

The Hispanic-Anglosphere from the Eighteenth to the Twentieth Century

An Introduction

**Edited by
Graciela Iglesias-Rogers**

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Material Culture: Prints, Manuscripts, Objects, Images, Locations

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Material Culture: Prints, Manuscripts, Objects, Images, Locations

Master Lacy, the Famous Young Spaniard

JOSÉ BROWNRIGG-GLEESON MARTÍNEZ



Figure SII.1 'Master M. M. I. R. Lacy, the celebrated young Spaniard', courtesy of New York Public Library Digital Collections, Music Division, <http://digitalcollections.nypl.org/items/510d47df-f944-a3d9-e040-e00a18064a99>.

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On 24 March 1806, a ‘Young Spaniard’ hailed as a musical prodigy gave a violin concert at the Hanover Square Rooms in London (Figure SII.1). According to an advertisement placed in one of that day’s newspapers, the visitor could be considered ‘one of the brightest examples of musical talent and application that ever engaged the attention of the amateur, or enraptured an English audience’ (*The Morning Post*, 24 March 1806).

Born in Bilbao in July 1793 – and not in 1795 as held by most of his biographers – this ‘celebrated young Spaniard’ was Miguel Rufino Lacy, the third of five children of Francis Lacy, originally a shoemaker from Carrickmacross, Co. Monaghan, Ireland, and Catherine MacDonald (sometimes ‘MacDonall’ or ‘Donall’), probably also of Irish origin.

Prior to his arrival in England, Rophino Lacy – as he would come to be known in the Anglophone world – had debuted in Spain and studied in France, where in 1804, he had performed for Napoleon. Although he was engaged for a time as a violinist in London, Dublin and Edinburgh, by late 1808 Lacy had taken up a career in acting. Throughout his life, he was to also try his luck as a playwright, theatrical manager and composer, but it was as an arranger of operas that he would be most successful. Having lived for some time in Liverpool, Lacy visited Paris in 1831 and toured the United States in 1845. He died impoverished in London in September 1867 and was survived by a wife and two daughters. In spite of his ‘Spanish’ moniker, Lacy is commonly included in separate studies of English, Irish and Basque musicians.

This portrait of Lacy, painted by John Smart (c.1740–1811), who specialized in watercolour miniatures on ivory, and engraved by Antoine Cardon (1739–1822), was published in England in May 1807, shortly after he had given a concert at the King’s Concert Rooms in Haymarket, London. Judging from its inscription – ‘born in Bilboa (sic), July 19, 1795’ – Lacy would have been eleven years old at the time, yet church records in Spain demonstrate that the young musician was actually two years older than what his contemporaries were made to believe. The way in which his age was misrepresented in this image and more widely in early adverts for his concerts suggests that his parents might have been willingly misleading the public to exaggerate the precociousness of his talents.

Sources and Suggested Reading: *The Morning Post*, 24 March 1806; *The Times*, 17 March 1807; *Freeman’s Journal*, 27 August 1807; *Caledonian Mercury*, 25 July 1808; *Belfast News-Letter*, 2 January 1818; *The Musical World, A Magazine of Essays, Critical and Practical, and Weekly Record of Musical Science, Literature, and Intelligence* (London), 2 April 1840; *Evening Mirror* (New York), 13 November 1845; *Gaceta Musical de Madrid*, 5 August 1855; *La semaine musicale: musique sacrée, concerts, musique dramatique, littérature et beaux-arts*, 17 October 1867; Ángel Sagardia Sagardia, ‘Lacy, Rufino, instrumentista’, *Auñamendi Eusko Entziklopedia*, <http://aunamendi.eusko-ikaskuntza.eus/es/lacy-rufino/ar-84229/>, accessed 22 May 2018; Axel Klein, ‘Lacy, Michael Rophino’, in *The Encyclopaedia of Music in Ireland*,

