

## Póster LBA (las fábulas)

Objectives: to read and come to appreciate more of the *Libro de buen amor*. To gain some understanding of the extent and variation of the fable and exemplum tradition during the Middle Ages and of how these stories were used. There are some 24 fables, plus a number of other exempla, in the work. Most of the fables occur in two sections of the *Libro*: the dispute between the Arcipreste and Don Amor and the dispute between Trotaconventos and Doña Garoza.

You may work on this project alone or in pairs. Each student will receive his or her own fable (no duplications). Students working in pairs will work on consecutive fables in one of the groups. Please let the professor know by September 13 which fable you will be working on and with whom, if anyone, you will be working. In case two students/groups choose the same fables, we will work this out during the following week.

1. Go to Steely Library & get one of the editions of the *Libro de buen amor* on reserve. Read the specified stanzas for your fable. You must read your fable & its immediate context in either modern or old Spanish (you may read it in English first).
  - If you are working on an isolated fable, you will read it and some of the surrounding context.
  - If you are working on a fable from one of the debates, you should read the entire debate once, in the language of your choice and then concentrate on your fable & its immediate context, in Spanish.
2. Research the fables. In what other fable collections is it included? Is it any of the medieval Spanish collections available or only in the modern collections? Is it an Aesopic fable or some other type? How is it usually interpreted?
  - For Spanish collections, consult the editions of *El conde Lucanor*, and *Calila & Dimna* on reserve in the library and the medieval Spanish Aesop in the language lab.
  - For modern collections you should consult the website(s) linked to the class web page, or the printed versions of Aesop from the library. Also check Prof. Vetterlin's site for information.
  - As a court of last resort, there are two microfiche collections in the Per/Microforms section of the library. If you are already familiar with some of the fables, note how you have always interpreted them. On this section, you may help your fellow students a little (if you see a fable you know someone is researching, let that person know where it is). Read the versions of your fables and note the similarities and differences between them, including any interpretations or morals that are associated with them.
4. Re-read the specified pages in the LBA to determine what your fable/exemplum means **in the context of the work**.
  - Why does the narrator or other character tell this fable in the given situation?
  - Does the traditional moral apply in this situation? Why or why not?
  - Are there traditional associations with the animals in the fable that affect the meaning for you?
  - Is there anything else that distinguishes Juan Ruiz's presentation of the fables from the ones you found? Has he changed anything? To what effect?You may find some useful information in John Dagenais' *The Ethics of Reading in Manuscript Culture*, available in the stacks of Steely Library.
5. Make a poster to present your findings. This is a visual presentation, so you should take into consideration its design, layout, and audience. Any text must be in Spanish. Paired fables should address the interaction between the two stories in some way.

You are expected to use a "showboard" for this project. These are 3 ft. high and 4 ft. wide (2 ft. wide when the ends are folded in) and are designed to stand alone or be hung on a wall. They can be purchased in an office supply store such as Staples or Office Depot. If you are truly a "starving student," then work with a classmate so you can split the cost ☺. If you are really good with computers, you may make one of the PowerPoint posters of equivalent size, but those cost a chunk of change to print. Bear in mind that your poster will be displayed in the Landrum 5<sup>th</sup> floor hallway for part of the semester, so the professor will not be the only audience.

6. Hand in the poster and a paper listing all the sources consulted ("Obras consultadas") by **4:30 p.m. on Tuesday, October 6, 2009**. You will be evaluated on the following elements:
  - visual layout and design
  - your command of Castilian (grammar and syntax, vocabulary, punctuation and accents)
  - effective, critical use of supporting evidence and images
  - clear and concise presentation of the fable and your findings on the showboard
  - thoroughness of your investigation

