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Artistic and Scholarly Development (ASD) Grant Application

Name(s) Carolyn Nadeau

Department(s) or School(s) World Languages, Literatures and Cultures

Title of Project Early Modern Geotagging in Cervantes' "El coloquio de los perros" [Dialogue of the Dogs]

Amount Requested \$3500 Your Email: cnadeau@iwu.edu

- If your proposal is funded, would you be willing for the Mellon Center to use it as an exemplary submission in the online Handbook? Yes No
- Will you use human beings as experimental subjects? Yes No
If yes, please submit the appropriate approval notice.
If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf.
- Will you use animals as experimental subjects? Yes No
If so, have you requested IRB and/or IACUC approval? Yes No
If yes, please submit the appropriate approval notice.
(See the IACUC link to protocol forms at <https://www.iwu.edu/associateprovost>)

Please complete the following checklist by placing a check mark against each item to insure that your application is complete. Incomplete and/or late applications will not be considered.

1. Project Summary included in hard copy of proposal and Word copy (emailed to chorner@iwu.edu) Yes No
2. Proposal as per format described in Handbook Yes No
3. ASD grant budget page Yes No
4. A Brief Vita Yes No
5. Reports for previous ASD grants have been filed separately with the Mellon Center Yes No NA

Carolyn Nadeau Feb 14, 2022
Signature of applicant and date

Mark R. Boud
Signature of chair or direct supervisor

Please note that a recommendation letter from a direct supervisor or chair is not required for ASD grants.

Early Modern “Geotagging” in Cervantes’ “El coloquio de los perros” [Dialogue of the Dogs]
Submitted by Carolyn A. Nadeau
Feb 14, 2022

Summary of project:

I am applying for an ASD Grant to support the research and writing of the essay, “Early Modern ‘Geotagging’ in Cervantes’ ‘El coloquio de los perros’ [Dialogue of the Dogs].” This paper analyzes specific geographical markers throughout seventeenth-century Seville, which provide readers with much needed information to better understand character development, thematic expression, narrative structure, social commentary and artistic concerns in this well-known exemplary novel written by Miguel de Cervantes (1613). In short, Cervantes’ early modern “geotagging” of key sites orients readers so we can travel with the narrator, the talking mastiff Berganza, as he shares his woeful tale. This essay will be published as part of a larger volume of collected essays, *Mapping Space in the Literature and Culture of Imperial Spain*.

Summary of previous ASD grants

I. Writing the Introduction to the critical edition and translation of Francisco Martínez Montañó’s *Arte de cocina, pastelería, vizcochería y conservería* (2016-17, \$3500)

End products:

1 Critical edition/translation and 2 peer-reviewed articles

Critical edition/translation of Francisco Martínez Montañó’s *Arte de cocina, pastelería, vizcochería y conservería* [The art of cooking, pie making, pastry making and preserving] (1611). (under review, academic press).

“Food Fit for a King: Exploring Royal Recipes in Francisco Martínez Montañó’s 1611 Cookbook,” *Bulletin of Spanish Studies: Food Cultural Studies and the Transhispanic World*, Vol. XCVII, no. 7, 2020. 1-19. <https://doi.org/10.1080/14753820.2020.1699333>.

“Furniture and Equipment in the Royal Kitchens of Early Modern Spain,” *Food, Texts and Cultures in Latin America and Spain*. Ed Rafael Climent-Espino and Ana María Gómez Bravo. Vanderbilt University Press, 2020. pp. 115-49.

7 invited lectures

“The Legacy of the Early Modern Spanish Cookbook,” Food and the Book, Newberry Library, roundtable discussion, 2020 (virtual).

“Attending to Bodily Sustenance and Concepts of Taste in Francisco Martínez Montañó’s 1611 Royal Cookbook,” keynote for the “Early Modern Bodies” symposium, 3rd Annual Early Modern Student Society, U Wisconsin, Madison, 2019.

