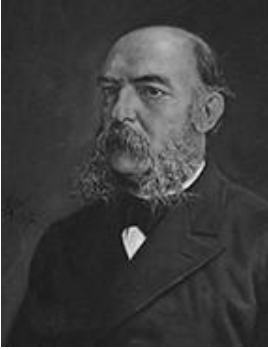


DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>



Amador De Los Ríos Y Serrano, José (Baena, 1816 – Sevilha, 1878)

Manuel José de los Ríos Serrano was baptised on 3 January 1816 in Baena, the son of José María de los Ríos and his wife, María del Carmen Serrano. He was born on the first day of the year in a house on La Tela Street in Baena. His name was chosen by his maternal grandmother and godmother. However, just a year later, his father changed Manuel José to José Amador. Three decades later, JAR himself adopted his second name as his surname. These two name changes, along with his actual date of birth, were only uncovered recently. In fact, the author's centenary was celebrated in 1918, as it was believed he was born on either 30 April or 1 May 1818. It is also common to find in his biographies that he was said to be under sixty years old at the time of his death on 17 February 1878. Another common feature in most biographies is the emphasis on JAR's contributions as a historian, literary critic, and archaeologist. He was undoubtedly an authority in these fields, producing works that remain essential references to this day. However, it appears that in his youth, JAR had a strong inclination toward the arts, particularly painting and writing plays and poetry — interests he maintained throughout his life. Although his intellectual distinctiveness is unquestionable, as evidenced by the volume of his publications, the variety of subjects he studied, and the numerous positions he held during his relatively brief life — this diversity of complementary interests helps shed some light on the scope of his work to some extent.

The first twenty years of JAR's life can be divided into three stages: his early childhood in Baena, the period from 1827 to 1832 in Córdoba, and his teenage years in Madrid. Although it was his father's liberal leanings that compelled the family to leave Baena, his profession as a sculptor and connections to the court of King Ferdinand VII enabled JAR to pursue studies at the prestigious *Colegio Imperial de San Isidro* [*Imperial College of San Isidro*] and the *Real Academia de Bellas Artes de San Fernando* [*Royal Academy of Fine Arts of San Fernando*]. During this time, he also received painting lessons from José de Madrazo and attended theatre lessons by Alberto Lista at the Ateneo. In these settings the interests that would define JAR's life began to take root: the Arts, Literature, and History. From 1837 onwards, JAR lived in Seville, where he engaged in painting, wrote poems and plays, and translated. He often visited the *Biblioteca Colombina* [*Colombian Library*], became a member of the *Real Academia Sevillana de Buenas Letras* [*Royal Sevillian Academy of Belles Lettres*], and, in 1840, married María Juana Fernández



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

de Villalta. In 1843, JAR witnessed the siege of Seville by General Antonio van Halen, an event he later recounted in a speech commissioned by the *Junta de Gobierno* [governing body]. His work *Sevilla pintoresca* [*Picturesque Seville*] was published the following year.

The support of the Duke of Rivas and his collaboration with Antonio Gil de Zárate, then Director General of Public Education, facilitated JAR's return to Madrid in 1844 and his entry into the civil service. There, he played a significant role in promoting education and protecting cultural heritage. JAR made a decisive contribution to the implementation of the 1845 curriculum, and from that year onwards, served as the secretary of the *Comisión Central de Monumentos* [*Central Monuments Commission*]. In 1848, JAR began his academic career as a lecturer at the *Universidad Central de Madrid* [*Central University of Madrid*] where he earned his PhD in Literature in 1850. He became Director in 1857, Vice-Rector in 1867, and Rector in 1868. Among his students were Marcelino Menéndez Pelayo, Antonio Cánovas del Castillo, and Leopoldo Alas. Also in 1848, JAR became a member of the *Real Academia de la Historia* [*Royal Academy of History*], where he edited *Historia general y natural de las Indias, islas y tierra firme del mar Océano* [*General and natural history of the Indies, islands and mainland of the Ocean Sea*], by Gonzalo Fernández de Oviedo, as well as *Obras de Don Íñigo López de Mendoza, Marqués de Santillana* [*Works by Don Íñigo López de Mendoza, Marquis of Santillana*]. Over the years, he successively became a member of the *Real Academia de San Fernando* [*Royal Academy of San Fernando*], the *Academia de Buenas Letras de Barcelona* [*Academy of Fine Arts of Barcelona*], the *Academia Greco-Latina Matritense* [*Matritense Greco-Latin Academy*], the *Société des Antiquaires de Normandie*, the *Academia Real das Ciências* [*Royal Academy of Sciences*] (now known as the *Academia das Ciências de Lisboa* [*Lisbon Academy of Sciences*]), and the *Sociedad Geográfica de Madrid* [*Geographical Society of Madrid*].

