

# KU THE UNIVERSITY OF KANSAS

## Department of Spanish and Portuguese 2021 Annual Newsletter



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# Welcome

Welcome to the 2021 edition of the Annual Newsletter from the KU Department of Spanish and Portuguese! The 2020-2021 academic year may have brought unprecedented outside difficulties, but our wonderful faculty, staff, and students were not to be deterred. From undergraduates taking their first ever steps into learning Spanish or Portuguese, to many of our outstanding GTAs and lecturers earning their Doctorate, it has been a year of incredible academic success. Our faculty and GTAs have hosted a variety of successful presentations and conferences via Zoom, whose accessible format allowed their research to be broadcast to audiences that tuned in from across the nation and even the world. The achievements of our students and faculty throughout this time of unique challenges not only demonstrate their ability to adapt, but truly highlight the talent and passion that powers this department – and it would not be possible without the support of our alumni and donors that continue to help us provide students with the best opportunities to learn about the Spanish and Portuguese languages and their related cultures. This newsletter will showcase some of the activities and accomplishments of our department over the past academic year, and we look forward to another great year as the Fall 2021 semester continues.





# Thanking Alesha Doan; Welcoming Margot Versteeg



**Alesha Doan**  
**Interim Chair, 2019-2021**

We would like to offer a special thank you to Alesha Doan, who has done an incredible job serving as Interim Chair for our department since 2019. Alesha guided our department through times of uncertainty and new academic challenges, and its success through the past few years is reflective of her leadership expertise. We all wish Alesha the best in her future endeavors at KU and beyond!



**Margot Versteeg**  
**Incoming Chair, July 2021**

“A new academic year lies ahead of us. A year that promises us a certain amount of back-to-normal, and that sounds like a truly attractive prospect. In many ways, the work of academics is very lonely. We are often reading by ourselves, or preparing our classes and grading behind our desks. That’s definitely important and useful, but it’s not the whole thing. The joy of being an academic comes from the interaction with our students, opening their eyes for what our field has to offer. It also comes from the collaboration with colleagues, from simply sharing ideas and laughter at a conference.

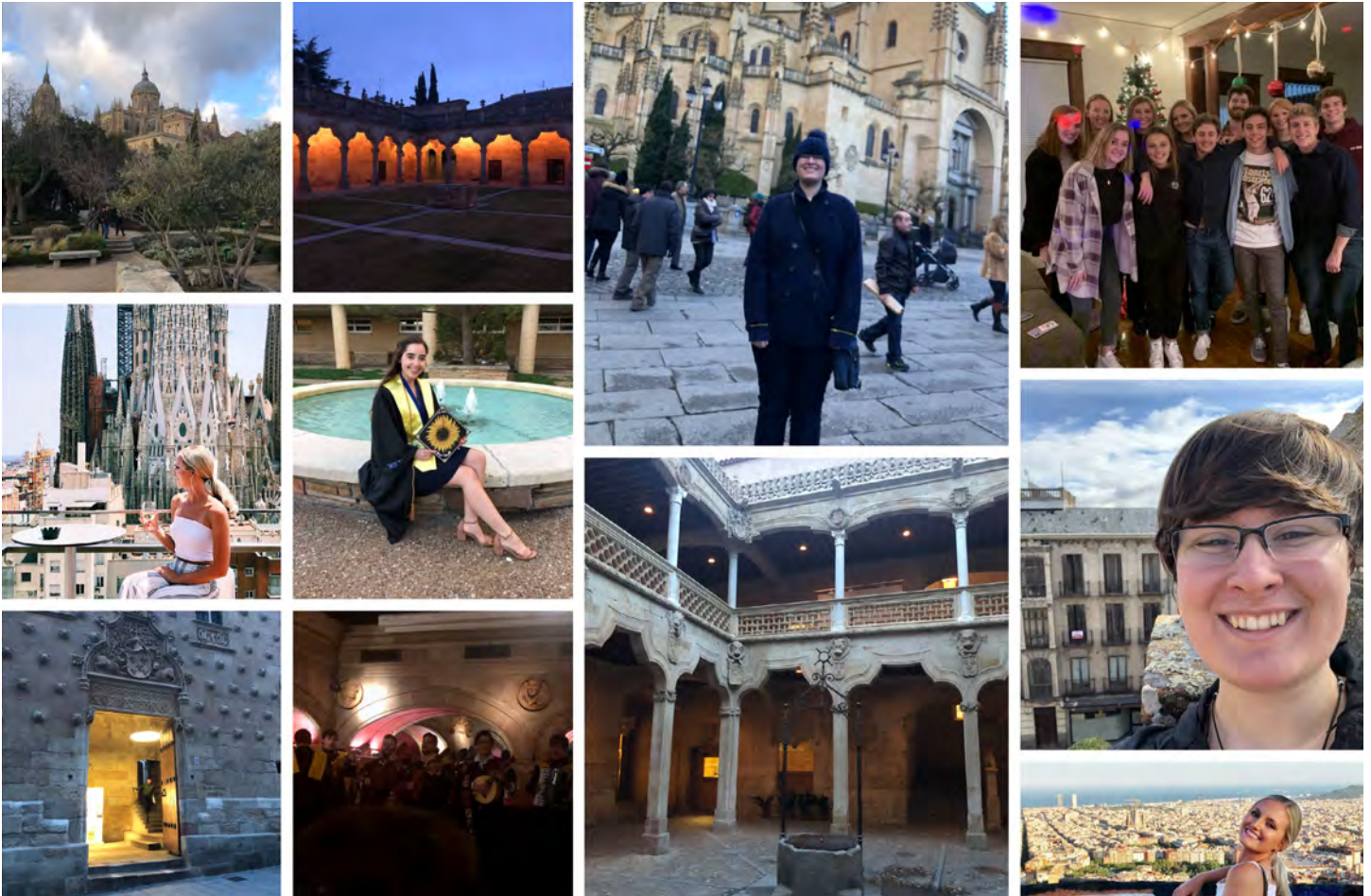
This past year did not bring all those rewards. It was certainly challenging. But as you can read in this edition of our Newsletter, our department still managed to accomplish so very much! Our teaching has never been more thoughtful, helping our undergraduates stay focused and engaged. Several of our colleagues applied for fellowships and received them. Our graduate students defended wonderful dissertation projects. Our donors generously supported our efforts. And thanks to Alesha Doan, our fantastic interim Chair over the past two years, and the commitment of our entire faculty, the Department got a brand-new set of Bylaws.