“Attending to Taste in Francisco Martínez Montañó’s 1611 Cookbook,” keynote for “Políticas de lo sensible,” Chicago Graduate Student Conference in Hispanic and Luso-Brazilian Studies, April, 2019.

“Kitchen Appliances and Utensils in Early Modern Spanish Kitchens,” West Coast Culinary Symposium, 2018.

“Constructions of Taste in Francisco Martínez Montañó’s 1611 Cookbook,” [Culinary Historians of Chicago, 2018](#).

International Seminar Series, “Food Justice and Sustainability,” Illinois State University, 2017.

“Mas algunos señores no gustan de ello’: Attending to Taste in Francisco Martínez Montañó’s 1611 Cookbook,” “The Invention of Food” Institute for Historical Studies, University of Texas, Austin, 2017.

II. "The Physical Senses in Early Modern Galenism Debates and Prescriptive Domestic Literature" (2013-14, \$3500)

End products:

1 article in collected essays book

"Treating Sensory Ailments in Early Modern Domestic Literature." *Beyond Sight: Engaging the Senses in Iberian Literatures and Cultures*. Ed. Ryan D. Giles and Steven Wagschal. Toronto: University of Toronto Press, 2018. 141-66.

1 key note and 1 conference paper

"Treating Sensory Ailments in the Age of Andreas Vesalius," keynote for the Altman Symposium, Miami University, 2016.

"Treating Sensory Ailments in Early Modern Domestic Literature." Forging Links Across Space and Time: Hispanic Women's Cultural Production 1300-1800 (20th Annual GEMELA conference), San Juan, Puerto Rico, 2016.

III. "Basil and Peppers: Old World-New World Markers in Cervantes' *Rinconete y Cortadillo*" (2012-13, \$3500)

End products

1 article in volume of collected essays

"Peppers and Basil: Old World-New World Markers in Cervantes' *Rinconete y Cortadillo*." *"Los cielos se agotaron de prodigios": Essays in Honor of Frederick A. De Armas*. Newark, DE: Juan de la Cuesta Press, 2018. 235-44.

1 conference paper

"Basil and Peppers: Old World-New World Markers in Cervantes' *Rinconete y Cortadillo*," 13th Annual Cervantes Symposium, Chicago, 2013.

Most recent ASD grant:

With the support of the 2016-17 ASD grant I wrote the introduction to the critical edition and translation of Francisco Martínez Montañón's *Arte de cocina, pastelería, viscochería y conservería* [The art of cooking, pie making, pastry making and preserving] (1611). Based on this work, I delivered several invited lectures and also published two peer-reviewed articles. In fall 2021, I submitted the completed manuscript to a university press where it is currently under review.

Narrative

End product

This ASD grant will support the research and writing of the essay, “Early Modern ‘Geotagging’ in Cervantes’ ‘El coloquio de los perros’ [Dialogue of the Dogs].” This essay will be published as part of a larger volume of collected essays, *Mapping Space in the Literature and Culture of Imperial Spain* that another colleague, Mary Barnard, is editing. She has invited me to submit an essay. I anticipate the essay length to be between 20-25 pp.

Scholarly Significance of the Project

Nature of the problem

Miguel de Cervantes, best known for his novel *Don Quixote*, penned a series of twelve shorter novels, *Las novelas ejemplares* [Exemplary Novels] that were published in 1613, between the publication of the first part of *Don Quixote* (1605) and the second (1615). Though each one is unique, these novels are usually divided into two types: idealized and realistic. In the former, the story progresses around an improbable plot and always an amorous entanglement sometimes ending happily and other times tragically. In the latter, both the characters and their environments are more realistic and in these, Cervantes includes more sophisticated types of social critique. “The Dialogue of the Dogs” fits mostly into this second category. It is unique in that this story is actually embedded in the framework of the previous exemplary novel in which, at the close of that story, one of the main characters recounts a dialogue between two dogs that he overheard one night while recovering from syphilis in a hospital. Briefly, in “The Dialogue of the Dogs,” one dog, Berganza, tells another, Cipión, his life story and the various masters he has served throughout his life. This story line allows both dogs to critique human behavior and, in the process, present social and philosophical theories regarding different social groups. My essay, and how I hope to contribute to the field of Cervantine studies, explores how Cervantes uses concrete and known spaces of Seville (where much of the action occurs) to lure in his reader and then reveal social issues seen across distinct social groups. His use of physical and material spaces enables readers to engage more deeply with the ideas he puts forth in his works of fiction.