eds. Harry White and Barra Boydell (2 vols., Dublin: UCD Press, 2013), vol. 2, 575–6; John C. Greene, *Theatre in Dublin, 1745–1820: A Calendar of Performances* (6 vols., Bethlehem, PA: Lehigh University Press, 2011), vol. 5, 3541; Warwick Lister, *Amico: The Life of Giovanni Battista Viotti* (New York and Oxford: Oxford University Press, 2009), 460; David J. Golby, 'Lacy, Michael Rophino (1795–1867), Violinist'. *ODNB*, 23 September 2004, <https://doi.org/10.1093/ref:odnb/15859> accessed 21 May 2018; Al-lardyce Nicoll, *A History of Early Nineteenth Century Drama 1800–1850* (2 vols., Cambridge: Cambridge University Press, 1930), vol. 2, 330; Henry Saxe Wyndham, *The Annals of Covent Garden from 1732 to 1897* (2 vols., London: Chatto & Windus, 1906), vol. 2, 76–9, 120–1; A. Mason Clarke, *A Biographical Dictionary of Fiddlers, Including Performers on the Violoncello and Double Bass* (London: Wm. Reeves, 1895), 162–4; José Manterola, 'Efermérídes basco-nabarras', *Euskal-Erria: revista bascongada de San Sebastián* 1 (July–December 1880), 13, Retrieved from the Digital Repository of the Provincial Council of Gipuzkoa, <http://dokumeta.eus/handle/10690/66247>, accessed 20 August 2020; Baltasar Saldoni, *Diccionario biográfico-bibliográfico de efemérides de músicos españoles* (4 vols., Madrid: Imprenta a cargo de D. Antonio Pérez Dubrull, 1868), vol. 3, 65; John W. Moore, *Complete Encyclopaedia of Music, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental* (Boston, MA: P. Jewett and Co., 1854), 497–8; John S. Sainsbury, *A Dictionary of Musicians: From the Earliest Ages to the Present Time* (London: Sainsbury and Co., 1824), vol. 2, 33.

The Risky Appeal of the Common People

GRACIELA IGLESIAS-ROGERS



Figure III.2 Sculpture in terracotta by José Cubero Gabardón (1818–1877) at National Trust Tyntesfield [© National Trust Images (Image: NT 32653)].

Originally listed as a ‘*toreador* (bullfighter) on a horse’ in the National Trust catalogue collection, this *escultura en barro* (sculpture in terracotta) by the Andalusian artist José Cubero Gabardón (1818–77) dates back to the 1850s and it was likely meant to depict a muleteer, that is to say a person who transported goods using pack animals (Figure SII.2). The pistol on his lap was probably for protection: country roads in the nineteenth century were notoriously dangerous.

There are currently other three figures by the same artist in the NT Tyntesfield collection. We have been able to establish from accounts of *Antony Gibbs & Sons* held at the London Metropolitan Archives that in 1810, George Henry Gibbs (1785–1842) commissioned the purchase of three terracotta sculptures of Malaga (see Chapter 5 in this book). It is believed that the founder of Tyntesfield, William Gibbs (1790–1875) bought at least two group pieces during a trip to Andalusia in 1853 and that others were subsequently purchased by other members of the family through a dealer in London.

The *esculturas en barro* have been a speciality of Malaga (south of Spain) since early in the eighteenth century, but only gained wide notoriety after the English antiquarian Francis Carter (1741–83) praised it in a book published at his return from a tour in 1772:

Malaga yields a clay, which is inimitable for the composition of images, as it not only receives and preserves every impression, but maintains itself without cracking in the oven, where they obtain an hardness and solidity equal to porcelain. The Spaniards colour and varnish them very highly. One of these image-makers is so ingenious, that he will take off the likeness of any person with great truth.

The depiction of common people, particularly of a rough, at times dangerous nature such as the *contrabandista* (smuggler), the *bailaor* (dancer), the *campesino* (peasant), the *torero* (bullfighter), the *muletero* (muleteer) and the *bandolero a caballo* (thief on a horse) became a trademark since at the least the first decade of the nineteenth century if not earlier. Yet the practice was reinforced by a dramatic increase in demand during the Romantic period when the bourgeoisie, both within and outside Spain, developed a craze for a variety of exotic, risky traditionalism that was perfectly represented by these characters full of bright and expressive polychromy.

Cubero Gabardón originated from a family of sculpturers of Doña Mencía (Córdoba) who moved to Malaga in the 1820s. The artistic dynasty had been established by Francisco Cubero López (1779–1855) and consolidated by his children Miguel (1813–40), Francisco (1816–77) and particularly by the author of this piece José Cubero Gabardón (1818–77) and his own sons José Cubero Gabardón II (1841–?) and Enrique Cubero Merino (1845–1901). Due to pressures of demand and in order to lower their prices, they produced in series, which at times reduced the final quality of their pieces, but not the sales, since their sculptures continued to be collected in London and Paris until well into the early twentieth century.

