

# 소설을 통해 살펴본 남미 역사 이해

## Latin American history through the Novel

- ✓ **Instructor: Professor Lois Zamora**
- ✓ **Institution: LearnersTV**
- ✓ **Dictated: 박지원, 이얼, 전은한, 김우리엘, 심익태**

🔊 [00:00]

Okay, here we are. We're going to be starting Carlos Fuentes' *the Buried Mirror* today.

We will be doing that for the next two sessions.

So, three sessions taking us up to the end of chapter 11.

We are going to pick up on that again later in the semester. And, I need to correct the syllabus there, but I will.

I believe we will have time at the end of the course to go back to his final chapters on Hispanic US culture.

But, for now, we're concerned with Spain, and we are concerned with Latin American.

We are concerned with Carlos Fuentes' version of that relation.

As you know, Carlos Fuentes is Mexico's foremost novelist.

He's almost 80 years old now. He still looks like about 55. He's in terrific shape.

He'd lectured here several times at the University of Houston.

U of H gave him a prize the Farfel Award, the highest award we give to someone outside the university a couple of years ago, and he came and lectured.

So, he's very familiar to Houston, and Houston to him, over the years, he puts out novel after novel, and we're not reading any of them unfortunately in this class, but we are reading *the Buried Mirror*.

So, let's just go ahead and talk about that. You can look up Carlos Fuentes on the internet and find many of his titles and pursue his work that way, if you want.

But, what I am interested now is to see a few generalizations about this book called *the Buried Mirror* and then to go through the first three chapters. I don't think we will



have more time than that.

And, I've handed you an outline what I consider to be important things in each of the chapters.

And, I am wanting you to think about filing in this kind of outline for your own use as you go.

This is the way to study in my view. You outline chapters, you put page numbers. Of course you are underlining as you go.

But when you go back for the final exam to review for this part of the exam, what is a very dense book really, if you have this kind of preparation while you're studying now, you're much better off for the final.

So I am going to keep adding to this as we go along so that I'll sort of present to you what I think is important.

I actually give you a review sheet at the end of the semester again on this book. It's not a novel. It's a history book.

Because I consider it very important and because I consider it rather difficult to master this huge array of centuries and cultures that is his reflections on Spain and the New World.

So, let's kind of begin by my saying of a few general comments.

We've seen Galeano, and we've seen the essay by Pas at the beginning. Galeano is a very particular kind of literature.

He insists it's not a history but it's based on history. I would say this is a bit opposite.

This is history but it's still literary history, but now the emphasis is on the history rather than literature.

Nonetheless, it's a one guy's take on the situation, and he doesn't make any bones about that.

He situates himself as a Mexican as a contemporary and he gives you with his opinions in practically every chapter.

These are his opinions based on a lot of information, let's say.

**🔊 [5:19]**

So, history of events. History of personalities.

It's also a history of ideas and maybe first and foremost for me a history of ideas, and how do we get to these ideas mainly through cultural artifacts.



Doesn't he begin... he begins with the bull; he begins with these artifacts, sculptures of goddesses that are found in Spain.

He believes that you can read history and cultures through what it had produced.

So we can say that this is a kind of material history, if you want history of material culture.

We get lots of paintings. Those paintings have historical significance, so it's not just documentary at all.

🔊 [6:02]

Neither was Galeano. Remember we looked at the parts of Galeano that are about art and about artists.

I see a great website on Diego Rivera, thank you very much.

So, we have already seen this but here is made explicit in the form of the book itself, which is beautifully illustrated.

I happen to have a hardcover, but luckily, they did a great job on the soft cover as well, producing the design and the artistic content of the book.

So often in histories, they are kind of blurry black and whites. That's not in the case of this book.

So it's the history that depends upon cultural artifacts of a number of sorts and we read the history through the statues that's found in the cave after 2400 years, or the painting by the Goya of the bull fight or et cetera. You get the point.

Obviously, myths.. mythic belief systems are taken into account here when we get to the chapter on the indigenous cultures in Latin America, and especially in Mexico.

He's going to talk a lot about Coatlique about Quetzalcoatl and so forth.

This pantheon of gods that were the belief system of people now integrated into a western belief system.

We can talk about how those still continue to exist indigenous systems in what he calls again and again and again Indo-Afro- Ibero-America.

What is that supposed to mean? What is the meaning is that this is the theme of the book in my view.

Mestizaje, cultural hybridity, cultural mixing, he speaks at one point a flagrant syncretism. All of these words that we have seen already.

It's Octavio Pas' argument in a way, if you remember.

The Catholic Church is inclusive, Spain itself was a tripartite culture (Jews, Arab/Muslin/Christian) for 700 years.

This is a matter of pride and this is what he's going to emphasize throughout this book.

Why, in part, although it's implicit here, it's explicit with Octavio Pas in the first essay we read.

Because we're not like our northern neighbors who believe in purity, who believe in mainstream, who believe in, do not believe in the surge of nation.

