

# Center for Basque Studies

## N E W S L E T T E R

### 40th anniversary of "Amerikanuak"

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#### CBS Mission and History

The Center for Basque Studies' mission is to further Basque-related study by conducting, facilitating, and disseminating original Basque-related research in the humanities and social sciences, in cooperation with appropriate academic departments at UNR, as well as at other American and foreign universities, by the creation of undergraduate and graduate curricula at the University of Nevada, Reno (including the creation of distance education courses) and by collaboration with the University Studies Abroad Consortium to provide a quality educational experience for students desirous of studying and living in the Basque Country of Europe.

In 1967 a small Basque Studies program was established within the social sciences division of the Desert Research Institute. Originally established to study the Basques as an integral part of the sheep industry that had so influenced the development of the Intermountain West, over time (and since incorporated officially into the University of Nevada, Reno), the Center for Basque Studies has become the leading research and educational institute of its kind outside the European Basque homeland.



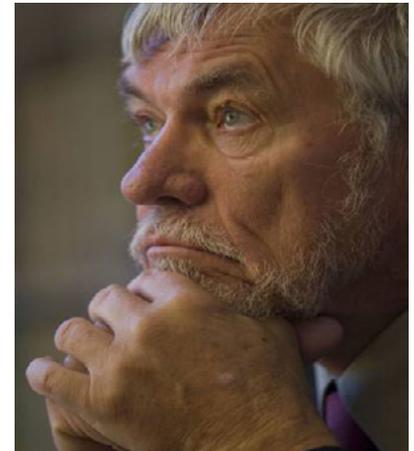
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*Amerikanuak: Basques of the New World* by William A. Douglass and Jon Bilbao, a milestone in the history of research on Basques in the Americas, was published by the University of Nevada Press forty years ago (1975).

In the autumn of 1967, William Douglass attended the annual meeting of the American Anthropological Association in Washington D. C. and there he met Jon Bilbao for the first time. Bilbao was exiled by the Francoist dictatorship and resided in Maryland where he taught at Washington College. Douglass invited Bilbao to come to Reno to give a public lecture in the spring of 1968 on the Basque language. It was surprisingly well attended—more than fifty people. Douglass and Bilbao brainstormed feverishly to develop ideas for the Basque Studies Program. They spoke about building a Basque library collection, teaching the Basque language and culture, and organizing a program in the Basque Country for Basque-American students. All these thoughts were to become facts within a few years.

Jon Bilbao became a faculty member of the Basque Studies Program in the winter of 1968. Douglass was teaching a Basque culture course in Elko and asked Bilbao to be a guest lecturer on the Basque language. It snowed during their drive and so it took them about ten hours to reach Elko. That gave them an excellent opportunity to discuss plans and consider new research projects. They decided to begin researching the history of Elko's Basque community during the following summer of 1969. Subsequently, the researchers decided that a study of the Elko County Basques required a previous examination of the history of emigrant Basque settlement throughout the Americas. And that is how the seeds of *Amerikanuak: Basques of the New World* "were planted on a wintery journey across the Nevada desert."

Bilbao the historian and Douglass the anthropologist were an effective working team. During the summer of 1971, Jon and Bill conducted "parachute" research in several Latin American countries with deep Basque immigration roots. Bilbao and Douglass visited Mexico City, Bogotá, and Lima and in each place they visited the local Basque clubs or centers and interviewed



*Amerikanuak* Author  
William A. Douglass

their key officials. Jon then went to Santiago de Chile, while Douglass visited Necochea in the Argentinean pampas. They reunited in Buenos Aires and from there both researchers went to Montevideo. Bilbao then visited São Paulo and Douglass went to Caracas.

The introductory chapter to a book about the Basques in Elko County (that has never been written) came to be the 519-page *Amerikanuak*. The co-authors spent about three years researching and writing their text and the Spanish edition, translated by Román Basurto, appeared in 1986. As Douglass expressed in the biography *Mr. Basque*, "*Amerikanuak* filled several voids. It served as both a summary and advancement of our understanding of the several New World Basque diasporas. Furthermore, it was the first attempt to analyze them in comparative perspective. As it turned out, the book both stimulated and anticipated a subsequent upsurge of interest in its subject. By providing a baseline, *Amerikanuak* facilitated considerable research of Basque emigrant diasporas worldwide. Since its publication, there have been dozens of related dissertations and monographs, not to mention hundreds of articles, virtually all of which cite the book. In that sense, and in short order, *Amerikanuak* has become both canonical and a classic. Finally, it introduced and consolidated the figure of the Basque emigrant within the Anglo-American

(Continued on page 2)

"These evening get togethers and social gatherings, like those Orixe described in *Euskaldunak*, were usually held during the winter. Warmed by sweet cider and roasted chestnuts, the rural peopl would tell stories by means of songs." —Gorka Aulestia, *The Basque Poetic Tradition*, 201.

Nikolas Ormaetxea, "Orixe," was a Basque writer. His long poem *Euskaldunak* presents a bucolic and traditional view of rural Basque society.



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**e-mail us at: [basque@unr.edu](mailto:basque@unr.edu)  
phone: 775.784.4854  
fax: 775.784.1355**

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**Daniel Montero  
Publications Editor**

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social scientific literature regarding migration and ethnic studies."

#### **Upcoming Events for 2015–2016**

This upcoming year the Center for Basque Studies will celebrate the anniversary by organizing a series of activities in the United States and in Europe. 2015–16 is going to be full of activities with conferences in Cuba, Iceland, Idaho and the Basque Country, as well as the publication of at least five related books. The academic year will finish with the opening of the California Historical Society exhibit in San Francisco in 2016.

The first conference will take place in the winter of 2015, on January 10–12, in Havana, Cuba. Organized by Bill Douglass, the conference on Basques in Cuba will bring together eighteen experts on the subject. The proceedings will be published in Spanish by the Basque Government and in English by the CBS.

Next year is the 400th anniversary of the massacre of thirty-two young Basque whalers in Iceland. They were not "Amerikanuak" but members of the seventeenth-century Basque diaspora. The CBS will thus organize, in collaboration with the Etxepare Institute and the Government of Gipuzkoa, the next annual conference in Iceland between April 19 and 24, 2015. It will bring together fifteen scholars from two different continents and there will be a celebration honoring the victims of the massacre. During the conference Bill Douglass will present his new book on Basque explorers in the Pacific, to be published by the CBS.

In the summer of 2015, and as part of the celebration of the 40th Anniversary of *Amerikanuak*, three books are going to be presented in seminars on Basque exile and migration to the Americas in the Basque Country. These are the first three titles of the collection *Euskal Erria*: one of them being the unabridged Spanish edition of Jose Luis de la Lombana's report on the political situation of the Basques in the United States in 1938. The book is coauthored by Iñaki Anasagasti and Iosu Erkoreka. The second book is a new historic novel by Arantzazu Ametzaga based on the odyssey of Lehendakari Jose A. Agirre while escaping from the Gestapo during World War II. The third title is *La hora Vasca del Uruguay* by Alberto Irigoyen and Xabier Irujo, the history of the Basques in Uruguay.