Perhaps, due to the fragility of the material, their work is now hard to be found in public display. NT Tyntesfield seems to be the only institution exhibiting Cubero Gabardón pieces in the UK and indeed outside Spain where a few examples can still be seen at the *Museo del Romanticismo* in Madrid and in the *Museo Unicaja de Artes y Costumbres Populares* in Malaga.

Sources and Suggested Reading: Francis Carter, *A Journey from Gibraltar to Malaga: With a View of That Garrison and Its Environs a Particular Account of the Towns in the Hoya of Malaga the Ancient and Natural History of Those Cities, of the Coast between Them, and of the Mountains of Ronda. Illustrated with the Roman Inscriptions and Coins of Each Municipal Town, a Geographical and Classical Chart, and Thirteen Plates Engraved from Original Drawings, Taken in the Year 1772* (London: T. Cadell, 1780), 417; ‘Accounts Cadiz 1808–1813’, London Metropolitan Archives, Collection of Anthony Gibbs and Sons Limited (LMA), CLC/B/012/MS19873; José Luis Romero Torres, *Los barro malagüños del Museo de Unicaja de Artes Populares Mesón de la Victoria* (Unicaja: Malaga, 1993); Joaquín Manuel Alvarez Cruz, ‘El escultor Antonio de las Peñas y León’, *Laboratorio de Arte* 18 (2005), 479–92; Ben Dodds, ‘Representations of Bandits in Mid-Nineteenth-Century Spain’, *Cultural and Social History* 9, no. 2 (2012): 207–25.

A Sound Friendship Forged in War

ANA CARPINTERO FERNÁNDEZ AND GRACIELA IGLESIAS-ROGERS

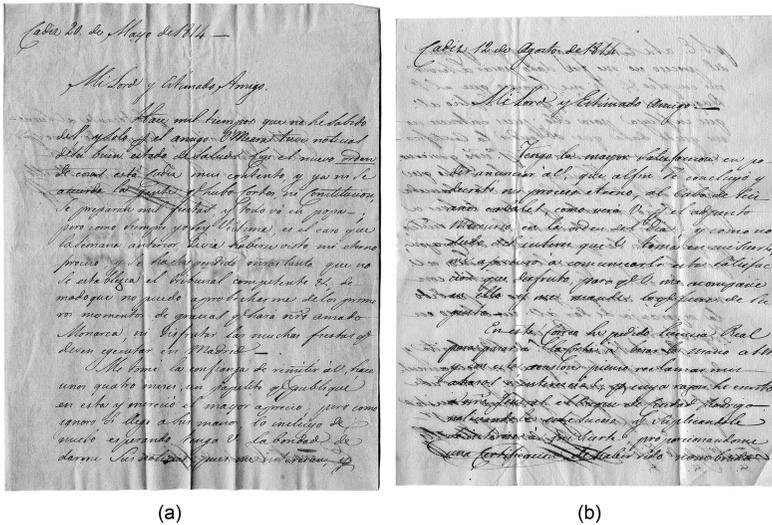


Figure SII.3 These images show the first page of each of two autograph letters from Federico Moretti to James Duff, fourth Earl of Fife, courtesy of The Sir Duncan Rice Library Special Collections, University of Aberdeen.

Signed by the guitar composer and virtuoso Federico Moretti (1769–1839), these letters offer a unique insight into his close relationship with James Duff, Viscount Macduff, fourth Earl of Fife (1776–1857) as well as on life in Spain towards the end of the Napoleonic era (Figure SII.3a and SII.3b). Although they shared a passion for music, their friendship was forged during the Spanish War of Independence, also known as the Peninsular War (1808–14) when the two men fought in the ranks of the Spanish army – in the case of Duff as a volunteer. Moretti also acted at times as an intelligence officer. The letters were penned in Cadiz on 20 May and 12 August 1814, respectively, and they make mention to common friends and acquaintances as well as to the situation in the city that was the main gateway to the Americas following the return to the throne of Ferdinand VII and his decision to end the constitutional regime. Moretti opened the first missive stating (original spelling and underlining) that:

(...) Con el nuevo orden de cosas está Cadiz mui contento, y ya ni se acuerda la gente que hubo Cortes, ni Constitucion. Se preparan mil fiestas, y todo va en popa -, pero como siempre yo soy victima, es el caso que la semana anterior devia haberse visto mi eterno proceso, y se ha suspendido mientras tanto que no se establezca el tribunal competente & de modo que no puedo aprobecharme de los primeros momentos de gracias que hará nuestro amado Monarca, ni disfruto las muchas fiestas que deven egecutar en Madrid.

