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## ABOUT *LABERINTO*

*Laberinto An Electronic Journal of Early Modern Hispanic Literature and Cultures* (ISSN: 1090-8714) is a peer-edited, electronic journal dedicated to the exploration of Hispanic literature and culture from the early modern period. In addition to occasional special-topic editions, *Laberinto* accepts unpublished academic article submissions on an ongoing basis. It is indexed by MLA International Bibliography, ITER, EBSCO, and the Open Journal System (hosted by the University of Toronto Libraries).

With a transoceanic perspective, *Laberinto* seeks interdisciplinary works that focus on a variety of literary and cultural texts and themes. Articles that center on marginalized authors and figures, world-wide cultural interactions, African Diaspora Studies, Indigenous Studies, Asian Studies, Women and Gender Studies, Queer Studies, and Colonial and Postcolonial Studies, among others, are especially welcome.

*Laberinto* also seeks submissions that analyze visual arts in relation to the early modern period. Areas of particular interest include painting, architecture, maps, book illustration and illumination, film, videos, gaming, photography, and websites. Pedagogical articles of substance are also welcome, especially regarding Digital Humanities, Digital Storytelling, and Artificial Intelligence. Submissions should be completely developed articles with works cited.

*Laberinto Journal* is published annually.

## OPEN CALL FOR PAPERS

Author submissions should be between 5,000 and 8,000 words, including Works Cited, in Spanish or English, and conform to the latest MLA format and the journal Style Guide (link below). To ensure blind peer review, the author's name should not appear anywhere in the document, including notes and Works Cited.

Please send your manuscript for consideration in one email directed to both Juan Pablo Gil-Oslé ([jgilosle@asu.edu](mailto:jgilosle@asu.edu)) and Daniel Holcombe ([daniel.holcombe@gcsu.edu](mailto:daniel.holcombe@gcsu.edu)).

For book review inquiries, please also email both Drs. Gil-Oslé and Holcombe.

Style Guide: [https://www.academia.edu/93497246/Laberinto\\_Journal\\_Style\\_Guide](https://www.academia.edu/93497246/Laberinto_Journal_Style_Guide)

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Literary works have long been reinterpreted in cultural production, especially through impactful and influential visual representations showcased by book illustration, visual arts, and advertising materials. The study of such representations affords insight into reader reception of the original literary text. Artists, as readers themselves, reduplicate iconic moments of the narrative according to their own understanding of the work, framing their visualizations even further within the scope of the artistic and stylistic movements to which they pertain. Perhaps more enlightening, however, is what constitutes an iconic moment for any given artist, as indicated by the specific narrative they choose to illustrate. This provides an incisive glimpse into the society and culture in which the artist lives.

Enrique Fernández's archival study of the visual legacy of *La celestina* (attributed to Fernando de Rojas 1499) underscores how the literary character, Celestina, has inspired enduring imagery that has come to visually represent the work itself. The now iconic figure, whose imposing presence as an immortal, mythical "madam" and "procuress" (5), has supplanted imagery of the story's other characters. As such, her image has become nothing short of a public avatar for the foundational Spanish-language text. However, Fernández signals caution, explaining that her image alone "is neither the same as nor freely interchangeable with the text" (9).

The book is organized in three main sections, using media type to categorize analyses. In part 1, "Illustrating Celestina," Fernández focuses on book illustrations that reinterpret various narratives from the storyline. Fernández divides this subgenre into two periods, the first encompassing the years 1499 to 1616, jumping to a second period of book illustration between the years 1842 to the present day. The earliest illustrated editions of the text featured woodcut engravings produced in Burgos. The author addresses issues of iconography, *mise en page*, the popularity of title pages, publisher competitiveness, the artist as reader of the text, and the material history underlying the publication of these early books. Many of these editions were printed in translation, further documenting the text's enduring popularity worldwide. Of course, such popularity is duly attributed to the printing press and the ability to move images and text comparatively easily by the press workers (27). Additionally, book illustrators and the long tradition of reduplicating, reinterpreting, and reprinting previous artists' work are explored.

Quite significantly, Fernández notes that no illustrated edition of *La Celestina* was published between 1616 and 1841, underscoring how the text suffered from censorship, eventually being placed on the "Index of Prohibited

Books” (51). Publishers lost interest in printing any editions of the work, much less illustrated ones. With the publication of an edition in 1841 that contained four illustrations, it would have seemed that book illustrations of *La Celestina* were beginning to regain popularity. However, Fernández notes: “While hundreds of editions of the book have been published since 1841, barely forty are illustrated” (51). The most important of these include editions illustrated by Tomás Gorchs (1841), Ramón Escaler (1883), and Josep Segrelles (1946). Didactic editions include those by Martín de Riquer (1959) and Editilia (2010).

In part 2, “Painting Celestina,” Fernández examines imagery of Celestina in the media of oil painting and etching that were not created for the purpose of book illustration. The author notes, quite significantly, that these images differ from book illustrations compositionally, since “no specific episodes from the book ever made it onto canvas” (67). Despite this, some of these images, such as those by Picasso, were later placed into subsequent, special illustrated editions. While these renderings often feature Celestina herself, none of them seek any faithfulness to the original narrative. The emphasis clearly lies in popular culture representations rather than literary ones. It is here that Celestina’s avatar as a sexual procuress flourishes. Visual works analyzed in this section include those by Hieronymus Bosch (1504), Luis Paret y Alcázar (1784), Francisco Goya (1808), Leonardo Alenza y Nieto (1834), Joaquín Sorolla (1894), Pablo Picasso (1904), and Rafael Ramírez Máro (2011).

Part 3, “Advertising Celestina,” reveals the popularity of using visual arts for advertising. Fernández explores imagery of Celestina on book covers, playbills, film posters, and other promotional materials. Returning to the value that imagery holds for book publishers, the author signals how the use of imagery of Celestina on book covers has historically increased book sales. Here, just as with book illustration overall, the tradition of reduplicating previous imagery is revealed. Notable playbills include imagery created for Compañía cómico-dramática de Carmen Cobeña’s *La Dolores* (1900), R. Cifuentes’s *La Celestina* (1909), and Teatro Fernando Fernán Gómez’s *La Celestina* (2012). Film posters include imagery used to promote filmic reinterpretations of *La Celestina* by César Ardavín (1969), Miguel Sabido (1976), and Isela Vera (1996).

Fernández’s revision of over five hundred years of visual reinterpretations of *La celestina* in cultural production, not only in Spain but worldwide, provides scholars of book illustration, book history, art history, marketing, and visual studies with an intriguing holistic overview of imagery of *La Celestina*. He very successfully underscores how Celestina’s image, particularly as a voyeuristic one, continues to convey her prowess to modern audiences, by pointedly provoking their desires and fears.

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