Title

Introduction [to *Medieval and Renaissance Spain and Portugal: Studies in Honor of Arthur L-F. Askins*]

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INTRODUCTION

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Exegi monumentum aere perennius. Horace. *Carmina* III.xxx.1
atque inter siluas Academi quaerere uerum. Horace. *Epistulae* II.ii.45

Arthur Lee-Francis Askins was born in Clarkesville Arkansas, a small town in the valley of the Arkansas River, on August 9, 1934. Although it has been more than sixty years since the son of Francis and Lillian Adkins Askins has lived in Arkansas, he treasures his Arkansas relatives and roots and considers himself bi-dialectal, switching at will between the Ozark dialect of his birthplace and the academic English he learned later.

The family moved to Long Beach, California in 1940 when Arthur's father was transferred by his employer, Newberry Electric Corporation, to work on the wiring of U. S. Navy ships, a job which he held throughout World War II. After the war, the family remained in Long Beach, where Arthur's public school education took place. In high school he was, among other things, an Eagle Scout and a championship ballroom dancer. (Years later, dining with friends at an open-air restaurant in the Retiro, in Madrid, he would be hauled up on stage by an American blues singer and would impress all with his still polished moves.) As was common in California at the time, he carried out his basic college studies at a community college, Long Beach City College (1952–54), then transferred to UCLA (B.A. 1956), where he first majored in Archeology before switching to Latin American Studies. He stayed on for an M.A. in Spanish American Literature in 1958. As an archeology major he participated in a Mayan language project, which led to his writing the Mayan dialogue for an eminently forgettable science-fiction epic film, *The Flame Barrier* (1958), starring Kathleen Crowley and Arthur Franz.

Arthur began doctoral studies at Berkeley in 1958, when the only Ph.D. offered was in Romance Languages and Literature. In addition to Spanish, French, and Italian literature, Arthur continued with Portuguese, which he polished through study at Coimbra (1960).

At the time that Arthur was admitted to the Department of Spanish and Portuguese at Berkeley, it was arguably the most distinguished in the United States, with faculty of the caliber of Golden Age scholars Edwin Morby, Louis Murillo, and José F. Montesinos (who also taught nineteenth- and twentieth-

century literature), medievalist Dorothy Clotelle Clarke (and María Rosa Lida de Malkiel, a presence if not part of the faculty because of anti-nepotism regulations), linguists Yakov Malkiel and Charles Kany, and Hispano-Americanists Arturo Torres-Ríoseco, Fernando Alegría, and Luis Monguió. Among the younger figures were eighteenth-century scholar John Polt, Latin-Americanist Arnold Chapman, and the department's Luso-Brazilianist, Benjamin Woodbridge. Retired but still active emeriti included medievalist Lesley Byrd Simpson, Golden Age scholar S. G. Morley, and linguist Robert Spaulding.

Fellow doctoral students just ahead of Arthur included Paul Lloyd, Carlos Otero, George Wind, Brenton Campbell, Mary Giles, Rosalind Schwartz, Alfredo Ruiz Lozada, Joseph Scott, and Robert Scari; his contemporaries included Curtis Blaylock, Paul Smith (a friend from UCLA), Stanko Vranich, Donald Randolph, Gerald Boarino, Manuel de Excurdia, Vicente Urbistondo, William Bryant, and Phillip Koldewyn. Just behind him were Philip Gericke, Jerry R. Craddock, Emanual Georges, Warren Meinhardt, Robert Hammarstrand, Barbara Mortenson, James Anderson, Salvador García-Castañeda, Louise Vasvari Fainberg, Valerie Gómez, Elsa García-Pandevenes, Vivana Brodey (whose dissertation Arthur would direct), and Julian Randolph (another friend from UCLA). The latter remembers Montesinos' seminar on the *romancero* and Arthur's habit, unnerving for his fellow students, of taking class notes on 4×6 index cards in his careful calligraphic hand. That same sense of organization and careful marshalling of facts was a hallmark of his later scholarship. Randolph also remembers visits to the Napa Valley in Arthur's pink Thunderbird convertible, long before the valley became the tourist mecca that it is today; and picnics in Tilden Park with Arthur on the lute and Julian on the mandolin playing Renaissance Spanish music for Julian's wife Louise. Other close friends during those years and after were Ben and Mary Woodbridge and Paul Smith. Smith also recalls Arthur's occasional invitations to go to meetings of the local Japanese philatelic society: even at that early date Arthur was considered an expert in Japanese stamps.