JAR successfully engaged in numerous administrative, political, teaching, and academic duties while simultaneously pursuing a research and writing project of great scope, undeniable quality, and significant impact. It seems he was aware of his extraordinary productivity and the breadth of his work. In *Estudios históricos, políticos y literarios sobre los judíos de España* [*Historical, political and literary studies on the Jews of Spain*], published in 1848 and translated into several languages, he expressed his gratitude to the government for awarding him a knighthood in the Hospitaller Order of Saint John of Jerusalem, in recognition of what he referred to as his "humble literary works". In the same *Introdução* [*Introduction*] he stated, however, with less modesty, that part of these *Estudios* [*Studies*] were being translated for publication in Constantinople, "to teach the Jews of those shores the history of their forefathers". This lack of modesty is entirely justified: the volume, which exceeds six hundred pages, has become a cornerstone of the study of Jewish culture in the Iberian Peninsula. Its importance is evidenced by references in the works of Oliveira Martins and Teófilo Braga, among others, and it has had a significant impact beyond the Iberian Peninsula. In fact, it represents the clear boundary that JAR established between religion and his works, distinguishing him from nearly all that had been traditionally written in Spain up to that time. At the same time, this aspect of his work aligned him with the liberal and nationalist movements emerging across Europe during that period. He engaged with these movements through travel and correspondence with prominent foreign intellectuals.



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

Like many of his contemporaries, JAR's body of work cannot be analysed by separating topics, areas of study — such as History, Literature, and Art History — or time periods. However, it is evident that much of his work focused on the medieval period, and many of his contributions have left a lasting mark on Iberian medievalism. For example, the lecture he delivered at the *Real Academia de la Historia* [Royal Academy of History] on 18 February 1848, titled "La influencia de los árabes en las artes y literatura españolas" [*The influence of the Arabs on Spanish arts and literature*], served as a catalyst for other scholars, such as Modesto Lafuente and Evaristo San Miguel, who also emphasised the significance of Arabic studies for a comprehensive understanding of Iberian medieval culture. Simultaneously, the publication of the aforementioned *Estudios históricos, políticos y literarios sobre los judíos de España*, expanded in 1876 into *Historia social, política y religiosa de los judíos de España y Portugal*, laid the groundwork for subsequent work by scholars such as Fidel Fita, Antonio Domínguez Ortiz, and Américo Castro, among many others.

JAR's commitment to advocating for a multicultural Hispanic identity, shaped in the Middle Ages by the contributions of Arabs, Jews, and Christians, and distinguished from other European cultures, set him apart as a leading intellectual for historians associated with nationalist and liberal movements. In this "new history", the past was reconstructed to support a collective identity free from traumatic episodes, as well as the racial and national characterisations typical of the ideology that had underpinned the Inquisition, which remained prevalent in traditionalist historiography. For JAR, "race" was linked to religion, while the "nation" was a political entity of which Jews were also a part in the Middle Ages. The challenging coexistence of the three cultures in the late 15th century, along with the necessity of aligning the nation with its religion, led Queen Isabella I to expel non-Christians and implement a system to identify false converts. JAR thus justified the confessional aspect of the monarchy, which remained significant during Isabella II's reign. However, he criticised the inquisitorial practices — of which the kings were excused — and lamented the economic repercussions that the expulsion had on the Peninsula.