Publications are essential to the CBS. As part of the celebrations of the 40th anniversary of *Amerikanuak* the Center for Basque Studies will publish five books that will enrich its Diaspora Collection. Among the new titles will be Asun Garikano's *Far Western Basque Country* and *Kaliforniakoak (1533-1848)*, William Douglass's *Basques in the Antipodes*, the second edition of *Kashpar* by Joe Eiguren, and *Telling It as It Was* by Lloyd Root.

The theme for the Basque Studies 2015 Symposium at Boise State University is Joan-Etorri: "Going Forward & Looking Back." 2015 marks two 40th anniversary events in Boise, the inaugural Boise State Basque Studies Abroad program in Oñati and the publication

of *Amerikanuak*. Together, these events provide a broad spectrum of topics for the sessions of the Symposium, including lectures on identity, immigration and international contacts.

Throughout the fall the University of the Basque Country, Deusto University, the University of Navarre, Mondragón University, and the Université de Pau all plan to host 40th anniversary conferences on various aspects of Basque diasporic studies.

The cycle of activities will culminate in the opening of the Basques in California Exhibit, a major undertaking that the California Historical Society is curating in cooperation with the Basque Government, the Center for Basque Studies and other cultural and academic institutions.

#### **William Douglass Had a Busy Year**

In October of 2013 Professor Douglass gave a talk on Basque immigration in the United States at Columbia University and then chaired a session of papers on the Basques of New York at the Brooklyn Euskal Etxea. It was all part of the centennial celebration of the oldest Basque Center in the United States. A version of the paper came out in the first issue of the new journal *Boga* and the Spanish edition was published in 2014 in the collection of essays entitled "Migraciones en el Tercer Mundo. Una mirada desde el País Vasco" edited by Ana Ugalde and published by the University of the Basque Country.

Then in December, Douglass was awarded the esteemed Argizaiola prize at the Durango Azoka celebration. It is given annually to an artist or writer deemed to have made significant contributions to Basque culture. He then traveled to Cuba to begin the arrangements for the three-day conference that he is organizing in Havana on the subject of Basques in Cuba.

Douglass coauthored with Joseba Zulaika an article entitled "Questioning Terrorism/Counterterrorism Rationality" that appeared in 2014 in the collection of essays *Exchanging Terrorism Oxygen for Media Airwaves* edited by Mahmoud Eid and published by IGI Global.

In February and May, Douglass attended meetings in San Francisco at the California Historical Society. Douglass heads the cultural content committee of what is becoming a major exhibition on Basques in California.

In June he attended a ceremony in Italy at which he was made an honorary citizen of Agnone (Isernia) in recognition of his work on that town's history and emigration patterns.

Douglass has also completed a book of Nevada short stories (*Death after Life*) that are now in press. While not a Basque book per se (there are a few Basque tidbits in it) it has been translated into Basque and is scheduled to be published by the Basque publisher Pamiela in the spring of 2015.



## Joseba Zulaika discusses his new book, “That Old Bilbao Moon”

We were able to catch up with Dr. Joseba Zulaika just as he returned from the Basque Country for the launch of the Spanish version of his book and he was kind enough to share some thoughts about his new book, now available at [basquebooks.myshopify.com](http://basquebooks.myshopify.com).

*Your new book has long been a work in progress. Can you tell us something about the original idea for a book about Bilbao, and about the process of writing it?*

I have been working on this book for the last twenty years. I began writing articles on the Guggenheim Museum Bilbao and in 1996 published a book chronicling the negotiations that led to the Agreement between the New York museum and Basque officials. I was critical of the deal, because of the lack of transparency and its one-sided character (Bilbao paid the bills, New York made the decision). Later I organized a conference on the Bilbao-Guggenheim and wrote a textbook on the museum. In 2006, while doing fieldwork in Bilbao, I published a book on the end of ETA. But it was this book, *That Old Bilbao Moon*, that I had in mind all these years while spending semesters and summers doing fieldwork.

*The city of Bilbao forms the heart of this book. Can you tell us a little more about your relationship with the city?*

I spent six years in Bilbao as a seminarian and as a student at the Jesuit university of Deusto. I first left Bilbao for London and, after graduating in Philosophy at Deusto, left for Canada and the U.S. where I got a masters and a Ph.D. in anthropology. For those of us from the rural Basque Country, Bilbao was the city where we were sent to learn Spanish (as was the case with my father) or to study, as in my case. The great Bilbao poet Aresti defined Bilbao as “the lowest hell.” As I began writing on Bilbao I realized, not only the extent to which the modern Basque country is, economically or politically, a creation of Bilbao, but also the crucial relevance of the “Guggenheim effect” in recreating a new city, and the role it has played in my own biography.

*Much of your focus in this book is on your generation. Can you tell us a bit more about what your generation in the Basque Country means to you?*

I use Bilbao as the background for the transformations of my generation of the sixties. It is a generation defined by ETA in politics, by religion in education, by the recovery of Euskara in culture, by Unamuno, Aresti and Otero among others in literature, by Oteiza and Chillida in art. This generation has been forced to radical changes in all these spheres of life. At times it seemed like a blind minotaur who found its ul-

timate emblem in Gehry’s masterpiece building in Bilbao, which he labelled a “shipwreck.” It is also the generation that rebelled against dictatorship, made the survival of Basque language and culture its cause, and saw the need to turn the ruins of Bilbao into a new city.

*The Bilbao Guggenheim has changed the city of Bilbao in many ways, and it has long been a focus in your research. Can you describe for us how you feel it has changed the city? And why it has attracted your attention through many different writing projects?*

Bilbao has become a worldwide paradigm of a city transformed by architecture. It has radically changed the city’s image and psychology. After the collapse of the Altos Hornos and its industrial base in the 1980s, Bilbao became a post-industrial wasteland filled with ruins and derelict neighborhoods; it lost 20% of its population. The urban renewal of the 1990s, with Gehry’s Guggenheim and Foster’s underground as its emblematic projects, in combination with new technology parks, brought a sense of possibility to the city. What had been an industrial center that attracted migrants from all over Spain, becoming a mecca for tourism and for architecture lovers. As a result of the extraordinary success of the “Guggenheim effect” in changing the image and dynamics of a city, dozens of cities have contacted the New York museum asking for a Guggenheim branch. Up to now only Bilbao has become a reality, despite the many other places where it was rumored that a new branch was to be built.



Cartoonist Eguillor created his fanzine *Bilbao la muerte* (Bilbao, death) with images of Marilyn Monroe.