So, here, Fuentes is again is going to celebrate this idea of culture both in Spain and then again in the Latin America.

That is a composite of cultures. That its strength is that it brings in and incorporates and 'trans-culturates' cultures.

So this issue of hybridity of syncretism, we are going to find it again and again, and the phrase Indo-Afro- Ibero-America, means Latin America, but he's stressing the indigenous.

He's stressing the African. He might have added Arab, because we are going to hear about the Arabic.

🔊 [9:05]

The Moorish, it's called. Contribution in Spain. All of this becomes the America that Fuentes is celebrating. This composite of cultures.

So watch out for this theme is going to come up again and again, this thematic of transculturation.

Do we believe it? Is it true that all of this has led to a fabulous Latin American culture that's wonderfully rich and so forth? Well, I sort of believe it.

It has been all easy and fun and nice for Indo and Afro parts of this equation?

No, not at all.

But, nonetheless, let's say it's a kind of cultural politics, the cultural ideology that we see here, celebrating what is, in a way.

So, let's look at it. What is this metaphor for *the Buried Mirror* that he tell you flat out in this year we can start following our outline a bit.

This is just my idea of the important parts. You might have others.



You will have other things that you want to underline and take notes on in the margin of this outline, but I think when you have a short introduction you're always going to look, well I tell you.. remember we've looked at the dedication and we've looked at the preface very carefully of each of the Galeano volumes.

I should say we should look at the dedication for Silvia always is his wife as it happens. I don't think that's going to tell us too much. We need to know at this point.

But the introduction does. So go to page 8, 9 and 10.

It's a short...some part of eleven. It's a short intro I want you, of course to have it all under your belt, but he does get to his raining metaphor here at the end of the introduction pages ten and eleven.

What he wants.. let's just look at it together. We're going to do a kind of march-through-the-pages here, just to get it all together.

It's the second to the last paragraph, page 10. His metaphor.

What is this buried mirror mean in terms of his conception of history, and his conception of Hispanic culture; both Spain and the New World.

He says in the tomb of the surrounding. This is second last paragraph in the tomb of the surrounding, bottom of page 10.

In the tomb surrounding, the religious sites of these native people's mirror has been found. Buried, ostensibly to guide the dead through the underworld.

Concave opaque polish, they contain the spark of light in the midst of darkness.

But the buried mirror is not only in American occurrence.

The Catalanian poet Ramon Xirau has titled the book of his *L'espil Soterat Catalan*, the Buried Mirror, recovering in ancient Mediterranean tradition not far removed from that of the ancient Amar-Indians.

A mirror, looking for the Americas to the Mediterranean, from the Americas to the Mediterranean and back. This is the very sense and the rhythm of this book.

🔊 **[12:00]**

So when he tells you that, you pay attention to what this book is about, moving back and forth across the Atlantic from the America to the Mediterranean and back.

On this shore of the slate black pyrite mirrors obsidian mirrors, found in the pyramid of El Tajin, and he goes ahead and tell us at the end of that paragraph, El Tajin is a mirror of time.



Then he talks about other mirrors, Velazquez in his famous painting Las Meninas which is on the cover of my book, I don't believe it's on the cover of yours but you're going to find it when we get to the Velazquez.

There's a mirror in there that's complicated play of reflections.

Then the next paragraph is Tezcatlipoca, the god of smoking mirror in indigenous Mexican cultures.

We keep going mirror entails the question of representation and projection of the world.

A mirror reflects but it also projects, it also says this what is seen.

So he comes up to the final business here at the end.

Look at the very last sentence I quoted in the outline cause it seems like that's what he's going to be doing all along in his own book.

"Is not the mirror both a reflection of reality and a projection of the imagination?"

He's doing both here, he's going to be reflecting reality as the historian will, but he's also going to be imagining.

This is a work of imaginative history if you want.

Even though it's a lot less imaginative than Galeano, you can follow it along the facts the centuries the categories, it's much more narrative and discursive and linear, let's say, than Galeano.

Okay, so for me this buried mirror, he wants to make it a metaphor or even a symbol if you want, for it, history and culture but it's also that little nut, inside the nut is the image of the book itself.

This buried mirror, he's going to be looking, reflecting reality and also projecting his own imaginative vision of things.

So he announces his intention, he announces his kind of history, his kind of narrative and then we're going to see how much we like it and whether we buy into it or not.

First chapter Sun and Shadow.

There's a phrase you'll see it on my list on page 16 the deeper meanings of cultural iconography. It's toward the bottom of the second to last paragraph on page 16.

There too, he's wearing his flag in saying this is what I'm doing here, pay attention to what I'm doing.

And what he's doing here, he is looking at cultural iconography, the deeper meanings



of cultural iconography.

What is that mean, cultural iconography?

🔊[15:00]

It means the images of a culture.

It means Mickey Mouse, it means that Lady Di, it means, you know the Ford Classic whatever.