Antonio Rodríguez Moñino, accompanied by his wife, María Brey, began visits to the department as a Lecturer in 1960–61, and joined the department as a full professor in 1966. (*Persona non grata* to the Franco regime and hence prohibited from teaching in the Spanish university system, during the Civil War Moñino had protected Spain's bibliographic heritage for the Republican government.) Many of us recall the *tertulias* after Moñino's evening seminar on Spanish bibliography, where Don Antonio and Doña María inculcated a new generation of students with the Spanish scholarly traditions amid a cloud of tobacco smoke.

Moñino's presence at Berkeley was seminal for Arthur's scholarly career. Don Antonio's vast knowledge of Spanish bibliography found an immediate echo in Arthur's own scholarly interests. In many respects the work Arthur has been engaged upon for the last forty years is a response to the Spanish *erudito*'s call for a study of the primary sources of Spanish literature, sketched most powerfully in his *Construcción crítica y realidad histórica en la poesía española de los siglos XVI y XVII* of 1963. Essentially, Moñino argued that modern criticism of

Golden Age poetry (and, by extension, most of Spain's early literature) is based on an incomplete knowledge of the reality of that poetry, which circulated primarily in manuscript form. Until the manuscript tradition is studied and the manuscripts themselves edited, it is impossible to do critical justice to the achievements of Spain's Golden Age poets. Moñino himself laid much of the groundwork for this project with his own bibliographical studies; for example, his and María Brey's monumental *Catálogo de los manuscritos poéticos castellanos existentes en la Biblioteca de The Hispanic Society of America (siglos XV, XVI y XVII)*, and the equally monumental *Manual bibliográfico de cancioneros y romances* (4 vols., 1973–78), brought to completion by Arthur after Moñino's tragic death in 1970.

Arthur's first research efforts (1963–1979) were devoted to the edition of a series of Hispano-Portuguese *cancioneros* / *cancioneiros* that reflected both Moñino's influence as well as Arthur's own expertise in sixteenth-century Spanish and Portuguese lyric poetry. These editions show Arthur to be one of the consummate textual scholars of his – indeed, of any – generation. They follow a single model: an extensive introduction in which Arthur traces the filiation of the manuscript, considered as a whole, to the corpus of the poetry it contains as well as of the individual poems included in it, a close transcription of the entire manuscript, and exhaustive notes on each poem, with a listing of all the other known witnesses and their variant readings. Frequently the notes became mini-articles; perhaps his masterpiece along these lines is the 21-page *endnote* to Camões's "Sobre os rios que vão | por Babilonai me achei" (*Cancioneiro de Cristóvão Borges*, 207–27).

The methodology and the rigorous scholarly standards were fully formed in Arthur's 1963 Berkeley dissertation, "A Critical Edition and Study of the *Cancioneiro de Évora*, Manuscript CXIV/1–17 of the Public Library of Evora, Portugal," published in 1965 in a revised form and with an expanded introduction as *The Cancioneiro de Évora* by the University of California Press. In addition to the dissertation director (Luis Monguió) and readers (Ben Woodbridge and Edwin Morby), to the acknowledgments (xxxi) Arthur adds Moñino's name and, in the printed edition, that of Margit Frenk. The reviews were enthusiastic. Elias Rivers states approvingly that "it is thanks to Dr. Askins' own thorough, well organized work that this *cancionero* as a whole can now be read for the first time with fully informed appreciation" (*MLN* 81:2 [1966]: 249). Edward Glaser notes that "Askin's [sic] edition . . . meets the most exacting standards of scholarship" (*HR* 37:2 [1969]: 312), while "the painstaking thoroughness that marks the introduction and the transcription of the text characterizes also the notes which will prove valuable to all students of sixteenth-century poetry" (313). He sums up: "The patient scholarship evident in the transcription of a difficult text, the unpretentiousness and cogency with which Askins presents his findings and the fullness of the notes warrant the belief that this handsomely printed book will remain for many years the standard edition of the *Cancioneiro de Évora*" (315).