(...) With the new order of things, Cadiz is very pleased and the people barely remembers that there were neither *Cortes* nor Constitution. Thousands of parties are being prepared and everything goes splendidly, but as usual I end up being a victim – it happens that last week my eternal (judicial) process was scheduled to be heard and as a result it was suspended until the establishment of a new competent court and as a result I cannot take advantage of the first moments of grace (sic) that our beloved Monarch will grant, nor I enjoy the many parties that must be being held in Madrid (at the moment).

Moretti's 'eternal process' was an official inquiry into his actions during the Battle of Évora (29 July 1808) which had resulted in a French victory. But the story ended positively. The second letter had for sole purpose to convey to his friend the good news that on that very day (12 August 1814) a Council of War of Generals in Andalusia had cleared his name. Aside from exchanging personal tribulations and local gossip, Moretti and Fife had in common a taste for Spanish music, particularly Andalusian pieces such as the *fandango*. It is indeed surprising that music did not figure among the topics discussed in these two letters considering that only a couple of years earlier Moretti had published through a London-based publishing house a booklet with twelve songs dedicated to the Earl of Fife.

Sources and Suggested Reading: The Sir Duncan Rice Library Special Collections, University of Aberdeen, Duff Family Papers, MS 3175/40 Federico Moretti to Earl of Fife, Cadiz, 20 May 1814 and MS 3175/1403/2 Moretti to Fife, Cadiz, 12 August 1814; Federico Moretti, *Doce canciones con acompañamiento de guitarra: op. XXIV compuestas y dedicadas a su amigo, el Conde de Fife, por el Brigadier Dn. Federico [sic] Moretti, coronel de la Legión de Voluntarios Extranjeros [sic], académico philarmónico de Bolonia, socio de los reales Conservatorios de Música de Nápoles & C.; arregladas para el piano forte por Dn. Manuel Rücker* (London: Clementi, Banger, Collard, Davis & Collard, 1812), Retrieved from the *Biblioteca Digital Hispánica, Biblioteca Nacional de España*, <http://bdh-rd.bne.es/viewer.vm?id=0000146357&page=1>, accessed 28 August 2020; Iglesias-Rogers, *British Liberators in the Age of Napoleon*, 29, 114–5; Ana Carpintero Fernández, ‘Vida y obra del músico Federico Moretti: estudio documental y artístico’ (PhD thesis, Universidad de Zaragoza, Facultad de Filosofía y Letras, Departamento de Historia del Arte, Saragossa, 2015). A piece composed by Moretti that was performed live by Dr Ana Carpintero Fernández in a guitar dating back to 1819 (National Trust Tyntesfield, 4 November 2017) and later in a studio recording is currently available to be listened at the Hispanic-Anglosphere online platform, <https://hispanic-anglosphere.com/public-history/online-exhibitions/a-sound-friendship-forged-in-war/>, accessed 28 August 2020.

The *Quinta* Waddington

MANUEL LLORCA-JAÑA AND GRACIELA IGLESIAS-ROGERS



Figure SII.4 View of the gardens of the *Quinta* Waddington in Valparaíso, from the *Colección Museo Histórico Nacional*, AF-141–3, courtesy of the *Museo Histórico Nacional, Servicio Nacional del Patrimonio Cultural* (Chile).

This photo, dating from 1865, shows a fountain in the middle of a public garden in Valparaíso known as the *Jardín Recreo* and towards the top of the hill a palace-style property built under the name of the *Quinta* Waddington (*'quinta'* meaning a residence in the outskirts of a town) (Figure SII.4). This was in honour of Joshua Waddington (1793–1876, see his biography earlier in this section). He made fortune after arriving in Chile in 1817, particularly through trading in copper and silver and investing in the Santiago-Valparaíso railways, in wheat flour making, in joint stock companies, shipping, urban estate and public utilities. Through his marriage in 1838 to Rosario Urrutia Gutiérrez (1803–71), he gained access to the highest echelons of Chilean society. The couple had thirteen children, although only six were alive by 1874. In Valparaíso, the Waddington family owned much of the neighbourhood of Cerro de la Concepción and all of the Cerro Playa Ancha and Cerro Recreo where the *Quinta* Waddington stood for many years until demolished in the twentieth century. In the 1860s, Joshua Waddington donated 80 lots of land to the local municipality to provide public spaces for recreation, much of these lots resulting in the *Jardín Recreo*.