As incoming Chair, I acknowledge all the challenges that we are still facing, but I am highly optimistic that this new academic year will be a little more fun than the last one.”

- Margot Versteeg

# 2020-2021 Graduates

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## Photos of Study Abroad experiences sent in by the graduate class of 2020-2021

We would like to congratulate the graduating seniors of 2020 and 2021, who did a fantastic job of adapting to the unique challenges of an online learning environment. Our faculty had much to say about the admirable effort and determination our students displayed during their final semester of undergraduate classes. As the pandemic prevented the 2020 event, 133 students from our department finally had the opportunity to walk the hill during the 2021 commencement ceremony. We wish you all the best in your future education and experiences beyond KU!

*Pictured: Photos sent in by our students for the [2020-2021 Virtual Graduate Recognition Presentation](#)*

# Graduates and Awards

## 2021 Doctorates:



**Cayce Elder**

**Dissertation Title:**

**"Projecting Spanishness: The Golden Age *Comedia* and Film in Spain"**

"For me, the dissertation process began long before the document itself. My course work at KU planted the seeds that became the ultimate project, and not in the way that I had expected. In particular, two courses from my first year, one on Early Modern drama and another on Spanish film, taken simultaneously though separated by centuries, represented the old and the new, side by side; the one enriching the other. These two points in contact became very significant for me. My dissertation is titled "Projecting Spanishness: The Golden Age *Comedia* and Film in Spain," and through an examination of Spain's national theater in the early modern period, the so-called Golden Age *Comedia*, and of subsequent film adaptation of these plays during and since Francisco Franco's dictatorship, I explore the ways that these plays are used to create and project different narratives of Spain and Spanishness. An examination of the early modern period reveals the ways that the cultural and political heterogeneity of the age—which has been effaced in nostalgic representations of the Golden Age over the centuries—inherently inscribed itself in the Spanish *Comedia*, resulting in an emphasis on the theme of identity as well as the inherent plasticity of the plays that has contributed to their suitability as continual objects of adaptation. The narratives of Spanishness projected by these film adaptations are subjective and historically contingent, revealing how Spanishness has been subject to continual renegotiation for more than four hundred years."



**Dana Meredith**

**Dissertation Title:**

**"Stubborn Structures: Revaluing Masculinity in Mexican Women-Authored 'novelas sobre la Revolución' (1963-2010)"**

"My dissertation, "Stubborn Structures: Revaluing Masculinity in Mexican Women-Authored 'novelas sobre la Revolución' (1963-2010)," expands the examination of gender politics and representation in these novels, which have traditionally been analyzed in terms of their representation of women's experiences during this pivotal moment in 20th-century Mexican history. I argue that, in addition to filling in the historical gaps left by men-authored narratives, these novels respond to what those narratives and other cultural products did represent: namely, the promotion and denigration of a machista masculine performance. My dissertation outlines the complicated relationships that Mexican women authors have with men and masculinity. While, on the one hand, the works that I analyze recognize the drawbacks to continuing to overvalue traditionally machista and overtly violent masculinity, only some recognize how valuing other kinds of masculinity, including female and bourgeois masculinity, also often serves to perpetuate class-, race-, and gender-based systems of oppression. Additionally, by "reading between the lines" of narratives that do not center men and masculinity, I have been able to illuminate the contemporary issues that inspired these women's writing, reinforcing the argument that historical fiction can yield as much information about the time in which it was written as it can about the time about which it speaks."

## 2021 Doctorates Continued:



**Lina Muñoz**

**Dissertation Title:**

**"Poéticas y políticas de la movilidad en el cine del Abya Yala"**

"My dissertation, "Poéticas y políticas de la movilidad en el cine del Abya Yala", contributes to the field of Latin American cultural studies by including voices of people from different indigenous communities and by studying and understanding indigenous film productions within their own nature and aesthetics. Taking into consideration the specific characteristics of each community, I carry out a trans-indigenous study of films produced by different groups: Emberá, Nasa, Aruhaco (Colombia), Wayuu (Colombia, Venezuela), Kichwa (Ecuador), and Mapuche (Argentina, Chile). Several questions guide my project: Do indigenous producers and viewers understand the production of these works as a decolonizing practice? What kinds of narratives and aesthetics are being used or created in these films? What negotiations regarding identity, tradition, and mobility must filmmakers conduct to incorporate audiovisual technologies into their communities? Do other factors like gender, socioeconomics, and politics influence the production of these works? How do these films create connections and networks between different communities? The field research that I have conducted in Ecuador allowed me to address those questions not only to film producers from the communities mentioned above but also to viewers. I also draw from a theoretical and critical interdisciplinary framework that is built around the concept of mobility (Cresswell, Adey, Urry, Deleuze, Vizenor, Kowii) and I have organized the chapters of my dissertation by following three contemporary trans-indigenous approaches or projects related to indigenous mobility, described by Tuhiwai as "indigeneity," "remembering," and "returning." Besides, I have already started to make my work accessible by publishing peer-reviewed articles, and, after turning my dissertation into a published book, I plan to expand my research on indigenous women writers and filmmakers and to continue exploring the connections among representation, ecocriticism, activism, and technology in indigenous cultural products."



