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Twentieth-Century Spain  
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Ramón Menéndez Pidal: The Practice and Politics of Philology in Twentieth-Century Spain
by Steven Hess

A comprehensive study of one of the salient figures in modern Spanish intellectual history, Ramón Menéndez Pidal (1869-1968), this title focuses on the content, method, and reception of the major scholarly works by Spain’s foremost linguist and Medievalist. A succinct biography draws upon previously unavailable archival material, as well as personal interviews with family members.

Menéndez Pidal is most often associated with the 11th century Castilian warrior lord, El Cid, the hero of an epic poem that he analyzed in a multivolume critical edition, before preparing a biography of nearly one thousand pages. The main lines of his research focus on the history of the Spanish language, the origins of Spanish epic and lyric poetry, Medieval chronicles, and the Castilian ballad tradition, which he supplemented with essays on the Medieval and early Modern history of Spain. An austere scholarly production that spanned seven decades had a direct influence on several creative writers of his time, notably Miguel de Unamuno and José Ortega y Gasset. Many of Menéndez Pidal’s essays reached the general public through widely read paperback editions.

This book concludes with a survey of Menéndez Pidal’s role as the founder of the modern Spanish School of philology, and his mentoring of three generations of scholars in Spain; several linguists and literary critics are treated individually in biographical vignettes. Included is a discussion of his impact on his work on Hispanic studies abroad, which has ranged from enthusiastic acceptance to polemical refutation.

As a scholar and public intellectual, Menéndez Pidal has exerted an unusually wide influence, one which still pervades Hispanic studies in the 21st century.

ISBN 978-1-58871-252-3 (PB) $39.95

Steven Hess received the Ph.D. from Harvard University in Romance Languages and Literatures, with a specialization in Spanish linguistics. His career as professor of Spanish and general linguistics has been spent at New York University, University of Pittsburgh, University of Illinois-Chicago, and Long Island University. Dr. Hess has published articles and book reviews on Medieval Spanish, and, following an earlier monograph on Menéndez Pidal, he has sketched the legacies of Dámaso Alonso and Tomás Navarro Tomás.
Don Quixote: Interdisciplinary Connections

Edited by Matthew Warshawsky and James A. Parr

Accessible to both first-time readers of Don Quixote and established Cervantine scholars, the essays in the collection broaden the scope of Quixote studies through their innovative commentaries as well as the connections to themes beyond the novel that these commentaries establish. This volume grew out of “Don Quixote: Study of a Modern Hero,” a symposium held in 2012 at the University of Portland that gathered scholars from across the United States as well as Spain for invigorating conversation on the myriad ways of reading Cervantes’s masterpiece in the twenty-first century.

The volume is divided into four broad categories, each of which contains three chapters: “Cognitive Theories and Don Quixote,” “Don Quixote as Superhero,” “Don Quixote Today,” and “Navigating Mind, Body, the Law, and Heterodoxy in Don Quixote.” Even though Don Quixote is italicized in the titles of these section headings, the sections refer to Don Quixote as both novel and character in the novel. The essays in Part 1, “Cognitive Theories and Don Quixote,” use Renaissance treatises on human nature as well as modern-day theories of embodiment, emotional contagion, and empathetic response in order to explain how Don Quixote, Sancho, and a host of secondary characters think about and engage one another. Part 2 of the volume, “Don Quixote as Superhero,” testifies to the broad reach of Don Quixote and the eponymous hero of the text, whether in contemporary genres such as film and graphic fiction, or as a means of establishing connections with Augustan-era poetry and Renaissance painting. The chapters in Part 3, “Don Quixote Today,” explore both the paradox of the iconic stature of the work, particularly in Spain, and the ways in which the novel serves as a teaching tool in endeavors such as documentary filmmaking, oral interviews between study abroad students and native Spaniards, and theatre performed by at-risk youth in Brazil. Part 4, “Navigating Mind, Body, the Law, and Multiethnicity in Don Quixote,” demonstrates how the novel lends itself to wide-ranging analysis of topics that include societal anxiety regarding male sexual function during the early 1600s, the importance of contracts to romantic relationships, and the worldview of descendants of Jewish converts to Catholicism in post-1492 Spain.

