Nuevas ediciones: Américo Castro and his Prologs to Persiles

Juan de la Cuesta Hispanic Monographs

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Juan de la Cuesta Hispanic Monographs is pleased to introduce a new series, in cooperation with UCSB's Center for Catalan Studies:

UNIVERSITY OF CALIFORNIA, SANTA BARBARA: CATALAN STUDIES

Second and Third Language Acquisition in Catalan Speaking Regions
edited by Laura Marqués Pascual and Antonio Cortijo Ocaña

As described and presented here, Catalan-speaking regions exhibit a multilingual reality that includes not only English as an international language, but also a variety of minority languages brought by recent immigrants that interact with both Catalan and Spanish as official languages. The interaction among these languages within a bilingual context is what motivates the publication of this volume.

The articles include:

1 Higher education language policies at the crossroads of glocal challenges: Re-thinking multilingualism, internationalization and public service in Catalonia / Mirèia Trenchs-Parera
2 Do all second language learners improve their oral abilities after study abroad? / María Juan-Garau
3 The effect of amount of exposure to English Medium Instruction programs in higher education: The case of morphosyntax / Helena Roquet, Alexandra Vraciu, and Florentina Nicolás-Conesa
4 The perception of Catalan back mid vowel revisited: combining reaction time and accuracy data / Mark Amengual
5 Perception of non-native phonemic contrasts in Catalan L2 learners: mid-vowels and liquid consonants / Albert Ventayol-Boada
6 De jove a jove: variació, riquesa i identitat en contextos multilingües a Lleida. Implicacions per a l’ensenyament de la pronunciació del català / Josefinà Carrera-Sabaté
7 Influències de l’amazic (L1) en el català (L2) en el lèxic i en l’assignació de significats literals i figurats / Carla Ferrerós

The Center for Catalan Studies (CCS) at the University of California, Santa Barbara (UCSB) is an appropriate venue for the analysis of second and third language acquisition in Catalan-speaking regions, particularly through its newly founded publication series at Juan de la Cuesta. Antonio Cortijo Ocaña (Director of the CCS) and Laura Marqués Pascual (Language Program Director at UCSB and former Director of the University of California Education Abroad Programs in Spain, based in Barcelona) have gathered a group of renowned scholars that analyze (written in English and Catalan) some of the most pressing issues involving language learning in a globalized context.

Series: University of California, Santa Barbara: Catalan Studies, N° 1
ISBN 978-1-58871-338-4 (PB) 220 pp. $29.95
Literary Patronage in Spain: 1500-1560
by Rosa-Helena Chinchilla

This study explores the relationship between patrons and authors. The introduction describes centers of literary production and printing, and introduces patronage as a useful tool in understanding literary context, printing history, and gender roles. Other sections of the book discuss the activity of women patrons who passed on their wealth to their daughters, who themselves became mothers; the renowned collector Mencia de Mendoza y Fonseca, the Duchess of Brabant; and the nobleman philosopher patron Gonzalo Fernández de Córdoba (the Third Duke of Sessa); one patron belonging to the royal family, the Infanta Juana, “La Princesa” and regent of Spain (1554–1559). Devotional texts for women, the ideal of “magnificence,” and courtly intrigue surrounding Converso authors provides the cultural backdrop for understanding the work of poets, such as Garcilaso de la Vega, Juan Boscán and Jorge de Montemayor; and men of letters such as Joan Anyes, Francisco Decio, Diego de Estella, Alonso de Orozco, Martín de Córdoba, and Alonso de Ulloa.

By studying the dedicatory letters in early modern imprints, we see how the interests of literary patrons influenced the types of books dedicated to them, and how authors, often cited as household servants and as independent men of letters, sought out patronage.

Rosa-Helena Chinchilla received the Ph.D. from the State University of New York at Stony Brook, and is currently serves as associate professor at the University of Connecticut. She has published a number of books and articles related to literary history (Golden Age, Patronage in the Early Renaissance, Early Modern Spectacle; the Influence of Rome on Spanish Humanism) in Caliope, Renaissance and Reformation, Bulletin of Hispanic Studies, Bulletin of Spanish Studies, Revista Iberoamericana and other journals. Dr. Chinchilla has been the recipient of a Newberry Library Fellowship and an NEH Seminar Fellowship. This is her first book with Juan de la Cuesta Hispanic Monographs.

