

10:00-10:10 Introduction

10:10-10:50 Keynote Address

Michell Hamilton, PhD, University of Minnesota Twin Cities

Title: "Isabel as Jezebel: a Sixteenth-Century Sephardic Account of Isabel la Católica"

10:50-11:30 Panel 1: Ornamenting the Body

Moderator: Chad Leahy, PhD, University of Denver

Miguel Ibáñez Aristondo, PhD, Villanova University

Dr. Miguel Ibáñez Aristondo teaches courses on colonial Latin American studies, Latin American Cultures and Literatures, and Spanish Conversation and Composition at Villanova University. His research focuses on the intersections between early modern Iberian, Mesoamerican, and Andean studies. He is working on a book-length manuscript project that examines how the cultural exchange between Europe and Asia via the Ibero-American continent transformed writing practices regarding ethnography. In his research, Miguel is particularly interested in literary and visual materials that are the product of entangled cultures that come into contact in the early modern period.

“Nudity and Body Ornaments in the Boxer codex”

The goal of this position paper is to suggest an interpretation of the structural organization of the Boxer codex and examine the role that body portraits played in fabricating ethnographic knowledge in the early modern world. Although I will focus on the Boxer codex, my purpose is to bring to the discussion questions about the role that visual catalogues played in shaping knowledge about ethnography in the Iberian overseas territories. Taking the BC as the main object, I would like to bring to the discussion questions about costume books and ethnographic visual manuscripts and their contribution to the creation of a language that emphasized visuality in the creation of human difference and human diversity

Noel Blanco-Mourelle, PhD, University of Chicago

Dr. Blanco-Mourelle is a specialist in medieval Iberian languages and cultures. His teaching and research engages with themes of religious conversion, theories of universalism, political theology and history of the book. His book-project, titled Learning Machines, focuses on the intellectual legacy of the Majorcan theologian and preacher Ramon Llull and the transformation of his Art through medieval and early modern book technology.

“The Spiritual Body of Laymen. Arnau de Vilanova and the Beguins of the Crown of Aragon”

In my paper, I will present a reading of a treatise on faith titled *Alia informatio beguinorum*, written by Aragonese physician and theologian Arnau de Vilanova (1240-1311). This treatise is a vernacular presentation of the values and practices of the beguins living in the Crown of Aragon between the end of the thirteenth and the beginning of the fourteenth-century. The treatise was written as a pastoral exhortation to the community of beguins living in Barcelona between 1305 and 1311. Arnau’s treatise is a message of moral resilience to this community and represents an affirmation of the possibility of spiritual life outside the church. As sin and accumulation of wealth were seen as rampant in the church at the time, Arnau expects, in clear Joachimite fashion, the reign

of the Antichrist to come and a subsequent “great Sabbath of the Church.” Arnau encourages the beguins of Barcelona to pursue humility, charity, and poverty following in Christ’s example and devoting themselves to a kind of communal life that imitated that of the Tertiary Franciscans. Crucially, the beguins presented themselves as a movement that engaged different strata of society, including wealthy merchants, urban artisans, and menial workers. The unique sense of community that the beguins created is not only crucial to understand Arnau’s ideas, but also their dissemination.

Matthew W. Dessing, PhD, University of Texas at El Paso

Dr. Matthew V. Desing is an Associate Professor of Spanish at the University of Texas at El Paso. His research has focused on mester de clerecía poetry and thematically examines representations of gender as well as imagined travel in medieval Iberian literature. His most recent articles have focused on topics related to medicine, the senses, and food. He has published book chapters as well as articles in journals such as La Corónica, Hispanic Review, Romance Quarterly, and Medievalia. A new area of interest for Dr. Desing is cognitive approaches to medieval literature, especially in the domain of creative cognition.

“Imaginative Transformation and Cross-Gender Identification: The *Apolonio* Poet and His Female Characters”

This paper comes at a juncture of two strains of the work of Harriet Goldberg: her interest in medieval misogyny and her work on women riddlers. The paper focuses on one of the female characters from a thirteenth-century clerical romance on which Goldberg wrote, the *Libro de Apolonio*. The anonymous Apolonio poet, far from channeling typical medieval misogyny, shapes the young princess Tarsiana as having an identity that epitomizes the aspirations of his own clerical class. The character of Tarsiana is one that Harriet Goldberg studied in her works on riddling, and yet Tarsiana’s skill and knowledge exemplified in her riddles are only part of her story. Aspects of the poet’s shaping of Tarsiana’s character on clerical patterns include her advanced education, her presiding over semi-sacramental ceremonies, her engagement in medicinal curations, and her liberation of captives. Furthermore, the anonymous poet’s narrative moves in terms of gender are ones that he either invents or enhances vis a vis his Latin source text. In many ways, this paper is cautionary tale of the importance of not reading medieval misogyny as operating monolithically in medieval texts, a message that is supported by Harriet Goldberg’s own nuanced readings.

