

**Abstract:** “‘¡Oh, qué gentil caridad!’: La vida de Lazarillo de Tormes, The Life of Homer, and the Classical Origins of the Picaresque Novel” by Eric D. Mayer

This essay explores the idea that the *Life of Homer* by Pseudo-Herodotus –widely disseminated in Latin translation in sixteenth-century Europe– played an important role in the conceptual and compositional genesis of *Lazarillo de Tormes*. After a comparative analysis of both works’ formal characteristics, the author offers an intertextual reading of *Lazarillo* in which the novel is interpreted as a moral inversion of the Homeric world depicted in the *Life of Homer* where pagan Greeks become exemplars of the Christian virtue of charity, a virtue now abandoned by the Christians of Lázaro’s world.

Keywords: Homer, Lazarillo de Tormes, Pseudo-Herodotus, Picaresque, Charity, Juan Luis Vives, Alfonso de Valdés, Erasmus, Reformation, Life of Homer

**Abstract:** “La retórica del margen y la prehistoria de la novella” by Sol Miguel-Prendes

In “The Novelness of the *Libro de buen amor*” Louise O. Vasvári applies to Juan Ruiz’s work the Bakhtinian model of “novelness” in two senses of the term, as innovative, original work that shares with the novel the central characteristic of treating language as dialogic. The present article explores the “novelness” of sentimental romances as a dialogue between margin and center. It analyzes the rhetoric of the margin in devotional books within the penitential act of confession. This practice entails the ethical conversion of grotesque marginalia into the sacred images located at the center of the page; that is, the translation of temporality and carnality into allegory and virtue. *Siervo libre de amor*, considered the first sentimental romance, details this contemplative practice while Isabelline sentimental romances parody it. In these later sentimental romances, the margin as the site for the glance and temporality occupies a central position. The shift announces the emergence of the novel, a genre characterized by self-consciousness, artifice, and parody.

Keywords: Novela (novel), Sentimental fiction, Parody, Confession, *Siervo libre de amor*, Diego de San Pedro, Juan Flores

**Abstract:** “Un manuscrito desconocido del ‘Tratado de cómo al hombre es necesario amar’” (Ms. 18.665 30 de la BNE)” by Devid Paolini

During an exhaustive research in the topographical catalogue of the National Library of Spain we found an unknown manuscript of the *Tratado de cómo al hombre es necesario amar*, a 15<sup>th</sup> century Spanish work whose authorship is still debated. We present here a description of it, followed by its transcription.

Keywords: BNE, Ms. 18.665, *Tratado de cómo al hombre es necesario amar*, Tostado, Pseudo-Tostado

**Abstract:** “El buen pastor y el pastor descuidado, o la divina virtud frente al amor humano (de la hagiografía medieval al cine)” by José Manuel Pedrosa

Several religious legends about Saint Cuthman, Saint Francis of Assisi, and Saint Anthony of Padua present these saints as efficacious guardians of cattle. Conversely, several erotic legends and poems include shepherds whose cattle breaks loose while the shepherds are occupied in amorous adventures. This tradition reaches even to the recent film *Brokeback Mountain* (2005). This article analyzes the symbolism of the *cattle* motif (well or badly kept) as a metaphor for human erotic passions.

Keywords: Saint Cuthman, Saint Francis Assisi, Saint Anthony of Padua, Legend, Romance/Ballad, The Lady and the Shepherd, *Brokeback Mountain*, Metaphor, Symbol

**Abstract:** “La lírica amorosa de Jorge Manrique: tópicos y lenguaje” by Filomena Compagno

This article is a semantic study of the love poems by Jorge Manrique in the *Cancionero General* of 1511. These texts, characterized mainly by abstract words, contain some of the courtly love topics of Provençal and Galaic-Portuguese *cantigas* (praise of the lady, her cruelty, the lover’s suffering and service), the Dolce Stil Novo (love springs from the eyes), Petrarch (semantic antithesis), Alain Chartier (*belle dame sans merci* and the *amant martyr*), Macías (slave lover), and the sentimental romance (love martyrdom and *cárcel de amor*). However, there are also more original aspects, such as an analysis of the lover’s cheerfulness in suffering love pains and the inclusion of the name of the loved lady, as well as an absence of the words *gentil* and *gentileza*, typical of the *stilnovisti* and other *cancionero* poets. This points to a mixture of tradition and innovation, which is highly representative of the complexity of medieval Spanish literature.

Keywords: Jorge Manrique, *Cancionero General* of 1511, Courtly love, Provençal poetry, Galaic-Portuguese *cantigas*, Dolce Stil Novo, Petrarch, Alain Chartier, Macías, Sentimental romance

**Abstract:** “Lección de magia: una fantasía didáctica medieval” by Álvaro Llosa Sanz

This article analyzes the positive figure of the medieval magician as a guardian of magic knowledge in tale number 11 of *El conde Lucanor* by don Juan Manuel (*Don*

*Yllán*). The magician's activity is explained in its social and philosophical context in order to determine what type of magician he is and what kind of magic he performs. Furthermore, the article explores how this positive character affects the didacticism attached to the entire tale collection. The didactic purpose is attained by defending certain magic activities connected to fantasy and illusion while at the same time using magic in order to exercise knowledge, wisdom, and public morality. In his magical performances, Don Yllán unmasks the political ambition and insincerity of a clergyman who aspires to become a powerful magician.