ISBN 978-1-58871-336-0 (PB) 238 pp. $24.95
Across the Spectrum: Hispanic Cultural Heritage by Robert Lima

This is a collection of new and previously published writings of Robert Lima on the cultural heritage that binds Spain with Central, Caribbean and South America through mythological beliefs and literary expressions.

Featured in the first part are the cultural roots that define the belief in and influence of the nature of evil and myths as found in the Iberian Peninsula, Italy and throughout the Mediterranean world from antiquity to the present. Following are chapters on Elche, where pagan and Christian mysteries meet; on the Caribbean, where Christian and African beliefs combine in Santería, Voudoun and Brazilian Candomblé; on the esoterica of Mexican painter-writer Leonora Carrington’s work; on the origins of Nochebuena (Christmas Eve) and Los Reyes Magos (The Wise Men of the Epiphany); and on the mythic mix in the belief system of Galicia, the northwestern region of Spain, wherein Celtic, Suevian and Roman topoi converged. It is in its folklore, which has been preserved in the oral tradition of Galicia and in a few written accounts, that the Celtic spirit of the people survives in the form closest to its roots. It is their principal myths, legends and superstitions that are here collected and retold.

The second part features a comprehensive assessment of the writers of Spain’s “Generación del 98,” which included Valle-Inclán, Unamuno, Azorín, Pío Baroja, Benavente, Antonio Machado, a group which Azorín baptized VABUMB. Following are writings on important works by three major authors: Ramón del Valle-Inclán (Galicia, Spain, 1866-1936), Federico García Lorca (Granada, Spain, 1898-1936), and Jorge Luis Borges (Buenos Aires, Argentina, 1899-1986).

ROBERT LIMA is a professor emeritus of Spanish and Comparative Literatures at Pennsylvania State University, as well as fellow emeritus of the Institute for the Arts and Humanistic Studies. Lima is an academician of the Academia Norteamericana de la Lengua Española and a corresponding member of the Real Academia Española. Honored as a distinguished alumnus by Villanova University, he was also inducted into the Enxebre Orden da Vieira in Spain and dubbed Knight Commander in the Order of Queen Isabel of Spain by King Juan Carlos I.[1] His 40-year career was honored in A Confluence of Words. Studies in Honor of Robert Lima, published by Juan de la Cuesta Hispanic Monographs in 2011. In 2017, he was received into the Imperial Hispanic Order of Charles V, at the Alcazar Palace in Segovia, Spain as Knight Commander Gran Placa, at the hands of the Prince of Borbon.

ISBN 978-1-58871-324-7 (HB) $49.95
Cervantes: Displacements, Inflections, and Transcendence
by E. Michael Gerli

Professor Gerli brings us a collection of nine informative and wonderfully written essays dealing with Cervantes in two parts: “Displacements and Contradictions,” and “Revelations and Inflections.”

PART I: Displacements and Contradictions
1 Caveat Lector: Philology in and on Don Quijote
2 Truth, Lies, and Representation: Knowledge in El curioso impertinente
3 El Viejo celoso and the Conjugal Debt: Saint Paul, the comedia nueva, and the Archaeology of Desire

PART II: Revelations and Inflections
4 Ovid, Irony, and Anagnorisis: La ilustre fregona
5 From Babel to Paradise: Typologies of Speech, Language, and the Quest for the Word in the Persiles
6 Xadraque Xarife’s Prophecy, Persiles III, 11: The Larger Setting and the Lasting Irony
7 The Power of Blood in La fuerza de la sangre
8 “Pray, landlord, bring me those books.” Cervantes, Walter Scott, and the Ethical Legitimacy of the Novel in Early Nineteenth-Century England
9 Américo Castro and his Prologs to Don Quijote: At the Crossroads of Philology and Philosophy

E. MICHAEL GERLI received his Ph.D. in Hispanic Languages and Literatures from UCLA in 1972. He is the author of some 200 publications on medieval and renaissance Romance literary and linguistic themes, serves on the editorial boards of numerous journals and presses in both the U.S. and abroad.

