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Introduction

One Hundred Years of the *Bulletin of Spanish Studies* (*Bulletin of Hispanic Studies*, 1949–2001) 1923–2023*

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In the first issue of the *Bulletin of Spanish Studies* in 1923, its founder-editor E. Allison Peers declared that the journal editors would never feel the ‘need to apologise for the proportion of space which we devote to Spain herself, for she is her own justification’.¹ As we look back in 2023, we may sense a certain defensiveness in these words. But, Peers’ reflections on the occasion of the twenty-fifth anniversary of the journal in 1948, in its hundredth issue, provide the necessary context. There, he noted the ill-informed attitudes towards Spanish as a field of study at the time when the journal began, writing that, ‘[w]hen, at one university, a lecturer announced a course on Spanish literature, a colleague, in perfectly good faith, enquired:

* With input from the Editors-in-Chief, Ann L. Mackenzie, Isabel Torres and Jo Evans. This Special Issue was edited collectively by the present Editorial Team of the *Bulletin of Spanish Studies*: Ceri Byrne, Sarah Wright, Hilary Macartney, Lesley Wylie, John McCulloch, Anne Holloway, Eamon McCarthy, Gareth Wood, Arantza Mayo, Javier Letrán, Charlotte Gleghorn, Julián Daniel Gutiérrez-Albilla, Gemma McKenna and Christopher S. Byrne.

1 E. Allison Peers, ‘Editorial’, *BSS*, I:1 (1923), 2–4 (p. 3).

“Literature? Has it any?”’. In 1923 Spanish was, according to Peers, associated with commerce: ‘French “got you everywhere”; German you needed for plumbing the mysteries of science; Spanish merely helped you to be a high-grade shopkeeper’.²

The *Bulletin of Spanish Studies* was part ‘of an indefatigable campaign, pursued with unceasing zeal throughout [Peer’s] life, to encourage the study of Spanish and Hispanic civilizations in schools and universities in this country’.³ The first issue began with a ‘Foreword’ by Alfonso Merry del Val, the Spanish Ambassador at the time, which stressed the similarities between the English and Spanish temperaments, remarking that the ‘strong likeness in certain traits of character, and in the respective outlook on life of the two peoples should make [Spain] particularly attractive to British students’.⁴ This sentiment brings to mind the words of J. B. Trend in his book of 1921, *A Picture of Modern Spain: Men and Music*, who wrote that ‘listening to Spaniards I have often felt that they are expressing a point of view which is very English’.⁵ But while Trend was celebrating the ways that the ethos of the Residencia de Estudiantes might be seen to echo that of Oxbridge colleges, Peers’ less elitist aim was to increase the numbers of people learning Spanish in the UK.⁶ The arguments he puts forward in his 1945 preface to *Spain: A Companion to Spanish Studies*, stress the global ubiquity of Spanish, its educational value, including as ‘a gateway to the culture of eighteen countries of Latin America’ and, lastly, its opening up of Spanish and Latin-American markets in commerce.⁷ For readers in 2023 in the UK this, in some respects, may recall the arguments put forward as part of the British Academy’s National Languages Strategy

2 E. Allison Peers, ‘Twenty-five Years’, BSS, XXV:100 (1948), 199–206 (p. 199).

3 Geoffrey W. Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, Preface to the Fifty-Year Index of the *Bulletin*, compiled by Geoffrey W. Ribbans *et al.*, published as a Supplement to *BHS*, L (December 1973), 433–38 (p. 433). For further information about Peers, see W. C. Atkinson [revised John D. Haigh], ‘Peers, Edgar Allison (1891–1952)’, in *Oxford Dictionary of National Biography* (<<https://doi.org/10.1093/ref:odnb/35455>> [accessed 29 November 2023]), and Anon. [William C. Atkinson], ‘In Memoriam’, in the memorial number devoted to Peers, *BHS*, XXX:117 (1953), 1–5. For an assessment of Peers’ career, see Geoffrey Ribbans, ‘E. Allison Peers: A Centenary Reappraisal’, in *Spain and Its Literature: Essays in Memory of E. Allison Peers*, ed., with an intro., by Ann L. Mackenzie, Hispanic TRAC (Textual Research and Criticism) 15 (Liverpool: Liverpool U. P./London: MHRA, 1997), 19–33.

4 Alfonso Merry del Val, ‘Foreword’, BSS, I:1 (1923), 1–2 (p. 2).

5 J. B. Trend, *A Picture of Modern Spain: Men and Music* (London: Constable, 1921), 1.

6 See Alison Sinclair, ‘“Telling it Like it Was”? The “Residencia de Estudiantes” and its Image’, in *Alternative Discourses in Early Twentieth-Century Spain: Intellectuals, Dissent and Sub-cultures of Mind and Body*, ed. Alison Sinclair & Richard Cleminson, BSS, LXXXI:6 (2004), 739–63 (p. 739).

7 E. Allison Peers, ‘Preface to the Fourth Edition’, in *Spain: A Companion to Spanish Studies*, ed. E. Allison Peers, 4th ed. (London: Methuen, 1948 [1st ed. 1929]), vii–ix (p. viii).

which similarly aims to boost the learning of languages in post-Brexit Britain.⁸ For his part, Peers saw the remit of the *Bulletin* to '[act] as a link between those who, either alone or with others, are studying the language' as well as 'to keep in touch with Spain'.⁹ He saw the readership of the *Bulletin* as a growing network of Hispanists, loosely defined, which included schoolchildren and Hispanophiles as well as scholars in the UK and Ireland and Spain.¹⁰ The first issues featured essays on literary heavyweights like Miguel de Unamuno, for example, and aimed to educate the journal's readership through the latest scholarship by the likes of Salvador de Madariaga and Aubrey Bell. But they also featured travelogues, literary pilgrimages to Spain, a regular literary translation competition, poetry, reviews of books and 'Short Notices' that seemed to fulfil the function of today's social media with pieces of local and national interest. Regular letters from Madrid, Barcelona and other Spanish cities appeared in each issue. The first letter from Madrid detailed the *coup d'état* of General Primo de Rivera and later the fall of the Monarchy and the proclamation of the Second Republic. In the 1930s, the journal fulfilled an important role in providing dispatches from the Spanish Civil War. A recurrent theme was cultural exchange, through including articles on the British Council in Spain, as well as on the Hispanic Society of America and by stressing the need for more Spanish societies in the UK.¹¹ Peers established an Institute of Hispanic Studies at Liverpool in 1934 with branches throughout the country, which became the official organization

8 The British Academy, the Arts and Humanities Research Council, the Association of School and College Leaders, the British Council & Universities UK, 'Towards a National Languages Strategy: Education and Skills' (2020), <<https://www.thebritishacademy.ac.uk/publications/towards-national-languages-strategy-education-and-skills/>> (accessed 14 August 2023).

9 Peers, 'Editorial', 2.

10 Part of Peers' initial concern was to increase the number of subscribers to ensure survival. In 1948 he noted that the journal was addressed 'to the educated man or woman of broad interests who is conversant with the Spanish language and seeks information on all that concerns Spanish life and letters' ('Twenty-five Years', 200). In the early years, he published many articles himself, either under his own name or under various pseudonyms, such as Erik Crofts, F. K. Lloyd, N. Young or Mary Carruthers (see Ribbans, 'The *Bulletin of Hispanic Studies* [*Bulletin of Spanish Studies*, 1923–1948] 1923–1973'). He used the pseudonym Bruce Truscot when he wrote his books about the 'modern' universities (Liverpool, Manchester etc.), which, thanks to these books became widely known as 'Redbrick universities' (see Bruce Truscot, *Redbrick University* [London: Faber & Faber, 1943] and *Redbrick and These Vital Days* [London: Faber & Faber, 1945]).

11 For more information on the role of the British Council in Madrid, see Marina Pérez de Arcos' article (published in two parts), which won the James Whiston Prize in 2021: 'Education, Intelligence and Cultural Diplomacy at the British Council in Madrid, 1940–1941. Part 1: Founding a School in Troubled Times', *BSS*, XCVIII:4 (2021), 527–55, and 'Education, Intelligence and Cultural Diplomacy at the British Council in Madrid, 1940–1941. Part 2: Shock Troops in the War of Ideas', *BSS*, XCVIII:5 (2021), 707–38.

responsible for the *Bulletin*, which, from 1949, would enjoy support from an Editorial Committee while more ‘pedagogic functions such as the organization of competitions and news of Spanish societies were now taken over by the *Journal of the Institute of Hispanic Studies*, which appeared between 1935 and 1939’.¹²

If as early as 1930 Peers had recognized the need for a journal of studies in Hispanism upon the demise of the *Bulletin Hispanique*, nevertheless, during his editorship he always ‘stopped short of turning the *Bulletin* into a purely “learned review”’.¹³ It would be Albert Sloman, who succeeded Peers as editor from 1954, who transformed the *Bulletin* into a leading journal in the field of Hispanic scholarship.¹⁴ ‘What was now most urgently required’, wrote Geoffrey Ribbans in 1973, in charting this transition under Sloman (1954–1962), ‘was a review of the highest academic standards which would cater for the increasing number of Hispanic scholars now employed in British universities’.¹⁵ By the time Sloman left Liverpool University, to become the first Vice-Chancellor of the new University of Essex, the journal had ‘won the support of a new generation of Hispanists who came rightly to regard the *Bulletin* as their own vehicle of publication’.¹⁶ Geoffrey Ribbans became in his turn Gilmour Professor of Spanish at Liverpool, and editor of the *Bulletin* from 1963. He served with distinction for fifteen years in both positions (1963–1978), during which the *Bulletin*

12 Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, 434. The Editorial Committee comprised Narciso Alonso Cortés, William C. Atkinson, Aubrey F. G. Bell, Reginald F. Brown, William J. Entwistle, Manuel García Blanco, Ignacio González-Llubera and Walter Starkie (see the front page of *BHS*, XXVI:101 [1949], 1).