I mean certainly our culture we know about cultural iconography is we have so many advertisement, so many fictional characters.

With Latin American is going to be the Virgin of Guadalupe.

Of course it's also going to be all the advertising, all of the popular culture, all of the screens, cinemas, stars, and so forth.

But what he's going to ... and I like that phrase, what I like about this phrase... the iconography it means writing in icons, writing in or the writing of ography of the layout of the images.

The book is stuffed with the images.

So it's good that he says it's the part of what I'm going to be reading here, and of course even mentions a few possibilities and so forth.

So pay attention to that, in the Sun and Shadow we're going to get the two main icons, if you want the two main images, that he sees is important for early Spain is the Bull and the Virgin or the goddess let's say because the Virgin is catholic we're going to see the goddesses that were buried in caves and dug up that reflect Greek culture, that reflect that early tribal culture Celtic and Iberian.

Let's look at the map that I have for you of Spain, I got to get it smaller.

This is, you'll remember, week two I have maps, and always please look at them when we're talking about things that are geographical which we're going to do in this whole course.

This map of Spain is too big but let's go like this you remember, and of course you remember we're Spain is in Europe, it's sticking out there, far western part of the Europe, but here, you'll see is the border with France.

So that's a rather small part that leads out onto the Iberian what's called the Iberian Peninsula which includes not only the Spain, but also Portugal as you know.

I'm sure this is all ridiculously familiar to you but I'm always one for maps so what we have we're going to see, Santiago the Compostela, which is going to be up here,



well here's the border for Portugal as we go down, just let's do it together to look at it real quick for a minute.

It's not showing on our map.

Scott, help.

Will somebody, Melissa, run and tell Scott that we need our map upon the board, maybe we didn't connect it up correctly.

Who knows.

Thank you Scott, that's great.

Sorry. I was so busy looking at my own screen. I appreciate letting me know that you were looking at me not the screen.

**🔊[18:00]**

Here is the top of Spain the Bay of Biscay, as we call in English, it's the Mar Cantábrico in Spanish.

And here, the boarder with France, we're going to go down. We have a Mediterranean coast, of course of Spain, as you very well know, Barcelona, on down Valencia and then we're going to turn the corner around this Iberian peninsula which is I said here's with the Mediterranean, the Mediterranean coast.

Just to remind you. I'm sorry I know you know this. We're down almost to the bottom we're going to be too this area here (...Spanish...) Andalucía.

Andalucía is super important for the administration of the new world, Seville is the head quarter for all of the administrative functions of Mexico, Peru, et cetera, if you go there to these day, (Spanish) the Indian archive, as it was called, Indies being called the reigning term for the Americas still at that time, all of this is going to be important. Why? Because of the more a presence if you've gone, you'll know the La Alhambra the great palaces of the Moorish population with there as well as Jewishes.

And we're going to talk about that three part culture in the straits of Gibraltar here the Mediterranean becomes the Atlantic and we go up the other side of Spain.

Here's where the Portugal border comes in so Spain does have an Atlantic coast but only after we go past Portugal.

So you'll see this on your own. I needed to have it made smaller which I didn't but will so that you can see the whole thing.

But here we have the Spanish boarder and we're going to talk about some of this area up here, Fuentis is very interested I think that'll do it Scott. Thank you.





Do study that as you read your, read this first chapter on Spain where there's plenty of reference to particular places.

Okay, just finish this chapter one, we're not going to be reading so much as I sometimes attempted to do.

Chapter one in particular I think is very accessible,

We get the Spanish arena which is the cultural significance of the bull, the male side of things if you want and then he looks at the female mother figures which include as you know the Dama De Baza, Dama De Elche, he discusses this figures.

He mentions one that I care a lot about Coatlicue on page 27 that's a Mexican goddess that's a very important one.

I'm going to show you pictures of her, her sculpted figures that remain that is actually on page 27 at the bottom of that second paragraph.

He moves and this is very typically Fuentes.

**🔊[21:00]**

He moves from Spain and he's told us is going to do it back and forth in the single paragraph.

We have these ancient female figures from Spain and he moves right away in the middle of the paragraph, the Aztec Pantheon.

Pantheon can mean two things that can mean the arena of the gods, the array of the gods, the Aztec Pantheon meaning all those gods, 220 of them more or less the Aztec pantheon.

It can also mean burial building, building where people are buried.

But anyway here is using the word Pantheon to mean the skies or the celestial if you want or the divine cast of characters.

The supreme earth mother called Coatlicue gave birth to a brood of gods of signs of extreme pain and cruelty.

And the Venus figure of ancient Mexico the goddess Tlazolteotl the devour of filth represents both purity and impurities she devours filth in order to cleanse the Earth.

I'm less interested in Tlazolteotl but I can show you pictures of her should all of these gods and goddesses were sculpted and painted many many times before the conquest in much in much survives.

