

Pascual De Gayangos A Nineteenth Century Spanish Arabist

This book is the first comprehensive study of the path-breaking exhibition "Meisterwerke muhammedanischer Kunst" held in Munich in 1910. It offers new ideas and unpublished material on the exhibition's historical context, organization, display, reception in the West and its later influence on the study of Islamic art.

Confronted by a complex new society, nineteenth-century Spaniards wrestled with how to envisage their lives. From trying to be universal through to acting as a cultural entrepreneur, this volume explores the possibilities and uncertainties that unfolded in their reconfigured world

A comprehensive exploration of the several subaltern types and social groups that were placed at the margins of national narratives in Spain during the nineteenth century. Una mirada profunda a los diversos tipos y grupos sociales que fueron relegados a los márgenes del relato nacional en la España decimonónica.

By drawing on a broad range of disciplinary and cross-disciplinary expertise, this study addresses the history of emotions in relation to cross-cultural movement, exchange, contact, and changing connections in the later medieval and early modern periods. All essays in this volume focus on the performance and negotiation of identity in situations of cultural contact, with particular emphasis on emotional practices. They cover a wide range of thematic and disciplinary areas and are organized around the primary sources on which they are based. The edited volume brings together two major areas in contemporary humanities: the study of how emotions were understood, expressed, and performed in shaping premodern transcultural relations, and the study of premodern cultural movements, contacts, exchanges, and understandings as emotionally charged encounters. In discussing these hitherto separated historiographies together, this study sheds new light on the role of emotions within Europe and amongst non-Europeans and Europeans between 1100 and 1800. The discussion of emotions in a wide range of sources including letters, images, material culture, travel writing, and literary accounts makes Matters of Engagement an invaluable source for both scholars and students concerned with the history of premodern emotions.

Imprudent King

The Sublime South

The Mercenary Mediterranean

Pascual de Gayangos

Islamic Spain, 1250 to 1500

A New Life of Philip II

Emotions, Identity, and Cultural Contact in the Premodern World

Pascual de Gayangos (1809-97) celebrated Spanish Orientalist and polymath, is recognised as the father of the modern school of Arabic studies in Spain. He gave Islamic Spain its own voice, for the first time representing Spain's 'other' from 'within' not from without. This collection, the first major study of Gayangos, celebrates the 200th anniversary of his birth. Covering a wide range of subjects, it reflects the multiple fields in which Gayangos was involved: scholarship on the culture of Islamic and Christian Spain; history, literature, art; conservation and preservation of national heritage; formation of archives and collections; education; tourism; diplomacy and politics. Amalgamating and understanding Gayangos's multiple identities, it reinstates his importance for cultural life in nineteenth-century Spain, Britain and North America. It is also argued that Gayangos's scholarly achievements and his influence have a political dimension. His work must be seen in relation to the quest for a national identity which marked the nineteenth century: what was the significance of Spain's Islamic past, and the Imperial Golden Age to the culture of modern Spain? The chapters, informed by post-colonial theory, reception theory and theories of national identity, uncover some of the complexities of the process that shaped Spain's national identity. In the course of this book, Gayangos is shown to be a figure with many facets and several intellectual lives: Arabist, historian, liberal, researcher, editor, numismatist, traveller, translator, diplomat, perhaps a spy, a generous collaborator and one of Spain's greatest bibliophiles.

This book examines why several American literary and intellectual icons became pioneering scholars of the Hispanic world after Independence and the War 1812. At this crucial time for the young republic, these gifted Americans found inspiration in an unlikely place: the collapsing Spanish empire and used it to shape their own country's identity.

