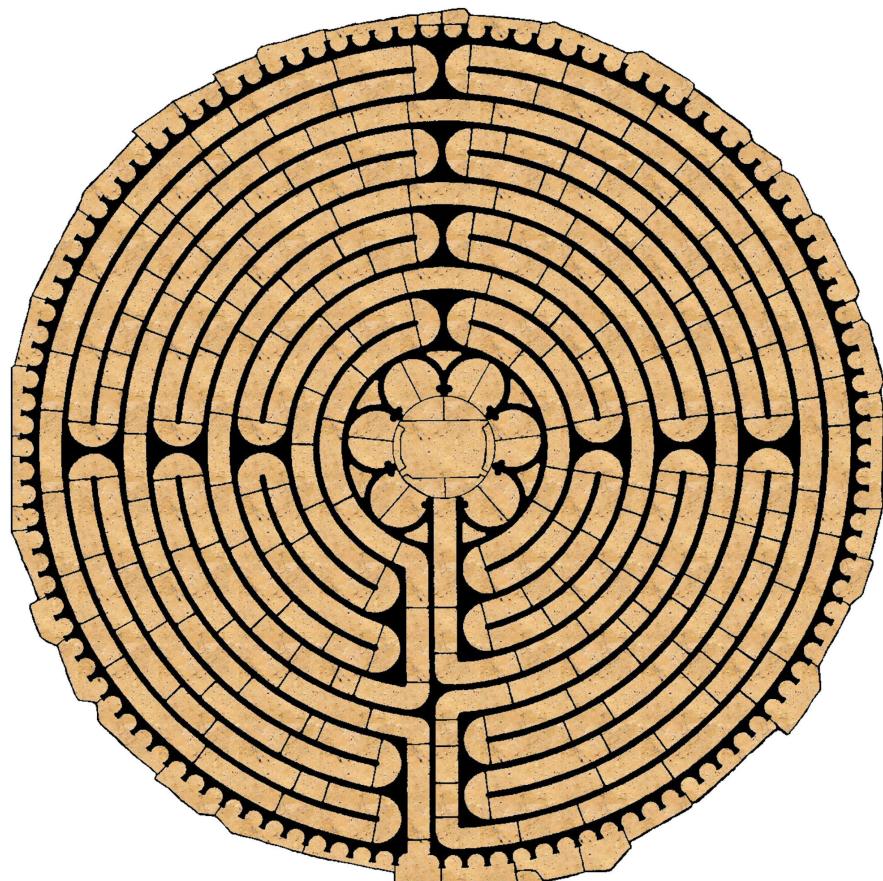


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(Dis)Arming Marital (Dis)Harmony:  
Sancho and Teresa Panza Discuss Marriage in *Don Quijote*

Stacey L. Parker Aronson  
University of Minnesota Morris

Miguel de Cervantes's *El ingenioso Don Quijote de la Mancha* is replete with images of marriage, a traditional mechanism by which early modern works end happily ever after and the relationship state to which early modern citizens aspired. However, I contend that a more nuanced and realistic portrait of an early modern marriage is effectively expressed by that between Sancho and Teresa Panza, and contemporary communication theory, specifically Cultural Discourse Analysis, will help elucidate pertinent features. In particular, I will analyze Book II, Chapter 5 in which Sancho and Teresa discuss and disagree about the future matrimonial prospects of their beloved daughter Mari Sancha, also known affectionately as Sanchica. I would like to consider this brief chapter in light of recent theories of communication to demonstrate the power dynamics and brinksmanship at play in their early modern marital relationship that is actually less authoritarian and more egalitarian than tradition might dictate. During the heated discussion surrounding Sanchica's marital prospects, both Teresa and Sancho resort to a series of linguistic strategies, including the use of proverbs, to promote their respective points of view: Teresa wants Sanchica to marry within her socio-economic station, while Sancho wants her to marry above her station to opportunistically take advantage of the benefit gained from what he believes will be his attainment of an *ínsula*.

Donal Carbaugh, who developed the theory of Cultural Discourse Analysis, considers the reciprocal relationship between communicative practice and "place" and writes that "... our communication is 'doubly placed'; it is both located in place, and, it shapes our sense of our place" (38).<sup>1</sup> That is to say that on the one hand, the communication between

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<sup>1</sup> I wish to express my sincere appreciation to Nadezhda Sotirova, Associate Professor of Communication, Media, and Rhetoric at the

Sancho and Teresa is a product and a reflection of the place they inhabit: their rural agricultural village. On the other hand, the place they inhabit is mediated by and understood through their communication: “ ... to place as primary for communication, and to the fact that our communication is playing a formative, constitutive role in creating our sense of place” (Carbaugh 4). That is to say that, to some degree, they have the free will to interpret their position within this place in accordance with early modern cultural and gender norms along with their individual interpretations of these norms.

From what “place” does their interaction emanate? There are two geographical “places” at play in this chapter: the *ínsula* which Don Quijote promises and to which Sancho aspires, and the rural agricultural village in La Mancha, Spain “... de cuyo nombre no quiero acordarme ...” (I:1, 31)<sup>2</sup> they all inhabit. Interestingly enough, Sancho and Don Quijote both occupy the same geographic place but occupy it differently as members of different socio-economic classes. Their coming together for a series of adventures is cross-cultural or inter-cultural, frequently fraught with misunderstandings. The imaginary “place” Don Quijote chooses to inhabit harkens back to an earlier, chivalric time whereas Sancho’s “place” is alternately contemporary (like the rural agricultural village he inhabits with Teresa) and imaginary (the one he inhabits with Don Quijote). As regards the famous *ínsula*, Sancho trusts Don Quijote’s promise to reward his efforts as squire with the *ínsula*, perhaps because of his faith in the concept of *medro*, that socio-economic mobility within such a strictly hierarchical society is indeed possible. Don Quijote views the *ínsula* as part of a socio-cultural obligation, part of the medieval *noblesse oblige* that will be conferred to Sancho based on his loyalty and service. However, this same *ínsula* becomes a veritable bone of contention between the married partners. The idea of marriage in and of itself implies a sense of place: the establishment of a home, often physical, and a family to inhabit it with its implicit connotation of stability. While Sancho admits that he will miss his wife and family when he embarks on his third and final adventure, he envisions his marriage and his family,

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University of Minnesota Morris for bringing this theory to my attention and for generously discussing it with me.

<sup>2</sup> The quotes in Spanish are from the Martín de Riquer edition of *Don Quijote de la Mancha*, 2004.

specifically his daughter, as vehicles through which to demonstrate his future change in status.

Many of the marriages represented in the novel demonstrate the Herculean lengths to which individuals will go to attain their hearts' desires while often achieving upward socio-economic mobility. While the genesis of Sancho and Teresa's relationship is unknown to the readers of the novel (we do not know under what circumstances they met, fell in love if they even did, and married), they appear to have many material needs but few overt material aspirations until Don Quijote intervenes to plant them in Sancho's head with talk of the *ínsula* as a reward for his service as squire.

According to Carbaugh's communicative practice of Cultural Discourse Analysis, five discursive hubs form the bases of analysis: (1) identity, (2) action, (3) feeling, (4) relating, (5) and dwelling, all of which "... constitute and form a discursive web of who we are (about identity), what we are doing (regarding action), how we feel about things (our emotion), how we are linked to others (in relations), and the nature of things (by dwelling there)" (Carbaugh and Cerulli 6). Two such discursive hubs with particular relevance to this analysis of Sancho and Teresa's communication with one another are the *hub of identity* and the *hub of relating*.

With regard to the *hub of identity*, it is important to know the identities of those who inhabit the place, namely Sancho and Teresa. In part we know who they are by how they choose to address each other, at times with great affection and at other times with derision, depending upon their level of disagreement. More interestingly is how they believe that they will be identified and perceived by others once they attain their anticipated change in socio-economic status and use new titles to reflect this improved status. This leads to a consideration of the hub of relating.

The *hub of relating* involves the interrelationship between characters, specifically Sancho and Teresa, but more importantly, between them and the wealthier upper-class villagers. Sancho believes that the wealthier upper-class villagers will respect them once he attains his *ínsula*. Teresa disagrees and believes that these same people will, instead, subject them and their daughter to ridicule. To understand their difference of opinion, it is helpful to consider how they differ in their perceptions of socio-economic mobility and its connection to the way in which their new titles will be perceived by others within their village community. Whereas Sancho insists that Teresa's and Sanchica's being addressed by more respectful titles—*señoría, don,*

*doña*—will lead to prosperity and to a more advantageous position within the village hierarchy, specifically better and more comfortable seating in the Church, Teresa expresses concern that Sanchica's well-born husband might recriminate her humble origins. She also fears public humiliation for herself within her village community in which a strict social hierarchy is observed and in which individuals are expected to remain within their respective socio-economic classes. Teresa fears, perhaps with good reason, that any changes to her given socio-economic class (or that which she attained originally through her marriage to Sancho) will be met with derision and criticism. She is suspicious of the ability of *medro* to improve her status within the village community and the way in which her neighbors perceive her.

—... y con este nombre [Teresa] me contento, sin que me le pongan un *don* encima, que pese tanto, que no le pueda llevar, y no quiero dar que decir a los que me vieren andar vestida a lo condesil o a lo de gobernadora, que luego dirán: “¡Mirad qué entonada va la pazpuerca! Ayer no se hartaba de estirar de un copo de estopa, y iba a misa cubierta la cabeza con la falda de la saya, en lugar de manto, y ya hoy va con verdugado, con broches y con entono, como si no la conociésemos.” (II:5, 597)

—... Por el pobre todos pasan los ojos como de corrida, y en el rico los detienen; y si el tal rico fue un tiempo pobre, allí es el murmurar y el maldecir, y el peor perseverar de los maldicentes, que los hay por esas calles a montones, como enjambres de abejas. (II:5, 598)

Sancho disagrees vehemently with her assessment of the situation.

—... De donde nace que cuando vemos alguna persona bien aderezada y con ricos vestidos compuesta y con pompa de criados, parece que por fuerza nos mueve y convida a que la tengamos respecto, puesto que la memoria en aquel instante nos represente alguna bajezza en que vimos a la tal persona; la cual ignominia, ahora sea de pobreza o de linaje, como ya pasó, no es, y solo es lo que vemos presente. Y si este a quien la fortuna sacó del borrador de su

bajeza (que por estas mesmas razones lo dijo el padre) a la alteza de su prosperidad, fuere bien criado, liberal y cortés con todos, y no se pusiere en cuentos con aquellos que por antigüedad son nobles, ten por cierto, Teresa, que no habrá quien se acuerde de lo que fue, sino que reverencien lo que es, si no fueren los invidiosos, de quien ninguna próspera fortuna está segura. (II:5, 598-99)

Teresa and Sancho regard the concept of *medro* differently, and the complexity of their communication is made explicit early on when Teresa comments on the occasional indecipherability of Sancho's speech.

—No os entiendo, marido—replicó ella—, y no sé qué queréis decir [...]. (II:5, 594)

—Mirad, Sancho—replicó Teresa—: después que os hiciste miembro de caballero andante habláis de tan rodeada manera, que no hay quien os entienda. (II:5, 594)

—Yo no os entiendo, marido—replicó Teresa—; haced lo que quisiéredes, y no me quebréis más la cabeza con vuestras arengas y retóricas. (II:5, 599)

Not only does Teresa have difficulty understanding her husband's manner of speaking, a phenomenon she attributes to his association with Don Quijote, but the translator also suggests that various aspects of Sancho's speech are not realistic. Although they are a married couple cohabitating in the same rural agricultural village and co-parenting children, the nature of their communication could be classified as cross-cultural or inter-cultural, given their conflicting views of this *ínsula* and its connection to Sancho's impending role as governor and its power to improve their socio-economic standing within their rural agricultural village.

Sancho and Teresa possess different attitudes about their village as well. In a sense, Teresa conforms to gender norms about women consistent with women's enclosure within the home, family, community, and socio-economic class. While Teresa is consigned to remain at home although likely operating with an increased degree of autonomy and independence given her husband's absence, Sancho is afforded the privilege (or the

burden) of an adventure with Don Quijote. Sancho sees a way towards upward socio-economic mobility, or rather *medro*, albeit founded on an ultimately unfulfilled fantasy. Teresa Panza accurately predicts the fallacy of Sancho's aspirations.