Coatlicue is figure what he does that, just turn the page to 28, he goes from these



mythic figures, mythic in the sense of divine and we can speak of myth as a positive story, I mean it in a positive sense.

Two of mythic figure of the virgins, so we have the goddess figures, in the ancient cultures, and in the modern, or the Christian cultures, and then he begins to talk about the virgin and by the time you get down to the second to last paragraph on page 28, he is listing all kinds of virgins.

This the same figure the mother of Jesus, but in her various apparitions, so the virgin of the rosary, the virgin of (...Spanish...) of course we're going to pay most attention when we get to the Mexico, to the virgin of Guadalupe, the great patroness of Mexico and the Americas.

So he moves you see easily between let's call it the mythic or ancient cultures, I won't say primitive by any stretch of imagination, to the modern the Christian, and he's looking at those cultural icons that tell us what a culture is how it believes, how it dies, how it lives, how it worships, and how the whole thing operates.

So you see it's already a writer rather than a historian with dates and numbers, so forth he cares about dates too.

Look at the bottom of page thirty, you're going of course and then we move from the virgin to the flamenco dancer the gypsy, figure so important in Spain.

So we're just all over the place but I want to point your attention to a sentence that is about one, two, three, four, five, six, seven, eight, nine lines are up from the bottom of page 30.

🔊[24:00]

It is this... He celebrates now. He is talking about flamenco dancing and what is celebrated for guess what for its hybridity.

Look at the sentence. It is a hybrid form and attracts into a system over five hundred different musical types.

He is talking about flamenco. From the Arabic call to prayer to the latest tropical rumba transforming them also our deepest urge will be fulfill to sing the most extreme an intimate human situations.

So even when he is looking at, even when he is looking at a particular art form which is flamenco singing and dancing he says what's great about it.

It is that it brings in five hundred forms.

So he is thing I mean we can say what is our thing what is the U.S. national thing.

Liberty, democracy, we can think of lots of things.



Freedom to change jobs to change places I mean I can think of lots of huge values of ours that we could do list as cultural setup values.

Here what he is proposing is for him and for perhaps Latin America Spain this ability, this capacity to embrace difference.

That all sounds very friendly as I said uh... it's not always so friendly when we watch how the indigenous presence was embraced by Catholicism we have to wonder but nonetheless you see his accent he is grinding and.

I happen to like that accent don't mean to say that I don't ..

Hum. I happen to think that he is onto something very important that no one has to go to Mexico her to Peru to see that cultures are co-act, co-existing interacting combining in ways that are interesting. In ways that are productive.

So anybody want to say more about this business the first chapter seems like he is just warming up, he starting to show it yet.

Jenny what would you like to say push up thing?

Well it is kind of maybe an overall so far of the book...

I feel like he the thing that he says about Spain it's the best thing that has the most tragic history and it's just like the opinion anything you could ever think about a country.

It is a ... I think that's an interesting take on it hum...

Yeah. It's certainly celebratory this book. That's right. Yeah, Karsna?

I don't know where in a web page one of the quote said the thing that makes you hate it Spain and most of the same things that make you love it.

And when I read that I read the rest of the book, I tried to figure out what is talking about.

And so I think that's what he's doing is just giving out of things.

I keep thinking what he's talking about, I keep thinking he is going to tell us later so.

Well maybe so. But I think all and all what he is going to do is... it's a kind of celebration.

I believe the book was published in ninety two and nineteen ninety two let me just checked myself on that

🔊 [27:00]



What was going on in nineteen ninety-two.

The queen's centenary of fourteen ninety-two. Yeap. Nineteen ninety two.

So there's a kind of way in which this is a response to well...

Spain is actually also been very badly treated especially in Anglo-America.

When I first came to Europe a long times ago thirty years now I remember asking what the foreign languages for the doctoral requirement were in the English department.

And I was told French German and Italian I said well what about Spanish.

Not now and Spanish does not really count.

That was not so long ago as all of that.

It's considering how now Spanish is the second languages of the U.S. and so forth so there is always been a bit of prejudice more than a bit on the part of Anglo-American toward Hispanic-Americans.

And I really think that's nineteen ninety-two book is meant to say look, look at who, look at us, look at who we are.

We're this and the other and, we're not going to say that is a tragedy that Spain raped Latin America.

We are going to say that Mexico is the result modern México's the result of that invasion.

Because it was a huge polemic a ninety two I don't know that you remember in Mexico it was decided that not one dime of public money would be spent on celebrations of the queen centenary of the discovery of America.

Because Mexico, many Mexican people felt that that was nothing to be celebrated.

That was too much destruction of indigenous cultures to be saying hey terrific we got concord and fourteen ninety two,

So it was a political decision to kind of let it go unto the Fuentis about the countries says

"No, we are not going to be ashamed of our history. We are not going to say that we are the product of the rape that we are in some ways the product of violent incursions by others into our world. Well, that's us too, Europe is us, too"

So there was whole lot thank you for both of your comments because there's a whole lot going on here in terms of political remember the end I just political



maneuvering. Let's say.