Eclipse of Empires analyzes the nineteenth-century American fascination with what Patricia Jane Roylance calls "narratives of imperial eclipse," texts that depict the surpassing of one great civilization by another. Patricia Jane Roylance's central claim in Eclipse of Empires is that historical episodes of imperial eclipse, for example Incan Peru yielding to Spain or the Ojibway to the French, heightened the concerns of many American writers about specific intranational social problems plaguing the nation at the time—race, class, gender, religion, economics. Given the eventual dissolution of great civilizations previously plagued by these very same problems, many writers, unlike those who confidently emphasized U.S. exceptionalism, exhibited both an anxiety about the stability of American society and a consistent practice of self-scrutiny in identifying the national defects that they felt could precipitate America's decline. Roylance studies, among other texts, James Fenimore Cooper's *The Water-Witch* (1830) and *The Bravo* (1831), which address the eclipse of Venice by New York City as a maritime power in the eighteenth century; William Hickling Prescott's *Conquest of Peru* (1847), which responds to widespread anxiety about communist and abolitionist threats to the U.S. system of personal property by depicting Incan culture as a protocommunist society doomed to failure; and Henry Wadsworth Longfellow's *The Song of Hiawatha* (1855), which resists the total eclipse of Ojibwa culture by incorporating Ojibway terms and stories

into his poem and by depicting the land as permanently marked by their occupation.
Pascual de Gayangos A Nineteenth-Century Spanish Arabist Edinburgh University Press
A Critical Bibliography
Spanish Art in Britain and Ireland, 1750-1920
The Spanish Inquisition
The Time of Eugenio Lucas Velázquez (1850-1870)
A Study in the Reading of Romance
Dreams of Waking
A: Autoren. B: Rezensenten

While Said focused on the perceptions and stereotypes of the Near East “Oriental” in England, France and the United States, most of these essays study the decentering interplay between “peripheral” areas of the Third World, “semiperipheral” areas (Spain and Portugal since the second part of the seventeenth century), and marginalized social groups of the globe (Chicanos, African Americans, and Filipino Americans). They explore, for example, how China and the Far East in general are imagined and represented in Latin America and the Caribbean, or how ethnic minorities in the United States, such as Chicanos and African Americans, incorporate Filipino characters in their novels or creolize their music with Chinese influences. As the title of this book suggests, sometimes these “peripheral” areas and social groups talk back to the metropolitan centers of the former empires or look for their mediation, while others they avoid the interference of the First World or of hegemonic social groups altogether in order to address other “peripheral” peoples directly, thus creating rich “South-South” cross-cultural flows and exchanges. The main difference between the imperialistic orientalism studied by Said and this other type of global cultural interaction is that while, in their engagement with the “Orient,” they may be reproducing certain imperialistic fantasies and mental structures, typically there is not an ethnocentric process of self-idealization or an attempt to demonstrate cultural, ontological, or racial superiority in “South-South” intellectual and cultural exchanges. This way to de-center or to “provincialize” Europe—pace Dipesh Chakrabarty—disrupts the traditional center-periphery dichotomy, bringing about multiple and interchangeable centers and peripheries, whose cultures interact with one another without the mediation of the European and North American metropolitan centers.

"In this completely updated edition of Henry Kamen's classic survey of the Spanish Inquisition, the author incorporates the latest research in multiple languages to offer a new-and thought-provoking-view of this fascinating period. Kamen sets the notorious Christian tribunal into the broader context of Islamic and Jewish culture in the Mediterranean, reassesses its consequences for Jewish culture, measures its impact on Spain's intellectual life, and firmly rebuts a variety of myths and exaggerations that have distorted understandings of the Inquisition. He concludes with disturbing reflections on the impact of state security organizations in our own time"--

