Foreword

The Drew Review, Drew University’s annual research journal for the undergraduates of the College of Liberal Arts (CLA), publishes undergraduate student research from the previous calendar year.

This year, we received a total of forty-three submissions and have published eight. Those interested in submitting their work in the future will require a faculty nomination, which must include the following: the author’s name and paper title. Alongside the paper, this nomination must be emailed to drewreview@drew.edu, with the author CC’ed on the email.

As we are a double-blind, peer-reviewed journal, all submissions must be emailed without any identifiable information, such as the student’s name or the name of the professor for whom the paper was originally written. Please be aware that all images will be published in black and white, and that it is the author’s responsibility to ensure that the images are permissible for reproduction under copyright law. All students who submit should expect requests for revisions prior to the board’s final decisions for publication.

As always, we are beyond grateful for our faculty advisors, Dr. Hannah Wells of the English Department and Dr. G. Scott Morgan of the Psychology Department. Their help and support is what ensures The Drew Review’s success each year.

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Despite the fact that chant has mostly fallen out of use in modern Catholic worship, the Marian antiphons continue to be beloved by composers, singers, and audiences everywhere. Particularly, the antiphon *Salve regina* has captivated audiences for centuries on end despite the obscurity of Compline, the office for which it was written. Even with the changes that came to Catholicism after the Council of Trent, *Salve regina* became an important part of Spanish Marian Devotion with the development of entire services centered around the chant. The extent to which *Salve regina* has been beloved through the centuries is proven by its travels from Spain to the New World during Spanish colonization.

By tracing the antiphon’s path from manuscript, its role in the development of Spanish devotion to Mary, and its travels to the New World I will uncover why *Salve regina* has become more than just a chant for Compline. Looking at the use and adaptation of *Salve regina* in medieval Spain and colonial Latin America, this paper will explore what exactly it is that makes this antiphon so special.

*Salve regina* is one of the most recognizable and beloved of the Marian antiphons, and perhaps of all Gregorian chant. Despite the relative obscurity of Compline, the office for which it was written, the chant lives on today in arrangements for all sorts of musical combinations, from solo instruments to polyphonic voices to wind ensemble. Particularly interesting in the trajectory of *Salve regina* is how it moved across Europe and the world, being the first piece of music brought to the New World by the Spanish. From its first appearance in manuscript through its adaptation by Spanish monks on to its travels to the New World and the life it found there, it is obvious there is something particular about this antiphon that has led to its long life outside of its intended context. The antiphon’s success in venerating Mary through words and music, particularly helped by the ear-catching opening motive of a 5th, I argue, have allowed this chant to appeal to audiences of diverse cultural and religious backgrounds throughout history.

Looking at *Salve regina*’s history not only helps us understand the Christianization of the Spanish New World, but can help see why this chant, despite its origins in an obscure Catholic office, became a major part of religious worship during the colonization of Latin America.

*Salve regina* is one of four Marian antiphons used in the Catholic Church’s Divine Office, specifically in Compline, which is the last cycle of the day before bedtime. The four Marian antiphons are *Alma redemptoris mater*, *Ave regina caelorum*, *Regina caeli*, and *Salve regina* which rotate throughout the liturgical year (Bishop 47). The *Salve regina* is sung from Trinity Sunday until Advent, “following medieval Roman and Franciscan custom” (Ingram & Falconer). The Marian antiphons are votive antiphons, “independent devotional Latin songs” specifically devoted to the Virgin Mary, and the last genre of medieval chant to be incorporated in the liturgy (Gibbs 24). The antiphons appear in manuscripts beginning in the eleventh century and were adopted into monasteries by the thirteenth century (Gibbs 24).

*Salve regina* is probably the most recognizable and beloved of the Marian antiphons, and was particularly cherished in Renaissance Spain. Even now, *Salve regina* is often sung and
set and “during the baroque era the polyphonic settings of the text surpassed the number of those of the Mass” (Kirkendale 346). This is perhaps due to Salve regina’s identity as a sort of “love song to the Blessed Virgin Mary in the style of the troubadour canso” (Gibbs 24). Written in the Dorian mode and utilizing both the authentic and plagal versions of the mode, Salve regina “is dark in both affect and mode” (Gibbs 24). What seems to draw the ear to the Salve regina most is its opening motive (Example 1). Whole step motion on “Sal-” leads to a dramatic descent of a fifth on “-ve.” Despite the word here being “Hail” which we might think would be set to be exuberant or glorious, the descending fifth foreshadows, and truly sets up, the supplication of this antiphon. The next word, “Regina,” is set to a melisma outlining the fifth that we just heard as well as the minor third characteristic of the Dorian mode. The darkness of the Dorian mode works together with words of supplication of the antiphon.