Remember the end of nineteen seventy nine and I say that we read at the very beginning of this course by Octavio Paz.

What is it and identify scolding the U.S. saying look you pay attention to us will the others of the world.

So there is a way in which both that essay and this book are responding to the American challenge you don't know who we are.

You just sit down and read who we are you'll find it. So it's others partly that celebratory impulse let's say.

I think there are places where he is quite fair about sings too.

When he starts in the next well chapters three there are re-conquest of thing when we talks about kicking out the Jews he's talked about her terrible.

Jewish populations were treated educative expulsion and forty nine two as I say so there are places where you feel it's not exactly a white washing of the history of the Spain.

But for now let's give him his voice and give him his thing and as you say keep on reading and see where we get.

**🔊[30:00]**

Anybody else have a comment so far? Yeah Melisa?

Well you are going to say that you don't mind at least irrelevant also nineteen eighty two was a great year for a crisis in Mexico we have declared Peso inflation.

Yeah which we keep in the back of our mind that you know one of the many times when greasy early eighties was also a time when the devaluation the peso against the dollar and so forth so.

There was always going to be some argue in this kind of work, some kind of the big eight hundred-pound gorilla of north is always there someplace on the table and I think that's going on here to so ... other comments or questions?

I think you ... I'm hoping you're finding this readable we're going to keep on going cause we're supposed to get through chapter four, today

Lots of pictures can at least that's that we now know have this kind of mythic substratum from the sun and the shadow chapter we're going to go on too much more specific history of Spain.

These first four for chapters are on Spain.



The conquest of Spain I have just written down on the page numbers and more lesson dates he speaks of six waves of incursion not always invasion but waves of people coming in different groups constitute of what is modern Spain.

I quote his comment on page seventeen; no other country in Europe except perhaps Russia has been invaded unsettled by so many people.

He is very again proud of this. This is not for him a disadvantage it's first of all the way the history of the Iberian peninsula is

But we now start to see that he could have chosen to talk about other things I suppose but what he's talking about is the diversity of the multiculturalism.

The multi historical nature of Spanish reality even at one point says you know this can be just like Mexico.

Mexico had a whole lot of groups around and people were used to kind of coming and going and then the invaders especially the Romans took advantage of that circumstance.

So let's I'm going to count on you to look at those things yourselves but I will just point out a couple of details that seem important to me.

The Muslim presence in Spain going to be essential because by seven hundred and eleven AD the Arabs have come Arabic groups of comes over the straits of Gibraltar that teeny little piece of water that we just saw on our map of the south of Spain and going to go up into all of the Iberian peninsula and up indeed into France where in a famous battle of Poitiers.

The Arab is repelled are beaten by European troops and then are eventually take pushed back out of the Iberia peninsula.

🔊[33:00]

But I just want to point out, when I went to the south of Spain for the first time which is now twenty some years ago, I couldn't understand Mexico better because so much of the architecture the way water is handled the interior patios the tile work the fountains.

That's Muslim. The way that in Mexico and much of Latin America, houses aren't like along the streets in Houston where they have a front door looking onto a front yard.

There's a wall in house. With the interior patio sometimes with the fountain, sometimes not, sometimes in your laundry whatever

That not giving to the street but having the interior patio is absolutely Arabic.

Arab. I'm sorry Arab is the language absolutely Arab.



And Muslim protected quarters so that even the ways the construction of Latin American cities evolved you don't much see the front lawn.

You know the front door you see a wall and the door that goes into an enclosed space

So I am interested in the Muslim presence interested in the ways still makes as I said when we were looking the map.

Andalusia the most beautiful and my view part of Spain in the southern part it feels very Moorish.

Very very there is to this today very much the architecture and let's say layout of southern Spain is due to Arab influences

so look if you wanted to page thirty-five.

Just, he kind of covers at the quickly here' cause the next step is going to be all about or at least a lot about this tripartite culture Muslim Jewish and Christian

So he says Rome, of course we know that Rome colonized all of the great that first really well I'm not for the first open probably one of the greatest empires is the Roman Empire.

It's why we speak romance languages in Spain and France Italy.

Romance refers to Roman, not too romantic.

That's mistake. Latin ate languages, Portuguese.

Much of English comes from Latin.

How did that happen? Because the Romans who spoke Latin were up in England, they were everywhere.

So, that was huge. So naturally, Roman presences there, naturally before that definitions and Greeks assailed the entire Mediterranean for their outpost around on their ports, really on the coast but didn't go into the mainland and so forth.

But just I'm going to pay attention to the Muslim here for a moment.

Look at the middle paragraph there on page 35.

Rome was the culminating experience conquest in Spain for a long time until Muslim invasion of 711.

That's the data wants you to know, and Spain's own overseas conquest of the Indo-American world after 1492.



