



Antonio CORTIJO & Vicent MARTINES (orgs.)
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Presentation

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The present issue of *Mirabilia Journal* offers a collection of articles on varied topics ranging from the Classical Period to the Renaissance and from Europe to the Americas.

Manuel Álvarez Junco deals with the concept of graphic parody among Greeks in the ceramics figures as the foundation for the use of parodic visual resources in the 19th and 20th centuries.

David Pessoa de Lira offers us a detailed study of the *fragmentum* of the *Λόγος Τέλειος* in Lactantius's *De Vita Beata, Divinae Institutiones* 7. 18. 4-5 and demonstrates the similarities and differences between the Greek *Λόγος Τέλειος*, the Coptic *ΛΟΓΟΣ ΤΕΛΕΙΟΣ*, the *Asclepius Latinus* 26a and the intervention in these texts in sources of *fragmentum* transmission.

The Middle Ages is the best represented period in this issue. **Eirini Artemi** analyzes the letter sent by St Ambrose to Emperor Theodosius *the Great* with the occasion of his ruthless slaughter of pagans, barring him from entering church or taking communion for several months, and ordering him to do penance before he could receive the host. For the author it was above all a demonstration of the power of atonement which should not discriminate people according to their political power but according to their actions as Christians.

Moving into vernacular literatures, **Natacha Crocoll** studies the oneiric and wonderful episodes that populate the legend of the *caballero del cisne* and his grandson, Geoffrey of Bouillon, a literary creation of a lineage predestined to wear Jerusalem's crown and

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participate in the characterization of a new chivalrous figure promoted by the Castilian kings in the 13th and 14th centuries.

Marica Costigliolo pays attention to the topic of alterity/otherness and through the study of some medieval and modern works she traces the textual strategies that testify the passage from the perception of difference as a possible source of threat and danger to the delegitimization of their existence and consequently to the “justified” dominion over the other.

Several articles deal at length with topics related to the Crown of Aragon. **Enric Mallorquí-Ruscalleda** offers us a study of some recently-acquired medieval works at the library of the Borgia Center of Sant Cugat del Vallés.

Ricardo da Costa and **Gabriel Tebaldi Meira** dissects the concepts of *Will* and *Power* in the *Book of Contemplation in God* by Ramon Llull as well as its application in the life of Christians.

Manuel Ortuño Arregui looks at the concepts of *mission ad intra* and *ad extra* in Llull as *missio ad gentes*, which synthesize missionary action through a *missio* that seeks to encompass the entire Mediterranean within European context of his time.

Julia Butiñá studies Bernat Metge’s *Lo Somni*’s rejection of Petrarch’s misogynistic message in his *Secretum*, thus adhering to Llull’s concept.

Jesús Fernando Cáseda Teresa links the name of the author of the first *Crónica de Aragón* (Gauberte Fabricio de Vagad) with the eponymous writer of many poetic compositions (particularly those from the *Cancionero Vidal*), as well as analyzes these poems.

Vicente Castro Martínez looks at the role of the Mālī empire between the 13th and 16th centuries in the process of Islamization that took place in the southern part of the Saharan Desert.

Sheila Adán Lledín studies the difficult-to-trace presence of female artists and intellectuals from the 5th to 15th centuries.

Moving into the *Renaissance*, **Carlos Jesús Sosa Rubio** studies the relevant role of Erasmus in the creation of Charles V’s image based on *Dominium* and *Sapientia*, particularly through the figures of David and Solomon, seeing legitimacy and



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messianism as key elements in the propagandistic use of these two great figures of the House of Judah.

Aurora Galisteo Rivero offers us an appreciation of artist Raphael Sanzio through the analysis of three of his paintings in Spanish collections.

Finally, **Pedro Carlos Louzada Fonseca** looks at the American continent and studies at the influence of *bestiaries* in the chronicles of colonial Brazil.