Música basada en la vida y obra de Miguel de Cervantes Saavedra:
Catálogo Anotado con Discografía, Filmografía e Información sobre Material Audiovisual

por Roger Tinnell

Música basada en la vida y obra de Miguel de Cervantes Saavedra is an exhaustive compendium of music (Spanish and international) based on the novels, plays, poetry and prose of Miguel de Cervantes as well as on the personal history of the writer also known as the “Manco de Lepanto”.

The catalogue contains detailed information on musical works by composers from Abarca to Zwaag: ballet and other dance, cantata, film score, opera, operetta and zarzuela, orchestral pieces, song for individual voice accompanied by an assortment of instruments and orchestra types, works for piano and other instruments, for choir, and so forth. Access to the some 1500 individual catalogue entries is facilitated by complete indices of composer and title(s) of composition(s), of librettists, music arrangers, theater and television directors and choreographers. Extensive bibliographies list all paper works consulted as well as all Internet sources used in the compilation.

The Spanish author and critic Begoña Lolo (Universidad Autónoma de Madrid) in her prologue writes that Tinnell’s catalogue is of great utility and is necessary and, further, is published at an important time (in time for the celebrations of Cervantine centenaries of 1515 and 1516).
Lorca, Young and Gay. The Making of an Artist
by Javier Herrero

_Lorca, Young and Gay. The Making of an Artist_ deals with the details of the education and character formation that transformed the indifferent student and provincial writer Federico García Lorca into one of the greatest artists of the twentieth century.

Essentially, Lorca had two major hurdles blocking his way: one had its roots in his family, the other in a deep, personal spiritual crisis.

This study examines Lorca’s early years in detail, but it also includes coverage of the main events and experiences associated with his later trips to New York and Cuba. There, liberated of the constraints of the social nets that imprisoned the spontaneous expression of his inner life, and immersed in new and freer worlds, his intimate self broke the mask that habitual conventions had forced him to wear. His _Oda a Salvador Dalí_ was an effort to defend the honesty and purity of his love, and to present himself with total honesty to a society that damned him to irrevocable shame. He paid dearly for it.

ISBN 978-1-58871-244-8 (HB) $34.95
ISBN 978-1-58871-249-3 (PB) $30.95

JAVIER HERRERO obtained his Doctorado en Filosofía y Letras (1954) from the University of Madrid, where he was an Ayudante de Catedra for two years. In 1956 he became Assistant Professor in the University of Edinburgh (Scotland) where he taught for ten years, being granted tenure and promoted to Lecturer (Associate Professor) in 1959. In 1966 Javier Herrero moved to the United States, where he has taught at Duke University, the University of Pittsburgh (Andrew W. Mellon Professor) and the University of Virginia (William R. Kenan Professor) where he remained until his retirement in 2002, and where he is at present William R. Kenan Professor, Emeritus. He has been Visiting Professor in the Universities of Harvard, Tulane, Johns Hopkins, and William College. His main interests are Cervantes (he was President of the Cervantes Society of America) and Golden Age theater (Calderón) and 19th and 20th centuries novel and poetry. In recent years, the center of his research has been the Spanish poet and playwright Federico García Lorca. The outcome of this interest is the present book, _Lorca, Young and Gay. The Making of an Artist._

Disobedient Practices: Textual Multiplicity in Medieval and Golden Age Spain

Edited by Anne Roberts and Belén Bistué

The cultural landscape which characterized Spain from the time of the Muslim invasion to the heights of its Golden Age was tremendously complex. Some scholars have seen in the history of the Peninsula a recurring desire for unification—be it geographic, linguistic, or religious—while others have pointed to the myriad ways in which the unique tri-cultural mix of Muslim, Jewish, and Christian manifested itself. This volume adds to the conversation by examining ways in which textual multiplicity responds to various forms of coerced unification.

The essays grouped in the first part of the collection look at works in which we can recognize a variety of coexisting philosophical, religious, or literary models at play. Chapter one examines _El filósofo autodidacta_, an astounding fusion of Greek neo-Platonism with some of the more liberal strains of oriental Islam written in twelfth-century al-Andalus. Chapter two shows how a philosophical-theological allegory in the _Sumario_ of a Morisco author may have functioned in the multiple confessional communities of late medieval and early modern Spain. The third chapter looks at a seventeenth-century biblical comedy by Álvaro Cubillo de Aragón, which reworks the Genesis narrative of Lot shifting between different models of divine and civil obedience.