The brilliant graduate career and the dissertation, combined with his versatility as a teacher – everything from beginning Spanish and Portuguese through upper division courses on Spanish, Portuguese, Spanish-American, and Brazilian literature to doctoral seminars on medieval and Renaissance Spanish

and Portuguese literature – led Berkeley to offer him an assistant professorship immediately upon the conferral of the doctorate in 1963. His progress up the *cursus honorum* was steady: Associate Professor with tenure in 1970, Professor in 1976, Chair of the Department of Spanish and Portuguese from 1978 to 1983 and again in 1985–86. After his chairmanship he happily returned to the ranks until 1994, when he took early retirement but continued to serve the department as Professor in the Graduate School.

Arthur's editions of sixteenth-century poetry manuscripts reveal him to be a consummate historical and bibliographical scholar, his work in some senses a culmination and continuation of the scholarship of an earlier age. Because of the nature of the manuscripts, comprised of many short pieces, Arthur devised, in those pre-computer days, a methodology that made up in efficacy what it might have lacked in efficiency. While preparing an edition, he would work on one poem at a time, typing each draft of the text and notes on yellow foolscap, then doing additional research and retyping as many times as necessary in order to achieve the results he was looking for. When he was satisfied with that poem, he would move on to the next one. Eventually the entire manuscript would be finished, and the information necessary to write the introduction would be easily at hand.

The editions of these Luso-Hispanic poetic manuscripts (*Cancioneiro de Évora*, 1965; *Cancioneiro de Corte e de Magnates*, 1968; *The Hispano-Portuguese* "Cancioneiro" *of The Hispanic Society of America*, 1974, and the *Cancioneiro de Cristóvão Borges*, 1978) have provided a solid foundation for critical studies on the relations between Spanish and Portuguese poets during the latter part of the sixteenth century and of the literary tastes of the *aficionados* who compiled them. They were uniformly well received by the critics. Thus, Edward Glaser says that the *Cancioneiro de Corte e de Magnates* "is especially deserving of warm welcome" (*HR* 40 [1972]: 316), while Raymond Cantel calls it "un livre appelé à rendre de nombreux services à tous ceux que s'intéressent à la poésie espagnole et portugais" (review, *BHi* 72 [1970]: 219); and John Cummins characterizes it as "a thoroughly workmanlike edition, a tool rather than a creation, an exemplary step in the ground-work necessary for further study of individual poets and Hispano-Portuguese cultural relations in the sixteenth century" (review, *BHS* 47 [1970]: 94). Cummins also demonstrates a keen appreciation of Arthur's style in his review of the *Hispano-Portuguese* "Cancioneiro" *of the Hispanic Society of America*: "Professor Askins's succinct style and dry humour make this skirmish [between Teófilo Braga and Carolina Michaëlis de Vasconcellos] come alive as a small comedy of Trollopian literati, and his 'tale of discovery, of mutilation, and of alter-ation of the manuscript in the modern period' becomes a neatly-structured mystery story, with Rodríguez-Moñino as hero" (*BHS*, 54 [1977]: 152).

These editions have served as a model for the work of younger scholars. The series of Spanish *cancioneros* edited by Ralph DiFranco and José Labrador is directly inspired in Arthur's work. Their edition of the *Cartapacio de Francisco Morán de la Estrella* (Madrid: Patrimonio Nacional, 1989) was made possible by Arthur's pioneering study, "El Cartapacio de Francisco Morán de la Estrella (ca.

1585)" (1975). Arthur has provided the DiFranco-Labrador team with more tangible support as well; in a gesture of incredible scholarly *desprendimiento* he passed on to them his entire card file, 43 boxes, of incipits of Renaissance Spanish and Portuguese poetic texts, with, literally, scores of thousands of cards, the fruit of almost thirty years' work.