*The Bilbao Guggenheim, designed by Frank Gehry is the centerpiece of a city “transformed by architecture.”*

The relationship with the client is key for Gehry to take on a project.

*The title of the new book comes from a Berthold Brecht play, and you make many other references throughout the books, especially Dante but much more. Can you tell us a little bit about your most important influences in this book and how they inform your own work?*

Brecht wrote his “Bilbao Song” for the musical *Happy End*, with Kurt Weill’s music. A line that begins the song and keeps repeating throughout it is “that old Bilbao moon.” The moon is a metaphor used by all sorts of writers and artists in Bilbao. The Basque pagan religion before Christ, according to some anthropologists who follow Strabo’s writings, consisted in adoring the moon under the form of some Goddess. Images of Basque Virgins still have a moon under their feet. Thus I have used the moon as a metaphor with all sorts of cultural, religious and erotic meanings. My influences while writing this book are many, but I got the basic structure from Dante: its three parts are Hell, Purgatory, and Paradise. Any person and city experiences these three states. Dante’s fiction gives expression to the human experience of downfall and ascent, death and survival, or to the Christian plot of “passion and resurrection” (which is the subtitle of the book). My book is informed by anthropology, psychoanalysis, and contemporary philosophy. In the end Dante’s poem is a divine comedy and not a tragedy—tragedy being the dominant Unamunian genre of my ETA generation.

*There are a multitude of very unique voices in the new book, and many if not all of them are based on a many interviews you did with Bilbainos. Could you tell us a little bit about the process of doing these interviews and some of the most deeply affecting things that were told to you during the process of completing the research for this book?*

During the approximately two years of fieldwork I did in Bilbao I interviewed, tape recorder in hand, hundreds of people. The stories people

*(Continued on page 4)*

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can tell you if you are willing to listen are amazing. My most difficult task while writing this book has been what to put in and what to leave out. I wrote more than three thousand pages to end up with three hundred for publication. I have been haunted by those stories, for which I feel a sort of witness, and I expect that the publication of the book will free me. There are stories from all kinds of people but mostly they belong to ordinary people I met in the streets. My favorite characters in Bilbao are “Christian atheists” and former militants who gave up even their life-or-death cause. I walked with the unemployed through the streets and talked to people who try to help the homeless and immigrants.

*In many senses this book “begins” with the story of the bombing of Gernika and with Pablo Picasso’s famous painting, Guernica, can you explain for us why these were the seminal moments for your generation and for the city of Bilbao as you have lived it?*

The traumatic event that politically shaped my post-war generation was seeing Gernika destroyed by fascism, and what this meant for the Basque nationalism led by lehendakari Aguirre, betrayed by the Church and the European democracies. This event was at the origin of ETA, one of whose founders, Julen Madariaga, had been an exiled child-of-war after Gernika’s destruction. Picasso’s painting made the tragedy a symbol of modern warfare. There is a sense in which the Guggenheim became a reality in Bilbao because of Gernika’s significance in the twentieth century history of art and history of horror (including ETA). Gehry wanted to put a “chapel” for Picasso’s Guernica at the Guggenheim Bilbao. The so-called “miracle in Bilbao” brought about by Gehry’s architecture signals the rebirth of a new Basque cultural and political community.



*Oteiza, Ovoid Variant of the Dis-Occupation of the Sphere, 1958.*

## Why do Aita Donostia’s works for piano remain relevant a hundred years later?

**By Josu Okiñena Unanue, Musikenei**

*The Center was honored to welcome renowned Basque pianist and musicologist Josu Okiñena to UNR’s Nightingale Concert Hall on October 15, 2014. Okiñena performed from the works of Aita Donostia, and here he describes his reasoning for performing the Basque master.*

When presenting Donostia’s works for piano in my role as a performer and researcher, I ask myself what has led me to study, arrange, and perform them. Why do these works awaken interest 100 years after they were composed? They continue to be performed and recorded in 2014; what special characteristics do they offer that make this possible?

Before focusing on these questions, it is essential to describe Donostia’s work not only as a composer, but also as a researcher and folklorist, and to understand the historical context out of which his works were born, as well as the reasons why his works are of interest today.

Born in the city of San Sebastián, in Spain’s Basque Country, in 1886, José Gonzalo Zulaica was ordained a priest in 1909. Following the tradition of the Capuchin Order, he relinquished his legal birth name and adopted that of his native city, becoming Father José Antonio of San Sebastián or, in the Basque language, Aita Donostia. Following his ordination, he began producing music: he started a compilation of the abundant folkloric materials that he found in the vicinity of the Lecároz School, where he had completed his studies and was giving classes. This town is located in the northern part of the Spanish province of Navarra, very close to the French border.

I will present three aspects of Donostia’s career: his compilation of folklore, his work as a researcher, and his compositional activity. Two key elements aided Donostia’s work as a folklorist. First, as a Capuchin priest following the Franciscan spirit, he manifested a closeness to the people and to popular culture. Second, there was at that time a growing civic awareness among the Basque people, due to Sabino Arana’s doctrine of nationalism.

The height of the Basque nationalist movement arrived at a moment in history when similar trends had arisen all over Europe: one thinks of Chopin in Poland, Glinka in Russia, or Smetana in Czechoslovakia. Donostia expressed his admiration for those composers by seeking to extol the virtues of his people with his creative works and manifested his desire to emulate these trends because of the benefits that they contributed to creativity. Thus we find in his writings: “Chopin has made popular music the foundation and the basis upon which his entire musical structure

rests. For us, the Basque people, his work is a source of great lessons. He has proven to us that the most purely popular inspiration can give the sensation of supreme refinement, and that the spiritual state of poor farmers can potentially contain the rarest and most complex of intellectual emotions, and can build the nourishment of the elite. He tells us that, when an artist drinks from the spirit of his race and is nourished by it, his work will show the traits and particularities of their physiognomy, acquiring a vigor that would otherwise be lacking. When will the Basque Chopin appear, he who, in order to assure our place in the modern musical world, will make the world sing our loves and our pains, our past and our present, those old melodies that for so long have been heard in our forests and mountains? Shall it be soon? God willing” (May 1914).

Basque musical nationalism was established in the early twentieth century through a series of social and political actions that promoted the knowledge and development of Basque folklore. Public institutions undertook certain activities toward that end. Among these, I will highlight those that are directly related to Donostia. The Basque Councils published calls and contests for the best compilation of unpublished Basque songs, the 1911 contest in which Donostia participated being of greatest interest to us.