Scholarly context



Matteo Florini's Map of Seville in 1600. National Library of Spain, Madrid. https://sevilla.abc.es/sevilla/sevi-coronavirus-historia-extermio-sevilla-ciudad-mas-importante-mundo-siglo-202003290819_noticia.html. Accessed 12 Feb 2022.

Cervantes was fascinated with the city of Seville. A traveling resident between 1587-1591 while he was employed as a commissary officer for the provisioning of the king's galleys, Cervantes came to know well the urban landscape that around 150,000 inhabitants claimed as their home. In several of his works of fiction the city itself functions as one of Cervantes' rich characters. Thus, the city and many of its specific historic markers both frame and advance the story.

But how do physical spaces affect narrative and why should we consider their use in works of fiction? To answer this question, I turn to theories of narratology. For example, Marie-Laure Ryan, in her definition of "space" in *The Living Handbook of Narratology* reminds us that, "Narratives are not only inscribed on spatial objects, they are also situated within real-world space, and their relations to their environment go far beyond mimetic representation."¹ She goes on to explain that describing landscapes builds a "spirit" of place and that pointing out certain objects and areas can allow readers to better imagine character movements. In fact, "GPS and wireless technology have made it possible to create stories on mobile phones, attach them to particular geographic locations, upload them on the Internet, and make them accessible only to people who happen to be in the right place."

Of course, Cervantes did not have access to the most recent version of an iOS device, but his intentional details of the urban spaces that Berganza occupies bring the reader into the city in a similar way and for a similar purpose. His descriptions of specific physical environments create a sensual intimacy for the reader so that we can more deeply engage with the narrative structure, the social commentary and artistic concerns that fill the pages of the tale. These locators add authenticity to Cervantes' work of fiction and create a richer environment in which readers then and now can immerse ourselves. Urban landscapes in works by authors and later film makers writing centuries after Cervantes, and I'll mention James Joyce's use of Dublin in *Ulysses* (1918-1920); Manuel Vázquez Montalbán's portrayal of Barcelona in *Mares del sur* [The southern seas] (1979), or most recently Bong Joon-ho's characterization of Seoul in the Oscar-winning *Parasite* (2019), define with particular clarity the deep inequalities and injustices found within. Cervantes' construction of Seville and his early modern "geotagging" of key sites orient readers so we can travel with Berganza through his woeful tale. This literary device also captures the allure of the city and all of its unsavory flaws for readers who may never have the opportunity to experience its wonders in person.

Methodology

The methodology for this research project takes up Ryan's definition of space as well as other literary theorists' notions of the narrative universe, story space, settings, and spatial frames to consider Cervantes' work.² I will apply these theories to my own close textual reading of his work in order to tease out cultural frameworks Cervantes relies on to draw his readers in. Signaling how Cervantes' engages with historic spaces in his works of fictions will shed light on the richness of Cervantes' writing, that is, its literary/artistic value, and the ways his work calls on readers to consider pressing social issues of values associated with different social classes commonly associated with familiar physical spaces of seventeenth-century Seville.