The five major editions were accompanied by a cloud of articles, frequently spin-offs from his larger-scale projects; such as "The Cancionero Manuel de Faria and MS. 4152 of the Biblioteca Nacional, Madrid" (1969), "Notes on two 'Lost Camonian Sonnets' of the Ribeiro Index" (1974), and "The Musical Song-book of the Museu Nacional de Arqueologia e Etnologia, Lisboa (ca. 1603)." Articles dedicated to single poems show his adeptness at tracing influences, as in his comments on Lope's use of Pedro de Tablares' "Amargas horas de los dulces días" (1967), and on the *varia fortuna* of the traditional "De la dulce mi enemiga," the latter written with Edward Wilson (1970).

During the 70s much of Arthur's energy was devoted, in a sustained act of *pietas*, to the publication of Moñino's considerable *Nachlass*. Three works in particular should be mentioned. First there was the unfinished edition of Juan de Escobar's *Historia y romancero del Cid (Lisboa, 1605)* (1973), the sixth and last publication of Moñino's projected eleven editions of *Romanceros de los Siglos de Oro*; its 34-page introduction is a model of bibliographic scholarship. Giuseppe Di Stefano calls it "lucida" and concludes "bisogna essere grati ad Askins per la perizia e la compiutezza con cui ha arricchito e condotto a termine questa edizione" (review, *Medioevo Romanzo* 1 [1974]: 434, 436).

The previously mentioned *Manual bibliográfico de cancioneros y romances*, dedicated to sixteenth- and seventeenth-century printed editions, existed only in the form of Moñino's *papeletas*. It was Arthur's task to review those *papeletas* for consistency and completeness, organize them, bring the relevant bibliography up to date, eliminate discrepancies, track down missing data, and see the four volumes through the press, with the first two volumes, on the sixteenth century (709 and 929 pages respectively), appearing in 1973, the third, on the seventeenth century (692 pages) in 1977, and the indices (349 pages) in 1978.

The final work was the *Pliegos poéticos de la Biblioteca Colombina (siglo XVI)* (1976), Moñino's catalog of the broadsheets, extant and lost (but recorded in the inventories), which had once belonged to Fernando Colón, Christopher Columbus' son. Moñino had finished his study by 1963 but set it aside to work on his *Diccionario de pliegos sueltos poéticos (siglo XVI)* (1970). The entries for specific items in the Colombina were incorporated into that work, but the rich introductory study was not. This catalog elicited favorable reactions and additions from S. G. Armistead (*HR*, 45 [1977]: 451–55) and Giuseppe Di Stefano (*RPh*, 34 [1980]: 78–92), who prompted Arthur to provide additional information in "Dos pliegos góticos del siglo XVI perdidos y dos hallados" (1984) and "The *Pliegos sueltos* of the Biblioteca Colombina in the Sixteenth Century: Notes to an Inventory" (1986). Arthur continued to work the Colombina *cantera* in shorter studies (1988, 1991, 1992) as well.

This investigation of broadsheets set in motion two currents which have

strongly marked the rest of Arthur's scholarly career: a consuming interest in *pliegos sueltos*, the ephemera of Golden Age Spain, and the use of computer technology. Arthur's attitude toward computing (originally, utter disdain) changed radically when he realized that a computer database could help him to keep track of the imprints concealed in the original manuscript catalogs of the Colombina. As Arthur began to to prepare the edition of Moñino's catalog, immersing himself in those of Colón, primarily the *Abecedarium B* and the corresponding *Regestrum B*, he realized the need for sorting and combining the information contained in them in a variety of different ways. Why this should be so requires a knowledge of the system Colón devised for cataloging his library. To paraphrase Arthur's explanation in "The *Pliegos sueltos* of the Biblioteca Colombina" (106), the *Abecedarium B* is a global index of authors, titles, and incipits, all interfiled in alphabetical order. Each of these partial entries is keyed to the accession number in the *Regestrum B*. The first 4321 entries of the latter are full bibliographic descriptions (author, title, imprint, format), but from entry 4322 to the end, entry 15556, only the column numbers of the individual pieces of a full description in the *Abecedarium B* are listed. Thus to pull together the complete description of a given work, one must correlate the information in the *Abecedarium B* on the basis of the *Regestrum B* number, laboriously looking up each column in turn, locating a piece of the bibliographical description, copying it, and then going on to the next. In fact, what Colón devised was nothing less than a forerunner of a relational database. He would have loved computers.