Donostia’s work in folklore was vast. He authored the most complete known Basque songbook and may be considered one of the greatest folklorists of the twentieth century. The first folkloric themes collected by Donostia date from 1911. In each sheet of the themes collected in his songbook, we find evidence that, as of that year, Donostia took advantage of every opportunity to gather tunes, whether in the Basque Country or in France, Catalonia, etc., noting as well the names of his collaborators, among whom Arrigarai, Lecumberri, and Larrainzar stand out. From the 1915 collection “Gure abenduaren eresiak,” comprising 523 tunes, to the songbook titled “Euskel-Eres-Sorta” with 393 tunes, he continued publishing songs in the *Gure Herria* magazine in Baiona from 1926 until 1939, when that publication shut down due to the Second World War. He then produced a second edition of his *Euskel-Eres-Sorta* songbook starting in January 1955, a year before his death. The final result of his compilation work is the publication in 1994, many years after his death, of the *Donostia Basque Songbook*, containing 2,142 tunes.

On this occasion I will perform the Basque Preludes for Piano. The composition of the majority of these was based on folkloric themes that he had compiled, as in the case of “Seaska Kanta”, or that were included in other songbooks, such as Sallaberry’s for the “Irulea” prelude or Charles Bordes’, from which the

folkloric basis was borrowed for the composition of his Basque prelude titled “Ilargitan emazte gayanerontz.”

Another key facet of Donostia’s work was research. He showed a constant concern for the compilation of musical works of the past. He was the first composer to dedicate himself to researching Basque music history. He devoted special attention to Juan de Anchieta, Juan Crisóstomo de Arriaga, and to the Basque harpsichordists, as well as to various choirmasters of Calahorra, Roncesvalles, Tudela, etc. In addition, he joined the Spanish Institute of Musicology upon its establishment in Barcelona in 1943. The mission of the Institute was “to make an inventory of the historical music preserved in Spain, publishing catalogs thereof; to edit the monuments of Spanish music; to publish monographs on music history; to create a photographic archive of ancient Spanish music; to collect and scientifically publish popular song from various regions and to organize musicology courses and conferences.”

From the work that Donostia undertook for the Institute, the most noteworthy among his many activities would be the various analyses of his folkloric material, contributions of new folkloric sources, the historical study and cataloguing of the Archives of the Cathedral of Seville, and numerous talks given at conferences, including the Basilea conference.

Two distinct periods can be defined in Donostia’s trajectory as a composer. In the first of these, he made use of a language inherited from Romanticism, and modality played a key role in his language, whether in the folklore compilation that he completed or in the consequences for the religious world of the 1903 publication of Pope Pius X’s Motu Proprio “Trale sollicitudini”, in

which the norms of a reform in sacred music were set forth. In service of the reform of liturgical music according to these directives, Donostia traveled to various monasteries, where he entered into contact with specialists in Gregorian music. Gregorian chant was one of the fundamental pillars of his musical creation. At Silos Abbey he met Casiano Rojo, a specialist in Gregorian chant who was known for having discovered, along with Luciano Serrano, the famous musical codex of Las Huelgas; and in the summer of 1915, he continued his Gregorian chant training at Besalú Abbey, where he befriended Mauro Sabrayrolles, another great specialist in Gregorian music. As I have discovered in consulting primary sources on the composer, Sabrayrolles fought to maintain the tonal language inherited from Romanticism or to incorporate a modal language that would correspond perfectly to the neomodern aesthetic that composers such as Fauré and Debussy were developing at the time. One example of this is the beginning of the Izketan Basque

prelude, in which we find differences between the published editions and the author’s manuscript when it comes to this harmonic feature (beginning of the arpeggio in the prelude). My choice as a performer has been to respect the manuscript source, in which the author offered both the modal and the tonal features, unlike in the published edition, so I consider that it more clearly reflects the evolution of the author’s compositional technique.

The second period of Donostia’s career began with his journeys to Madrid and Paris, starting in 1919–1920. The composer intended to study with Manuel de Falla, the greatest Spanish musician of the time and one of the greatest in music history in the world. As appears in a letter dated December 31, 1918 to the provincial Father of his order, it is clear that his desire was to work with that master, and he met with him for that purpose. The letter indicates that Manuel de Falla would happily have taken him on as a student, “but it was impossible because of his great work and, above all, because he had to return to Paris and to London, where he was considered to be the best musician in Spain, due to his truly modern aspects.” In the same letter there are references to advice provided by Manuel de Falla himself, telling Donostia that by listening to and analyzing modern works, he could become a special case.

Donostia’s trip to Madrid brought about a radical change in his use of musical language. The influence of the musicians that he met at the many concerts he attended transformed the

aesthetics of his work. Keeping in mind that his first trip to Madrid took place in the first half of 1919, the most illuminating example of this evolution can be observed in some of his works from that time period, in which it is clear that the com-

positional technique is radically different. This is exemplified in some of his Basque preludes, including “Errotzauriko Urretxindorra,” and in works such as the “Prière plaintive à Notre Dame de Sokorri”, in which appear some purely impressionistic textures.

In Paris, he met the most important composers of the time, among them Maurice Ravel, Eric Satie, Francis Poulenc, Federico Mompou, Joaquin Nin, Joaquin Rodrigo, etc. These composers, being immersed in impressionism, were writing in accordance with the most advanced, cutting-edge styles of their time.

Donostia’s contact with Maurice Ravel, a musician of worldwide renown, was crucial. The impressions that Ravel drew from their encounter were perfectly expressed in these lines, written to the man who was to become Donostia’s professor of harmony and composition: “Dear Cools: Your letter has gotten me out of a jam; I had been looking for your address. Here is the case: A compatriot of mine—for, as you must know, we Basques have two countries—

Abbot Donostia of San Sebastián, has visited me in order to show me his works and ask my advice. At first, I feared that I’d found myself in the company of a too-monastic musician, given that he has lived in a monastery until now. But I had the happy surprise of discovering in him a most delicate musical sensitivity, which only requires some cultivation. It will be impossible for me to take on this task, as I am not even able to work, except intermittently. However, I thought of you. Could you let me know if this would be agreeable to you? For the time being, it would be a matter of lessons (of counterpoint and fugue) by correspondence. I beg you to send your reply here, as I believe I will rest here for some time. Cordially, Maurice Ravel.”

Through Donostia’s letters, we see that he came to share a great friendship with Cools and to have great respect for his professionalism, leading him to recommend Cools to other Basque musicians as an ideal teacher. The French composers’ influence on Donostia is undeniable, as can be seen in his writings praising the works of Debussy, in his friendship with Ravel, and his in use, as I have mentioned previously, of impressionist and neomodern compositional features as an expressive resource. Due to Donostia’s modal training, this aesthetic fit perfectly into his creative work.

His compositions evolved considerably, and in some of his works there are harmonic clashes typical of Stravinsky’s music or the “major-minor” chord invented by Bartok, which Donostia used for the harmonization of folkloric themes that he himself had compiled in the Basque Country. One of the constants in Donostia’s work, and in my opinion his great contribution and novelty, is to unite the local cultures with the most cutting-edge trends of the time, lending a global dimension to the local reality.