Although Catholic himself, Waddington did much to encourage Protestantism, being the actual owner of the first Anglican chapel in Chile. This was a schoolroom semidetached from a private house in Santa Victoria Street on Alegre Hill, Valparaíso, that appears to have been in use as early as 1835 despite the absence of religious toleration at the time. His son Joseph at a later date also donated a suitable site to the Union Church which was built in 1855, being the first Protestant Church ever purposefully built on the West Coast of South America. The photo above was taken by Thomas William Oliver, a Chilean of English descent who specialized in photographing public architectural projects and industrial locations including the Santiago to Quillota railway. Oliver later migrated to the United States and worked for the Kodak Company in the area of research and development. The image was donated with other photographic prints to the Chilean *Museo Histórico Nacional* by one of its benefactors, Eugenio Matta Figueroa, on 9 August 1983.

Sources and Suggested Reading: ‘Vista de los jardines de la Quinta Waddington en Valparaíso, sobre ellos la casa de su propietario José Waddington, en el actual Cerro Recreo. En primer plano una rotonda con una fuente de agua en el centro. Región de Valparaíso, c. 1865’, *Museo Histórico Nacional, Servicio Nacional del Patrimonio Cultural* (Chile) *Colección Museo Histórico Nacional*, AF-141–3; John Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography* (2 vols., Abingdon and New York: Routledge, 2008), vol. 1, 292; J. Mayo, ‘Joshua Waddington and the Anglo-Chilean Connection’, *Boletín Academia Chilena de la*

Historia 71, no. 114 (2005): 189–216; Roberto Araya Valenzuela, ‘Josué Waddington. De agente consignatario a engranaje modernizador en el Chile tradicional, 1817–1876’, in *Empresas y Empresarios en la Historia de Chile, 1810–1930*, eds. Manuel Llorca-Jaña and Diego Barría (Santiago de Chile: Editorial Universitaria, 2017), 97–121; R. Araya Valenzuela and Manuel Llorca-Jaña, ‘The Birth of Joint Stock Companies in Chile, 1849–1875’, *Revista de Historia Industrial* 74 (2018): 43–76; Virgilio Figueroa, *Diccionario histórico y biográfico de Chile, 1800–1925* (Santiago de Chile: Imprenta y Litográfica La Ilustración, 1925); M. Llorca-Jaña, C. Robles, J. Navarrete-Montalvo, and R. Araya Valenzuela, ‘La agricultura y la elite agraria chilena a través de los catastros agrícolas, c.1830–1855’, *Historia* 50, no. 2 (2017): 597–639; Fernando Silva Vargas and Juan Eduardo Vargas Cariola, eds., *Historia de la República de Chile: La búsqueda de un orden republicano. 1826–1881. Volumen 2. Primera parte* (Santiago de Chile: Ediciones UC, 2019), esp. Chapter 3.

The Office and Residence of Thomas Conroy

JOSÉ BROWNRIGG-GLEESON MARTÍNEZ



Figure SII.5 Thomas Conroy’s residence in Callao, Peru, as it stood in 2012 (image kindly provided by Juan Manuel Dávila Herrera, founder of the ‘Callao Centro Histórico’ blog, <http://www.callaocentrohistorico.com/2012/06/>).

Still standing in the heart of Callao (Lima, Peru), this key location of the Hispanic-Anglosphere is currently under threat (Figure SII.5). It was the office and residence of the Irish merchant Thomas Conroy (c.1806–85, see his biography earlier in this section) from its construction in 1855 until his death three decades later. Not much is known about Conroy's early years: born in Wexford in 1806 or 1807 to a father originally from Rathdowny, it seems that he arrived in Lima around 1820 after a short stint in the United States. In December 1827, he married Petronila Enderica Talamantes (d. 1862) with whom he would go on to father fourteen children. Not only Conroy was involved in numerous mercantile activities in Peru but also his presence in Callao prompted the arrival in Peru of two of his younger brothers: Peter, 'Pedro' – later a partner of the Lima firm of *Naylor, Conroy & Co.* – and George, who committed suicide in 1846. Additionally, Thomas Conroy is credited with having been one of the main promoters of the horse races at Bellavista, near Callao. He died at his home on 17 August 1885. For many years, his home and office (current address Daniel Nieto Nr. 137) served as headquarters for the local chamber of commerce. The two-floor building with a viewing turret and long balcony acted as an elegant urban landmark and was used to promote the city in postcards printed by Luis Sablich Solera from 1905 to 1930. The estate was declared a national monument in 1972 (Resolución Suprema N° 2900-72-ED, 28 December 1972) and its restoration forms part of a project drawn up in 2007 by the regional government to improve the historic centre of Callao (Resolución Directoral Nacional N° 1590/INC, 26 de noviembre de 2007). Alas, sadly, the building seems to be at present unoccupied, in a bad state of preservation, covered in graffiti and has become the target of occasional acts of vandalism.