The second half of the volume focuses on writing practices and mechanisms in which we can see a response to the unifying impulse. Chapter four examines legislative and narrative absolutism as critiqued by the acrostic which opens _Celestina_. Chapter five considers maurophilia and maurophobia in Castilian literary works of the sixteenth- and seventeenth centuries while chapter six looks at shifting viewpoints of the bufón-cronista in the mock historical chronicle of Don Francisco de Zúñiga. Chapter seven shows how the echoes of defiant Golden Age practices reverberate in a recent theatrical performance of the works of María de Zayas. Chapter eight ends the collection by focusing on the ways in which Cervantes plays with two distinct textual models that seem to coexist in _Don Quixote:_ one which appears to offer multiple narrative layers and one which does not.

Revisiting Convivencia in Medieval and Early Modern Iberia

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Estudios de literatura medieval «John E. Keller» II
ISBN 978-1-58871-242-4 (HB) $54.95

María Zambrano: Between the Caribbean and the Mediterranean

Edited by Madeline Cámara and Luis Ortega

This book continues Cámara’s and Ortega’s pioneering work of disseminating María Zambrano’s philosophical and literary legacy of modernity, feminism and democratic ideals.

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ISBN 978-1-58871-257-8 (HB) $49.95
Ecos góticos en la novela del Cono Sur
by Nadina Olmedo

Latin American literary criticism has traditionally underestimated the significance of the gothic aesthetics, in spite of the rich gothic literary tradition of Latin America. Specifically in the Southern Cone—the focus of this research—there is a particular recurrence and consumption of this genre, not only in literature but also in cinema, which has not yet received extensive attention by critics. Ecos góticos en la novela del Cono Sur argues that a close examination of the gothic and fantastic elements in these novels unveils anxieties, repressions and manifestations of social decay that underlie common codes of social decency and the conventions of maintaining an oppressive social tradition. This analysis extends from the beginning of the twentieth-century through the Boom of the Latin American Novel.

Chapter one explores the dissemination of gothic figures and forms from their eighteenth-century Nordic and European origins to arrival to Latin America, emphasizing this trajectory especially in the context of those countries located in the south of the southern hemisphere. Chapter two discusses how gothic aesthetic was used at the beginning of the twentieth-century to comment on the effects of modernization and scientific/psychological discoveries in the region through the study of works by Atílio Chiápori and Horacio Quiroga. Chapter three analyzes the gothic as a powerful feminist discourse for female authors of the first half of the twentieth century, such as María Luisa Bombal and Armonía Somers. Chapter four focuses on the way the gothic aesthetic was employed as a mechanism to communicate social and moral decay in works by José Donoso and Beatriz Guido. Chapter five explores how gothic was used to question political-social repression and a dictatorship by Alejandra Pizarnik. Finally, the conclusion demonstrates that while the Gothic aesthetic maintains certain constants throughout the twentieth-century, its underlying meaning shifts to reflect the dominant political-social themes of each era, thus ensuring its continued appeal to popular audiences.

Ecos góticos en la novela del Cono Sur analyzes a wide range of gothic allegories in relation to their social contexts. Olmedo interprets latent motifs from the past and present—including the metaphorical presence of vampires, ghosts, monstrous figures, and houses in ruins—and expounds upon them, examining transformations and reinventions of the genre while offering new and original categorizations of Southern Cone Gothic.

Pedro Calderón de la Barca’s La vida es sueño: Philosophical Crossroads
edited by Andrés Lema-Hincapié and Conxita Domènech

This collection of essays includes:
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6. Remarks on Freedom from La vida es sueño, Jorge Aurelio Díaz
8. Abandoning the Christian Perfect Prince: La vida es sueño as a Staging of the Realist Raison d’État, Conxita Domènech and Jennifer Brady

isbn 978-1-58871-241-7 (PB) $24.95
Picasso and Celestina: The Artist’s Vision of the Procuress

by Carol Salus

Picasso had a decades-long interest in Celestina, the leading character in Fernando de Rojas’s La Celestina (1499), and created his own subjective vision of her as she mixed with and manipulated the men and women of her town. The artist in his own recreation of La Celestina found Celestina to be a figure who not only amused him but became for him a source of comfort in his final years. Celestina’s roles in his works on paper, canvas, and clay are considered in terms of art historical and literary sources as well as linguistic meanings of images in specific examples. Cultural influences such as puppetry, opera, folk music, and a crossword puzzle in which the madam appears reveal the persistence of Celestina in Picasso’s years in Barcelona. Celestina is seen first in his oeuvre in his twenties in his drawings and in such bold portraits as his famous one-eyed La Celestina in the Musée Picasso and in Le Harem. She resurfaces when he travels to Spain in his fifties. At this time she appears with a group of Catalan fishermen who make music while watching one of her nude harlots who enticingly gyrates in the foreground. In his final decades, when he refuses to return to Spain because of the Franco dictatorship, Celestina significantly becomes a major presence in his art.

