

Submission of abstract: Literary Citizenship

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Title page of the Pablo Hurus edition of *Carcel de amor*, published in Zaragoza in 1493.

THE MEANDERINGS OF CARCEL DE AMOR

The *Don Quixote* of Cervantes was not translated into Danish until 1776-77, but Diego de San Pedro's lesser known *Carcel de Amor*, which has been called 'the first modern novel in our language' (Billeskov Jansen), was printed twice already in the 17th century. This century provided romantic novels, like Honoré d'Urfé's *Astrée*, which claimed certain fame on Danish ground in a partial translation by Søren Terkelsen, followed by his own pastoral poetry in *Astree Siunge-Choer*. The romance of Astrea and Celadon came to Denmark due to an intermediary in Germany, in Glückstadt where Terkelsen served as a customs official. This road of transmission seems to be a pattern throughout the century; it goes from Spain and France over Germany to Denmark; another case in point is Poul Pedersen Philedor's baroque adaptation of Sotomayor's *El prevenido engañado*, which travelled north in the form of Paul Scarron's *La précaution inutile* and was printed as *Don Pedro* in 1724, or, with the proper title, as: *Kierligheds Endrings og Undrings Speil* (The mirror of love's change and bewilderment), which rightly underlines the inherent allegorical perspective. The *Carcel de Amor* is a case of courtly love in an allegorical landscape in which love letters are exchanged between noble hearts of noble descent. Several aspects of this popular European novel deserve attention: the intricate transmission, the early case of epistolarity, the allegorical framework and the relation between the main character and the author himself.