

Abstract: “Excentricidad y descentramiento en la figura autoral de don Juan Manuel” by Leonardo Funes

In this article, Leonardo Funes analyzes to what degree, under what premises and in which ways Don Juan Manuel is an *author*. Funes reviews the many instances of “voluntad de autoría” (will of authorship) in Don Juan Manuel’s works, as well as his surprising use of literary conventions. In addition, Funes studies the *descentramiento* (*decentering*) role of Don Juan Manuel in the 14th-c. political scene of Castile and within his royal family as well as in the (semi)learned milieu of 14th-c. Castilian culture. This *excentricity* (*excentricidad*), helps build a space, a horizon, and a condition of possibility for Don Juan Manuel’s literary practice, making of it a pivotal beacon in the evolution of Castilian prose.

Keywords: Castilian literature (14th century), Medieval Castilian prose, Don Juan Manuel, authorship, learned culture, manuscript culture

Abstract: “Las traducciones romances de los *Disticha Catonis*” by Elena González-Blanco García

Disticha Catonis is a Latin text which enjoyed extraordinary dissemination during the Middle Ages due to its didactic and moralistic content. The text belongs to a rich and complex tradition of *florilegia*, maxims and proverbs attributed to great sages such as Aristotle and Solomon. The success of this collection is evidenced by the fact that it was translated on several occasions in different periods and styles. This article analyzes some of the most significant translations of *Disticha Catonis* throughout the Romania, particularly those written in French, Italian, Spanish and Catalan.

Keywords: *Disticha Catonis*, didactic literature, proverbs, translation, vulgarization, Middle Ages, distich, maxims, *sententiae*, didacticism

Abstract: “El marco en los *Milagros de Nuestra Señora* de Gonzalo de Berceo” by Juan José Prat Ferrer

This article focuses on Berceo’s collection of Marian miracles, which is structured as a sermon, a communicative process encompassing a salvation message. The “yo” (“I”) in the text represents the narrator who is both the writer and the reader / preacher of the text. The message’s receptor is reflected by the use of “vos” (second person plural). The object of the sermon is a third person “Ella” (the Virgin Mary). This initial structure is modified as the text moves forward: “yo” and “vos” are changed into a “nos” (“we”) that addresses the Virgin. The Virgin in turn becomes a “tú” (“you”, second person singular). Prat Ferrer interprets this change as a way of marking the *presence* of the Virgin in the communicative act itself.

Keywords: Virgin’s miracles, Berceo, literary frame, preaching, *exempla*, public, receptor, *Gloriosa*

Abstract: “In Search of Paradise: Time and Eternity in Alfonso X's Cantiga 103” by Kevin R. Poole

Castilian King Alfonso X's *Cantigas de Santa María*, composed of over 400 songs and accompanying illustrations dedicated to the Virgin Mary, presents miraculous tales that explicate popular belief and Church doctrine for the spiritual edification of the reader. Of particular interest to theologians of the twelfth and thirteenth centuries were the concepts of time and eternity, exemplified in Cantiga 103. In this tale, a curious monk begs the Virgin Mary to give him a small glimpse of Heaven in order that he understand the afterlife, at which point he hears the singing of a bird. He spends 300 years listening, believing that only a brief moment has passed. Drawing on the teachings of Augustine, Thomas Aquinas, and other contemporary theorists of time, this article explains how Cantiga 103 reflects the theology of Heaven so prevalent in the time of its creation.

Keywords: Alfonso X, cantigas, time, eternity, paradise, illuminations, Augustine, Plato, Aristotle, monasticism

Abstract: “El cuerpo de Celestina: un estudio sobre fisonomía y personalidad” by Lillian von der Walde Moheno

In “El cuerpo de Celestina: un estudio sobre fisonomía y personalidad,” Lillian von der Walde Moheno analyzes some corporal features of Celestina (which are based on cultural and popular traditions) to conclude that they are one more element used by the author in defining the character of the old go-between. Elements such as a beard, a spot on her nose, white hair, a wrinkled face, lack of teeth, and the use of cosmetic products on her face help construct the physical and moral portrait of a character from whom one must keep away. Celestina's face represents a dark and fearful side of society as well as some strong societal prejudices.

Keywords: Celestina, Fernando de Rojas, *Tragicomedia de Calisto y Melibea*, medieval physiognomics, medieval physiology, bearded crone, witch, medieval sexuality, *virago*, syphilis, evil eye

Abstract: “God, the Devil, and Cupid: A Tripartite formula for a Sinful Death” by Jaime Leños

“God, the Devil, and Cupid: A Tripartite Formula for a Sinful Death” by Jaime Leños explores two *quaestiones* of Thomas Aquinas's *De malo* (1267) that perhaps Fernando de Rojas, the author of *La Celestina* (1499), had in mind when composing his masterpiece. These two *quaestiones* are number XIII, on avarice, and number XV, on sexual lust. In *La Celestina*, avarice and lust are the principal catalyst in the demise of five of the main characters: Pármeno, Sempronio, Calisto, Melibea, and the eponymous anti-heroine herself. This article explores how Rojas specifically employs the twin transgressions of sexual lust and avarice to provide a perfect moral *comedia* for sermonizing on the explicit dangers these failings epitomize, and therefore presenting his work as an *exemplum*. This group of five characters can be broken into two

groups: Celestina, Sempronio, and Pármemo as representatives of avarice, while Calisto and Melibea embody sexual lust.