**Marcela Risso**

**Dissertation Title:**

**"Geografías afectivas de la modernidad del Atlántico Norte en relatos de viajeras latinoamericanas (1835-1935)"**



# Department Awards



**Ángel M. Rañales**  
**Office of Graduate Studies 2021**  
**Summer Research Scholarship**

"Against all odds (pandemic and well-known circumstances), this academic year has resulted positively productive – not without those who have helped and strengthened my spirit during this time. In terms of teaching I received the Carlin GTA Award, a rewarding moment that kept me going to discover new lands. To name one: my Spanish 346 course experienced new pedagogical strategies that implemented digital humanities and open access materials in the class ([View more of this project on page 11!](#)). In terms of my own research project, this year 2020-21 witnessed considerable growth. Two publications are coming this Fall semester: "Medievalism, Peregrination and Tourism: The Twenty-First Century Case of *El Passo Honroso* in Hospital de Órbigo, León" (*International Journal of Iberian Studies*) and "Su querer es obrar': cultura impresa salmantina y visualidad de santidad en *Los libros de la madre Teresa de Jesus*" (*Romance Notes*). In addition, I was lucky to travel to Barcelona with the generosity of a Summer Research Scholarship award to consult *Tirante el Blanco*, a marvelous 1511 imprint by Diego de Gumiel translated from Joanot Martorell's Catalan 1490 *Tirant lo Blanc*. This literary gem is fundamental to the second chapter of my dissertation where I analyze the political usage of books of chivalry within the court of Isabel Queen of Castile (1451-1504) and the presence of urban brotherhoods as sites of operations for her queenship. The support of this scholarship and research in Spain has also made possible my participation in the future Modern Language Association annual convention in Washington DC, where I will present "Knighting the Queen: Public Display and Citizenship in Late Medieval Burgos". Tirante and his epic adventures will be spotlighted there!"

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**Natalia Camacho**  
**Robert Granberg Award**  
**For excellence in teaching**

"Teaching is always a reciprocal process. As an instructor, I am permanently learning from my students. I seek to provide them with tools that help them explore new possibilities of understanding different cultures through a critical approach to a variety of texts and materials. I strive to support my students' acquisition and development of learning skills to facilitate their further learning and critical thinking and to help them respond to the needs that the world they live in poses. My teaching experience at KU for the past years has been immensely rewarding and meaningful. I cherish the opportunity that the University has given me to grow both as an instructor and as a student. It is important for me to feel that I am improving and evolving in my teaching every day and to continue looking for ways to grow. Through collaboration with colleagues, my students' feedback, and my own self-reflection on teaching I aim to continue learning and evolving in my future endeavors as a professor. Being the recipient of the Granberg Award this year has been an honor for me and it will definitely motivate me in my journey to keep improving as an instructor. I am thankful for this recognition. Undoubtedly, a Department's efforts to keep supporting and encouraging students and instructors towards their academic and professional development can make a difference. This recognition is a reminder for me of why I teach; being able to offer something significant and useful to others through my teaching is what makes my career meaningful."

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**Scott Raines**  
**Alva V. Ebersole Award**  
**For excellence in research:**  
**"Perspectiva in Los pasos perdidos: Sonic Soundscapes of the (Neo)Baroque"**

"This year of study has been, to say the least, unique. I tell my family and friends that I am working towards my virtual Ph.D. With three of my four semesters of classwork taking place online, I've learned that KU has an outstanding group of professors who are both dedicated to their work, and, more importantly, to their students.

I wrote this piece while taking a seminar with Professor Araceli Masterson. She is a professor—above any I've ever known—who treats each of her students as a hen "who gathers her chicks under her wings." Were it not for her teaching and mentorship, I wouldn't have put as much effort into writing this piece and wouldn't have been eligible for this award. So, before I thank the department, I ought to properly thank her for all she does for us and for me personally. Thank you, Araceli, and thank you to all the professors who do the work that fosters our collective growth and learning."



# Faculty Spotlight



**Ignacio Carvajal**

“Dr. Carvajal would like to thank each of his students and colleagues for their perseverance and support during such trying recent times. It is an honor for him to continue to learn in community with y’all. Over the past year, Dr. Carvajal was selected as a [Digital Humanities Fellow](#) in the Institute for Digital Research in the Humanities (IDRH). He also was selected to participate in the 2021 Research [Sprints](#) at KU Libraries. With this support he advanced work on a digital project on Maya K’iche’ language learning and Central American cultural production, the first phase of which will go online this fall. One of the events for this endeavor was the panel “[Technology, Education, Communication: Approaches from Abya Yala](#)”, co-sponsored by the department. Over the next three years, he will be one of several KU faculty members co-leading a collaborative digital storytelling [project](#) funded by The Andrew W. Mellon Foundation and headed by the Hall Center for the Humanities and IDRH. Dr. Carvajal is at work on the manuscript for his first book, focusing on early colonial period writings in the highlands of Guatemala and tentatively titled *Written Conquest: Reducción and Territory in the Highlands of Guatemala*. Last fall, a chapter entitled “Chqeta’maj le qach’ab’al K’iche’: Esfuerzos en la enseñanza del K’iche’ en universidades de Estados Unidos” by Dr. Carvajal appeared in the collection *Caleidoscopio verbal: Lenguas y literaturas originarias*. Additionally, his article “Writing Ajawarem: Establishing Authority over People and Territory in Three Sixteenth-century Texts in the Highlands of Guatemala” will appear in the September issue of the *Latin Americanist*. His poetry chapbook, *Allow*, will be published this August, and you can order it now at [La Resistencia Press](#). Proceeds from the chapbook will be donated to the [International Mayan League](#). He wishes everyone health, strength, and patience for the semester ahead.”



**Patricia Manning**

On her latest publication, [An Overview of the Pre-suppression Society of Jesus in Spain](#): “When I was first asked to write a brief history of the Society of Jesus in Spain from the origins of the religious order to its expulsion in 1767—although Jesuits did not depart from all points in Spain’s empire until several years later—for Brill’s Jesuit Studies Research Perspective series, it was conceived of as a much shorter project. As I began to write, I asked to expand the length of the project when I realized I could not cover the topic in the allotted number of words and then the press further expanded the word limit based on the initial reader’s report. Since my research generally focuses on seventeenth-century Spain, this was a valuable opportunity to research more deeply about the Jesuits in Spain during other time periods.

Although much of the work involved in writing a monograph is solitary, feedback from peer reviewers and editors forms part of the latter part of the writing process. Finishing a book during a pandemic was even more of a collective effort than usual. When I was asked to add the life dates of every deceased person mentioned in the book after the pandemic had closed libraries and shut down interlibrary loan services, several generous friends in the US and Spain offered to look up information in book collections to which they had access. This assistance turned out not to be necessary because several entities, most notably the Institute of Advanced Jesuit Studies at Boston College, the Archivum Romanum Societatis Iesu, the archive of the Society of Jesus in Rome, and Internet Archive had digitized so many publications relating to the Jesuits that I was able to find the information I needed online.