What Sancho and Teresa bring to the table in any future marital negotiations are their most cherished and valuable assets: their children, especially their beloved daughter Sanchica. Regarding Sanchica's future nuptials, it is actually Teresa, not Sancho, who initiates the conversation. Due to Sancho's extended absences as squire to Don Quijote, having completed his first two excursions and contemplating a third, and as is typical of the same-sex parent, Teresa is the first to notice and comment on her daughter's budding sexual maturity. She tells her husband that she prefers that Sanchica marry, even unhappily as the incorporated refrain suggests, rather than succumb to her sexual desires and live dishonorably as someone's mistress.<sup>3</sup>

—... Mirad también que Mari Sancha, vuestra hija, no se morirá si la casamos; que me va dando barruntos que *desea tanto tener marido* como vos deseáis verse con gobierno; y, en fin en fin, mejor parece la hija mal casada que bien abarraganada. (II:5, 595, my emphasis)

Teresa fears her daughter's loss of reputation, especially within their rural agricultural village, a situation that might diminish her future marital prospects. Marriage is the natural condition to which young people, both young women and young men, are expected to assume. It is at this point that Sancho joins in to discuss and argue with Teresa over the socio-economic class of Sanchica's potential future husband.

During the heated discussion surrounding Sanchica's marital prospects, both Teresa and Sancho resort to a series of identifiable linguistic strategies to promote their respective points of view. Mariló Vigil

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<sup>3</sup> There may be some points of intersection with the episode of Dorotea (I:28), who also comes from a family of laborers, although her origins are more prosperous than those of Sanchica. While Dorotea admits her sexual attraction to Fernando, their sexual encounter may be seen as consensual or coerced, depending upon how the episode is interpreted. For one perspective, see Aronson.

in *La vida de las mujeres en los siglos XVI y XVII* demonstrates the varying points of view expressed by early modern Spanish moralists, all of whom endorsed the subservience of wives to their husbands as a way to ensure marital harmony, but not all of whom endorsed the corporal punishment of wives and daughters, such as fray Vicente de Mexía in *Saludable instrucción del estado del matrimonio* (1566). In order to keep her daughter from marrying above her socio-economic class and consistent with the view of many early modern Spanish moralists (Vigil 88), Teresa tries to persuade Sancho of the need for their daughter to marry within her socio-economic class; appeals to his love and protectiveness for their daughter; resists his authoritarian impulses; pretends to acquiesce to his desires, thereby demonstrating her obedience; insults her husband's intelligence; and finally, when all else fails to move her husband, cries, a stereotypically-female rhetorical strategy designed to evoke sympathy. In order to opportunistically benefit from what he erroneously believes will be his eventual attainment of an *ínsula*, Sancho tries to persuade Teresa of the need to elevate the socio-economic status of daughter/family; coerce Teresa's compliance by way of verbal insults directed at his wife; assert his paternal privilege to demand her obedience through authoritarian posturing; and finally console her when she cries and restore marital harmony by agreeing to defer his decision. The brinksmanship at play in marital relationships is evidenced in the marriage of Sancho and Teresa. Sancho desires to take advantage of his imagined future ascension to the role of governor of an *ínsula* in order to be able to secure a more socio-economically advantageous marriage for his daughter. Surprisingly, Sancho does not mention the possibility of this type of marriage for his son Sanchico.

—A buena fe—respondió Sancho—que si Dios me llega a tener algo qué de gobierno, que tengo de casar, mujer mía, a Mari Sancha tan altamente, que no la alcancen sino con llamarla señora. (II:5, 595)

Teresa resists Sancho's desire and fears that, in the event of some future marital discord, Sanchica's husband will use her low birth to recriminate and demean her. Teresa instinctively tries to protect her daughter from ridicule and humiliation, even at the expense of her future potential socio-economic security.

—Eso no, Sancho—respondió Teresa—; casadla con su igual, que es lo más acertado; que si de los zuecos la sacáis a chapines, y de saya parda de catorceno a verdugado y saboyanas de seda, y de una *Marica* y un *tú* a una *doña tal y señoría*, no se ha de hallar la mochacha, y a cada paso ha de caer en mil faltas, descubriendo la hilaza de su tela basta y grosera. (II:5, 595)

—... ¡Por cierto que sería gentil cosa casar a nuestra María con un condazo, y con caballerote que cuando se le antojase la pusiese como nueva, llamándola de villana, hija del destripaterrones y de la pelarruecas! ¡No en mis días, marido! (II:5, 595-96)

Teresa seems motivated by fear of social shaming, *lo que dirán*, and she is acutely aware of the “place” she inhabits. She even goes so far as to take the initiative to propose a series of possible husbands, local boys who will keep their daughter geographically close to the family, thereby inhabiting the same “place” and providing them a way to protect her and safeguard her welfare.

—... y con éste, que es nuestro igual, estará bien casada, y le tendremos siempre a nuestros ojos, y seremos todos unos, padres y hijos, nietos y yernos, y andará la paz y la bendición de Dios entre todos nosotros; y no casármela vos ahora en esas cortes y en esos palacios grandes, adonde ni a ella la entiendan, ni ella se entienda. (II:5, 596)

Ironically, Sancho, who pertains to the same socio-economic class as Teresa and may be motivated by a feeling of powerlessness, berates her by calling her a series of pejorative epithets, including *boba*, *bestia*, *mujer de Barrabás*, *animalia*, *mentecata*, *ignorante*. He does not resort to physical violence to guarantee her compliance, but he would have been justified in doing so to compel her obedience in early modern Spain. Both Teresa as well as their daughter Sanchica could be subjected to physical violence as a legitimate and legally-sanctioned method for domestic control. As counterintuitive as it might seem, domestic violence did not invalidate the early modern idea of a happy marriage, although for whom it was happy was up for debate. In

addition, deviant female behavior and disobedience did not always need to be rectified or punished by the state or the church. Such behavior could be carried out by men as they took domestic law into their own hands. While early modern moralists generally cautioned restraint (Ruff 132), others, such as Vicente de Mexía, placed the responsibility squarely on the shoulders of the women by encouraging them to obey their husbands so as to avoid violence (Vollendorf 51). Juan Luis Vives acknowledges women's responsibility and writes in *Instrucción de la mujer cristiana* that women should accept the inevitability of domestic violence as part of the natural order of things.<sup>4</sup>

No sólo la usanza y costumbre de nuestros antepasados, mas aún todas las leyes divinas y humanas y la misma naturaleza da voces y manda expresamente que la mujer debe ser sujeta al marido, y que le debe obedecer. En todo linaje de animales las hembras son sujetas a los machos y síguenlos, y haláganlos, y sufren ser castigadas de ellos, y naturaleza enseñó que esto es necesario hacerse, y que conviene que se haga. (II:IV, 225-26, my emphasis)

According to Gratian's twelfth-century *Decretum*, “A man may chastise his wife and beat her for her own correction; for she is of his household and therefore the lord may chastise his own ... so likewise the husband is bound to chastise his wife in moderation” (Staub 133).<sup>5</sup>

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<sup>4</sup> *The Education of a Christian Woman* was originally published in 1524 (Antwerp: Michel Hillen) in Latin as *De Institutione Feminae Christianae* and written for Mary I of England, daughter of Henry VIII and Catherine [Catalina] of Aragón. It was first translated into Spanish in 1528 and in English in 1529.

<sup>5</sup> An early modern *pliego suelto* “... letra contra las mujeres bravas, obra muy graciosa” advises a husband to beat his disobedient wife as a means to maintain his own marital happiness: “Quien quisiere tener placer / dele de palos á su mujer.” It even provides a detailed protocol as to how, when, and where on the body to administer the corporal punishment and even what type of wood should be used for the cane. While he is admonished to refrain from beating his wife while she is pregnant, he is free to resume the abuse once she delivers. Also, in Exemplo XXXV “De

However, “male violence as a kind of household discipline” (130) hardly warranted attention unless it was particularly brutal.<sup>6</sup>

Fortunately for Teresa, Sancho resorts only to verbal abuse. He is not prone to physical violence, although he is often the recipient of violence.<sup>7</sup> His conundrum throughout his discussion with Teresa is that he seeks unanimity in this decision to marry Sanchica above her socio-economic class. Either he wants his wife to recognize and concede to his authority in accordance with traditional gender norms that proscribed female subordination and obedience, or he wants to maintain marital harmony in the face of a typical early modern family that was not as automatically authoritarian as one might have believed.

Moralist Juan Luis Vives admonished wives to maintain concord with their husbands by agreeing to their husbands’ points of view in all things:

Porque si esencialmente y con verdad se amaren marido y mujer, ésta será la señal: que entrabmos querrán y no querrán una misma cosa. En lo cual (según aquel sabio dice) está la verdadera amistad. Ninguna discordia, ninguna rencilla, ningún desabrimiento puede haber entre los que vienen de un corazón mismo, no deseando cosas diversas, y un parecer no juzgando cosas diferentes. (II:V, 250)

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lo que contesció a un mancebo que casó con una [mujer] muy fuerte et muy brava” (131-36) of Don Juan Manuel’s *El Conde Lucanor* (1335), a Muslim husband kills a series of domesticated animals—a dog, a cat and a horse—as a means by which to effectively terrorize his new wife into submission and unquestioning obedience.

<sup>6</sup> Because domestic violence was not seen as unusual does not mean that abused women had no recourse whatsoever to judicial remedy for their unhappy situations. Lisa Vollendorf describes the situation of Bernarda Manuel. Although Bernarda confessed to Judaizing to avoid torture by the Inquisition, she mounted a robust defense by framing herself as a victim of an abusive and mentally unstable husband.

<sup>7</sup> In addition to being the recipient of physical violence enacted by others, Sancho self-imposes a regimen of physical violence—self-flagellation—as a means to disenchant Dulcinea (II:35).

Despite the prevailing wisdom popularized by early modern scholars about Spanish gender norms that proscribed female subordination and obedience, early modern women throughout the Iberian Peninsula and in Latin America did not necessarily conform to what were believed to be fairly rigid understandings of gender norms. Teresa refuses to give her consent, demonstrating the power she asserts within her own home and her own community.

Some scholars have attributed the nature of their marital relationship to a reversal of gender roles. Maurice Molho opines that “behind that quick-witted country wife of Sancho Panza hides a terrible figure capable of inverting masculine virility” (248). Wolfgang Mieder, in his analysis of the use of proverbs, notes that Teresa’s use of one particular proverb—“viva la gallina, aunque sea con su pepita” (II:5, 594-95)—“... has to be understood as somewhat of a demasculinization of Sancho.”<sup>8</sup>

Moralists blamed men’s perceived feminization during the early modern period in Spain for a host of economic and social ills and encouraged men to “man up” by divesting themselves of the fashionable trappings of the elite, including wigs, make up, and plucked eyebrows along with foppish fashion. Yet Montserrat Pérez-Toribio finds this attribution far too simple in the case of Sancho and Teresa: “Hablar de un simple trasvase carnavalesco de roles a partir de los cuales Sancho se feminiza y Teresa se masculiniza *no acredita la más que complementaria intermediación de Teresa en la economía y gerencia familiar*” (Pérez-Toribio 185, my emphasis).

Other scholars assert that traditional gender norms were not always what they seemed to be. Pérez-Toribio writes of Teresa’s economic autonomy as she governs her home in the absence of her husband. Historians Mary Elizabeth Perry and Blanca Morell Peguero also document women’s increasing economic autonomy, as husbands emigrated to find economic prosperity elsewhere.<sup>9</sup> With regard to early modern Galicia,

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<sup>8</sup> For studies regarding the use of proverbs in *Don Quijote*, see Ciallella, Mieder, and Sullivan.

<sup>9</sup> Also see Mary Elizabeth Perry’s snapshot of XVI and XVII century Sevilla “as men took on the important Counter-Reformation work of proselytizing non-Christians and subduing colonial territories, women assumed more responsibility at home. In fact, much of the life of this city

historian Allyson M. Poska concurs that women's roles were much more complex.

As first their husbands, brothers, and sons set off for distant places, these women adeptly managed without men [...]. In much of Galicia, women held the purse strings and made key decisions about friends and family, and their prerogative to do so was acknowledged by all the parties involved. Their use of property to assert authority over others presents a complex view of peasant women as economic and social actors in their families and communities. Moreover, cultural norms and traditions socialized women into their critical role as heads of households. As a result, early modern Galicia was not merely a land without men, as the elderly man described it to an anthropologist; Galicia was a land of women. (*Women and Authority* 40)

Similarly, Poska also documents that early modern women throughout the peninsula and in Latin America did not necessarily conform to what were believed to be rigid understandings of gender norms with regard to sex, despite the prevailing wisdom popularized by early modern scholars that chastity was the norm for women. In particular, sex before marriage was a fairly accepted practice among early modern Galician women who actually had far more personal and economic autonomy due to their husbands' long absences at sea, and children born out of wedlock in Galicia were not stigmatized to the extent previously thought ("An Ocean Apart" 40-41; *Women and Authority*). Teresa's concern that Sanchica is coming into her sexual maturity is what leads her to initiate the discussion about their daughter's marital prospects marriage with Sancho.