From today's perspective, JAR's work emerges as one of the key foundations of Spanish positivist historiography, along with all the production that accompanied it — such as extensive documentary collections, archaeological studies, and chronicle editions — aimed at centralising and organising the cultural legacy. The intellectual "type" that JAR embodied, characterised by extensive and diversified knowledge along with deep expertise as a bibliophile, antiquary, archaeologist, palaeographer, epigraphist, and numismatist, coupled with public roles related to teaching and heritage activities, fostered this idea of integration. This integration not only included and unified different elements of the past but also served as the foundation for new terminologies and conceptualisations. In this context, during his 1859 speech upon joining the *Real Academia de San Fernando*, JAR defined a concept that has shaped the study of Hispanic medieval architecture to this day: the "Mudéjar style". The term derives from the Arabic *murayyann* — domestic or domesticated — and traditionally refers to Muslims who continued to live in Christian territories



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

of the Iberian Peninsula after those areas had been "reconquered". Mudéjar architecture is distinctively Iberian, Hispanic, or Spanish; it is unique and distinct from other styles because it combines elements from the Christian world and al-Andalus. The buildings, generally small in size, were basically characterised by their materials: plaster, adobe and brick for walls and wood for roofs. Their decorative features characteristic of al-Andalus, led to the belief that they were created by Muslims living in territories under Christian rule. Aside from these characteristics, there were no distinctive structural elements, which led many experts to question the name. The term, however, has enjoyed great success and continues to be used not only to refer to architectural works but also to other artistic and cultural expressions.

That same year, 1859, part of the "treasure of Guarrazar" was sold in France. This collection of Visigothic jewellery, discovered in Toledo after several graves from that period had been clandestinely excavated, included a gold votive crown with garnets, sapphires, almandines, emeralds and pearls, with letters hanging from it that read RECCSVINTHVS REX OFFERET, allowing the treasure to be dated to the period of Recesvinto's reign (653-672). The publicity in France regarding the purchase, which aimed to enrich the collection of the Musée de Cluny in Paris, compelled the Spanish government to intervene. JAR was one of two members of the commission sent to the site where the jewellery had been discovered, aiming to investigate and gather evidence to attempt to recover the pieces taken abroad. In his report submitted to the *Real Academia de la Historia*, which was subsequently sent to the Spanish ambassador in France, JAR argued that the pieces belonged to the Spanish state based on two laws. The first, promulgated by Recesvinto himself and confirmed at the Eighth Council of Toledo in 653, stated that all property acquired by monarchs during their reigns should be inherited by their successors. The second, from 1835, but based on one of the laws of Alfonso X's *Partidas [Seven-Part Code]*, stipulated that half of any treasure found on state land belonged to the state, and that if the discovery was not reported, the person who discovered it lost the right to sell it. At the same time, in the new excavations led by JAR, the focus shifted from the possibility of finding new pieces to the importance of contextualising these discoveries. History, Archaeology, the History of Law and History of Art thus came together in a project of enormous significance to the study of the High Middle Ages in the Iberian Peninsula.

The seven volumes of *Historia crítica de la literatura española [Critical history of Spanish literature]* continue to serve as a key resource for researchers today. Written and personally presented to Queen Isabella II, these works established a new canon that encompassed all the languages spoken on the Iberian Peninsula throughout the centuries. However, it is important to emphasise the notable Castilian-centrism evident in this and other works by JAR. For example, in the sixth volume of *Historia crítica [Critical History]*, JAR stated: "Portugal, a region conquered from the Moors by the arms of Castile and settled by Galician colonies, a kingdom made possible by the somewhat indiscreet generosity of Alfonso VI could in no way deny its origin or sever



