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Alexander Korte, **Moved with Rage: The Politics of Emotion in *Libro de Alexandre***

Abstract: This article explores the ethics of royal anger in the 13th-century Iberian verse narrative *Libro de Alexandre*. Kings who were perceived as irascible could and were accused of violating the limits of what William Reddy terms an emotional regime. I argue that the *Alexandre* poet crafted his eponymous hero as a ruler whose excessive anger restricts his ability to successfully navigate the complexities of 13th-century Iberian geopolitics. Far from a theater of Reconquest, 13th-century Iberia was a complex network of cultural intersection that often valued political convenience over religious ideology. Read in this light, Alexander becomes an illegitimate absolutist in an era of ideological nuance.

Keywords: Affect; *Alexandre*; Anger; Emotion; Iberia

Timothy McCallister, ***Enargeia* and Its Illusions in Garcilaso’s “Ode ad florem Gnidi”**

Abstract: Garcilaso de la Vega’s “Ode ad florem Gnidi” reflects the poet’s heightened interest in classicism that marked his final years in Naples. This article traces the role of classical theories of visualization in the ode. I argue that the poem’s self-conscious artifice suggests that its primary audience was the community of classicists that Garcilaso encountered in the reconstituted Accademia Pontaniana.

Resumen: La *Oda a la flor de Gnido* de Garcilaso de la Vega refleja el interés en aumento del poeta por el clasicismo que marca su etapa final en Nápoles. El artículo pasa revista a las teorías clásicas de la visualización en la Oda. Se defiende que el artificio autoconsciente del poema sugiere que su principal destinatario es la comunidad de clasicistas que Garcilaso encontró en la reconstruida Academia Pontaniana.

Keywords: Garcilaso de la Vega, *enargeia*, Ode ad florem Gnidi, ekphrasis, Accademia Pontaniana

Palabras clave: Garcilaso de la Vega, *enargeia*, Ode ad florem Gnidi, écfrasis, Academia Pontana

José R. Dominicci-Buzó, **Sobre caballeros trastocados, reinas derrocadas y otras degradaciones caravalescas en la *Carajicomedia***

Abstract: On the basis of the burlesque tradition, emerges the *Carajicomedia*, an obscene composition that places monarchs and deities in the place of impotent old men and grotesque prostitutes. In Bakhtinian terms, it is a parody that degrades the content of its *hypotext* (what is parodied) through festive overthrows. This study analyzes the disturbances towards “The Official” in the poem from the carnivalesque and the laughter provoked by the death of the phallus.

Resumen: Sobre las bases de la tradición burlesca, emerge la *Carajicomedia*, composición obscena que coloca a monarcas y deidades en el lugar de ancianos impotentes y meretrices grotescas. En términos bajtinianos, una parodia que degrada el contenido de su *hipotexto* (lo parodiado) por medio de derrocaciones festivos. Este estudio analiza las perturbaciones en el

poema hacia lo “oficial” y estamental desde lo carnavalesco y la risa que suscita la muerte del falo.

Keywords: *Degradation, parody, impotence, prostitution, eroticism.*

Palabras clave: *Degradación, parodia, impotencia, prostitución, erotismo.*

Álvaro Ibáñez Chacón, ***Las Obras de Xenophon de Diego Gracián (1552): su contexto y alcance***

Abstract: Diego Gracián de Alderete (1494-1584) published in 1552 a translation of the almost complete works of the Athenian historian Xephonon, an author highly appreciated for his teaching of Classical Greek during Humanism. Gracián dedicated his translation to Philip II thus continuing the Erasmian influence on the education of this bibliophile monarch.

Resumen: Diego Gracián de Alderete (1494-1584) publicó en 1552 una traducción de las obras casi completas del historiador ateniense Jefononte, autor muy apreciado para la enseñanza de griego durante el Humanismo. Gracián dedicó su traducción a Felipe II a fin de continuar con la influencia erasmista impresa en la educación del monarca bibliófilo.

Keywords : Gracián, Xenophon, translation, Philip II, education

Palabras clave: Gracián, Jenofonte, traducción, Felipe II, educación

Jesús Pons Dominguis, ***La tragicomedia en Cervantes y Lope: El problema de la poesía mimética en Platón***

Resumen: El objetivo del artículo es analizar la dimensión tragicómica contenida en el *Quijote* prestando atención al relato del *Curioso impertinente* a partir de la noción de tragicomedia analizada por Lope en su *Arte Nuevo* y en relación a la temática expuesta en *Lo fingido verdadero*. A nuestro juicio, el problema de la mimesis poética en la *República* de Platón ofrece las claves para mostrar la interpretación cervantina sobre los peligros de la mimesis en consonancia con los planteamientos de Lope.

