

Abstract: “La idea de ‘cruzada’ en el Poema de Fernán González” by Luis Fernández Gallardo

The *POEMA DE FERNÁN GONZÁLEZ* (ca. 1255) was written at a time when Castile reached its historical plenitude: recent conquest of Seville (1248) and projects of African crusade. It is the first literary Castilian work using a ‘crusade’ vocabulary. This is located in three episodes: the destruction of Spain and the battles of Hacinas and Lara against Almanzor. The purpose of such an anachronistic use is to define the Castilian nation as devoted to the holy war and also to depict the hero, Fernán González, as a true Christian knight. The author benefits from the enthusiasm which was prompted by the project of African crusade encouraged by Alfonso X in order to raise money for the monastery of Arlanza. This monastery was then suffering from economic difficulties. To achieve this goal he recalls the generosity of such an illustrious crusader as Fernán González.

Keywords: Castile (13th century), *Poema de Fernán González*, Alfonso X, Reconquest, Crusade, Holy War

Abstract: “Los Reyes Católicos y la tradición imperial romana” by Martin Biersack

By the end of Fifteenth century some humanists began to celebrate the Catholic Kings in classical terms. The kings soon followed this fashion and commissioned official chronics to humanistic trained historians. But it was not before the return of Fernando the Catholic from Naples in 1507, when the first symbolic elements of Italian Renaissance associated with the Imperial Rome were used in the representation of the Spanish monarchy. This change to a new representative style could have been result of a chance in the identity of the monarchy. With the termination of the reconquest and the conquest of Naples a change of image became necessary, because at this time the old ideal of the reconquest couldn’t symbolize a kingdom which had grown over the Peninsula. A monarchy with strong interests in Italy was much better expressed as heir of ancient Rome than just as successor of Visigoth kingdom.

Keywords: Humanism, Historiography, Representation of the Monarchy, Catholic Kings

Abstract: “El narrador como maestro en el *mester de clerecía*” by Pablo Ancos

In thirteenth-century Castilian *cuaderna vía* poetry, the narrator often adopts the attitude of a scholastic *magister*. The present article identifies specific textual passages in which this posture is observable and evaluates the extent to which this may (or may not) reveal the cultural and professional profiles of the poems’ authors; the works’

primary contexts of transmission and reception; and the primary participants in their communication.

Keywords: Thirteenth-century Castilian literature, *mester de clerecía*, *cuaderna vía*, *Libro de Alexandre*, Gonzalo de Berceo, *Libro de Apolonio*, *Poema de Fernán González*, authorship, narrator, audience

Abstract: “El juego como cifra de producción y clave de lectura en el *Libro de Buen Amor*” by Erica Janin

This article analyzes the *Libro de Buen Amor* from a ludic / carnivalesque perspective within the theoretical framework of deconstructionism. The objective is to demonstrate, through the study of some relevant episodes and passages, that the *Libro de Buen Amor* has been offered to the reader as a playful device to amuse him / herself with.

Keywords: *Libro de buen amor*, Toy, Carnival, Deconstruction

Abstract: “Elementos de Reconquista: Moras y judías en las Cantigas de Alfonso X” by Ana Benito de Pedro

This essay explores the role of Muslim and Jewish female characters in Alfonso X’s *Cantigas de Santa María*. I will propose that the Cantigas’s male Muslim and Jew’s figures are eradicated in the narrative, while their female counterparts are segregated from their original culture and ‘transcultured’ into the Christian dominant one. The progressive Christianization of Iberia during the Middle Ages closely foreshadows the imperialist advances during later colonial periods. The *Cantigas* already present two common colonialist techniques: The ritual feminization and erotization of borders and the use of dominated women as mediating figures while males oriented themselves in the colonial space as agents of power and knowledge. The supposedly positive characterization of female Muslim and Jewish figures in Alfonso’s work is a part of the Iberian Christian agenda in which marginal women are appropriated and re-structured as one more element in the project of the Reconquest.