I have taught this text in advanced-level literature classes and this is when I first noticed the primacy Cervantes places on spaces. To provide one example, the narrator Berganza begins

¹ This and the following Ryan quotes are from Marie-Laure Ryan, "Space." *The Living Handbook of Narratology*. 13 Jan, 2021. N.p. <https://www.lhn.uni-hamburg.de/node/55.html>. Accessed 10 Feb 2022.

² Other literary theorists and critics include, Steve Hutchinson, Maoz Azaryahu and Kenneth E. Foote, and Bertrand Westphal. See appendix for bibliographic details.

his autobiography with a specific geographic location: the slaughterhouse beyond the Puerta de la Carne [Meat Gate] in Seville. He describes the activities of the slaughterhouse beginning with portrayals of those who work there: his first master, Nicolás el Romo, and others. He is astonished by the level of violence seen on a daily basis and the rampant corruption. As Berganza continues to expose the corruption, he confirms that both workers and government officials are to blame and uses other geographical markers, including the San Francisco square, seat of the government in Cervantes' day, to define space of rampant criminal behavior located both within the industry and the very government that oversees it.

Within this opening of his tale, Berganza brings into sharp focus the issue of food insecurity, corruption, and violence that is not only associated with the slaughterhouse but will become a guiding theme as he travels from master to master across space and social class. The other dog, Cipión, as both "reader" and "critic" engages with his companion. His role is to critique the narrative process thus bringing together the physical journey of the story teller's life with his narrative journey as he recounts those trials and tribulations. This is the genius of Cervantes at play. Through the stories that Berganza shares with Cipion of his travels in and around Seville's urban and later rural workforce, (the slaughterhouse butcher, shepherds, and a rich merchant), the institution of education (teacher and students), and forces of law and order (constable), and later across Spain—the military (drummer in a company of soldiers), marginalized groups of gypsies and Moriscos, and intellectuals and artists (poet and a theatrical manager)—readers are introduced to these social institutions and groups that are defined, in part, by the spaces where the narrative occurs and the material culture that surrounds them.

Over the summer and with support of this ASD grant I will travel to Spain and spend five days in Seville to understand better these physical spaces and how they play out in the text. I will visit historic sites that survive today (the San Francisco square; the judicial building, "Real Audiencia," which today is the same physical structure but now houses a national bank chain; and the commerce center, "La Lonja," which today houses the Archives of the Indies; and various neighborhoods and streets). I plan to do research at the Historic Archives of the Province of Seville to examine documents housed there on streets, gates, neighborhoods, and citizens that lived in seventeenth-century Spain to get a better understanding of the historical backdrop for Cervantes' work of fiction. Finally, I hope to visit the Fine Arts museum of Seville to study early modern artistic renderings of the city and to take a guided tour of the Seville of Cervantes which will provide me with a quick layout of the spaces I'll need to examine with a scholarly lens. I will then go to Madrid to access primary and secondary materials at the National Library of Spain. I am particularly interested in exploring maps of early modern Seville that are housed there as well as other materials yet to be investigated. I am aware of some materials that are accessible digitally at the National Library but in my years of research, I have come to learn the value of actually working directly at an archive or library to optimize research in preparation of the writing process.

Contribution to my field

In recent years scholars have studied various spaces in the works of early modern writers, including Cervantes, to consider spaces both physical and metaphorical and the ways in which authors deal with a myriad of themes including representations of ethnic, religious and gender differences (Alcalá-Galán, 2019), feminine communities and feminine desires (Hernández-Pecoraro, 1998), representations of verisimilitude and the marvelous (Miñana, 2003), and real and imagined spaces in *Don Quixote* (Uberlaker Andrade, 2012), to name a handful.³ This essay will

³ See the appendix for a list of essays I plan to read as part of the research for this project.

contribute to this line of inquiry by analyzing Cervantes' use of historic and real urban spaces to bring to life his social critiques of different institutions and social groups. The essay will appear in a volume of collected essays, *Mapping Space in the Literature and Culture of Imperial Spain*, with other works that, according to the editor of the project, Mary Barnard, "may consider space as it relates to architecture, gardens, the sacred (cloisters and convents), museums, the court, geography, optics and acoustics, visual and material culture, and ideology" (email, July 31, 2021).

