

Victor A. Ferretti (Kiel)

Preface

It is no accident that Vives' visionary work *De anima et vita* (*ed. princ.* 1538)¹ headed three major philosophical works of the 17th century which focus on the complexity of human affects: Descartes' *Passions de l'âme* (*ed. princ.* 1649), Hobbes' *De homine* (XI–XIII; *ed. princ.* 1658) and Spinoza's *Ethica* (III; *ed. post.* 1677). And it is not incidental either that in the Early Modern Period erudite research on affectivity displays a multi-layered 'texture', as, for instance, various tracts and dialogues on love and its coupled passions give evidence of (see Nelson 1958; Singer 2009: 165–208), a refined musical *Affektenlehre*² promotes (Buelow 2001) – and the following articles will try to survey from a European literary and theological perspective.

The foundation of this Supplement is an international Summer School organised by the Kiel CERES Research Unit, dedicated to the Spanish Renaissance in the European context. It took place in Sehendorf (Schleswig-Holstein) by the Baltic Sea in September 2015. The idea of this trans-institutional cooperation between Kiel University and the Universities of Trier (Professor Folke Gernert) and Mainz (Professor Stephan Leopold) was to inaugurate a forum meant for young(er) scholars and researchers of the Early Modern Period, in order to help to reduce student's 'reticence' regarding Early Modern texts and to benefit from the constructive dialogue between (post)doctoral and renowned researchers of Early Modern literatures and cultures. This scope was greatly facilitated by the active participation of invited experts like Professor María José Vega (Autonomous University of Barcelona), Professor Claus-Michael Ort (Kiel University) and Professor Miguel M. García-Bermejo (University of Salamanca) who together with other specialists and participants delivered illuminating discussion contributions and presentations in a concentrated and inspiring atmosphere.

¹ After more 'bodily' (I) and 'intellectual' (II) aspects of the soul, Vives dedicates the third book to its 'emotional' dimensions, the affects tending, as he outlines (III: 145–147; *ed. princ.*), towards (relative, not normative) good (*bonum*) or evil (*malum*).

² Regarding its discursivity see Ort (1999) and for musical 'affectivity' *en détail* see Braun (1994).

The present collection of articles consists of two direct results of the productive conversations held in Sehlendorf (Zeller & Kehren) and of three further contributions (Waschbüsch, Stahl & Fries) – not active presentations at the Sehlendorf Colloquium, but nonetheless worthy to the discussions while sharing its *impetus*.

I thank Professor Javier Gómez-Montero (Kiel University) for his peer reviewing. Credits are also due to Dr Ana Erdozain, Dr Isabelle Chopin (both Kiel University) and the editorial team of PhiN at the University of Mainz for their precise work. Furthermore, I would like to thank the Deanship of the Faculty of Philosophy (Kiel University) for the support of the Summer School 2015 and last but not least PhiN-editor Professor Dietrich Scholler (University of Mainz) for the acceptance and the publishing of this Supplement, offering *Sidelights* from Spain, France, England and Germany regarding *Cultures of Affectivity* in the *Early Modern* Period and their effects.

These are based on classical references as Aristotelian pleasure^{hēdonē}/pain^{lypē}-dualism³ (an. II, 3 [414b 4–5]) and a poietic *éleos-phóbos*-affecting (Aristot. poet. 6; 13–14),⁴ as well as on rhetoric (Aristot. rhet. II) and traditional *persuasio* (*éthos/páthos*),⁵ and extend⁶, from a non-normative⁷ point of view, from 'Stoicistic' or tactical⁸ (ac)cultura(lisa)tions of instincts and 'irrational' emotions up to the cultivation of (meta-)feelings such as *misericordia*⁹ and sympathy¹⁰.

Thereby, all the *Sidelights* presented here treat affectivity matters in concrete (con)texts: STAHL's contribution traces 'sentimental' *Stimmungen* in Juan de Flores' *Grimalte y Gradissa* (1495) and Fernando de Rojas' *La Celestina* (1499). A cer-

³ Roman elegiac love (Holzberg 2015), so to speak, would represent its amorous 'see-saw', whose *lypēros*-tendency Ov. rem., 13–26 then plans to 'balance'. For – in Early Modern times 'canonical' – Petrarchan resp. Petrarchist *dolendi voluptas* and *contrari affetti* see Forster (1969: 1–60) and Regn (1987: 26–39).

⁴ See also Aristot. rhet. II, 5, 12–15 [*phoberós*]; 8; and for a 'collation' with Aristotelian *Poetics* Barton (2016: 64–69).

⁵ See concisely Lausberg (1990: 34–35) (§§ 67–70).

⁶ An excellent example of the extensive field of Cultural Studies on affectivity are the interdisciplinary Research Centre "Languages of Emotion" of Freie Universität Berlin and the various publications resulting from its collective work since 2007 [see www.loe.fu-berlin.de/en/; 01.12.2017].

⁷ Accordingly, "culture" is understood here etymologically (see LS, s. v. 'cultura') as a 'care'-taking and 'cultivating' activity, involving *téchnē*.

⁸ Incisively expressed in aphorism 155 ("Arte en el apassionarse") of Baltasar Gracián's *Oráculo manual y arte de prudencia* (1647) and its "señorio del afecto" (2000: 187).