Sources and Suggested Reading: Ulrich Mücke, ed., *The Diary of Heinrich Witt* (10 vols., Leiden & Boston, MA: Brill, 2016), esp. vols. 2, 3, 5; [Manuel Ortiz de Zevallos], *Memoria de los Ramos de Hacienda y Comercio que presenta el ministro encargado de su despacho al Congreso Oficial, convocado extraordinariamente para el mes de octubre de 1858* (Lima: Imprenta de J. M. Masias, 1858), xviii; *El Comercio*, 17 August 1885; Teodoro Hampe Martínez, 'Apuntes documentales sobre inmigrantes europeos y norteamericanos en Lima (Siglo XIX)', *Revista de Indias*, 53: 198 (1993): 459–91; 'Normas Legales: Resolución Directoral Nacional N° 1590/INC', *El Peruano: Diario Oficial*, 3 December 2007, 359003-4, Retrieved from <https://busquedas.elperuano.pe/download/full/29MK-CjIGaGC98e8dpY8z45>, accessed 20 August 2020; Juan Manuel Dávila Herrera, 'Jirón Daniel Nieto – inmueble histórico en riesgo', *Callao Centro Histórico* blog, [<http://www.callaocentrohistorico.com/2012/06/>], accessed 3 March 2019; Gabriela McEvoy, *La experiencia invisible. Inmigrantes irlandeses en el Perú* (Lima: Universidad Nacional Mayor de San Marcos, 2018).

Chile's National Flower at Tyntesfield

ANDRÉS BAEZA RUZ AND GRACIELA IGLESIAS-ROGERS



Figure SII.6 Detail of wood-panel at NT Tyntesfield (photo by G. Iglesias-Rogers taken by courtesy of NT Tyntesfield).

One of the first – if not *the* first – artistic depictions in the British Isles of the national flower of Chile, the copihue (*Lapageria rosea*) can be seen carved in this wood-panel wall of Tyntesfield, the country residency established by William Gibbs (1790–1875) near Bristol and under the care of the National Trust since 2002 (Figure SII.6). The finding was made by Dr Andrés Baeza-Ruz during a visit organized by the Hispanic-Anglosphere network (23 June 2018) to be later confirmed by Dr Eduardo Olate, an expert in the physiology, *in vitro* propagation and breeding of ornamental crops working at the British-Chilean chamber of commerce.

The copihue is a perennial climber that originates from the southern woodland regions of Chile and Argentina and can reach up to six metres high. Its mainly red, tubular flowers are a favourite target of the *colibrí* (humming bird), a key agent of pollination in the wild. In the language of one of the indigenous inhabitants of the area, the Mapuches, ‘copihue’ means to be ‘upside down’ – a term that has inspired many legends, including one about the love affair of a Mapuche princess and a Pehuenche prince that, echoing Shakespeare’s *Romeo and Juliet*’s quarrelling families saga ends in death and blood-letting, the latter having only in this case the positive, magical feature of prompting the emergence of the climbing blood-red copihue from the depths of a local river. References about being Chile’s national flower can be traced back to around 1915–20, but the status was confirmed by law in 1977 (decree 24 February 1977, Nr. 62, Ministerio del Interior, Chile).