Abstract: The main aim of the article is to analyze the tragicomic elements contained in Cervantes's *Don Quixote* paying attention to the story of the *Curioso impertinente* based on the notion of tragicomedy analyzed by Lope in his *New Art* and in relation to the theme exposed in *Lo fingido verdadero*. In our opinion, the problem of poetic mimesis in Plato's *Republic* offers the keys to show the dangers of imitation with Lope's approaches.

Palabras clave: Lope, Mimesis, Platón, Tragicomedia, Quixote

Keywords: Lope, Mimesis, Plato, Tragicomedy, Quixote

Ana M. Rodado Ruiz, ***Santillana y Mena en SA10b: variantes y variaciones***

Abstract: The aim of this article is to study a selection of textual variants and variations in some minor poems by the Marquis of Santillana and Juan de Mena, collected in the songbook SA10b. The purpose is to find out to what extent this focus of analysis on variant and variation can shed light on the status of texts in SA10b, to compare these readings with the possible authorial variants in the case of Santillana's works and, ultimately, to advance in the reconstruction of the process of formation and copying of the cancionero.

Resumen: Este artículo tiene como objetivo estudiar una selección de variantes y variaciones textuales en algunos poemas menores del Marqués de Santillana y de Juan de Mena, recogidos

en el cancionero SA10b. El propósito es descubrir en qué medida esta focalización del análisis en la variante y la variación puede arrojar luz sobre el estado de los textos en SA10b, cotejar esas lecciones con las posibles variantes de autor en el caso de las obras de Santillana y, en último término, avanzar en la reconstrucción del proceso de formación y copia del cancionero.

Keywords: Santillana; Mena; songbooks; ecdotics; textual variants; SA10b

Palabras Clave: Santillana; Mena; cancioneros; ecdótica; variantes textuales; SA10b

Mike Hammer, **Zeal for the Faith: A 16th-Century Account of a Spanish Martyr in Jerusalem**

Abstract: A *relación de suceso* published in Valencia in 1581 narrates the tale of an anonymous Spanish woman who travels as a pilgrim to Jerusalem, where she openly preaches against Islam and is executed. This article situates the story within its historical context while examining how the demands of genre transformed a real occurrence into a tale of exemplary martyrdom. At a time when Spanish Christians perceived themselves as under siege, the *relación* offers an example of acceptable Christian valor in the face of implacable opposition.

Keywords: Pilgrimage, Jerusalem, Martyrdom, Pliegos Suetos, Relaciones de Sucesos

Florencia L. Miranda, **La madrastra enamorada en la literatura medieval castellana: el motivo de la mujer de Putifar en *Sendeban* y en la *Historia del noble caballero Oliveros de Castilla y Artús de Algarbe***

Abstract: In this study we will analyze the representation of the motif of Putiphar's wife, both in the Castilian *Sendeban* and in the *Historia del noble caballero Oliveros de Castilla y Artús de Algarbe*. We will pay special attention to the fact that these two texts were translated into Spanish, with the aim of deepening our knowledge of the consequences of the cultural transposition and the adaptation of an universal motif that can be traced back into ancient times.

Resumen: Se analizará la representación del motivo de la mujer de Putifar en el *Sendeban* castellano y en la *Historia del noble caballero Oliveros de Castilla y Artús de Algarbe*. Se prestará especial atención al hecho de que son dos textos que fueron traducidos al castellano, con el objetivo de profundizar el conocimiento de las consecuencias del pasaje intercultural y la adaptación en contexto castellano de un motivo universal que se remonta hasta la Antigüedad.

Keywords: Putiphar's wife, Exemplary Literature, Chivalric Fiction, Stepmother, Misogyny

Palabras clave: Mujer de Putifar, Literatura ejemplar, Ficción caballeresca, Madrastra, Misoginia

Fabio Barberini, **La tradizione manoscritta di Fernan Gonçaves de Seavra. Preliminari all'edizione critica**

Abstract: The paper reflects on a problem in the manuscript tradition of the Portuguese troubadour Fernan Gonçaves de Seavra (one of the few troubadours of the first Iberian lyric still without a monographic critical edition). Part of the corpus, in fact, is transmitted by the *Canzoniero d'Ajuda* (A) and also by the *Cancioneiro Colocci-Brancuti* (B), but a relevant section of the *corpus* (A210-A216) is transmitted only by A. Starting from an incorrect interpretation of a passage of Anna Ferrari's study on B, most scholars believe that Ferrari

attributed the absence of these poems in *B* to problems aroused in the making of the current gathering 10 of the codex. A new examination of the question, with a more careful observation / contextualization of gathering 10 of *B* in the codicological segment to which it belongs, shows instead that these *cantigas*, certainly present in the *exemplar* of *B*, were not copied in Colocci's *cancioneiro* due to deterioration of the source and that, therefore, the structural anomalies of the gathering 10 are a consequence, and not a cause, of the absence of the *cantigas* A210-A216 in *B*.