Like England's Arthur and France's Charlemagne, the Cid is Spain's national hero, and for centuries he has served as an ideal model of citizenship. All Spaniards are familiar with the story of the Cid and the multifarious ways in which he is visualized. From illuminations in medieval manuscripts to illustrations in twenty-first-century editions, depictions of the Cid vary widely, revealing just how much Spain's national identity has transformed throughout the centuries. Uncovering the racial, gendered, and political impacts of one of Spain's most legendary heroes, *Illustrating El Cid, 1498 to Today* traces the development of more than five centuries of illustrations and problematizes their reception and circulation in Spain and abroad. By documenting the evolution of visual representations of the Cid, their artists, and their targeted readerships, Lauren Beck also uncovers how his legend became a national projection of Spanish identity, one that was shaped by foreign hands and even manipulated into propaganda by the country's most recent dictator, Francisco Franco. Through detailed analysis, Beck unsettles the presumption that chivalric masculinity dominated the Cid's visualization, and points to how women were represented with increasing modesty as readerships became younger in modern times. An unprecedented exploration of Spanish visual history, *Illustrating El Cid, 1498 to Today* yields thought-provoking insights about the powerful ways in which illustration shapes representations of gender, identity, and ethnicity.

Junto al análisis y la contextualización de la fotografía europea de arquitectura, se destaca en este libro el importante papel, ahora recuperado, que tuvo en este género fotográfico, la representación de la arquitectura española, ya sea por medio de nuevos análisis de fotografías de referencia, como Charles Clifford o Jean Laurent, o a través del descubrimiento de otros completamente desconocidos hasta ahora, de los que se reconstruyen sus trayectorias y obras. Autenticidad y artificio en el costumbrismo español

Contemporary Spanish Literature
The Book Collector

Los epistolarios de Julián Ribera Tarragó y Miguel Asín Palacios

Mudejarismo and Moorish Revival in Europe

Al-Andalus, Sefarad, and the Tropes of Exceptionalism

Se presentan los epistolarios de Julián Ribera Tarragó y Miguel Asín Palacios, dos de los más importantes arabistas españoles, que se conservan en el Centro de Ciencias Humanas y Sociales del CSIC, procedentes de la antigua Escuela de Estudios Árabes de Madrid y descubiertos en 1999. A partir de esa fecha se inició el proceso de recuperación que ahora culmina en la publicación de su catálogo, precedido de un estudio introductorio y acompañado de los correspondientes índices. Se trata de un fondo documental de gran valor para el conocimiento, no sólo de la historia del arabismo español, sino del conjunto de las humanidades en España en el período comprendido entre 1886 y 1944.

This unprecedented survey contains contributions from renowned scholars and illustrates the work

of the Spanish masters Velázquez, El Greco, Goya and Picasso, and the British artists David Wilkie, David Roberts, John Phillip, Arthur Melville and David Bomberg This lavishly illustrated book celebrates the impact of Spanish culture on British art and collecting from the 1790s to the 1930s – the Napoleonic period to the Spanish Civil War. Spain is now a familiar and much-loved part of the British view of Europe, but in the eighteenth and nineteenth centuries it was still relatively unknown. This book captures the excitement of this era, a time when Spain's architecture, customs, fashions and painting were 'discovered' and created a sensation in Britain. This unprecedented survey contains contributions from renowned scholars and illustrates the work of the Spanish masters Velázquez, El Greco, Murillo, Goya and Picasso, and the British artists David Wilkie, David Roberts, John Frederick Lewis, John Phillip, Arthur Melville and David Bomberg. AUTHOR: Dr David Howarth is a Reader in History of Art, Edinburgh University. He specialises in Spanish art and culture. and has also written extensively on the material culture of early modern Britain. He is co-guest curator (with Paul Stirton) of the forthcoming National Galleries of Scotland, 2009 International Festival exhibition, The Discovery of Spain. Paul Stirton is a Senior Lecturer in History of Art at the University of Glasgow, and visiting Professor at the Bard Graduate Center, New York. He is author (with Juliet Kinchin) of 'Is Mr Ruskin Living too Long?': Selected Writings of E.W. Godwin, Oxford, 2005. Michael Jacobs is a writer, art historian and hispanist. His many books include The Good and Simple Life: Artist colonies in Europe and America, Andalucia. He is a Senior Honorary Research Fellow of the Hispanics Department of the University of Glasgow. Dr Claudia Heide is a Visiting Lecturer in History of Art at Edinburgh University. She specialises in Islamic Spain. She co-edited a series of essays (Edinburgh University Press forthcoming) on Pascual Gayangos, the nineteenth century Spanish antiquarian and Arabist. Dr Nicholas Tromans is a Senior Lecturer in History of Art at Kingston University and a world authority on the Scottish painter Sir David Wilkie about whom he published a monograph entitled: David Wilkie: Painter of Everyday Life (Edinburgh University Press, 2007). He was recently catalogue editor for the Tate Britain exhibition on British Orientalist painting. Dr Hilary Macartney is a Lecturer in the Department of the Institute for Medieval Studies, University of Leeds. She is the world authority on Sir William Stirling Maxwell, the Victorian pioneer British art historian of Spanish painting. She has published extensively in both Britain and Spain on aspects of Spanish art and culture. ILLUSTRATIONS 140 colour & 20 b/w illustrations