Discovered during the Spanish botanical expedition of Hipólito Ruiz and José Antonio Pavón sometime during the years 1782 and 1783, it was given the scientific name of *Lapageria rosea* when listed in the third volume of their *Flora peruviana, et chilensis...* published in 1802, the Latin name being in honour of the first wife of the key ally – soon to become worst foe – of Spain, Napoleon whose maiden name was Josephine Tascher de la Pagerie. But the plant was only seen alive in Europe after it was grown successfully from seeds sent by William Lobb (1809–63) from Concepción, Chile in 1848–49 to a nursery in Exeter, Devon run by the Scottish horticulturalist James Veitch (1792–1863), who won a medal of the Royal Horticultural Society in 1850 with the resulting first specimen: a single plant that displayed long, pendulous wax-like flowers of a rich crimson, faintly spotted with rose. Lobb had extracted the seeds from the long green-yellow berries after finding the smooth, slender woody shoots and large dark-green leathery leaves of the plant twining around dense supporting thickets high up in Chilean woodlands.

It was precisely in this period when William Gibbs began to redecorate Tyntesfield in a naturalistic neo-Gothic style, although by the time the carved wooden panels were installed amid a two-year project started in 1863, the copihue remained an exotic plant, only to be seen in the greenhouses of stately homes such as that of the award-winning gardener Eleanor Percy, the Dowager Duchess of Northumberland (1820–1911). Now, it can be found growing in both large and small gardens throughout the British Isles, but the prominent – yet so far unrecognized – artistic representation of the copihue in the walls of Tyntesfield’s ‘Mrs. Gibbs’ room’, in the ground floor of the building, provides further powerful evidence of the strong involvement of the Gibbs family with the whole of the global Hispanic world and of the impact that this kind of engagement had on British environmental and cultural life (see Chapter 5 in this book).

Sources and Suggested Reading: Hipólito Ruiz and José Pavón, *Flora Peruviana, Et Chilensis: Sive Descriptiones, Et Icones Plantarum Peruvianarum, Et Chilensium, Secundum Systema Linnaeanum Digestae, Cum Characteribus Plurium Generum Evulgatorum Reformatis* (3 vols., Madrid: Typis Gabrielis de Sancha, 1802), vol. 3, 65; Toby Musgrave, Chris Gardner, and Will Musgrave, ‘Brothers in the Nursery: The Lobbs and the Veitch Dynasty – William Lobb (1809–64); Thomas Lobb (1811–94)’, in *The Plant Hunters: Two Hundred Years of Adventure and Discovery around the World*, eds. *idem* (London: Ward Lock, 1998), 131–53; Waldo Lazo, *Viajeros y Botánicos en Chile: Durante los Siglos XVIII y XIX* (Santiago de Chile: Editorial Universitaria de Chile, 2010), 37; ‘Decreto 62: Declara al Copihue Flor Nacional, Ministerio del Interior, 24 de Febrero de 1977’, *Biblioteca del Congreso Nacional de Chile*, Retrieved from <https://www.bcn.cl/leychile/navegar?idNorma=186604&r=1>, accessed 20 August 2019; Andrea Zapata Contreras, Camila Gajardo Carrillo, and

Ivette Seguel Benítez, 'El Copihue: Origen, Historia y Valor Cultural', in *Copihue, Manejo, Caracterización y Usos*, eds. Ivette Seguel Benítez, Ma. Gabriela Chahín Ananía, and Eric Chait Mujica (Concepción: Temuco-INIA, 2016); Sue Shephard, *Seeds of Fortune: A Gardening Dynasty* (Bloomsbury, 2003), esp.100, 132.

