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EMIT SOCIETY'S PANELS AT THE FIFTY-SEVENTH ANNUAL MEETING OF THE RSA WASHINGTON D.C., MARCH 22-24, 2012

Iberian Demonology: Portraying the Devil in Spain in the Early Modern Period

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"Constructing Portraits of Witches: The Pictorial Description of the Hag in Fray Martín de Castañega," Jorge Abril-Sanchez, jorgeabrilsanchez@hotmail.com Wake Forest University

The starting point of this presentation is the publication in 1487 of the famous *Malleus Maleficarum* by Dominican friars Heinrich Kramer and James Sprenger. The popularity of their *opus magna* was enormous. Indeed, in the next two centuries, this treatise influenced the writing of many religious men around Europe. Most importantly, this "anxiety of influence" led to the construction of a visual image of the witch, whose description had been outlined through the lines of these texts. This stereotypical, biased profile was later used by inquisitors to violently persecute any individual living on the margins of society. In this piece of research, I will concentrate on the study of the depiction of these diabolical figures in Martín de Castañega's masterpiece, while emphasizing the interdependence of the written and the visual in a society and in a time of religious persecutions where *looking suspicious* was enough evidence of evil intentions.

"The Devil's Perspective in Cervantes's *La Numancia*," Eric Graf, ec_graf@yahoo.com University of Illinois, Urbana-Champaign

Several critics have indicated the structural similarities between Cervantes's *La Numancia* (1580) and the *auto de fe* deployed by the Spanish Inquisition in its efforts to eradicate heresy. This essay argues that the disruptive figure of the devil in the play's second act is a fundamental aspect of this structure. Additionally, by comparing *La Numancia's* allusions to the Christian apocalypse with similar allusions that accompany images of hellmouths in specific paintings by Martin de Tos (*The Last Judgment*, 1570) and El Greco (*Alegoría de la Liga Sagrada*, c.1579), we gain perspective on the complex moral and political significances of Cervantes's intrusive demon. To the degree that *La Numancia* is an artistic representation of the *auto de fe*, but also an anxious commentary on the apotheosis of Spanish imperialism in the wake of the Battle of Lepanto (1571) and the annexation of Portugal (1580), Cervantes's devil plays a fundamentally ambivalent role.

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“Augustine's Theology and Cervantes' Shape-Shifting Demons,” Alvaro Molina,
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Saint Augustine wrote one of many chapters on demonology in the *City of God*, entitled "What We Should Believe Concerning the Transformations Which Seem to Happen to Men Through the Art of Demons" (Ch18, Book XVIII). There, he proposes that human transformations into beasts, such as those recorded by Apuleius in *The Golden Ass* or by various other authors from Antiquity, can be perfectly attributed to demons who shift the visual appearance of men and other creatures only with the consent of God, as ultimate creator. This understanding of demonology was partially noted by Maurico Molho, though not directly attributed to Augustine. My paper will highlight the Medieval Christian understanding of demons that runs through Cervantes' work, while also engaging the debate over these Christian readings vs. the Materialist approach proposed more recently by Eric Graf.

“The Diabolical and Divine Powers behind María de Zayas’s Witches,” Elizabeth Petersen,
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Seventeenth-century Spanish writer María de Zayas, in a unique form of ‘mimesis,’ uses elements of magic to transform the popular concept of the Spanish witch. Throughout Zayas’s novellas, *The Enchantments of Love* and *The Disenchantments of Love*, the literary characterization of the ‘demon’ and the ‘saint’ coalesce, convoluting the difference between diabolical and divine powers. Zayas creates strong female characters who use supernatural powers of their own free will, such as Lucrecia, a beautiful and powerful witch, and Beatriz, a princess endowed with divine magic; shattering the subjugated image of the witch possessed by the devil. Drawing on theories from Jacques Lacan’s mirror phase and Barbara Fuchs’s notion of mimesis, this paper demonstrates how Zayas connects the supernatural forces behind her characters to alter the role of the witch, freeing her from the subjugated language constructed by the Catholic Church.

European/Islamicate Exchange: Text and Image

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“The Moro Problem and the Conquest of the Philippines,” Ana Rodriguez-Rodriguez, ana-m-rodriguez@uiowa.edu University of Iowa

In this presentation, I will analyze several texts produced by Spanish writers during the 16th and 17th centuries that deal with the contact of Spaniards with Islam during the colonial occupation of the Philippine Islands. These writings reveal a physical and symbolic scenery where “official” ideology does not always provide an appropriate mold to contain the process of apprehending and understanding both the Self and the Other in this new space. The Southern Pacific becomes the site of imperial anxieties that invite an interrogation of the definition of a Spanish imperial

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identity and, simultaneously, the validity of apparently well-internalized perceptions of Islam. My study will not only add to our collective knowledge about the contact between Muslims and Spanish Catholics in the 16th and 17th centuries, but also shed light on how the identity of the Pacific Spanish empire, and of the writing imperial subject in particular, was negotiated and problematized in the texts of this period.