13 Ann L. Mackenzie, ‘The Next Century: The *Bulletin* Goes Forward’, *BSS*, LXXIX:1 (2002), 7–32 (p. 14), quoting Peers, ‘Twenty-five Years’, 200. See also Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, 435.

14 See Mackenzie, ‘The Next Century: The *Bulletin* Goes Forward’, 14; Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, 435. Albert Sloman succeeded Peers as Gilmour Professor of Spanish at the University of Liverpool in 1953 and took over the editorship of the journal by decision of its Editorial Committee later that same year; from January 1954, he appears as Editor on the front cover. For further information about Sloman, see Ann L. Mackenzie, ‘Sloman, Sir Albert Edward (1921–2012)’, in *Oxford Dictionary of National Biography*, <<https://doi.org/10.1093/ref:odnb/105451>> (accessed 1 December 2023); and Ann L. Mackenzie, ‘Introduction’, in *The ‘Comedia’ in the Age of Calderón: Studies in Honour of Albert Sloman*, ed. Ann L. Mackenzie, *BHS*, LXX:1 (1993), 1–15.

15 Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, 435–36. For more information about Geoffrey Ribbans, see Ann L. Mackenzie, ‘Introduction’, in *Hispanic Studies in Honour of Geoffrey Ribbans*, ed. Ann L. Mackenzie & Dorothy S. Severin, *BHS Special Homage Volume* (1992) (published as a book [Liverpool: Liverpool U. P., 1992]), 1–16.

16 Ribbans, ‘The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973’, 436.

developed further in the quality and diversity of its content, and also in its global reputation. Increasing size, scope and internationalization followed, under the editorship of Ann L. Mackenzie and Dorothy Severin from the early 1980s into the mid 1990s. As early as 1925, Peers had expressed the wish ‘that British and American co-operation will characterize the pages of this review from now onward’.¹⁷ He issued an invitation to ‘our American readers to make it in every sense theirs as well as ours’ which, as Ann Mackenzie wrote in 2002, ‘has been widely accepted’.¹⁸ Mackenzie noted then that ‘it is not unusual for Hispanists based in universities in the United States to have written fifty percent or more of the articles appearing in the *Bulletin* in every year’.¹⁹ In 1995 the journal moved from its first base in Liverpool University to the University of Glasgow; then, from 2015, Glasgow University and Queen’s University Belfast jointly hosted the *Bulletin*, until in 2020 when QUB became the *Bulletin*’s sole academic base. From the late 1990s, the *Bulletin* had steadily expanded from being a quarterly to publishing five, then six and finally from 2014, ten issues annually. The extent of its influence has grown substantially and it now has a global readership not just in Europe and Latin America, but in North America, Asia, Australasia, the Middle East and Africa. This international readership has been boosted in particular by the digitization of the journal’s entire archive of back issues from 1923 to the present, and the move from what was for many decades print only to primarily online publication. Increasing internationalization, combined with the growth in interdisciplinary, intercultural and intra-linguistic studies means that our focus, one hundred years on, is perhaps more concerned with maintaining an academic space for ‘Spanish’ scholarship within the wider fields of European or American Studies, a focus that has, of course, raised the question of what is meant, in 2023, by ‘Spanish’. Spain may have been her ‘own justification’ at the journal’s inception, but the years since have witnessed considerable reflection over what the ‘Spanish’ of the journal’s title could and should encompass. The first edition of the journal in 1923 had invited contributions in either English or Spanish.²⁰ But correspondent ‘E.V.’, for example, wrote in Catalan. Today the journal publishes articles in English, Spanish, Portuguese and Catalan.²¹ Peers made the case for

17 E. Allison Peers [unsigned], ‘Editorial Notes’, *BSS*, II:7 (1925), 113–14 (p. 113).

18 Peers [unsigned], ‘Editorial Notes’, 113; Mackenzie, ‘The Next Century: The *Bulletin* Goes Forward’, 24.

19 Mackenzie, ‘The Next Century: The *Bulletin* Goes Forward’, 24.

20 Peers, ‘Editorial’, 4.

21 In 1933, William J. Entwistle made a passionate defence of the continuation of Basque Studies at Oxford. See William J. Entwistle, ‘Basque’, *BSS*, X:38 (1933), 71–78 (p. 78). For more on Entwistle’s life and career, see P. E. L. R. Russell, ‘Entwistle, William James (1895–1952)’, in *Oxford Dictionary of National Biography*, <<https://doi.org/10.1093/ref:odnb/33024>> (accessed 1 December 2023). Literature from Galicia appeared as early as

Portugal and Brazil to be encompassed by the journal.²² And, as will be discussed in more detail below, Latin America, present from the start, gained in prominence over the years, boosted in particular under the editorship of Geoffrey Ribbons. As part of the *Bulletin's* Centenary celebrations in 2023, one of our Editors-in-Chief, Jo Evans, reflected on the need for flexibility in understandings of the term 'Spanish' as used by the journal in her address to open 'Moving Geographies: 100 Years of "Spanish" Visual Studies', an event held online from Queen's University Belfast that put the spotlight on Indigenous artists and creators and celebrated Indigenous languages such as Aymara.²³ If we look in the pages of the journal over the years, we can see the ways that 'Spanish' has come to mean, variously, cultural, artistic and literary output from Spain, Portugal and Latin America.²⁴ It can mean recognition of Spain's colonial past and the violent histories of Spain or Latin America. It can mean the flows of migration or the hybridity of diaspora. It may also encompass Latinx studies, or Chicano studies or see Indigeneity as part of an inclusive 'Spanishness'. One hundred years on, the journal approaches the commitment of our founder to the promotion of 'Spanish' studies with an openness to the need for flexibility and diversity that is reflected in the articles included in this Special Issue, *The 'Bulletin of Spanish Studies' 1923–2023. A Centenary Number*.

One significant trend in publications in the pages of the *Bulletin* has been an increasing number of articles which focus on visual content. Painting has been present in the *Bulletin* since the earliest numbers such as, for example, an article on 'La vida artística en Madrid' in 1923. Articles appeared on Spanish Baroque Art in 1941, Goya and Zuloaga in 1946, Velázquez in

1924. See E. Allison Peers [unsigned], 'España en su literatura—II. Galicia', *BSS*, I:3 (1924), 111–14. While the journal does not publish articles written in these languages, it does publish articles on cultural production in the Basque Country and Galicia.

22 The first article on a Portuguese topic, by William J. Entwistle on Portuguese colonial history, appeared in 1927 ('Overland from India in 1663', *BSS*, IV:16 [1927], 156–70). There was a *Portuguese Centenary Number* in 1941 (*BSS*, XVIII:70). Peers made it clear there that he would like to see a separate *Bulletin of Portuguese Studies*, but, as Ann Mackenzie notes, by 1949 he had come to recognize with regret that 'Portugal and Brazil, two countries which fully merit a review of their own' were "unlikely to have one until Lusitanian studies in Great Britain have made much greater progress" (Mackenzie, 'The Next Century: The *Bulletin* Goes Forward', 9; quoting from E. Allison Peers, 'Record and Review', in *Portuguese Centenary Number*, *BSS*, XVIII:70 [1941], 51–53 [p. 51]). There are now important Lusophone journals, such as *Portuguese Studies* and the *Journal of Lusophone Studies*.

23 The online event took place from 10–11 May 2023 and featured a panel of experts, composed of Gustavo Furtado, Amalia Cordova and Maria Chiara D'Argenio, who discussed Indigeneity and Indigenous Cinemas in a session chaired by Charlotte Gleghorn. There was also a screening of an introduction by Maria Chiara D'Argenio to the film *Wiñapacha (Eternity)* by the Peruvian director Óscar Catacora.

24 Since 2002, when its title reverted from *Bulletin of Hispanic Studies* to its original name, *Bulletin of Spanish Studies*, the *Bulletin's* subtitle has been 'Hispanic Studies and Researches on Spain, Portugal and Latin America'.