To Muslims the Iberian Peninsula was al-Andalus, to Jews it was Sefarad. Iberian Moorings traces how al-Andalus and Sefarad were invested with political, cultural, and historical significance across the Middle Ages and analyzes the tropes of Andalusí and Sefardi exceptionalism that linger in today's scholarship, literature, and film.

Medieval Toledo is famous as a center of Arabic learning and as a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral—one of the largest, richest, and best preserved in all of Europe—is little known outside Spain. In Toledo Cathedral, Tom Nickson provides the first in-depth analysis of the cathedral's art and architecture. Focusing on the early thirteenth to the late fourteenth centuries, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He goes on to consider this substantial monument in terms of its location in Toledo, Spain's most cosmopolitan city in the medieval period. Nickson also addresses the importance and symbolic significance of Toledo's cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

A Historical Revision

Iberian Moorings

Amadis in English

The Edwardians and the Making of a Modern Spanish Obsession

Medieval Iberian Peninsula texts and studies

Nineteenth Century Short Title Catalogue. Series II, Phase I, 1816–1870

2010

This is a richly detailed account of Muslim life throughout the kingdoms of Spain, from the fall of Seville, which signaled the beginning of the retreat of Islam, to the Christian reconquest. "Harvey not only examines the politics of the Nasrids, but also the Islamic communities in the Christian kingdoms of the peninsula. This innovative approach breaks new ground, enables the reader to appreciate the situation of all Spanish Muslims and is fully vindicated. . . . An absorbing and thoroughly informed narrative."—Richard Hitchcock, Times Higher Education Supplement "L. P. Harvey has produced a beautifully written account of an enthralling subject."—Peter Linehan, The Observer

In this anthology, Vincent Barletta, Mark L. Bajus, and Cici Malik treat the Iberian lyric in the late Middle Ages and early modernity as a deeply multilingual, transnational genre that needs to break away from the old essentialist ideas about language, geography, and identity in order to be understood properly. More and more, scholars and students are recognizing the limitations of single-language, nationalist, and period-bound canons and are looking for different ways to approach the study of literature. The Iberian Peninsula is an excellent site for this approach, where the history and politics of the region, along with its creative literature, need to be read and studied together with the way the works were composed by poets and eventually consumed by readers.

With a generous selection of more than one hundred poems from thirty-three poets, *Dreams of Waking* is unique in its coverage of the three main languages—Catalan, Portuguese, and Spanish—and lyrical styles employed by peninsular poets. It contains new translations of canonical poems but also translations of many poems that have never before been edited or translated. Brief headnotes provide essential details of the poets' lives, and a general introduction by the volume editors shows how the poems and languages fruitfully intersect. With helpful annotations to the poetry, as well as a selected bibliography containing the most important editions and translations from all three of the main Iberian languages, this volume will be an indispensable tool for both specialists and students in comparative literature.

This is the original *History of the Modammedan Dynasties of Spain* reprinted from the first edition of 1840-1843. It represents the foundations of our modern understanding of a great civilisation.