Example 1a. Salve Regina, in quadratic notation (Gibbs, 25)

Example 1b. Salve Regina, in modern notation (Birch).

Unlike many of the other Marian antiphons which simply praise Mary for her beauty and purity, Salve regina becomes a sort of “plea of protection.” The use of the first person plural makes it a “chant of the community,” and showcases Mary’s abilities as the mediator between earth and heaven (Kirkendale 350). In this antiphon, Mary’s role as messenger between earth and Christ is thoroughly established. Consequently, Mary comes to play an active role not only in this antiphon but in the Catholic theology, particularly in Spain.

Before examining the use of Salve regina in Spain it is important to understand the way the kingdoms of the Iberian Peninsula were unified under a Catholic crown. I will provide a brief overview of the lengthy and complex process of Spanish unification that primarily highlights the importance of religion. First
under Roman rule and then taken over by the Romanized Visigoths, Catholicism has always been present on the Iberian Peninsula. In 711 A.D., however, Christianity was threatened by the invasion and subsequent conquest by the Islamic Moors. Though their conquest only began in 711, by 716 the Muslims “had conquered most of the peninsula with the exception of the far northwest and the mountainous regions elsewhere in the north” (Phillips Jr. and Phillips, 48). Creating the kingdom of al-Andalus, Muslims ruled the entire south of the peninsula until 1492, leaving the “isolated, poor, and sparsely populated” Christian kingdoms of Castille, León, Aragon, Navarre, Galicia, and the Catalans in the north (Phillips Jr. and Phillips, 55). What followed was centuries of reconquista and unification by the Christian crowns.

Countless leaders were responsible for the eventual unification of a Christian Spanish crown, with the Catholic church and clergy also playing an important role throughout the almost 20 century long Reconquista. One of the first prominent among them was Alfonso I of the Asturian monarchy who extended Christian rule “south to the valley of the Duero River, east to the Basque country, and west to Galicia” and repopulated those areas with Christians (Phillips Jr. and Phillips 56). Alfonso was known as “the Catholic” and leaned on the clergy by granting them land and power in exchange for their efforts to “frame the war against the Muslims as a religious duty” (Phillips Jr. and Phillips 56). Here, then, we see that Christianity and Catholicism are interwoven not only in the Spanish culture but in the very creation of the Spanish state. The middle of the 9th century saw the Christian rule of the entire northern section of the peninsula (Phillips Jr. and Phillips 61), creating a mounting threat to the Muslim al-Andalus in the south. In the 11th century the arrival of monks and knights from the other side of the Pyrenees mountains brought militant beliefs towards the Muslims which led to “successive popes offering [erring] spiritual benefits and financial support for campaigns against the Muslims” (Phillips Jr. and Phillips 67). We see the continued influence of the Catholic Church in the Reconquista of Spain with the unification of the forces of Castile, Aragon, León, and Navarre against the Almohad army in 1212 per the insistence of Pope Innocent III (Phillips Jr. and Phillips 70). The victory of these powers “marked the end of major Muslim power in the peninsula,” although it took quite a while for the Christian forces to “recover from the strains, losses, and expenses that had brought them victory” (Phillips Jr. and Phillips 70). This Christian victory allowed for the “definitive union of the kingdoms of León and Castile” under Fernando III (Phillips Jr. and Phillips 72) and the conquest of Valencia under Jaume I (Phillips Jr. and Phillips 76), adding to the unification of Aragon and Catalonia under Ramón Berenguer (Phillips Jr. and Phillips 75).