While Sancho tries repeatedly to gain Teresa's compliance, even going so far as to try to assert his authority as husband—"Y cásese a Mari Sancha con quien yo quisiere, ..." (II:5, 596, my emphasis)—, she tries to negotiate with Sancho by offering a truce, acquiescing to his dream to elevate his family out of poverty through the vehicle of their son: "... que

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was carried out by women without the help of men" (14). Blanca Morell Peguero documents other women from Sevilla who founded "sus propias compañías para negociar en las mercancías más variadas" (77).

llevéis con vos a vuestro hijo Sancho, para que desde agora le enseñéis a tener gobierno; que bien es que los hijos hereden y aprendan los oficios de sus padres” (II:5, 599). With her daughter, she remains resolute. Their differences of opinion extend to the ability of their children to serve as vehicles to improve the socio-economic well-being of the family. Sancho is willing to gamble his daughter, Sanchica; Teresa, her son. Perhaps for the sake of her own marital harmony, Teresa later feigns acquiescence but makes it clear to Sancho and to the readers that she does not consent, telling her husband

—... Vos haced lo que quisiéredes, ora la hagáis duquesa, o princesa; pero séos decir que *no será ello con voluntad ni consentimiento mío.* (II:5, 596-97, my emphasis)

When Sancho realizes that unanimity is unlikely if not impossible with Teresa, he tries unsuccessfully to attain her compliance by persuasion with what he believes to be reasoned arguments, and then by coercion through verbal abuse and derogatory epithets, and finally by the assertion of his paternal privilege within the household. Just when he thinks that he and Teresa have breached the impasse, he summarizes his assessment of the situation, expecting her to agree, and she responds in a complex series of utterances.

—En efecto, quedamos de acuerdo—dijo Sancho—de que ha de ser condesa nuestra hija.

—El día que yo la viere condesa—respondió Teresa—, ése haré cuenta que la entierro; pero otra vez os digo que hagáis lo que os diere gusto; que con esta carga nacemos las mujeres, de estar obedientes a sus maridos, aunque sean unos porros. (II:5, 599)

The complexity of Teresa’s double- (or triple-) voiced discourse allows her to vehemently disagree with this decision (“—El día que yo la viere condesa—respondió Teresa, ése haré cuenta que la entierro”), then to appear to concede to male spousal prerogative in the decision to marry a child, specifically a daughter in this case (“—... pero otra vez os digo que hagáis lo que os diere gusto; que con esta carga nacemos las mujeres, de estar obedientes a sus maridos”), and finally to insult him (“—... aunque

[sus maridos] sean unos porros"). Although she appears to capitulate to Sancho's argument in favor of a socio-economically advantageous marriage for Sanchica, Teresa's insult successfully divorces herself from any responsibility for a potentially unsound matrimonial decision for her daughter. Her subsequent tears successfully conclude any further conversation about Sanchica's future marital prospects. While Sancho may have technically had the last word, Teresa wins the argument.

Their differing opinions with respect to the *ínsula* sheds lights on their marriage and the negotiations in which they engage. For Sancho the *ínsula* represents the upward socio-economic mobility he hopes to attain through his socio-economically-advantageous affiliation with Don Quijote. For Teresa the *ínsula* represents a geographic separation from what she knows and from her daughter whose more socio-economically advantageous marriage will separate her from her family and their vigilance and protection. What is surprising is that when Teresa finally learns that Sancho has at last attained his coveted albeit imaginary *ínsula* in Book II, Chapter 50, she seems to express a change of heart and welcomes some of the modest trappings of this upward socio-economic mobility, most specifically a coral necklace gifted to her by the Duchess. When the Duchess dispatches her page to convey the news to Teresa of Sancho's new position as governor of the *ínsula*, Teresa meets the page's feigned deference towards her with great suspicion.

—¡Ay, señor mío, quítese de ahí: no haga eso —respondió Teresa— ; que yo no soy nada palaciega, sino una pobre labrador, hija de un estripaterrones y mujer de un escudero andante, y no de gobernadora alguno! (II:50, 928)

He is finally able to persuade her of the sincerity of his regard for her and the veracity of his message. Together with a letter from Sancho and Sancho's fine hunting suit, the page presents a letter from the Duchess herself along with a necklace of coral beads—*la sarta de corales con estremos de oro*—intended as a gift from the Duchess to Teresa, from one noble wife to

another.<sup>10</sup> Upon hearing the Duchess's letter, replete with expressions of friendship and a promise to marry Sanchica in a manner befitting her improved albeit imaginary socio-economic status, Teresa is moved by the apparent sincerity of her words, oblivious to the fact that the Duchess is engaged in a game to ridicule them all.

—¡Ay —dijo Teresa en oyendo la carta—, y qué buena y qué llana y qué humilde señora! [...] y veis aquí donde esta buena señora, con ser duquesa, *me llama amiga, y me trata como si fuera su igual*, que igual la vea yo con el más alto campanario que hay en la Mancha. (II:50, 929-30, my emphasis)

Teresa's previous experience with the wealthier upper-class villagers leads her to doubt their good intentions and acceptance of her.

... y no las hidalgas que en este pueblo se usan, que piensan que por ser hidalgas no las ha de tocar el viento, y van a la iglesia con tanta fantasía como si fuesen las mismas reinas, que no parece sino que tienen a deshonra el mirar a una labrador; [...]. (II:50, 929)

Teresa reciprocates the Duchess's gesture, dictating letters to be sent to both the Duchess and to Sancho and sending a gift of the locally-produced acorns the Duchess had requested. In her letter to the Duchess, she asks that Sancho send her some money as she envisions traveling to the court in luxury as the vehicle through which to demonstrate her husband's new position, much to the chagrin of others who might deride her unexpected socio-economic mobility.

*Yo, ... estoy determinada, ... yéndome a la corte a tenderme en un coche, para quebrar los ojos a mil envidiosos que ya tengo; y así, suplico a vuestra excelencia mande a mi marido me envíe algún dinerillo, y que sea algo qué; porque en la corte son los gastos grandes: que el pan vale a real y la carne, la libra, a treinta maravedís, que es un juicio, ... si yo y*

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<sup>10</sup> “La sarta de corales” is the title chosen by Concha Espina to the section dedicated to Teresa Panza in her essay “Mujeres del Quijote,” published in 1916.

*mi hija andamos orondas y pomposas en la corte, vendrá a ser conocido mi marido por mí más que yo por él, siendo forzoso que pregunten muchos: “¿Quién son estas señoras deste coche?” Y un criado mío responder: “La mujer y la hija de Sancho Panza, gobernador de la ínsula Barataria”; y desta manera será conocido Sancho, y yo seré estimada, [...]. (II:52, 947, my emphases)*

In her letter to Sancho she asks her husband to send her some pearls if they are considered fashionable on the *ínsula*: “Envíame tú algunas sartas de perlas, si se usan en esa *ínsula*.” (II:52, 948). Teresa’s new-found interest in the trappings of wealth and her apparent change of heart emanate, not from Sancho’s material success *per se*, but from the Duchess’s corroboration of Sancho’s success and her seemingly kind gesture towards Teresa, specifically the letter and the necklace. Consistent with Carbaugh’s *hub of relating*, the interrelationship between characters is paramount to Teresa’s understanding—or misunderstanding, in this case—of the Duchess’s offer of friendship. Teresa believes that her “place” in the wider world has changed to allow for the real possibility of upward socio-economic mobility, opened to her by the Duchess’s gesture and by Sancho’s success. What is ironic and poignant is that the Duchess’s gesture is in reality as cruel as that carried out by the wealthier upper-class members of her village. Teresa is blissfully unaware that she, too, along with both Don Quijote and Sancho, is the subject of ridicule. Apparently, she was right to trust her intuitions. Her initial suspicions regarding her and Sanchica’s reception and consideration by wealthier upper-class villagers proves to be true, and her initial reluctance to assume the trappings of wealth and prosperity is well-founded.

Teresa’s subversive linguistic strategy used with Sancho when they discuss and argue about their daughter’s marital prospects is born of a society vested in male control and female subordination and obedience. And yet, it reveals the extent of her agency and, to a lesser degree, her autonomy within an early modern marital relationship. Even though moralist Juan Luis Vives admonished wives to acquiesce to their husbands’ points of view, he does suggest that their obedience emanate from a sense of mutual admiration and affection. However, Teresa resists, and her argument ultimately wins the day. The episode in Book II, Chapter 5 concludes with Sancho’s acquiescing to her desires—and not her to his—

and with no mention of the subject Sanchica's marriage again, at least *by them*, for the remainder of the novel. This linguistic interplay is likely a well-rehearsed ritual in which they have previously engaged and one that defines their preferred or customary mode of communication within their marriage. As Carbaugh reminds, “... our communication is ‘doubly placed’; it is both located in place, and, it shapes our sense of our place” (38). While their communication with each other is a product of the place they inhabit—their rural agricultural village with its accompanying social customs and gender norms—, it also shapes this same place by demonstrating more relational flexibility than one might imagine. Their conflicting views of their daughter’s future marital prospects correlate to their conflicting views of the *insula*, together with its connection to Sancho’s impending role as governor, and their respective beliefs in the power of *medro*.

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Ecopedagogía y la enseñanza de *Don Quijote*

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Cada lector atesora las razones y las circunstancias que generaron en él el interés y predilección por la obra *El ingenioso hidalgo don Quijote de la Mancha* (1605-1615) de Miguel de Cervantes Saavedra. ¿Lo conoció a través de una versión animada y colorida?, ¿en una representación operística?, ¿de ballet? O ¿le obligaron a leerla en la escuela secundaria en una edición voluminosa, densa, sin ilustraciones, de letra pequeñita en un español prácticamente incomprensible? Lamentablemente, esta última ha sido la primera experiencia para muchos. Nada grata para un adolescente. Consciente de esta realidad, este trabajo propone brindar a los estudiantes jóvenes una experiencia distinta. Una experiencia que compaginé las características de su ser adolescente o adulto joven, la belleza de la literatura clásica y la necesidad de ser conscientes de que el presente y el futuro del planeta tiene mucho que ver con lo que hacen o dejan de hacer en su relación con el medioambiente. Este ensayo ofrece una propuesta ecopedagógica para la enseñanza de la literatura a jóvenes de los primeros años de universidad, dentro del programa de español como L2 en los niveles 200 y 300, que propicia en ellos el desarrollo de la conciencia ecológica.

El término “medio ambiente” se ha ido enriqueciendo desde mediados del siglo XIX, cuando surgió interés en el tema, y aún está en evolución, como bien da cuenta de ello Vermonja R. Alston en su artículo “Environment” publicado en *Keywords for Environmental Studies* (2016). Sin embargo, se ha llegado al consenso de que no hace solo referencia a la naturaleza salvaje, sino que incluye a todos los entornos físicos en los cuales viven y se desarrollan los organismos, incluido el hombre, y todo lo que a ellos afecta, en una dinámica de interdependencia e interrelación compleja, fluida y permanente entre sus sistemas ecológicos. Es decir, es mucho más que árboles, ríos, montañas y animales; es un concepto más abarcador que incluye, también, a lo urbano y al hombre.

El rol clave de la educación en la construcción de un futuro mejor es un convencimiento mayoritario al que han llegado muchos países e,

incluso, ha sido plasmado formalmente en la visión de la UNESCO en el año 2013 en su documento *Concept Note on the Post-2015 Education Agenda*:

In addition to the acquisition of basic knowledge and skills, the content of learning must promote understanding and respect for human rights; inclusion and equity; cultural diversity; and foster a desire and capacity for lifelong learning and learning to live together, all of which are essential to the realization of peace, responsible citizenship, and sustainable development. (6)

La literatura puede coadyuvar a este propósito si es abordada en el salón de clase desde un enfoque ecopedagógico. Pedro Sarmiento en su artículo “Bioética ambiental y ecopedagogía: una tarea pendiente” (2013) apuntala la concepción de que

la ecopedagogía no trata solamente de educación ambiental, sino de una interacción entre la educación y el entorno, el desarrollo económico y el progreso social. No se trata de conservar el paisaje, sino la vida y las mejores condiciones de vida para todos [...]. Su objetivo fundamental es promover la relación armónica entre la naturaleza y las actividades humanas. (34)

Por lo tanto, la aplicación de esta metodología no solo tiene efectos sobre el medioambiente, sino, tiene alcances sobre el desarrollo económico global y el progreso social con justicia y equidad.

La ecopedagogía tiene su base en la metodología del Pensamiento Crítico de Paulo Freire que se popularizó a nivel internacional en 1992 a raíz de la participación del Instituto Paulo Freire en la Cumbre de la Tierra. Si bien es cierto está más orientada a la educación de adultos con una finalidad de reivindicación político-social, sus lineamientos son aplicables a un grupo objetivo adulto joven. Freire en su libro *Cartas a quien pretende enseñar* (1994) se dirige a los que tienen inclinación hacia la docencia, los alienta a seguir su vocación y les da pautas de conducta. Ser humilde, propiciar el diálogo respetuoso, tener capacidad de escucha, ser tolerante y adaptarse al contexto son algunas de ellas. Afirma de manera contundente: “Nadie vive la democracia plenamente ni la ayuda a crecer, primero si es impedido en su derecho de hablar, de tener voz, de hacer su discurso

crítico; y, en segundo lugar, si no se compromete de alguna manera con la lucha por la defensa de ese derecho, que en el fondo también es el derecho de actuar” (98). Esta concepción del rol del profesor y lo que implica en términos de praxis es coherente con nuestra intención de trabajar con el adulto joven en las esferas de su relación con la naturaleza y con los otros.