In Picasso’s own tale of Celestina the madam primarily functions as matchmaker in setting up encounters with monks, matadors, dashing Spanish cavaliers and hidalgos in seventeenth-century costume. In one watercolor, Celestina dances on a tabletop while surrounded by a crew of her workers and their johns. In a series of etchings she serves morning chocolate to her clients and her girls while still in bed in her brothel. Celestina appears in his first poem published in Spanish. Picasso creates a Celestina series of sixty-six prints in his late eighties, part of his Suite 347, a collection of 347 etchings and engravings. The intentionally naïve style of these prints is directly inspired by woodcuts found in his personal copy of La Celestina, published in 1534 in Venice. The book remained in the artist’s private library. In his last years Picasso designs and illustrates a French translation of La Celestina. Celestina ultimately becomes for Picasso more than a symbol of his homeland. She functions as a poignant character whose discussions of aging and its pains mirror the artist’s own issues. He even includes a vignette in which an elderly nude Picasso appears with the puta vieja. Picasso’s illustrations for various Spanish literary works are discussed. A summarized view of the progeny of La Celestina in the fine arts is presented to further illuminate Picasso’s contribution to this literary work created at the start of the Spanish Renaissance.

Available in 2015. ISBN 978-1-58871-251-6 (HB) $49.95

Carol Salus is Associate Professor of Art History at Kent State University. Her interest in La Celestina grew from her lifelong love of Picasso and his work. She was a participant in the NEH seminar, “Celestina on the Brink of Modernity” at the University of Virginia in 2009. She teaches both European and American late nineteenth and early twentieth century art history courses. She earned her doctorate at the Ohio State University.

Novelty and Artistry in Blasco Ibáñez’s Los argonautas (1914)

by Christopher L. Anderson

This study of Blasco Ibáñez’s lengthiest acknowledged work demonstrates that it is a key text in the trajectory of his novels and in his evolution as a writer, one that marks significant differences both with those texts which precede it and those which follow, beginning with Los cuatro jinetes del Apocalipsis (1916). These differences are found in the novel’s themes, style, narrative technique, structure, and even in the makeup of its main characters.

Blasco is presented as a highly proficient weaver of tales who modifies his narrative technique to fit the needs of each chapter’s content and context. His novel stresses the importance of music and other sounds, and it highlights the use of mystery/suspense and juxtaposition as important aspects of his technique. Structurally, Los argonautas is found to be an open-ended novel which looks towards the future and has neither a rousing climax nor a traditional conclusion, a text whose openness to the unexpected encourages the very late appearance of characters, which contributes to its realistic slice-of-life feel. Los argonautas increased Blasco’s interest in such abstract issues as the relationship of life/history with art/literature. And its main characters are not Blasco’s prototypical assertive fighters participating in the struggle for life and/or ideals. In terms of narrative technique (dual narration, where events in the present evoke those of the past), the makeup of central characters (laconic, hedonistic, and passive by nature), and style (where the predominant esthetic is Impressionism), Los argonautas is viewed as Blasco’s first attempt at writing an evocative, Impressionist novel.

Anderson illustrates how Blasco evolves as a thinker and as an artist throughout Los argonautas, and while each chapter reaches its own conclusions, together they demonstrate that this novel merits further study.

The Memoirs of the Marquis of Bradomín: Spring, Summer, Autumn, and Winter Sonatas

Translated from the Spanish by Robert M. Fedorchek
Introduction by John C. Wilcox

Ramón María del Valle-Inclán (1866-1936), one of early twentieth-century Spain’s most celebrated authors, wrote short stories, novels, plays, and poetry, as well as sui generis works that he called esperpentos, or theater of the grotesque. In much the same way that he cultivated style in his literary creations, he invented a distinctive persona when, having left his native Galicia, he appeared in Madrid in long hair, flowing beard, and pince-nez secured by a black ribbon, and in dress that was picturesque, eccentric, and, by some standards, outlandish.

