**Course information:**
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>SILC</th>
<th>Department</th>
<th>Spanish &amp; Portuguese Section</th>
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<tbody>
<tr>
<td><strong>Subject</strong></td>
<td><strong>SPA</strong></td>
<td><strong>Number</strong></td>
<td><strong>435</strong></td>
</tr>
</tbody>
</table>

Is this a cross-listed course?
If yes, please identify course(s)

<table>
<thead>
<tr>
<th>Is this a shared course?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course description:</td>
<td>If so, list all academic units offering this course</td>
</tr>
</tbody>
</table>

**Requested designation:** Historical Awareness-H

*Note: a separate proposal is required for each designation requested*

**Eligibility:**
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**Area(s) proposed course will serve:**
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

**A complete proposal should include:**
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

**Contact information:**

<table>
<thead>
<tr>
<th>Name</th>
<th>JUAN GIL-OSLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail code</td>
<td>0202</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:jgilosle@asu.edu">jgilosle@asu.edu</a></td>
</tr>
</tbody>
</table>

**Department Chair/Director approval:** *(Required)*

<table>
<thead>
<tr>
<th>Chair/Director name (Typed):</th>
<th>Robert Joe Cutter</th>
<th>Date:</th>
<th>3/4/13</th>
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</thead>
<tbody>
<tr>
<td>Chair/Director (Signature):</td>
<td>[Signature]</td>
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Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today’s students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[H] CRITERIA

**THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
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</table>

1. History is a major focus of the course.
2. The course examines and explains human development as a sequence of events.
3. There is a disciplined systematic examination of human institutions as they change over time.
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus to the course</td>
<td>The history of a number of concepts is analyzed in detail. The</td>
<td>The history of the novel is studied on week 1, 2, 7. The power relationships between the Ottoman, the Habsburg, the Vatican and the Pirate cities in North Africa is brought up in weeks 3, 5 and 12. The history of the notion of male friendship is studied in the context of inserted &quot;novella&quot; called &quot;The impertinent curiosity&quot;</td>
</tr>
<tr>
<td>2. The course examines and explains human development as a sequence of events</td>
<td>Human development is shaped by fictional representations of the self, and the society. This</td>
<td>2. The first week is dedicated to the historical context of the production of Don Quijote. The weeks about chapters, 1-8-9, and the two introductions (in 1605, and 1615) open door to discussions about the new narrative devices used by Cervantes, that where a product of his historical reality, and that changed the perception of the self and society.</td>
</tr>
<tr>
<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>The evolutions in the institutions of patronage, the rhetoric of friendship, and the systems of art production are studied systematically. The emergence of the notion the Spanish nationess is addressed in the analysis of the novel production, religion confrontation, judicial institutions as described in Don Quixote.</td>
<td>Patronage systems and their institutions are associated to the explanation of the chapters related to the &quot;Casa de los Duques&quot; and the &quot;Peninsula Barataria,&quot; which occupy most of the second part of Don Quixote. Male friendship systems and their evolution are the base of &quot;El curioso impertinente&quot;, chapters 33-36, on the first part. The issue of the history of religion is everywhere in the book, for instance chapters 37 to 42 deal with slavery and conversions to Islam and Cristianity, as a representation of a reality in the early modern Meditarrenean. Analysis of the contemporaty judiciary and penitenciary institutions is brought up by the numerous comments about them in Roque Guinard's story (2nd part, chapters 40-55)</td>
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<tr>
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<tr>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
<td>The events of the Counterreformation, Lepanto naval war, Cervante's military life and slavery, Inquisition censorship, among others, are put in connection with ideas about fiction writing, social organization, art production and markets, academic arguments about aesthetics, law, human nature. All of this inside the broader context of the deep Counterreformation is in the introductory lecture. Lepanto and other proxy wars with the Otoman in chapter 37 to 42. Inquisition and censorship, and their effect on fiction writing are studied in chapter 8 and the following, concerning the &quot;true&quot; author of the &quot;true history&quot; of Don Quijote. In chapters 33-35, we analyze the happenings</td>
<td></td>
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<tr>
<td>changes that were transforming Europe from the Renaissance to the Enlightenment.</td>
<td>according to key changes in the economic system.</td>
<td></td>
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</table>
CERVANTES -- DON QUIJOTE
Span 435

Instructor

Name: Dr. Juan Pablo Gil-Osle
Office: LL 414A
Phone: 480 965 1297
Email: jgilosle@asu.edu

DESCRIPTION:
Cervantes' Don Quijote de la Mancha is considered one of the most important works of fiction ever written and has inspired many other artists. Through a number of historical readings we will frame the production of this book, and deepen our understanding of early modern history and culture.