Once Arthur saw how a database could help him control and manipulate the materials in the Colón catalogs, he was committed to the technology. Working initially with a homegrown flat file database designed by a UC Davis colleague, Professor of Japanese history Earl Kinmonth, Arthur began to enter the data from the Colón catalogs into the system. As he continued his work on the Colón cataloges as part of a complete re-creation of the Biblioteca Colombina in its heyday, he became aware of the parallel work under way in Spain by Tomás Marín Martínez in Madrid and Klaus Wagner in Seville. Joining forces, the three scholars prepared an ambitious plan to publish a complete edition of the Colón catalogs. The first step was a facsimile of the *Abecedarium B y Suplementum* in 1992, followed in 1993 by the first two volumes (of a projected fifteen) of the *Catálogo concordado de la Biblioteca de Hernando Colón*, the reconstruction of the bibliographical citations for Colón's books on the basis of the *Regestrum B* entries. Unfortunately, the project had to be suspended after the initial two volumes because of a lack of financial support.

While working on the Colombina project, Arthur was also involved in other efforts to make *pliegos sueltos* better known as scholarly resources. Thus in 1981 he prepared a facsimile edition of the *Pliegos poéticos del s. XVI de la Biblioteca Rodríguez-Moñino*, with an extensive introduction tracing with his habitual expertise the provenance of the individual items and situating them within the context of the more general sixteenth-century *pliegos* tradition. Arthur would follow the same pattern in the four volumes of *Pliegos poéticos españoles de la British Library, Londres (Impresos antes de 1601)* (1989–91), with three volumes of facsimiles of

the British Library's 95 *pliegos* and the entire fourth volume dedicated to the study. S. G. Armistead gave a typically detailed review (*HR* 61 [1993]: 277–79), calling the publication "a major event for anyone interested in Medieval or Golden Age literature, in the history of early printing and rare book collecting, and, very especially, in popular literature, the *romancero*, and the early lyric [. . .] a unique and invaluable reference source, of incalculable importance to everyone working in this field" (277–78). He ends: "Hispanism owes a great debt of gratitude to Arthur Askins. The precious materials assembled in these splendid volumes, together with the exhaustive, authoritative scholarly apparataus he has created, will remain an indispensible *Forschungsinstrument* for all future research on early Spanish printing and its variegated cognate fields" (279). Cristina Sánchez Carretero echoes that judgment from the other side of the Atlantic: "Askins en su estudio abre las puertas de la British Library, sale de allí y pone a nuestra disposición no poca información relativa a otros pliegos [. . .] de tal modo que traza un plano utilísimo no sólo de la colección de la British sino de otros pliegos de otros lugares."

The continued pursuit of *pliegos sueltos* also gave rise to an enduring collaboration with his friend and colleague Víctor Infantes, first manifested in the facsimile edition of Gómez Manrique's *Regimiento de príncipes*, published in Zamora in 1482 (1984), and then in a large-scale joint project to revise Moñino's *Diccionario bibliografico de pliegos sueltos poeticos (siglo XVI)* (1970) by updating it on the basis of later work in the field as well as by adding newly discovered *pliegos*. This updated version appeared in 1997, under Moñino's name and with his original introductory study, as the *Nuevo diccionario bibliográfico de pliegos sueltos poéticos (siglo XVI)* (1021 pp.). The editors modestly refuse to quantify their additions: "Obviamos los porcentajes de todo lo añadido" (12), but a comparison with the original is instructive. There are some 265 new entries, and virtually every single one of the previous entries was corrected or expanded: new copies of known *pliegos* were listed; shelfmarks of previously known copies were added; and, systematically, the bibliographical references for each *pliego* were updated, on the basis of work done by other scholars in the field but more frequently on the basis of their own studies, including Arthur's exhaustive analysis of the Colón catalogs, which revealed the existence of numerous *pliegos* no longer extant. The book is yet another bibliographic *tour de force*.The two editors followed it almost immediately with a series of "Suplementos al *Nuevo Diccionario*: olvidos, rectificaciones y ganancias de los pliegos sueltos poéticos del siglo XVI" (1997, 1998, 1999, 2000, 2001). The research continues.