With that said, or in this case written, I do not want to pandemic productivity shame anyone reading this newsletter. If you have done your best to take care of yourself, your family and friends, and your students during the Covid-19 era, in my book, you have been extremely productive!”

# Faculty Spotlight, Cont.



**Luciano Tosta**

**Brazilian Studies**

Prof. Luciano Tosta is Associate Professor of Brazilian Literature and Culture at the Department of Spanish and Portuguese and the Interim Director and Director of Graduate Studies of the Center for Global and International Studies. A comparatist, his research interests are transnational and transatlantic. They include 19th and 20th century hemispheric American literature and cultural production, especially film, and music, as well as Ibero-American, Lusophone, and Latinx Studies, including Brazilian American literature. Some of the fields he works with are critical ethnicity and race studies, postcolonial and decolonial theory, and subaltern studies. His first book, *Confluence Narratives: Ethnicity, History, and Nation Making in the Americas* was published in 2016 (Bucknell UP). He also co-edited two volumes: *Brazil: Nations in Focus* (ABC/CLIO, 2015) and *Luso American Literature: Ethnicity, History, and Nation Making in the Americas* (Rutgers UP, 2011). He is currently working on his second book manuscript, tentatively entitled *Palimpsestic Time: Brazilian American Literature, U.S. Brazilian Literature and the Adherence to Coloniality*, which studies texts written by Brazilian American authors and by Brazilians who reside in the United States. Dr. Tosta believes that these two groups of texts have represented the historical, political, economic, and cultural interactions between Brazil and United States, which are essential for one to understand Brazil's position of coloniality since the proclamation of its republic.

Dr. Tosta has many other interests; one of which being Capoeira, both its theory and practice. He is co-editing *Capoeira and Globalization: Interdisciplinary Studies of an Afro-Brazilian Cultural Form*, which has an advance contract with the University of Florida Press. He is also one of the Faculty Advisors for KU's Capoeira Club. Additionally, He is co-writing a book on the Trio Elétrico Armandinho Dodô e Osmar's legendary 1974 LP "Jubileu de Prata" for submission to *33 1/3 Brazil*,



*Pictured: Luciano Tosta at KU's Capoeira Club*

a series published by Bloomsbury (UK) "devoted to in-depth examination of the most important Brazilian albums of the twentieth and twenty-first centuries." Last year he co-organized the "Virtual Luso-Hispanic Conference" with Grasp at KU. He also co-taught a graduate seminar on Brazilian Intellectual Thought with a colleague from the State University of Bahia. The class happened via Zoom, was held in Portuguese, and 6 KU PhD students and 8 PhD students from UNEB participated in it. He has been active in PhD Committees in his department and serving in MA committees across the university. He is also the Faculty Advisor for BRASA, the Brazilian Student Association.

# Featured Projects



Featuring  
Ángel M. Rañales

## SPAN 346: *Picturing Hispanismo*



“My Spanish 346 course experienced new pedagogical strategies that implemented digital humanities and open access materials in the class. Students and I worked collaboratively to create a virtual project examining Hispanic cultures across the Atlantic. Fantastic journey! I loved it and students realized how much a 15-week class can help them progress and become better individuals. If you are curious, the project is [hosted online](#). The project is divided into four sections that fit into a conventional division of Hispanic history. Each section includes story lines featuring major events, well-rounded historical summaries, detailed analytical tools and visual elements for a pleasant reading adventure.”

- Ángel M. Rañales



# SPAN 440: A Virtual Pilgrim's Experience



Featuring Megan Sheldon & Margot Versteeg

“During Summer 2021, Margot Versteeg and I created a new online course, The Art of Pilgrimage and the Camino de Santiago. This course was originally intended to be a short-term study abroad program, but was adapted to an online format due to the restrictions presented by the global health pandemic. While we hope to run the course as an abroad program in the future, we also found that the course works very well as an online upper division summer class for Spanish majors and minors.

For this class, students reflected on the culture and history of the Camino de Santiago to consider its continued significance since the 9th century, its fundamental role in the cultural exchange between the Iberian Peninsula and the rest of Europe, and various transatlantic representations of the Apostle Santiago in Latin America. Throughout the course, we engaged with films, medieval literature, contemporary journals, blogs/vlogs, art, and architecture. Our goal for the course was to ask students to consider the broader meaning of pilgrimage and what it means to be a pilgrim in the past and present as well as across different cultures. Have we always imagined pilgrimage as a spiritual or religious quest? Why does someone decide to go on a pilgrimage? And how does the Camino de Santiago exhibit the changing character of pilgrimage over time? Students completed weekly blog entries, worksheets and attended online discussion sessions twice a week over a period of 4 weeks. Students also completed a final project in the form of zine, a self-published, non-commercial, self-made magazine. In their zines, students worked on topics ranging from the legends surrounding Santiago and the Camino, publicity campaigns for the Camino from the last 10 years, the various routes of the Camino, books and films depicting the Camino, and the promotion of the Camino through social media platforms. This project allowed the students to not only talk about and analyze culture in class, but also produce a



cultural artifact themselves. To this end, students also turned in a reflection paper in which they were asked to explain the aesthetic and rhetorical decisions they made in their zine.

Teaching the course online ultimately made it more convenient for working students over the summer. The class required students to complete asynchronous assignments that prepared them for class and discussions were intentionally scheduled during mid-day to allow students to attend over their lunch hour (and many did). The accessibility of the course for students juggling heavy schedules and wanting to pick up a summer class led to high enrollment. The zine project was also a more engaging (and fun) way to assess student learning than the traditional term paper. We hope that in the future we will be able to find a way for students to publicly share their zines on campus or virtually if they would like.”

- Megan Sheldon

# 2020 Undergraduate Research Symposium

## Background

Owen Jones is known for his influence on art and the way it is critiqued in particular. He had much influence on art, culture and the overall European view of the Orient of his time. Jones' work *The Grammar of Ornament* was the beginning of a new movement called "Orientalism" in Europe. According to Edward Said, Orientalism is:

- The study of "Oriental" (non-European) works for the purpose of critiquing (Said, 2).
- Most importantly, a way of othering and dominating in a colonized as vs. them mentality (Said, 6).