Keywords: Muslims, Jews, women, *Cantigas de Santa María*, colonialism, Reconquest, transculturization, feminism, *convivencia*

Abstract: “La *Historia de la doncella Teodor* y las (con)tensiones del discurso obsceno” by Monserrat Bores Martínez

This article explores the reaction as well as the speech that the Doncella Teodor pronounces before the second wise man of the King Miramolín’s Court about the

conditions and techniques that a man needs in order to engage in sexual relations with a woman. In particular, this essay analyzes how the *Doncella* combines a medical discourse of sexuality with medieval Christian thought. With respect to the latter, the writings of Saint Augustine about obscenity and the incapacity of men to control their sexual organs and actions become essential in the present interpretation of *La historia de la doncella Teodor*. The conclusion of this analysis is that the tension produced by the fusion of medical and Christian amorous discourse in the episode of the *Doncella Teodor* creates a space of/for obscenity.

Keywords: *Doncella Teodor*, obscenity, Saint Augustine, sexuality, medieval medical discourse

Abstract: “La producción del espacio en la *Cárcel de amor* de Diego de San Pedro: Apuntes sobre el desarrollo de una economía capitalista” by Alfredo J. Sosa-Velasco

Henri Lefebvre in *The Production of Space* redefines the relationships between physical space (natural), mental space (formal abstractions about space) and social space (space of human action and conflict). Lefebvre explains his triad as follows: representations of space, representational spaces, and spatial practice. In this essay, I propose to study how present space is produced in the sentimental fiction *Cárcel de amor* (1492) by Diego de San Pedro (¿1445-1590?). In order to do so, my working hypotheses are 1) The space of the prison is a spatial representation in which ideology, power, and knowledge are conjugated; 2) The writing of the letters by Leriano and Laureola and the writing of the *tractado* by the author are constituted as representational spaces; and 3) The interaction between the author of the work and Leriano produces the space of writing. The production of such space demonstrates a change in the relations of production. By helping Leriano and Laureola, the author takes part in the story that he will later write, helping to promote ‘writing’ as a worthy occupation (that of a writer). *Cárcel de amor* can be seen, then, as one of the first works in which there is a modern subjectivity: that of the bourgeois subject.

Keywords: *Cárcel de amor*, Diego de San Pedro, writing, space, writer, bourgeois subject

Abstract: “Corte, poder e utopia: O *Relox de Príncipes* (1529) de Fr. Antonio de Guevara e a sua fortuna na Europa do século XVI” by Ana Isabel Buescu

Antonio de Guevara (1480?-1545) is a very relevant figure of 16th-c. Iberian Peninsula culture. His contact with the flourishing court of Charles V was of paramount importance for his literary production. The publication in 1528 in Seville of his *Libro Aureo de Marco Aurelio* was the beginning of a literary career that made of Guevara one of the most widely read European authors of this period. In this article,

Guevara's work is analyzed in the context of Spanish 16th-c. history and culture and particular attention is paid to the study of his *Relox de Príncipes* (Valladolid, 1529) focusing both on this work's relevance throughout Europe and in Portugal.

Keywords: Antonio de Guevara, Portuguese/Spanish Bilingualism, *Relox de Príncipes*, *Libro Áureo de Marco Aurelio*, Court, Utopia, Baldassar Castiglione, *Institutio Principum*

Abstract: "Religious Struggle, Linguistic Struggle: Exposing the Challenge to the Transcendental in *Celestina*" by Raúl Álvarez Moreno

The article opens up another possible interpretation of the treatment of religion in *Celestina* that does not exclude more traditional analyses of the same. Taking as its focal point a constitutive concept of language and the idea of struggle displayed throughout the work, this study evaluates the religious conflict evident in *Celestina* within the larger frame of the crisis of the transcendental. This crisis is ultimately influenced by a contingent conception of meaning that surfaces as a result of the linguistic shift of the second half of the fifteen century. From this perspective, this article closely examines the use of the word God, the word of God –the Scriptures– and the word to God –prayer and confession– in Roja's play.