Thus exposed to computing, Arthur was convinced that a suitable database could provide bibliographical control over the entire corpus of medieval Portuguese literature, just as the *Bibliography of Old Spanish Texts* (*BOOST*) was attempting to do for medieval Spanish literature. The latter effort, begun in the Hispanic Seminary of Medieval Studies at the University of Wisconsin, Madison, in the early 70s to support the computerization of the *Dictionary of the Old Spanish Language* (dir. Lloyd Kasten), had undergone many technical transformations as it moved from Madison to Berkeley and was re-invented as a general relational database of the primary sources – manuscript and printed – for the study of medieval

Spanish literature. In 1987 when it was ported from mainframe to PC and the database software became available, Arthur accepted the challenge, and with Harvey Sharrer (UC Santa Barbara), Aida Fernanda Días (U. de Coimbra), and Martha Schaffer (U. of San Francisco), began to compile a complete repertory of the primary sources of medieval Portuguese literature, in the broadest sense of the word. Thus was born the *Bibliografia de Textos Antigos Portugueses* (*BITAP*), which eventually changed its title to *Bibliografia de Textos Antigos Galegos e Portugueses* (*BITAGAP*). Very quickly *BETA* and *BITAGAP* were joined by *BITECA* (*Bibliografia de Textos Catalans Antics*), under the direction of Vicenç Beltran and Gemma Avenoza (U. de Barcelona). The three bibliographies were published on CD-ROM disk in 1993 as part of *PhiloBiblon*. Like all databases, they have continued to grow and to take advantage of the possibilities of electronic dissemination, ported to the World Wide Web (URL: http://sunsite.berkeley.edu/ PhiloBiblon/phhm.html) in 1997. In 1999 a second CD-ROM edition was released, Arthur carrying a major portion of the editorial burden, particularly in the redaction of the User's Manual; the web versions are continually updated.

From *BITAGAP*'s beginning Arthur was responsible for the entry of all data – a monumental task that he continues to this day. As of October 2003 *BITAGAP* offered descriptions of 2622 individual manuscripts or editions containing 19,776 copies of 9010 separate texts. The primary printed or manuscript sources were found in 226 libraries, while the supporting secondary bibliography contained 7387 entries. *BITAGAP* is today without any question the single most important bibliographic resource for the study of medieval Portuguese culture in the world.

At least yearly, Arthur joins *BITAGAP* colleagues on expeditions to Portugal's major libraries and archives and, increasingly, to small and obscure provincial and private libraries. The cumulative results of the patient and painstaking work have been nothing short of staggering. The team's discovery of the *Pergaminho Sharrer*, the fragment of fourteenth-century manuscript with musical notation of seven of D. Dinis's poems, was front-page news in Portugal. Other significant discoveries were Arthur's finding of a bifolium from an unknown MS of the *Orto do Esposo* (plus other smaller fragments that Dias and Sharrer found from the same MS), a bifolium from a Portuguese translation of Part II of the *General estoria* of Alfonso X of Castile as well as numerous fragments of the Portuguese and Galician translations of the *Siete partidas*, fragments of the Portuguese version of *Collationes Sanctorum Patrum* of St. John Cassian, and a fifteenth-century fragment of the Portuguese *Livro de José de Arimateia*, the only known MS witness prior to the sixteenth century. Some of these finds have been presented in finely-honed articles, either singly or in collaboration with other members of the *BITAGAP* team, thus bringing to the attention of scholars inside and outside of Portugal texts of undeniable interest for the intellectual, social, and religious history of medieval Portugal.