Professional Significance of the Project

Beginning with my dissertation and through the publication of my most recent monograph in 2016, the works of Miguel Cervantes have been at the center of my professional scholarly pursuits. I have published two monographs, many articles, and delivered dozens of talks on different aspects of his work throughout my career. For the last six years, my scholarship took me in a different direction as my major research project (2015-21) revolved around producing a critical edition and translation of the most important cookbook of early modern Spain, Francisco Martínez Montañó's *Arte de cocina, pastelería, vizcochería y conservería* [The art of cooking, pie making, pastry making and preserving] (1611), which is currently under review. Next year I will turn my attention to an entirely new project that focuses on New World food stuffs and how early modern artists and writers influenced their acceptance and use in the Old World (sabbatical project). This summer's smaller project, a single essay, is an interlude between these two bigger projects and a return to my favorite author's works.

To contextualize this project further, in 2014 I received an ASD grant to write an essay on a different exemplary novel and that began my fascination into these shorter novels penned by Cervantes ("Peppers and Basil: Old World-New World Markers in Cervantes' 'Rinconete y Cortadillo'"). Later in 2019, I published a second article that also focused on a different exemplary novel ("Unpacking Food Images in Cervantes' 'El celoso extremeño'") and now, this work will be my third article that focuses on Cervantes 1613 publication of exemplary novels.

As mentioned above, over the years I have enjoyed teaching exemplary novels in the advanced Spanish literature classes. In fact, when teaching "The Dialogue of the Dogs" in spring 2020, students broke into small groups and each analyzed one of the ten episodes of Berganza's life with different masters. Collectively, we were able to study different social institutions and groups that Berganza described in his narration. The idea for this current research project stems from our class discussions. When I teach advanced literature in the future, I plan to return to this text and introduce the concept of early modern "geotagging" to students.

Proposed expenses and Justification of Expenses

The ASD grant will support travel and living expenses for 10 days in June while using several resources in the city of Seville (5 days) and the resources at the National Library of Spain in Madrid (5 days). I will stay at a central hotel in each of the cities (\$1500 @ \$150/day for 10 nights) and will need an additional \$500 for food (\$50/day). The grant will also help to pay for my flight (~\$1500), train to Seville (~\$150) and ground transportation (~\$50 for bus, metro, taxis). I have also estimated \$50 in reproduction fees for sources housed in Seville and Madrid and budgeted \$200 in purchases for research material—secondary sources, historic texts, and relevant manuals. As the handbook states, I am listing all expenses, including a stipend, although collectively, they will exceed the maximum allowance.

I have received no grants either internally or externally for this research project but do have access to endowed professorship funds to cover remaining costs.

Proposed Timetable

Time line	Stage of project
May-June 2022	Literature review; begin drafting essay
Mid June 2022	Research in Seville and Madrid, continue writing
July 2022	Polish essay and send to editor of collect volume
Academic year 2022-23	Present findings at a professional conference

Student Assistants (not applicable)

IRB/IACUC (not applicable)

Thank you for your consideration.

Appendix of titles to be consulted (not exhaustive)