Riassunto: L'articolo riflette su un problema della tradizione manoscritta del trovatore portoghese Fernan Gonçalves de Seavra (uno dei pochi trovatori della prima lirica iberica ancora sprovvisto di edizione critica monografica). Parte del *corpus*, infatti, è trasmesso congiuntamente dai Canzonieri d'Ajuda (*A*) e Colocci-Brancuti (*B*), mentre una sezione rilevante di testi (A210-A216) è conservata dal solo *A*. A partire da un'errata interpretazione di un passo dello studio di Anna Ferrari su *B*, la maggior parte degli studiosi ritiene che Ferrari abbia attribuito l'assenza di questi componimenti in *B* a problemi di confezione dell'attuale fascicolo 10 del codice. Un riesame della questione, con una più attenta osservazione/contestualizzazione del fascicolo 10 di *B* nel segmento codicologico di cui fa parte, dimostra invece che queste *cantigas*, sicuramente presente nell'*exemplar* di *B*, non furono copiate nel canzoniere di Colocci per deterioramento della fonte e che, pertanto, le anomalie strutturali del fascicolo 10 sono conseguenza, e non causa, dell'assenza delle *cantigas* A210-A216 in *B*.

Keywords: Galician Portuguese-Lyric; Fernan Gonçalves de Seavra; manuscript tradition; *Cancioneiro* Colocci-Brancuti; Codicology.

Parole-chiave: Lirica galego-portoghese; Fernan Gonçalves de Seavra; tradizione manoscritta; Canzoniere Colocci-Brancuti; codicologia.

David Arbesú, **Nuevos documentos biográficos sobre Francisco López de Mendoza Grajales**

Abstract: The purpose of this article is to bring to light four new documents regarding Francisco López de Mendoza Grajales, the chaplain from Jerez de la Frontera who accompanied Pedro Menéndez de Avilés to Florida in 1565. The first one is the register of the parish of San Dionisio, in Jerez, where there is an entry for his baptism; the other three are part of an inquiry made before the Audiencia of Mexico in 1585 for his appointment as Commissioner of the Holy Inquisition in León, Nicaragua.

Resumen: El presente artículo busca dar a conocer cuatro nuevos documentos sobre Francisco López de Mendoza Grajales, el capellán de Jerez de la Frontera que acompañó a Pedro Menéndez de Avilés a Florida en 1565. El primero es su partida de bautismo en los registros de la parroquia de San Dionisio, en Jerez; los otros tres forman parte de una información llevada a cabo ante la Audiencia de México en 1585 para optar al puesto de comisario de la Santa Inquisición en León, Nicaragua.

Keywords: Francisco López de Mendoza Grajales, Pedro Menéndez de Avilés, Audiencia of Mexico, Nicaragua, Florida.

Palabras clave: Francisco López de Mendoza Grajales, Pedro Menéndez de Avilés, Audiencia de México, Nicaragua, Florida.

Marlin E. Blaine, **Iacobus Verulitius, Jacques Vervliet, and the Latin Verses on Mancelli's Engraving of the Plaza Mayor de Madrid (ca. 1623)**

Abstract: Since the discovery of Antonio Mancelli's engraving of Madrid's Plaza Mayor (ca. 1623) in 2005, the identity of Iacobus Verulitius, the author of verses in one of its cartouches, has posed a puzzle. This article identifies Verulitius as the Flemish printer Jacques Vervliet and explores the implications of this identification for our understanding of the themes and the production of Mancelli's print, the earliest image of the Plaza Mayor after its rebuilding the 1610s and 1620s.

Keywords: Antonio Mancelli; Iacobus Verulitius; Jacques Vervliet; chronogram; Neo-Latin

Rafael Ernesto Costarelli, **Del Quijote al Persiles: trayectoria de una clave estético-novelística. Un análisis contrastivo de las dos novelas cervantinas a partir de la estética de Kant**

Abstract: In his *Critique of Judgment*, Kant defined four rules that synthesize the beauty's subjective aspect. Based on these rules, this article performs a contrastive analysis between two of Cervantes' works, *Don Quixote* and *Persiles*. It is proposed that the posthumous novel was elaborated following a moral conception which explains its limited success, compared to that of *Don Quixote*. The external cause of the moral elaboration was perhaps due to the disturbing impact of Avellaneda's *Quixote*.