Ellen Lorraine Friedrich, PhD, Valdosta State University

Dr. Ellen Lorraine Friedrich is Professor Emeritus of Modern and Classical Languages at Valdosta State University where she taught French, Latin, and Spanish, along with Perspectives, Honors, and Foreign Language Education courses. As a medievalist and modernist, she taught Arthurian Literature and Film, Old French, French Culture through French Cinema, Spanish Culture through Spanish Cinema, and, at previous institutions, Portuguese. She also directed French and Spanish study abroad programs. Friedrich is the author of book chapters on the Chevalier de la charrette of Chrétien de Troyes, and on the fabliau Les iiii souhaits Saint Martin. She has published on Bel Acuel, the Diex d’Amors (God of Love), and Oiseuse, all characters in the Old French Romans de la rose by Guillaume de Lorris. She has written as well on the Galician-Portuguese cantigas d’escarnho e mal-dizer, and has a forthcoming essay on names, and gender and sexual identities in Romance literatures (Brill).

“What’s in a Name—and a Body? Transforming bodies and names in Old French Literature”

In thirteenth-century French literature, one finds at least a few Old French narratives with instances of literal, figurative, or outward-appearing bodily transformations that recall somewhat similar Latin tales, one of which survives as the archetype of diversely gendered beings. Ovid’s turn-of-the-first-millennium story of Hermaphroditus (Met. IV, 285-388), s/he of the bi-gendered name,

whose parents fused their child's body with the nymph (or Níaid) Salmacis, upon her request, serves as the example of a *forma duplex*. Other classical tales such as Ovid's Iphis and Ianthe (Met. IX, 666-797) and the Greek grammarian Antoninus Liberalis's story of Leukippos (Met. 17) likely contributed inspiration and or ideas to works of medieval literature that address issues of gender and may contribute to our understandings of historical literary expressions of indeterminate gender. In *Yde et Olive*, a thirteenth-century Old French anonymous *chanson de geste*, one finds naming strategies that hint at the eventual change(s) in gender—and gender performance—of the main character Yde. In the contemporaneous *Roman de Silence*, by Heldris de Cornuälle, the eponymous protagonist, Silence, born female and named Silentia by her parents, but raised as a boy so s/he might inherit land as a man, uses a name, Silentius, s/he can change, if discovered, to Silentia. Silence becomes such a renowned knight, that a king s/he serves, upon discovering the knight's hidden gender, takes her as his wife, returning her to her biological gender, ironically re-placing her into the silenced role of most women in medieval society. The Old French romance, *Li Romans de la Rose* of Guillaume de Lorris, presents characters whose names also comment on their bodies. The name of one example, Oiseuse, the gate-keeper to the *vergiers* (the orchard in the poem) serves as a reference to castration, and provides a fertile subject for study in the indeterminate-gender-concerned society of thirteenth-century France. Oiseuse may also act as an entrée to a discussion regarding the modern world's concern regarding the increasing number of intersex children being born (Alisa L. Rich, et al., [“The Increasing Prevalence in Intersex Variation f...”](#)).

11:30-11:45 Breakout

11:45-12:30 Panel 2: Referencing the Body

Moderator: Dr. Jesús Botello, University of Delaware

Cristina M. Guardiola-Griffiths, PhD, University of Delaware

Dr. Cristina Guardiola-Griffiths is an associate professor in Spanish at the University of Delaware. Her research focuses primarily in fifteenth century Spain. She has written articles focused on the Celestina, women's studies, and queen studies. Her book (2012) dealt with Isabelline propagandistic literature; she has co-authored and edition of the Amadis de Gaula. Her research currently focuses on the literary and artistic portrayal of women in medicine, art, and cosmetics, as witnessed in several medieval works of fiction, and medieval and early modern medical treatises.

