

ANALYTICAL SUMMARY

THE PALEOLITHIC IN CARTOONS: THE PREHISTORIC WORLD OF FICTION (pp. 31-50)

Alberto Lombo Montañés; Tania Catalán Gabarre; Silvia Palacios Algueró; Jara Parrilla-Bel

ABSTRACT: The Palaeolithic period has been always surrounded by a «fiction universe», often transmitted to the society by Cinema. The way it has been, and is being, transmitted by cartoon to the children is the main focus of this paper. We classify the cartoons about prehistory and we integrate them into the current studies about historic or prehistoric films. We also have analyzed the most relevant and recent cartoon centred on the Palaeolithic period (Ice Age films and the Croods). The data obtained allow us to reflect about the role that Prehistory has on the cinema, showing a complex relationship between films and science. To conclude, it can be said that Cinema has created its own Stone Age, with dinosaurs and cavemen, but only sometimes by keeping the scientific research in mind.

Keywords: Cartoons; Paleolithic; Prehistoric cinema; *Ice Age*; *The Croods*.

EXCITING FEMALE MONSTERS FROM HISTORY AND CINEMA (pp. 51-64)

Angela Giallongo

ABSTRACT: Using the key concept of fear as a historical category, this paper investigates the ancient myth of Gorgon in seven contemporary movies and in a few teen movies.

At the center of my critical analysis there is the interdependence between the negative emotions, the uses of this archetypal image, and the research about history gender imaginary.

Keywords: Gorgon as female monster; fear; horror film; history gender imaginary.

THE ART IN THE CINEMA AND HIS USE LIKE EXTENSION OF THE KNOWLEDGE OF THE ARTISTIC FACT (pp. 65-89)

Sonia Ríos Moyano; Reyes Escalera Pérez

ABSTRACT: Cinema, art and culture are constantly intermingled. From the birth of cinema, the influences and relations between art and cinema are demonstrable. With the passing of years, cinema has come to appear as a tool of great persuasive and educational power. In this article, we will insist

on the importance of cinema as an educational complement to the learning of a period, author or work. Cinema looks at art, and it makes art in movement, especially, when a movie is inspired by an imagined period. Of particular relevance is an acquaintanceship with films that show us the greatness, vices and virtues of the most controversial artists of modern history, as well as topics related to the study of Art History. This is markedly important in regards to the grouping of films that focus on life or a specific work of art or historical period, as these can serve to broaden both contents and learning.

Keywords: Art History; cinema; learning; didactics.

THE REFORMED MYTH: THE OBLIQUE OFFICIAL VISION IN THE MEXICAN FILM HIDALGO: THE UNTOLD STORY (pp. 91-104)

Alan Rodríguez

ABSTRACT: 2010 was the year that Mexico made particular contact with its history, commemorating the most heroic episodes of the nation. Promoted by the government, the Bicentennial of the Independence of Mexico was a series of planned celebrations held throughout the country to commemorate the two centuries that followed upon the armed struggle for Independence in 1810. These celebrations also were paired with those of the Centennial of the Mexican Revolution, whose origin dates back to 1910.

As part of this extended patriotic holiday, the government funded films on nationalist themes. One of these is *Hidalgo: the Untold Story* (Antonio Serrano, 2010), which offers an unusual perspective on the insurgent hero Miguel Hidalgo y Costilla's life. This article puts forth the thesis that films of this sort were funded with the intention of (re)assessing historical symbols in light of the crisis of identity, values and national security afflicting the country. In the case of *Hidalgo...* this consists of an attempt to reinvigorate a mythical figure that to help heighten the ideal of the Mexican essence.

Keywords: History of Mexico; Independence of Mexico; Miguel Hidalgo; Mexican cinema; Historical cinema.

MYTH, ADVERTISING AND REDEMPTION IN THE DESERT FOX: THE STORY OF ROMMEL (1951) (pp.105-136)

Igor Barrenetxea Marañón

ABSTRACT: It was 1950 and it had only been five years since the end of Second World War. The world had changed and was divided between two antagonistic blocks, led respectively by the United States and the Soviet Union. That year was published the successful biography of one of the most emblematic soldiers in the battle: field Marshal Erwin Rommel; written by the British officer Desmond Young. And, a year later, inspired by this work, the film *The Desert Fox: The Story of Rommel* (1951), which now occupies us, would be shot by Henry Hathaway.

How was it possible for the American film industry to portray and glorify a German officer rather than one of their own? The intention was obvious. The past served, in this case, to revitalize the image of the German society and reinstate it to the Western power against the soviet danger. We shouldn't forget that movies are *history agents*. Therefore, this article expects to analyze its keys.

Keywords: Film industry; Cold War; Rommel; Germany; advertising and myth.