The Sonatas are stages in the life of the Marquis of Bradomín, a man whose very aunt calls him (in Winter) “[t]he most admirable of Don Juans: ugly, Catholic, and sentimental.” The four appeared between 1902-05 and produced a mild sensation in Spain, a cause célèbre of sorts, on account of the then daring treatment of forbidden loves. Each recounts the marquis’s pursuit of a woman: Spring, of María Rosario, in Italy; Summer, of Niña Chole, in Mexico; Autumn, of Concha, in Spain, mostly in a Galician palace; and Winter, of María Antonieta, in Spain, in and around the Navarrese city of Estella.

The prose is lush, evocative, and descriptions abound; and since the marquis’s celebration of woman is single-minded and steadfast, fantasies also abound. While each becomes a self-contained episode, as well as a passage in the inexorable march of the marquis’s encounters with Eros and Thanatos, they intersect through thematic unity as an aging Don Juan’s fixation on woman proves to be an inquiry into love and the pursuit of love. In addition to encounters with death and the pervasive presence of religion (which means Catholicism), there are brushes with cruelty, homosexuality, satanism, and Carlism.

The Troubadour: A Chivalresque Drama in Five Acts in Prose and Verse

Translated from the Spanish by Robert M. Fedorchek
Introduction by David T. Gies

On March 1, 1836, a young Spanish soldier—he was four months shy of his twenty-third birthday—left his Leganés army barracks without permission to attend the premiere of his first play at Madrid’s Teatro del Príncipe. The Troubadour (El Trovador), the object of much advance publicity, proved to be a resounding success, so much so that the unknown playwright was raucously summoned to the stage to take a bow. Unprepared for such a reception and not dressed for the occasion, Antonio García Gutiérrez (1813-84) accepted a coat from Ventura de la Vega, a fellow playwright, in order to look more presentable to his admiring public.

If the Duke of Rivas’s Don Álvaro o la fuerza del sino (which premiered on March 22, 1835, in the very same Teatro del Príncipe) was the opening breach, El Trovador was the definitive salvo that sealed the triumph of the Spanish Romantic theater. It contains all the impassioned, unrestrained elements—including, like Don Álvaro, a mixture of prose and verse—that heighten the twin themes of the unbridled passion of love and the driven pursuit of vengeance.

Manrique, the troubadour and poet-musician of the title, cannot bring his love for the beautiful Leonor to fruition: he is of a lower social standing than she, and her brother has promised her to another, the formidable Count of Luna, who will become Manrique’s sworn enemy. The rivalry of the two men to win her hand creates the dramatic tension that moves the plot at a rapid pace. And if Leonor is an exemplary Romantic heroine, the old Gypsy woman Azucena is a colorful and powerful force who brings drama to the storyline as a result of her mysterious connection to the Count. The two women will determine Manrique’s fate: Leonor with her love and Azucena with her need for vengeance, factors utilized so well by Giuseppe Verdi and his librettist Salvatore Cammarano for the composition of Il Trovatore (1853), the opera that Verdi based on El Trovador of Antonio García Gutiérrez.

New Critical Translation Series:

Ramón María del Valle-Inclán

The Memoirs of the Marquis of Bradomín: Spring, Summer, Autumn, and Winter Sonatas

Translated from the Spanish by Robert M. Fedorchek
Introduction by John C. Wilcox

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Antonio García Gutiérrez

The Troubadour: A Chivalresque Drama in Five Acts in Prose and Verse

Translated from the Spanish by Robert M. Fedorchek
Introduction by David T. Gies

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The Glories of Querétaro by Carlos de Sigüenza y Góngora: Chronicle of an Early Mexican Church Honoring the Virgin of Guadalupe

Translation, Edition, and Commentary by Stephanie Merrim

In *The Glories of Querétaro* (1680), the preeminent seventeenth-century Mexican intellectual, Carlos de Sigüenza y Góngora, chronicles the arduous process of founding the Ecclesiastical Congregation of Querétaro, which became colonial Mexico’s second most important church dedicated to the Virgin of Guadalupe after the shrine in Tepeyac.