Orientalism is known to uphold European standards while reinforcing colonial power dynamics. In other words, non-Europeans are seen as either an extension of Europe or exotic.

"European culture gains in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (Said quote in *Course*, 244-45).

## Research Question

"To what extent does Owen Jones rate the artistry of different Oriental cultures through a eurocentric bias?"

## Key Points Found:

- Jones had a eurocentric bias to his critiques (one that is based upon European standards and does not look into the other culture's reasons for making art in certain ways, functionality, etc.).
- Jones would give much more depth in analysis to certain cultures' art (European cultures) than others.
- Jones seemed to view non-European art as on a journey toward a more progressed form of art (more European) instead of unique and artistic for its own reasons.

## Eurocentrism in Owen Jones' Grammar of Ornament:

Jones had a big impact on the way the world viewed non-European (Oriental) art. Here's how he influenced Orientalism.

Angela Wright, Ian Lee, Michael Candine and Luc Labra



## Explanation of the images:

Top Left: Greek Ornament

Jones believes that the Greek ornament is superior to most other cultures' especially in the earlier era as he describes it as, "almost divine perfection" (Jones, Greek Ornament).

Top Right: Arabic Ornament

Absolutely beautiful says that Arabic "ornaments were crude and imperfect" (Jones, Arabic Ornament).

Bottom Left: Chinese Ornament

However, in the eyes of Jones that art pieces "belong to a primitive people" (Jones, Chinese Ornament), and also in comparison to the art work of many Western European (Jones, Greek Ornament).

Bottom Right: Hindu Ornament

Jones states that they "have not been able to produce sufficient ornament" (Said, The representation of the nature of the Hindu Ornament) (Jones, Hindu Ornament).

## Conclusion

Conclusion/Discussion: Throughout *The Grammar of the Ornament*, Owen Jones repeatedly concludes that the pieces of work produced in regions of the Orient are inferior to their counterparts in Europe. Part of this is due to poor representation of the artwork produced by these cultures, as well as a misguided analysis of these pieces, due to his ingrained Eurocentric mindset. Although the *Ornament* produced in Europe and the West are intricate, well-crafted and preserved, that isn't to say everything should be compared to their artistic style and to do so is undermining the many wonderful parts of the art that do not follow European style.

Future Directions: If one were to continue this analysis, another in-depth study on the similarities between certain *Ornaments* would provide better insight as to how these *Ornaments* are related across their cultures. Additionally, rather than comparing their differences, as Jones did, focusing on how they could have built off of each other and developed from previous *Ornaments* would be very beneficial. So much time was spent analyzing their differences, especially in comparison with that of European *Ornaments*. By studying the way these *Ornaments* are similar, a better appreciation for the developments can be attained.

## References

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## Cultural Context of Ancient Spanish Ballads

Julia Fulek, Eleanor Muehle, Clara Moore, Jesús Sánchez, The University of Kansas, Lawrence, KS

## Introduction

*Ancient Spanish Ballads* was published in 1886 during a period of intense European imperialism and colonization, as well as new developments in printing technology. Our research aims to how the book connects to the cultural context of the time. What cultural influences can we see within the book's poems and prose? What aspects of the book reveal orientalism? Orientalism: According to Edward Said, a "Western view of the Orient, defined 'Orientalism' as 'a system of ideas for dominating, representing, and being authority of the Orient' (Said, 2).

## Orientalism

"The Orient has helped define Europe (or the West) as its contrasting image, idea, personality, experience" (Said, 2).

- Narrator identifies himself as a Christian in the introduction, revealing potential bias.
- Conflicts between the Moors and the Christians within the book support the idea of two contrasting groups.
- Figure 1 shows the Moors on the right side, and the Christians on the other, physically separated by a drawn-in border.
- Later orientalist works show the same strategic separation.

## Cultural Influences

- Ancient Spain* is a collection of poems, songs and ballads that describe ancient Spanish culture and practices from the designs and illustrations.
- The book includes a variety of different cultural designs such as Islamic, Gothic, Roman, and others, and these designs are used to create a sense of a unified culture.
- The book includes a variety of different cultural designs such as Islamic, Gothic, Roman, and others, and these designs are used to create a sense of a unified culture.
- The book includes a variety of different cultural designs such as Islamic, Gothic, Roman, and others, and these designs are used to create a sense of a unified culture.



## Owen Jones & Chromolithography

Owen Jones (1809-1874) was an English architect and design theorist who was inspired by ornament in the Alhambra. Jones aimed to create a book with illustrations of design in the past, but the standard printing technology was limited at the time. Jones aimed to experiment with the new process of chromolithography. After collaborating with printers and printers from 1850-1860, he finally developed a way to create vibrant colors. He wanted to create a book that would be a spring for a subscriber-based system and he did not make the book money until after his death in 1874 when he was given 200 new subscribers. He realized and realized the value of orientalism in the book, and he realized he created a historical of the work in this way, and that he was in the cultural moment, today, and the pages throughout *Ancient Spanish Ballads*.



## Conclusions

Analyzing the ballads, poems, and prints in *Ancient Spanish Ballads* reveals European cultural ideologies of the 19th century.

- Stories and prints show an orientalist perspective.
- A variety of cultures and artforms influence the book's concepts and design.
- Jones' careful ornament, ballads, and prints are examples of the new chromolithography printing process he helped pioneer.

## Source Cited

Said, Edward W. *Orientalism*. Vintage Books, 1978.

## Owen Jones and the Diffusion of Orientalism

Research Question: How did the investigation and publication of Owen Jones' *Plans, elevations, sections, and details of the Alhambra* reflect Orientalist views of the Muslim empire of Spain?