The relationship with these composers, the tensions that the composer had to endure between the music of his time and his desire for renewal, and the tensions between his personal choices as a priest and as a composer, are the reasons for which Donostia’s work can be considered a living body of work.



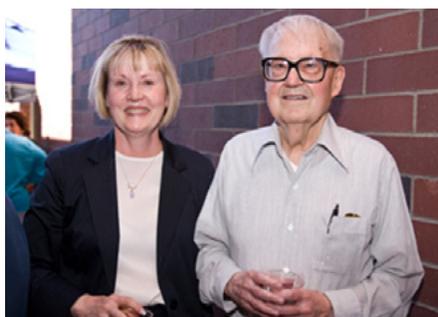
Josu Okiñena performs in UNR’s Nightingale Concert Hall on October 15, 2014.



## In Memorium of William H. Jacobsen

Distinguished Basque linguist William H. Jacobsen, 82, died Aug. 18th, 2014 in Reno, NV. He was a professor emeritus of linguistics at University of Nevada, Reno, where he taught for thirty years, retiring in 1994. While he was fluent in many languages, including all the main Romance languages and Sanskrit, he was a specialist in Native American languages, including Washo, Makah, Salinan, Nez Perce, and Nootkan, and also worked extensively on Basque. He served as president of the Society for the Study of Indigenous Languages of the Americas, received the Outstanding Researcher Award from the University of Nevada and received the Nevada Humanities Award. In addition, he was an amateur magician, played the piano, attended classical concerts regularly, and loved to play miniature golf with his grandchildren. During the decades that he worked at UNR Professor Jacobsen was a familiar figure at the Center for Basque Studies, where he taught courses on Basque linguistics and sat on the doctoral committees of graduate students. Even after retirement he taught courses at the Center. Among his many contributions to the study of the Basque language, his work on the Basque accent stands out; the foremost Basque linguist, Koldo Mitxelena, made extensive reference to this work in the last edition of his canonical *Fonética histórica vasca*. He was the model of a true scholar—studious, analytical, committed, open-minded. He combined an exceptionally sharp mind with a natural goodness and a gen-

erous disposition towards helping students and young researchers. He will be missed greatly.



Dean Hardy and William Jacobsen

## In Memorium of Nestor Basterretxea

The Center for Basque Studies joins Basques and art lovers everywhere in mourning sculptor Nestor Basterretxea, who passed away on June 12, 2014. Considered to be one of the prominent members of the heroic generation of Basque artists of the second half of the twentieth century, Basterretxea was eulogized as one of the greatest in the company of Jorge Oteiza and Eduardo Chillida. For days the media echoed the singular achievements of the sculptor, including his work in Aranzazu, his *Cosmogónica vasca* and

various other public works.

Basterretxea graced Reno with his remarkable Monument to the Basque Shepherd (1989) at the Rancho San Rafael, north of the University of Nevada, a project spearheaded by Jose Ramon Cengotitabengoa. Carmelo Urza dedicated a book, *Solitude*, to the idea and the making of this monument which has become an emblem for the Center for Basque Studies. Another outstanding work by Basterretxea, *Orreaga* (1985), was donated as a loan to the Center for Basque Studies by Jose Ramon Cengotitabengoa and Gema Egaña. It is scheduled to be located by the rotunda at the northern entrance of the new Mathewson-IGT Knowledge Center directly below the Center.



Carmelo Urza and Nestor Basterretxea with  
Reno's Basque Shepherd Monument

## Excerpt from the Introduction to “The Odyssey of the Ship with Three Names” by Renato Barahona

Israeli agents of Haganah—the main Jewish underground in Palestine—purchased in the U.S. in Spring, 1948 the cargo ship *S.S. Kefalos* to smuggle arms into Israel. The vessel was registered in Panama under the ownership of the fictitious Manuel Enterprises, Inc., an Israeli shell company. The daring plan was to sail the vessel from New York to Tampico, Mexico to load the arms, and transport them from that port to Israel. The crew of the *Kefalos* was primarily composed of Spanish Republican refugees and Spanish was the predominant language aboard. The *Kefalos* sailed from New York on 13 June and arrived in Tampico under false pretenses eleven days later (24 June). Loaded with arms, the vessel then left Tampico on 3 August, though it quickly changed its name and appearance in an attempt to elude British vigilance when it crossed Gibraltar and U.N. Observers in Tel Aviv. The ship's new name was revealing: it was re-baptized the *S.S. M[artín] A[lonso] Pinzón*, named after Columbus's navigator. Throughout the secret operation extensive cooperation between seemingly disparate diasporas: Jews (American, Mexican and Israeli) worked closely with Spanish crew members, many of them Basque, to assure the success of the enterprise. The Israeli code-name

for the vessel was Dromit (Southerner; Dromi was an alias for Mexico). The ship arrived in Israel thirty-five days later on 8 September 1948 and quickly unloaded vitally needed arms. Israeli authorities then decided to recon-vert the *Kefalos* to a semblance of a passenger ship to rescue Jews stranded in the Balkans. Restructured in Naples in September-October, 1948, the vessel then made two voyages from Bakar (modern-day Croatia) to Haifa in late 1948 with over 7,700 refugees. All this seems straightforward and simple enough now, but a little over three years ago, I ignored nearly all but the most basic facts of the improbable saga of the rust bucket, as it was endearingly known to many of those who sailed on it.

At the heart of this book are two fundamental questions: a logistical and military one (the transport and smuggling of arms for Israel's War of Independence); and a humanitarian one (the rescue of Jewish refugees in the Balkans). The monograph examines how each of the objectives was successfully accomplished. To do this it was essential to have excellent coordination, from Haganah's organizational leadership at the top, to a veteran and skilled captain, down to a loyal and adept, and politically committed crew whose sympathies for the Israeli cause

never wavered. The monograph also makes the case that the *Kefalos* enjoyed a good measure of luck at crucial times in its voyages. In sum, this work casts enormous light on the procurement of arms by Israel during the War of Independence, on post-Holocaust refugee issues, and on the cooperation between disparate Jewish and Spanish Republican diasporas. But there is another significant—if not always apparent—facet to the odyssey of the *Kefalos* that transcends the juncture of events in 1948: the intersection of Spanish and Jewish cultures across time and space. Perhaps the best example of the persistence on this *longue durée* is revealed by the fact that during one of the trips from the Balkans to Israel, the Spanish crew conversed with some of the Jewish refugees in Ladino (16th c. Castilian). This continuity was also powerfully displayed in an anecdote vividly recalled by my father: after unloading its arms, and as the ship was getting to leave Tel Aviv on 12 September, as the plank was being raised to leave, someone on shore yelled out to him “adios paisano!” in perfect Castilian.