El desafío para los docentes es facilitar el acercamiento o reencuentro de los jóvenes de zonas urbanas con la naturaleza, pues su única experiencia con ella suele ser a través de las pantallas de aparatos electrónicos o del supermercado, y además, favorecer las relaciones interpersonales armónicas en las cuales no vean al otro como un competidor. Richard Louv en su libro *Last Child in the Woods* hace alusión al “nature deficit disorder”. Menciona que los niños de ciudades no desarrollan ningún tipo de apego a la naturaleza porque no interactúan con ella ni tienen experiencias de vivir en ella (98). David W. Orr en *Earth in Mind* habla, incluso, de una biofobia que se puede manifestar como una simple incomodidad hasta un rechazo por todo aquello no creado por el hombre. El sujeto ve a la naturaleza solo como una proveedora de recursos para ser usados (131). Lamentablemente, esta característica es también aplicable a muchos jóvenes universitarios quienes viven indiferentes a su entorno natural y no natural.

Por lo tanto, hay una brecha de desapego que urge cubrir en la adultez joven. La “environmental-based-education”, a la cual pertenece la ecopedagogía, es una corriente que va obteniendo mayores adeptos entre los docentes, especialistas en educación y medioambientalistas. La idea es incluir en el trabajo educativo a todo el entorno de la escuela. De esta manera, los estudiantes establecen vínculos con diversas organizaciones de la comunidad, ambientalistas y no ambientalistas, con profesionales especializados en cuestiones ecológicas y en otras áreas; asimismo, realizan actividades académicas en parques, playas, coliseos, galerías de arte y demás espacios próximos al centro educativo como parte del desarrollo de la currícula y no solo como visitas esporádicas. Se ejecutan actividades y proyectos, tanto en el área de ciencias como en el de letras, que requieren de un trabajo interdisciplinario con una finalidad práctica. Es una metodología que propicia el trabajo en equipo, el desarrollo de múltiples inteligencias en el marco de un aprendizaje integrado, no solo a nivel de contenido sino también en tres áreas: yo – el otro – mi entorno.

¿Cómo encaja la literatura clásica en este contexto?, ¿Por qué la lectura de textos literarios es un medio idóneo para desarrollar la conciencia ambientalista en los adolescentes o jóvenes adultos? Porque es el momento oportuno. La persona en los primeros años de universidad aún está tratando de encontrar la respuesta a preguntas trascendentales: “¿Quién soy yo? ¿Cómo se supone que debo ser? ¿Puedo ser de otra manera? ¿Qué debo hacer con mi vida?” En su afán de encontrar las respuestas que le satisfagan está dispuesto a experimentar, a probarse a sí mismo en nuevas circunstancias, salir de su estado de confort, se siente capaz de cambiarlo todo, le gustan los retos, desea ser gestor de sus propias decisiones, es idealista, optimista, tiene esperanza, ilusión. Asimismo, el grupo es importante, las amistades son muy significativas, especialmente porque para muchos de ellos es la primera etapa de su vida en la que viven fuera de casa, entonces, se sienten empoderados cuando están con su nueva “familia” de coetáneos y tienen objetivos comunes. Es decir, se encuentran en el momento apropiado para conocer e informarse de asuntos que les eran ajenos o distantes; para sentirse motivados y estimulados por personas modelo o agentes de cambio; para emprender proyectos que implican asumir responsabilidades y riesgos; para reflexionar, criticar y actuar.

¿Y por qué concretamente la lectura de *Don Quijote* es idónea para el adulto joven? María Teresa Caro da respuesta a esta pregunta: “Los grandes clásicos son trans culturales. [...] Su clasicidad abarca un horizonte de expectativas gigantesco precisamente por el tesoro de verdad humana en la que nos interrogamos sus lectores para formarnos y emanciparnos” (37). No importa a qué cultura se pertenezca ni en qué etapa de la historia se viva, el *Don Quijote* es universal porque apela a la humanidad de cada individuo, a su esencia básica. Por otro lado, el viejo hidalgo tiene el alma joven, es un personaje con el que el lector se puede identificar fácilmente. En palabras de Louise Salstad: “Cervantes’s *Don Quijote* is already like a child in the reciprocal permeability of fantasy and reality in his vision of the world, the enthusiasm with which he dedicates himself to his self-created role, and his desire to engage others in his play” (789). Es decir, don Quijote es uno de ellos.

Después de haber descrito por qué la lectura analítica de *Don Quijote* bajo un enfoque ecopedagógico es muy oportuna y beneficiosa, no solo para el desarrollo personal del estudiante, sino para la sociedad entera, en las páginas siguientes se desarrollará de manera más concreta cómo se

trabajaría esta obra cervantina con un grupo de adultos jóvenes universitarios que aprendieron español como segunda lengua. Para esta propuesta de trabajo en el aula se ha seleccionado una reinterpretación de *Don Quijote* dirigida a niños hablantes nativos de español, *Andanzas de don Quijote y Sancho* (2016) de Concha López Narváez,<sup>1</sup> por varias razones: el atractivo formato (letras no muy pequeñas y texto ilustrado con algunas imágenes en blanco y negro); el lenguaje sencillo que emplea, comprensible para un lector no nativo hablante del español de nivel 200 o 300 que recién está tomando contacto con la literatura escrita en este idioma; el respeto a la línea argumental del texto original, a pesar de tratarse de una selección de los episodios más famosos; y por el énfasis que otorga a los vínculos interpersonales entre los personajes, humanos y no humanos.

La lectura de las 159 páginas de esta reinterpretación de *Don Quijote* permite analizar de manera reflexiva y crítica diversos asuntos que interesan a los jóvenes. Por la brevedad de este ensayo, solo se brindarán pautas para trabajar, utilizando el método de proyectos, tres temas: el amor platónico, la importancia del grupo y la necesidad de contar con momentos de soledad. Se llevarán a cabo de manera integrada en las tres dimensiones antes mencionadas: la relación del individuo consigo mismo—con el otro—con el entorno.

Se elige el método de proyectos porque permite enfatizar en el desarrollo del pensamiento crítico; facilita el trabajo multidisciplinario, a mediano y largo plazo; y favorece la formación del sentido de comunidad, tan provechoso para los jóvenes. Vale hacer la salvedad de que esta es una propuesta que tendrá que adecuarse al contexto concreto en el que se ejecute: a las características de los estudiantes, al número de horas dedicadas al curso de literatura y a los recursos humanos y logísticos con los que

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<sup>1</sup> Louise Salstad respalda la utilización de este texto al explicar que López Narváez “recreates the story in a way that makes it accessible to readers ten and older, including junior-high-school students of Spanish as a second language” (784). Con unas 15 ilustraciones, cuya finalidad es introducir a los niños a la lectura de la novela, *Andanzas* proporciona a los instructores de español en los Estados Unidos “a ‘user-friendly’ way to acquaint junior-high students with two of the best-known characters in world literature” (Salstad 793). Las citas que se emplean en lo sucesivo pertenecen a este texto.

cuente la universidad y su entorno. No obstante, se sugiere invertir en cada tema no menos de cuatro sesiones consecutivas de 75 minutos, a modo de unidad o módulo. Queda a potestad del docente aplicar uno, dos o los tres temas, pues son independientes.

Primer tema: el amor platónico. Título del proyecto: “El amor está en el aire”

Aldonza Lorenzo, una campesina poco agraciada, regordeta y de modales rudos era el motivo de la ensoñación del viejo hidalgo don Quijote, la mujer que le daba sentido a su vida. López Narváez confirma:

[U]n caballero andante sin dama es lo mismo que un árbol sin hojas o un cuerpo sin alma [...]. Enseguida [don Quijote] se puso a pensar en ella, y en sus pensamientos la veía menuda y delicada, elegante y pálida, prudente y dulce [...]. ¡Dulcinea! Susurró después de algunas dudas. “Doña Dulcinea del Toboso, Dulcinea [...]” repitió con el corazón inundado de amor, y de nuevo se puso a pensar en ella. (27-28)

¿Quiénes no han tenido alguna vez una Dulcinea o un Dulcineo en su vida? ¿Un profesor, una vecina, un mesero de un café favorito, una compañera de clase, un jefe, etc.? Se está convencido que esa persona encarna todas las cualidades existentes. Es perfecto/a desde todo punto de vista. Sin embargo, no es una persona real, sino una imagen construida por la mente y el corazón anhelantes de amar y ser amados como en los cuentos de hadas o en las películas del canal de Disney. Partiendo de esta realidad, este proyecto, “El amor está en el aire”, tiene por finalidad reflexionar sobre el “Amor ideal”. Para ello, los estudiantes establecen relaciones entre lo leído en el *Don Quijote* y otras obras y/o películas en las que se ve plasmado el tema; analizan y comentan las características que se les atribuye a los seres idealizados en los aspectos físico, intelectual, actitudinal y social.

Para trabajar sobre sí mismos, contrastan a los personajes idealizados con su propia concepción de pareja ideal. Después de realizar este análisis reflexivo, expresan sus ideas a la clase a través de diapositivas, o en aplicaciones como *Pinterest*. Asimismo, reflexionan sobre el rol de los

medios de comunicación (publicidad, cine, redes sociales, televisión, etc.) en la formación y refuerzo de estos ideales internalizados en cada uno y cómo estos han ido cambiando a través del tiempo. Del mismo modo, dirigen su mirada hacia el otro cercano a ellos. Es decir, a partir de la lectura de *Don Quijote* y de la investigación en grupos pequeños, discuten sobre la posibilidad de las relaciones entre personas de distinta clase social, o de gran diferencia generacional, y del concepto de belleza tanto en el hombre como en la mujer. Posteriormente, para expandir el análisis hacia su entorno, se les pide que observen, por un plazo determinado, a las parejas de su barrio y/o universidad, y presten atención en aquellas que no corresponden al “ideal”, si fuese posible, entrevistarlos, grabarlos e invitarlos a brindar su testimonio en clase. Finalmente, a modo de cierre del proyecto, en un plenario, expresan si ha cambiado o no su concepto de Pareja Ideal o Amor Platónico a raíz de lo trabajado fuera y dentro de aula y lo manifiestan también en un ensayo académico o en un texto libre de corte literario que luego será compartido en la plataforma digital del curso para que todos los miembros de la clase tengan acceso a él.

Segundo tema: la importancia del grupo. Título del proyecto: “Todos para uno, uno para todos”

Don Quijote contó con un gran grupo de soporte afectivo-emocional a su lado, podría decirse que constituyán su familia. El barbero, el cura, la sobrina, la criada y sus vecinos estuvieron pendientes de su bienestar en todo momento. Hicieron lo posible para que retornara sano y salvo a casa después de sus aventuras. Idearon estrategias creativas para entrar en su mundo sin lastimarlo y convencerlo de regresar, aunque ellos mismos tuvieran que ponerse en el ridículo. En *Andanzas* se lee: “Pues tanto el cura como el barbero eran dos grandes amigos de don Quijote, o de don Alonso Quijano, que este era el nombre por el que ellos lo conocían. Juntos tomaban vinos en el mesón de la plaza del pueblo, jugaban a las cartas y a los dados, charlaban, discutían, salían de caza [...]” (58). Era un vínculo amical construido a través de los años a partir de vivencias diversas, alegres y no tanto. Las mujeres también se interesaban por él: “— Lo mejor será que duerma y que descansen, que el sueño y el

descanso, junto con la buena comida, fortalecen los cuerpos y las mentes – decían el ama y la sobrina” (79).

Como afirma Deborah Tannen, el grupo de amigos puede llegar a significar una familia. Esto se manifiesta con mayor incidencia durante la juventud temprana cuando los chicos dejan el nido familiar para seguir sus estudios universitarios en otra ciudad e iniciar una nueva manera de vivir. Es la etapa en que se encuentra al Amigo o a la Amiga<sup>2</sup> de toda la vida, se crean vínculos que acompañarán para siempre, se viven momentos que pasan a ser recuerdos imborrables, para bien o para mal.

El objetivo del proyecto “Todos para uno, uno para todos” es reflexionar y sensibilizarse sobre la Amistad, su importancia, las características de un amigo, las dificultades que se presentan para tener amigos y mantenerlos. Este proyecto no se limita a las relaciones humanas, pues la edición de Concha López Narváez permite extender la concepción de Amistad a los animales por las referencias constantes a su estrecho vínculo con los personajes principales. “Por la libertad se puede y se debe exponer la vida – exclamó don Quijote. Sancho no dijo nada, pero suspiró a lo hondo porque estaba de acuerdo, y el asno y el caballo también suspiraron, en forma de rebuzno y de relincho. Así juntos y libres, caballero y escudero, asno y caballo, siguieron su camino” (135).