**Keywords:** Medieval literature, Don Juan Manuel, Exempla, Didacticism, Count Lucanor, Magic, Magician, Fantasy, Illusion, don Yllan

**Abstract:** "The Shepherd Goes to War: Santo Domingo Revisited" by Martha M. Daas

In his re-telling of the life of Santo Domingo, Gonzalo de Berceo creates a larger-than-life figure that shares many characteristics with folkloric heroes and, at the same time, helps us to understand the religious atmosphere of the thirteenth century. This century is witness to a revolution in communal religion: the lay were encouraged to emulate the saints instead of simply worshiping them, and the saints who were most popular were those who did things: they slay dragons and liberated captives, they raised the dead and battled against non-believers. Santo Domingo emerges as an updated model of the active saint. In Berceo's hagiography, the saint transforms from intercessor and healer to a liberator who actively seeks to reward external practices of devotion.

**Keywords:** Hagiography, Miracles, *Imitatio*, Spirituality, Personal piety, Monasticism, Pilgrimage, Liminality, Holy warrior, Myth

**Abstract:** "A Marginal Woman on the Loose: Revisiting Don Juan Manuel's Beguine" by Mike Hammer.

The Beguine of Chapter 42 of the *Conde Lucanor* ("De lo que contesçio a vna falsa veguina") is called a *peregrina*, a *vieja*, or a *beata* in some manuscripts. Earlier studies have deemphasized these variants and focused on the character of the Beguine as evidence of Dominican influence on Don Juan Manuel. However, embracing these variants as readings of, rather than departures from, the text enables us to uncover a discourse on marginality that has more to do with sexual than religious heterodoxy. This richer reading of the tale is only made possible by moving beyond the stable paradigm of the printed text and embracing the instability of the manuscripts, texts that are constantly modified and rewritten by readers.

Keywords: Alcahuetas, Beatas, Beguines, Conde Lucanor, Don Juan Manuel, Manuscript Culture, Marginality, Pilgrims, Reader Response, Vetula

**Abstract:** “Deceptive Behavior in Sixteenth-Century Spanish Pastoral Romance” by Lourdes Albuixech

For many, *libros de pastores* were problematic, among other things, because they offered unlikely representations of the bower and its inhabitants. In them, readers could find an ever spring-like countryside where the most beautiful and best-mannered herders lived only preoccupied with love’s tribulations. A few narratives exhibited magic acts and incredible coincidences, thus rendering them even less plausible. This lack of verisimilitude has earned this literature the reputation of escapist divertissement. Yet recently some have emphasized the way in which pastoral fiction alludes to reality and how negative aspects of daily experience –such as death and violence– sneak into its pages. Indeed, references to historical places, events and people abound, and many characters and situations connote real individuals and anecdotes. Furthermore, rather than a mere attempt at escaping a society infested with conflicts through nostalgic textualizations of an elusive Golden Age, *libros de pastores* reconfigure the very same problems that afflicted early modern Spain. One such problem involves the climate of religious and racial suspicion enveloping the society at the time and which led many to resort to deception in order to fit the idea of a “proper” subject. In a nation obsessed with identity and so intent on categorizing every individual, appearance became increasingly important. At the same time, the presence of so many ‘others’ as well as the ease at which subjects could pass for someone else point to the fallacy of the idea of Spain as a nation of ethnic, sexual and religious accord. The place given to the theme of *engaño* in Spanish pastoral novels is quite prominent and should not be underestimated. In my view, it stems from and points back at historical tensions and the ways in which early modern Spanish subjects negotiated them.

Keywords: Spanish pastoral narrative or fiction, Deception (Lies, Dishonesty), Jorge de Montemayor *Diana*, Gaspar Gil Polo—*Diana enamorada (Enamoured Diana)*, Miguel de Cervantes—*Galatea*, Lope de Vega—*Arcadia*, Gálvez de Montalvo—*El pastor de Fílida*, Realism

**Abstract:** “Maimónides y Leibniz: la razón y el mal” by Lourdes Rensoli Laliga

This article explores the problem of Evil and Theodicy in Leibniz’s philosophy and analyzes the possible lines of influence of the Jewish Wise Maimonides, especially his book *More Nebujim*, in the maturation of Leibniz’s conceptions. As the article makes clear, there is an in-depth connection between the two authors which focuses on the topic of the paradoxes of the Good-Evil Theology.