1948, Vincencio Carducho (painter of the Spanish court) in 2016, Ángeles Santos, María Blanchard, Remedios Varo, and Maruja Mallo in 2018, Dalí in 2022 and others.²⁵ An early essay was Peers' own contribution on Medieval Catalan art.²⁶

Alongside paintings, articles feature scholarly engagements with graphic novels, comics, drawings and films. Edward C. Riley had published the first article on film in 1984 with 'The Story of Ana in *El espíritu de la colmena*'.²⁷ Other articles in the late 1980s and 1990s included contributions from Peter Evans and Robin Fiddian, Dominic Keown and Elia Geoffrey Kantaris.²⁸ In 1999 a series of articles was dedicated to Spanish film studies on the occasion of the Oxford Spanish Film Event (1997–1998), featuring articles by Chris Perriam, Peter W. Evans, Jo Evans, Ryan Prout, Isabel Santaolalla, Alberto Mira, Barry Jordan, María Donapetry, Xon de Ros, Celestino Deleyto and Vicente Molina Foix.²⁹ The *Bulletin of Spanish Visual Studies*, a sibling journal to the *Bulletin of Spanish Studies*, was launched in 2017 in recognition of the large presence of articles with a visual element.³⁰ In a pre-launch issue to introduce the *Bulletin of Spanish Visual Studies*, General Editor Jo Evans charted a history of film studies in

25 Ángel Sánchez Rivero, 'La vida artística en Madrid', *BSS*, I:1 (1923), 18–26; Pedro Penzol, 'Spanish Baroque Art', *BSS*, XVIII:71 (1941), 139–45; Frank Lambert, 'Francisco Goya', *BSS*, XXIII:91 (1946), 164–74; Pedro Penzol, 'Ignacio Zuloaga: 1870–1945', *BSS*, XXIII:89 (1946), 43–47; Pedro Penzol, 'Velázquez y los espejos', *BSS*, XXV:100 (1948), 227–30; Laura R. Bass & Jean Andrews, '“Me juzgo por natural de Madrid”: Vincencio Carducho, Theorist and Painter of Spain's Court Capital', in *Imaginary Matters: Realizing the Imagination in Early Modern Iberian Culture*, ed. Anne Holloway & Isabel Torres, *BSS*, XCIII:7–8 (2016), 1301–37; Roberta Quance, 'Ángeles Santos (1911–2013) and the Mothers of Her Own Invention', Xon de Ros, 'María Blanchard and the Ideology of Primitivism', Ricki O'Rawe, 'The Re-enchantment of Surrealism: Remedios Varo's Visionary Artists', Eamon McCarthy, 'Images of the *mujer moderna* in the Works of Maruja Mallo and Norah Borges', all in *Out of the Ordinary: Women of the Spanish Avant-Garde*, ed. Eamon McCarthy & Roberta Quance, *BSS*, XCV:5 (2018), 411–30, 393–410, 533–61 & 455–78 respectively; Tara Plunkett, '“Invitación al coágulo de sangre”: The Aesthetics of *Santa objetividad* in Dalí's “San Sebastián” and García Lorca's *Poemas en prosa* (1927–1928)', *BSS*, XCIX:2 (2022), 239–66.

26 E. Allison Peers, 'Medieval Catalan Art', *BSS*, XIV:56 (1937), 201–03.

27 E. C. Riley, 'The Story of Ana in *El espíritu de la colmena*', *BHS*, LXI:4 (1984), 491–97.

28 Peter Evans & Robin Fiddian, 'Victor Erice's *El Sur*: A Narrative of Star Cross'd Lovers', *BHS*, LXIV:2 (1987), 127–35; Dominic Keown, 'Ethics and Aesthetics in Almodóvar's *Matador*', in *Hispanic Studies in Honour of Geoffrey Ribbans*, ed. Mackenzie & Severin, 345–53; Elia Geoffrey Kantaris, 'The Last Snapshots of Modernity: Argentina Cinema after the “Process”', *BHS*, LXXIII:2 (1996), 219–44.

29 See *Sound on Vision: Studies on Spanish Cinema*, ed. Robin Fiddian & Ian Michael, *BHS*, LXXVI:1 (1999); also published as a book (Abingdon: Carfax Publishing, Taylor & Francis Group, 1999).

30 The inaugural number of the *Bulletin of Spanish Visual Studies* was a Special Issue on the subject of *Animals in Visual Hispanism*, ed. Jo Evans & Sarah Wright (*BSVS*, I:1 [2017]).

the UK and Paul Julian Smith opened with an overview of the development of Hispanic Visual Studies; while Julián Daniel Gutiérrez-Albilla, Sally Faulkner, Andrea Noble, Rob Stone and Stephen M. Hart all contributed important and reflective articles.³¹

The aforementioned online event, ‘Moving Geographies: 100 Years of “Spanish” Visual Studies’ held in 2023, celebrated the visual aspect of the *Bulletin*’s history with interventions from Paloma Málaga Shaw, Director of Education at the Prado Museum, discussing the Prado collection and recent exhibitions, and from Hilary Macartney, chairing a panel featuring Lesley Miller and Lin Gardner on the digital reintegration of colour in some Goya paintings and on the recreations of the *Lady in a Fur Wrap* from the Stirling Maxwell collection in Glasgow, which for many years was attributed to El Greco but is now recognized to be the work of Alonso Sánchez Coello. Another presentation, by Carmen González Román, focused on the virtual re-staging of early modern festivals. Rob Stone and Catherine Grant engaged in a conversation on the evolution of the scholarly video-essay, while Sarah Wright was in conversation with the Catalan film director Carla Simón from the Queen’s Film Theatre in Belfast.

Visual approaches are, of course, just one element of the richness and range of the *foci* offered by work published in the *Bulletin* over the years. The articles in this Centenary Special Issue might be viewed as offering a spotlight on the diversity of approaches, media and locales that come together under the definition of ‘Spanish’ as it is continually enriched and expanded in the *Bulletin*. All the articles included here in some way reflect the richness of the content of the *Bulletin* over the past one hundred years.

Section I: Iberia

In their specific ways, the articles in this Centenary Special Issue represent differing portrayals of ‘Spanishness’. In the opening article, Carmen Fracchia illuminates the presence of Black and mixed-race figures and subjects in art from Spain and Portugal in the sixteenth century. In ‘The African Presence in Iberian Art’, she begins by setting out the context of slavery and its relation to concepts of blood ‘purity’ in the sixteenth century. Baptism and Christianization were key to the assimilation of enslaved Africans. Fracchia leads us through several paintings, including those depicting public spaces in Lisbon and Seville and the hierarchies of cohabitation. Fracchia’s detailed descriptions elucidate the significance of the paintings:

31 See Jo Evans, ‘Introduction’, and Paul Julian Smith, ‘Notes on the Future (and Past) of Spanish and Latin-American Media Studies’, both in *Inaugural Hispanic Visual Studies Issue: Territories of the Visual*, ed. Julia Biggane, Jo Evans & Núria Triana-Toribio, BSS, XCII:3 (2015), 325–30 & 331–40 respectively.

a chain symbolizes the punishment meted out to a runaway water bearer, for example, and unpicks the complex status of enslaved and free Africans in Iberia. The presence of a Knight of the Order of Santiago at the port of Seville underscores involvement in the trade with the Americas and complicates the traditional hierarchies of class and race. In portraits, the presence of a Black figure in a painting can represent the wealth of the white sitter, whether of the individual or of the empire. Yet depictions of an Afro-Portuguese nobleman in a public place go a long way to undermining traditional notions of 'Blackness' and slavery in the period. Particularly fascinating is Fracchia's discussion of paintings of the 'Miracle of the Black Leg', where the cancerous leg of a white nobleman was replaced by that of an Ethiopian man. She charts the variations in depictions of the Ethiopian from a fresh corpse to a man mutilated alive and sets these against changing views of slavery. Finally, she explores the presence of Black children in royal portraiture by artists such as Velázquez. She goes on to examine both Velázquez's portrait of 'his own mixed-race enslaved assistant', Juan de Pareja, and finally she explores some of Pareja's own paintings, in which he struggles to find the vocabulary to articulate his own freedom.

In the course of its long history, the *Bulletin* has had particular strengths in Golden-Age literature, with the *Lope de Vega Tercentenary Number* of 1935 and the *Cervantes Quatercentenary Number* of 1947 as early highlights.³² Early Modernists have regularly formed part of the Editorial Advisory Committee, such as John Varey, Frank Pierce, Ted Riley, Victor Dixon and, more recently, Don W. Cruickshank, Edwin Williamson and Jeremy Robbins; and the present Editorial Board has among its members Hilary Macartney, Anne Holloway and Arantza Mayo, and Editors-in-Chief Ann Mackenzie and Isabel Torres.

