint John’s University and Benedictine monastery of Saint John’s Abbey focused primarily on Benedictine and Cistercian libraries during the project. Including the already mentioned library of Sant Maria de Montserrat, HMML also microfilmed Vallbona de les Monjes, Poblet, part of the library of Santo Domingo de Silos, and the Benedictine manuscripts relocated to the Biblioteca de la Real Academia de la Historia in Madrid.

Due to the words “Monastic Manuscript Library” in the original name of HMML, scholars have largely believed that HMML focused on traditional codices. This is not true for Spain, Portugal, or Malta where substantial efforts were made to digitize several large ecclesiastical archives and a few municipal archives. One of HMM’s crowning achievements was the complete digitization of the archives of the Arxiu Diocesà de Barcelona and the monastery of Sant Pere de les Puelles (also in Barcelona). These two major archives comprise nearly one quarter of the total number of microfilms in the Spanish collection at HMML. To this we can add the peripatetic archives of the Arxiu de la Priorat de Santa Maria de Tarrasa and the municipal archives of Tarrassa now located in the Arxiu Comarcal del Vallès Occidental. These massive archives provide incredible resources to support research in local economic, social, and political history.

Currently, HMML is re-cataloging the entire Spanish collection based on the latest studies and catalogs to improve the metadata and increase access to scholars. The newly updated data is now located at https://www.vhmml.org. The new cataloging is based on DCRM standards and uses Library of Congress authority control for names, features, genre, and titles. It does not aim to duplicate the rich catalog details of recently published
catalogs, such as the catalog for legal manuscripts at La Seu d’Urgell. Instead, it focuses on titles, authors, genre, and when possible, features. Philobiblon manuscript IDs are also added. Access to the metadata is free in the new online catalog, but requests for microfilm to be scanned and digitized still require the approval of the local library. Any questions regarding the Spanish, Portuguese, Maltese, and Italian collections can be addressed to Dr. Daniel K. Gullo, Assistant Director of the Hill Museum and Manuscript Library, at dgullo@hmml.org.

ANNOUNCEMENTS

ASPHS Prizes & Subventions

The Association for Spanish and Portuguese Historical Studies currently offers three prizes that recognize the high quality of its members’ publications and several subventions to support smaller–venue scholarly gatherings. Each of these has its own criteria, deadline, and selection committee. Please see http://asphs.net/prizesandsubventions.html for details.

The Executive Committee, along with the individual selection committees involved, would like to encourage more ASPHS members to take advantage of these opportunities. If chosen, the award of a prize or subvention would serve as an important mark of distinction and help to establish a track record of scholarly achievement and recognition. Even when not chosen, however, applicants still gain experience and circulate knowledge of their publications and proposed projects among a number of collegial scholars with similar interests.

Prizes

To be eligible, authors must be current members of the ASPHS. All prizes have a call for submissions in the fall of each year and are awarded the following spring.

The A.H. de Oliveira Marques Memorial Prize is awarded annually for the best peer-reviewed article or book chapter on Portuguese history. It was created through an endowment from Dr. Harold Johnson and it carries an honorarium of $250.

The Charles Julian Bishko Memorial Prize is awarded annually for the best article on medieval Iberian history published by a North American scholar. The prize carries an honorarium of $250.

Awarded on a three-year rotation, the Association also offers a prize for the best dissertation, best early career article/book chapter, and best first book. Prizes carry an honorarium of $250.
Subventions

The Association also now offers small subventions for regional and local gatherings for activities related to ASPHS’s mission to promote the scholarly study of Spain and Portugal through History and related disciplines.

In each academic year, there will be two funding cycles. The first deadline is October 28, and the second is March 1. The total funds available for disbursement in each cycle will be $1000. Because of the time-sensitive nature of the subventions, awardees for this past cycle are notified by the Executive Committee via email.

Members who wish to apply for subventions should prepare a proposal of no more than one page explaining the nature of the event and its connection to ASPHS’s mission. Proposals should be accompanied by a budget explaining how the requested funds will be expended. Please note that funding is intended to support workshops or gatherings; it will not be granted to support individual travel or research. Please send both the proposal and the budget to the members of the Executive Committee (sholguin@ou.edu; seastman@creighton.edu; andrew.lee@nyu.edu; young@uamont.edu; j.campbell@tcu.edu; kbolds@usfca.edu; davidamessenger@southalabama.edu; Emily.Berquist@csulb.edu; pedro.cardim@fcsf.unl.pt; anarg@ugr.es; morcillo@fiu.edu) on or before the deadline of each funding cycle. You must be a current member of ASPHS for your proposal to be considered.

Questions? Contact Sandie Holguín, General Secretary, at sholguin@ou.edu.