Emma Beason, Luna Delgado, Julia Isbell, McKenna Patchen, and Katie Swantner SPAN 440: The University of Kansas, Lawrence, KS

## Abstract

Orientalism is a common theme throughout Owen Jones' work. Contemporary it has impacted how many people view Eastern culture because it creates a system of thought with "ontological and epistemological distinction made between 'The Orient' and 'The Occident' (Said). Literature and art like that found in *Plans, Elevations, Sections, and Details of the Alhambra* are two major mediums in which Orientalism has occurred for centuries, while such works can spark curiosity and conversation about the Alhambra, they depict Eastern culture through an exotic, alien and romanticized lens. This creates a double narrative, glorifying Western society as superior and more developed than the East. Owen Jones' orientalist work and research in his book is undoubtedly valuable and provides a deeper understanding of the Alhambra, but it is conducted from a westernized, Western perspective that "travels political, economic, cultural and social domination" (Said). These perspectives and ideologies presented in Jones' book are still commonly referenced today.

## Research Findings

- Owen Jones
  - "Inscriptions are few and unimportant, consisting of the usual mottoes" (Plate XVII).
  - Muslim art has "bright colors, but in flat tints, without shadow," but the Spanish art is "evidently belonging to a more advanced period of art" (Plate XXII).
  - British cast "have been of essential service... engravers greatly contributed towards the preservation of that particular sentiment which pervades the work of Asaph" (Plate XXII).
  - Book is only written in English and French.
  - Subscription page lists wealthy Westerners who funded the trip.
- Andrea Marie Johnson
  - Jones made changes that "would make the space visually more appealing... despite literary evidence to the contrary."
  - His book was the medium through which he could promote his interests and perspectives."
- Sarah Seagrave
  - "Jones continues to play a relevant role today" in the discovery and "appropriation of alien cultures."
- Edward Said
  - "Creation of 'ontological and epistemological distinction made between 'The Orient' and 'The Occident'."



Figure 1. Jones, Owen. *Plans XVII: Sala de los Embroideries*. Plans, elevations, sections, and details of the Alhambra. Spencer Research Library.



Figure 2. Jones, Owen. *Plan de la casa real árabe*. Plans, elevations, sections, and details of the Alhambra. Spencer Research Library.

## Methods and Materials

First, we read primary sources and academic articles about the Alhambra and the Muslim Empire of Spain in our Spanish 440 class. These include works include *Orientalism* by Edward Said, "Owen Jones: Travel and Vision of the Orient" by Sarah Seagrave, and *Gnomon y Mayores by José Zorrilla*. Then, we visited the Kenneth Spencer Research Library to read the influential book *Plans, Elevations, Sections and Details of the Alhambra* that had been referenced throughout the semester. After analyzing this enormous book, we came together as a group to discuss our findings and develop questions. We then conducted further research by consulting the Victoria and Albert Museum, as well as reading *Incongruous Conceptions: Owen Jones' "Plans, Elevations, Sections and Details of the Alhambra" and British Views of Spain* by Andrea Marie Johnson, and *British Orientalism, 1759-1835* by James Watt.

## Discussion

- Jones' focus reflects Orientalist views by creating a "tourist perspective" of the Alhambra, "instead of viewing the Alhambra through a culturally sensitive, historical lens" (Johnson).
- He is not interested in representing the true culture of the Alhambra, but instead perpetuates the stereotype that the West was more sophisticated than the East in his descriptions of the art.
- He stifles the voice of the people who built and inhabited the Alhambra by refusing to provide translations of their significant texts.
- He positions himself and the British as heroes to the Alhambra and the Muslim culture with the casts and restoration work they complete.
- He clearly demonstrates that the book was not made for the people of the culture, but rather for the Westerners, via his selection of languages and tribute to royalty.

## Conclusions

Our research into Owen Jones' book *Plans, Elevations, Sections and Details of the Alhambra* is crucial because it "became one of the most influential publications on Islamic architecture of all time" (Victoria and Albert Museum). It is important to examine the perspectives and purposes of this work because it shapes the Western world's perceptions of Arabic and Islamic cultures, despite it being a work "through which he could promote his interests and perspectives" (Johnson). Through our research, we found an overwhelming amount of evidence that suggests Jones incorporated his own Western ideologies and biases into his book, despite heralding it as an objective look into the palace and the Spanish Muslim culture. With the publication and distribution of this book, the Orientalist perspective was diffused throughout Europe in his day. The Alhambra became a popular tourist destination while the Muslims were exiled from their homes, thus perpetuating the domination dynamic. Seagrave argues that "Jones continues to play a relevant role today" because his methods of investigation and "appropriation of alien cultures" still shape the methods of modern "discoveries" and perspectives (Seagrave). Because of all this, it is crucial to research and recognize how Jones perpetuated stereotypes about Arabic architecture and culture that were, in fact, of his own hand due to his preconceived notions about the culture.

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Students in Fall 220's SPAN 440 course, "Boabdil in Post-Medieval Fictions and Legends," taught by Professor Isidro J. Rivera, participated in the 2020 Undergraduate Research Symposium.

The annual symposium, which began in 1998, provides undergraduate students a venue to share the results of their research and creative projects, granting the KU community the opportunity to learn from their discoveries. Due to pandemic restrictions keeping most students off campus during this time, the 2020 and 2021 symposiums were conducted online in order to bring visibility to the hard work and accomplishments of our undergraduate researchers and their faculty mentors.





*Procession of Crusaders Around Jerusalem by Jean-Victor Schnetz*



*La Rendición de Granada by Francisco Pradilla*



**Jen Fernandez:**

**Honor's Project**

**presentations at the**

**2020-2021 Undergraduate**

**Research Symposium**



#### Background

In Lockhart's republished book *Ancient Spanish Ballads*, the visuals that are present in the book are a representation of the West's obsession with the East defined as Orientalism, a term coined by Edward Said. The visuals present in the poster have been selected from specific stories in the book. Their relevancy not only to gender but to culture as well will be examined.

## Feminine and Masculine Identities in Ancient Spanish Ballads

Jen Fernandez, Undergraduate Student,  
The University of Kansas, Lawrence, KS



#### Acknowledgements

I would like to thank professor Isidro J. Rivera, my mother, and friends who have helped me develop into the student that I am today.

#### References

Lockhart, John Edwin. *Ancient Spanish Ballads*. London: J. Murray, 1894.  
Said, Edward. *Orientalism*. New York: Vintage Books, 1978.  
Lewis, Renée. 1995. *Gendering Orientalism: Race, Femininity and Representation*. London: Routledge.