We began this Introduction with Peers' references to the ill-informed attitudes, prevalent in the early 1920s, towards the literature of Spain. In 'On the Matter of Imitation: Spanish Petrarchism, Boscán, and Garcilaso', Anne J. Cruz revisits and reassesses the first major renewal of Spain's lyric tradition led by Juan Boscán and Garcilaso de la Vega. Cruz examines the neglect of Spain in Petrarchan scholarship by US scholars which lasted until the late 1990s. She notes the significance in the field of Thomas Greene's *The Light in Troy: Imitation and Discovery in Renaissance Poetry* (1982), a text that managed to bridge the split at that time between the camps of formalism and new historicism. The strategies of imitation outlined by Greene as part of Petrarch's revivalist initiative revealed Petrarch's understanding of humanism's ambivalence towards the past as well as its desire to be liberated from it. Greene's study, illuminating as it was, revealed a glaring absence: his neglect of Spain. Greene's focus on

32 See *BSS*, XII:48 (1935) & *BSS*, XXIV:96 (1947), respectively.

Italy, France and England in his exploration of the legacies of Petrarchism, would be imitated by the scholars that followed. It was not until 1994, with Hispanist Ignacio Navarrete's comprehensive literary history of Spanish Petrarchism that attention began to be paid to Spanish Petrarchists. Cruz sets earlier Spanish literary histories alongside late twentieth-century theories of imitation and recent critical and theoretical studies of early modern poetry and poetics. She then traces an alternative genealogy through the work of Catalan poet Juan Boscán, whose renovation provided an imitation of Petrarchan poetics that was to bring about a renewal of Spanish letters. Boscán discerned the need for the recuperation of lost origins and that Spanish was capable of achieving the same poetic imitative value and flexibility as Italian. But Boscán's role as the first Renaissance poet fully to engage in the Petrarchan movement in Spain was obscured by the acclaim given to Garcilaso's poetry. Cruz also explores the reception of Herrera's *imitatio* and thereby traces the shifting contours of Spanish Renaissance poetry and poetics.

If Cruz's study is the recovery of Spanish in Petrarch Studies, Christine Arkininstall concentrates on recovery of a different sort: that of women writers of the nineteenth century. In 'Flower Power: Cultivating Creativity in Spanish Women's Press Writings, 1845–1866', Arkininstall takes as her fascinating subject mid nineteenth-century writings by women in Spain that deployed floral imagery to rework the traditional associations of female writers with nature. In the nineteenth century, the association of flowers with love had intensified, fuelled by Romantic culture and the popular reach of botanical studies, resulting in an explosion of coffee-table flower books, almanacs and flower manuals. Women writers of the period used this imagery to create a rich, sensuous trellis of ideas that productively opposed culturally sanctioned feminine themes such as family, beauty and sentimental and Christian love. Far from serving as mere ornamentation or flowery imitation, their works demonstrated their familiarity with flower semiotics, Classical tradition and scientific thought, and they established dialogues with other intellectual movements such as Associationism and the legacies of the Enlightenment and Romanticism. Periodicals were vital in this period to publish pieces by women writers that reworked floral semiotics that was steeped in feminist thought. Contemporary beliefs that women's alleged propensity for beauty made them better suited to the creative arts allowed authors to argue that female-authored literature created not only beauty, but a regenerated society. 'Feminine traits' are therefore subject to a playful treatment that not only deconstructs, but also demonstrates seriousness and erudition. In this important piece, Arkininstall shows how these women writers advanced the cause of other minority groups whilst denouncing gender discrimination, domestic violence, class exploitation and war. In its drawing out of these elements, the article also highlights a significant

aspect of the work of the *Bulletin*, which from its earliest editions has been concerned with questions of marginalization or underrepresentation, whether in terms of geopolitics or culture.

Over the years, the *Bulletin* has published articles on the work of Federico García Lorca, and Emilio Peral Vega's article for this Centenary Issue, 'Los *juvenilia* teatrales de Lorca: ortodoxia, trascendencia y burla en clave simbolista', contributes to this long-standing area of research.³³ He focuses on the theatrical pieces written by Federico García Lorca during his youth and identifies trends, moods and symbolism that would be reworked in later pieces. The publication in 1994 of Andrés Soria Olmedo's *Teatro inédito de juventud* constituted an enormous step forward in bringing Lorca's earliest works to light, adding to Eutimio Martín's *Federico García Lorca, heterodoxo y mártir. Análisis y proyección de la obra juvenil inédita* (1986). Nevertheless, Lorca's *juvenilia* remain a relatively neglected area of Lorca Studies. Peral Vega stretches the boundaries of the *juvenilia*, and shows how later work, such as *Comedia sin título* (the unfinished piece that García Lorca was writing shortly before his death), can be seen as extensions or developments of the earliest works. He studies the early work's debt to symbolist imaginary, setting this within recent European Symbolism strains, such as that prompted by Maurice Maeterlinck. Puppets and figures derived from the *commedia dell'arte* are present in these plays. There is an abandonment of theatrical realism and the creation of ethereal atmospheres inhabited by allegorical beings: animals, shadows, biblical characters. The works are seen as attempts to transcend everyday acts, in pleasure and laughter, rising above the restrictions of a religiosity that, for Lorca is always the source of opening and not closure.

In 'Comunión vs distanciamiento: un elemento discernidor en los poetas del medio siglo', Ángel L. Prieto de Paula's focus is on poets from the mid twentieth century in Spain and might be seen as emblematic of the

33 These include, articles such as: Ian K. Gibson, 'Lorca's *Balada triste*: Children's Songs and the Theme of Sexual Disharmony in *Libro de poemas*', *BHS*, XLVI:1 (1969), 21–38; Carlos Feal Deibe, 'García Lorca y el psicoanálisis: apostillas a unas apostillas', *BHS*, LIV:4 (1977), 311–14; Andrew A. Anderson, 'The Evolution of García Lorca's Poetic Projects 1929–36 and the Textual Status of *Poeta en Nueva York*', *BHS*, LX:3 (1983), 221–46; K. M. Sibbald, ' "Cómo canta la Zumaya": An Ornithological Excursus on Lorca's "Romance de la luna, luna" ', in *Hispanic Studies in Honour of Geoffrey Ribbans*, ed. Mackenzie & Severin, 267–74; Terence McMullan, 'Federico García Lorca's *Poeta en Nueva York* and *The City of Tomorrow*', in *Traditions of Creativity in Modern Spanish Literature*, ed. Ann L. Mackenzie, *BHS*, LXXIII:1 (1996), 65–79; Patrick Paul Garlinger, 'Voicing (Untold) Desires: Silence and Sexuality in Federico García Lorca's *Sonetos del amor oscuro*', *BSS*, LXXIX:6 (2002), 709–30; Carlos Jerez-Farrán, 'García Lorca, el espectáculo de la inversión sexual y la reconstitución del yo', *BSS*, LXXXIII:5 (2006), 669–93; C. Brian Morris, 'Brief Encounter: Federico García Lorca and Eduard Roditi in Paris (June 1929)', *BSS*, LXXXVI:3 (2009), 331–43.

large number of articles in the *Bulletin* that engage with the work of Spanish poets.³⁴ He takes us through some of the most emblematic poets of the period and explores the tensions that became manifest as social poetry gave way to other artistic trends. This really was a hinge period, with factors such as the Plan de Estabilización (1959) and the Primer Plan del Desarrollo (1964–1967), together with the attenuation of political repression of the XXV Años de Paz (1964), and later the relative freedoms from censorship under the Ley Fraga (1966), giving rise to the partial replacement of national themes with international concerns linked to the effects of capitalism and international politics. Prieto de Paula charts the work of poets around this time and points to the important publishing houses and journals. He also identifies a number of new trends: on the one hand, critical distancing, through the short-circuiting of the emotions, and irony; on the other, communion with nature, essentialism, emotive transference and epiphanic revelation.

Paul Julian Smith contributes a wide-ranging article on the future of Hispanic film cultures. In ‘Cinema, Genealogy, History: Mariano Ozores and Pedro Almodóvar, Mario Camus and Manolo Caro’, Smith offers close readings of four audio-visual works comprising two examples each of two genres: urban comedy and rural tragedy. But this apparent simplicity masks the depth of interpretation achieved. Through a judicious selection of the work of British Hispanists (Antonio Lázaro Reboll and Andrew Willis on popular film; Sally Faulkner on the middlebrow; Núria Triana-Toribio on the *auteur*), Smith also reflects on alternative genealogies, in order to move ‘beyond naïve genetic criticism or empirical cultural history’ in Spanish film, while acknowledging the multiple trajectories that are possible. Differing interpretations are seen to be layered on top of one another rather than being read as a historical process.