I have known about the *Kefalos* since I was a child. My father, Carlos Blanco Aguinaga, a

(Continued on page 10)

## Reno Txakoli Festival, 2014

This past Spring the Center for Basque Studies was proud to team up with Craft Reno and the Reno Zazpiak Bat Basque Dancers to present Txakoli Fest 2014, a day celebrating Basque music and dance, wine and cider, food, and much more! Reno Basque Dancers showed the crowd steps with the accompaniment of visiting scholar Joseba Agirreazkuenaga playing the txistu and danborra.



Reno Basque Dancers show the crowd steps with the accompaniment of visiting scholar Joseba Agirreazkuenaga playing the txistu and danborra.



The Center's Joseba Zulaika with Carmelo Urza and a festival attendee.

## Did you know? Hilarri



From the Basque *hil* “dead” and *harri* “stone,” there are the customary traditional funeral stelae—stone slabs or pillars, usually cared or inscribed and used for commemorative purposes—that are typical in the Basque Country. These distinctive shaped gravestones are commonly found in Basque cemeteries. They belong to an ancient tradition that used to spread throughout Europe and even North Africa, but now they are mainly found in the Basque Country.

The oldest dated ones in the Basque Country are from the 1500s, but the times of most are not known. Often they depict the trades of the deceased, or animals, crosses, stars, suns, and other things. Another name that is given to them is *harrigizona* or “human stone” and refers to their representation of the outline of the human body.



Unique stela from near Elorrio, Bizkaia



## The Center's Graduate Students!

The Center's graduate students have had a busy year!

Mariann Vaczi, 2013 doctoral graduate published a book with academic publisher Routledge titled *Soccer, Culture and Society in Spain: An Ethnography of Basque Fandom* in their Critical Studies in Sport series. She also edited the book *Playing Fields*.

In addition, the Center has welcomed two new doctors: Iker Arranz and Tania Arriaga both successfully defended theses. Iker's research, on the philosophy of violence, was conducted in conjunction with the UNR philosophy department and Tania's dissertation explored a group of Navarrese entrepreneurs from a variety of methodological perspectives including ethnographic, philosophical, and business backgrounds. In addition, Imanol Murua defended his thesis on the end of ETA in November. Iker Arranz, in addition, has moved on from UNR to become a guest lecturer at the University of California, Santa Barbara. Tania Arriaga is teaching in the Basque Country.

Iker Saitua, who has completed his coursework, is performing ongoing research in Boise, Idaho and around the West for his dissertation on the Basque diaspora and the sheep industry in the American West. In June, he presented a paper titled “The Crisis in Basque Labor: Wool and Meat in the Nevada and Western Sheep Industry, 1960–1970” to the Agricultural History Society and presented to the the Leisure Club of Carson City. Amaia Iraizoz who is studying the impact of Basque immigration to the Americas in the Basque Country and, more concretely, in Erroibar (Navarre), continues to complete her coursework during the 2014–2015 academic year.

The Center has also welcomed two new graduate students: Horohito “Hito” Norhatan and Ziortza Gandarias. Hito is researching new trends in cooperatives and focusing on the Mondragon Cooperative and Ziortza is studying exile Basque literature.



Tania Arriaga defends her thesis and outlines plans for future research before a multidisciplinary committee including the Center's Sandy Ott

## Historical Novel about Basque Witch Trials Launched at Chino Basque Picnic



Pelota games were the Saturday highlight, here young participants prepare

Procession following Sunday mass



Publications editor Daniel Montero with author Begoña Echeverria



And of course the dancing continued into the night!



## “A Basque Patriot in New York” lands in the Basque Country

On June 11, 2014, Dr. Xabier Irujo and authors Inaki Anasagasti and Josu Erkoreka presented the new Center book *A Basque Patriot in New York* at the Sabino Arana Foundation. The book tells the story of Jose Antonio Lombana y Foncea, a young Basque patriot from Vitoria-Gasteiz. Following being imprisoned following the Francoist coup, Lombana fled Spain but continued working the Basque Nationalist Party to try to support the Basque cause. As a part of that work, he traveled to the United States to promote the Basque cause and this is one of the principal threads of the book.



Dr. Irujo, Inaki Anasagasti, Josu Erkoreka and dignitaries present the book.

## CBS Faculty News

Dr. Xabier Irujo published three books in 2014. *The Legal History of the Basque Language (1789–2013)* was awarded honorable mention for the prestigious Leizaola Saria Prize and therefore will be co-published by the IVAP. The book focuses on cultural genocide and studies the hundreds of prohibitions that have regulated the Basque language in both the French and the Spanish state from 1789 to today. This is the first of two volumes, the second volume scheduled to be published in 2016. The second book, *Simon Bolivar and the Constitution of Bolivia* is an analysis of Bolivar’s political thought as expressed in the constitution that the Libertador wrote for Bolivia in 1826. One chapter of the book is dedicated to Bolivar’s Basque ancestry and the ideological background of his political-economic ideas as developed during his stay in Bilbao in 1801–1802. *Three Letters from Epicurus on Friendship, Pleasure and Happiness* is a book on Epicurean philosophy that includes the translation from the original classical Greek into Spanish of Epicurus’s works that Dr. Irujo finished twenty years ago as part of a PhD proposal in Linguistics.

Dr. Irujo has attended three international conferences and has taught seven seminars in his discipline at the University of Chicago, University of California-Santa Barbara, Boise State University, University of Washington and at the University of the Basque Country. Dr. Irujo has also participated in academic events related to genocide studies in the Basque Country organized by the Sabino Arana Foundation, the Bolivar Museum and the city councils of Gernika and Lesaka.

Dr. Irujo co-organized the annual conference of the Center for Basque Studies together with Dr. Joseba Agirreazkuenaga. (See the article on next page.) As a result of the conference the CBS has signed an agreement with the Government of Bizkaia that will bring a researcher from Bizkaia every year to conduct research on Basque fiscal systems.

Professor Irujo will be the first holder of the Manuel Irujo Chair Fellowship at the University of Liverpool in the spring of 2015. Dr. Irujo will conduct research and will teach a series of seminars primarily focusing on the War of 1936 and the subsequent Basque exile. He will also give a lecture at the British Library on March 16, 2015. Dr. Irujo will also give the inaugural lecture at the 18th Symposium of History of Bilbao: Bilbao in the period of the Francoist dictatorship (1937–1975).

On December 17th, 2013, Dr. Sandy Ott gave a lecture at the University of Kent in Canterbury, UK, entitled “The Anthropologist as an Archive Addict: An Ethnographic Approach to Occupied and Liberated France, 1940–1947.” The seminar series involved a cohort of former students at Oxford who received their doctorates in social anthropology in the 1970s and 1980s.

From Canterbury Sandy traveled on to Toulouse, Pau and Santazi to spend a week doing field work in Iparralde and Bearn. She spent time with an amazing group of people in their 90s who had direct experience of the German occupation of France and the Basque provinces.

In December, *The Proceedings of the Western Society for French History*, published Sandy’s article about teenaged delinquents in wartime Pau, “Looking for Lacombe, Lucien in South-western France.”