A Translation that Improved the Original

CRISTINA ERQUIAGA MARTÍNEZ

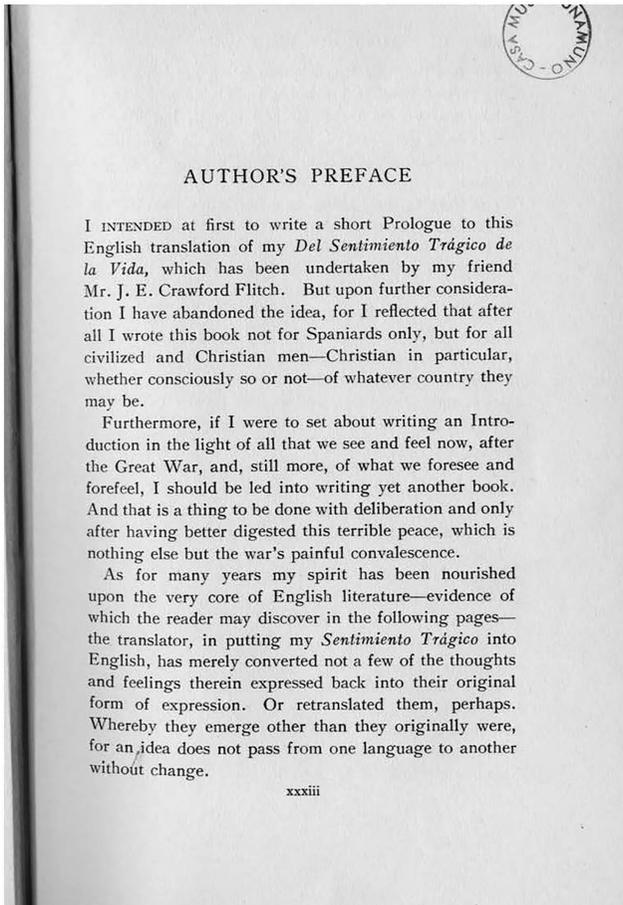


Figure SII.7 Image of the first page of the Preface from an original first copy of Miguel de Unamuno, *The tragic sense of life in men and in peoples*, translated by John Ernest Crawford Flicht (London: Macmillan, 1921), courtesy of Casa-Museo Unamuno, Salamanca, Spain.

This image shows the opening lines of the preface that the Spanish philosopher Miguel de Unamuno penned in Salamanca for the English version of his work *Del Sentimiento Trágico de la Vida* (1912) published by Macmillan in London as *The tragic sense of life in men and in peoples* in 1921 (Figure SII.7). This was the first English translation of one of his works and, although he had previously written for the English-speaking public in some journals, this text can be considered a sort of personal introduction to these readers, bearing in mind the broadest scope a book can achieve. He had great hopes arising from this endeavour. He said here: ‘It would advantage me greatly if this translation, in opening up to me a public of English-speaking readers, should some day lead to my writing something addressed to and concerned with this public’ (see Chapter 10 in this book).

We can observe in this ‘Author’s Preface’ some of the characteristics of his involvement with the British Isles. Particularly, that this engagement was not an abstract one, but one based in a rich network of personal contacts, starting with John Ernest Crawford Flicht (1881–1946), the translator of the book (see his biography earlier in this section). Unamuno celebrated the outcome of their collaboration to the extent of practically granting Flicht co-authorship: ‘Hence this English translation of my *Sentimiento Trágico* presents in some ways a more purged and correct text than that of the original Spanish’ (Unamuno, 1921, xxxiv). The translation had been revised by himself and the translator in his home in Salamanca, an exercise that, in Unamuno’s words, implied ‘not merely some guarantee of exactitude, but also something more - namely a correction, in certain respects, of the original’ (*ibid.*). Acknowledging that he was ‘naturally given to a kind of extemporization and to neglectfulness’, weaknesses that he attributed at being ‘an incorrigible Spaniard’, the author acknowledged that Flicht had imposed on him the need to redress errors and to clarify obscurities, including giving greater exactitude to certain quotes from foreign writers. He also explicitly recognized that his ‘spirit has been nourished upon the very core of English literature’. He contextualized the Preface by reminding readers that had been produced in the aftermath of the First World War, an event that in itself could have been considered that had little effect on his homeland due to Spain’s neutrality, yet that he reckoned it had a borderless impact. Similarly, Unamuno’s works deal with universal issues, such as death, faith, identity and modernity, which are meant to awake the interest of the public regardless of national origin.

Sources and Suggested Reading: Julia Biggane, ‘Las huellas de Unamuno en el Reino Unido’, in *Miguel de Unamuno, estudios sobre su obra, IV*, ed. Ana Chaguaceda Toledano (Salamanca: Ediciones Universidad de Salamanca, 2009), 89–96; David Callahan, ‘The Early Reception of Miguel de Unamuno in England, 1907–1939’, *The Modern Language Review* 91,

no. 2 (1996): 382–92; Manuel García Blanco, ‘Un hispanista británico olvidado: J. E. Crawford-Fritch’, in *Actas del Primer Congreso de la Asociación Internacional de Hispanistas celebrado en Oxford del 6 al 11 de septiembre de 1962*, eds. F. Pierce and C. A. Jones (Oxford: Dolphin Book Co., 1964), 289–97; José Luis Mora García, ‘La recepción de Unamuno en lengua inglesa. Un ejemplo: la revista *Hispania*’ in *Unamuno y Europa. Nuevos ensayos y viejos textos*, ed. Pedro Ribas (Madrid: Cuaderno Gris, 2002), 47–70.