“On the Uses of Breastmilk. Parody in the Arcipreste de Talavera”

In describing humor as an aspect of medieval misogynist literature, Harriet Goldberg notes that “jocular tales... are perplexing if we choose to consider them as tales aimed at attacking women. Even a casual reading suggests that the real target is either the complaisant husband, who is so expertly cuckolded, or the naïvely unaware ascetic, who is tempted sexually by the supposedly wicked woman” (“Sexual Humor in Medieval Exempla” 69). Goldberg's understanding of the comedy in question involves a reflection upon one's feelings of the tale's details. One might laugh as a way to displace anger or aggression, or perhaps even envy or chagrin. Humorous stories in the late Castilian middle ages almost certainly had a didactic function, despite Church injunction against the sexual nature of some. Harriet Goldberg had described the sexually humorous nature of exempla found in a variety of medieval works and suggested that the comic element of these stories somehow thwart the misogynist tendencies ascribed to them. The *exempla* thus do not to malign women as much as they poke fun at the women's victims, whose naivete or general stupidity is more worthy of contempt. This may be the case, generally speaking, in collections of exempla whose objectives hold a more general, educational bent, but what of those with a clear misogynist

frame? The work of the Archpriest of Talavera, the *Corbacho*, was specifically written to inform of the sins of man, and it points to a sole source for that sin: woman. Even when one considers the *Corbacho*'s debt to the less negative *De amore* by Andreas the Chaplain, one cannot avoid noticing the vitriol towards women in the Castilian text. Nevertheless, humor is both cultural and time specific, and one cannot be certain if the Archpriest's text was meant to seriously, sincerely, and with sexist abandon, caution against mad love. One can, however, chip away at these notions by other means. Most specifically, through parody. Examples of several women within the tale tend toward parody. The following presentation examines one such tale, identified by Goldberg's Motif index within the rubric K1500, Deceptions Connected with Adultery. Goldberg identifies in the Talaveran writer a singular instance, reduced to the following description: K1516.9 Wife shows husband how full her breasts are of milk. She squirts milk in his eyes and lets lover escape.

Alexander Korte, PhD Candidate, University of Minnesota Twin Cities

Alexander Korte is a Ph.D. candidate at the University of Minnesota, where he specializes in medieval Iberian literature. His research interests include 13th century clerical poetry and adventure narratives. He has also researched and developed course curricula designed to foster advanced-level (ACTFL) speaking functions in upper-division FL content courses. His dissertation, titled Under the Predatory Flag: Medieval Tales of Iberian Piracy, explores how select medieval authors reimagined piracy and captivity in their stories in order to explore compelling themes of identity, religion, human trafficking, and border life.

“Paper title: From Pirate Captive to Captivating Juglar: Tarsiana’s Journey in *Libro de Apolonio* (c. 1250)”

The *Libro de Apolonio* is a 13th-century narrative poem detailing the vicissitudes of King Apolonio of Tyre and his family as they sail from port to port in the eastern Mediterranean. Based on a 5th century Latin text of the same name, *Apolonio* is often studied as a Byzantine adventure narrative and, in the Iberian context, a thin allegory for western crusade into the Levant. Following recent scholarship, I argue for a reading of the text that subscribes to the medieval Islamic notion of the *rihla*, or travel in search of knowledge and self-perfection. Specifically, I focus on the character Tarsiana's transformational journey. Left a ward as a baby due to traumatic circumstances involving her mother's death, Tarsiana is captured by pirates, sold into sexual slavery, and eventually reunited with her royally daft father. This happy union does not occur until after she is forced to navigate her captive world and manipulate her suitors through song and poetry. She skillfully adapts her identity from royal princess to baseless bard, a paradoxical deceit that ultimately provides her with the means to preserve her virgin status. In this sense, pirates act as a necessary instrument in Tarsiana's metamorphosis, which itself serves as an allegory for the Islamic search for self-perfection. This trope, normally employed by Islamic poets but here appropriated by a Christian author, demonstrates how classical, Christian, and Islamic traditions appear hybridized in the cultural productions of one Iberian text. This paper will eventually appear as a chapter in my dissertation.

Magaly Ortiz, PhD Candidate, University of Minnesota Twin Cities

Magaly Ortiz is a Ph.D. candidate, minoring in Medieval Studies, and instructor in the Department of Spanish and Portuguese at the University of Minnesota-Twin Cities. Her dissertation project entails a study of veiling, covering of the face and body, not only as a practice but also as a symbol in medieval and early modern Spanish and Portuguese literature, including philosophical treatises, chronicles, and stories. She argues that representations of veiling emphasize how gender and power relations are performed, while also functioning as symbols across religions, cultures, and philosophies. As a result of her master's work, completed in 2017, Magaly is currently preparing an article for publication by Cervantes: Bulletin of the Cervantes Society of America concerning the contribution of women's literary bodies as points of

intersections between “The Captive’s Tale” by Cervantes and Relación del origen by Diego de Torres, author of an extensive description of North Africa.