Jen Fernandez, who recently joined our Department as an M.A. student and GTA, presented her Honor's Project work in the Undergraduate Research Symposiums of 2020 and 2021. Jen was awarded Departmental Honors through her work with Professor Isidro J. Rivera in the fall on a course focused on Orientalism with a 19th century outlook, and then working with Professor Verónica Garibotto in her graduate course on Literary Theory in the spring. In one of her presentations, "[Crusade Ideology in Medieval Iberia](#)", Jen examined how crusade ideology is employed in medieval Iberia and how that contrasts to the climate that had been established in the Mediterranean world.



# La corónica-Sponsored Virtual Events



Conducted February 25th, 2021:

“European Perspectives on the *Olla podrida* and other Medieval and Early Modern Spanish Fare”

Carolyn Nadeau,

Byron S. Tucci Professor of Spanish,  
Illinois Wesleyan University

La corónica Research Colloquium    University of Kansas    Department of Spanish and Portuguese



Conducted June 15th, 2021:

“Magic, Miracle, and Grace in the *Cantigas de Santa María*”

Heather Bamford,

Associate Professor, Department of Romance,  
German, and Slavic Languages and Literatures,  
The George Washington University

Magic, Miracle, and Grace in  
the *Cantigas de Santa María*

## *La corónica* Sponsorships, Cont.

# MLA MEMBERSHIPS FOR GRADUATE STUDENTS



*La corónica*, through a generous grant from CLAS, sponsored MLA memberships for graduate students in the Department of Spanish and Portuguese in 2021. The MLA, an association of over 25,000 scholars and teachers of languages and literatures, provides access to valuable resources and professional networks for teachers and scholars in the humanities. Members collaborate on sessions at the MLA Annual Convention, share their work on MLA Commons, publish in MLA books and journals, and provide leadership on professional issues through MLA committees. MLA members enjoy free access to a number of online publications, including the member directory, the MLA Newsletter, and MLA Commons.



# *La corónica* Sponsorships, Cont.

Sponsored by *La corónica: A Journal of Medieval Hispanic Languages, Literatures, and Cultures*



GRADUATE ASSOCIATION FOR THE DEPARTMENT OF SPANISH AND PORTUGUESE

**Final Friday GRASP Event:**

## **The Future of Ph.D. Programs in the Humanities: Reflections from the Ph.D. Program in Spanish**

**Conducted February 26th, 2021:**

*La corónica* sponsored the Department's participation in the MLA Virtual Summit for the Future of Doctoral Education, an event recently organized by The Modern Language Association that initiated a conversation especially prevailing during pandemic times. Last February's presentation, "The Future of Ph.D. Programs in the Humanities: Reflections from the Ph.D. program in Spanish" focused on some of the most recent discussions pertaining to graduate education in the humanities. Three presenters from our department, Araceli Masterson-Algar, Karisa Shiraki, and Ángel M. Rañales, highlighted some of the principal outcomes of the MLA summit and reflected on how the Spanish program fits into the overall conversation.



# Highlighted Virtual Conference

## LUSOPHONE AND HISPANIC VISIONS: CONSTRUCTION OF POWER AND THE POWER OF CONSTRUCTION

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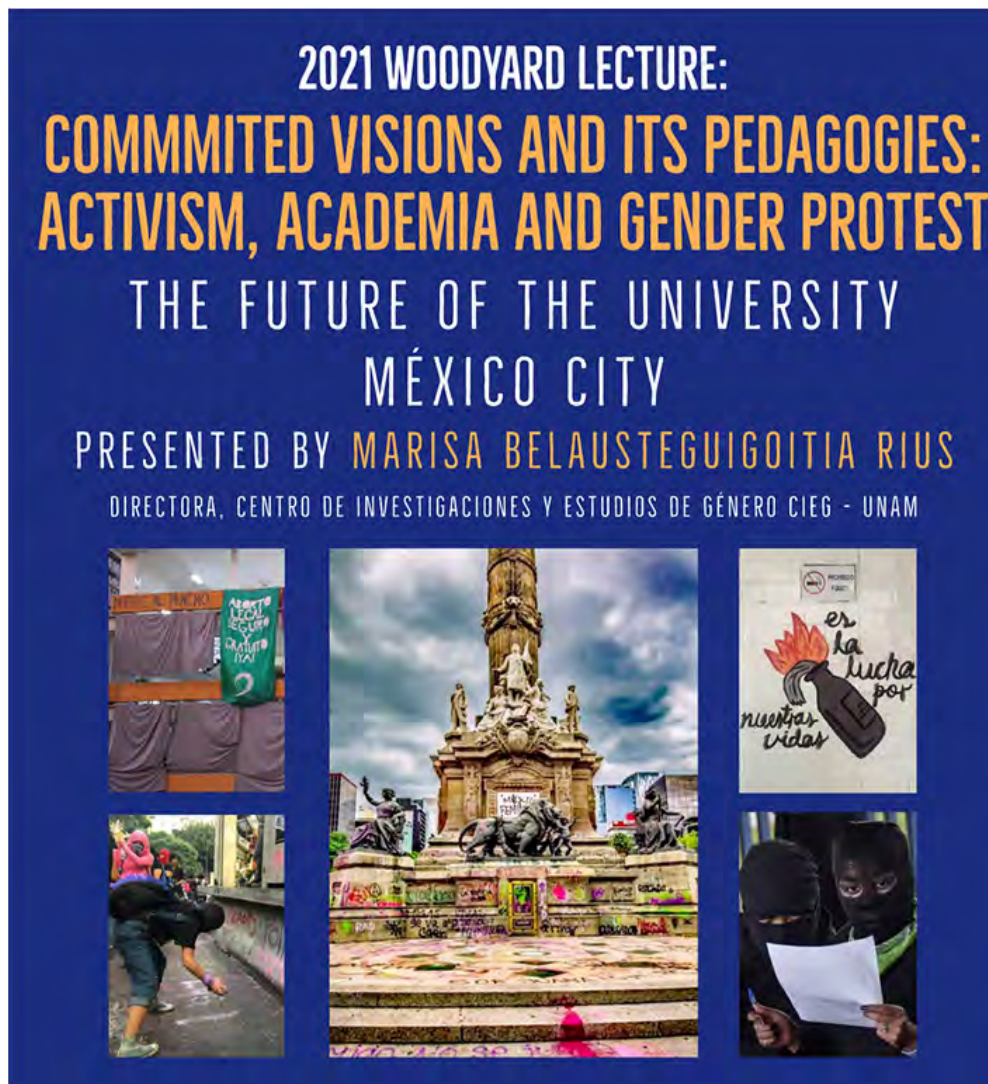