Thus, by the end of the 13th century, Christianity was once again becoming the dominant power in the Iberian Peninsula. Thanks to the “Leonese-Castilian conquest of much of Andalusia, the Catalan-Aragonese conquest of Valencia, and the Castilian-Aragonese conquest of Murcia,” the only Muslim stronghold left was Granada. Then comes perhaps the biggest moment for the unification of Spain came: the ascension of Queen Isabella I, who was married to King Ferdinand of Aragon, to the Castilian throne. With this came the unification of the kingdoms of Aragon and Castille, the two largest kingdoms on the peninsula, under the Catholic Monarchs, as Isabella and Ferdinand were called. 1492 became a pivotal year for the Christian Spanish crown with the expulsion of remaining Spanish Jews and the capture of Granada (Phillips Jr. and Phillips 83-84).

A Catholic crown meant there was an established religious tradition throughout what was now Spain. Of particular importance here is the Spanish special devotion to the Virgin Mary (O’Connor 87). Although the Catholic Church’s response to the Reformation, the Council of Trent of 1545, made significant changes in the church regarding scripture, canon, sacred tradition, the sacraments, Mass and more, these traditions were preserved and integrated into the new reforms (O’Connor 87). The main way we see Marian devotions institutionalized in Spain after the Council of Trent are through Salve services. The veneration of Mary was popular in various religious institutions around Spain, and Salve services became “institutionalized and became more of a public display of piety in the late 15th and early 16th century” (Wagstaff 11). Salve services began with the Salve regina “followed by a motet
would connect the service to a specific day, season, or perhaps a painting being venerated; an antiphon to St. Roch or St. Sebastian for protection against plague; and finally, the closing Benedicamus” (Wagstaff 10). We can see, then, the importance of the Salve regina in the Spanish church’s devotion to Mary as an entire service was constructed around it.

Having now an understanding of the political and religious landscape of Spain we can examine the Spanish colonization of the Americas. Catholicism and evangelizing were integral to the Spanish colonization of the Americas, most importantly providing justification for their conquests. As is widely known, Isabella and Ferdinand sent Christopher Columbus to find a new route to India in 1492. Columbus landed in the Greater Antilles in 1492 (Curta 694), and made four other voyages to the Caribbean and Central America until 1504. Columbus began Spanish colonization in the Antilles, but subsequent conquests of what is now Mexico and Perú were most important in terms of evangelicalization. Hernando Cortes defeated the Aztec empire in modern-day Mexico in 1521 (Curta 694), establishing one of the biggest Spanish virreinatos in the New World. This kingdom, known as New Spain, as well as conquests in Perú became the center of Catholicism in Spanish America. In reality, “Christian proselytization became a driving force behind the expansion of Spanish authority in the Western Hemisphere” (Curta 694). Christianization was most aggressive in what is now Mexico and South America. The Antilles’ relatively small indigenous population, Columbus’ systematic genocide of them, and the subsequent importation of millions of African slaves made large-scale evangelicalization and conversion difficult. New Spain and Perú, on the other hand, had large Mayan, Aztec and Inca populations whom the Spanish, namely Dominican friar Bartolome de las Casas, believed had souls in need of saving. Thus for conquistadors like Cortés, “the Catholic faith served as a justification for conquest and also an aid in battle” (Curta 694).

Salve regina arrived to the Americas with Columbus. It was often used as a “cantio nautica” by Spanish mariners and fisherman during storms,” and was likewise “invoked by the crew of Christopher Columbus on a ship named Santa Maria 11 October 1492, the eve of seeing land of the New World for the first time” (Kirkendale 346). Soon enough, the chant was taught to the natives, thus beginning the popularity of Salve regina, and Catholicism, in the Antilles (Kirkendale 346). Much like in Spain, music was an important part of religious life in the Spanish America. The Salve services that were staples of Marian devotions in Spain were also transported to the Americas (Wagstaff 10), ingraining Mary as a vital figure in Spanish and Latin American Catholicism. Marian devotions aligned fairly well with indigenous traditions, although, of course, we must remember that indigenous populations were forced to convert to Catholicism.

Especially important in the Salve services was the music, which was brought to the Americas along with the service itself. In these services the Salve regina antiphon was often set polyphonically (Wagstaff 10). It is important to note that music was particularly important in the Spanish and Latin American Catholic Church, as “composers created polyphonic music for most or all important items” of the services and certainly composed “for more items than most composers elsewhere” for Holy Week services (Wagstaff 11). The importance of music to the Spanish Catholic Church, including the polyphonic compositions for devotionals such as the Salve services, contributed to a budding of sacred composition in Spanish America, particularly in Mexico. We can hear the compositional talent of the colonies, as well as a sample of what the beginning of a Spanish American Salve service may have sounded like, with Juan de Liena’s Salve regina.