DESPUÉS DE... A HISTORY OF THE TRANSITION (pp. 137-150)*Elena Blázquez Carretero*

ABSTRACT: *Después de...* fulfilled an urgent need in its day, being one of the earliest attempts to reflect the reality of the Transition. This double documentary by the Bartolomé siblings was shot in 1979 and 1980, and approaches various sectors of Spanish society, allowing them to express their points of view, and to discuss and explain how they were affected by the changes that took place following the death of Franco. After 23-F, the attempted coup d'état, the documentary was left stranded by the Administration, falling victim to a covert censorship and to a system of unofficial releases. Perhaps because it brought to light the changes affecting the lives of ordinary people and the stories that had been neglected by the media, the distribution of the documentary was hampered by a great deal of delay and uncertainty. Despite all the difficulties involved in its screening, the testimonies contained in this documentary now provide very useful insight into the problems of the era and those that remain to this day.

Keywords: Cinema; History; Transition.

«ABSOLUTE PROHIBITION ON GOING TO SEE THE INFERNAL SPECTACLE OF THE WHITE SORCERER»: THE FUNCTION OF NARRATIVE AND METAPHOR IN THE HISTORICAL RECONSTITUTION OF CINEMATOGRAPHIC SPECTACLE IN AN AFRICAN VILLAGE (pp. 151-162)

Mahomed Bamba

ABSTRACT: The article deals with the historical reconstruction of a case of cinematography's cultural reception in an Islamic African village. My interpretative analysis of this process is based on a reading of a short story by Amadou Bâ Hampâté. From Bâ's text, I raise a number of questions: how do the enunciative structures of a first-person account and the speeches of other characters and viewers mix with a historical description? What does the figure of the spectator of the first cinema reflect? Are the speech, opinions and public reactions in that African village about cinema different from or similar to those of other publics around the world at that time? What are the socio-cultural determinations and mediations that Bâ's narrative allows us to glimpse between cinematic spectacle and religious "institution"? What is the role of metaphor in the cultural reception of cinematography? My hypothesis is that the narrative of Bâ can be read and interpreted as both a metaphor and a historical document.

Keywords: Historical reconstruction; Cultural reception; Narrative, Metaphor.

HISTORY AND ANXIETIES OF AFRICAN CINEMA CRITICISM THROUGH THE LIFE AND WORK OF MED HONDO (pp. 163-187)

Beatriz Leal Riesco

ABSTRACT: With the distance permitted by the passage of years and the perspectives opened up by the contemporary transformation of critical-theoretical paradigms in African cinema studies, we have arrived at an ideal moment for approaching the discourses that have arisen around the Mauritanian director Med Hondo. The history of criticism, theory, and the actual history of African cinemas are interwoven in the image/stigma of the rebellious and radical Marxist director, which has accompanied

Hondo since his successful first film *Soleil Ô* (1969) and has clung to him up to the present day. An examination of the positions taken with respect to this director in academic publications relating to African cinemas reveals the anxieties and materialist provenance of specialized critics and theorists, and leads one to a recognition of the decisive effect that academic discourse has exercised on the diffusion, understanding, and reception of his work.

Keywords: Med Hondo; cinema theory and criticism; African studies; history; reception.

THE TRADITIONAL EGYPTIAN ANTECEDENTS OF GRAECO-ROMAN POST-MORTEM ASCENT (pp. 191-224)

Eliezer Gonzalez

ABSTRACT: Despite the greater antiquity of Egyptian civilisation, when we refer to Egyptian and Graeco-Roman cultures, we are generally referring to cultures that were contiguous, and the profound impact that Egyptian ideas had upon the Graeco-Roman world cannot be denied. In key respects, Egyptian views of the afterlife foreshadowed Graeco-Roman, Jewish, and early Christian conceptions, particularly in terms of the motif of post-mortem ascent. Although the channels of transmission have been lost in antiquity, the motif may still be sketched clearly enough in both cultures to suggest that Egypt was an important source for its expression. After some methodological considerations, this essay will trace the motif of ascent as it was manifested in Graeco-Roman culture, and then analyze the nature of the ancient Egyptian evidence in order to suggest the existence of key elements of this same motif from the earliest times in ancient Egypt.

Keywords: Egypt; Ascent; Death; Afterlife; Immortality; Graeco-Roman.

THE EUROPEAN PROJECTION OF THE KINGDOM OF ASTURIAS: POLITICS, CULTURE, AND ECONOMY (718-910) (pp. 225-298)

Alberto González García

ABSTRACT: This paper aims to highlight the importance of the relationships between the Kingdom of Asturias and Europe, as well as outline the possible existence of maritime activities in the Bay of Biscay, through the study of political, cultural and economic notices, despite the scarcity of sources, and its traditional conception as an autarkic and isolated realm.

Keywords: Kingdom of Asturias; foreign relations; trade.

CLERGY OF CATHEDRAL AND CONSUMPTION OF CHOCOLATE IN BURGOS IN THE EIGHTEENTH CENTURY (pp. 299-315)

Francisco José Sanz de la Higuera

ABSTRACT: The distribution and consumption of chocolate invaded, as a persistent «fever», the material culture and the nourishing habits in the eighteenth century. The Castilian houses were provided, increasingly, with chocolate pots, to pour the nutritious and desired chocolate. The cocoa arrived, with more or less profusion, to the markets and shops in the cities and the cupboards and pantries of homes. The clergymen were not unaware of that process and even had an amazing collective problem, that of the Cathedral chapter, with the main goal – often full of anxiety and tension

with the suppliers and the municipal and state authorities, to get a sustainable logistic of raw material, cocoa, for their homes.

