

Fernando de Rojas  
*and the*  
Renaissance Vision



Phantasm, Melancholy,  
and Didacticism  
*in Celestina*

Ricardo Castells

# Fernando De Rojas And The Renaissance Vision

**Liying Dong**



## **Fernando De Rojas And The Renaissance Vision:**

*Fernando de Rojas and the Renaissance Vision* Ricardo Castells, 2010-11-01      *Fernando de Rojas and the Renaissance Vision* Ricardo Castells, 2000-04-01 The late medieval masterpiece *Celestina* has long been the focus of controversy over both its authorship and the apparent contradictions and inconsistencies within its plot. Scholars trace the publication of *Celestina* to 1499 when Fernando de Rojas supposedly discovered the first act and completed the remainder of the drama within a two week period. The plot centers on the ill fated love of Calisto and Melibea and the fascinating character of the old bawd *Celestina*. Scholars disagree about how to interpret the meeting of the two lovers in the first scene when they share an unusual conversation that is incongruous with their comportment in the remainder of the work. Ricardo Castells seeks to resolve this and other seeming contradictions by tracing the oneiric phantasmal and melancholic traditions of the Renaissance and their effect on the composition of *Celestina*. Castells explores the European cultural and literary tradition works of both fiction and nonfiction that would have been available to Rojas to discover theoretical approaches to the physiology of lovesickness and its accompanying dreams and visions. He employs the themes of love medicine and dreams in these works to explain the seemingly illogical progression of the play's action and the ultimately detrimental effects of melancholy lovesickness and sensual contamination on the protagonist Calisto. In so doing, Castells places *Celestina* within its appropriate cultural and historical context, enriching our perception not only of the text itself but also of the traditions that helped to produce it.

**Fernando de Rojas and the Renaissance Vision** Ricardo Castells, 2000 The late medieval masterpiece *Celestina* has long been the focus of controversy over both its authorship and the apparent contradictions and inconsistencies within its plot. Scholars trace the publication of *Celestina* to 1499 when Fernando de Rojas supposedly discovered the first act and completed the remainder of the drama within a two week period. The plot centers on the ill fated love of Calisto and Melibea and the fascinating character of the old bawd *Celestina*. Scholars disagree about how to interpret the meeting of the two lovers in the first scene when they share an unusual conversation that is incongruous with their comportment in the remainder of the work. Ricardo Castells seeks to resolve this and other seeming contradictions by tracing the oneiric phantasmal and melancholic traditions of the Renaissance and their effect on the composition of *Celestina*. Castells explores the European cultural and literary tradition works of both fiction and nonfiction that would have been available to Rojas to discover theoretical approaches to the physiology of lovesickness and its accompanying dreams and visions. He employs the themes of love medicine and dreams in these works to explain the seemingly illogical progression of the play's action and the ultimately detrimental effects of melancholy lovesickness and sensual contamination on the protagonist Calisto. In so doing, Castells places *Celestina* within its appropriate cultural and historical context, enriching our perception not only of the text itself but also of the traditions that helped to produce it.

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**Celestina and the Ends of Desire** E. Michael Gerli, 2011-06-18 One of the most widely read and translated Spanish works in sixteenth-century Europe was Fernando de Rojas' *Celestina*, a 1499 novel in dialogue about a couple that faces heartbreak and tragedy after being united by the titular brothel madam. In *Celestina and the Ends of Desire*, E. Michael Gerli illustrates how this work straddles the medieval and the modern in its exploration of changing categories of human desire from the European courtly love tradition to the interpretation of want as an insatiable destructive force. Gerli's analysis draws on a wide range of *Celestina* scholarship but is unique in its use of modern literary and psychoanalytic theory to confront the problematic links between literature and life. Explorations of influence of desire on knowledge, action, and lived experience connect the work to seismic shifts in the culture of early modern Europe. Engaging and original, *Celestina and the Ends of Desire* takes a fresh look at the timeless work's widespread appeal and enduring popularity.