⁹ For a contextualisation of Christian *compassio*, etc. see Barton (2016: 86–142). – More ethical literary manifestations of the connection of affects with morals would be a Dantean "contrappasso" (see Treccani, s. v.) or so-called "poetic justice" in drama *et al.*

¹⁰ Still relevant for the empathy-sympathy-nexus is Edith Stein's *Zum Problem der Einfühlung* (2016), dating back from 1917.

tain picaresque affection, worked out by KEHREN in Mateo de Alemán's *Guzmán de Alfarache* from 1599 then opens a baroque viewpoint leading to Tristan L'Hermite's *La Mariane* from 1636 in which ZELLER detects political *passio*. Also in a dramatic context, but crossing the English Channel, WASCHBÜSCH's article examines the different affective roles jesters play in William Shakespeare's comedy and tragedy. Last but not least and bordering on the Premodern Age, FRIES exposes a perspective on sentiment concerning theology and models of communication, represented by Friedrich Schleiermacher's definitions of religion in the late eighteenth century.

Unified by an individual interest in literary and theological articulations of affectivity voiced from the 16th until 18th century, the five (post)doctoral articles of this Supplement witness – in German, French and Spanish – a pluralistic discursiveness regarding affects. Ideally, they may contribute to emphasise 'intergenerational' and interdisciplinary interest in (still) *actual* Early Modern folios.

References¹¹

- Aristotle (1907): *De anima* [= an.], with transl., introd. and notes by R. D. Hicks. Cambridge: Univ. Press.
- Aristotle (1922) [Repr. ed. 1907⁴]: *The Poetics* [= poet.], ed. with crit. notes and a transl. by S. H. Butcher. London: Macmillan.
- Aristotle (1926): *The "Art" of Rhetoric* [= rhet.], with an Engl. transl. by J. H. Freese. London: Heinemann.
- Barton, Ulrich (2016): *Eleos und compassio. Mitleid im antiken und mittelalterlichen Theater*. Paderborn: Fink.
- Braun, Werner (1994²): "Affekte", in: *Die Musik in Geschichte und Gegenwart* [MGG]. *Allgemeine Enzyklopädie der Musik*, ed. by Friedrich Finscher. Founded by Frierich Blume. Kassel *et al.*: Bärenreiter, Sach-T. 1, col. 31–41.
- Buelow, George J. (2001²): "Affects, theory of the", in: Sadie, Stanley / Tyrrell, John (ed.): *The New Grove Dictionary of Music and Musicians*. London: Macmillan, 181.
- Descartes, René (1996): *Les passions de l'âme* [1649], intr., notes, bibliogr. and chronol. by Pascale d'Arcy. Paris: Flammarion.

¹¹ For the above cited primary works of the contributions see the respective articles' bibliography.

- Forster, Leonard (1969): *The Icy Fire. Five Studies in European Petrarchism*. Cambridge: Univ. Press.
- Gracián, Baltasar (2000³): *Oráculo manual y arte de prudencia*, ed. de Emilio Blanco. Madrid: Cátedra.
- Hobbes, Thomas (1998³) [1651/58]: *Man and Citizen (De Homine and De Cive)*, ed. with an introd. by Bernard Gert. Indianapolis: Hackett.
- Holzberg, Niklas (2015⁶): *Die römische Liebeslegie. Eine Einführung*. Darmstadt: Wissenschaftliche Buchgesellschaft.
- Languages of Emotion, interdisciplinary Research Centre of Freie Universität Berlin [www.loe.fu-berlin.de/en/, 01.12.2017].
- Lausberg, Heinrich (1990¹⁰): *Elemente literarischer Rhetorik. Eine Einführung [...]*. Ismaning: M. Hueber.
- Lewis, Charlton T. / Short, Charles [= LS] [1879]: *A Latin Dictionary*. [Oxford: Clarendon] Online: <https://tinyurl.com/neryx5k> (Perseus) [01.12.2017].
- Nelson, John Ch. (1958): *Renaissance Theory of Love. The Context of Giordano Bruno's Eroici furori*. New York: Columbia Univ. Press.
- Ort, Claus-Michael (1999): "Affektenlehre", in: Meier, Albert (ed.): *Die Literatur des 17. Jahrhunderts*. München: dtv, 124–139.
- P. Ovidius Naso [= Ov.] (1862): *Amores. Epistulae. De medic. fac. Ars amat. Remedia amoris [= rem.]*. Ex. recogn. Rudolphi Merkelii. Lipsiae: G. Teubner.
- Regn, Gerhard (1987): *Torquato Tassos zyklische Liebeslyrik und die petrarkistische Tradition. Studien zur Parte prima der Rime (1591/1592)*. Tübingen: G. Narr.
- Singer, Irving (2009): *The Nature of Love, 2: Courtly and Romantic*. Cambridge / London: MIT Press.
- Spinoza, Baruch de (1999): *Ethik in geometrischer Ordnung dargestellt [1677]. Lateinisch-Deutsch*. New transl., ed. and introd. by Wolfgang Bartuschat. Hamburg: F. Meiner.
- Stein, Edith (2016³): *Zum Problem der Einfühlung*, introd. and ed. by Maria Antonia Sondermann (*Edith Stein Gesamtausgabe*), ed. by Karmel "Maria vom Frieden" Cologne, vol. V. Freiburg i. Br.: Herder.
- Treccani, Istituto [s. d.]: *Vocabolario on line*: www.treccani.it/vocabolario [01.12.2017].
- Vives, Juan Luis (1538): *De anima et vita libri tres*. Basel: Winter [Repr. S N Books World].