Professor Gerli has served as an elected representative to the Modern Language Association’s Delegate Assembly and twice been elected chair of the MLA’s Division of Medieval Hispanic Languages and Literatures. Prior to moving to the University of Virginia in the fall of 2000, he was Chair of the Department of Spanish and Portuguese at Georgetown University (1982-1989, and 1997-2000) and served as Andrew W. Mellon Distinguished Professor in Georgetown’s School of Languages and Linguistics. He is the director of the UVa in Costa Rica program.

SERIES: Documentación cervantina «Tom Lathrop», #44

ISBN 978-1-58871-337-7 (HB) $34.95
Sendebar: Libro de los engaños e los asayamientos de las mugeres
edited by David Arbesu

EL Sendebar (1253) es la versión castellana de una obra de literatura sapiencial tan antigua y popular que el número de testimonios que se conserva es extraordinario. Los orígenes de la historia se remontan a la India y Persia, pero el libro pronto se extendió por toda Europa y Oriente Medio, con versiones en hebreo, griego, sirio, persa y árabe, así como traducciones latinas como el Dolophatos y los Siete visires. Nuestra versión, traducida del árabe por encargo de Fadrique, hermano de Alfonso X el Sabio, narra la historia de un príncipe que logra salir airoso de las acusaciones de una mujer con ayuda de su maestro Cendubete y otros siete sabios. En este marco narrativo más amplio se insertan los veintitrés cuentos de la colección, a cada cual más fascinante. Durante una semana, la mujer narra una historia cada día para que el rey ordene matar a su hijo, y a su vez uno de los siete privados narra dos cuentos que contrarrestan los argumentos de la mujer: el primero, para aplacar la ira regia; el segundo, para advertirle de los engaños de las mujeres.

La presente edición, basada en el testimonio único del Códice de Puñonrostro, es producto de una profunda reflexión sobre la obra y los numerosos problemas textuales y culturales que plantea. Concebida para la investigación y la docencia, cuenta con una detallada introducción, explicaciones a cada uno de los relatos y un aparato crítico donde se analizan los numerosos aspectos problemáticos o de interés que merecen comentario.

DAVID ARBESÚ is Associate Professor of Medieval & Golden Age Spanish Literature at the University of South Florida (Ph.D. UMASS Amherst). His research focuses on medieval and Renaissance manuscripts, codicology, palaeography, and editorial practices. He has given talks and organized panels at over 70 national and international conferences, published articles in numerous peer-research journals, and is the author of several books and editions including a translation of Spain’s most popular play, Don Juan Tenorio (Juan de la Cuesta, 2012). Arbesu is also a member of the Editorial Board of the Spanish Series of Harvard UP’s Dumbarton Oaks’ Medieval Library, and the Book Review Editor of La corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures.

*Series: Ediciones críticas, #98

ISBN 978-1-58871-339-1 (HB) $49.95
ISBN 978-1-58871-340-7 (PB) $34.95
The Seven Knights of Lara: Text, Context, and Translation
by Peter J. Mahoney

The Seven Knights of Lara: Text, Context, and Translation is the first English translation of a medieval legend, known in its original Spanish as the Siete infantes de Lara, that has enthralled audiences for centuries. The plot hinges upon a bitter family dispute rooted in honor and hurt pride that drives the powerful Castilian lord, Ruy Velázquez, to betray and murder his nephews, the seven knights from the region of Lara. Years later, when their half-brother Mudarra learns the truth of his origins and of the treasonous death that befell Castile’s seven sons, he travels from Córdoba where he has been raised by the powerful Moorish ruler, Almanzor, and restores his family’s honor by avenging his brothers’ murder.

The earliest known testimony of the legend is preserved in the Estoria de España, the chronicle commissioned by King Alfonso X in the 1270’s envisioned to provide an account of the various nations and dynasties that had previously ruled the Iberian Peninsula. Less than a century later, a longer and more developed rendition of the story was included in the Crónica de 1344, a Spanish translation of Count Pedro of Barcelos’ Portuguese Crónica geral de Espanha. These two versions of the story, which are presented both in Old Spanish as well as in an annotated English translation, are the ones most often studied by students and scholars alike since they are the oldest, and probably the most faithful, testimonies of what many scholars believe was once an epic poem (or poems).