## LIVE MUSICAL PERFORMANCE

### Conducted April 9th, 2021:

*Lusophone and Hispanic Visions: Construction of Power and the Power of Construction* was a conference organized by Dr. Luciano Tosta and GRASP, featuring 27 speakers from across the United States and around the world. The panels focused on a variety of perspectives, such as: social critique, (de)colonial studies, self-expression, queer theory, and other epistemologies. The conference was an invitation to analyze the formative nature of power and attempt to respond to “what is the power of construction?” and “What is the construction of power?” when applied to the self, community, and/or nation. The event concluded with a live musical performance from Brazilian guitarist and singer, Isaac Borges.

# 2021 Woodyard Lecture



## Conducted April 29th, 2021:

“In the 2021 Woodyard Lecture, Dr. Marisa Belausteguigoitia Rius presented her talk “Committed Visions and its Pedagogies: Activism, Academia, and Gender Protest,” which focused on the activism of contemporary feminist groups in Mexico City. Dr. Belausteguigoitia traced the visual and graphical components manifested in the activism against gender violence over the last five years (2016-2021). She explained how the groups’ performative practice led the Mexican society to question and redefine the role and meaning of public spaces— e.g., national memorials, presidential headquarters, and public universities. A debate among the attendees followed Dr. Belausteguigoitia’s presentation over the violent and revolutionary nature of the activism and our role as members of public institutions. For instance, an attendee pointed out the importance of acknowledging the differences between protest and insurrection in order to clarify and justify contemporary feminist activism in Mexico City. Before the main presentation, graduate students had an informal meeting with Dr. Belausteguigoitia, which served as a space where research interests, comments, and advice were freely shared. Our department would like to thank Dr. Belausteguigoitia for a great presentation, as well as extend our sincere gratitude to Eleanor Woodyard for making this event possible.”

- Seungjoo Lee

# Giving to KU Spanish & Portuguese



A donation of any size makes a big difference in the work we do. Our scholarship funds allow us to compete with other universities to attract a diverse group of students from around the world. Our general endowment fund provides for the activities that enrich the academic environment of our department, the University of Kansas, Lawrence, and beyond.

Funding makes it possible for our Department to accomplish its mission of:

- Engaging in cutting edge research and instruction in the fields of Hispanic and Lusophone studies with the principal aims of preserving, increasing, and transmitting knowledge and understanding of these languages, literatures and cultures.

- Serving as a regional and national resource for students, educators, and organizations seeking to increase their cultural and linguistic understanding within the transnational and regional contexts where Spanish and Portuguese are spoken, including within the United States.

- Expanding its national and international outreach, guided by a vibrant community of scholars, to educate new generations of scholar-educators, and instilling in our graduates an understanding of the increasingly complex multicultural society in which we live.

- Promoting diversity to provide a positive environment for teaching and learning while promoting the value of cultural understanding, equity, and inclusion at the University of Kansas and the broader world.

Here is how your gift to the Department of Spanish & Portuguese can positively impact our mission:

## • General Endowment Fund

This important fund allows the department to meet unforeseen needs and take advantage of opportunities. It might be used to fund a guest speaker, for example, or to support an innovative learning experience for our students.

## • George Woodyard Fellowship

This fund was initiated by an anonymous donor to honor Professor Woodyard's contributions to Latin American literature. Funds from this account supports scholarship in Latin American literature and cultural studies.

## • John & Carolyn Brushwood Teaching Assistantship in Spanish & Portuguese

This fund is used to supplement the regular teaching assistantship stipend for an outstanding graduate student.

## • José María de Osma Memorial Award

Funds from this account are used to honor the exceptional work of undergraduate students, as well as to promote graduate study.

## • L. R. Fox Graduate Scholarship

This scholarship supports graduate study, helping us to recruit the most diverse, talented group of students possible.

## • NEW: The Silvia de Armas de Fueyo Graduate Student Support Fund

The Silvia de Armas de Fueyo Graduate Student Support Fund has been designed to provide "direct financial support for graduate students in the Spanish and Portuguese Department at the University of Kansas. Support may include, but is not limited to, scholarships, awards,

summer stipends, fellowships, travel, conference registration and teaching or research assistantships." Vivian Fueyo established this fund in memory of her mother Silvia. Vivian and Silvia both attended KU, with Silvia earning her master's in Spanish from our department. Vivian chose the Department of Spanish and Portuguese because her mother's fondest memories at KU were the courses she took in the department. Among other faculty, Silvia took classes from Prof. George Woodyard. This summer, four graduate students have been assisted by the support funds.

## • Vicky Unruh Research and Travel Award

For outstanding graduate students and undergraduate students doing graduate-level work and travelling to research sites in Latin America and Spain. The fund was established by a dedicated group of students who were mentored by Professor Emerita Unruh and wanted to show their appreciation for her years of exceptional dedication.

Please consider donating to our current endowed funds. Many donations made to the KU Endowment Association are tax deductible. You may donate through a variety of ways such as: check or credit card, setting up a recurring gift or an IRA charitable rollover; matching funds from your employer; donating securities; creating a planned gift such as a bequest in your will; or a combination of any of these. You may also consider starting a fund, whether for yourself or in honor of someone. To learn more about your gift options, please contact Victoria Cleary at 785-832-7350 or [VCleary@kuendowment.org](mailto:VCleary@kuendowment.org). On behalf of our faculty and students, thank you for generous support as we continue our commitment to our extended community, a community of which you are an integral part.

Give online by visiting the "Giving" page on the University of Kansas Department of Spanish & Portuguese website at <http://spanport.ku.edu/giving>. You will be redirected to the KU Endowment Association website (KUEA). KUEA is the nonprofit fundraising organization that supports the University of Kansas.

If you wish to donate by mail, please send to:

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