Smith begins by restating Lázaro Reboll and Willis’ claim that popular film, so often dismissed as a frivolity, has serious intent. The authors do not study the work of Ozores, but they certainly demonstrate the maxim that popular work has been the subject of scholarly neglect. In setting Pedro Almodóvar’s dark comedy *Entre tinieblas* alongside Mariano Ozores’ popular farce (itself a remake of an earlier work by Ozores from 1973, *Una*

34 See, among others: Rica Jones & E. Allison Peers, ‘Two Contemporary Spanish Poets. I. Luis Cernuda; II. Pedro Salinas’, *BSS*, XV:60 (1938), 195–206; Charles David Ley, ‘Some Spanish Poets of To-day’, *BSS*, XXII:86 (1945), 69–76; Robert Ball, ‘Poetic Imitation in Góngora’s *Romance de Angélica y Medoro*’, *BHS*, LVII:1 (1980), 33–54; Federico Bonaddio, ‘Grammar and Poetic Form: Limits and Transcendence in Juan Ramón Jiménez’s “una a una, las hojas secas van cayendo”’, in *Words in Action: Essays in Honour of John Butt*, ed. Xon de Ros & Federico Bonaddio, *BSS*, LXXXIII:1 (2006), 149–60; Catherine G. Bellver, ‘War and the Maternal Voice in Carmen Conde’s *Mientras los hombres mueren*’, *BSS*, XCIV:8 (2017), 1355–72; and D. Gareth Walters, ‘Antonio Machado’s “Late Style”’, in *Studies on Spain, Portugal and Latin America in Memory of William C. Atkinson*, ed. Ann L. Mackenzie & Ceri Byrne, *BSS*, XCV:2–3 (2018), 223–37.

monja y un Don Juan) *Sor Metiche* in its Mexican incarnation, and *Unos granujas decentes* in Spain, Smith works backwards and forwards through Spanish film history, seeing Almodóvar's work as a palimpsest through which to glimpse a constant dialogue not only with its Francoist predecessor, but also with the socio-political and cultural *milieu* which produced it. With recourse to Michel Foucault, and now working forwards, Smith troubles notions of descent to instead trace a genealogy of the body which emerges as queer critique. In the second part of the article, he pairs Mario Camus' *Los santos inocentes* (1984) with the more recent Netflix original Spanish-Mexican miniseries *Alguien tiene que morir* by Manolo Caro. Smith explores the criss-crossing of resonances between the two productions, drawing out the wider context of each with surprising and fascinating detail and tracing, not origins, but descent. The tracings are multiple and complex, ranging from analysis of stars to film form and to a genealogy of bodies until what remains here, too, is queerness.

Daniel Escandell Montiel's article also focuses on a haunting, but here we are in the terrain of digital poetry by female poets whose work has been marginalized. 'Cinetextos, logoemesis y textovisualidades de las autoras digitales españolas', analyses a representative corpus of female digital authors in Spanish. Their works are relevant and significant in terms of technoartistic and literary practice, yet they are often ignored owing to the gender of the authors. Writing as a visual art is not new, as Escandell points out (the *carmina figurata* of the Renaissance is one of his examples), but in the twenty-first century we are fully immersed in 'la tercera era de la imagen', in which text and image come together through a range of digital reproduction techniques.³⁵ Both text and image are subject to manipulation and alteration—*deepfake* technology is one example—but shadows, and the traces of having been, are also important and Escandell pays attention to the 'texto espectral', one that is absent, denied or silenced. He composes a corpus of female Hispanic digital authors of text-visual explorations. They have been, he maintains, doubly neglected—as female digital artists and as artists not using English—and thus his article works to bring the art of these marginalized poets to light. Escandell examines Edith Checa's hyperfictions; Ana María Uribe's calligrammatic poetry and Alex Saum Pascual's non-interactive digital work, amongst others, and he also illuminates the work of Tina Escaja, Belén Gache and María Mencía. Escandell's article shows how their work not only speaks to a long tradition of written and literary traditions in the Western world, but takes us forward into new terrains in the twenty-first century.

35 The *carmina figurata* is a poem that has a certain shape or pattern formed by some or all of the words it contains. See Escandell-Montiel's article in this issue for works on this figure.

Section II: Latin America

From its earliest issues, as noted above, the *Bulletin of Spanish Studies* regarded the study of Latin America as intrinsic to its aims and scope. Its opening Editorial declared the *Bulletin's* intention—pending funds (always a pressing matter in the early days)—to ‘keep our readers in touch [...] with the great world of Latin America’, and subsequent volumes throughout the 1920s consistently included references to Spanish America and Brazil, from short literary sketches, to book reviews, editorial comment and articles.³⁶ A 1925 article, ‘Spanish Studies in the United States’ by Henry Grattan Doyle—Professor of Romance Languages at George Washington University and future editor of *Hispania* (1942–1948)—wrote of the importance of Latin American Studies across North America and made special mention of Alfred Coester’s recent ‘excellent *Literary History of Spanish America*’.³⁷ Whilst Coester had written his PhD thesis on the *Poema del mio Cid*, the 1916 study singled out by Doyle was ‘the first history, in any language, of Latin American literature’.³⁸ Ignacio Sánchez Prado describes Coester’s work as ‘strongly committed to the importance of Spanish American literature, and to countering the belief that such literature was inferior to that of Spain and of the United States’.³⁹

In the early volumes of the *Bulletin*, the inclusion of positive reviews of foundational studies such as Waldo Frank’s *America Hispana* (1932), groundbreaking bibliographical works, including Arturo Torres-Rioseco and Ralph E. Warner’s *Bibliografía de la poesía mexicana* (1934), and literary anthologies such as G. Dundas Craig’s *The Modernist Trend in Spanish-American Poetry* (1934) (which included poems by Pablo Neruda, Vicente Huidobro and Jorge Luis Borges), serve to show the high value the journal accorded to the literary culture of Latin America well before the ‘Boom’.⁴⁰

36 Peers, ‘Editorial’, 3.

37 Henry Grattan Doyle, ‘Spanish Studies in the United States’, *BSS*, II:8 (1925), 163–73 (p. 168). For a tribute to Doyle, see Archer M. Huntington, *et al.*, ‘Henry Grattan Doyle’, *Hispania* (USA), 33:1 (1950), 5–15.

38 Fernando Degiovanni, *Vernacular Latin Americanisms: War, the Market, and the Making of a Discipline* (Pittsburgh: Univ. of Pittsburgh Press, 2018), 13. Helen Delpar notes that, by the 1910s, ‘conditions were propitious for the emergence of Latin America as a subject worthy of study in the American University’ (*Looking South: The Evolution of Latin Americanist Scholarship in the United States, 1850–1975* [Tuscaloosa: Univ. of Alabama Press, 2008], 31). See also the Special Issue, *Latin American Studies in the UK*, ed. Claudio Canaparo, William Rowe & Luis Rebaza-Soraluz, *BSS*, LXXXIV:4–5 (2007), which includes an article by Gustavo San Román, ‘The Rise of Latin American Studies in the UK: A Questionnaire to Early Practitioners’, 447–94.

39 Ignacio Sánchez Prado, ‘Academe’s Shameful Neglect of Spanish’, *The Chronicle of Higher Education*, 13 March 2020, n.p.; available at <<https://www.chronicle.com/article/academes-shameful-neglect-of-spanish/>> (accessed 30 June 2023).

40 For these reviews, see: ‘Reviews of Books’, *BSS*, IX:36 (1932), 233–39 (p. 237); ‘Reviews of Books’, *BSS*, XI:44 (1934), 228–36 (pp. 228–30); ‘Reviews of Books’, *BSS*, XI:43

In a 1946 essay on the recent Chilean winner of the Nobel Prize for Literature, Gabriela Mistral, the *Bulletin's* founder-editor noted, decisively:

Well-informed people of the past believed that all modern literature worthy of the name had its home in Europe—apart, perhaps, from a little that originated in the United States. But well-informed people of the future will have to revise their values. [...] the Spanish-speaking republics of America have already produced writers of the highest quality.⁴¹

Yet it would be a mistake, even in a celebratory volume, not to acknowledge some of the blind spots of the *Bulletin* in these early years, which, from our present-day perspectives, seem shocking but reflect wider disciplinary and social prejudices. Entwistle's comments in 1931 on Latin America's Indigenous and Afro-descendent culture in his article 'Literatura hispano-americana' is one such example: 'Podemos descontar los indios en cuanto a la cultura superior, porque su espíritu dócil y abatido no les permite aspirar; forman un hueco en la vida intelectual del continente. Los negros tampoco hacen mucho papel en esta materia'.⁴² None the less, an article published in the following decade, which included a discussion of Brazilian anti-slavery novels and noted the African heritage of 'the greatest Brazilian novelist', Machado de Assis, marked an early step towards a more inclusive view of race in the *Bulletin*.⁴³

Content and editorial comment from the 1920s and 1930s onwards clearly establish that the *Bulletin* was committed not only to the study of Latin America's literature, but to wider, cross-disciplinary engagements with the region. Even though many scholars trace the origins of the expansion (or even creation) of Latin American Studies proper in the UK to the 1965 'Parry Report', articles included in the *Bulletin* in the 1940s and 1950s already provided a clear sense of what the field should look like.⁴⁴ A speech given by Peers on the 450th anniversary of the Spanish Conquest, published in the *Bulletin* in 1943, spoke enthusiastically of how the teaching of Latin America at the University of Liverpool in the 1930s and

(1934), 166–82 (pp. 169–71). See also Mackenzie 'The Next Century: The *Bulletin* Goes Forward', 8–9, for a discussion of the presence of Latin America under Peers' editorship.

41 E. Allison Peers, 'Gabriela Mistral: A Tentative Evaluation', *BSS*, XXIII:90 (1946), 101–16 (p. 101).

42 William J. Entwistle, 'Literatura hispano-americana: solidaridad y divergencias hispano-americanas', *BSS*, VIII:29 (1931), 24–33 (p. 26).

43 Ronald Hilton, 'The Literary Expression of Brazil', *BSS*, XXV:100 (1948), 259–70 (p. 263).

44 For information on the 'Parry Report', see Gabriel Paquette, 'The "Parry Report" (1965) and the Establishment of Latin American Studies in the United Kingdom', *The Historical Journal*, 62:1 (2019), 219–40 (pp. 219–20).