López Narváez humaniza a ambas cabalgaduras. Las describe como capaces de sentir alegría, compasión, temor, orgullo, satisfacción, y hasta de razonar. Son animales que se mimetizan con sus dueños. “En cuanto a Rocinante, sus viejos huesos estaban a punto de hacerse mil pedazos, pero, por ser caballo de tan valiente caballero, no pensó ni un momento en detenerse” (53).

A partir de la lectura de la obra poniendo énfasis en las relaciones entre don Quijote con su círculo de amigos, con Sancho, y entre estos con sus respectivas monturas, los estudiantes comentan y establecen conexiones con su vivencia directa o indirecta con personas y animales. ¿Formaron o forman parte de su vida? ¿Qué tan importantes son para ellos? ¿Es posible establecer un vínculo con un animal tan intenso y duradero como con una persona? ¿Cuáles son las características de un Amigo/a? Para desarrollar

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<sup>2</sup> Se emplean mayúsculas, al igual que el término Amistad abajo, para enfatizar en la importancia de esta unión que constituye el soporte emocional y afectivo del joven adolescente.

este punto realizan una investigación grupal sobre el tema para darle mayor fundamento a sus apreciaciones y concepciones. Luego, presentan los resultados a la clase en un formato digital o físico, según su preferencia. Por otra parte, se incluye también a la naturaleza ya que esta brinda múltiples ejemplos de convivencia en grupo, en familia, en comunidad. Desde las cercanas hormigas y abejas, hasta los lejanos elefantes y vicuñas pueden ser objeto de observación, análisis e interpretación de sus mecanismos de relación comunal. Asimismo, dentro del reino vegetal, el mundo subterráneo de los árboles donde prevalecen las interconexiones que transportan agua y nutrientes e información puede resultar fascinante para los estudiantes. El visionado de videos, la invitación a especialistas del mismo campus para dar una breve charla y/o la visita al zoológico o a un parque podrían ser oportunos.

Enfatizando la reflexión sobre el otro y el entorno, se trabaja un tema que es relevante en el contexto universitario donde se congregan estudiantes que representan la diversidad cultural, lingüística, religiosa, social, económica, étnica, racial, física y moral propia de todo país. Nos referimos al acoso, práctica vejatoria cada vez más extendida entre los jóvenes que puede conducir a sus víctimas a tomar decisiones desesperadas. Por ello, es importante saber o reconocer cómo se manifiesta, qué hacer para evitarlo y cómo actuar frente a él. Dependiendo del ambiente en el centro de estudios y en la clase, se abre un espacio en el aula para dialogar sobre el tema y/o se invita a un psicólogo o trabajador social para que brinde una charla informativa. No obstante ser este un asunto sensible, es importante que todos los estudiantes puedan expresarse sobre él. Si fuese necesario, se emplean herramientas que permiten mantener el anonimato (sociogramas, encuestas, testimonios, etc.) para que puedan expresarse con libertad y confianza. De detectarse algún caso de acoso, se planifica y ejecuta una intervención en coordinación con los especialistas de la universidad. Durante este trabajo, la familia, los amigos y el entorno cercano a la víctima juegan un rol fundamental como soporte afectivo-emocional.

Tercer tema: la necesidad de estar en soledad. Título del proyecto: “Solo, con mi compañía”

El objetivo de este proyecto es resaltar la importancia de la soledad, la cual positivamente canalizada, es beneficiosa para la salud física y emocional de toda persona. Los jóvenes, si bien es cierto gustan de la compañía del grupo, también aprecian mucho su propio espacio y tiempo. Necesitan un momento para estar consigo mismos como don Quijote. “Ya en la sierra, don Quijote le pidió a Sancho que lo dejara solo, pues deseaba meditar en las grandes aventuras que hasta entonces habían corrido y también quería pensar en su muy amada y amable Dulcinea” (57-58).

El análisis y comentario de este episodio es un buen punto de partida para dialogar, siempre apoyados con información científica obtenida a través de la investigación, sobre la importancia del silencio, de lo perjudicial que puede resultar la contaminación auditiva y visual a la que se está expuesto diariamente en las ciudades, y los efectos de esta contaminación en la salud mental y física de las personas. Los estudiantes comparten sus propias experiencias sobre estos temas y su sentir al respecto. Lo hacen en grupos pequeños y, luego, a toda la clase de manera voluntaria estableciendo vínculos entre lo expresado por unos y otros.

Los estudiantes, quienes son hablantes de español como segunda lengua, realizan una investigación, en español e inglés, sobre las diversas maneras existentes para canalizar la soledad y el silencio que producen bienestar. En su búsqueda, se encontrarán, por ejemplo, con las prácticas de meditación, yoga, danza y tai chi. Entonces, indagan, tanto en la universidad como en su comunidad, sobre lugares donde se ejecutan estas actividades. Contactan con personas que las practiquen como un hábito de vida; los invitan a clase para compartir algunas sesiones informativas y prácticas de tal forma que puedan aprender técnicas básicas que les permitan controlar la respiración, reducir sus niveles de estrés, ansiedad, relajarse y, además, sean capaces de aplicarlas de manera autónoma cuando lo consideren necesario durante su rutina universitaria. Estas sesiones prácticas se realizan fuera del aula, en el campus, en un lugar abierto donde estén en contacto directo con la naturaleza, si no lo hubiera, se podría acondicionar algún ambiente dentro de la universidad para este fin. Los estudiantes incluyen estas nuevas prácticas en su vida cotidiana y llevan un registro personal durante cuatro semanas sobre su experiencia y los efectos de ella en su salud. Para ello, emplean una herramienta digital, como un blog o Instagram, o física, como un diario, según su preferencia. Transcurrido el tiempo convenido, comparten sus impresiones en clase, tanto los aspectos

positivos como los que requieran mejora, y reciben los comentarios y/o sugerencias de sus compañeros.

Asimismo, en el nivel del otro y del entorno, el grupo reflexiona sobre la soledad no deseada en el mundo moderno, tales son los casos de la soledad durante la vejez y la soledad de los animales. Este momento es adecuado para establecer conexiones con sus propias experiencias personales directas o indirectas que comparten en grupos pequeños. Investigan, analizan y comentan qué causa esta soledad y qué hacer al respecto. Es bastante frecuente que los estudiantes universitarios estén familiarizados con trabajos de voluntariado en la comunidad, por lo tanto, visitar albergues para animales abandonados o residencias para ancianos donde, si lo desearan, podrían brindar algunas horas de apoyo, sería una actividad factible. En el plano personal, según sus circunstancias, ir a ver con mayor regularidad a algún miembro de su familia sería también una enriquecedora actividad.

El producto final de este proyecto es la incorporación y control de algún cambio en su rutina que implique un mejor manejo de sus momentos de soledad y el acompañamiento a otros. Como en la actividad anterior, lo registran a través de una herramienta digital o física, y auto reflexionan sobre cómo se sintieron antes, durante y después de hacerlo. Todos lo comparten en clase. Cada uno decide qué y cómo transmitirlo a sus compañeros.

Para finalizar, con estos tres proyectos descritos en pinceladas se ha querido mostrar cómo podría ser la puesta en práctica de un trabajo ecopedagógico dentro del curso de literatura, a nivel universitario con estudiantes de español como L2, proponiendo como ejemplo la novela universal de *Don Quijote*. Esto con la finalidad de desarrollar en los estudiantes, adultos jóvenes, el pensamiento crítico, las habilidades sociales y comunicativas que les faciliten sostener relaciones armónicas, y las capacidades para hallar y ejecutar soluciones a problemas diversos, para apreciar a la Naturaleza y todo lo que ella ofrece. Es una labor integral que parte de sí mismos y se extiende al otro y a su entorno. Los profesores no debemos perder de vista que el objetivo final de nuestra labor con los estudiantes es la creación de mejores personas, más humanas y comprometidas con el presente y el futuro: la formación de 'los Quijotes' del siglo XXI.

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John K. Moore. *Mulatto. Outlaw. Pilgrim. Priest. The Legal Case of José Soller, Accused of Impersonating a Pastor and Other Crimes in Seventeenth-Century Spain.* The Medieval and Early Modern Iberian World 75. Leiden and Boston: Brill, 2020. pp. 359. ISBN 978-90-04-41777-9.

There are not many books like this one: it reads like a novel; it is exquisitely written; it is full of suspense and bursting with important new information. John K. Moore's *Mulatto. Outlaw. Pilgrim. Priest* consists of two parts. The first, divided into seven chapters, traces the pilgrimage and trial of José Soller, a mulatto who was arrested in Ourense (Galicia) in 1593 after having completed his journey to Santiago de Compostela. This intriguing figure, whose history and trial has been unearthed by Moore, was accused of impersonating a priest and suspected of being a runaway slave. He was held for months at the Royal Jail and was tried and sentenced. This is a most useful and important book since it will make available one of the few narratives of people of color that we possess from seventeenth-century Spain. Indeed, the second part of the book is equally fascinating since it edits all the trial documents and includes an English translation which is very readable and accurate. The bilingual edition is particularly helpful since it could be used as text in courses dealing not just with Spain, but also in seminars on race in the early modern world. And, these documents are accompanied by many relevant charts and a wealth of images, such as a map reconstructing Soller's route from Lisbon to Santiago and then to Ourense; a copy of the pilgrim's passport; a copy of Soller's diploma; and images of many of the places to which he traveled as a pilgrim.

John K. Moore commences his story at the moment of José Soller's arrest in some vineyards south of Ourense by Bernardo de Pando, the deputy sheriff who finds him: "delousing himself half naked, holed up in an old house" (9). He carried with him all the appropriate documents and obtained all necessary signatures as he went along the road, culminating with his *compostela*, his pilgrim's diploma where he is listed as "Don Joseph Soller, Priest of the Indies" (5). After completing the pilgrimage, now supposedly on his way to Rome, he had a barber Antonio González Siabal, "re-shave" his tonsure, a sign that he was a priest; and a tailor, Pedro de Castro, prepare clerical vestments. Still, he aroused suspicion of impersonating a priest and as a mulatto was thought to be a runaway slave.

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Taken to jail, he is tried for this and other offences. His chances of acquittal are slim since he is at the bottom of the social hierarchy, being both poor and of a skin color that raises suspicion. At some point during his trial he intimates that he did pretend to be a priest because “he is exhausted from repeatedly being arrested while he travels as he perpetually is assumed to be a runaway slave” (28). Throughout the book, Moore explains the difficulties of mulattoes and Afro-descended people in Iberia, since they were most often seen as slaves, and even with the proper documents, the *carta de alforria* or free papers were barred from many professions and even from universities -- there were still a very few who overcame these barriers such as Juan Latino (45-46).

John K. Moore carefully studies the documents in search of José Soller’s voice. He listens to it out through the many uncertainties in Soller’s story. This critic claims that many of the changes in detail provided by the prisoner are by design, establishing a parallel between the elusive nature of his narrative and “the slippery mode of the Creole storyteller” (38). Moore further asserts that this is a form of resistance, by throwing off and confounding the authorities. In fact, even the origins of Soller are confusing since he claims to come from Italy and Naples, but also from Santo Domingo in the Viceroyalty of Peru. Other than he cannot be from two places at once, Soller also raises doubts about his origins in a Caribbean island, since Santo Domingo was part of the Viceroyalty of Peru. Another geographical mystery emerges when he tells that he went to Lisbon from Zafra, even though he started out in Madrid. Zafra is by no means a direct route from the Spanish court to Lisbon. Moore seeks to solve this puzzle by pointing out that the monastery of Guadalupe is on the way from Madrid to Zafra, so that Soller could have been undertaking a previous pilgrimage, one that makes perfect sense since it has a Black Madonna which had many New World manifestations.

Moore’s carefully researched narrative also provides many details dealing with the pilgrimage to Santiago. He pinpoints that Soller undertook his journey as a Lenten affair, beginning in Lisbon one week after Ash Wednesday on February 11, 1693, and arriving at his first destination Santarém on February 17<sup>th</sup>. He makes it to Santiago on March 25, three days after Easter Sunday: “During Lent, all are made equal in their abstinence... Pilgrimage involves hardship and deprivation, trials and challenges, and it is a time for repentance and penitence” (81). Soller, then,

seems to be in tune with Lenten pilgrimage – although the question remains if he is a “false” pilgrim, using the route and its rituals for personal gain. After all, may be exploiting dress as well as hospitality.