In Spring 2014, the journal, *French Politics, Culture and Society*, published an article by Sandy entitled, “Undesirable Pen Pals, Unthinkable Houseguests: Representations of Franco-German Friendships in a Post-Liberation Trial Dossier and *Suite Française*.”

Sandy also presented a paper at the annual conference of the Society for French Historical Studies entitled “Pyrenean Passeurs and Black Marketers: Lessons in Morality and Immorality,” at the University of Quebec in Montreal in April 2014. In November, she gave a paper at the annual conference of the Western Society for French History in San Antonio. Her paper focused on German intellectual interest in the Basques. She was also elected a member of that society’s governing council.

Sandy also published a book review of the highly acclaimed novel, *Monsieur le Commandant*, by Romain Slocombe in *French Film and Fiction for Historians*. The novel provides an unusual, chilling portrait of a French collaborator. In addition, she contributed an article to the new edition of the *Oxford Companion to Cheese*.

She has also just completed her book manuscript, *Living with the Enemy: Betrayal and Justice in the Western Pyrenees, 1940–1947*, based largely on the trial dossiers of suspected collaborators.

Dr. Joseba Zulaika published “Drones and Fantasy in US Counterterrorism”, in the *Journal for Cultural Research*, and his article “Drones, Witches and Other Flying Objects: The Force of Fantasy in US Counterterrorism” won the prize for “Best Article of the Year” in the journal *Critical Studies on Terrorism*.

He also published, with William Douglass, “Questioning Terrorism/Counterterrorism Rationality” in *Exchanging Terrorism Oxygen for Media Airwaves*, edited by Mahmoud Eid. And he has published at CBS *That Old Bilbao Moon: The Passion and Resurrection of a City*. The book, the result of many years of research and thought (see interview with Joseba on page 3), was simultaneously translated into Spanish and published by Basque publisher Nerea as *Vieja Luna de Bilbao: Crónicas de mi generación*.

He also lectured on February 20 at Lehigh University on “Home and Homeland: ‘I Will Defend the Home of My Father’” and at the University of Konstanz (Germany) on “The Epistemology of Terrorism.”

Dr. Zoe Bray was elected to a Lady Davis Visiting Professorship at the European Forum of the Hebrew University, Jerusalem, Israel from September 2014 to December 2015, to pursue her research project on art and anthropology. She has been very engaged this year in her continuing research on seeing ethnography.

# The Center's First Literary Writing Contest

The Center for Basque Studies is extremely proud to congratulate all of the participants in the first Basque Literary Writing Contest. "We were extremely happy with the number and quality of submissions for our Basque-themed writing contest," publications editor Daniel Montero said, "it was very difficult to narrow down the field to and to choose these great entries as winners."

Honorable mentions go to Nere Lete, for her translation of *Two Weeks in Urgain*, the first mystery novel ever published in Basque, and to Sydney Avey, for her tremendous novel *The Sheep Walker's Daughter*, now available from Hope Springs Books.

Third place and a Basque Literature and Classics gift pack goes to Winnemucca's own Joan Errea, who sent us a tremendous collection of poems that she wrote about her beloved aita (father), Arnaud Paris, who, as the author writes, "although he had many hardships, many near disasters, went "broke" more than a few times, he never lost his love and faith in God, and though he never got rich monetarily, he died a wealthy man in the love of his family and many friends."

Second place, and a \$150 Center for Basque Studies Press gift certificate goes to Chino's Anne Marie Chiramberro for her very realistic, heartfelt and touching young adult novel *Chino*, which traces the lives of a group of friends and Basque dance group compatriots through the trials and tribulations of young adulthood. Fans of Anne Marie can also follow her writing at her blog, Hella Basque.

And the winner of the first-ever Basque writing contest and winner of the \$500 grand prize is, from Elko, Gretchen Skivington, for her beautiful novel *Echeverria*. Her lyrical and evocative writing captures the Basque experience and the western experience and we are extremely proud that she chose to share it with us. The Center looks forward to publishing this great piece of literary fiction.



## An Excerpt from the winner "Echeverria"

Paz Mendi  
1892

*Argitzailean* within the vigil of light, *berengana datoz espirituak*-- the ghosts have come for her. All is still: the dead are listening. *Arengoa da*, now she is theirs.

*Agur Ma....ri....a gra.....zias*  
*Hail Mary full of grace*  
*Be. .te...a jauna ah dago. . .zu....re...kin*  
Blessed art thou among women. . .

In the *servidoran* of Echeverria the candles ring the lacquered casket, shiny black in flickering light. The wondrously fleshed body of Paz Mendi Irigaray Elizagoyen lies there in state, lies in the center of a hotel dining room awaiting the long journey home. Her family has purchased the ticket; her bag is packed—farewell and tears on the wharf of Le Havre. This girl of sixteen sent to the New World, Paz Mendi, will never see them again, but this she does not know. She is off to America and Paradise now! Her passage indentured making her free.

*Boga boga mariñela* Row, row, sailor man  
*joan bear degufor* we must go  
*urrutira* so far  
*urrutira* so far away. . .

At four a.m. the voices drone on, the dead woman's soul still adrift on the waves. The good food and coffee have worn off of their bodies women; Here in this place the singers grow weary and shift.

*Bai Indietara* yes to the Indies  
*Bai Indietara* to the Americas yes. . .

*Gaulean* within the vigil of night. *Auzokoak* home neighbors linger long, pray and sing. Crepuscular twilight, this vigil is waning. The light low and luminous rises to day. The young mother still dead laid on the table. Her soul still stays watchful awaiting safe passage, watching the horizon for the ship to the New World. Holding her satchel to her chest like a promise, she embraces her sons for the last time never to see them again. In the room on the table in a hotel in Paradise a woman is waiting her babes pressed to her breast. Out on the sea the rowers are rowing. Take Paz Mendi to Paradise. Oh sister, sister take me. . .take me!

## 2014 Basque Fiscal Systems Conference

In the spring of 2014 a group of international and national academics, thinkers and actors in international institutional finance gathered at the Center to engage in a critical conference on the politics of finance in multi-level public institutions during the current economic crisis.

Among many topics that were discussed during the two-day conference were long-term fiscal policies for dealing with economic downturns during the past twenty years; the development of treasuries in federal states, in non-federal states and in complex unions (Europe); taxation and citizenship in a globalized world; and long-term trends for dealing with the current crisis and strategies for the future in European and North American contexts (the Basque Country, Catalonia, Spain, Ireland, and Nevada). All of the scholars benefited from the wealth of different perspectives.