- Alcalá-Galán, Mercedes. "African Space and Abencerrajismo in Cervantes's El Gallardo Español: Arlaxa and the Deconstruction of the Heroic Comedia." *Cervantes: Bulletin of the Cervantes Society of America*, vol. 39, no. 1, 2019, pp. 81–97. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=202116476336&site=ehost-live&scope=site>.
- Arellano, Ignacio. "Los personajes del Quijote en sus espacios (Algunas Calas)." *ALPHA: Revista de Artes, Letras y Filosofía*, vol. 43, Dec. 2016, pp. 177–89. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2017322300&site=ehost-live&scope=site>.
- Azaryahu, Maoz and Kenneth E. Foote, "Historical Space as Narrative Medium: On the Configuration of Spatial Narratives of Time and Historical Sites." *GeoJournal* vol 73 (2008), pp. 179–94.
- Baena, Julio. "Spanish Mannerist Detours in the Mapping of Reason: Around Cervantes' Novelas Ejemplares." *Reason and Its Others: Italy, Spain and the New World*, edited by David R. Castillo et al., Vanderbilt University Press, 2006, pp. 204–20. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2009100029&site=ehost-live&scope=site>.
- Brewer, Brian. "La Economía En Cervantes: Espacios Sociales de Intercambio y Productividad." *Dissertation Abstracts International, Section A: The Humanities and Social Sciences*, vol. 71, no. 12, Brown UniversityUMI; ProQuest, June 2011, p. 4406. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2011421891&site=ehost-live&scope=site>.
- Candia Pérez, Eva. "El Patio de Monipodio y La Casa de La Maldegollada: Pícaros Entre Cuatro Paredes." *EHumanista: Journal of Iberian Studies*, vol. 44, 2020, pp. 253–64. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=202120562779&site=ehost-live&scope=site>.
- Fajardo, Salvador J. "Space in 'La Fuerza de La Sangre.'" *Cervantes: Bulletin of the Cervantes Society of America*, vol. 25, no. 2, 2005, pp. 95–118. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2007040048&site=ehost-live&scope=site>.
- Finello, Dominick. "El espacio geográfico de *Don Quijote*: La Mancha." *Cervantes Ilimitado: Cuatrocientos Años Del Quijote*, edited by Nuria Morgado, Asociación de Licenciados y Doctores Españoles en Estados Unidos (ALDEEU), 2016, pp. 201–17. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2018320307&site=ehost-live&scope=site>.
- Frazier, Brian Lee. "Time, Space and Delinquent Worlds in Four Cervantine Novellas: 'Rinconete y Cortadillo,' 'La Ilustre Fregona,' 'El Casamiento Enganoso,' 'El Coloquio de Los Perros.'" *Dissertation Abstracts International*, vol. 73, no. 8, University of California, Santa BarbaraProQuest, Feb. 2013. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2013650632&site=ehost-live&scope=site>.
- González, Aurelio. "El espacio y la representación en los entremeses de Cervantes." *Cuadernos AISPI*, vol. 5, 2015, pp. 147–70. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=20153>