Given its multidisciplinary breadth, this edition would be a welcomed addition to university-level classes dedicated to medieval literature, history, law, art, and culture. On the one hand, the Seven Knights of Lara is a cornerstone of the Castilian epic tradition; on the other, it is a prime example of the intimate and complex relationship that exists between epic legends and medieval chronicles. In Mahoney’s introductory study, he provides a comprehensive overview of matters that Hispano-medievalists studying the epic genre are still attempting to resolve—for example, the origin of the legend, its date of composition, and its possible historicity—along with a synthesis of the most relevant scholarship pertaining to the texts. While rich in academic rigor, it is nevertheless accessible to readers from different disciplinary backgrounds, and it provides a clear, solid understanding of the Seven Knights of Lara as well as its literary, historical, legal, and cultural milieu.

PETER J. MAHONEY (Ph.D. Boston University), is an Assistant Professor of Spanish and medieval Iberian studies at Stonehill College. His research chiefly focuses on legendary-epic texts and their intersection with medieval law and politics, their relationship with Spanish and Portuguese chronicles, and their characters’ reprisals in 15th-century ballads. His articles have been published in journals including La Corónica and Cahiers d’Études Hispaniques Médiévales. This is his first book for Juan de la Cuesta Hispanic Monographs.

Series: Traducciones críticas, #10

ISBN 973-2-58871-318-6 (HB) $29.95
At the close of the eighteenth century, in 1792, Moratín upended the status quo of melodrama with The New Play, a satire that takes aim at hacks cranking out works bereft of literary merit. Using as his vehicle a play within a play, he zeroes in on a pompous pedant, decries the rowdiness of the theater-going public, and ridicules a one-time lottery clerk and page who believes it’s possible to write plays with neither preparation nor learning of any sort. And at the outset of the nineteenth century, in 1806, he censures the abuses of parental authority and absolute control over girls who are subject to a neglectful education and have no say whatsoever in the lives they lead. A Girl’s Yes—plotted superbly, written impeccably, and standing as a showcase of the neoclassical unities of time, action, and place—soon became a stellar example of the very best of the classics that constitute Spain’s rich theatrical repertoire. Even the Romantic successes of the Duke of Rivas’s Don Álvaro, or the Force of Fate (1835), Antonio García Gutiérrez’s The Troubadour (1836), and José Zorrilla’s Don Juan Tenorio (1844) would not eclipse the splendor of A Girl’s Yes in the nineteenth century.

ROBERT M. FEDORCHEK is a professor emeritus and past chair of the department of modern languages and literatures at Fairfield University. He has published twenty-three books of translations of Spanish literature; this is his sixth translation for Juan de la Cuesta Hispanic Monographs.

SALLY-ANN KITTS is a Senior Lecturer in Hispanic and Catalan Studies at the University of Bristol, U.K. She has published widely on eighteenth-century Spanish literature and culture as well as the connections between Spain and England in the Napoleonic period and beyond. Her most recent book is an in-depth scholarly edition of Leandro Fernández de Moratín’s The Female Hypocrite (La mojigata, Castalia, 2015).
Tango, Tarot, Terapia y otros trances teatrales Franco-Argentinos
by Frédéric Conrod

PARTIENDO DE LA PROPUESTA que cada cultura construye sus propios ‘trances teatrales’, Frédéric Conrod propone en Tango, Tarot, Terapiare-explorar las conexiones franco-argentinas. Con estas tres expresiones simbólicas, se investiga en este ensayo las sensualidades existencialistas de sus ciudades capitales tanto como las ilusiones culturas que comparten Buenos Aires y París, encarnada en su pasión por el tango. Siguiendo este hilo conductor, Conrod explora luego las manifestaciones esotéricas que comparten ambas culturas, ejemplificada por el Tarot y la difusión de las creencias alternativas al Catolicismo, religión que comparten en sus raíces y que sabrán sustituir con otras prácticas. La tercera etapa lógica en este recorrido entre Francia y Argentina será, naturalmente, su adopción y democratización de la práctica psicoanalítica tanto como su común necesidad de Terapia en sus rutinas culturales. Culturas constantemente en el diván y reflexionando sobre su neurosis, tal vez, pero siempre con rasgos humorísticos y una misma ironía trágica en sus trances teatrales. Tarot, Tango, Terapia es un viaje histórico, analítico y poético que propone conexiones nuevas entre dos esferas del mundo occidental que se reflejan en sensualidades, adivinanzas y exploraciones en el inconsciente.