1- To that effect, we will read a canonical book about the Spanish imperial enterprise, by J. H. Elliott; his point of view will be complemented with Henry Kamen's criticism on the Spanish empire.

2- Don Quijote's representation of the Ottoman Empire, and the Mediterranean piracy wars, deserves detailed study from the historical point of view, for that reason we will read some writings by Ferdinand Braudel and a book by Daniel Goffman.

3- Patronage and the emergence of market economies are very present in the text and influenced the production of Cervantes's work. To illustrate this aspect of patronage economies we will read some works by Francesco Benigno, and Antonio Feros.

In order to achieve a more complete understanding of the cultural and literary richness of Don Quijote, each student will present one article addressing different critical perspectives on the work.

Attendance and participation are compulsory and will constitute part of the final grade.

READINGS


SOME AUDIOVISUAL MATERIALS THAT WILL BE USED DURING THE COURSE


Man of La Mancha. 1972.

**GRADING:**

<table>
<thead>
<tr>
<th>PARTICIPATION IN CLASS</th>
<th>10%</th>
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<tbody>
<tr>
<td>PAPERS, PRESENTATIONS, EXAMS</td>
<td>90%</td>
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**GRADING SCALE:**

<table>
<thead>
<tr>
<th>Percentage</th>
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<tr>
<td>97%-100%</td>
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<tr>
<td>93%-96%</td>
<td>A</td>
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<tr>
<td>90%-92%</td>
<td>A-</td>
</tr>
<tr>
<td>87%-89%</td>
<td>B+</td>
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<tr>
<td>83%-86%</td>
<td>B</td>
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<td>75%-79%</td>
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<tr>
<td>70%-74%</td>
<td>C</td>
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<tr>
<td>60%-69%</td>
<td>D</td>
</tr>
<tr>
<td>59%-0%</td>
<td>E</td>
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</table>

**IN-CLASS PRESENTATIONS**

In pairs, you will each present an article. The duration of the presentation will be 10 minutes. The bibliography of articles is below. The presentation constitutes 20% of the final grade. At least, two days before the presentation the students must come to see me in my office hours and discuss about their presentation.

NB: The articles are posted in Blackboard, in the Assignment Folder.

**Papers: out lines, drafts, and format**

2 PAPERS: Minimum length of 6 pages and maximum length of 8 pages each.

OUT LINES, AND DRAFTS: A out-line and a draft must be turned in, please see the calendar for the dates. The out-line 2 weeks before the paper, and the draft 1 week before.

FORMAT using 12pt Times New Roman font and double spacing, with 1” margins. Papers must include an original title, a list of works cited and must follow the *MLA Handbook for Writers of Research Papers* rigorously, especially with regard to parenthetical citations, endnotes and list of works cited. Papers are evaluated according quality and originality of content, organization, grammar, and
MLA format. As this is not a grammar course, extensive grammar corrections will not be made. Grammar and correct vocabulary is important for the grade because they are necessary for comprehension.

**Code of conduct**
The students should follow these ASU codes
- ACD 125: *Computer, Internet, and Electronic Communications* (http://www.asu.edu/aad/manuals/acd/acd125.html)
- *ASU Student Academic Integrity* (http://provost.asu.edu/academicintegrity/students)