ASPHS panels at the AHA

The ASPHS once again sponsored panels at the annual meeting of the American Historical Association and also held this year held January 4-7 2018, in Washington, DC. In addition to sponsoring the panels, the Association also held a reception at the Omni Shoreham Hotel.

As an affiliate of the AHA, ASPHS may sponsor panels at the AHA meeting, and ASPHS members are encouraged to submit panel proposals to the AHA with ASPHS as a co-sponsor. The Association continues its longstanding tradition of reviewing and sponsoring panels on Iberian history that were not selected for the regular program.

Contextualizing Catalonia: The History of Catalan Nationalism and the Spanish Constitution with Respect to the 1st of October

Thursday, January 4, 2018: 3:30 PM-5:00 PM
Marriott Ballroom, Salon 1 (Marriott Wardman Park, Lobby Level)
Chair: Andrew H. Lee, New York University
Panelists:

James Stout, San Diego Mesa College  
Kathryn L. Mahaney, The Graduate Center of the City University of New York  
Foster Chamberlin, University of California, San Diego  
Patrick Gallagher, Kent State University  
David Messenger, University of South Alabama

Session Abstract:

In this session, historians of Catalonia and Spain help to explain the context for the current situation in Catalonia. This will take the form of reflections on the nature of Catalan nationalism and specifically its contrasts to the other resurgent European and United States nationalisms we have seen in the last 5 years, reflections on the nature of polling protest in Spain and Catalonia, and explanation of the constitution and its controversial passage and investigations of the role of the media and historical memory in forming the Catalan nation. The session will be of interest to those interested in nationalism, the European Union, Nationalist movements and 20th/21st Century Spain.

Defining El Campo: Rural Identity and the Creation of Modern Spain
Friday, January 5, 2018: 3:30 PM-5:00 PM  
Wilson Room B (Marriott Wardman Park, Mezzanine Level)

Chair: Clinton D. Young, University of Arkansas at Monticello

Papers:

- Disease and Local Identity Construction in Early 19th-Century Spain  
  Charles Nicholas Saenz, Adams State University

- Wine and Plagues in 19th-Century Rural Spain  
  Karl J. Trybus, Limestone College

- Constructing a Rurality: Valencia, 1750–1920  
  Julia Hudson-Richards, Penn State University Altoona

- Ibérico: Cured Meats and Discourses of Rurality in Late 20th-Century Marketing of the Global Gastronomic “Brand Spain”  
  Alejandro J. Gomez-del-Moral, University of Southern Mississippi at Gulf Coast

Comment: Clinton D. Young, University of Arkansas at Monticello

Business Meeting Minutes

ASPHS New York 2017 (provided courtesy of Jodi Campbell)

1. Minutes from San Diego meeting were approved.

2. Election results: Katrina Olds and David Messenger were elected to the executive committee; Emily Berquist will finish the second year of the term shared with
Michael Levin. Ana Valdez was elected to the nominating committee, and Hamilton Stapell will become chair of the nominating committee. Scott Eastman will be Vice-General Secretary. We appreciate the service of Karoline Cook, Vanessa de Cruz, Michael Levin, and Carmen de Ripollés, whose terms finish with this meeting.

3. Prize announcements:
   a. Charles Julian Bishko Memorial Prize
      Committee: Michael Crawford (Chair), Brian Catlos, and Gretchen Starr-LeBeau


      Adam Beaver’s “Nebuchadnezzar’s Jewish Legions: Sephardic Legends’ Journey from Biblical Polemic to Humanist History,” examines the origins of the legend that the Biblical King Solomon had established a Jewish outpost in Sefarad (which Iberian Jews identified with the Peninsula). Beaver begins by examining the controversy engendered among late-eighteenth century Hebraists and then moves back to the era of the legend's origin among the eleventh-century elite Andalusi Jews eager to establish a pedigree that would rival that of their eastern Mediterranean coreligionists, and that would be later latched on to by Jews in Christian Spain to dissociate themselves from the charge of Christ-killing. This broad ranging essay examines Andalusi Muslims’ critiques of the legend, and Andalusi Jewish responses, before showing how the legend was carried over into the Christian Spain and perpetuated by both Jewish and converso authors, before getting wrapped up in the arguments of Trent-era Christian Hebraists. We felt that the essay was thoroughly researched, original in perspective, elegantly written, and reflected the spirit of Charles Julian Bishko's own broad-ranging and comparative oeuvre.

   b. A.H. de Oliveira Marques Prize:
      Committee: Ricardo Roque (Chair), Gabriel Paquette, Mafalda Soares da Cunha