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

the ties of its most vital traditions in a single day" (*Historia crítica...*, Vol., 6, p. 23). While he acknowledged the contrast between the political distance between the territories and the centuries-old existence of a cultural bond — "If the battle of Aljubarrota cemented the animosity between both peoples that still lives on today due to misguided policy, it was not enough to completely erase the affections that had developed among scholars" (*Historia crítica...*, Vol, 6, p. 24) —, in the review of the study *Os Músicos Portuguezes [The Portuguese Musicians]* by Joaquim de Vasconcelos, the author's perspective is criticised precisely because he considered it to be conditioned by his ideology, unlike other Portuguese researchers: "It would have been easy and natural for Mr Vasconcelos to arrive at the true origins of the Portuguese nation through this process, and it would not have been unworthy of a philosopher to confess, as his compatriot Herculano does, the immense debt that this part of Spain owes to central Spain, from which only misguided policies have dislodged it repeatedly" ("Os musicos portuguezes", p. 399).

Two arguments partially justify JAR's clear centralist and iberist stance. On one hand, he believed that authors who focused on tracing the origins of cultural manifestations in geopolitical entities often missed the opportunity to accurately identify the true sources of the works they studied. Thus, JAR refuted Almeida Garrett's claims, who in his *Romanceiro* considered *Rainha e Cativa [Queen and Captive]* a Portuguese novel — "Neither the Castilian novels nor any writer mentions the beautiful romance of *Rainha e cativa*. [...] From the references to Galicia, the nearby moorland, and the "Land of Santa Maria", which, as is well known, refers to the district of Entre-Douro-e-Vouga that is now called the "Terra da Feira", it is clear that both the history and the epic date back to the early days of the monarchy. The fact that it involves "jumping" by sea and "running" by land imparts a distinct 12th-century flavour — supported by arguments showing its transmission in the northern part of the Peninsula. On the other hand, for JAR, it was not the emergence of borders that defined Iberian progress, but rather the evolution of the arts, literature, and ideas that shaped its pace and idiosyncrasy. These principles are reflected in the review of Teófilo Braga's work, *História da Litteratura Portuguesa [History of Portuguese Literature]*: "Obeying spontaneously the superior laws that drive the development of civilisation today, both in Portugal and in Spain, historical studies have received an extraordinary boost; or, better yet, new life. The history of the great Iberian nationality, which personal interests and unfortunate errors have fragmented time after time, has been nurtured within a transcendental concept and with highly philosophical aims. This encompasses not only its complex and varied social and political development — centrally influenced by the dual Eastern cultures of Arabs and Hebrews, which have often been overlooked — but also its intellectual progress in the sciences, arts, and humanities, which has been the focus of highly patient and enlightening studies. With his *História da Litteratura Portuguesa*, the diligent author from the neighbouring kingdom, D. Theophilo Braga, seems to have arrived at a point where he can join this noble and consoling harmony, which provides thinkers and lovers of human progress with some relief from the pains of the present"



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

("La crítica literaria en Portugal", p. 159). The research carried out by JAR and the terms he coined thus applied to the entire Iberian Peninsula. His ideas notably influenced the 1870s Generation, as can be seen in the works of Antero de Quental and Oliveira Martins.

JAR's centralism was further emphasised in the four volumes of the *Historia de la villa y corte de Madrid* [*História da vila e da corte de Madrid*] written in collaboration with Juan de Dios de la Rada y Delgado, which started from the premise that their aim was to narrate the rise "to the heights of prosperity, diminishing other cities with clearer origins of their traditional influence, which had been long celebrated for their achievements in arms, humanities, and sciences, ultimately rising to attain absolute supremacy over all and becoming the heart and head of a great nation, feared and respected by the people." This and other works thus became a reflection of JAR's political ideas, which were exposed simultaneously in his writings and in his public endeavours. A monarchist and a member of the Unión Liberal [Liberal Union], he was Theatre Censor and, in 1863, a member of the Cortes [Spanish Parliament]. When the revolution of 1868, known as La Gloriosa, forced the exile of Queen Elizabeth II, JAR was removed from the university and dismissed as director of the *Museu Arqueológico Nacional* [*National Archaeological Museum*], a position to which he had been appointed that same year. In the following years, he regained most of the positions he had held in the various state organisations and the professorship at the university; but from 1876, due to health issues probably amplified by the death of two of his children, he moved to Andalusia. He died in Seville in February 1878.