🔊 [36:00]

He said, Rome was major empire, but there was an era of empire and not until the Hispanic, the Spanish empire in the new world that we have another one like the roman.

So, he was looking at empires

What does that mean? One culture imposes itself on another.

It would singular experience for.

If it was a singular experience for if the, if in the Americas, Spain deliberately crushed a previous civilization cutting it at the bud, destroying the good along with the bad and violently substituting one form of government for another her own experience with Rome was exactly the opposite Italy created in Spain.

That is Rome, created in Spain and government and public institutions where there was well-known.

It instilled an idea of unity and wider human allegiance is well-known.

Well-known existent, and it did so through the instrument of city life.

I'm sorry, that's not so much about Muslims.

It is just the date there, but it's talking here about the Roman Empire.

Keep going, I'm going to well let's leave the Arabic presence until the next chapter where he gets into it more.

Look at the phrase then, on page 36.

Particularism, guerrilla warfare and individualism

Look at that, it begins to chap... with a paragraph on page 36.

What is it mean, particularism? What it means that there's a bunch of stuff going on here.

A bunch of cultural stuff, a bunch of political stuff, different groups, different tribes, different group, let's say vying for, territory for a political power.

Particularism guerrilla warfare individualism, (Spanish name), Spanish chieftains (Spanish name), roman historian.

Rise of Spanish chieftains had a group of loyal harassment called solitarian who devoted their lives to their chief and died, died when he did.





By finding out that the Spanish refused to federate, and that they felt allegiance only to their land and their chieftains.

It's a tribal culture, he saying.

The romans were able to do beat them very much the same way that the Spanish were able to defeat the Aztec's and Inca's by superior weaponry certainly but also by superior information.

Realizing that the Mexican people were Mosaic, comply without any legions wider than fidelity to locality and achieved, Cortes defeated them as Rome had defeated the Iberians.

Now this business of particularism and individualism, he picks up on the next page 38, and I say, have it on my sheet, and I think, it's important.

This word Caudillo, it's of a top, full paragraph on top of 38.

The word Caudillo, very much a word that's used today in Mexican Spanish and Latin American Spanish

It means boss, it means, there's something negative about the word Caudillo because it means someone whose leader but with no interest other than in his own little band.

🔊 **[39:00]**

We were reading pay little Palermo by one through four.

You will see the archetypal Caudillo in literature Pedro Palermo, but here look at this.

Think, today of Spain, think today of Spain, the Basque still speak their own language and they want to separate from Spain and the northern part.

The Catalan which is Barcelona, they speak Catalan.

They speak Spanish as well.

Galicia the Gallegos in middle upper, middle part are, very much identified with Gallegos, Madrilène, Andalucía.

It's still country with very definite localities.

I'm very aware the Basque. I don't know if I told you, my husband is half Basque in his Zamora is not a Basque's name.

It is Spanish name which my father in law the great Basque all these were sorry about



I mean the greatly identified he was born in the U.S, but it's a culture of the best culture that has its own language nobody knows what the roots are.

It's not a Romans language in Spain

So, I'm very aware of that in my own experience because the first time, I ever met my husband when I was a freshman in college.

He said to me. I am Basque. I said, you are... what?

I had no idea what that was and, but it was so interesting that he third-generation is still very identified with this group.

He doesn't say I'm Spanish until he says more the Spanish name, but I'm a really Basque.

The, Spain is still the culture of these particular regional territories with several languages that are quite recognized as a national languages.

So, let's look at this Caudillo that Caudillo would be the bossism which is part of the problem.

Let's say the nature of Latin American politics when we read about a dictator when we read about it which we certainly done with Galliano now.

We can say this is part of the Caudillo's part of this tradition of chieftain, tribal, loyalties.

The idea that the leaders of, according to Plutarch, the leaders of the chief would die when he did how I identified can you be with your leader and when he dies, you die too.

So, look at this is one of a kind of aspects of Spanish culture that's passed on to Latin America.

So when we wonder why the dictatorship after dictatorship, since well nothing comes from nothing there is kind of tradition here.

That is Arabic. Here is we are going. I'm sorry.

It's Arab, and it's Hispanic in the sense of Iberian.

It goes way back in other words.

The incarnation of a honor was the chief.

Specifically, the military chiefs, the Caudillo, as he later became known and adaptation of Arab world meaning leader.



🔊[42:00]

That should be Arabic, meaning leader.

The traditions of honor individualism guerrilla welfare an attachment to place and chieftain, all come together in the figure of Muratus who appeared in the way until forth.

I am not going to concern myself too much with this but this last two paragraphs about the Romanization they shouldn't have Iberia.

Iberia is the original group.

2,000 years before Christ, the Celts arrive.

You've already read about that, but when we speak of Iberian Peninsula, we are speaking of an original tribal group.

We go on to Roman, Spain.

As I said, I'm going to let you read about Roman, Spain

We have on page 42 that fabulous portrait. (Spanish name)

16C, this is the silver side of Spain.