- 22606&site=ehost-live&scope=site.
- Hernández-Pecoraro, Rosalie. "Cervantes's *La Galatea*: Feminine Spaces, Subjects, and Communities." *Pacific Coast Philology*, vol. 33, no. 1, 1998, pp. 15–30. *EBSCOhost*, <https://doi-org.proxy.iwu.edu/10.2307/1316830>.
- Hutchinson, Steve. *Cervantine Journeys*, University of Wisconsin Press, 1994.
- Johnson, Paul. *Affective Geographies. Cervantes, Emotion, and the Literary Mediterranean*. Toronto University Press, 2020.
- Miñana, Rogelio. "Cómo hacer verosímil la maravilla: 'El Coloquio de Los Perros' de Cervantes." *LOCA FICTA: Los Espacios de La Maravilla En La Edad Media y Siglo de Oro*, edited by Ignacio Arellano, Iberoamericana Editorial Vervuert; Vervuert Verlagsgesellschaft Iberoamericana; Universidad de Navarra, 2003, pp. 321–31. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2004320409&site=ehost-live&scope=site>.
- Pérez de León, Vicente. "Una aproximación teórica al equilibrio y espacio dramático en el entremés cervantino, con su posible incidencia en *El Canon Del Teatro Breve de Los Siglos de Oro*." *Bulletin of Hispanic Studies (Liverpool, United Kingdom)*, vol. 85, no. 1, 2008, pp. 1–14. *EBSCOhost*, <https://doi-org.proxy.iwu.edu/10.3828/bhs.85.1.1>.
- Reyes Anzaldo, Celedonio. "El espacio dramático como un elemento estructural en *El Rufián Dichoso*." "*Injerto Peregrino de Bienes y Grandezas Admirables*": *Estudios de Literatura y Cultura Española e Hispanoamericana (Siglos XVI Al XVIII)*, edited by Lillian Von der Walde et al., Universidad Autónoma Metropolitana, Unidad Iztapalapa, 2007, pp. 385–96. *EBSCOhost*, <https://doi-org.proxy.iwu.edu/10.31819/9783964560223-008>.
- Sears, Theresa Ann. "Lighting Out: Place, Space, and the Question of the Modern in *Don Quijote*." *Cervantes: Bulletin of the Cervantes Society of America*, vol. 27, no. 2, 2007, pp. 105–23. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2008040912&site=ehost-live&scope=site>.
- Serés, Guillermo. "La diversidad espacial de la segunda parte del *Quijote*." *Insula: Revista de Letras y Ciencias Humanas*, vol. 714, June 2006, pp. 25–28. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2006040527&site=ehost-live&scope=site>.
- Ubelaker Andrade, Max. "Don Quixote: Pain, Space, and Artifice." *Cervantes: Bulletin of the Cervantes Society of America*, vol. 32, no. 2, 2012, pp. 81–121. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2013041237&site=ehost-live&scope=site>.
- Westphal, Bertrand. *Geocriticism. Real and Fictional Spaces*. New York: Palgrave Macmillan, 2011.

ASD Grant Budget Page

Faculty Name(s) Carolyn Nadeau

Project Title Early Modern Geotagging in Cervantes' 'El coloquio de los perros' [Dialogue of the Dogs]

A. Equipment Description (please give source of recent estimate) \$ 0

B. Supplies and Services (please itemize) \$ 250

Reproduction fees (from library and archive) (~\$50)

secondary sources, historic texts, and relevant manuals (~\$200)

C. Travel Expenses (please itemize) \$ 1700

RT flight BLM-Madnd ~\$1500

RT train Mad-Seville ~\$150

ground transportation ~\$50

D. Consultancy Fees *- hotel @ 150/night* \$ 0

E. Living Expenses (see proposal guidelines) *- food @ 50/day* \$ 2000
200 for 10 days =

F. Student Wages (see proposal guidelines) \$ 0

G. Faculty Stipend (maximum \$2,000 per faculty Member) \$ 2000

H. Publication Expenses \$ 0

I. Other \$ 0

TOTAL \$ 5950

(Maximum award \$3,500 per individual or \$5,500 for a joint proposal from two or more faculty members)

NOTE: List all expenses, even if the total exceeds the maximum grant. If your budget exceeds the maximum grant, explain how you will make up for the shortfall.

Carolyn A. Nadeau

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1212 N. Clinton Blvd. Bloomington, IL 61701

ACADEMIC POSITIONS

Byron S. Tucci Professor of Spanish, Illinois Wesleyan University, 2010-present.

Professor of Spanish, 2005-10; Associate Professor of Spanish, 2000-2005; Assistant Professor of Spanish, 1994-2000

EDUCATION

Ph.D., Pennsylvania State University, 1989-94.

M.A., New York University in Madrid, 1987-88.

B.A., University of Virginia, 1981-85.

PUBLICATIONS

Books

Self, Other, and Context in Early Modern Spain, Essays in Honor of Howard Mancing, coeditor with Isabel Jaén and Julien Simon. Newark, DE: Juan de la Cuesta Press, 2017.

Food Matters. Alonso Quijano's Diet and the Discourse of Food in Early Modern Spain. Toronto: University of Toronto Press, 2016.

El buscón. Francisco de Quevedo, critical edition. Newark, DE: European Masterpieces, Cervantes and Co, 2007.