**Discourses of Empire** Barbara Simerka, 2007-08-09 The counter-epic is a literary style that developed in reaction to imperialist epic conventions as a means of scrutinizing the consequences of foreign conquest of dominated peoples. It also functioned as a transitional literary form, a bridge between epic narratives of military heroics and novelistic narratives of commercial success. In *Discourses of Empire*, Barbara Simerka examines the representation of militant Christian imperialism in early modern Spanish literature by focusing on this counter-epic discourse. Simerka is drawn to literary texts that questioned or challenged the imperial project of the Hapsburg monarchy in northern Europe and the New World. She notes the variety of critical ideas across the spectrum of diplomatic, juridical, economic, theological, philosophical, and literary writings and she argues that the presence of such competing discourses challenges the frequent assumption of a univocal hegemonic culture in Spain during the imperial period. Simerka is especially alert to the ways in which different discourses, hegemonic, residual, emergent, coexist.

and compete simultaneously in the mediation of power Discourses of Empire offers fresh insight into the political and intellectual conditions of Hapsburg imperialism illuminating some rarely examined literary genres such as burlesque epics history plays and indiano drama Indeed a special feature of the book is a chapter devoted specifically to indiano literature Simerka's thorough working knowledge of contemporary literary theory and her inclusion of American English and French texts as points of comparison contribute much to current studies of Spanish Golden Age literature *Adventures in Paradox* Charles D. Presberg, 2010-11-01 Critical Reflections James A. Parr, 2006 This volume seeks to explore developments in the study of sixteenth and seventeenth century Spanish literature over the past decade through the prism of a homage volume that recognizes the contributions of James A. Parr In his ground breaking 1974 essay in *Hispania* he challenged Hispanists to take note of developments in the fields of English and Comparative Studies not to jump on the bandwagon but to explore the emerging approaches to textual study in order to identify and adapt those aspects that could help to illuminate the field In his own work Parr followed that advice with studies that incorporated new approaches to genre theory narratology and canonicity in order to explore dramatic and prose texts and *Don Quixote* The studies in this anthology make use of many of Parr's innovations indicating that his work has had a long lasting impact on the field of Golden Age Hispanism Maria de Zayas Tells Baroque Tales of Love and the Cruelty of Men Margaret Greer, 2011-11-30 Mar a de Zayas y Sotomayor 1590-1650 published two collections of novellas *Novelas amorosas y exemplares* 1637 and *Desengaños amorosos* 1647 which were immensely popular in her day During the nineteenth and early twentieth centuries Victorian and bourgeois sensibilities exiled her scandalous works to the outer fringes of serious literature Over the last two decades however she has gained an enthusiastic and ever expanding readership drawing intense critical attention and achieving canonical status as a major figure of the Spanish Golden Age In this first comprehensive study of Zayas's prose Margaret R. Greer explores the relationship between narration and desire analyzing both the desire for readers displayed by Zayas in her Prologue and the sexual desire that drives the telling within the novellas themselves Greer examines Zayas's narrative strategies through the twin lenses of feminist and psychoanalytic theory She devotes close attention to the weight of Renaissance literary traditions and the role of Zayas's own cultural context in shaping her work She discusses Zayas's biography and the reception of her publications her advocacy of women's rights her conflictive loyalty to an aristocratic patriarchal order her crafting of feminine tales of desire and her erasure of the frontiers between the natural and supernatural indeed between love and death itself In so doing Greer offers an expansive analysis of this recently rediscovered Golden Age writer *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas*, 2018-01-03 *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas* is a trans cultural collection of studies on visual treatments of the phenomena of suffering and pain in early modern culture Ranging geographically from Italy Spain and the Low Countries to Chile Mexico and the Philippines and chronologically from the fourteenth to the eighteenth centuries these

studies variously consider pain and suffering as somatic emotional and psychological experiences From examination of bodies shown victimized by brutal public torture to the sublimation of physical suffering conveyed through the incised lines of Counter Reformation engravings the authors consider depictions of pain and suffering as conduits to the divine or as guides to social behaviour indeed often the two functions overlap     Inscribed Power Ryan D. Giles,2017-01-01 Cover Copyright Contents List of Illustrations Acknowledgments Introduction Literary Amulets 1 Amuletic Manuscripts 2 Naming God 3 Amuletic Voices 4 The Bawd s Amulet 5 Outlaw Prayers Postscript Amuletic Afterlives Notes Works Cited Index     **Ovid in the Age of Cervantes** Frederick A. De Armas,2010-01-01 The Roman poet Ovid author of the famous *Metamorphoses* is widely considered one of the canonical poets of Latin antiquity Vastly popular in Europe during the Renaissance and Early Modern periods Ovid s writings influenced the literature art and culture in Spain s Golden Age The book begins with examinations of the translation and utilization of Ovid s texts from the Middle Ages to the Age of Cervantes The work includes a section devoted to the influence of Ovid on Cervantes arguing that *Don Quixote* is a deeply Ovidian text drawing upon many classical myths and themes The contributors then turn to specific myths in Ovid as they were absorbed and transformed by different writers including that of Echo and Narcissus in Garcilaso de la Vega and Hermaphroditus in Covarrubias and Moya The final section of the book centers on questions of poetic fame and self fashioning Ovid in the Age of Cervantes is an important and comprehensive re evaluation of Ovid s impact on Renaissance and Early Modern Spain