The book is remarkable for the way it reconstructs events through primary manuscript materials. Indeed, we are just beginning to study questions of race in the early modern world and this volume contains a key primary text on the subject. Discussions of the trial by Moore are also invaluable. He explains, for example: “the cases of the Spanish courts were organized according to a system of privileges that differentiated individuals by status, lineage, birthplace, place of residence, school, type of employment, and so on. In other words, there were not any universally applied criteria but rather different rules for different types of people... The privilege of an individual emanated from the group to which he or she belonged...” (21). In this case, the final sentence was not as dire as we would have expected for someone without privilege. Condemned as a vagrant his sentence was at the lower end of what was possible. Curiously, pilgrims were often associated with vagabonds and there was a long history of legislation against these wonderers, often accused of being false pilgrims (179-80). His sentence was to serve two years in the galleys without pay: “It seems improbable that Soller’s sentence would have been based on ethnicity, but the ruling surely was based on class since members of the nobility and clergy could not be sentenced to the galleys or any other type of forced servitude” (181).

As it turns out, Soller was able to escape prison and his future life and journeys remain a mystery. Moore explains: “Flights from jail were the norm the proximity to Portugal made such escapes fairly easy and common” (190). Moore speculates that in fleeing, Soller might have attempted to travel as far as Rome, since he claims to want to go on pilgrimage there; he could also have gone to Coimbra, where stated he was heading. The third possibility proposed by Moore is the most intriguing. He could have sought refuge in Couto Mixto: “Had it maintained its autonomy... Couto Mixto today might have acquired a status similar to that of the principality of Andorra... as well as a set of privileges.... Including the right to asylum.... Couto Mixto was a unique political borderland that for centuries resisted colonization by any other nation” (204). In this remote and mountainous borderland between Portugal and Spain, which included three main towns, Soller could have lived there safely with others

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that fled strict hierarchies. Considered a safe haven for outlaws, it was certainly welcoming to vagabonds.

This is just one more enigma to be added to the many mysteries relating to José Soller a mulatto pilgrim and outlaw in late seventeenth century Iberia. Although much of his life and his intentions remain a mystery, John K. Moore has presented us with a fascinating story, one which he contextualizes and sets with learned elegance in the years of decline of the Spanish Empire. Although we will keep wondering about his profession, his motivations, where he came from and where he was headed, we will always remember the voice of this wily storyteller, as now retold, through his records by John K. Moore. This is a suspenseful and rewarding read, one that is the result of intense archival study, but one that hides its immense erudition through a clear style and a delightful way of telling. This book is a must-read for scholars in a number of areas, from race, to history, to Hispanic studies, and will have a deep impact in our appreciation of early modern culture.

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¿Por qué España?: Memorias del hispanismo estadounidense.  
Eds. Anna Caballé and Randolph D. Pope. Barcelona: Galaxia Gutenberg,  
2014. pp. 654.  
ISBN: 978-84-16252-13-8

This fascinating volume, edited by two professors whose research focuses on autobiographies, offers the reader numerous insights about life in Spain from the nineteen-fifties to today, Spanish authors from this time period, and Spanish literature from the medieval to the modern period. Yet the focus of this volume is not authors or texts, but rather the lives of the scholars themselves who have made the literature and culture of Spain the focus of their teaching and research. Anna Caballé, from the Universitat de Barcelona, explains in the Introduction that the idea for the volume came during a semester she spent at the University of Virginia where she worked with Randolph Pope. One day the following question occurred to the two of them: “¿por qué no reunir algunas de las voces más señaladas del hispanismo estadounidense, de modo que estas nos proporcionaran las claves personales de una vocación compartida?” (5). They then invited contributions from distinguished Hispanists working in all regions of the United States. In their essays these professors describe their early years, how they developed an interest in Spanish literature and culture, their undergraduate and graduate education, and finally their career trajectory, touching on teaching, research, service, travels, and family life. The volume, then, gives the reader a rare glimpse of the personal lives of scholars, who discuss their successes, failures, and the state of Hispanism in the United States over the past fifty years. Caballé notes of this project and the scholars who contributed to it: “Pensamos que el lector podría conocer no sólo los motivos que les llevaron a dedicar su vida profesional al estudio de nuestra cultura, sino cómo ese estudio encajó en los *campus* norteamericanos contribuyendo decisivamente a una nueva y fecunda etapa del hispanismo en aquel país” (5). The book consists of Caballé’s Introduction (titled “Veintiuna autobiografías inesperadas”) followed by twenty-one chapters, each written by a different contributor.

The professors who tell their life stories come from all over the United States, some from cities including Brooklyn, Pittsburgh, and Richmond and others from small towns in California, Wyoming, Wisconsin, and Florida. Though the majority of these scholars are from the

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United States, Lily Litvak is from Mexico City, Joan Ramon Resina is from Barcelona, Frederick de Armas is from Cuba, Steven Hutchinson is from South Africa, Randolph Pope is from Chile, and Michael Gerli is from Costa Rica. One might suspect that these well-known Spanish professors all must have grown up in Spanish-speaking households, but that is not the case. In fact, many of them were first introduced to Spanish in middle school. David Gies had never taken a Spanish class before receiving a scholarship to spend a summer during high school in Lima, and he explains that before the trip, “formé parte de un grupo de dos que hacía un curso intensivo de español y lo terminé con la asombrosa habilidad de poder decirle a la familia que me hospedara que si la mano del mono estaba atrapada en un pozo, yo podría ayudar” (192). Patricia Hart took her first Spanish class at the age of nineteen.

Were these distinguished Hispanists destined to dedicate their professional lives to the study of Spanish literature and culture? Not necessarily. Lily Litvak majored in chemistry as an undergraduate, Frederick de Armas began graduate school studying geography, Margaret Greer originally planned on getting a doctorate in political science and only began her doctoral studies in Spanish literature when she was thirty-four, and Patricia Hart started in law school before switching to a graduate program in Spanish literature. Anthony Cascardi writes “no me importa decir que nunca pensé en pasar mi vida como estudiante de Literatura Española y Comparada, de Cervantes y la novela, de la Edad de Oro y la primera literatura europea moderna, de filosofía, teoría estética, o cualquiera de las disciplinas que me han ocupado durante más de tres décadas” (67). It is quite clear throughout the volume that these future Hispanists most often would have been unable to predict what the future held for them. To note just one example, the incredibly prolific researcher Frederick de Armas explains that as an undergraduate: “en una de las clases de literatura española me enviaron a la biblioteca a investigar un tema. Después de leer un artículo en la revista *Hispania*, pensé «si yo puedo escribir algo así, seré la persona más feliz del mundo»” (24). Joan Ramon Resina expresses a theme present in a number of the autobiographies when he writes: “a veces algo accidental decide nuestro destino” (555). In his case, a chance encounter at the age of fifteen with Hermann Hesse’s *Steppenwolf*, “una novela que me inoculó el virus literario” (555), determined his future as a literary critic.

Common reasons mentioned in the essays for becoming Spanish professors include a passion for the Spanish language, a love of reading, inspiring middle school and high school teachers, study abroad trips, and positive experiences in Spanish classes at both the undergraduate and graduate level. To note just a few examples of reasons that contributed to these scholars becoming Hispanists, Patricia Hart writes: “[a]prender castellano ha sido sin lugar a duda lo más divertido que he hecho en la vida” (291) while David Gies explains that during a six-month undergraduate study abroad experience in Salamanca “mi mundo intelectual cobró vida” (193) and later adds: “[e]sos seis meses en España me dieron un profundo aprecio por su cultura rica en historia, dinámica en el arte y la literatura, y con una personalidad seductora” (196). Of her year spent studying in Madrid, Susan Kirkpatrick writes: “Me di cuenta de que la propia España era el aula que transformaría mi comprensión del mundo” (423). In a similar vein, Harriet Turner writes of her undergraduate year abroad: “Vivir y estudiar en España había sido una experiencia que me cambió la vida” (602).

In terms of their undergraduate and graduate studies, the contributors write of taking classes with eminent scholars like Ricardo Gullón, María Salgado, Alexander Parker, Stephen Gilman, Samuel Armistead, and Concha Zardoya. Harriet Turner had Borges as a professor at the University of Texas, where she and other students would meet in cafés to hear him talk about metaphors, and she later took a class from Cernuda at UCLA. Noël Valis took graduate classes at Bryn Mawr with Enrique Tierno Galván and eventually became friends with him; he went on years later to be the mayor of Madrid. In their essays these scholars discuss topics like their first academic job search, relations with colleagues, the challenges of getting tenure, and the research agendas they pursued. This distinguished group of scholars most certainly has received numerous academic accolades, but their autobiographies make clear that every career comes with its ups and downs. There are cases of tenure denied, negative reviews of monographs, problems with department chairs and colleagues, and institutions that were just a bad fit. On the other hand, these scholars also write of the satisfaction of working with students, the intellectual challenge inherent in contributing new ideas to a field of study, and the joys of working in a department where everyone gets along well. One gets the sense that all of these contributors are happy to have decided to become

*¿Por qué España?: Memorias del hispanismo estadounidense.*  
Eds. Anna Caballé and Randolph D. Pope.  
Barcelona: Galaxia Gutenberg, 2014. pp. 654.  
ISBN: 978-84-16252-13-8

professors focused on Spanish literature and culture. Patricia Grieve, for example, point out: “Puede ser tan fácil olvidar cuán privilegiados somos de llevar una ‘vida intelectual’ y que, como profesores universitarios, se nos pague por leer, escribir y enseñar” (269).

Many of the female contributors write in their essays of the ways that sexism has affected them both during their studies and their career. Several taught in departments that had never granted a woman tenure. Incidents described in the volume range from not receiving a scholarship because male applicants were given priority to working with men intent on showing their power to being groped by a senior male professor who, after his advances were rejected, reminded his junior colleague that he would be on her tenure committee. In the early sixties Susan Kirkpatrick received a Fulbright to study for two years at Cambridge University. When she asked a dean at the University of Wyoming for advice about transitioning to a doctoral program in the US after her studies in England, “[s]e rio y dijo que no había razón para preocuparse por eso: una mujer joven como yo se casaría en dos años y no pensaría más en la escuela graduada.” She adds that “este comentario, típico del sexismo sin disfraz ni conciencia de aquel periodo, me irritó más que cualquier juicio oído durante mis estudios” (434). Lou Charnon-Deutsch notes of her doctoral studies in the seventies: “En la Universidad de Chicago nunca leímos un estudio que siquiera remotamente estuviera relacionado con el tema de la mujer en la literatura. De hecho, que yo pueda acordarme nunca leímos ni un solo libro escrito por una mujer; lo llamábamos «el gran vacío»” (121). Patricia Grieve writes about the advice she received from her female colleagues at Princeton in the late seventies: “Cada una reflexionaba a su modo sobre las dificultades que encarnaban las mujeres en el mundo académico, y acerca de cómo responder de la mejor manera ante situaciones particulares” (26). The status of women in the academy may have improved over the decades, but it is clear that many challenges remain. Roberta Lee Johnson writes that until recently she considered herself a professional woman of the generation between the fifties – when many women “no pensaban en tener una carrera fuera de la de esposa y madre” – and the younger generation of women who “contemplaban desde niñas «lo que iban a hacer en la carrera.»” She then concludes: “Creía ingenuamente que de alguna manera la tensión entre estos dos caminos vitales para la mujer se había resuelto, pero al conversar con mis actuales estudiantes graduadas de UCLA, veo que ellas siguen

luchando por encontrar un equilibrio entre la vida tradicional de la mujer madre y ama de casa y la mujer profesional” (412).

These autobiographies offer the reader insight into the wide range of teaching, research, and service activities that these professors have engaged in over the years. Edward Friedman, for example, taught literary analysis to children from eleven to sixteen years old in summer classes. Linda Gould Levine not only researched and published on contemporary literature, she became friends with Juan Goytisolo and Lidia Falcón. Lily Litvak organized art exhibits while David Gies taught weekend and summer classes on Spanish literature, history, and culture to high school teachers. Michael Gerli helped the Sandia Pueblo Tribe of New Mexico favorably resolve a land dispute with the United States government by reviewing seventeenth-century documents from the King of Spain.

Some of the contributors focus primarily on their investigations, allowing the reader to trace the intellectual trajectory of their careers. Anthony Cascardi, for example, lays out logically each of the major questions that has interested him over the years and then explains how those questions have led him to research and publish his findings. Other contributors, while still addressing their careers, write more of their life experiences. In this regard, Steven Hutchinson’s description of his childhood in South Africa and Margaret Greer’s travels – she lived for two years in Puerto Rico, three years in the Dominican Republic, two years in Guatemala, and two years in Spain – make for interesting reading. Many of the essayists offer intriguing glimpses of life in Spain in the sixties and seventies under Franco.