He's telling us about that we then get the Visigoth and where was and then that the Muslims if they're only mentioned as I said.

Let's go on to chapter three.

Allah caravan racing, this chapter is essential because and especially the last section of it

I'd mention it in my first sentence under in this outline more than seven hundred years of three cultures co-existing in intermingling in Spain.

It was history that's nothing what about the Visigoth what about the Celts and Iberians we've already seen way more than three.

The fact is starting and we use in data seven-eleven the beginning of Arabic presence on the Iberian Peninsula.

As the Martin the point where these three cultures coexist happily the Arabs don't hate the Jews and vice versa for a long time.

The Christians co-exist until the catholic kings really.



Which we are going to see that would be those kings for anonymous Isabella who supported the voyage of discovery of Columbus so that the Catholics eventually take the upper hand. They pushed out the, push back to the Arab., push back the Jews until 1492.

When the edict of expulsion for the Jews comes out you either leave or you convert or you are burned.

Third thirty third of the Jews, it takes a little longer to get, and really it's almost immediate that Jews are forced to leave convert or take the consequences.

The Muslim presence takes longer.

They were asked to leave.

They were expelled.

Also in 1492, but it takes into about 1600 because the Muslim and Christian cultures are absolutely under twined.

So, when does Catholicism become a crusading religion well in Spain is along about 1492 though end of the 15C?

When has decided that we can't have those others here?

🔊[45:00]

So, all of the celebration of and all of that we have to say the Catholicism is militant.

It's exclusive here in this case although it allowed Jews to convert

They were always been called new Christians always...

Look, the stand said it, inquisition was actually invented mainly to controlled new Christians to make sure they weren't practicing old ways, namely, Jewish ways.

So, this is a very long history the relation of Spain to Judaism, and it's covered here.

Go if you will to the end of that chapter.

That's where I think that we are most important information lies these three cultures chapter start subchapter, starting on page 72.

Let's just look at it.

We're going to kind of what work our way through this part because of the importance of this tripartite culture.

As I said, you go to the south of Spain where Muslim presence was largely and you.



You can feel like you're in Mexico in a lot of ways.

The Muslim presence is very much part of the Spanish culture though they were kicked out at this time.

Fernando 3<sup>rd</sup> king (Spanish name) took Seville from the Moore in 1248.

You could really say that was kind of the death knell.

It took them 200 years longer to take back Granada.

That was the last stronghold of the Moore's in the south of Spain before they were put back, taken back, kick back to northern Africa.

Twice a year, his tomb in the cathedral of civility opened Fernando Shone to us in his royal robes crowned and sporting along white beard he is said to be incorruptible.

But more important that his corpse of the striking contradictions of his life.

Here lies the Christian warrior who seize Seville for sixteen months until the night of war enveloped the city even in daylight.

Storming sacking slaying everything in sight he expelled a hundred thousand Muslims from the fallen city.

And he did have a sense of vengeful humor or as the story of the bells proves.

The Arab conquer (Spanish name) had brought the bells of the cathedral of Santiago all the way south to Cordova in 99, 97.

Would you look at your map please to locate both of those cities.

Santiago in the northwest a very important pilgrimage spot.


Cordova we looked at it out Andalucía in the south of Spain.

He had these bills brought all the way from Santiago.

Then the Christian king Fernando 3<sup>rd</sup> of Castillo we cover them when he conquered the former capital of the Calarfeit.

The calafait meaning the Muslim kingdom.

Whereupon he ordered them return to Santiago this time on the shoulders of conquered Morris for whom the belter whom the Bell Tawyer that's Fuentes part.

 [48:00]



He realize also the saint were still in Seville who as he was dying receive the host for kneeling upon the earth with a rope around his neck to signify his humility before god and his deep consciousness of his sins.

And here lies the human is to appeal to the pope to protect the Spanish Jews from wearing distinguishing Sting Mata on their clothes makes us think of the holocaust with the black armbands, the Jews were forced to wear and the star David.

His tombs were still on Fernando 3<sup>rd</sup>, his tomb bears inscriptions of all 4 languages of the cultural continuity of Spain, Latin-Spanish, Arabic, and Hebrew.

That is the language of the three monotheism Christianity, Islam and Judaism.

You're going to see the pictures of the end of his tomb on the next page.

It's really quite outstanding for the king of Spain we wouldn't know it, if we hadn't paid attention to this text has an inscription in four languages.

The languages of the 4 cultures, really basic to Spain, even as he's expelling the Muslims he's writing his own tomb inscription in Arabic.

Okay then he goes on talks about peoples of the book, I hope you know that phrase all three monotheism Judaic and Islam are called peoples of the book where we they are peoples of the book which book the old testament obviously Islam takes off from the old testament considering Jesus a minor profit but nonetheless recognizing.

So they're called also Abraham sons of Abraham.