This is a book about readers: readers reading, and readers writing. They are readers of all ages and from all ages: young and old, male and female, from Europe and the Americas. The book they are reading is the Spanish chivalric romance *Amadís de Gaula*, known in English as *Amadis de Gaule*. Famous throughout the sixteenth century as the pinnacle of its fictional genre, the cultural functions of *Amadis* were further elaborated by the publication of Cervantes's *Don Quixote* in 1605, in which *Amadis* features as *Quixote*'s favourite book. *Amadis* thereby becomes, as the philosopher Ortega y Gasset terms it, 'enclosed' within the modern novel and part of the imaginative landscape of British reader-authors such as Mary Shelley, Smollett, Keats, Southey, Scott, and Thackeray. *Amadis* in English ranges from the sixteenth to the twentieth centuries, demonstrating through this 'biography' of a book the deep cultural, intellectual, and political connections of English, French, and Spanish literature across five centuries. Simultaneously an ambitious work of transnational literary history and a new intervention in the history of reading, this study argues that romance is historically located, culturally responsive, and uniquely flexible in the re-creative possibilities it offers readers. By revealing this hitherto unexamined reading experience connecting readers of all backgrounds, *Amadis* in English also offers many new insights into the politicisation of literary history; the construction and misconstruction of literary relations between England, France, and Spain; the practice and pleasures of reading fiction; and the enduring power of imagination.

***Otherness and National Identity in 19th-Century Spanish Literature*
Sovereignty, Religion, and Violence in the Medieval Crown of Aragon
Knowing the "Oriental" in the Americas and the Iberian Peninsula
*Eclipse of Empires***

The Hispanic World and American Intellectual Life, 1820-1880

Extracted from the Catalogues of the Bodleian Library, the British Library, Harvard University Library, the Library of Congress, the Library of Trinity College Dublin, the National Library of Scotland, and the University Libraries of Cambridge and Newcastle

New essays on experiences of culture and society

Part literary detective story, part Shakespearean lore, *The Shakespeare Thefts* will charm the Bard's many fans. The first edition of Shakespeare's collected works, the First Folio, published in 1623, is one of the most valuable books in the world and has historically proved to be an attractive target for thieves. Of the 160 First Folios listed in a census of 1902, 14 were subsequently stolen—and only two of them were ever recovered. In his efforts to catalog all these precious First Folios, renowned Shakespeare scholar Eric Rasmussen embarked on a riveting journey around the globe, involving run-ins with heavily tattooed criminal street gangs in Tokyo, bizarre visits with eccentric, reclusive billionaires, and intense battles of wits with secretive librarians. He explores the intrigue surrounding the Earl of Pembroke, arguably Shakespeare's boyfriend, to whom the First Folio is dedicated and whose personal copy is still missing. He investigates the uncanny sequence of events in which a wealthy East Coast couple drowned in a boating accident and the next week their First Folio appeared in Kansas. We hear about Folios that were censored, the pages ripped out of them, about a volume that was marked in red paint—or is it blood?—on every page; and of yet another that has a bullet lodged in its pages.

This book charts the history of the most vitriolic and successful anti-Semitic polemic printed in the early modern Hispanic world, offering the first analysis, edition and translation of the text: the *Centinela contra judíos* of the Franciscan Francisco de Torrejoncillo.

Over the course of the thirteenth and fourteenth centuries, the Christian kings of Aragon recruited thousands of foreign Muslim soldiers to serve in their armies and as members of their royal courts. Based on extensive research in Arabic, Latin and Romance sources, *The Mercenary Mediterranean* explores this little-known and misunderstood history.

What did the Edwardians know about Spain and what was that knowledge worth? This book explores a vast store of largely unstudied primary source material to trace Spain's transformation in the British popular and economic imagination during the decades either side the turn of the twentieth century.