### On reserve:

- Kalilah and Dimnah* : an English version of Bidpai's fables based upon ancient Arabic and Spanish manuscripts / by Thomas Ballantine Irving. Newark, N.J.: Juan de la Cuesta, 1980.
- Kalila wa Dimna*. Ed. Esin Atıl. Washington, D.C.: Smithsonian Institution P, 1981.
- Manuel, Juan. *El conde Lucanor* Madrid: Castalia, 1967 **PQ6430.A1 1954**
- Ruiz, Juan. *Libro de buen amor*. Edited, with an introd. and English paraphrase, by Raymond S. Willis. Princeton: Princeton UP, 1972.
- . *Libro de buen amor*. Ed. María Brey Mariño. Madrid: Castalia, 1954. [modernized Spanish]
- . *The Book of True Love*. University Park (PA): The Pennsylvania State UP, 1978. [bilingual]

### Also in the library stacks

- Aesop. *The Medici Aesop*. New York: Harry N. Abrams, 1989.
- Aesop. *Aesop's Fables*. Told by Valerius Babrius. Trans. Denison B. Hull. Chicago: U of Chicago P, 1960.
- Aesop. *The Fables of Aesop*. Ed. David Levine. Trans. Patrick and Justina Gregory. New York: Dorset P, 1975.
- Dagenais, John. *The Ethics of Reading in Manuscript Culture: Glossing the Libro de buen amor*. Princeton (NJ): Princeton UP, 1994.

### On microfiche in Steely

L'Estrange, Roger. *Fables of Aesop and other eminent mythologists with morals and reflections*. London, 1704 (in special collections)

### In the Language Lab (the "profe" collection)

- Las mejores fábulas*. Selección de José Repollés (counts as a modern collection)
- Aesop's Fables, with a Life of Aesop*. Trans. & Ed. John E. Keller and L. Clark Keating. Lexington: UP of Kentucky, 1993. This is a translation of a medieval collection.

### Listas de fábulas:

Los números corresponden a las estrofas de la edición Odres Nuevos (**PQ6430.A1 1954**). Los números de la edición bilingüe pueden variar un poco.

### **Grupo I. Primera dama: la noble discreta y despechada (77-104) [trabajo de pareja, obligatorio].**

1. Fábula del reparto que mandó hacer el león y de la zorra escarmentada (82-89)
2. Fábula del parto de los montes (90-104)

### **Grupo II. Tercera dama: la virtuosa y recogida (166-180) [trabajo de un estudiante a solas]**

3. Fábula del perro fiel y el ladrón (174-180)

### **Grupo III. La disputa entre Don Amor y el Arcipreste (estr. 181-579—leer el debate entero primero)**

4. Fábula del mozo que quería cazar con tres mujeres (181-196)
5. Fábula de las ranas que pidieron rey a Júpiter (197-216)
6. Ejemplo del perro y el trozo de carne reflejado en el agua (217-229)
7. Ejemplo del caballo y del asno (230-245)
8. Ejemplo del lobo atragantado con un hueso de cabra y la grúa (246-256)
9. Ejemplo del águila y el cazador (257-275)
10. Ejemplo de la graja que se disfrazó de pavo real (276-290)
11. Ejemplo del león coceado por el caballo al cual quería devorar (291-303)
12. Ejemplo del león que, encolerizado, se suicidó (304-316)
13. Ejemplo del pleito entre el lobo y la zorra ante el mono, juez de Bujía (317-371)
14. Fábula del topo que se fio de la rana (407-422)

### **Grupo IV. (estr. 695-781) [trabajo de un estudiante a solas]**

15. Fábula de la butarda y la golondrina (746-765)

### **Grupo V. Décimotercera dama: la monja doña Garoza (estr. 1331-1507—leer el debate entero primero: bueno trabajo en parejas)**

16. Fábula del hortelano y la culebra (1344-1355)
17. Fábula del galgo viejo y el amo ingrato (1356-1367)
18. Fábula del ratón campesino y el ratón ciudadano (1368-1385)
19. Fábula del gallo que encontró un zafiro (1386-1394)
20. Fábula del asno envidioso del perrillo (1395-1410)
21. Fábula de la zorra que se resignó a perder todo menos el corazón (1411-1423)
22. Fábula del león preso liberado por un ratoncillo (1424-1434)
23. Fábula de la zorra que adulaba al cuervo para arrebatarle un queso (1435-1443)
24. Fábula de las ranas y las liebres cobardes (1444-1452)
25. Cuento del ladrón que pactó con el diablo (1453-1484)