Resumen: Kant definió, en su *Crítica del juicio*, cuatro reglas que sintetizan el aspecto subjetivo de lo bello. A partir de estas reglas en este artículo se realiza un análisis contrastivo entre el *Quijote* y el *Persiles* de Cervantes. Se propone que la novela póstuma fue elaborada siguiendo una concepción moral de arte y esto limitó su éxito frente al del *Quijote*. La causa externa de la elaboración moral quizá se debió al impacto perturbador del *Quijote* de Avellaneda.

Keywords: Cervantes. *Don Quixote*. *Persiles*. *Critique of Judgment*. Kant

Palabras clave: Cervantes. *Quijote*. *Persiles*. *Crítica del Juicio*. Kant.

Ricardo Enguix, *Luis Gonzaga y el teatro jesuítico hispano áureo* Resumen:

Abstract: This article studies the works written by Jesuit playwrights during the Renaissance in which the main protagonist is Luis Gonzaga

Resumen: El propósito de mi artículo es realizar un estudio de las obras teatrales protagonizadas por Luis Gonzaga compuestas durante el Siglo de Oro por los dramaturgos de la Compañía de Jesús.

Keywords: School Drama, Jesuit Drama, Aloysius Gonzaga, comedy of saints, Golden Age

Palabras clave: Teatro escolar, Teatro jesuita, Luis Gonzaga, comedia de santos, Siglo de Oro

Christina E. Ivers, *La escritura de la memoria en la Vida de Santa Oria* de Gonzalo de Berceo

Abstract: The transition toward book culture in the thirteenth century appears in the *Vida de Santa Oria* by Gonzalo de Berceo in two ways: the impotence of Oria's speech and the saving power of writing. This study of Oria's visions and, in particular, of the figure of Vox Mea shows how Gonzalo represents speech as the first link in a chain that preserved and transmitted saintly memories through writing.

Resumen La transición hacia la cultura libresca del siglo XIII se percibe en la *Vida de Santa Oria* de Gonzalo de Berceo mediante dos temas: la debilidad del habla de Oria y el poder salvífico de la escritura. Este estudio de las visiones de Oria y, en particular, de la figura de Vox Mea demuestra que Gonzalo representa los enunciados como el primer vínculo de una cadena que custodiaba y transmitía el recuerdo de la santidad mediante la escritura.

Keywords: mester de clerecía; book culture; memory; Vox Mea; hagiography

Palabras clave: el mester de clerecía; la cultura libresca; la memoria; Vox Mea; hagiografía

Jesús Fernando Cáceda Teresa, **El canónigo de Toledo D. Francisco Ortiz, el “nuncio”, precursor del subgénero autobiográfico en las letras castellanas**

Abstract: This work analyzes one of the first male autobiographies in the Castilian language, a text written in the 15th century that narrates the life of the canon of Toledo Francisco Ortiz, nuncio of the primate cathedral and member of an important family of Judeo-converts including the Cota and Juan de Vergara, as well as his well-known half-brothers Alonso Ortiz and Nicolás Ortiz, also canons in the same establishment. His life, told in a very novelistic way, is a very clear antecedent of *Lazarillo de Tormes*, a work also closely linked to this place. It has not been noticed by scholars because it appears at the beginning of the *Constitutions* of the famous Hospital of the Nuncio that he founded in Toledo, the first of its kind in the city, for the care of foundlings and the insane, a space that appears at the end of Avellaneda's *Don Quixote* and in many other works of the Spanish Golden Age.

Resumen: En este trabajo se analiza una de las primeras autobiografías masculinas en lengua castellana, texto escrito en el siglo XV que narra la vida del canónigo de Toledo Francisco Ortiz, nuncio de la catedral primada y miembro de una importante familia de judeoconvertos entre los que se encuentran los Cota y Juan de Vergara, además de sus conocidos hermanastros Alonso Ortiz y Nicolás Ortiz, también canónigos en el mismo establecimiento. Contada su vida de una forma muy novelesca, es un antecedente muy claro del *Lazarillo de Tormes*, obra también muy vinculada con este lugar. Ha pasado desapercibido porque aparece al principio de las *Constituciones* del famoso Hospital del nuncio que fundó en Toledo, el primero de su clase en la ciudad, para acogimiento de niños expósitos y de dementes, espacio que aparece al final del *Quijote* de Avellaneda y en muchas otras obras de nuestro Siglo de Oro.