**BIBLIOGRAPHY FOR IN-CLASS WEEKLY PRESENTATIONS (IN PAIRS):**

**Presentation 1.** Catholic Kings and the unification of the territory-religion

__________________________ (Students’ names)

__________________________

**Presentation 2.** Charles V, the empire.

__________________________ (Students’ names)

__________________________

**Presentation 3.** Philip II and the Counterreformation.

__________________________ (Students’ names)

__________________________

**Presentation 4.** The Inquisition

__________________________ (Students’ names)

__________________________

**Presentation 5.** Philip III and baroque

__________________________ (Students’ names)

__________________________

**Presentation 6.** Información sobre el *Quijote* de Avellaneda.

__________________________ (Students’ names)

__________________________

**Presentation 7.** Piracy and slavery in the Mediterranean

__________________________ (Students’ names)

__________________________

**Presentation 8.** The Republic of Venice

__________________________ (Students’ names)

__________________________

**Presentation 9.** The Pope and his states
Presentation 10. Commerce and war with the Ottoman.

(Students’ names)
<table>
<thead>
<tr>
<th>Week</th>
<th>1</th>
<th>2</th>
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<tr>
<td>Week 1</td>
<td>Introduction to DQ and first part of the book, published in 1605</td>
<td>Chapters DQ I, 1-3</td>
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<td>Chapters DQ I, 4-6</td>
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<td>Oral presentation 1</td>
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<td>Week 2</td>
<td>DQ I, 7-13</td>
<td>DQ I, 14-17</td>
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<td>Oral presentation 2</td>
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<td>Week 3</td>
<td>DQ I, 18-26</td>
<td>I, 27-29</td>
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<td>Oral presentation 3</td>
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<td>Week 4</td>
<td>1, 30-36</td>
<td>1, 37-39</td>
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<td>Oral presentation 4</td>
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<td>Week 5</td>
<td>1, 39-44</td>
<td>1, 45-47</td>
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<td>Oral presentation 5</td>
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<td>Week 6</td>
<td>I, 48-52</td>
<td>Introduction to the second part of DQ, published in 1615</td>
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<td>Oral presentation 6</td>
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<td>Week 7</td>
<td>DQ II, 1-3, MID TERM PAPER</td>
<td>DQ II, 4-6</td>
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<td>Oral presentation 7</td>
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<td>Week 8</td>
<td>DQ II, 7-16</td>
<td>II, 17-19</td>
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<td>Oral presentation 8</td>
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<td>Week 9</td>
<td>Lecture II, 20-26</td>
<td>II, 27-29</td>
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<td>II, 30-35</td>
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<td>Week 11</td>
<td>II, 39-45</td>
<td>II, 46-48</td>
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<td>Week 12</td>
<td>II, 49-55</td>
<td>II, 56-59</td>
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<td>II, 60-66</td>
<td>II, 67-72</td>
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<td>Week 14</td>
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<td>Week 15</td>
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<td>FINAL PAPER</td>
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</tr>
<tr>
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</tr>
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<tr>
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</tr>
<tr>
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</tr>
<tr>
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<td>116</td>
</tr>
<tr>
<td>XVIII</td>
<td>Which relates the words that passed between Sancho Panza and his master, Don Quixote, and other adventures that deserve to be recounted</td>
<td>124</td>
</tr>
<tr>
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</tr>
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CHAPTER XXVI
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CHAPTER XXVII
Concerning how the priest and the barber carried out their plan, along with other matters worthy of being recounted in this great history

PART FOUR OF THE INGENIOUS GENTLEMAN
DON QUIXOTE OF LA MANCHA

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Which recounts the novel and agreeable adventure that befell the priest and the barber in the Sierra Morena

CHAPTER XXIX
Which recounts the amusing artifice and arrangement that was devised for freeing our enamored knight from the harsh penance he had imposed on himself

CHAPTER XXX
Which recounts the good judgment of the beautiful Dorotea, along with other highly diverting and amusing matters

CHAPTER XXXI
Regarding the delectable words that passed between Don Quixote and Sancho Panza, his squire, as well as other events

CHAPTER XXXII
Which recounts what occurred in the inn to the companions of Don Quixote

CHAPTER XXXIII
Which recounts the novel of The Man Who Was Recklessly Curious

CHAPTER XXXIV
In which the novel of The Man Who Was Recklessly Curious continues

CHAPTER XXXV
In which the novel of The Man Who Was Recklessly Curious is concluded

CHAPTER XXXVI
Which recounts the fierce and uncommon battle that Don Quixote had with some skins of red wine, along with other unusual events that occurred in the inn

CHAPTER XXXVII
In which the history of the famous Princess Micomica continues, along with other diverting adventures

CHAPTER XXXVIII
Which tells of the curious discourse on arms and letters given by Don Quixote

CHAPTER XXXIX
In which the captive recounts his life and adventures

CHAPTER XL
In which the history of the captive continues

CHAPTER XLI
In which the captive continues his tale

CHAPTER XLII
Which recounts further events at the inn as well as many other things worth knowing

CHAPTER XLIII
Which recounts the pleasing tale of the muledriver's boy, along with other strange events that occurred at the inn

CHAPTER XLIV
In which the remarkable events at the inn continue

CHAPTER XLV
In which questions regarding the helmet of Mambrino and the packsaddle are finally resolved, as well as other entirely true adventures

CHAPTER XLVI
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Translator’s Note to the Reader

In the author’s prologue to what is now called part I of Don Quixote (part II appeared ten years later, in 1615, following the publication of a continuation of the knight’s adventures written by someone using the pseudonym “Avellaneda”), Cervantes said this about his book and the need to write a preface for it:

I wanted only to offer it to you plain and bare, unadorned by a prologue or the endless catalogue of sonnets, epigrams, and laudatory poems that are usually placed at the beginning of books. For I can tell you that although it cost me some effort to compose, none seemed greater than creating the preface you are now reading. I picked up my pen many times to write it, and many times I put it down again because I did not know what to write; and once, when I was baffled, with the paper in front of me, my pen behind my ear, my elbow propped on the writing table and my cheek resting in my hand, pondering what I would say, a friend of mine . . . came in, and seeing me so perplexed he asked the reason, and I . . . said I was thinking about the prologue I had to write for the history of Don Quixote . . .