Keywords: Judaism, Christianity, Good, Evil, Theodicy, Suffering, Felicity, Matter, Soul's types

**Abstract:** "Quevedo y Rabelais, dos escritores, dos estilos, dos obras: contrastes y paralelismos" by Luis A. Gómez

This study establishes stylistic, thematic and philosophical contrasts and parallelisms between the literary works of François Rabelais and the later production of Francisco de Quevedo Villegas. Although the article does not allege a direct influence of Rabelais on Quevedo, the similarities shown allow for the consideration of that possibility. Ultimately, it is up to the reader to decide whether these similarities result from parallel approaches to writing, or if it is a consequence of a direct contact by Quevedo with Rabelais' literary production.

Keywords: Quevedo, Rabelais, Hyperbole, Grotesque, Eschatology, Laughter, *El Buscón*, *Los sueños*, Gargantua, Pantagruel

**Abstract:** "Soñar en el Siglo de Oro: ¿Sueño cruel o falsa ilusión?" by Isidoro Arén Janeiro

This article analyses a sequence of poems from the Golden Age, where the common point of reference is the dream experience. It studies the Aristotelian and Augustinian theories of memory and reminiscence, so as to place in context how these poets created their own dream experience from a fictionalized loved-image. It presents the function of the Cancionero as a storage place of memories created by the poet, the fictionalization of the love process, which is, in effect, the point of reference for the dream. At the same time, it studies the role of rhetorical treatises on the art of memory and how these help define the relationship between the poetic creative process and the poetic memory. Also, it studies Petrarch's influence in the Spanish Golden Age poetry, especially the role of the love image as the central point in the Cancionero.

Keywords: Memory, Dreams, Meta-poetry, Petrarch, Spanish Golden Age, Saint Augustine, Aristotle, Cicero, *Cancioneros*

**Abstract:** "Hacia un horizonte comparativo de la épica: las epopeyas vogules del *Cantar del héroe-arquero que abatió al [menkw]* y del *Cantar del dios que se casó con la muchacha criada sin fuego ni agua*" by Óscar Abenójar Sanjuán

The epic tradition is not limited to European medieval texts. Therefore a comparative analysis between European and non-European epic poems is necessary to understand the whole range of meanings and dimensions of our own medieval

heritage. In previous decades, studies on the Castilian epic have had some comparative dimension that has been gradually abandoned. This article aims at opening a window to the Uralic *epos*, which has always been recognized as crucial by foreign scholars in order to appreciate the epic tradition in its depth. It makes available a selection of epics of the Voguls, a Finno-ugric people living between Europe and Asia.

**Keywords:** Epic, Comparatism, Ethnomusicology, Uralic, Finno-ugric, Ob-ugrian, Hungarian, Georges Dumézil, John Miles Foley, Bernát Munkácsi

**Abstract:** “El amor como materia novelable en la Baja Edad Media española: un análisis de *Amadís de Gaula*” by Ranka Minic–Vidovic

Drawing upon the aesthetic theory of Theodor Adorno, who postulates that “[a]rtworks are [...] unconsciously the historiography of their own epoch” (*Aesthetic* 162), and Mikhail Bakhtin’s thesis that the late Middle Ages, as a result of the profound political, social and economic changes in society, became one of the eras which gave rise to a “special kind of ‘generic criticism’” (*Dialogic* 5), this article analyzes how *Amadis of Gaul* uses the theme of love to problematize the historical reality of the late Middle Ages. In addition to Adorno’s aesthetic theory and Bakhtin’s theory of the novel, the article draws upon the theories of Norbert Elias and Raymond Williams, as well as Georges Duby’s studies of the medieval society.

**Keywords:** *Amadis of Gaul*, Late Middle Ages, Upper nobility, Lesser nobility, Bourgeoisie, Civilizing process, Courtly love, Individualism, Heroism, Marriage

**Abstract:** “The Perception of the Japanese in Early Modern Spain: Not Quite ‘The Best People Yet Discovered’” by Christina H. Lee

It is generally believed that Early Modern Europeans viewed the people of the Oriental Indies, particularly the Japanese, as the ideal subjects for Christian conversion. They had indeed shown to have a higher form of civilization than that of the pagan cultures of the Occidental Indies. Scholars often refer to the numerous writings that evince this point of view by citing the overly enthusiastic reception of the first legation of Japanese envoys sent to Europe in 1582. These writings primarily focus on the Italian reaction to the travelers. I propose, nonetheless, that what remains to be explored is how effective the first legation was in sustaining a positive interest about the Japanese in regions outside of Italy. In this article, I explore the subject by analyzing how a subsequent legation –led by Hasekura Rokuyemon and Luis Sotelo– was received in Spain (1614-17). A careful study of chronicles, letters, and other documentary sources concerning this second legation shows that the so-called early European fascination with the Japanese appears to have remained only partial to certain areas of Italy. In Spain, at least, neither legation improved the knowledge or

roused the curiosity of most Spaniards to form a concept of the Japanese as a distinct people.

Keywords: Oriental Indies, Jesuits, Franciscans, Missions, East-West Perspectives, Japanese in Spain, 1600s, Hasekura, Luis Sotelo, Orientalism, Renaissance curiosity, Early Modern travel narratives