Any assessment of Arthur's career must touch on his abilities as a teacher and molder of future Hispanists. He has directed eleven doctoral dissertations, beginning with Vivana Brodey's edition of the *Coplas de Mingo Revulgo* in 1971. Other students include Rina Benmayor (1974), Mary Cozad (1975), Judith Mauleón (1976), Robert Black (1977), Richard Smith (1977), the distinguished

Portuguese poet Anna Hatherly (1986), Encarnación Juárez (1987), Fernando Arenas (1994), and María del Mar Fernández Vega (1997). Not surprisingly, most of these dissertations dealt with Golden Age Spanish literature, the *romancero*, or *cancionero* poetry; frequently they were editions along the lines of Arthur's own, tending to track his own research interests over time. Less frequently there were studies of Portuguese or Brazilian texts (see the complete list, p. 323, below).

As a classroom teacher, Arthur was a showman, but to the day he retired he confessed to stage fright before his first class every semester, although his students were never aware of it. Solid scholarship embellished by flights of verbal fancy and, when circumstances called for it, the occasional buck-and-wing, made his classes both entertaining and enlightening. The various departmental chairs who have reviewed his student evaluations have commented that he regularly received the highest rating in the department.

Despite his varied research activities and his teaching responsibilities, Arthur has also participated fully in the administrative life of the university and in that of the numerous organizations to which he has belonged. Among those services are his membership on the Executive Committee of the College of Letters and Science (1978–80), his service as Chair of the Executive Committee of the Center for Latin American Studies (1981–82), and of the systemwide Academic Senate Library Committee (1980–82), and his long stint as Coodinator and Head Advisor for the Group Major in Latin American Studies (1984–90). Off campus he was particularly devoted to the Luso-American Education Foundation and the Sociedade Portuguesa da Santa Rainha Isabel, both of Oakland. He sat on the Grants Committees of both organizations, from 1968 to 1994, and 1972 to 1994 respectively. The former honored him with its Distinguished Accomplishment Award in 2001.

His numerous scholarly achievements and years of dedicated service drew recognition both inside and outside the University of California. During his career he held Guggenheim (1969–70) and Luso-American Education Foundation (1978) Fellowships, and received National Endowment for the Humanities grants for his work on *BITAGAP* (1992–93) and *PhiloBiblon* (2000–2001). On the occasion of his retirement in 1994, he was awarded the Berkeley Citation, the highest honor which the Berkeley campus can give to one of its own. His research on Spanish and Portuguese literature has earned him numerous honors: Corresponding Member of the Hispanic Society of America and appointment as Comendador of the Portuguese Ordem do Infante Dom Henrique for services to Portuguese culture (both in 1986), honorary doctorates from the Universidade Nova of Lisbon (1992) and the Universidade de Coimbra (2000), and election as Membro Correspondente Norteamericano of the Portuguese Academia das Ciências (1992) and of the Academia Portuguesa da História (1998). Election to the two Portuguese academies and honorary doctorates from Portugal's newest and oldest universities are signal honors indeed.

There are many non-scholarly dimensions to Arthur's life. A passionate lover of music, he was a fixture at the San Francisco Opera House for many years. He is a collector who formed an important working library in the Spanish tradition

as well as world-class collections in two separate areas. As a philatelist he specialized in Japan, then focused on the postal stationery of the Ryukyu Islands (i.e., Okinawa) under U.S. occupation after World War II (1945–1972). In fact, he wrote the definitive catalog, based in large part on his own collection. In the late 1970s and early 1980s, on one of his periodic trips to Hong Kong, he began to collect Red Guard jade, carved during the Cultural Revolution (1966–76) to reflect icons and moments in the history of Chinese Communism (Mao Tse-Tung with the little red book, the Long March, etc.). Today Arthur's collection, although small, is one of the most important in the world for the quality of its pieces. It shares his space and time with a complete set of *Mafalda* bound in leather, paper models of such famous structures as Madrid's Puerta de Alcalá and the Empire State Building – with Godzilla –, and an expansive model railroad layout that any ten-year-old would kill for.

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[For reviews of Askins's works, see his Bibliography p. 317]

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