This volume will be of interest particularly for those who want an inside view of the life of a scholar. Graduate students and early-career professors would benefit most by reading about how these twenty-one scholars have progressed in their careers and why they are so interested in the literature and culture of Spain. Moreover, a reader of these essays can learn a great deal about the various aspects of the life of a professor. In terms of teaching, for instance, David Herzberger explains: “en vez de comenzar una clase sobre la poesía surrealista con una discusión sobre el surrealismo, sus características principales y su contexto histórico, vamos directamente a los textos. Los estudiantes deben esforzarse, pero les permito que vuelen libres de las redes contextuales restrictivas para que puedan buscar por sí mismos las conexiones y las contradicciones.” Once

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the poems have been explored, “[s]olo entonces [...] añadimos el contexto, la teoría y la tradición con lo cual se alcanza un mayor entendimiento.” And the reason he uses this approach? He explains: “Enseñar al revés, es decir comenzar con las características principales del surrealismo, generalmente sofoca el placer que puede hallarse en explorar un texto, en reformularlo, en discernir fragmentos de sentido agrupados imaginativamente” (337). In terms of service, Herzberger and Geraldine Cleary Nichols both provide useful observations on the position of department chair based on their experiences in that role. Linda Gould Levine, who wrote her dissertation on the work of Juan Goytisolo, writes: “Quisiera ofrecer mi consejo a hispanistas jóvenes que escriben tesis o artículos sobre autores o autoras a quienes conocen y cuya obra pueda producir en cierto momento crisis de conciencia o ambivalencia o críticas difíciles de escribir por esa misma relación afectiva que tienen con el escritor o escritora. Hace falta medir muy bien cómo ser fiel a un@ mism@ y mantener intacta la relación que se estima. No traicionar la ética profesional que te motiva a escribir, pero tampoco traicionar a alguien cuya obra respetas por más que te enfrentes con problemas de estilo, ideología o planteamiento” (458). In sum, this volume is an important contribution to the field of Hispanism in the United States, offering insight into the lives and careers of some of today’s most prominent specialists in Spanish literature and culture.

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David William Foster. *Picturing the Barrio: Ten Chicano Photographers*.  
Pittsburgh: University of Pittsburgh P, 2017. 186 pp.  
ISBN: 978-0-8229-6439-1.

David William Foster, whose latest works have focused primarily on the visual arts genres of graphic narrative and photography, recognizes in the introduction to this 2017 study of Chicano photographers and their works that the “sheer volume of artistic production generated by those who self-identify as United States Latinos, or Hispanics, or Mexican Americans, or Chicano, as well as an impressive range of alternative designations, has now generated a significant infrastructure of critical institutions and scholarship” (3). Concomitantly, Foster, who was Regent’s Professor of Spanish and Women and Gender Studies at Arizona State University in Tempe, Arizona up until his death in 2020, notes the rather significant lack of criticism focusing on the expressive photography produced within these communities, especially academic studies that focus on the high visibility of such photography and how it has provided a sense of legitimacy to the Chicano community. Foster corrects this specific academic lacuna by analyzing the vital, visual, linguistic, and cultural Chicano expressions captured by ten photographers, through what he calls “the multiple languages of photography” (3).

In ten chapters, Foster explores and analyzes imagery produced by a grouping of photographers—his grouping—from various barrios of the U.S. southwest, framing his analyses through thematic referents that are divided into three categories. Chapters 1-4 focus on the importance of the barrio to the Chicano culture; Chapters 5 and 6 analyze the subjectivity of self-image; and Chapters 7-10 explore photographic expressions of Chicano cultural perspectives. Within these, Foster analyzes themes presented in these works, such as women’s bodies and nature, homosociality and *vatos*, Chicanos and mariachis, low riders and masculinity, women’s bodies and expressions of clothing, and—perhaps most timely—the lynching of Mexican American men and other minorities.

Part I, “The Barrio: A Chicano Anchor,” begins with analyses of photographer Ricardo Valverde, whose works document the Chicano barrios of east Los Angeles. Foster notes how the photographer, who also worked closely with the Los Angeles arts community, rendered imagery of

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both sides of the border, especially that of quotidian individuals inhabiting these spaces. Foster clarifies the role of geography in the artist's oeuvre: "In this fashion, Valverde, whose photograph is always attuned to the experience of geographical space, demonstrates not the discontinuity between one and another side of the border, but the continuities between them to the degree to which the inhabitants of the barrio must always be aware of the contingencies of the collapsible space they inhabit" (19). Foster emphasizes the temporality, ephemerality, and frailty of the Chicano barrio on both sides of the border by alluding to two different concepts of collapsibility specific to California: seismic activity and urban planning, both of which can eradicate a barrio practically overnight. Foster also underscores Valverde's valuable contribution to the visual documentation of the Chicano queer body (28).<sup>1</sup>

While Valverde's work, and indeed that of the majority of photographers covered in this book, are documentary in nature, the imagery of the second photographer, Kathy Vargas, is categorized by Foster as more composed, at once artistic, intimate, individual, and even painterly. The photographer is famous for colorizing black and white photographs—particularly portraits—and as Foster observes, Vargas's oeuvre moves beyond documenting life to create art: "Vargas situates the photograph clearly in the same context as any constructed artistic object, one in which transparency of meaning is replaced by complex visual textures that induce speculative and open-minded interpretations" (31). Yet Vargas's photography *does* document members of the Chicano barrio through her artistic compositions, especially those that portray family members, inspiring the beholder to appreciate not only their lives and history, but also their very limited and treasured time with us on Earth. Foster underscores how Vargas's focus on modifying such images through the inclusion of still life objects does not take away from the metonymic significance that these images represent to past and present Chicano lives. Foster is clear: Vargas's work is not kitsch; rather, it is profound, elaborate, and complex. Her focus on humanistic issues such as AIDS, *las desaparecidas*,

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<sup>1</sup> Regarding Chicano gender, queer, and feminist criticism, Foster refers the reader to Rodolfo "Corky" Gonzales's poem *I am Joaquin* (1967) and Cherríe Moraga's essay "Queer Aztlan: The Re-formation of Chicano Tribe (1993) (156).

the Alamo and other vitally important sociohistorical Chicano themes frames her creativity.

Henry Gamboa, Jr., the third photographer in this study, juxtaposes urban and suburban spaces as framed by exile and protest. While Gamboa's work is complex, performative, and even parodic in nature, he focuses on rendering individuals within larger group struggles and protests in Chicano urban life. Foster clarifies: "When one examines the dozens of images included in Gamboa's *Urban Exile* [...], it is evident that the emphasis is on the recurring ways in which the group parodies the contexts and actions of confrontational protest. That is, the images are mostly about the group itself rather than the situations they are repudiating" (46). Foster builds upon Chon A. Noriega's study of Gamboa's work and further classifies the photographer's overall oeuvre as divided into three modalities: 1) a record of Gamboa's and the group ASCO's "guerrilla art," protests, and "art ins;" 2) photographs that provide considerable sociocultural and historic context, such as portraits; and 3) the elaborately staged photographic compositions, which provide testament to the complexity of urban Chicano life (44). Other framing referents that Foster reveals regarding Gamboa's work include cultural assimilation, (in)visibility, masculinity, Hispanophobia, and especially, protests. The reader of this chapter will likely formulate a thematic link with the ongoing Black Lives Matter protests throughout the world.

Photographer Louis Carlos Bernal concludes Part I, whose work offers the spectator a peripheral perspective of the barrios of Arizona; that is, they are peripheral in the sense that the historically significant barrios of East Los Angeles and the culturally rich history of New Mexico represent sociocultural epicenters of the Chicano communities.<sup>2</sup> Bernal, who passed away in 1993, left an extensive collection of works whose compositions Foster considers a presage to current anti-Hispanic mindsets: "Although Bernal's death in 1993 meant that his work preceded the alarming growth of anti-Hispanic sentiment in the past decade, it was nevertheless certainly

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<sup>2</sup> Readers specifically interested in the barrios of the Phoenix, Arizona region will find Foster's previous work, *Glimpses of Phoenix: The Desert Metropolis in Written and Visual Media* (2013), particularly insightful. In this text, Foster lovingly explores the cultural, historic, yet now-paved-over Chicano barrios in and around Phoenix.

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dedicated to the unique existential qualities of Chicanismo that he felt were often masked by the misleading term *Mexican American*" (60). Such an existentialism is reflected in the way Bernal composed renderings that reflect a profound relationship between the photographer and his subjects (71). His focus on quotidian rituals and customs, especially related to the Catholic Church, blossomed once he transitioned from black and white to color photography. Through color, Foster notes, Bernal captured the "essence of Barrio life and the overarching human quality he felt sustained it" (60).

Part II, "Individual Subjectivities," showcases the photography of Laura Aguilar, whose imagery focuses on queering women's bodies. Foster approaches the photographs analyzed in this chapter by addressing the optic of lookism, through which the obesity of the women photographed is considered grotesque (76). Yet it is the manner by which Aguilar places women's bodies within nature, especially in the desert of the U.S. Southwest, that Foster considers definitive of the photographer's deconstructivist compositions, specifically through a semiotic attack on the heteronormative gaze (78). Foster remarks: "[I]n the case of Aguilar's photography I would propose that it be understood to mean that even the grotesquely different [...] body is present in nature, even when we must access it through a shift in our understanding of the natural beauty, whether the natural beauty of the desert or the natural beauty of radically nonconforming human bodies" (86).

Foster next explores the term *vatos*, which represents a colloquial term for "dude, guy, pal, brother" (Luis Alberto Urrea, cit. 87) and which represents another deconstructivist optic by Tucson, Arizona photographer José Galvez. The first Chicano photojournalist to win the Pulitzer Prize for his work in 1984, Foster notes that Galvez now lives in North Carolina where he continues to document the Chicano experience there. Foster also comments on an important demographic trend that is happening all over the U.S., especially in North Carolina. Migrant farm work, which used to constitute the majority of jobs occupied by Hispanics, Chicanos and Mexican Americans, has since been replaced by a movement towards service industry work, especially in large urban centers. This is a particularly important area of study for medical interpreters, for example, who anticipate regionalisms, slang, and other cultural and linguistic variants,

along with anticipating injuries and other potential medical conditions related to previous and current occupations.

More important to Foster, however, is that this demographic shift represents nothing less than an exodus from the barrio into mainstream Anglo life, after which the memories of the barrio are subsequently romanticized. Within this scope, Foster analyzes Galvez's photographic renderings of the poem "Vatos" by Luis Alberto Urrea, categorizing them as "the reenunciated language of barrio that the (Anglo) world has made him forget" (89). The unifying referent for Foster here is the essentialist and masculinist concept of homosociality and the foundational code of Chicano machismo as "ground zero" to the culture, which Galvez deconstructs in his photography (98). Such a homosocial grouping of men usually ensures the efficacy of the patriarchy and masculinist core identity of Chicanos (98), particularly at the expense of weak men, feminized men, and especially women (90). Anyone who follows Foster's work understands that he considers that there exists a fine line between homosociality and homoaffectionality, which is at times only a moment away from homoeroticism, and which is made possible only through the essentialist exclusion of women (91). Foster considers the two dossiers from this section as integral to the ongoing study of photography within the Chicano cultures.

In Part III, "Chicano Cultural Perspectives," Foster explores the work of four photographers, a grouping Foster approached as based upon the fact that their works are comprised of individual photographic projects. Photographer Miguel A. Gandert's work reveals a gaze upon the music of mariachis in Los Angeles, specifically in and around Hotel Mariachi, its performers and spectators, and its subsequent recuperation from ruin. Foster expounds the value of mariachi music within Chicano culture as a way of maintaining "traditional Mexican values" through the masculine national image so emphatically enforced after the Mexican Revolution of 1910 (101). With the mariachi serving as a thematic tether to Mexican culture in Gandert's collection, Foster emphasizes both nostalgia and affirmation of Mexican customs and traditions through the photographic documentation of the fifty-year plus recuperation of the famous Los Angeles hotel.

Foster next explores the parallel phenomena of lowriding and the associated displays of masculinity as defiant expressions of resistance to

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incorporation and assimilation of Chicano society into Anglo society and culture. The photographs produced by Art Meza engage the beholder through what Foster considers “ostentatious” imagery, or that which engages the senses. Profane and sacred imagery is juxtaposed in vehicle decorations, for example, and the “open carburetors,” which create loud noises, suggest an aggressive presence. Yet Foster underscores how the lowrider phenomenon represents nothing less than a significantly high level of visibility of Chicano masculinity, especially through expressions of their presence in Anglo streets and, more importantly, having prospered in Anglo society. They possess that which their fathers and grandfathers could not: American cars decorated and personalized in a manner that at once defies assimilation and anti-Hispanic racism (114-16).

Foster considers Delilah Montoya’s perspective on female Chicana boxers a unique addition to the visual iconography of the Chicano experience, especially as framed by the expected social scripts regarding femininity, masculinity, *mariánismo*, and sexism in sport. Montoya’s photography renders the individual, not necessarily the industry, a quality Foster considers integral to the photographer’s oeuvre. The theme of female masculinity is carefully approached by the photographer, who challenges stereotypical female gender roles and the expectation that female boxers are lesbians. Foster notes that the photographer calls her photographic subjects “*malcriadas*,” who “defy feminine propriety, passivity, demureness as typified in the Mexican/Chicano community by the protagonist of *quinceañera*” (sweet fifteen) celebrations and its core meaning of Daddy’s good girl being offered to a coterie of young, male suiters [...]” (126). Foster concludes: “[T]he way in which Montoya is careful to give them individual identities and not to yield to deleterious commonplaces about masculinized bodies and disrupted or displaced sexual preferences very much ensures an exemplary stature for these twelve women” (137).