“The Iberian Veil: Veiling and Unveiling in Selected Medieval Iberian Narratives”

In this paper I examine the images of the veil in the first known Hebrew maqāma (a short narrative written in rhymed prose with intervals of poetry) from Medieval Spain titled “Asher in the Harem” (12th century) and “The Unhappy Marriage,” from the monumental Tahkemoni, by Juda al-Harīzī (1170–1235). Only a few scholars have dedicated chapters in their works to the veil and veiling in medieval Iberian literature; an example is Tova Rosen’s “The Veil and What is Underneath” in *Unveiling Eve: Reading Gender in Medieval Hebrew Literature* (2003). In this paper, which is part of my doctoral dissertation, I build on Rosen’s argument on how the veil is used to maintain the ideals of youth and innocence as components of female beauty while giving women visibility in a voyeuristic world. I continue to explore how the veil allows space for cross-dressing and gender fluidity among complex power dynamics. I argue that the veil functions as a vehicle for the creation of ambiguous identities that facilitate the endeavors of socially marginalized figures. Furthermore, with the traditionally ignored inter-religious and cross-cultural interactions of medieval Iberia in mind, I maintain that allegorical language serves as a metaphorical veil to express metaphysical ideas that were shared among Andalusī thinkers. By identifying connections among these thoughts I put into perspective how the versatile veil and veiling have contributed as limitations and facilitators in the constructions of relations, identities, and agencies, especially of gendered bodies.

Ana Pairet, PhD, Rutgers University

Dr. Ana Pairet is Associate professor of French at Rutgers University-University. Her main areas of inquiry include vernacular renditions of Ovid's Metamorphoses; history of the book; and late medieval translation. Her book on fictions of metamorphosis in medieval France (Honoré Champion, 2002), traced the evolution of narratives of bodily change in vernacular French literature from the 12th to the 15th centuries. She has authored numerous articles on medieval and early modern romance in France and the Iberian Peninsula.

“Capturing Transformation: Melusine's Changing Bodies in Early Print Culture”

The visual and textual trajectory of Melusine's metamorphic body offers a rare insight into the reconfigurations of marvelous motifs across early modern Europe. As captured in Jean d'Arras prose romance *Roman de Mélusine ou La Noble Histoire de Lusigan* (1393), which provides the first written rendition of the myth, the eponymous character's bodily identity is defined by metamorphic features. This paper will examine textual and visual reconfigurations of Melusine's mixed bodily features in French and Spanish incunabula, from the 1478 French *editio princeps* of Jean d'Arras romance to the Spanish 1526 translation

Rebecca Winer, PhD, Villanova University

Dr. Rebecca Winer's research focuses on women, gender, slavery, and Christian-Jewish-Muslim relations in medieval Roussillon and Catalonia. Her book Women, Wealth, and Community in Perpignan c.1250-1300: Christians, Jews, and Enslaved Muslims in a Medieval Mediterranean Town (Ashgate, 2006) compares different women's legal status and economic roles. Dr. Winer has written many articles and book chapters on childcare/wet nursing and motherhood from c.1250-1400 CE. Her "Conscripting the Breast: Lactation, Slavery and Salvation in the Realms of Aragon and Kingdom of Majorca, c. 1250-1300" (The Journal of Medieval History) won the best article prize from the Society for Medieval Feminist Scholarship. Her "The Enslaved Wet Nurse as Nanny:

*The Transition from Free to Slave Labor in Childcare in Barcelona after the Black Death (1348),” appeared in 2017 in *Slavery and Abolition* and was just reprinted in *Motherhood, Childlessness and the Care of Children in Atlantic Slave Societies*, ed. Camillia Cowling, Maria Helena Pereira Toledo Machado, Diana Paton and Emily West (London: Routledge, 2020).*

“The ‘Body Work’ of Breastfeeding and Interfaith Relations in Medieval Iberia”

I recently reread Harriet Goldberg’s 2003 essay on “Childhood” in *Medieval Iberia. An encyclopedia* and reflected on her incredibly wide-ranging knowledge of Spanish literature and its depictions of women and children. At this symposium in her honor, I will outline some trends in how lactating bodies were employed in different ways to mark boundaries between Christians, Jews, and Muslims in medieval Iberia. Studying aspects of women’s lives that have biologically determined elements, such as breastfeeding, forces historians of women and gender to address continuities in women’s experiences while recognizing their historically contingent realities. Viewing Jewish, Muslim, and Christian relations over time through the lens of breastfeeding and wet nursing helps us appreciate continuity and change in the policing of community boundaries through women and cultural norms about women and reproduction.