      Solidly researched, tightly argued, and well-written, Hugo Ribeiro da Silva’s article is a compelling study of the intimate connections between political power, social authority, and public ceremonies in Portuguese
Cathedrals in the sixteenth and seventeenth centuries. By exploring the broader analytical significance of specific archival materials in Portuguese ecclesiastical history, Ribeiro da Silva’s work stands out as a prime example of the international excellence of early career scholarship concerning the history of Portugal.

c. ASPHS Best Dissertation Prize:

Committee: Jessica Davidson (Chair), Marta Vicente, Marie Kelleher


Dissertation: “Ways of Being Modern in Madrid: Urban Change, Street Life, and Customs in Late Nineteenth-Century Print Culture”

Dr. Galindo’s impressive study assesses cross-cultural change and “visual memory” of print culture in 19th c. Madrid. The author’s attention to “local perceptions of change” distinguishes this dissertation as both micro and macro history. The dissertation offers valuable interdisciplinary contributions to the field including in urban/cultural studies, and the history of gender.


Dissertation: “Buying into Change: Consumer Culture and the Department Store in the Transformation(s) of Spain, 1939–1982”

This distinguished dissertation offers a skillful blending of several historiographies into an examination of how consumer culture may have undermined Francoist exceptionalism/isolationism, with special attention to gender roles. The study has a firm foundation in theory and an impressive interdisciplinary approach. Dr. Gomez-del-Moral’s dissertation is an in-depth and rigorous cultural and political study of the Franco Regime and the Transition with far-reaching implications, which will likely inspire further such historical inquiry.

4. Subventions Report

At the business meeting of the 2013 conference in Albuquerque, the membership voted to provide members with small subventions for regional and local gatherings related to the ASPHS mission. Since then we have funded such activities in two cycles each year. In 2015, the membership proposed and approved an increase in these grants to $1000 per cycle (up from the current $600). We gave four awards in the fall of 2016, and zero in the spring of 2017.
5. Financial Report

The organization is in good financial shape (specific details are available in Scott Eastman’s budget report). The funds raised from increasing membership fees are continuing to grow; when that fund reaches around $30,000 we will begin to draw from it to fund graduate student travel to the annual meeting.


The question of whether to add DOI service through DC Publishing Services was posed to the membership and approved. We will revisit this commitment if the subscription expenses become too burdensome.

7. Newsletter Report

a. The executive committee’s recommendation to amend the constitution to establish a minimum 2-year term for the newsletter and website editors was presented and approved.

b. The executive committee shared its recommendation to encourage more submissions to the newsletter reporting on member research in progress. The website will incorporate a form where members can submit summaries of their work; entries in this form will be sent to the newsletter editor.

c. The newsletter will need a new editor, as family commitments have left Luis X. Morera unable to curate the project.

8. Website Report

Following last year’s conference we began a new contract with Reclaim Hosting, and accomplished a significant site redesign. The new site is much more reliable and secure, and facilitates member registration and renewal. Forthcoming elements include members being able to see when their memberships expire, and a protected area where members can post material.

9. New Business

a. The membership discussed changing the name of the positions of General Secretary and Vice General Secretary to President and Vice President, for greater clarity outside the organization. Carla Phillips asked that we defer this discussion until after her keynote speech, to have a greater appreciation for the historical significance of those titles.

b. The 2018 meeting will be hosted by Portland State University (organizers Patricia Schrechter and Carmen Ripollés), with tentative dates April 5-7. Stephen Jacobson has offered to host the 50th anniversary meeting in 2019 in Barcelona.

Interdisciplinary project

The Deutsche Forschungsgemeinschaft (German Research Council) has announced its decision to extend the funding of the Collaborative Research Center 1070 “RessourcenKulturen” (ResourceCultures). Since 2013, the CRC has explored the
question of what societies from prehistorical times to the present-day require in order to develop, maintain themselves, and change. The scholars of the CRC are studying how different societies define, assess, appropriate and use resources. They also question how something becomes a resource for social development and how social dynamics can elicit the need for and the use of these resources.

During this second funding period, the Institute of Early Modern History will be involved in sub-project C 05 “Inselökonomien – Eine vergleichende Studie von Insel-Gesellschaften im späten Mittelalter und in der Frühen Neuzeit” (Island Economies: A Comparative Study of Island Societies in the Late Middle Ages and the Early Modern Period) with Prof. Renate Dürr (as co-director with Prof. Jörn Staecker) and Laura Dierksmeier (as Postdoctoral Research Assistant). This sub-project investigates the ways in which island societies coped with foreignness and diversity on the basis of a comparative study of the late medieval and early modern social history of Scandinavian and Spanish islands.

New Publication Series

The New Hispanisms series publishes innovative studies that investigate how the cultural production of the Hispanic world is generated, disseminated and consumed. Ranging from the Spanish Middle Ages to modern Spain and Latin America, this series offers a forum for various critical and disciplinary approaches to cultural texts, including literature and other arts of the Hispanic cultures. Queries and proposals for single-author volume and collections of original essays are welcome.