Yet *Glories* is more than a chronicle—it holds keys to an era. In Sigüenza’s text, readers will find dynamic articulations of the spiritual, political, and cultural issues that to a significant extent drove colonial Mexico and even the Hispanic New World in general. Beyond the theology and cult to the Virgin of Guadalupe, they include full-bodied accounts of New World festivals, the indigenous past and present, creole patriotism and cultural nationalism, colonial cities, evangelization, the tangles of New World religious and civil politics, and some touches of colonial satire. Querétaro itself holds particular interest as a contact zone and exceptionally multicultural city in which Indians and creoles lived side by side.

*Glories of Querétaro* is the first critical edition, the first translation into any language of the text (the translation omits a few minor chapters), and only the second of Sigüenza’s works to be published in English. Geared to students and scholars alike, the edition aims to render Sigüenza’s extremely rich, intensely Baroque chronicle as alive and comprehensible as possible to English-speaking readers. Therefore, the volume has three parts: 1. the “Introduction: Glories of *The Glories of Querétaro* (1680),” a spirited guide to the cardinal topics, such as the Virgin of Guadalupe, that *Glories* treats, as well as to Sigüenza’s writings and agendas; 2. the translation and edition of the text, with notes that elucidate the terminology, references, and other potentially unfamiliar matters that so strikingly characterize *Glories*; 3. the “Afterword: Sigüenza y Góngora’s Cameos of Querétaro,” an analysis of Querétaro and its representation in *Glories*.

SERIE DE TRADUCCIONES CRÍTICAS 3
ISBN 978-1-58871-239-4 (PB, 100 pp.) $29.95

**STEPHANIE MERRIM** is Royce Family Professor of Comparative Literature and Hispanic Studies at Brown University. Her *The Spectacular City, Mexico, and Colonial Hispanic Literary Culture* was awarded the 2011 MLA Katherine Singer Kovacs Prize for an outstanding work in Hispanic Studies.

Juan Valera

The Green Bird and Other Tales
translated by Robert M. Fedorchek

This collection brings together, in English translation and in the original castellano, nine works that identify Juan Valera as an authentic fairy-tale/fantasy writer, a fictional chronicler of two legendary Spanish historical personages, and a tongue-in-cheek humorist.

Well before the critical and popular success of his *Pepita Jiménez* in 1874, Valera was drawn to the oral tradition of Andalusia, his native patria chica, where he found “The Green Bird” being passed orally from generation to generation. Citing Spain’s lack of collections—in his time [siglo]—like those of the brothers Grimm, Andersen, and Perrault, he writes in his *Cuentos y chascarrillos andaluces* that his aim is to add to the “written treasure of tales popularly told [nuevo escrito de los cuentos que el vulgo refiere].” And they range, in this Juan de la Cuesta collection, from the lyrical and poetic to the comical and earthy.

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**ROBERT M. FEDORCHEK** is a Professor Emeritus of Modern Languages and Literatures at Fairfield University. He has published eighteen books of translations of Spanish literature. These are his first three translations for Juan de la Cuesta Hispanic Monographs.

**JOHN C. WILCOX** is a professor of Spanish at the University of Illinois, Urbana-Champaign. He has published widely on late nineteenth- and twentieth-century Spanish literature, with particular emphasis on poetry.

**DAVID T. GIES** is Commonwealth Professor of Spanish at the University of Virginia. He has published fifteen books, hundreds of articles and scholarly reviews, and edits *Dieciocho*, a journal dedicated to the study of the Spanish Enlightenment. He has received numerous awards, including, in 2007, the Encomienda de Número de la Orden de Isabel la Católica.
Leyendo a Fray Luis de León
por José Manuel Díaz Martín

Fray Luis de León (1527-1591) encarna en las letras españolas el modo de ser que la cultura moderna identifica con el Renacimiento. Poco importa que la mística sea en sus libros menos evidente –y, por lo tanto, de más raro aprecio– que en los de santa Teresa de Jesús o san Juan de la Cruz. Que la deuda que el conocimiento de la Biblia tiene contraída con él se encuentre a distancia de la que debe a Arias Montano. Que su teología y su filosofía hayan sido menos castigadas en la Academia que las de Vitoria, Soto o Suárez. O que sus poesías cosecharan el producto de un esfuerzo cuyos méritos hay que atribuir a Garcilaso de la Vega. Lo asombroso es que se le pueda medir honrosamente con todos ellos en sus respectivos afanes; y que aún se le cayeran de la mesa las migajas (sus devaneos con la música, la pintura, la medicina, las matemáticas o la astrología, de los que apenas nos queda registro) que completan la imagen.