Poetics of Empire in the Indies James Nicolopulos,2010-11-01     **Prostitution in Medieval and Early Modern Literature** Albrecht Classen,2019-07-18 Prostitution is known as the oldest profession in the history of humanity While historians have already given due consideration to the profession s social and cultural meanings across time periods little has been written about literary representations of prostitution Prostitution in Medieval and Early Modern Literature analyses the work of writers from an array of social positions including courtly poets and even religious writers dealing with the topic during the medieval and early modern periods Its study shows that prostitutes and brothel owners were present on the literary stage far more often than we might have assumed Utilizing an interdisciplinary approach and incorporating relevant sources from across the entire European continent dating from the early Middle Ages to the sixteenth century it examines the phenomenon of prostitution in a variety of contexts and highlights the extent to which the institution mattered for both the higher and the lower classes     The Aesthetics of Melancholia Luis F. López González,2022 Explores the intersection between medicine and medieval Iberian literature with a particular emphasis on melancholy and its links to depression and lovesickness     Vision, the Gaze, and the Function of the Senses in "Celestina" James F. Burke,2010-11-01     *Comparative Criticism: Volume 23, Humanist Traditions in the Twentieth Century* E. S. Shaffer,2001-10-04 *Comparative Criticism* addresses itself to the questions of literary theory and criticism This new volume looks at the Humanist Tradition in the Twentieth Century and articles will include *The Book in the Totalitarian Context* Lorenzo Valla and *Changing Perceptions of*

Renaissance Humanism Hitler's Berlin Civilisation and barbarism an anthropological approach Walter Pater to Adrian Stokes psychoanalysis and humanism Art History and Humanist Tradition in the Stefan George Circle The winning entries in the 1999 2000 BCLA BCLT translation competition are also published     **A Cultural History of the Senses in the**

**Renaissance** Herman Roodenburg, 2014-10-23 We know the Renaissance as a key period in the history of Europe It saw the development of court and urban cultures witnessed the first global voyages of discovery and gave rise to the Reformation and Counter Reformation It also started with the invention of oil painting linear perspective and moveable type all visual technologies Does that mean as has been suggested that the Renaissance stands for the ascendancy of the eye If so then what happened to the sensory extremes which the famous Dutch historian Johan Huizinga still perceived in the 15th century Did they simply disappear Or is there another history to be told a history of a surprising continuity not only of the sense of hearing but also of the lower senses those of taste smell and touch And was the Renaissance not first and foremost a time of deep sensory anxiety This volume assembling nine outstanding specialists seeks to answer these questions while offering a lively and sensational portrait of the period A Cultural History of the Senses in the Renaissance presents essays on the following topics the social life of the senses urban sensations the senses in the marketplace the senses in religion the senses in philosophy and science medicine and the senses the senses in literature art and the senses and sensory media     **Seneca**

**and Celestina** Louise Fothergill-Payne, 1988-08-26 This book examines the reason and intent behind the many Senecan and pseudo Senecan quotations in Fernando de Rojas masterpiece Celestina 1499 which enjoyed enormous popularity in sixteenth century Europe The author considers the importance attached to Senecan thought in the oral scholarly and literary traditions of fifteenth century Spain and demonstrates how readers tastes and sensibilities were shaped by it The main themes of Celestina such as self seeking friendship and love pleasure and sorrow gifts and riches greed suicide and death are shown to be rooted in this intellectual background The Senecan tradition albeit treated in a satirical vein is also seen as underlying the later additions and interpolations to the text with a shift towards Seneca's tragedies in response to changes in fashion Professor Fothergill Payne reveals that even the Petrarchan quotations in Celestina have Senecan sources Seneca and Celestina thus offers a fresh perspective on the literary and intellectual sources that shaped this famous book

*Castilian Writers, 1400-1500* Frank Domínguez, George D. Greenia, 2004 Presents career biographies and criticism for Castilian writers of the fifteenth century There are also essays on topics such as theater poetry and travel writers of Castile

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