Gregory B. Kaplan, **Converso spirituality during the seventeenth century according to Rabbi Saul Levi Mortera**

Abstract: The present study explores depictions of *converso* spirituality in two polemical works written around 1650 by Saul Levi Mortera. As the chief rabbi of Amsterdam, Mortera oversaw the rejudaization of *conversos* who fled to the city from the Portuguese and Spanish Inquisitions. In order to persuade *conversos* to abandon crypto-Judaism, Mortera wrote polemical works in which he asserted the superiority of rabbinic Judaism. However, Mortera's works reveal that some *conversos* were reluctant to undergo rejudaization because of an enduring attachment to crypto-Judaism.

Keywords: *converso*, Saul Levi Mortera, Amsterdam, Inquisition, crypto-Judaism

Héctor Brioso Santos, **El caballero de Agustín Moreto, ¿una comedia pundonorosa?** [\[1\]](#)

Abstract: Pedraza and Rodríguez have defined the theatrical subtype of *comedia pundonorosa* — opposed to *comedia cínica*— as a series of pieces in which the protagonists seem to be under an exaggerated aristocratic idea of honor. Ladies and gentlemen get stuck in syllogisms, remain immobilized in impossible dilemmas or limit themselves because of ridiculous scruples. Agustín Moreto's *El caballero*, with its *hyper-gentleman* Don Félix, its sophisticated dialogues, its irreproachable point of honor and its constant duels, appears to belong to that type of comedy, in itself a variant of comedy of intrigue.

Resumen: Pedraza y Rodríguez han definido la especie teatral de la comedia pundonorosa —en oposición a la comedia cínica— como una serie de piezas en las que sus protagonistas aparecen supeditados a un exagerado pundonor aristocratizante. Damas y caballeros se atascan en silogismos, quedan inmovilizados en disyuntivas imposibles o se autolimitan escrupulosamente. *El caballero* de Agustín Moreto, con su *hiper-caballero* don Félix, sus diálogos sofisticados, su irreprochable puntillismo de honor y sus constantes duelos, parece pertenecer a esa variante de la comedia de enredo.

Cinthia María Hamlin, **The Power of Rewriting. The Cultural and Political Functionality of Fernández de Villegas's Translation and Commentary of Dante's *Inferno* (1515)**

Abstract: Villegas's *Traducción del Dante* is a version of the *Inferno* in “coplas de arte mayor” that not only had numerous verses added by the translator, but was also accompanied by an extensive commentary written by Villegas himself. Its main avowed source was Landino's *Comento sopra la Comedia*, from which he translated numerous passages. My purpose here is to demonstrate the extent to which Villegas's text is paradigmatic to illustrate the complex notion of medieval and early modern translation: a hermeneutical practice in which inter-lingual transference, gloss, paraphrasis and re-creation are constantly overlapping and tend to displace the original force of the source text. Indeed, the numerous additions, omissions and changes that Villegas introduces in his rewriting of both Dante and Landino were meant to refashion the political, historical and cultural connotations of the source text, so as to make it *significantly powerful* in the new context.

Keywords: Translation, Dante's commentary tradition, “arte mayor” poetry, monarchical propaganda, Boccaccian *novelle*.

María Moya García, **Libros de la fiesta para la beatificación de Teresa de Jesús (1614)**

Resumen: El presente artículo presenta el corpus de los libros de la fiesta que se escribieron con motivo de la beatificación de Teresa de Jesús en 1614, desde el célebre *Compendio* de Diego de San José, que reúne relaciones de sucesos de todos los rincones de España, a los cinco libros de la fiesta publicados por el Carmelo en Barcelona, Córdoba, Salamanca, Valladolid y Zaragoza, que aglutinan un valioso material sobre cómo se vivió y se celebró el proceso.

Abstract: This article analyzes the corpus of books that were written for the beatification of Teresa de Jesús in 1614. First, the famous *Compendio* by Diego de San José, which brings together brief accounts of events from all corners of Spain. Then, the five books published by the Order in Barcelona, Córdoba, Salamanca, Valladolid and Zaragoza, which bring together valuable material on how the whole process was experienced.