Keywords: Chocolate; Cocoa; Consumption; Clergymen; Burgos; Eighteenth century.

«WHAT HAPPENED TO JOSÉ CUSTODIO?». AN EIGHTEENTH ENGINEER IN THE IBERO-AMERICAN EMPIRES FRONTIER (pp. 317-339)

Oscar Rico Bodelón

ABSTRACT: The Portuguese José Custodio de Sá e Faria was one of the most prominent engineers of the second half of the eighteenth century in the South American region, first in Brazil and then in the Rio de la Plata. His presence in Santa Catarina Island during the Spanish conquest of 1777 proved to be decisive in the course of his life, inasmuch he left together with the Spanish army and never returned to Lusitanian territory, becoming suspicious for many Brazilian historians.

In this paper we analyze the role of José Custodio during the Spanish invasion of the island, the accusations and recriminations from which he was subjected by the Viceroy Lavradio and later historiography, Cevallos viceroy's tactics in order to lure him into the Charles III's service, the reasons which persuaded him to want to join it, and finally his fate at the Viceroyalty of Rio de la Plata.

Keywords: Viceroyalty of Rio de la Plata; Pedro de Cevallos; Spanish conquest of Santa Catarina; Military Engineers; Boundary Treaties.

BOURGEOIS PORTRAITURE IN THE ART COLLECTION OF REGION OF MURCIA (pp. 341-353)

Juan Ramón Moreno Vera

ABSTRACT: Through the analysis of three bourgeois portraits we'll study the main characteristics of this typology, linked to a new social class that grew during the 19th century due to a good economic position won from business. Although this kind of works are close to official portraits, as they are realistic and detailed as well, the two works from the 19th century show a more private typology where naturalness, the lack of symbolic elements and the treatment of clothes and accessories are very important to show the new social position of the family. Despite of this, in the 20th century we observe an important change on the bourgeois portraiture now linked to concepts as avant-garde and modernity that permit freedom to experiment new brushstrokes while likeness goes to the background in the works.

Keywords: portraiture; bourgeois; art; Region of Murcia; Tegeo.

MANUEL TOLOSA LATOUR (1857-1919) AND ELISA MENDOZA TENORIO (1856-1929): PREDECESSORS OF THE PROTECTION TO THE CHILDHOOD IN SPAIN (pp. 355-378)

Juan Félix Rodríguez Pérez

ABSTRACT: In the first decades of last century, the doctor Manuel Tolosa Latour stood out on having developed a campaign directed to improving the health and the education of the children of the popular classes. It strained in order that the legislators were been aware of protecting the figure of the child, achieving that the Protection law childhood was approved in 1904. There established

children's hospital Chipiona in Cadiz for ill children prone to fall ill. He participated in many institutions and congresses, where he defended the necessity to build centers dedicated to the poor children.

Elisa Mendoza Tenorio, famous actress, wife of Manuel Tolosa Latour, left the theatrical scene and joined the campaign of her husband. She established awards of hygiene and founded institutions dedicated to spreading the hygienic domestic procedure. With Tolosa, she took part in the Protective Company of the Children, first as secretary general and then as member distinguished from the Ladies' Meeting of the charitable institution.

Keywords: Manuel Tolosa; Elisa Mendoza; hygiene; education and protection to the childhood.

PRESS AND PROPAGANDA AT THE BEGINNING OF SPANISH CIVIL WAR: HERALDO DE ZAMORA, JULY-OCTOBER 1936 (pp. 379-411)

José Luis Hernández Luis

ABSTRACT: This article investigates the propaganda that was published in *Heraldo de Zamora*, a liberal newspaper, from the beginning of the Spanish Civil War to Franco's rise to power. As a result, the article analyzes themes and techniques, but also language, initiative and ideology. Finally, it makes a brief study of advertising related to propaganda. The main characteristics of this propaganda are Castilian patriotism, the moderate presence of religious themes and significant attention to the Falangist Party and to workers.

Keywords: propaganda; press; advertising; Spanish Civil War; *Heraldo de Zamora*.

THEORETICAL AND METHODOLOGICAL APPROACH TO THE ETHNOHISTORICAL STUDY OF MIGRANTS (pp. 413-436)

Alonso Rodríguez Chaves

ABSTRACT: The paper presents some theoretical and methodological references used in ethnohistorical research. In the particular case the reader is invited to apply to historical studies in the migration set as an object of study and thread. In this line, the migration processes account for the center of analysis, but they will be groups of people who participate in them. Therefore, this research is part of a context that gives special attention to the historical- anthropological account of the elements that characterize social groups of migrants in recent periods. They not only are studied internal group but also in their relationships with others involved in the host society. In other words, one of the main contributions of ethnohistorical analysis is like delving into the lives of migrants, forms of organization, treatment they received as newcomers, including several aspects that are woven into the de facto relationship established with the local inhabitants. Taken to this end, some theoretical approaches which have been used to study this relationship.

Keywords: Ethnohistory; migrants; identity; assimilation; multicultural; transnationalism.