1940s included 'lecture courses in the history, institutions, literature and thought of the Spanish-speaking Republics'.⁴⁵ And in 1950 Ronald Hilton—a UK scholar who went on to found the Institute of Hispanic American and Luso-Brazilian Studies at Stanford—was even more explicit, in the pages of the *Bulletin*, about his support for interdisciplinary approaches to the teaching of Latin America:

The specialist trained only in one field is intellectually crippled. Professors of Spanish literature, forgetting their loudly proclaimed departmentalization, make naïve but emphatic statements about Spanish and Latin-American politics. Specialists in Latin-American history are, by and large, unskilled in the use of the Spanish and Portuguese languages, and, in discussing the intimate social problems of the area they are studying, frequently reveal the lack of familiarity which only an excellent knowledge of those languages can make possible. The professor of geography habitually gives an excessive importance to considerations of ecology and space relationships (important though these are), while specialists in anthropology and sociology dwell with professional delight on the minutiae of the material life of the Hispanic peoples. All these activities are justifiable; but, if they are not compounded into something higher and more complex, the reality popularly known as Latin America eludes observation. We are left watching *Hamlet* without the Prince of Denmark.⁴⁶

Whilst at least up to the 1950s and early 1960s, articles continued to focus more on Spanish literature—often favouring the Medieval and Golden-Age periods, as well as nineteenth-century prose (Benito Pérez Galdós, Emilia Pardo Bazán, Miguel de Unamuno, Leopoldo Alas) and twentieth-century poetry (Rafael Alberti, Jorge Guillén, José Régio, Pedro Salinas, Antonio Machado, Federico García Lorca)—there appears to have been a shift from about the mid 1960s, when longer articles began to appear on Latin-American literature. In 1964, Jean Franco's enduringly influential 'Image and Experience in *La vorágine*' marked the *Bulletin*'s first full-length critical article on a single Latin-American work—José Eustasio Rivera's 1924 Colombian *novela de la selva*.⁴⁷ In 1965 this was followed by J. M. Aguirre's 'La solución a la adivinanza propuesta por Jorge Luis Borges', in 1966 by James Higgins' 'The Conflict of Personality in César

45 E. Allison Peers, 'Columbus, America and the Future', *BSS*, XX:77 (1943), 3–11 (p. 10).

46 Ronald Hilton, 'Hispanic American Studies at Stanford University', *BHS*, XXVII:108 (1950), 216–21 (p. 217).

47 Jean Franco, 'Image and Experience in *La vorágine*', *BHS*, XLI:2 (1964), 101–10.

Vallejo's *Poemas humanas*, and in 1969 by Peter Beardsell's 'French Influences on Güiraldes: Early Experiments'.⁴⁸ In the 1970s, with the Latin-American Boom well under way, more Latin-American articles began to appear, written by those who became—like Franco, Higgins and Beardsell, pioneering figures in the field: Gerald Martin on Miguel Asturias, Jason Wilson on Octavio Paz, Lanin A. Gyurko on Julio Cortázar, Frank Riess on Jorge Luis Borges and others.⁴⁹ What Ribbans called the 'welcome increase [...] in the attention devoted to the literature of Spanish America'⁵⁰ was further consolidated in the 1980s, with a particular emphasis on Boom writers such as Cortázar (Steven Boldy), Alejo Carpentier (Jo Labanyi; Peter Standish), Carlos Fuentes (Boldy) and Augusto Roa Bastos (Salvador Bacarisse).⁵¹ These years also saw an expansion of the field through inclusion of writers from Brazil (in articles by Julio Ramos and Vivian Schelling), and the exploration of themes across a number of works (for instance, Donald Shaw's 1982 'Notes on the Presentation of Sexuality in the Modern Spanish-American Novel').⁵² At the end of the decade, the centrality of Latin American Studies to the *Bulletin* was confirmed, during the editorship of Dorothy Severin and Ann Mackenzie, by the publication of a Special Issue dedicated to *Spanish-American Fiction*, which included articles on nineteenth-century Argentine literature (David William Foster), the New Historical Novel (Daniel

48 J. M. Aguirre, 'La solución a la adivinanza propuesta por Jorge Luis Borges', *BHS*, XLII:3 (1965), 174–81; James Higgins, 'The Conflict of Personality in César Vallejo's *Poemas humanos*', *BHS*, XLIII:1 (1966), 47–55; P. R. Beardsell, 'French Influences on Güiraldes: Early Experiments', *BHS*, XLVI:4 (1969), 331–44.

49 Gerald Martin, 'El Señor Presidente and How to Read It', *BHS*, XLVII:3 (1970), 223–43; E. Jason Wilson, 'Abrir/cerrar los ojos: A Recurrent Theme in the Poetry of Octavio Paz', *BHS*, XLVIII:1 (1971), 44–56; Lanin A. Gyurko, 'Authenticity and Pretence in Two Stories by Julio Cortázar', *BHS*, XLIX:1 (1972), 51–65; Frank T. Riess, '“Brilla y muere, muere y brilla”: Dawn and Sunset Description in Borges' Poetry (1923–1967)', *BHS*, XLIX:4 (1972), 383–97.

50 Ribbans, 'The *Bulletin of Hispanic Studies* (*Bulletin of Spanish Studies*, 1923–1948) 1923–1973', 436.

51 Steven Boldy, 'The Final Chapters of Cortázar's *Rayuela*: Madness, Suicide, Conformism?', *BHS*, LVII:3 (1980), 233–38; Jo Labanyi, 'Nature and the Historical Process in Carpentier's *El siglo de las luces*', *BHS*, LVII:1 (1980), 55–66; Peter Standish, '“Viaje a la semilla”: Construction and Demolition', *BHS*, LXIII:2 (1986), 139–48; Steven Boldy, 'Fathers and Sons in Fuentes' *La muerte de Artemio Cruz*', *BHS*, LXI:1 (1984), 31–40; Salvador Bacarisse, 'Mitificación de la historia y desmitificación de la escritura: *Yo el Supremo* de Augusto Roa Bastos', *BHS*, LXV:2 (1988), 153–61.

52 Julio Ramos, 'Anticonfesiones: deseo y autoridad en *Memórias póstumas de Brás Cubas* y *Dom Casmurro* de Machado de Assis', in *Nineteenth-Century Hispanic Fiction*, *BHS*, LXIII:1 (1986), 79–91; Vivian Schelling, 'Mário de Andrade: A Primitive Intellectual', in *Luso-Brazilian Studies*, *BHS*, LXV:1 (1988), 73–86; Donald L. Shaw, 'Notes on the Presentation of Sexuality in the Modern Spanish-American Novel', in [*H. B. Hall*] *Memorial Number* [ed. Ann L. Mackenzie & Joan-Lluís Marfany], *BHS*, LIX:3 (1982), 275–82.

Balderston), García Márquez (Mark Millington), the literature of Puerto Rico (Peter Hulme) and the influence of James Joyce on Spanish-American fiction (Robin Fiddian).⁵³ From the mid 1960s, 1970s and 1980s onwards, no longer needing to defend the study of Latin America *per se*, articles moved on to explore all facets of the region's literature and culture, engaging in original, interdisciplinary thinking, and exploring shifts as well as continuities in order to negotiate the parameters of what might be conceived of as 'Latin America'.

This kind of thinking continues into the present, and characterizes the articles in the field collected in this Centenary Special Issue, including the opening article of Section II: Gabriela Zamorano Villarreal's 'La creación audiovisual como composición etnográfica: Archivo Cordero'. In it, Zamorano focuses on the intersections between visual culture and ethnography—in this case, in relation to a vast collection of photographs that the author first became aware of in 2007 when she visited the photographic studio of Julio Cordero Benavides in La Paz, Bolivia. Zamorano evocatively describes how the dank, dusty studio 'era una abrumadora metáfora de tiempo acumulado', prompting an ethnographic investigation akin, in her words, to an excavation, which led to the making of her documentary film *Archivo Cordero*. Much of the article describes the minutiae of the conception and production of the documentary that pieces together the history of the Cordero family's intergenerational photographic archive which is, at the same time, the story of the 'desarrollo de las técnicas de la fotografía, [...] la historia del país y de La Paz'.

The article is also a personal reflection by Zamorano on ethnographic and filmmaking praxis, and especially on the fruitful intersections between the two. Much of the discussion hinges on the idea of *encuentro*—so fundamental to the field of anthropology, but also, Zamorano shows, to documentary making. Zamorano explains that, guided by her training as an ethnographer, in the opening stages of filming predefined plans and structures were frequently sidelined in favour of unscripted synergies and unexpected encounters. In the later editing stages, a sequence never intended to be included in the final cut (partly out-of-focus and 'donde al parecer no pasa mucho') suddenly acquired new significance in the wider context of family politics and practices of care and memorialization.