Palabras clave: Teresa de Jesús; beatificación; libros de la fiesta; carmelitas; siglo XVII

Keywords: Teresa de Jesús; beatification; feast books; Carmelites; 17th century

Eugenio García Gascón, **Conflictos bíblicos irresolubles entre el poema y las *Declaraciones del Cántico espiritual* de San Juan de la Cruz**

Abstract: Although the formal aspects of the biblical references in *El Cántico espiritual* have been studied for a century, in this work they are approached from the point of view of the content, as well as their relationship with the poem and the corresponding *Declaraciones*. The analysis of the inconsistencies observed in the treatment of biblical quotations reinforces the idea that we exposed in 2021 that the author of the glosses is not Saint John of the Cross.

Resumen: Aunque el aspecto formal de las referencias bíblicas en el *Cántico espiritual* se viene estudiando desde hace un siglo, en este trabajo se abordan desde el punto de vista del contenido, así como su relación con el poema y las *Declaraciones* correspondientes. El análisis de las incongruencias que se observan en el tratamiento de las citas bíblicas refuerza la idea que expusimos en 2021 de que el autor de las glosas no es San Juan de la Cruz.

Keywords: *Cántico espiritual*, poetry and *Declaraciones*, biblical quotes, thematic discrepancies, disputed authorship of Saint John of the Cross.

Palabras clave: *Cántico espiritual*, poesía y *Declaraciones*, citas bíblicas, discrepancias temáticas, disputada autoría de San Juan de la Cruz.

Álvaro Ibáñez Chacón, ***Las Obras de Xenophon* de Diego Gracián (1552): su contexto y alcance**

Abstract: Diego Gracián de Alderete (1494-1584) published in 1552 a translation of the almost complete works of the Athenian historian Xenophon, an author highly appreciated for his teaching of Classical Greek during Humanism. Gracián dedicated his translation to Philip II thus continuing the Erasmian influence on the education of this bibliophile monarch.

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Keywords: Gracián, Xenophon, translation, Philip II, education

Palabras clave: Gracián, Xenofonte, traducción, Felipe II, educación

Addenda:

Francisco Crosas y Javier de la Peña eds., **Auto del nacimiento de Cristo, Matías de los Reyes, Mss. 15309 de la Biblioteca Nacional de España**

Monographic Issue

Military Lives in the Medieval and Early Modern Hispanic World Faith S. Harden, ed.,

Faith S. Harden, **Military Lives in the Medieval and Early Modern Hispanic World** (Introduction)

Grant Gearhart, ***Fortitudo et sapientia* and Military Leadership in the *Historia de los hechos del Marqués de Cádiz***

Abstract: *Los hechos del Marqués de Cádiz*, the chivalric biography of Rodrigo Ponce de León, celebrates an emerging image of the military hero who operated on an increasingly impersonal yet sophisticated battlefield. This essay analyzes certain narrative qualities that make the work exceptional in its portrayal of an historical knight. Specifically, it examines the biographer's application of the literary convention *fortitudo et sapientia* as markers for exemplary military leadership.

Key words: chivalric biography; leadership; knights; heroes; *fortitudo et sapientia*.

João Nisa, **Nuno Álvares Pereira and the Military Ethos of the 15th Century in the *Crónica do Condestabre* (c. 1431-1443)**

Abstract: Nuno Álvares Pereira is among the most well-known Iberian figures of the late Middle Ages, not least due to the posthumously produced and anonymous *Crónica do Condestabre*, which purports to recount his deeds. This article examines the *Crónica's* presentation of some of the most pressing military issues of the period, as they are refracted through the material of Nuno Álvares's life, including the treatment of prisoners of war; military justice; respect for the Church during wartime; perception of Just War; military *ethos* and chivalric behavior.

Key words: *Crónica do Condestabre*; Nuno Álvares Pereira; Medieval Warfare; Medieval Chronicles; Portugal.

Luis Gómez Canseco, **Ercilla y la ética caballeresca. Para una lectura de *La Araucana***

Resumen: El ideal caballeresco tuvo una importante pervivencia en la España del siglo XVI y sus reflejos literarios llegan hasta *La Araucana* de Alonso de Ercilla. Los valores de la caballería ayudan a explicar buena parte del comportamiento de Ercilla como narrador y como personaje dentro de su poema épico.

Abstract: The chivalric ideal had an important survival in 16th century Spain and its literary influence reaches as far as *La Araucana*. The values of chivalry help to explain Ercilla's behavior as a narrator and as a character in his epic poem.

Palabras clave: Ercilla, *La Araucana*, caballería.

Keywords: Ercilla, *La Araucana*, chivalry.

