Greetings to our dear readers,

In *The Culture of Correction in Renaissance Europe* (The British Library, 2011), Anthony Grafton explains not only that making corrections on manuscripts was an act of collaboration (8) but that “[e]diting and correction may well be almost as old as writing itself” (6 [Fig. 1]). Keeping in mind the proverb that *to err is human*, we are pleased to present this new issue of *DeRLAS*, for which the process of proofreading, editing, and correcting sometimes felt as if it would never end. I trust that you remember the second part of the proverb and forgive any *erratas* that may have escaped my eyes.

![Schwazer Bergbuch Abbildung 073. Illustration from the “Schwazer Bergbuch” (1556).](https://commons.wikimedia.org/wiki/File:Schwazer_Bergbuch_Abbildung_073.jpg)

Two extraordinary conditions aggrieved us during the editing period: the COVID-19 pandemic and the racial and sociopolitical unrest here in the United States. Both are global in scope. It is no longer *Big Brother is watching*, but, with eyes wide open, the entire world is also keeping us in check. In the midst of all and more than ever before, we continue to embrace the Center for Global and Area Studies’ commitment to “promote research that increases global awareness and foster an interconnected academic community,” in accord with the University of Delaware.

There is no doubt that languages and the words that shape them are living entities and, as such, present a wondrous array of variants. Infinite number of pages have been written on this topic. For this reason, and as an introductory token, we chose to focus on a single linguistic curiosity that you, dear readers, will see when you scrutinize the articles and read the Spanish abstracts wherein the key words are listed.

Lest you think it is a mistake, know that we decided to use *palabras claves* in two of the articles, while the other two state *palabras clave*, with the certainty that both phrases are correct. In an attempt not to bore you, this is the short explanation. Each of those two
words is a common noun; however, in the plural, claves becomes the adjective that modifies palabras, whilst the singular clave maintains its function as a noun, just like palabras. Therefore, when used as a noun, clave does not need to agree in number. If you want to learn more, please click here for the slightly longer version.

With this issue we honor the wealth that words hold within. Consequently, we are pleased to present four articles and one review. The contributors, inasmuch as the members of the Editorial Board and peer reviewers whose services made this edition possible, embody more than the three letters that sum up the arduous years of study that comprise a Doctorate in Philosophy. Hardships must be endured throughout graduate school. Even so, we keep on learning and developing new ways to become better teachers. This calling in life demands that we observe ethics, honesty and a sense of respect, with humbleness and benevolence towards our students and our colleagues alike. In so doing, we stand to develop into a Maestra or a Maestro, that is, an expert in a chosen field who inspires others to become what they are capable of becoming. Now that I am on the cusp of retirement, I am persuaded that a Maestra or a Maestro is what we all along aimed, must aim, to be.

We are grateful to all our collaborators and hope that others will want to share their research with us in the future. Please see our call for papers for our next edition.

Cynthia Marie Canejo is associate professor of art history at the University of North Carolina Asheville since 2006. Interested in “the intersection of animation/cartoons, comix/graphic novels, and film,” in her paper she takes us to the visual world of Brazilian artist Antonio Manuel who, as she explains, used “allusion in a manner that became an integral part of his repertoire.”

Rafael Estrada Mejía was educated in Europe and Latin America, and specializes in cultural and applied anthropology with a focus on biographical methods, urban resettlements, social ecology, migration and transnationalism. His writings include book chapters and articles published in scientific journals. In 2019 he joined the University of Delaware where he is an adjunct assistant professor in the Departments of Anthropology and Spanish.

María Luisa Fischer teaches at Hunter College, New York, where she is Associate Professor of Spanish in the Department of Romance Languages & Literatures. Having done vast research on Chilean writers, she recently delved into the poetics of cinema, analyzing filmmaker Patricio Guzmán’s use of Raúl Zurita’s poetry in his documentaries.

Carla Guerrón Montero is Professor of Anthropology at the University of Delaware, with joint appointments in Latin American & Iberian Studies, Africana Studies, and Women & Gender Studies. Her research areas include the anthropology of tourism, the anthropology of food, and the Latin American African diaspora.

Santiago Juan-Navarro is Professor of Spanish and Associate Chair at the Florida International University’s Department of Modern Languages. With a background on
Literary Theory and Comparative Literature, his other fields of expertise include Film and Transatlantic Studies, together with Anarchism and Culture.

Victoria F. Wolff, teaches in the Department of Modern Languages & Literatures at The University of Western Ontario, Canada, where she holds a position as Associate Professor of Spanish. Her interest in uniting research and teaching has led her to write about the various ways in which music and literature intersect.

Without further ado, we hope that the content presented herein is not only pleasing to everyone, but that it serves the purpose of continuous learning in addition to promoting an enriching dialogue.

Cordially,

Asima F. X. Saad Maura, Editor

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