Sin embargo, como se encarga de adelantar el autor de este libro en sus primeras páginas, todo eso tenía en el un fin que no se agotaba en la satisfecha constatación de su propia perspicacia o en la afinidad que demostraba con otras almas bellas de la historia o de su siglo. Al apropiarse y transmitir cierto saber, asumía una misión y cumplía con los deberes ajenos a su condición de discípulo de Cristo, acrecidos y perfeccionados en su caso por voto de religión y profesión universitaria: ayudar a los demás hombres a encontrar el camino de la virtud y la felicidad eternas al que él se había consagrado, cuya realización entre los conflictos que desgarraban el espíritu en su época y que padeció en primera persona dará forma a su obra castellana.

El presente ensayo está consagrado por eso a devolver a la vida para el lector actual aquellas obras que hacen de fray Luis todo un continente literario: las Poesías de su heterónimo Luis Mayor, En el libro de Job, y el diptico compuesto por De los nombres de Cristo y La perfecta casada. O, mejor dicho, ya que este conjunto no se completó hasta finales del siglo XVIII y principios del XIX, a restituir el valor con el que estaban destinadas a servir a sus contemporáneos, extensible al hombre de hoy en tanto que enuncian algo inmutable para la invariable humanidad, e impedido por las claves interpretativas derivadas de sus vicisitudes editoriales. De ahí la primera parte de este ensayo, un panorama de su pensamiento que lo dota de un horizonte explicativo propio en el contexto de los debates de sus días (humanista, escolástico, la cuestión judía...), no al servicio de los movimientos a los que apresuradamente se le vinculó (erasmismo, tomismo, cabalismo cristiano...) Y, a la luz de estos resultados, la segunda parte nos propone una lectura guiada por aquellos libros castellanos que nos revela su común aliento, inspirado por la constante del indisoluble progreso de la vida de cada hombre y el de la historia de la humanidad que culminan el misterio de Cristo y el amor divino; culminación a la que, como descubrió fray Luis por experiencia y por sus trabajos sobre los libros salomónicos de la Biblia, se accede con matices distintos según el trasfondo histórico y personal de cada cual: gentil o judío, ambos relevantes a su modo en el plan divino de salvación.

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José Manuel Díaz Martín (Santa Fe, Granada, 1975), como tantos otros hombres con afición a las letras en España, estudió Leyes y Política. Demasiado joven para enseñar nada, cometió la imprudencia de dedicarse a la docencia de esas materias. Una feliz inspiración le hizo apartarse de aquel camino. A continuación atendió en un modesto negocio familiar que le permitía dedicar sus ocios al estudio. Allí conoció a fray Luis de León, de quien editó sus Lecciones sobre la gracia y la justificación (2008). Convencido de que tenía algo que decir sobre el mismo, se doctoró en Filosofía para aprovechar el prestigio que suele añadir un título a la palabra. Este libro es, en parte, fruto de aquel arreglo con el mundo.
Misoginia y percepción de la mujer en clásicos de la literatura española
por Sacramento Martí

La finalidad primordial del ensayo Misoginia y percepción de la mujer en clásicos de la literatura española, consiste en ordenar y comentar textos literarios que, escritores españoles de reconocida prestancia literaria, han dedicado a la cuestión femenina. Se ha atendido, tanto a los que han adoptado actitudes igualitarias o defensivas, como a los que han despreciado, atacado o insultado al sexo opuesto. Esto ha permitido, por una parte, abordar en el conocimiento del pensamiento patriarcal, y conocer mejor su evolución y trayectoria. También ha supuesto adentrarse en el intrínseco de la mente humana al atender las diferentes sensibilidades mostradas por escritores varones, en una sociedad estructurada sobre las diferencias entre los sexos.

Por otra parte, se dan pistas para relacionar dichas sensibilidades con hechos sociales, económicos y políticos que van más allá de las actitudes personales, aunque no dejen de trenzarse con ellas. Sólo así podemos entender lo que queda evidente en este ensayo. El Arcipreste de Hita en el lejano siglo XIV dice cosas modernas, progresistas y acertadísimas por lo que a las relaciones entre los sexos respecta, en curioso y sorprendente contraste con la formuladas por intelectuales de épocas más recientes. Por otra parte, las opiniones de Fray Luis de León, en el siglo XVI, pueden indicar una nueva etapa histórica en la que la estructura familiar sufre cambios, de acuerdo con un cambio en la finalidad de esta institución.