53 *Spanish American Fiction*, BHS, LXVI:1 (1989): David William Foster, 'Theatricalizing History: Eduardo Gutiérrez's *Juan Manuel de Rosas: los dramas del terror*', 13–22; Daniel Balderston, 'The New Historical Novel: History and Fantasy in *Los recuerdos del porvenir*', 41–46; M. I. Millington, 'The Unsung Heroine: Power and Marginality in *Crónica de una muerte anunciada*', 73–85; Peter Hulme, 'Smuggling Human Hopes: The Two Worlds of Puerto Rican Literature', 95–97; Robin William Fiddian, 'James Joyce and Spanish-American Fiction: A Study of the Origins and Transmission of Literary Influence', 23–39.

One of the highpoints of the article is its recognition of the intrinsic interdisciplinarity and dialogue between archival projects, photography, memory studies and ethnography, resulting in an important redefinition of the 'archive'—a term which emerges as much more elastic, expansive and elusive than the limited dictionary entries cited in the article's opening pages. As Zamorano shows, like the photographic image, the archive 'es huella': 'un vestigio material de algo que ha desaparecido'. But it is also oriented towards the future as much as the past, at once material and corporeal, impossible to define but full of possibilities, always unfinished and—like the resulting documentary—capable of accruing more and more 'fragmentos para abrirlo a nuevas memorias e historias comunes'.

Miguel A. Valerio's article, 'Black Festive Practices in the Early Modern Iberian World: Sources and Challenges', also engages in an act of recuperation. By examining a range of textual and visual materials, particularly from Mexico and Brazil, Valerio explores performative practices among people of African descent in the early modern Iberian world. As Valerio explains, during religious and civic festivities, Black men and women would dress as kings and queens, wear masks and engage in mock battles, often between Christian ('civilized') and non-Christian ('savage') Africans; in Brazil, Afro-descendent actors would sometimes don Indigenous clothes and take on the role of the 'indios' in an act of what Peter Mason calls 'ethnographic interchangeability'.⁵⁴ Whilst later colonial accounts reveal a shift in attitudes, with those engaging in Black festive practices often suspected of drunkenness or of fomenting revolt, Valerio's article shows, nevertheless, that these performances were vital to how Afro-descendants 'became adept at forming Black spaces within broader colonized spaces'.

An important aspect of Valerio's article is his personal experience of navigating the sources (or lack thereof) relating to Black performance in the Iberian world. Valerio argues that in the case of Bernal Díaz del Castillo's well-known *Historia verdadera de la conquista de la Nueva España*—which contains the earliest textual reference to such festive practices—the presence of Black performance had gone unnoticed because scholars had read it 'with little regard for Black agency'. Valerio also examines the challenge of reconstructing the sounds which would have accompanied the early modern performances, since, although Black music and song are sometimes referred to in texts, the precise nature of what these would have *sounded* like is often difficult to determine. For this reason, images, Valerio explains, 'speak louder than words', and were fundamental to his understanding of the 'great variety of African,

⁵⁴ Peter Mason, *Infelicities: Representations of the Exotic* (Baltimore: Johns Hopkins U. P., 1998), 40; cited by Valerio, in his article, note 5.

European and American instruments' used during the performances, and the persistence of African musical and cultural practices in the Circum-Atlantic in the early modern period. Ultimately, Valerio's article not only illuminates an important and little-known Black festive tradition, but also reaffirms the importance of resisting 'disciplinary conventions and stubborn forms of periodization' and developing diasporic, transgeographic and transtemporal methodologies when working on Latin America.

Cara Levey and Helen Buffery's engaging article, 'Transnational Embodiments: Staging the Trope of Transgenerational Transmission in the Theatre of Victoria Szpunberg and Sergio Blanco', is also focused on memory, specifically on the transgenerational transmission of trauma, as exemplified in the work of two second generation Southern Cone playwrights. Whilst Argentine-Catalan Szpunberg (b. 1973) and Franco-Uruguayan Blanco (b. 1971) are, in the words of Levey and Buffery, 'radically different dramatists', the article draws out how their transnational, plurilingual and autofictional interventions are able to explore different ways of narrating Southern Cone post-dictatorship memory.

Highlighting some of the limitations of Marianne Hirsch's influential idea of 'postmemory', Levey and Buffery show how trauma continues to be experienced transgenerationally, as well as by those who were not children of victims, or who grew up in exile. One of the most significant arguments of the article relates to the corporeal aspects of performance, through which theatre is able to show 'the ways in which living bodies are marked by and carry the impact of political violence and trauma'. In the case of Szpunberg and Blanco, these bodily traces are persistent and palpable. In the 2022 performance of Szpunberg's *El pes d'un cos*, for example, the daughter of an aged revolutionary Marxist bears the weight of her elderly father's body as they struggle up a flight of stairs to her Barcelona flat after he suffers a stroke. In a similar way, the eponymous protagonist of Blanco's *Kassandra* (2008) uses her 'scar-covered body to tell successive tales of trauma'. But the article also reminds us, crucially, of the need to read across transnational lines to understand post-generation trauma, attending to European as well as Latin-American contexts. Szpunberg's and Blanco's plays are not only about Southern Cone post-dictatorship memory, but also engage with current and more geographically proximate socio-political contexts, such as Catalan independence or undocumented migrants in Europe. In this way, Buffery and Levey's innovative study has relevance for the understanding of bodily trauma, memory and survival within the Southern Cone and far beyond.

As Buffery and Levey demonstrate, political violence has had a decisive and long-lasting influence on Latin-American literature and culture. This is a theme also explored in the contributions of Benjamin Bollig and Gareth Williams. Bollig's article, 'Rethinking Tenderness in the Early Poetry of Juan Gelman' explores the work of a poet who has never

previously been the subject of a full-length article in the *Bulletin of Spanish Studies*, but who speaks, nevertheless, to many of the journal's concerns, particularly in regard to the relationship between literature and Left-wing politics in Latin America. A *Bulletin* article, reviewing in 1949 events in Latin America in 1948, opens with the line '[t]he dominant word this year in Latin-American affairs has been Communism', and correctly predicts the movement's 'far-reaching influence on the future'.⁵⁵ Gelman turned eighteen in 1948—the same year as the *Bogotazo*, and, as the *Bulletin* reports in its historical roundup, the year when Communist senator Pablo Neruda 'was arrested for subversive activities' in Santiago de Chile.⁵⁶ Influenced by the radical political context of these formative years, Gelman's early poetry, as Bollig shows, was motivated by an exploration of the relationship between creative writing and activism, and was often marked by sentiment, particularly 'ternura'. The theme of tenderness has been examined in Gelman's later poetry; however, Bollig's study of its presence in the early poems provides an important context for Gelman's shifting political affiliations and the 'particular poetics of memory and activism' characteristic of his later, more celebrated collections.

This renewed attention to 'ternura' might partly be contextualized as the result of a broader 'affective turn' in the Humanities, but Bollig is careful to show the evasiveness of the term 'tenderness', which is a 'strange' and difficult sensation to define, 'simultaneously associated with the individual and that which exceeds her; with the self and its *extension*' (emphasis in the original). Bollig counters this slipperiness by showing how 'ternura' in Gelman's early poetry is rooted in particular spatial and political contexts, often beyond Gelman's native Argentina. Like Levey and Buffery, Bollig demonstrates the crucial transnational dimension of Gelman's poetry, which places tenderness at the core of a 'politics of international solidarity', both across and beyond Latin America, from Nicaragua to Korea, the Democratic Republic of Congo, China and Algiers. And far from being merely sentimental, tenderness—Bollig establishes—is central to the poems' social and political activism, their revolutionary drive, and to the poet's formulation of the role of the writer in political struggle worldwide.

Gelman's poetry often clings to revolutionary ideals of liberty and solidarity in the midst of struggle, but as Gareth Williams' far-reaching article explores, more recent thinking about the Left has taken a melancholic turn. Williams' 'Infrapolitics and Experience beyond the Fetishism of Left-Wing Melancholia: On Reading Eduardo Ruiz Sosa's *Anatomía de la memoria*' opens by interrogating a number of the key interventions in debates about 'Left Melancholia'—a term first formulated

55 E. Allison Peers [unsigned], 'Latin America, 1948', *BHS*, XXVI:101 (1949), 3–25 (p. 3).

56 Peers [unsigned], 'Latin America, 1948', 14.

by Walter Benjamin in the 1930s—, including Wendy Brown’s ‘Resisting Left Melancholy’, Jodi Dean’s ‘Communist Desire’ and Enzo Traverso’s *Left-Wing Melancholia: Marxism, History, and Memory*. Williams’ article teases out the nuances of these works and explores the current impasse of the Left, faced with a number of seemingly insurmountable crises not foreseen by Marx (nor, we might add, by radical twentieth-century Latin-American writers such as Juan Gelman), including the climate crisis.