Women of the Prologue: Imitation, Myth, and Magic in Don Quijote I. Lewisburg, PA: Bucknell University Press, 2002.

Articles and essays (last 5 years)

"Don Quixote and the American Culinary Arts," *Millennial Cervantes. New Currents in Cervantes Studies*. Ed. Bruce R. Burningham, University of Nebraska Press, 2020, pp. 167-202.

"Food Fit for a King: Exploring Royal Recipes in Francisco Martínez Montañón's 1611 Cookbook," *Bulletin of Spanish Studies: Food Cultural Studies and the Transhispanic World*, Vol. XCVII, no. 7, 2020. 1-19. <https://doi.org/10.1080/14753820.2020.1699333>.

"Furniture and Equipment in the Royal Kitchens of Early Modern Spain," *Food, Texts and Cultures in Latin America and Spain*. Ed Rafael Climent-Espino and Ana María Gómez Bravo. Vanderbilt University Press, 2020. pp. 115-49.

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- “Peppers and Basil: Old World-New World Markers in Cervantes’ *Rinconete y Cortadillo*.”
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- “From the Palace to the Stage: Exploring Images of Taste in the Early Modern Era,” *Making Sense of the Senses: Current Approaches in Spanish Comedia Criticism*. Ed. Yolanda Gamboa and Bonnie Gasior. Newark, DE: Juan de la Cuesta Press, 2017. 51-65.
- “Se le secó el cerebro”: Food as an Empathetic Response in *Don Quixote*.” *Self, Other, and Context in Early Modern Spain, Essays in Honor of Howard Mancing*. Ed. Isabel Jaén, Carolyn A. Nadeau, and Julien Simon. Newark, DE: Juan de la Cuesta Press, 2017. 149-63.

Work in Progress

- Critical edition/translation of Francisco Martínez Montañón’s *Arte de cocina, pastelería, vizcochería y conservería* [The art of cooking, pie making, pastry making and preserving] (1611) (under review)
- “European Perspectives on the ‘Olla podrida’ and other Early Modern Spanish Fare.” *The Gastronomical Arts in Spain: Food and Etiquette*. Ed. James Mandrell and Frederick de Armas, forthcoming. (essay, invitation to contribute to collected essays)

Other Scholarly Work (last 5 years)

- Guest Discussant with Ruth Fine and Edwin Williamson. “Don Quixote: Spanish Masterpiece” *The Forum*. Hosted by Bridget Kendall. BBC News. World Service. Dec 16, 2021. Program link: <https://www.bbc.co.uk/programmes/w3ct1rm7>
- Blurb on the back of *Chocolate. How a New World Commodity Conquered Spanish Literature*, University of Toronto Press, 2021.
- Food presentation. Banquet of Jewish Cooking in Renaissance Spain, organized for Debra Prinz talk at IWU, “Jews in New Spain Ritualize Chocolate,” 2020.
- Conference co-organizer. “Thought for Food in the Luso-Hispanic Transatlantic,” Illinois Wesleyan and Illinois State Universities, 2019.
- Blurb on the back of *Madrid, a Culinary History*, Rowman & Littlefield Press, 2017.

EXTERNAL GRANTS

- Biruté Ciplijauskaitė Fellowship, Institute for Research in the Humanities, University of Wisconsin–Madison, “Artistic Voices of the Columbian Exchange,” 2022-23.
- NEH Fellowship
 “Critical Edition and Translation of a 1611 Culinary Treatise by Francisco Martínez Montañón, Chef to Kings Philip III and IV of Spain,” 2015-16.
- Renaissance Society of America Short-Term Research Grant
 “Preparing a critical edition and translation of Francisco Martínez Montañón’s *Arte de cocina, pastelería, vizcochería y conservería*, Renaissance Society of America, 2015.

PROFESSIONAL SERVICE

- Cervantes Society of America, President, 2019-21.