The final chapter of this study focuses on author and photographer Ken Gonzales-Day and represents perhaps one of the most urgent contemporary themes facing Chicano communities: the lynching of Mexican American men and other minorities. Foster immediately identifies the paradox faced by Gonzales-Day: on one hand, to fundamental need to document these lesser-known cases of lynching, and on the other, to avoid the perpetuation in his work of a “public spectacle” surrounding the images of executions (140). Foster explains that, while Gonzales-Day’s

photography documents the details of lynching of people of color in the Southwest, it can also serve as a source of fetishism and voyeurism, which has the potentiality to convert the photographs into souvenirs. Foster observes that Gonzales-Day instead creates a visual record that serves to correct nonrepresentation, while avoiding the effects of fetishism that can result from overexposure to this act of racial violence (151). Foster concludes:

Yet herein lies the paradox of Gonzales-Day's work. Because, on the one hand, if he wishes to energetically challenge the tradition of the postcards and mementos of the practice of lynching in the postbellum South and the frontier West, Gonzales-Day also wishes to correct the demographic record of the practice by bringing to the fore its use in the frontier West, most especially since it predominantly affected people of color, as it did in the postbellum South. In the pursuit of this instance of erased history, Gonzales-Day must recover both the written and the visual record of the presence of lynching in the frontier West and, in the confection of his historical treatise on the subject, engage in the reproduction of pertinent images [...]. (146)

While Foster clarifies that the goal of this book is not to establish a list of canonical artists or their respective oeuvres within the genre of Chicano photography, it will serve the reader with a solid introduction to highly visible photographers from the U.S. southwest whose works have documented their respective Chicano experiences. Foster concludes that he hopes the study will stimulate academic conversation and “the scholarly interest it richly deserves” (157).

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Leahy, Chad and Ken Tully, ed. and trans. *Jerusalem Afflicted: Quaresmius, Spain, and the Idea of a 17<sup>th</sup>-Century Crusade*. Oxon-New York: Routledge, 2019. 210 pp. ISBN: 978-0367260101

In this volume, Chan Leahy and Ken Tully bring us the translation of a 17<sup>th</sup>-century sermon titled *Jerusalem Afflicted*, addressed by Italian priest and writer Quaresmius to King Philip IV of Spain. In 1631, Quaresmius, a Lombard Franciscan of the Observance and subject of the Spanish crown, “published a lengthy sermon calling on King Philip IV of Spain to undertake a crusade to ‘liberate’ the Holy Land from Turkish ‘tyranny’” (ix). This apology of crusade was written in Latin, and Leahy and Tully indicate that no academic attention has been directed to this work; their current edition and translation “aims to correct this trend.” The justification for the importance of this edition of the sermon concerns style, content, and context.

The book has three parts. The first, “Introduction,” contains seven chapters contextualizing the value of *Jerusalem Afflicted* (88 pages). The second part contains the translation of the sermon (around 60 pages). Finally, the third section is an anthology of 17<sup>th</sup>-century Spanish crusading sources.

In the first six chapters of the introduction, Quaremius appears as an intellectual deserving of a fictionalized biography that could make the reader dream along with him on his political and diplomatic embassies in the Eastern Mediterranean. Leahy and Tully enlighten us with a pertinent contextualization to help appreciate the importance of *Jerusalem Afflicted*. In Chapter 1, they start by asking themselves if Quaresmius was a Don Quixote calling for a crusade. The answer is that the temporal frame of the crusades is larger than the Middle Ages. During the 17<sup>th</sup> century and after, the crusading spirit was still very much alive, transforming itself into Christian nationalism through the 21<sup>st</sup> century. Therefore, Quaresmius was not an oddity. Chapter 2, “The idea of crusade in 17<sup>th</sup>-century Spain,” informs the reader about Spanish historical claims to the throne of Jerusalem, Habsburg imperial mythologies, the twin tropes of reconquest and crusade, and the “Iberian eschatological traditions that associate the Spanish crown with the future conquest of Jerusalem.” Chapters 3 and 4 contain an analysis of the structure, rhetoric, and style of the sermon. This

Leahy, Chad and Ken Tully, ed. and trans. *Jerusalem Afflicted: Quaresmius, Spain, and the Idea of a 17<sup>th</sup>-Century Crusade*. Oxon-New York: Routledge, 2019. 210 pp.  
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sermon stands out for its clear reasoning and fresh use of the tradition. In addition, the use of a female voice as narrator makes the document more compelling. The Queen of Jerusalem pressures the King of Jerusalem, her consort, to alleviate her distress (57-59). This “rhetoric of affect” (43) is interwoven with calls for compassion, appeals to regal responsibility, and to collect the fruits of crusade. Chapter 5 presents a brief biography of Quaresmius (70-71). Chapter 6 addresses the textual history, the 17<sup>th</sup>-century reception, and the editors’ travails to complete the edition we have today. Each chapter contains end notes and a bibliographical list that help the reader to enter the realm of an inspirational Habsburg Jerusalem that in fact was a complex theater for many powers, both in the Mediterranean and the Middle East.

The second part, containing the actual text of *Jerusalem Afflicted*, reads easily and will be of interest for many scholars seeking deeper knowledge of the connections between the rhetoric of conquest, religious universalism, geopolitics and globality. The female narrative voice that is Jerusalem invokes the continuity of reconquest and crusade in very compelling ways: “The Lord determined that the Spanish people should be persecuted by Moors so that they and their kings might be sharers of my calamities as they were assailed by all the same afflictions by which I am severely oppressed” (98). The evangelistic rhetoric of the queen of Jerusalem, fictional spouse of Philip IV, is peppered with references to hunger, emptiness, rape, and tyranny, among many other calamities. The editors Leahy and Tully defend well the idea that the sermon is efficient in moving affects, and their use of sources is fresh and not cumbersome.

This book is, for the most part, the first edition and translation of a sermon from Latin into English. This type of erudite scholarship, that unfortunately seems to have fallen out of favor, is very needed. In this case, translation and editing do not mean lack of interest for current theoretical issues. On the contrary, Leahy and Tully present us with a work that is profoundly interconnected with today’s global and Mediterranean realities, with current nationalistic events in the past decade, and the Catholic nationalism that inhabits the construction of Spanish identity and ethnocentrism.

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Sor Juana Inés de la Cruz, *El sueño (1690) (nuevo texto establecido)*.  
Colección Visor de Poesía, volumen 1067. Ed. Emil Volek.

Madrid: Visor Libros, 2019. 133 pp.  
ISBN: 9788498953671

En la estela de su libro, *La mujer que quiso ser amada por Dios: Sor Juana Inés en la cruz de la crítica* (Madrid: Editorial Verbum, 2016), un libro cuyo innegable rigor intelectual alimenta lecturas sutiles y muy reveladoras de la obra y la vida de Sor Juana, Emil Volek ahora nos ofrece una edición nueva del “Sueño,” tan amplia en su erudición como escrupulosa en su filología. Radicada en su amplio y profundo conocimiento no solo de los contextos históricos y culturales en los cuales escribió Sor Juana, sino también en los pormenores textuales de las ediciones publicadas de sus obras durante su vida y en las ediciones modernas del poema – especialmente las de Antonio Méndez Plancarte (1951) y Antonio Alatorre (2009) – Volek ha elaborado una edición de este gran documento-monumento impecable en su filología, muy instructiva y aun a veces provocativa en sus textos introductorios y esclarecedora en su anotaciones y Comentario.

Su principal tarea, como lo describe, es facilitar que el lector de este poema, tan difícil como sublime, recorre “el círculo hermenéutico” (pág. 28) sin de ser bloqueado por obstáculos innecesarios o fantasmales (ya sean los de un texto corrupto o aporías críticas). Adepto a los fondos de archivo, tanto como los trabajos críticos y voluminosos a los que nos tienen acostumbrados los sorjuanistas, Volek proporciona aquí un texto ligeramente anotado pero lleno de erudición y agudeza. Despojadas de las excesivas comas editoriales, presentes en la mayoría de las otras ediciones, y con todos los errores textuales ahora corregidos, las silvas de Sor Juana se pueden leer aquí con toda su expresividad crepuscular. Apoyado por un Comentario que resume brevemente la narrativa del poema (no hace falta repetir la prosificación admirable del poema por Méndez Plancarte) y que glosa muchos lugares donde podría empezar la interpretación del poema (los que Erich Auerbach habría llamado *Ansatzpunkte*), el “Sueño” adquiere en esta edición, si me permite, momento nuevo como si fuera un cometa que vuelve a nuestra atmósfera. O como Volek afirma: “Nuestro objetivo ha sido dejar fluir en toda su complejidad ‘selvática,’ pero maximizar para

Sor Juana Inés de la Cruz, *El sueño (1690) (nuevo texto establecido)*.

Ed. Emil Volek. Madrid: Visor Libros, 2019. 133 pp.

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los lectores la claridad de la articulación de sus partes, aprovechando los aciertos y aprendiendo de los diversos editores y comentaristas (el desciframiento, mayormente exitoso, de los hipérbatos en [Rosa] Perelmutter, por ejemplo)” (pág. 29).

Así, cuando Sor Juana expresa el “ambicioso anhelo” del alma, “haciendo cumbre de su propio vuelo” (vv. 429-430), esta edición, al haber rechazado una coma que típicamente se agrega después de la primera “ufana” en los siguientes versos, disminuye algo su ufanía:

En cuya casi elevación inmensa,  
gozosa mas suspensa, suspensa pero ufana  
y atónita aunque ufana, la suprema  
de lo sublunar reina soberana [...] (vv. 435-439)

Luego, en su anotación al pie de página, Volek glosa “suspensa” como “embelsada, sorprendida, atónita,” significados que nos llevan, me parece, al centro del Barroco móvil, es decir, a una estética y psicología que vocalizan los personajes de Calderón (“tú sólo, tú, has suspendido / la pasión a mis enojos, / la suspensión a mis ojos, / la admiración al oído” (*La vida es sueño*, vv. 1.219-222); o que nos recuerdan al gongorismo que Sor Juana renovó maravillosamente, y no solo, en *Primero Sueño, que así intituló y compuso la madre Juana Inés de la Cruz, imitando a Góngora*, pero también en sonetos como “Suspende, cantor Cisne, el dulce acento” (Méndez Plancarte, *Obras completas*, I, 307-308). Este último, como indica Sarah Poot Herrera, en “Otros sonetos de Sor Juana,” *Romance Notes* 58.2 (2018): 259-74, fue el primer soneto impreso de la joven poetisa y “marca una transición entre su salida del convento de las carmelitas... y su ingreso al convento jerónimo – a principios de 1668” (pág. 264). Es decir, tanto al principio de su carrera poética como al final, cuando escribió el “Sueño,” los elementos del estilo gongorino le sirvieron como vehículos del su pensamiento audaz dentro de los varios entornos coloniales en que vivía y escribía.

Por su parte, Volek descubre en el *Denkraum* (espacio mental) de “Sueño,” un ámbito filológico, cultural, filosófico, teológico tanto como personal. Sin embargo, argumenta a lo largo de este libro y el anterior, que esto no debe dar lugar a caprichos críticos. Milita, por ejemplo, contra la ola hermenéutica que lee el poema como conformado por el hermetismo renacentista. Glosando la primera palabra del poema, “Piramidal”, Volek rechaza los esfuerzos de insignes críticos (Vossler, Paz, Sabat de Rivers,

etcétera) que explican los versos iniciales como prueba de que la poetisa mexicana había leído obras del pionero panofista y jesuita, Athanasius Kircher, sobre todo su *Oedipus Aegyptiacus* (1652). Si bien este rechazo, como admite, sigue las interpretaciones de Antonio Alatorre y Soriano Vallés, amplía su anotación para reflexionar sobre su método y las frutas que pueda dar: “En realidad, una buena lectura desapasionada de ‘El sueño’ habría arrojado esta misma conclusión; pero para leer bien se necesita, entre otras cosas, un texto confiable: consistente y establecido lo más rigurosamente posible en vista de la ausencia de los autógrafos sorjuaninos; y para reconstruir el texto de la complejidad y de las dificultades que ofrece el poema, se necesita ante todo hacer esfuerzo sobre esfuerzo para entenderlo: un círculo hermenéutico, de un cuidado continuo, reversible y repetido, no un círculo vicioso” (pág. 88). Por tanto, ambos los sorjuanistas y los lectores en general deberían celebrar este “texto confiable” y las interpretaciones que seguramente precipitará.

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