They we are called the sons of Abraham and daughters as well because Abraham the patriarch begins the divine family if you want.

So when we think how different Islam is from Christianity we better also think about how similar we are and also Judaism people of the book Abrahamic religions based in the Hebrew bible.

Okay so go to the next paragraph the cultural co-existence as an explicit policy by a Spanish mark monarch cultural co-existence is an explicit policy.

Now see he's going to love that, point is that he is going to love that.

And it's terrific that cultural coexistence is allowed until the catholic king's when it's disallowed.

Cultural coexistence is an explicit policy by Spanish monarch by a Spanish monarch truly reached us apogee it's highpoint.

Under saint Frankford Manson's Alfonso Diaz of Catzdil who organize the greatest university of Spain in Salamanca in 1254 in granted this university charter and so



forth.

🔊[51:04]

We're going next paragraph, Alfonso brought to his cord Jewish intellectual as well as a ramp translators in French Troubadours.

Again, this is largely to be celebrated from Fuentes point of view.

And from mine as well, I don't know about yours as terrific.

I love being in a university which is a multicultural.

I love it that we recognize difference that we're not colorblind, which is considered to be good thing that we notice.

Not that we're prejudiced that we noticed the differences between among cultures.

This is to our credit is a universities to Spain's credit according to point this.

Keep going, we're still looking at this tripartite culture until 1492 which is very much admired by Fuentes.

But then look here's what the Jenny Ires referring to, we're talking about all the sweetness and light going on, on in this book top of page 76 he does not call it like it is with respect to this treatment used in Spain at this period of early maternity or late medieval period.

I don't know where you situate 1492.

I've said several times Columbus wasn't medieval man he was, and yet it the beginning of the modern period really the renaissance has occurs already in Italy.

Nevertheless in the triad cultural sweepstakes with theirs bonuses of tolerance and intolerance none suffered more than the Spanish, Jews, the Sephardi.

The first Jew arrived in Spain during the emperor Hadrian's rein in the second century and they became not only intellectuals but artisans, farmers, traders and physicians.

But under the Visigoth they were fiercely persecuted.

They were accused of creating economic depressions as a means for expropriating property.

Saint Isadora Seville was not only is failing was not above a stale and repugnant reason for rejection of the Jews.

They were condemned by their fathers since two dispersion and oppression a



reference to the fact that Jews crucified Christ.

They're condemned by their fathers since two dispersion and oppression.

It's not surprising that rejected but not expelled by the gothic kingdom, the Jews would have welcomed the air of the invasion of Spain.

Preparing them with great input of purchase great anticipation and remaining an Andalucía the southern part as part of the Muslim society where they were recognized as children of Abraham.

But the success of invasions of the Amoral vids and the Almas after the death of (Spanish name) gave to Muslim Spain a wave of strict orthodoxy directed against all non-Muslims including Moserabs and Jews.

Moserabs are Christian Arabs Moserabic art is very interesting as Lebanese combination subcultures interesting.

Moserabic art is, well as I said Christian Arabs.

So then we get in who we get this whole mass is now I'm going to end up in expelling Jews and Muslims from Spain.

Top of 77, we've given the date 1391 already pogroms against Jews, pogrom followed pogrom which means massacre as you well know and it's a word use when Jews are involved.

Pogroms in Poland and Russia over the history of Judaism really.

It was a year of poverty and plague four thousand Jews were killed in Seville.

In Cordova about 2000 dead men, women and children lane keeps a month the burned synagogues.

Hundreds of Jews committed suicide in Barcelona to escape persecution and only in response to the pain of seeing their families and also in the response to the pain of senior families butchered.

The conversers which means converts, where else could a Spanish to try to save his or her neck by going into the arms of the catholic church always ready to receive the repentant.

**🔊[55:15]**

Yet conversion often against the will of the converted permitted anti semitic preachers to blame the Conversers for all the sin that before they had placed on the Jews converted the Jews soon found that they were suspected of heresy in malignant practices called new Christians.



They began to intermarried with old Christians and they gained access to the Spanish catholic church.

They're becoming as is common with the converted the [55:41] persecutors of their former community the Troche Midas.

Troche Midas is a figure of terrible persecutor of the Jews.

Even sound rushed forward to a new would situation in which Spain had to face the challenge of becoming modern a modern unified state.

Would she become modern and unified with or without her tri-cultural heritage.

This question previews Spain's role in the new world both were decided in the events of the watershed year Spanish history 1492.

But we're going to see and will stop here.

We'll going to chapter 4 and try to catch up on Thursday.

But we're going to see if Fuentes no.

Spain didn't modernize in close down, closed it's borders.

So let's look at 1492 of the crucial year and then we're going to go on.

I do hope that you will have read up to chapter 7.

I believe it's where we're to go by, let me just check that for sure.

We'll to have gone on Thursday, you will have read through chapter 7.

So I'll see you on Thursday

🔊 **[56:46]**