Keywords: *Celestina*, religion, struggle, the transcendental, meaning, God, *Scriptures*, prayer, confession

Abstract: "Neither Seen nor Heard: Women in the Spanish Sixteenth-Century Conduct Dialogue" by Carol D. Harllee

Of a much larger corpus of conduct literature this article examines conduct dialogues written in a humanist and erudite tradition. They feature men who discuss women's and men's roles in marriage, family, and society, and who consider how to exercise leadership in these spheres. The female reading subject is almost completely erased from the texts, but when present she is constructed by the authors as passive and submissive. The article demonstrates that the masculine space of the humanist dialogue, its emplacement within an erudite tradition, and a failure of imagination on the part of the male authors all conspired to erase women as readers and interlocutors from these works. Titles examined include Juan de Espinosa, *Diálogo en laude de las mujeres* (1580); Pedro de Luján, *Coloquios matrimoniales* (1550); Francisco de Osuna, *Norte de los estados* (1541); and Maximiliano Calvi, *Tractado de la hermosura y del amor* (1576).

Keywords: dialogue, diálogo, conduct literature, courtesy literature, advice books, manuales de conducta, estados, interlocutors, readers, women readers, lectoras,

gender, Juan de Espinosa, *Diálogo en laude de las mujeres*, Pedro de Luján, *Coloquios matrimoniales*, Francisco de Osuna, *Norte de los estados*, Maximiliano Calvi, *Tractado de la hermosura y del amor*

Abstract: “Cuentos orales de Ávila y Salamanca con antecedentes en la Edad Media y en los Siglos de Oro” by Luis Miguel Gómez Garrido

This article presents a study and edition of some folkloric tales recorded for the first time by the author in the provinces of Ávila and Salamanca (Spain). Following in the footsteps of scholars such as M. J. Lacarra, M. Chevalier, J. Suárez López and J. M. Pedrosa, the author has found some antecedents and parallels for these tales in several Spanish Golden Age (Renaissance) written and oral traditions. In addition, the article connects –whenever possible– the abovementioned folkloric tales with several entries in the monumental catalogue by Aarne-Thompson-Uther.

Keywords: Folkloric Tales, Aarne-Thompson-Uther, Golden Age, Oral Tradition, M. J. Lacarra, M. Chevalier, J. Suárez López, J. M. Pedrosa

Abstract: “A representatividade do feminino na *Menina e Moça* de Bernardim Ribeiro: paradigmas do discurso amoroso” by Helena Filipa Lourenço

Renaissance sentimental romances present a psychological analysis of the human soul in its search for an unattainable love. *Menina e Moça* by Bernardim Ribeiro is an intimate romance that deals with the intricacies of the feminine *psyche* and portrays the extraordinary sensitivity of human emotions. In addition, it is a novel about the nostalgic, melancholic Portuguese *psyche* and its *saudade*.

Keywords: *Menina e Moça*, Bernardim Ribeiro, Feminine discourse, Love, *Saudade*

Abstract: “Entre el ratón y la rata en las fábulas hebreas de la Edad Media” by Revital Refael-Vivante

Rats (or weasels) and mice became the principal characters of fables and other moral tales and narratives despite the fear they provoke in humans. This article offers and analysis of the relationship between rats and mice in medieval Hebrew animal fables, mainly in fables 35 and 108 from *Mishle Shualim*, by Brechia Ha Nakdan and from *Meshal Haqadmoni* by Isaac Ibn Sahula

Keywords: Aesop, Fable, Hebrew Literature, *Meshal Haqadmoni*, Isaac Ibn Sahula, *Mishlé Shualim*, Brejia Ha Nakdán, Rats, Mice

Abstract: “El Cid y la política de la segmentación: historia, literatura, antropología”
by José Manuel Pedrosa

Mio Cid's banishment and the conquest of Valencia by the exiles from Castile are interpreted as a strategy of segmentation from a demographic and political standpoint. Segmentary societies (there exist nowadays some of them in several places in Africa) are those constituted by clans separated from the main group without losing their cultural relationship with it. Mio Cid's segmentation from Castile is compared to the segmentation of several Eastern and Western Gothic populations as described by the historian Jordanes.

Keywords: Mio Cid, Anthropology, Africa, Clan, Segmentation, Goths, Jordanes