Juan de Lienas (1617-1654) was a composer from Mexico about whom little is known. His work is found in the Carmen Codix and the Newberry Choir Books, this Salve regina setting being from the former and written in the “stile antico” (Russell). Liena’s polyphonic setting of the Salve regina is an example of how the polyphonic Salve would have been sung at the Salve services, “sung every Saturday in all the principal churches of Spanish America” (Stevenson). The setting alternates lines of the text between chant and polyphonic setting, known as “alternatim-like form” according to the following chart:

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83

84
Lienas’ setting of the first non-chant verse, “vita, dulcedo spes nostra, salve,” uses the same dramatic motive of the original chant. Only changing the whole step between the first two notes to a half step, Lienas’ setting capitalizes on the dramatic motive and might even lead the listener to think the chant has started over again. This is particularly sneaky on the part of Lienas, as the opening sounds as if it is the chant’s original Dorian mode but, as the verse progresses it begins to sound like B minor. Lienas capitalizes on the fifth leap so characteristic of the *Salve regina* by having it present throughout the setting of this second verse. Almost always, if there is a D sounding in one voice, there is an A sounding in another (Example 2a).

Truly the characteristic fifth of the *Salve regina* is present in each of the alternating verses that Lienas sets, each verse apart from the final one opens with D and A in some configuration of voices. Lienas strays from the alternatim form at the end and sets “O clemens, O pia, O duleis Virgo Maria” all polyphonically rather than switching back to chant for “O pia.” Although straying from the form, Lienas’ decision serves the text of these final verses. These ending verses are truly the last supplication to the Virgin Mary, especially given that the verses before these, “Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende,” asks Mary for deliverance to Jesus after exile. Here, the characteristic fifth acts as the point of imitation particularly in the opening, where the alto voice begins a long melisma on a D, while the tenors begins the same melisma at the A below, and then the soprano at the A above. This same imitation at the fifth happens throughout the entire last verse, truly illustrating a last-ditch appeal to the Virgin Mother for deliverance (Example 2b).

Example 2a. Lienas, Salve regina: verse 2 (Choral Public Domain Library)

Example 2b. Lienas, Salve regina: verse 8 (Choral Public Domain Library)

Lienas’ *Salve regina* setting provides proof to the translation of Spanish Marian devotion to the colonies in Latin America. The setting shows us the extent to which the Spanish
were not only conquering territories but truly setting up established cities and new, Spanish societies. Given that the church was, and some might argue continues to be, a principal institution in Spain, it seems accurate that the same traditions would be brought over and established in Spanish America. It also reveals that, despite being a colonial possession, Spanish America and the people born in it, whether indigenous or criollo, were establishing their own sets of traditions and customs rooted in a mix of Spanish Catholicism and indigenous traditions.

Studying the Spanish Marian devotion, its manifestation through the Salve services, and its translation to the Americas gives us insight into the ways that Spanish colonialism was not just an economic adventure but a crusade for Catholicism. Tracing the Spanish devotion of Mary to the Americas helps us to understand the foundation for the Latin American devotion to Mary. This Latin American devotion to Mary appears through devotions like La Virgen de Guadalupe in Mexico or La Virgen de la Caridad del Cobre in Cuba. Through these figures we can see the fusion of indigenous traditions with Catholicism for the creation of a distinctly Latin American identity. In terms of La Virgen de Guadalupe, she is often associated with Aztec deities and or referred to as “la primera mestiza,” the first mestizo. La Virgen de la Caridad del Cobre is known as the patroness of Cuba and her image was important in movements for slave independence and tolerance of mulattos, people of mixed black and white ancestry. These Marian images show us that, while the Salve services may have been how Marian devotion was brought to Spanish America, the services themselves were not the full extent of Marian devotion in the Americas. Rather, they served as the basis, with their devotion to images of Mary and their singing of the polyphonic Salve regina, for a deeply entrenched devotion to Mary that fuses all of the influences present in Latin America – Spanish, indigenous, and African.

Works Cited