Cervantes’s fictional difficulty was certainly my factual one as I contemplated the prospect of writing even a few lines about the wonderfully utopian task of translating the first—and probably the greatest—modern novel. Substitute keyboard and monitor for pen and paper, and my dilemma and posture were the same; the dear friend who helped me solve the problem was really Cervantes himself, an embodied spirit who
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escritos enteramente, como deseaba, pues no ha sido otro mi deseo que poner en aborrecimiento de los hombres las fingidas y disfrazadas historias de los libros de caballerías, que por las
de mi verdadero don Quijote van ya tropezando, y han de caer del todo, sin duda alguna. VALE."

Good-bye (Latin)

FIN

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J.H. ELLIOTT

IMPERIAL SPAIN

1469-1716

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5. The Portuguese Succession

Foreword to Pelican Edition

Since this book first appeared in 1963, one or two valuable monographs have been published on various aspects of Spanish history in the period under review, and some important new research has been undertaken. I had at first intended to use the opportunity afforded by the publication of this book in a paperback edition, to incorporate the results of recent researches into my text. But on further reflection it seemed that they could not be convincingly integrated into the present text, and that it would be premature at this stage – with so much new research still to be published – to undertake the substantial re-writing which the book will eventually require. In particular, I am well aware that much more needs to be said about the seventeenth century, but the pioneer work here still remains to be done. I have therefore contented myself with correcting a number of mistakes of fact, and with adding to the bibliographical note such titles as seem especially deserving of notice.

KING’S COLLEGE, LONDON.
1970
EMPIRE

HOW SPAIN BECAME A WORLD POWER 1492–1763

HENRY KAMEN

HarperCollins Publishers
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THE MEDITERRANEAN
and the Mediterranean World in the Age of Philip II

FERNAND BRAUDEL

Translated by Siân Reynolds
Abridged by Richard Ollard

HarperCollins Publishers
Preface to this edition by Richard Ollard
Preface to the first edition

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TO ABRIDGE a great book to well under half its length of mind – or shall we prefer Johnson’s correction: ‘No That The Mediterranean is a great, a wonderful book, am fortified by the concurrence of historians far bette l, and confirmed by close and repeated re-reading. I have, as its author prophesied in every passage of sum subsequent research it is hardly surprising. And it is elusions that one reads Braudel, any more than one rea His book, as he once said to me, is a collection of im twice in the half-dozen pages with which he rounds description which I have taken as my principle of abri Abridgment, I must emphasize, not editing. It is pretensions to the huge and various erudition such a ta del himself would not have undertaken it. His French p tells me that he would never emend. He preferred to w novo.

The qualities above all others that I have tried to pr most his own: the tone of his prose – so admirably Siân Reynolds – and the marvellous evocation of scene a activity that both in its tenderness and in its sharpness i Breughel. To avoid adulteration I have kept interpolati – perhaps a dozen brief passages in the whole bo demanded a summary of what has been excised. Omitted but have, I hope, in so doing preserved the into as the original masonry.

Two omissions require special notice. The narrat Part III, Events, Politics, People, has been excised in i misgivings as to this mode of the historian’s art seems The second decision, to cut all the footnotes (pal interpolation of some irresistible detail or authorial id of the text), springs from the nature and purpose of golden opportunity to bring new readers to Braudel b greatest qualities, his visual sense and his power of deli historians with the recognition that the past and the pr same coin. Such readers, unlike the professed stude deterred by the magisterial citation of authorities whi
La sombra del rey

Validos y lucha política en la España del siglo XVII

Versión española

de Esther Benitez

Alianza

Editorial

Alianza Universidad
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No obstante, hay más razones que inducen a considerar que la aparición del ministro privado constituye un fenómeno inédito, característico de una fase específica de la evolución del Estado moderno. Ante todo, la difusión del modelo en las principales cortes europeas así lo corrobora. Hay quien ha observado certeramente que no cabe considerar un hasard, un hecho fortuito, la presencia por los mismos
New Approaches to European History

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5 “Osman,” Boissard, *Vitae et Icones Sultanorum Turcico*, p. 4. (Courtesy of the Library of Congress.)