Conference participants included: Joseba Agirreazkuenaga, University of the Basque Country/University of Nevada, Reno; Sofia Arana, University of the Basque Country; Mikel Aranburu, Government of Navarre; Andres Araujo, University of the Basque Country; Joseba Iñaki Arregi, University of the Basque Country; Mikel Erkoreka, University of the Basque Country; Jon Landeta, University of the Basque Country; Gemma Martinez, Government of Bizkaia; Javier Muguruza, Mediation Board; Elliott Parker, University of Nevada, Reno; Jose Gabriel Rubi, Ad Concordian Association; Antoni Segura, University of Barcelona; and Mehmet Tosun, University of Nevada, Reno.

In addition to forthcoming conference proceedings, the Center published in the days leading up the conference *Basque Fiscal Systems*, edited by Joseba Agirreazkuenaga, a comprehensive look at the unique Basque fiscal system and relationship with the Spanish state.



Conference participants in the UNR Knowledge Center Rotunda

crew member, would sometimes talk about it but never extensively or in detail. Still, it was clear to the family that his journey aboard this vessel had been an important part of his youth. And yet, strangely, he had no photographs of the entire ship even though he had two very hazy ones from a small newspaper clipping of the ship in Tampico and another photograph of the crew on deck during a safety drill. In spring, 2008 I was teaching a course on 19th-20th Century Spain, and sometime in late March or early April, I was discussing the end of the Spanish Civil War, always for me a sad undertaking. During one of the classes I explained to my students the Republican exile to Latin America and to Mexico in particular. To illustrate the matter more fully, I showed some photographs of the ships like the Sinaia that had taken the refugees to their destination in the New World. In my search I somehow had the idea of finding

a photograph of the *Kefalos*.

In the era of the Internet this surely would prove an easy endeavor, and yet it was not. And what started, innocently enough, as a straightforward quest, turned into a historical investigation that has now lasted over two years and consumed a great deal of my life since then. If Jonah was swallowed by a whale, I was swallowed by the *Kefalos*. But I confess not to regret a single moment of the time I have spent researching the boat, even when it has put on hold other ongoing and nearly completed projects. In many respects as I delved more and more deeply into the odyssey of the ship with three names, I was able to reconstruct and relive the many facets of the vessel's improbable journey. Along the way I not only learned about matters profoundly alien to this early modern historian, but during the investigation, I met a number of fascinating individuals who have guided my

work and provided me with important first-hand information on some of the principals of the *Kefalos's* story.



*The S.S. Kefalos*

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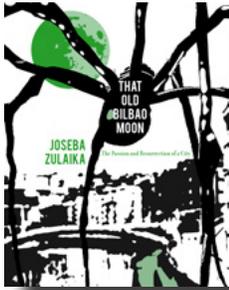
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JAVIER ECHEVERRIA

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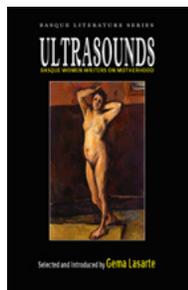
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XABIER IRUJO AND  
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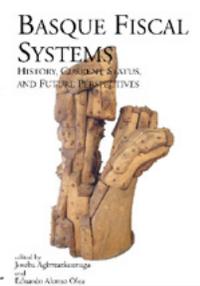
The importance of protecting language in order to preserve cultural diversity is explored in this collection of articles.



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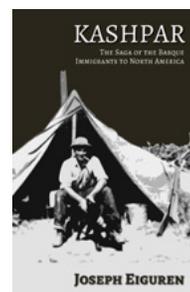
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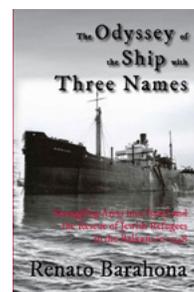
The unique Basque fiscal system and relationship with the Spanish state is illuminated in this collection of articles.



**Kashpar**  
The Saga of Basque Immigrants to North America  
JOSEPH "KASHPAR" EIGUREN

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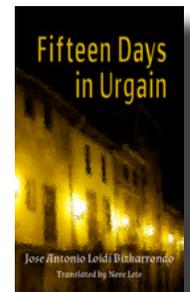
Joe "Kashpar" Eiguren was a leader of the Boise Basque community, and his tale of emigration, war, and the American Dream will ring true for many Basques in the U.S.



**The Odyssey of the Ship with Three Names**  
Smuggling Arms into Israel and the Rescue of Jewish Refugees in the Balkans in 1948  
RENATO BARAHONA

\$24.95

The improbable journey of the *Kefalos*, crewed by Basque exiles, helped the nascent Israeli state.



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TRANSLATED BY NERE LETE

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from the Center for Basque Studies Press



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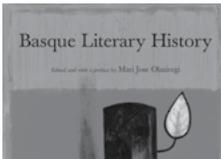
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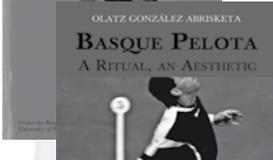


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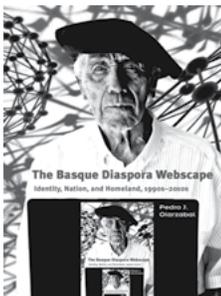
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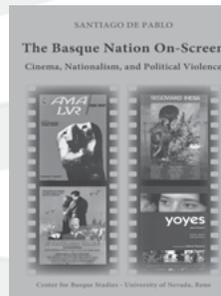
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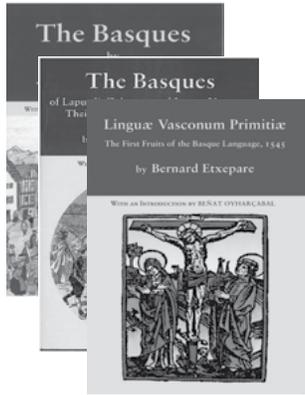
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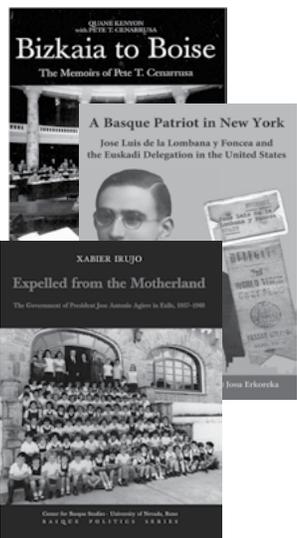


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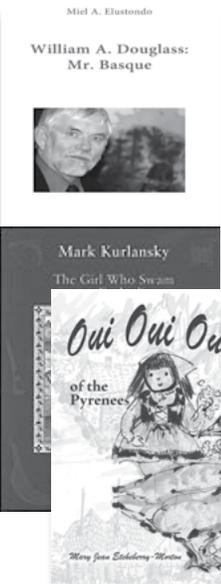
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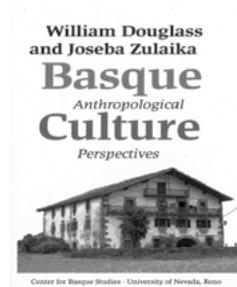


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