Sara Bellido, **El oficio y la vida militar a través del diálogo hispánico del siglo XVI**

Resumen: A lo largo del siglo XVI diferentes textos en forma de diálogo desarrollan como tema la situación de la milicia en la época desde distintos puntos de vista. Este trabajo se propone revisar algunos de esos textos de autoría hispánica y señalar las posibles relaciones existentes entre ellos, así como los rasgos que el género dialógico aporta a su construcción.

Abstract: In the 16th century, different texts in the form of dialogue addressed the situation of the militia at the time from different points of view. This work reviews some of those Spanish texts and notes the possible relationships between them, as well as the features that the dialogic genre contributes to their construction.

Palabras clave: Diálogo hispánico, siglo XVI, vida militar, crítica social.

Keywords: Spanish Dialogue, 16th Century, Military Life, Social Criticism.

Leonardo Coppola, **El soldado viejo de Francisco Mexía: el camino ético en el *Diálogo del soldado* (1555)**

Resumen: El estudio intenta demostrar cómo el *Diálogo del soldado*, de fray Francisco Mexía, esconde una crítica al dinero y al oficio salarial deshumanizado de la vida militar. El fraile dominico muestra una teoría de la caridad como deniego de la crematística y como práctica que se asentará en el viejo soldado, que emprenderá un camino ético, reprobando la viciosa vida soldadesca a favor de una teoría crematística aristotélica entendida en términos humanitarios y metafísicos.

Abstract: The study shows how the *Diálogo del soldado*, by Fray Francisco Mexía, conveys a criticism of money and the dehumanized wage trade of military life. The Dominican friar shows a theory of charity as a denial of chrematistics and as a practice that will settle on the old soldier, who will embark on an ethical path, condemning the vicious life of soldiers in favor of an Aristotelian chrematistic theory understood in humanitarian and metaphysical terms.

Palabras clave: diálogo, crematística, soldado, Aristóteles, vida militar.

Keywords: Dialogue, Chrematistics, Soldier, Aristotle, Military life.

Amanda Cieslak Kapp, "**Cada um fala do que gosta e usa**": **A trajetória militar de Fernando Oliveira e a produção do conhecimento em *Arte da Guerra do Mar* (1555): humanismo prático, Direito das Gentes e estratégia náutica**

Resumen: *Arte da Guerra do Mar* (1555), de Fernando Oliveira, es considerado el primer tratado sobre guerras marítimas en portugués. Este artículo tiene tres objetivos que están relacionados con la producción en cuestión: el análisis de la conciliación entre las actividades religiosas del autor y sus ocupaciones militares, la sistematización de los conocimientos náuticos y militares en lenguaje vulgar y, finalmente, la posición de Oliveira sobre la guerra justa y la esclavitud.

Abstract: Fernando Oliveira's *Arte da Guerra do Mar* (1555) is considered the first treatise on maritime war in Portuguese. This article has three objectives related to this text: to examine the relationship between the author's religious activities and military occupation; to analyze the text's systematization of nautical and military knowledge in the vernacular; and finally to consider Oliveira's position on just war and slavery.

Palavras-chave: Humanismos; vidas militares; tratados náuticos; império marítimo português; Direito das Gentes.

Palabras-clave: Humanismos; vidas militares; tratados náuticos, impérios marítimos, Derecho de Gentes.

Key words: Humanisms; military lives; nautical treatises; Portuguese maritime empire; human rights law.

David A. Abián Cubillo, **Del premio al mérito: el debate sobre la configuración de la de Real Academia Militar de Matemáticas y Fortificación de Barcelona**

Resumen: El objetivo de esta propuesta es estudiar cómo se fue conformando un discurso del mérito en el ejército borbónico. Para ello vamos a emplear el debate que generó la instauración de la academia militar de Barcelona, que a pesar de abrir sus puertas en 1720 no tuvo un reglamento hasta 1739. Durante estos años se generó un debate sobre las jerarquías, la calidad de los estudiantes o el “premio” por estudiar. Este debate nos muestra la complejidad de instaurar la formación científico-técnica en el ejército y las diversas causas que estaban detrás de él.

Abstract: The aim of this article is to study how the discourse of merit was defined in the Spanish army. For this we put the focus on the debate generated by establishment of military academy of Barcelona, which was built up in the 1720 but it didn't have a regulation until 1739. During these years, a debate was generated on very diverse issues, such as hierarchies, the “quality” of the students or the reward for finishing the studies. The debate shows us the complication with the introduction of the scientific training and different interests behind the army.

Palabras clave: mérito, ejército, Monarquía Hispánica, siglo XVIII.

Key words: merit, army, Hispanic Monarchy, 18th century.