FRÉDÉRIC CONROD es Profesor de Literatura Comparada en la Florida Atlantic University en Boca Raton (EEUU). Su investigación se centra en las conexiones entre lo literario y lo visual en las intersecciones franco-hispánicas, con particular énfasis es el papel que tuvieron los jesuitas en conectar las culturas. Es editor de la revista Transitions: Journal of Franco-Hispanic Studies reparte clases de teoría literaria al nivel de la maestría y el doctorado. Seguidor de la tradición filosófica que deriva del marqués de Sade a Friedrich Nietzsche para desembocar en Jean Baudrillard y Slavoj Zizek, su aproximación a los estudios culturales es marcada por una constante preocupación por entender las tensiones entre religión y filosofía en la formación y desarrollo de las identidades nacionales. Tango, Tarot, Terapias es su propuesta a cualquier lector que en algún momento ha percibido también el espejismo franco-argentina.

ISBN 978-1-58871-33-9 (PB), $24.95
“¡Mirad cuán bueno y cuán delicioso es habitar los hermanos juntos en armonía!”: Essays in Honor of Eric W. Naylor
edited by Grant Gearhart & Joseph T. Snow

This stellar collection of essays includes contributions from some of the world's leading scholars of medieval Spanish literature and culture to honor Professor Eric W. Naylor's lifetime of contributions to the field of medieval Hispanic studies.

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Series: Homenajes #52
A Dramatic Adaptation of Unamuno’s Amor y pedagogía

Love and Pedagogy; Or, How to Create a Genius

by Edward Friedman

AMOR Y PEDAGOGÍA (1902), by the celebrated Spanish writer and thinker Miguel de Unamuno, centers on the project of Avito Carrascal to raise a genius according to the doctrine of “sociological pedagogy.” The object of the scientific process is Apolodoro, caught between his father’s strict supervision and his mother’s more traditional views on child-rearing. Avito Carrascal’s guide is the noted philosopher Don Fulgencio Entrambosmares, who advises both father and son. In the conflict between love and pedagogy, and for better or worse, Apolodoro makes important decisions of his own. In the narrative, Unamuno adroitly—and with doses of humor and irony—explores the dichotomies that mark life choices and that cause existential anguish. He is clearly concerned, as well, with the style in which he tells his story, through a technique that simultaneously responds to and wavers from the paradigms of realism.

In Love and Pedagogy; Or, How to Create a Genius, Edward Friedman captures the spirit of Unamuno’s work while adapting it for the stage. He endeavors to display, in the different medium, the challenges of form and content, the profound symbolism, the eccentricities, the meaningful contradictions, and the comic undertones of the original. Like its predecessor, Love and Pedagogy examines human foibles in the context of reality, metaphysics, and art.

EDWARD FRIEDMAN is Gertrude Conaway Vanderbilt Professor of the Humanities at Vanderbilt University, where he has taught since 2000. His primary field of research is early modern Spanish literature, with emphasis on the picaresque, Cervantes, and theater. His research also covers comparative topics and contemporary narrative and drama. Recent publications from Juan de la Cuesta Hispanic Monographs include Cervantes in the Middle: Realism and Reality in the Spanish Novel, as well as the plays Into the Mist, Crossing the Line, The Labyrinth of Love, Pedro the Schemer: A Work in Progress, and Trading Up, based on works by Miguel de Unamuno, Miguel de Cervantes, and Juan Ruiz de Alarcón. In 2015, Friedman published a poetry collection, Quixotic Haiku: Poems and Notes. He has served as editor of the Bulletin of the Comediantes (1999-2017), president of the Cervantes Society of America, and director of the Robert Penn Warren Center for the Humanities at Vanderbilt.