“Robert Sherley’s Robe and Complexities of Early Modern Anglo-Persian Cultural Exchange,”
Hafiz Masood, hamasood@gmail.com University of Sussex

This paper discusses the history of Anglo-Persian relations through the perspective of Robert Sherley’s portrait by an anonymous painter in London in 1620’s. It begins with a brief narrative of three important phases of Anglo-Persian encounters in the early modern era. All three phases were inspired by the same underlying motive that can be described as Persian anti-Ottomanism. As the English had different and sometimes contradictory experiences in Persia, the paper argues that the Persian identity in early modern England became complex and unstable. Robert Sherley’s portrait is a perfect illustration of this complexity and symbolizes the cumulative English experience of Safavid Persia in the sixteenth and early seventeenth century. Through the interpretation of figures on Robert’s robe in the light of a recent study of an identical robe preserved in Moscow, it highlights the nature of early modern cultural exchange between Persia and England.

“Sectarian Strife and State Power: Comparative Perspectives on the Ottoman-Safavid Conflict,”
Julia Schleck, jschleck2@unl.edu University of Nebraska, Lincoln

Early modern Englishmen were familiar with Sunni and Shiite confessional disparities primarily through the puzzling fact, reported by travellers to the region, that the “Turks” in Persia had religious differences with the “Turks” in the Ottoman Empire. The intermittently pursued military and political conflict between the two Islamicate empires was linked in most printed accounts to sectarian conflict among Muslims. This paper will examine the accounts of Englishmen who travelled to Persia, and Uruch Beg, a Persian nobleman who converted to Catholicism, comparing their accounts of the sectarian aspect of the Ottoman-Safavid conflict. The texts were all written for European audiences, but of differing Christian sects: did either make parallels to Christian confessional differences and religious strife? Did the multiplication of types of “Turks” complicate European binaries of difference? How does each account register the cultural background of its author, and how does this affect their portrayal of Sunni/Shia divisions?

Subjectivity and Interiority: Spanish and Dutch Houses

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“Dogs in the Spanish House and Dogs as the Spanish House,” John Beusterien,
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The paper focuses on the literary and painterly Spanish aversion to the small dog and the love of the large dog in the early modern period. Spanish artists did not typically portray small dogs because small dogs in Europe were spaniels, a word that meant “Spaniard” in the sixteenth century. Sixteenth century European, non-Spanish artists and writers portrayed spaniels to signal the domestication of the weak and effeminate Spaniard. Spanish artists, in turn, did not portray spaniels and the Spanish reviled the spaniel as a *gozque*, a word that indicated weak femininity and a racially degenerate mongrel. In contrast to the hatred of the small dog, the Spanish celebrated large dogs as quintessentially masculine, purebred and Spanish. Indeed, the large dog constituted the inner support and structure of the Spanish domestic space.

“Navigating Modernity in Early Modern Dutch Dollhouses,” Adrienne Johnson,
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In the late 17th century, wealthy Dutch women constructed and furnished lavish dollhouses worth millions in today’s dollars. This paper contextualizes the Dutch dollhouses in the economic changes wrought by the Dutch Golden Age, investigating how these women used the dollhouse as a training ground for modern capitalistic domesticities. Through a close analysis of two extant Dutch dollhouses – the 1689 Oortman and the 1676 Dunois houses – I suggest that the material culture of the dollhouses reveal an education not into details of housewifery but into the symbolic freight of the commodity object. In light of the Dutch transition to a capitalistic economy, dollhouses represent objects as commodities that enclose values internal and private to themselves. By manipulating the miniature world of the dollhouse, these women may have developed the ability to recognize the symbolic value within the commodity – and, perhaps, begin to conceive as themselves as similarly symbolic.

“Men as Dolls in the Early Modern House,” Noelia Cirnigliaro, noelia.cirnigliaro@dartmouth.edu
Dartmouth College

Álvaro Cubillo de Aragón’s 1634 play *Las Muñecas de Marcela* [Marcela’s dolls] constructs a domestic world whose center is a man who passes as a doll. Lady Marcela hides her suitor Carlos in her private room filled with dolls to prevent her family from killing him due to an honor case. Cubillo’s comic treatment of honor cases is essential in understanding the complex nature of early modern domesticity. First, domestic architecture articulates the passage from infancy to female adulthood. Marcela “plays” with her dolls and yet, learns to desire men. Second, men are literally placed at the heart of the (allegedly) sole female space, her private room or dollhouse. This paper will analyze this *comedia* as a springboard to theorize more broadly the role of “interiority” in the production of subjectivity and the importance of early modern domestic architecture in such production.