El criterio para elegir los autores y las obras a comentar, ha consistido en espigar aquellos escritos que parecen más significativos para el tema que nos ocupa y que han descolgado por diferentes motivos. Así ocurre con el Arcipreste de Talavera o Jaume Roig, ambos del siglo XV, y cuyos textos encierran una inaudita misoginia y un durísimo ataque frontal contra todo el sexo femenino. Sin embargo, encontraremos también, a lo largo de estos siglos, escritores que se precian de ser defensores de las mujeres, atendiendo escrupulosamente a la realidad que ellos observan. Así lo hace Cervantes desde sus Novelas Ejemplares o Pérez Galdós desde sus relatos realistas. El conjunto de unos y otros muestran la evolución cambiante y con altibajos de la percepción que sobre las mujeres se ha dado en nuestra cultura.

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De héroes, amoríos y sufrimientos: La condición (melo)dramática de ser mexicano
por Raúl Carrillo Arciniega

El libro constituye un ejercicio de reflexión en torno a las fuerzas culturales y políticas que han creado al México moderno y al mexicano programático. En sus páginas se explorarán las implicaciones que el proyecto de nación desde el siglo XIX ha tenido con sus pobladores reales, pero sobre todo con sus habitantes imaginarios. Se exponen espacios culturales de élite que se confrontan con los de las manifestaciones populares.

Las poesía decimonónica canónica se examina mediante una lectura que devela las propuestas de formación nacional y su repercusiones con las producciones masivas como el bolero a principios del siglo XX. De igual forma el recorrido incluye las propuestas ensayísticas y narrativas por situar al mexicano emergente del siglo XX en diálogo con artículos periodísticos que exponen las fracturas entre lo imaginado y mitologizado y la realidad de un país que fracasó en su construcción modernizadora.

Finalmente el libro explora al “nuevo” mexicano presencial, ese que fracasó como proyecto de un mestizaje nivelador. Éste se manifiesta para articular un grito que obligue a las propuestas a replegarse. Sin embargo, las élites culturales navorrillas pretenden ignorar al México que existe y ponderan uno que continúa un rumbo sostenido por la globalización. Mientras tanto las clases marginadas gritan manifestándose en un rock en español de los años ochenta que canta las promesas idas de las doctrinas neoliberales. El grito del naco al México que existe y ponderan uno que continúa un rumbo sostenido por la globalización. Mientras tanto las clases marginadas gritan manifestándose en un rock en español de los años ochenta que canta las promesas idas de las doctrinas neoliberales. El grito del naco se extiende para incomodar a quienes perdieron el desarrollo de un país en aras de conquistar la exclusividad en la lista de multimillonarios del mundo.

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Christalian de España, the only undisputed, extant, Castilian, female-authored, libro de caballerías known to literary history, is restored to print, its first republication since 1608. Beatriz Bernal of Valladolid, Spain, published her chivalric romance in 1545. From its debut to second Italian translation, the Cristalian remained in print for at least fifty years, enjoyed by readers and listeners alike who enjoyed chivalry through a woman’s pen.

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Bernal’s romance has received considerable scholarly attention in the past decade in response to the few chapters now available in English and Spanish. Cristalian de España has not, however, seen its own republication in any language since 1608. Without accessibility it disappeared, forgotten amongst its male-authored caballerías that have, fortuitously, escaped mortality.

This transcription of Book I and II is a replica of its 1545 debut, untouched by modern standards. A caveat for contemporary readers: Beatriz Bernal’s Cristalian was written for the curious; those with both inquisitive minds and adventurous natures who are prepared to carry out an important quest: the reconstruction of Spain’s legitimate literary tradition.

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Tom began this company many years ago and achieved fame as a great thinker, teacher, author, and translator. I was fortunate enough to know him as much more than that; he was a dedicated family man and friend who was constantly finding ways to make this world a better place.

Since we met in 1998, Tom taught me many valuable lessons about both life and business, for which I and my family are forever grateful. He was a good and gentle man and will be sorely missed.

Tom sold his company to me in 2012 and last year I was glad to have told him that we were renaming the Cervantes-themed series in honor of him. With the help of Michael McGrath, our editorial board, and our talented and thoughtful authors, I hope to continue the legacy of JUAN DE LA CUESTA HISPANIC MONOGRAPHS with the same integrity and spirit that Tom brought to it.

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