Williams’ article examines Left Melancholia in relation to the Mexican novel *Anatomía de la memoria* written by Eduardo Ruiz Sosa in 2014, which is centred on revolutionary movements during Mexico’s *Guerra sucia*. Williams frames his reading of the novel as ‘infrapolitical’, disbaring any simple equation between politics and creative praxis. As Williams says, ‘writing itself is no longer politics and not yet politics’. As with some other articles included in this Centenary Special Issue, the question of how to engage with the past, especially a traumatic past of state repression and revolutionary violence, is central to this analysis of Ruiz Sosa’s novel. As Williams shows, in this instance, there is none of the nostalgia that has often beset the contemporary Left. Far from being idealized, in Ruiz Sosa’s novel the past emerges like a ‘hopelessly repetitive funeral oration for the dead and disappeared’. Whilst the first parts of Williams’ article centre on the weighty question, ‘But where do we go from here?’, his reading of Ruiz Sosa’s work attempts to offer some orientation, demonstrating how literary texts might still provide an exit from epochality and the possibility to establish new—post-human, post-metaphysical—beginnings: ‘el futuro de un pasado nuevo’ (*Anatomía de la memoria*).

Citing Marx, Williams’ article notes, darkly, that ‘[i]t is clearer, now more than ever, that climate collapse and the extinction it portends took over decades ago from communism as “the *real* movement which abolishes the present state of things”’.⁵⁷ Although ‘climate collapse’ was not on the radar of nineteenth-century writers, Catherine Davies’ article, ‘“A Web of Complex Relations”: Gertrudis Gómez de Avellaneda, Botany and *Sab* (1841)’, shows that Latin-American literary works of this period were nevertheless deeply concerned with questions about the natural world. As with Christine Arkininstall’s article in this volume on floriological motifs in nineteenth-century Spanish writing, Davies’ article on *Sab* partly responds to a so-called ‘plant turn’ in the humanities in the late twentieth and early twenty-first century, where ecocritical deliberations take centre stage. But her groundbreaking reading of *Sab* is also an act of recovery and

57 The quotation included by Williams is from Karl Marx, *The German Ideology* (Amherst: Prometheus Books, 1998 [1st German ed. 1932]), 57; original emphasis (cited by Williams in his article, note 31).

contextualization, showing not only Gómez de Avellaneda's debt to Cuban botanical writings of the 1820s and 1830s, but also *Sab*'s importance for later texts, such as Lydia Cabrera's foundational 1954 ethnography, *El Monte*.

Davies' evocative accounts of the natural environment in *Sab* amply demonstrate that 'landscape is never present as a purely decorative background' in the novel; instead, the particularity of individual plant species matter—the towering *ceiba* trees and royal palms—not only for their symbolic potential, often within Afro-Cuban belief systems, but also for their medicinal and culinary properties. Plant references also signal wider socio-historical shifts in Cuba in the nineteenth century. As Davies explores, repeated references to different varieties of sugar cane in the novel reflect this crop's dominance in the Cuban landscape at a moment when sugar production on the island was on the increase, leading in turn to the clearing of ancient forests to free up land for plantations, as well as to supply materials to build and sustain the sugar mills.

By reading *Sab* through the lens of Cabrera's mid twentieth-century work, Davies' article reveals the reach of Avellaneda's horticultural knowledge as well as the prescience of her desire to collect local—including Indigenous and Afro-descendent—plant knowledge. Davies also traces Avellaneda's 'botanically-informed' evocations of the Cuban landscape back to Alexander von Humboldt and publications by the Cuban Sociedad Económica de Amigos del País, of which the Prussian naturalist was an honorary member, alongside a number of Avellaneda's close and extended family. In her unfolding of the works that influenced *Sab*, and the novel's subsequent influence on Cabrera and others, Davies lays bare the 'web of complex relations' at the centre of *Sab*, both textual and ecological.

If many of the essays included in this Centenary Special Issue revisit and/or reflect upon the past—Spain's lyric tradition, Black festive practices in the early modern period, literature relating to twentieth-century political upheaval in the Southern Cone or Mexico—, the final essay, Ignacio Sánchez Prado's 'Endless Proliferations of Signifiers: Mexican Cultural Studies in the Future Tense', marks an opportunity to think about what the future of the discipline might look like.

As with a number of the essays, Sánchez Prado begins with a personal story—an account of a walk through his 'hometown', Mexico City—that facilitates his reflection on different periods in the country's cultural history. Sánchez Prado's panoramic opening section, which moves from the colonial *crónica* to the Golden Age of Mexican cinema and contemporary pop music, reveals a Mexico City that exceeds 'the historical imagination of Mexicanness', a global space in which different periods, peoples and cultures co-exist in an 'unending signification'. And, with recourse to Américo Paredes' idea of 'Greater Mexico', Sánchez Prado also shows that this process of signification does not cease at the city's outer limits, or even

the Mexican border, but extends outward, particularly into the US, where thriving Mexican communities can be found in New York and elsewhere.

Whilst situating Mexican cultural studies in the broader field of Latin-American cultural studies, Sánchez Prado also identifies some of the specific features of the former: the importance of the literary essay and the *crónica*, for instance, and the contribution to the field made by social scientists. His article both attends to the detail of how and why, within Mexico itself, cultural studies took the particular form it did, and to the author's own professional coming-of-age, north of the border, in a US Hispanic Languages and Literatures department. Throughout the article, Sánchez Prado signals the diversity and dynamism of Mexican cultural studies: the urgent conceptualization of Indigenous and Black cultures, developments in scholarship on gender violence and women writers (citing Jean Franco, again, as a pioneering voice), queer and trans subjectivities, *necrowriting*—all at a moment when the Humanities are being dismantled, and in the US (at least) legislation has even been introduced to prohibit the teaching of some of the core achievements of Cultural Studies such as critical race theory. Despite—or perhaps because of—these challenges, Mexican cultural studies emerges in this article as a protean, energized field, capable of ever-updating itself and its methodologies.

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Much of Sánchez Prado's article reflects on the past, present, and future of Mexican, and more broadly 'Latin-American' Cultural Studies, in US academia. In this sense, it carries on the *Bulletin's* tradition of reporting developments in the field outside the UK, as with Doyle's 1925 article, 'Spanish Studies in the United States' or Hilton's 1950 'Hispanic American Studies at Stanford University'—both referred to earlier. Sánchez Prado's article reminds us of the struggles faced today in Hispanic and Lusophone Studies departments across the USA and beyond: underfunding, casualization of staff, the undoing of the humanities—in sum, the devaluing of years of intellectual progress and endeavour. At the same time, in the UK, the study of Modern Languages at university has experienced a severe decline, with the admissions body UCAS reporting a 36% drop in the decade from 2011 to 2021, and with some institutions accepting 'virtually no students for degrees in European or non-European languages'.⁵⁸

But, just as centenaries lead to moments of introspection and soul-searching, they are also an occasion for consolidation and celebration. In an Editorial written about the twenty-fifth anniversary of the *Bulletin's*

58 Simon Baker, 'Languages decline sees numbers drop to zero at UK universities', *Times Higher Education*, 24 February 2021, <<https://www.timeshighereducation.com/news/languages-decline-sees-numbers-drop-zero-ukuniversities>> (accessed 30 June 2023).

foundation, Peers noted that one of the abiding features of the journal is that it has ‘faithfully reflected the Spanish love of centenaries’—from those marking major literary events such as the Tercentenary of Lope de Vega (1937) to more obscure anniversaries, like the centenary of the death of the Catalan poet, Manuel de Cabanyes (1933).⁵⁹ Within the history of the *Bulletin*, the marking of centenaries has not only afforded the opportunity for a ‘retrospective survey’, such as Peers provided in his 1948 Editorial, but for reflection about future directions of the journal and of its fields of study, implicitly asking the question included in Williams’ essay in this volume: ‘But where do we go from here?’⁶⁰

In 1948, the *Bulletin* having ‘survived the financial crisis of 1932, the Spanish Civil War of 1936–9, and the World War of 1939–45 without any break in appearance’, Peers felt assured in expressing his belief that the journal would endure long into the future.⁶¹ Even though the *Bulletin* has gone on to witness many more global crises since 1948—the Cold War, the Global Financial Crisis, the Covid-19 pandemic, the ongoing climate crisis—Peers’ confidence in the longevity of the *Bulletin* has been justified. The present volume gives much reason for hope, displaying the vitality of the broad field that is Spanish and Lusophone Studies in 2023: its transgeographic and transmodal reach, its commitment to recovering and revising lost, ignored or long misunderstood texts, and its readiness to embrace new forms and methodologies—many of which, like electronic literature, would have been unimaginable one hundred years ago. The articles included in this Centenary Special Issue, as with those published during the long history of the *Bulletin*, reveal an ongoing negotiation with and expansion of disciplinary boundaries and norms, together with deep intellectual agility, curiosity and rigour. They also consistently speak of, or impart, the inspiration, excitement and/or sense of urgency experienced in the pursuit of scholarly work. As to the question, ‘Where do we go from here?’, perhaps we should leave the final words to the *Bulletin*’s founder, long-term editor and enthusiastic marker of centenaries, E. Allison Peers: ‘But we would think less of the past than of the future—conscious of how much still remains to be done and resolved to do it—as we close our commemoration of this anniversary’.⁶²

59 Peers, ‘Twenty-five Years’, 204.

60 Peers, ‘Twenty-five Years’, 199.

61 Peers, ‘Twenty-five Years’, 199.

62 Peers, ‘Columbus, America and the Future’, 10.

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