Manuel Olmedo Gobante, **Soldados de Fortuna: Hacia el género de la comedia de valientes militares**

Resumen: En este artículo se contribuye al estudio del corpus teatral de las “comedias de valientes o valentones” deslindando y definiendo el género de las comedias de valientes de carrera militar. Mediante el análisis de los temas, argumentos y estructuras dramáticas de *Julián Romero* y *El valiente Céspedes* de Lope de Vega, *El asombro de Turquía* y *valiente toledano* de Vélez de Guevara y *El valiente negro Flandes* de Andrés de Claramonte, se defiende que estas cuatro comedias de valientes militares pertenecen a dicho género porque, fundamentalmente, las cuatro dramatizan una misma vida: la de un hombre pobre que sale de su ciudad natal, se enfrenta a su Fortuna haciéndose soldado y, a pesar de sufrir la envidia y discriminación de sus compañeros, consigue llegar a lo más alto de los escalafones social y militar como caballero de Santiago y general del ejército.

Abstract: This article contributes to the study of the theatrical corpus of “comedias de valientes o valentones” (plays led by physically strong and aggressive men) by delimiting and defining its military subgenre. Through an analysis of the shared themes, plots, and dramatic structure of four plays (*Julián Romero* and *El valiente Céspedes* by Lope de Vega; *El asombro de Turquía* y *valiente toledano* by Vélez de Guevara; and *El valiente negro Flandes* by Andrés de Claramonte), the article argues that these plays are representative of the subgenre, in that they dramatize the same life: that of a poor man who leaves the town of his birth, confronts Fortune by becoming a soldier, and despite suffering the envy and discrimination of his fellow soldiers, rises through the ranks to become a knight of the Order of Santiago and a military general.

Palabras clave: vidas militares; valientes; Lope de Vega; Luis Vélez de Guevara; Andrés de Claramonte.

Key words: military lives; valientes; Lope de Vega; Luis Vélez de Guevara; Andrés de Claramonte.

Adrián J. Sáez, "Un revés de un memorial": la parodia de las relaciones de soldados en *La guarda cuidadosa* de Cervantes

Resumen: Este trabajo examina el entremés *La guarda cuidadosa* desde la perspectiva de las relaciones de soldados: luego de ofrecer una rápida radiografía crítica del texto, se examina la importante presencia de los papeles del soldado, que se pone en relación con el género de los memoriales de méritos y servicios, para conectarlo finalmente con la idea cervantina sobre la poética militar.

Abstract: This paper examines the interlude *The Watchdog* from the perspective of soldiers' service reports: after offering a quick critical review of the text, the important presence of the soldier's papers is examined, then related to the genre of the reports of merits and services, and finally connected with Cervantes' idea of military poetics.

Palabras clave: Cervantes; *La guarda cuidadosa*; relaciones de soldados; género; parodia.

Key words: Cervantes; *The Watchdog*; soldiers' reports; genre; parody.

Isidro Luis Jiménez, *Arribistas, aventureros y militares en los sucesos de Camboya (1582-1598)*

Resumen: El trabajo presenta una revisión de los sucesos de Camboya (1582-1598) con una especial atención a las biografías de Blas Ruiz, Diogo Veloso y Juan Juárez de Gallinato en el contexto de la expansión ibérica en Asia y la globalización primitiva.

Abstract: The work presents a perspective of the Cambodian events (1582-1598) with special attention to the biographies of Blas Ruiz, Diogo Veloso and Juan Juárez de Gallinato in the context of Iberian expansion in Asia and primitive globalization.

Palabras clave: Camboya, Blas Ruiz, Diogo Veloso, Juan Juárez de Gallinato.

Keywords: Cambodia, Blas Ruiz, Diogo Veloso, Juan Juárez de Gallinato.

Nelson Marques, *Biographies of Triumph: Portuguese Requerimentos in Seventeenth-Century Brazil*

Abstract: This article examines the *requerimento* (military petition) as a cumulative and collective document orchestrated by soldiers to argue for career advancement on the basis of their military accomplishments, using as a case study the petition submitted by Antonio Marques to the Portuguese Conselho Ultramarino in 1654. Such petitions included a professional biography of the petitioner, along with supporting testimonies written by their fellow soldiers. This essay argues that these petitions were constructed as repositories of soldierly values that illustrate what constituted an ideal soldier. In the case of Antonio Marques, the primary values evinced in the petition are the soldier's physical bravery or *bizarria* and his capacity for sacrifice.

Key words: ideal soldier; military petition; biography; Brazil; Portugal.