Francisco de Torrejoncillo and the *Centinela contra Judíos* (1674)

Spain in the nineteenth century

After One Hundred Years

Mapping Nature across the Americas

Building Histories in Medieval Castile

The Discovery of Spain

Spanish Colonialism and National Histories in the Nineteenth Century

As Spain rebuilt its colonial regime in Cuba, Puerto Rico, and the Philippines after the Spanish American revolutions, it turned to history to justify continued dominance. The metropolitan vision of history, however, always met with opposition in the colonies. The *Conquest of History* examines how historians, officials, and civic groups in Spain and its colonies forged national histories out of the ruins and relics of the imperial past. By exploring controversies over the veracity of the Black Legend, the location of Christopher Columbus's mortal remains, and the survival of indigenous cultures, Christopher Schmidt-Nowara's richly documented study shows how history became implicated in the struggles over empire. It also considers how these approaches to the past, whether intended to defend or to

criticize colonial rule, called into being new postcolonial histories of empire and of nations. No description available.

Maps are inherently unnatural. Projecting three-dimensional realities onto two-dimensional surfaces, they are abstractions that capture someone's idea of what matters within a particular place; they require selections and omissions. These very characteristics, however, give maps their importance for understanding how humans have interacted with the natural world, and give historical maps, especially, the power to provide rich insights into the relationship between humans and nature over time. That is just what is achieved in Mapping Nature across the Americas. Illustrated throughout, the essays in this book argue for greater analysis of historical maps in the field of environmental history, and for greater attention within the field of the history of cartography to the cultural constructions of nature contained within maps. This volume thus provides the first in-depth and interdisciplinary investigation of the relationship between maps and environmental knowledge in the Americas—including, for example, stories of indigenous cartography in Mexico, the allegorical presence of palm trees in maps of Argentina, the systemic mapping of US forests, and the scientific platting of Canada's remote lands.

El presente estudio es un análisis de la manera en que cinco autores aprovecharon la variedad formal del artículo de costumbres para reflexionar sobre la necesidad que sentían los españoles de su generación de crear una imagen literaria de su entorno cultural, una visión de su pasado y presente que fuera fiel reflejo de sus tradiciones, gustos y aspiraciones. La selección de autores responde al deseo de mostrar la amplitud y variedad del costumbrismo español.

World History in Nineteenth-Century U.S. Literature and Culture

British Artists and Collectors : Goya to Picasso

Painting and the Turn to Cultural Modernity in Spain

Andalusia, Orientalism, and the Making of Modern Spain

Matters of Engagement

The Shakespeare Thefts

Studies in Reception in Memory of Enriqueta Harris Frankfort

Philip II is not only the most famous king in Spanish history, but one of the most famous monarchs in English history: the man who married Mary Tudor and later launched the Spanish Armada against her sister Elizabeth I. This compelling biography of the most powerful European monarch of his day begins with his conception (1526) and ends with his ascent to Paradise (1603), two occurrences surprisingly well documented by contemporaries. Eminent historian Geoffrey Parker draws on four decades of research on Philip as well as a recent, extraordinary archival discovery—a trove of 3,000 documents in the vaults of the Hispanic Society of America in New York City, unread since crossing Philip's own desk more than four centuries ago. Many of them change significantly what we know about the king. The book examines Philip's long apprenticeship; his three principal interests (work, play, and religion); and the major political, military, and personal challenges he faced during his long reign. Parker offers fresh insights into the causes of Philip's leadership failures: was his empire simply too big to manage, or would a monarch with different talents and temperament have fared better?

The Sublime South: Andalusia, Orientalism, and the Making of Modern Spain is the first systematic study on cultural images of Andalusia as Spain's "Orient" and the impact they have had on nation-building and modernization since the late nineteenth century. While a wealth of studies have examined how northern Europeans from the Romantic period viewed Spain and Andalusia as Europe's Orient, little attention has been paid to how contemporary Spanish artists and intellectuals assimilated Romantic legacies to engage in an internal form of orientalism. José Luis Venegas deftly explores Spain's shifting engagements with oriental identity and otherness by looking, not just beyond national, ethnic, and racial borders, but at a territory that is institutionally embedded in the nation-state while symbolically placed between inclusion and abjection. *The Sublime South* shifts the focus and scale of Edward Said's notion of orientalism by examining how it evolves and manifests transnationally, as the result of European colonialism in Africa and Asia, and intra-nationally, in a European yet orientalized country. Finally, Venegas challenges ethnocentric notions of Iberian cultures and fosters an understanding of the encounters between Western and Muslim cultures beyond opposing, and often mutually negating, essentialisms.