Anne Cruz
series editor
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Ziva Blaustein
University of Nebraska Press
editor in chief
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RECENT PUBLICATIONS OF ASPHS MEMBERS, 2016-2017
(with some retroactive inclusion)
Note: works by multiple authors have been indexed by the name of the person who submitted the publication notice—both in the interests of keeping all the works of an author together, and of highlighting the publications of ASPHS Members.

Medieval

Early Modern


Iberian World: Colonial and Oceanic Contexts


Modern/Contemporary


https://www.researchgate.net/publication/314743308_Las_clases_median_y_su_papel_e_n_la_movilidad_economico-social_en_la_Espana_del_sigo_XX_una_familia_castellano-manchega_de_Herencia


https://www.researchgate.net/publication/304655309_La_compra_de_un_molino_de_viento_en_Herencia_Ciudad_Real_por_el_Rey_Carlos_IV_una_historia_olvidada_de_la_transicion_entre_el_antiguo_regimen_y_el_liberalismo_en_Espana

______. “El hábitat rural como centro de economía y patrimonio histórico: una casa de labor herenciana,” in *II Jornadas de Historia de Herencia* (Herencia, Ciudad Real: Ayuntamiento de Herencia, 2016), 64-81.

https://www.researchgate.net/publication/317426996_Una_casa_de_labor_manchega_arquitectura_economia_e_historia_social_en_Herencia_pueblo_del_Campo_de_San_Juan_S_XVII-XXI


**Useful Digital Resources**

**Research Blog**

Nuno Palma’s research blogs, one on European comparative history, the other on Portuguese economic history:

https://nofuturepast.wordpress.com
https://nunopgpalma.wordpress.com
**Research Group**

*Grupo de Estudios del Campo de San Juan,* now has 20 members, a blog ([https://campodesanjuan.org/](https://campodesanjuan.org/)) that is under development, and will have its first formal meeting in July in La Mancha. It is a group open to anyone conducting research in this area. To join, people may write to Davydd Greenwood at dig6@cornell.edu. This group will take its place among other networks such as the groups working on the Campo de Montiel and the group formed to work on the Campo de Calatrava. It takes some of its stimulus from the very successful Federación Extremadura Histórica ([http://www.extremadurahistorica.com/index.php/federacion.html](http://www.extremadurahistorica.com/index.php/federacion.html)).

**BACK MATTER**

**Membership**

The Association for Spanish and Portuguese Historical Studies was founded in 1969 to promote research in all aspects and epochs of Iberian history. The ASPHS organizes annual meetings, provides an international forum for intellectual and scholarly exchange, maintains four different platforms for disseminating information of interest, and offers prizes and subventions.

While there are some endowments in place, the majority of ASPHS’s efforts are supported by its membership dues (which are purposefully modest, as a matter of principal):

- Tier 1: full-time tenured and tenure-track faculty ($50 for one year, $130 for three years)
- Tier 2: emeriti, retirees, non-tenure-track or non-full-time faculty ($25 for one year, $60 for three years)
- Tier 3: graduate students (unchanged at $7 for one year, $15 for three years; first-time presenters $0 for one year)
- Institutional memberships: $25 annually

To join or renew, please visit: [http://asphs.net/membership.html](http://asphs.net/membership.html). All questions concerning membership should be addressed to the Membership Secretary/Treasurer, Scott Eastman: seastman@creighton.edu)
Officers

*General Secretary* ((2016-2018)): Sandie Holguín, University of Oklahoma

*Membership Secretary/Treasurer* (2016-2017): Scott Eastman, Creighton University

*Editor of the Bulletin (peer-edited journal)*: Andrew H. Lee, New York University

*Web Site Editor*: Jodi Campbell, Texas Christian University

*Editor of the Newsletter (news of the Association and Op-Eds)*: Luis X. Morera, Baylor University

*Executive Committee*

- Katrina Olds (2019), University of San Francisco
- David Messenger (2019), University of South Alabama
- Emily Berquist (2018), California State University, Long Beach
- Pedro Cardim (2018), Universidade Nova de Lisboa
- Ana Ruiz Gutierrez (2018), Universidad de Granada
- Aurora Morcillo (2018), Florida International University

*Nominating Committee*

- Carmen Saen de Casas (2019), Lehman College, City University of New York
- Hamilton Stapell (2018), State University of New York, New Paltz
- Ana Valdez (2020), CIDEHUS-UÉvora and the Centre of History of the University of Lisbon

Contribute to the Newsletter

Forward your ideas for Op-Eds, research reports, or news that you would like to share in the ASPHS the *Newsletter* to Clinton D. Young: young@uamont.edu.