ISBN 978-1-58871-334-6, (PB) $24.95
The Spanish Acquisition:
An Underground Grammar
by Tom Lathrop

THE SPANISH ACQUISITION is a play on “The Spanish Inquisition.” It has nothing to do with that institution, of course, and it also has nothing to do per se with acquiring language. Its purpose is to help make grammatical concepts easy for students to learn so that acquisition can come more easily. You are not going to be subjected here to simplified falsifications about the language, but rather how these concepts really work, and how easy they truly are.

See a preview at Amazon.com or write for an examination copy if you are considering classroom adoption (sent to departmental addresses only).


The Misadventures of Don Quixote

The classic story of Don Quixote, retold by Tom Lathrop illustrated by Jack Davis

“An appealing first exposure for younger readers,” - Kirkus Reviews

The 2019 edition of Lathrop’s Quijote!

**CERVANTES**

**Don Quijote**


*edited by Tom Lathrop*

Lathrop’s student edition is now available for the first time with the complete *Don Quijote Dictionary* in a single volume!

Until Tom Lathrop’s first Spanish edition for students was published in 1998, students had to use editions of *Don Quijote* published in Spain for Spaniards. Vocabulary and syntactic structures that are difficult (or impossible) for students are usually not annotated in those editions. Cultural information which educated Spanish speakers already know, but students simply do not, is equally not annotated. Students have thus been deprived of much of what they need to know in order to understand the text.

To help solve the vocabulary problem, Lathrop has included 10,459 vocabulary glosses in the margin opposite the line where the Spanish word to be defined appears. If too many words need to be put in the margin, phrases are translated in footnotes. In all, there are 3,742 footnotes. These also deal with cultural items, historical, geographical, biblical, mythological, textual references, and all kinds of other information. Footnotes will not offer interpretations: that is for instructors and their students to figure out.

This edition features many of the 1863 etchings by Gustav Doré and a new cover by Anna Teather.

Imprint: **Cervantes & Co.** (the student edition imprint of LinguaText)

ISBN 978-1-58977-102-4 (PB, 1118 PP.) $54.95
Juan de la Cuesta is a celebrated name in Hispanic publications, most particularly because the first editions of Don Quijote—1605 and 1615—were printed on Cuesta’s presses; but even without Cervantes’ masterwork, Cuesta would have been famous through carefully prepared editions of other literary monuments and works of humanistic erudition.

The modern Juan de la Cuesta Hispanic Monographs, founded in 1978 by Tom Lathrop, is a descendent in spirit of its Madrid namesake since it strives to publish only the worthiest of manuscripts, in the handsomest of editions, and at reasonable prices.

Within the monographs, aside from the more general works, we have developed specialty areas which include:

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- Estudios judeoespañoles «Samuel G. Armistead y Joseph H. Silverman»
- Estudios de la literatura moderna «Russell P. Sebold»
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- UC Santa Barbara: Catalan Studies

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Literary Patronage in Spain 1500–1560

by Rosa Helena Chinchilla

The relationship between patrons and authors. The introduction describes centers of literary production and printing, and introduces patronage as a useful tool in understanding literary context, printing history, and gender roles. Other sections of the book discuss the activity of women patrons who passed on their wealth to their daughters, who themselves became mothers; the renowned collector Mencía de Mendoza y Fonseca, the Duchess of Brabant; and the nobleman philosopher patron Gonzalo Fernández de Córdoba (the third Duke of Sessa); one patron belonging to the royal family, the Infanta Juana, “La Princesa” and regent of Spain. Devotional texts for women, the ideal of “magnificence,” and courtly intrigue surrounding authors provide the cultural backdrop for understanding the work of poets, such as Garcilaso de la Vega, Juan Boscán and Jorge de Montemayor; and men of letters such as Joan Anyes, Francisco Decio, Diego de Estella, Alonso de Orozco, Martín de Córdoba, and Alonso de Ulloa.

By studying the dedicatory letters in early modern imprints, we see how the interests of literary patrons influenced the types of books dedicated to them, and how authors, often cited as household servants and as independent men of letters, sought out patronage.