

Review

España ante sus críticos: las claves de la Leyenda Negra. Edited by YOLANDA RODRÍGUEZ PÉREZ, ANTONIO SÁNCHEZ JIMÉNEZ, and HARM DEN BOER. Madrid: Iberoamericana-Vervuert. 2015. Pp. 275. €28 (PB). ISBN 978-84-8489-906-8

In recent years there has been a spate of single-authored books on the Black Legend, but few, if any, multi-authored collected volumes such as the one under review here. Given that many writers stress the fact that the Black Legend has to be viewed both geographically and chronologically, then a multi-authored volume of this sort offers many advantages. After a sound Introduction by two of the three editors (Yolanda Rodríguez Pérez and Antonio Sánchez Jiménez), which looks at the key issues under consideration, and a very useful update on current research by Sánchez Jiménez, there follow a series of chapters that examine the topic geographically — Holland, England, Italy, Portugal — and chronologically — for example, Marian England and Post-Armada England; the origins of the Legend in Italy and Hispanophobia and Hispanophilia in relations between Spain and Genoa in the seventeenth century. Two of the salient features of the Black Legend — the death of don Carlos (attributed to his father Philip II by Spain's enemies) and the *Apologia* by William of Orange — also receive detailed consideration. The recent discovery of an *Antiapologia* by Pedro Cornejo, written in 1581 and thus immediately after the circulation of William the Silent's celebrated attack on Spain and Philip II, makes for an excellent chapter by Rodríguez Pérez, for it reminds us that Spain was not silent or inactive in its own defence but did go on the offensive, especially where the character and honour of the King were concerned. A recent addition to the debate on the Black Legend has been in the area of imagology and national stereotypes, and Fernando Martínez Luna contributes with a valuable chapter on Tommaso Campanella's *Monarquias*.

'Non placet Hispania', the title of the chapter by Santiago López Moreda, is a welcome reminder that the origins of the Black Legend are to be found in Italy (and not in Protestant Northern Europe) and that they can be traced back as far as the late thirteenth century, when the presence of Spaniards (or, rather, Catalans and Aragonese) was first felt in southern Italy and its island possessions (Sicily and Sardinia). All of the principal characteristics of the Legend were formed then — the supposed innate cruelty and tyranny of Spaniards, their desire for universal dominion, their pride, arrogance, and rapaciousness, and the charge that they were a sort of mongrel race, all mixed up with Jews and Moors — and these would be picked up later by Protestant writers in their Hispanophobic diatribes, who in actual fact added very little that was new to the picture, other than the hated figure of Philip II. Alexander Samson's chapter on the England of Queen Mary I is also a useful corrective in reminding us that while that short period (1553–1558) certainly laid the foundations for the Hispanophobia felt by the English in the sixteenth century, it was not until some years later, the 1570s and 1580s, that English writers really contributed to the Black Legend. For the first half of that century Hispanophobia jostled with Hispanophilia, and just as Catherine of Aragon was a much-loved 'English' Queen, so too was Philip II not seen so negatively by his English subjects at the time. As Samson pertinently remarks, England in 1558 was still a largely Catholic country (and would remain so for many years to come).

Fernando Bouza's chapter on António, Prior do Crato, is another welcome addition to the debate on the Black Legend, as Portugal is often forgotten in these discussions. Dom António had good reasons for drawing upon the negative stereotypes of Spaniards that were now (end of the sixteenth century) circulating throughout the whole of Europe. The marriage of his son and

successor/pretender to the Crown of Portugal, Manuel de Portugal, to Emilia of Nassau, daughter of William the Silent and Anne of Saxony, joined the destinies of Portugal for a while to those of the rebellious Dutch provinces. Hispanophobia was a natural consequence.

The final chapter, by the third member of the editorial team, Harm den Boer, takes a look at the Black Legend from the viewpoint of expatriate Spaniards. He studies three particular groups: Spanish Protestants who fled abroad to escape, usually, the Inquisition; Iberian Jews, who did likewise; and those he calls ‘españoles sin fronteras’, Spaniards who lived and worked abroad, such as teachers, interpreters, cultural mediators, but who had not necessarily exiled themselves there, even though a number were clear dissidents. The results of his analysis are interesting, especially as regards the Jews, for, as he notes: ‘En los reglamentos de la comunidad iberojudía de Ámsterdam se prohibía explícitamente la controversia religiosa y los miembros procuraban guardarse de entrar en polémicas, aunque fuera con católicos. Es decir, los judíos no se sentían en posición de contribuir a una propaganda anti-española’ (p. 262). Their principal objective was to promote religious tolerance in Holland; in any case, many had families and friends still in Spain and Portugal, with whom they traded. Even an event such as Portugal’s secession from Spain in 1640 provoked mixed reactions from among the Portuguese Jews living in Holland, with a number, for commercial reasons, preferring to remain faithful to Spain.

This excellent book reminds the reader all the time of these paradoxes and contradictions. Hispanophobia and Hispanophilia rubbed shoulders for most of this period and in most of the countries where the Black Legend was actively propagated.

Queen Mary University of London

TREVOR J. DADSON
t.j.dadson@qmul.ac.uk