Keywords: *Celestina*, Thomas Aquinas, *exemplum*, Purgatory, *malum culpae*, *Summa Theologiae*, Ten Commandments, mortal sin, avarice, lust, original sin

Abstract: “Metodología y enseñanza de la traducción en el siglo XVI: los textos de Castillo y Alvar Gómez” by Roxana Recio

Petrarch’s *Triumphs* (*Triumphs*) were translated into Spanish in the 16th century by Antonio de Obregón (1512), Alvar Gómez de Ciudad Real (ca. 1515), and Antonio de Hoces (1554). In addition, there is a translation by an enigmatic figure called Castillo: *Triunpho de amor de petrarcha sacado y trobado en romance castellano por castillo*. Recio analyzes the *status quaestionis* with regard to the dissemination of Petrarch’s *Triumphs* in Castile and compares in detail the translations by Gómez and Castillo. The author concludes by asserting that Castillo is an intellectual extremely conscious of his work. Furthermore, his translation represents the final stage in the acceptance of the tenets of humanistic studies in Castile in the 16th century.

Keywords: Petrarca, Antonio de Obregón, Alvar Gómez de Ciudad Real, Antonio de Hoces, Castillo, translation, humanism

Abstract: “Dámaso Alonso lee el *Quijote*: nación, realismo e intrahistoria en el cervantismo español” by Fernando Rodríguez Mansilla

This article explores how Dámaso Alonso’s reading of *Don Quijote* combined the philological approach from Menéndez Pidal’s school with the stylistic method in fashion in Spain around the 1950’s. His reading focused on the concepts of *nation*, *realism*, and *intrahistory*. Dámaso Alonso explored how the Spanish *nation* is represented in Cervantes’ work and how Cervantes’ work is a reflection of the Spanish nation. He also studied *realism* as a key element in defining Spanish literature (in fact, *realism* was, according to Pidal’s school, the main contribution of Spain to world literature). Finally, he analyzed a concept created by Unamuno, *intrahistory*, as observed in literary characters which became national symbols and myths such as Mio Cid, Lazarillo’s squire, and Don Quixote

Keywords: Dámaso Alonso, Cervantes, Lazarillo, Mío Cid, intrahistory, nation, realism

Abstract: “Violencia y Reconciliación: La transformación de la *historia de José y sus hermanos* en el teatro hispánico del siglo XVII” by Francisco Peña Fernández

In “Violencia y Reconciliación: La transformación de la *historia de José y sus hermanos* en el teatro hispánico del siglo XVII,” Francisco Peña analyzes the adaptation of the biblical story of Joseph and his brothers (*Genesis*) in three Golden Age plays: *Los trabajos de Jacob* by Lope de Vega, *Sueños hay que verdad son* by Calderón, and *El cetro de José* by Sor Juana Inés de la

Cruz. The main goal of the article is to study why the main motif in the story (reconciliation through violence among brothers) was so popular in 17th-c. Spanish history and how identity by opposition plays a crucial role in the religion, culture, and politics of Spain at that time. In addition, the article focuses on an analysis of representations of violence and the encounter with the other in these three plays.

Keywords: Story of Joseph and his brothers, Bible, religious drama (Spain, 17th c.), Calderón de la Barca, Sor Juana Inés de la Cruz, Lope de Vega, violence, reconciliation, the other, Counter Reformation, Biblical legends

Abstract: “La emblemática jesuítica en *El Criticón*” by Patricia Manning

In 1640, the Province of Flanders and Belgium of the Society of Jesus published the *Imago primi saeculi*, an emblem book whose poems and engravings commemorate the centenary of this religious community in the Low Countries. Like many religious emblems, those in the *Imago* employed various preexisting emblematic motifs and reinterpreted them in a religious context. This article studies the manner in which certain scenes in *El Criticón* (1651, 1653 and 1657) by the Jesuit Baltasar Gracián refute the religious glosses of the *Imago*. These lay interpretations of the Jesuit emblem tradition contributed to Gracián’s punishment by his superiors in the Society of Jesus in 1658.

Keywords: *El Criticón*, *Imago primi saeculi*, emblems, Society of Jesus, Baltasar Gracián, iconography

Abstract: “Un auto sacramental en su contexto: *El hereje* de Álvaro Cubillo de Aragón” by Francisco Domínguez Matito

In Granada, on the evening of Holy Thursday 1640 (a year in which Spain felt particularly threatened for both political and religious reasons) a *placard* against the Virgin Mary appeared on the walls of the City Hall. Intent upon the reparation of such an affront (which had been allegedly committed by a Jew), the Inquisition magnified the problem and, for several months, encouraged frequent displays of popular piety in Granada. Among these pious “triumphant celebrations” (as described by the chronicler Henríquez de Jonquera and by father Luis de Paracuellos) there were performances of two sacramental plays, *El hereje* by Álvaro Cubillo de Aragón and *La hidalga del valle* by Calderón de la Barca. In his work, Cubillo focuses on themes such as popular devotion, heresy, Inquisition and vengeance. Calderón’s *auto* defends his belief in the Immaculate Conception of the Virgin Mary through theological arguments.

Keywords: 1640, Granada, Inquisition, Luis de Paracuellos, Álvaro Cubillo de Aragón, Calderón de la Barca, Immaculate Conception