From 711 when they arrived on the Iberian Peninsula until 1492 when scholars contribute a wide-ranging series of essays and catalogue entries which are fully companion to the 373 illustrations (324 in color) of the spectacular art and architecture of the nearly vanished culture. 9 1/2x12 1/2 they were expelled by Ferdinand and Isabella, the Muslims were a powerful force in al-Andalus, as they called the Iberian lands they controlled. This awe-inspiring volume, which accompanies a major exhibition presented at the Alhambra in Granada and The Metropolitan Museum of Art in New York, is devoted to the little-known artistic legacy of Islamic Spain, revealing the value of these arts as part of an autonomous culture and also as a presence with deep significance for both Europe and the Islamic world. Twenty-four international Annotation copyrighted by Book News, Inc., Portland, OR

Richly illustrated with exotic images, ranging from Moorish palaces fantastically imagined by the Romantic painter Genaro Pérez Villaamil to paintings of everyday life in colonial Morocco

by Mariano Bertuchi, this is the first history of Spanish Orientalist art in English. It shows how artists visualized Spain's Islamic past (711-1492) and their nearest "Orient" in Morocco for audiences at home and abroad. With the exception of Fortuny, the book introduces many unfamiliar figures, such as Francisco Iturrino, who travelled with Matisse to Morocco, producing novel visions of the exotic. The state-funded annual Pintores de Africa exhibitions, never examined before, provide a vital perspective on how art served Franco's colonial politics based on a "Hispano-Moroccan brotherhood". Hopkins reveals that Spanish Orientalism was inflected by diverse issues (such as national identity, gender anxieties, colonialism, aesthetics) and put to a wide range of uses. The familiar understanding of Western Orientalism in terms of distinct opposition (East/West) is challenged.

The Poetry of Alfonso X, El Sabio

Al-Andalus

In Search of the First Folios

Popularizing Anti-Semitism in Early Modern Spain and its Empire

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain

The Conquest of History

Illustrating El Cid, 1498 to Today

Mudejarismo and Moorish Revival in Europe offers a critical examination of the reception of Ibero-Islamic architecture in medieval Iberia and 19th-century Europe. Taking selected case studies as a starting point, the volume challenges prevalent readings of interconnected cultural and artistic phenomena.

Cultural modernity has habitually been defined as a focus on the means of representation themselves, as opposed to art that imitates external reality or expresses its maker's inner life. The crucial moment is usually considered the emergence of Edouard Manet in mid-nineteenth-century France, and the features of French developments have been seen as defining terms in the theory of modernity.

However, recent art and cultural history have often spoken of plural modernities, distinct from the pattern set in France. For the first time, this study in cultural history explores how Spanish culture took a radical turn toward the medium of representation itself in the 1850s and early 1860s. It argues that this happened in a way that is critically at odds with many fundamental theoretical suppositions about modernity.

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain brings together an international team of expert contributors in this critical and innovative volume that redefines nineteenth-century Spain in a multi-national, multi-lingual, and transnational way. This interdisciplinary volume examines questions moving beyond the traditional concept of Spain as a singular, homogenous entity to a new understanding of Spain as an unstable set of multipolar and multilinguistic relations that can be inscribed in different translational ways. This invaluable resource will be of interest to advanced students and scholars in Hispanic Studies.

The History of the Mohammedan Dynasties in Spain

The Art of Islamic Spain

The 1910 Exhibition "Meisterwerke Muhammedanischer Kunst" Reconsidered

Orientalism in Spanish Art 1833-1956

Fotografía y arquitectura en el siglo XIX

One World Periphery Reads the Other

Toledo Cathedral