Active bibliography: *Sevilla pintoresca, o descripción de sus más célebres monumentos*, Sevilla, Francisco Álvarez, 1844; *Toledo pintoresca, o descripción de sus más célebres monumentos*, Madrid, Imprenta de Ignacio Boix, 1845; *Estudios históricos, políticos y literarios sobre los judíos de España*, Madrid, Imprenta de M. Díaz, 1848 (reed. Pamplona, Ugoiti Editores, 2013, com estudo de Nitai Shinan); *El estilo mudéjar en arquitectura* (discurso de ingreso en la Real Academia de Bellas Artes), Madrid, 1859; (com Juan de Dios de la Rada y Delgado) *Historia de la Villa y Corte de Madrid*, Madrid, J. Gil Dorregaray, 1860- 1864, 4 vols.; *El arte latino-bizantino en España y las coronas visigodas de Guarrazar: Ensayo histórico- crítico*, Madrid, Imprenta Nacional, 1861; "Poesía popular de España. Romances tradicionales de Asturias", en *Revista Ibérica*. Madrid, no. 1, 1861, pp. 5-29; *Historia crítica de la literatura española*, Madrid, Imprenta de José Rodríguez, 1861-1865, 7 vols.; "La crítica literaria en Portugal". *Revista de España*. Madrid, no. 27, 1872, pp. 157-178; "Os musicos portugueses". *Boletín de la Real Academia de la Historia*. Madrid, no. 2, 1883, pp. 395-405.

Passive bibliography: FRIEDMAN, Michal, "Jewish History as 'Historia Patria': José Amador de los Ríos and the History of the Jews of Spain". *Jewish Social Studies: History, Culture, Society*, no. 18. 1, 2011, pp. 88–126; LÓPEZ VELA, Roberto, "Judíos, fanatismo y decadencia. Amador de los Ríos y la interpretación de

DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

la Historia Nacional en 1848". *Manuscripts*, nº 17, 1999, pp. 69-95; PEIRÓ MARTÍN, I. and PASAMAR ALZURIA, G. "Ríos y Serrano, José Amador de los", *Diccionario Akal de historiadores españoles contemporáneos*. Madrid, Akal, 2002, pp. 526-527; PEREA, Alicia (ed.), *El tesoro visigodo de Guarrazar*. Madrid, CSIC, 2001; RAMÍREZ JEREZ, Pablo, "Amador de los Ríos y Serrano, José", *Diccionario Biográfico Español*, Vol. IV, Madrid: Real Academia de la Historia, 2010. Available at: <http://www.rah.es/jose-amador-los-rios-serrano/> [Accessed on 29 November 2017]; SERRANO REYES, Jesús Luis, "Baena: patrimonio humano y documental. II. Hacia una biografía de José Amador de los Ríos: su aportación al mudejarismo". *Revista Itvci*, Baena, no. 2, 2012, pp. 89-103; SERRANO REYES, Jesús Luis, "Sobre fechas y nombres: aportaciones para la biografía de José Amador de los Ríos". *Revista Itvci*, Baena, no. 4, 2014, pp. 121-136; SERRANO REYES, Jesús Luis, "Los documentos sobre judíos en la biblioteca personal de José Amador de los Ríos". *Revista Itvci*, Baena, no. 5, 2015, pp. 112-126; SHINAN, Nitai, "Entre antiguos prejuicios y nuevas consideraciones sobre D. José Amador de los Ríos y la historia de los judíos en la España medieval". *Revista Itvci*, Baena, no. 2, 2012, pp. 137-148; SHINAN, Nitai, "Narrating the history of the others. José Amador de los Ríos and the History of the Jews and the Muslims in Spain (1848-1874)". *Hamsa. Journal of Judaic and Islamic Studies*, no. 1, 2014, pp. 68-80.



SUPPORTED BY:

