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The scion of a noble family, knight and Master of theology. As noble he devoted himself to the army and to diplomacy because law and medicine were bourgeois professions. But Roís de Corella decided to be a priest. He had a “fixed” mistress, from who he had two children, but we know that he had many love affairs like the one with La Caldessa to whom he dedicated his most important works. He lived in a time when the Kingdom of Valencia was the cultural and economic capital of the Crown of Aragon and was one of the most important European cities. In Valencia there were two types of writers: the bourgeois-notaries, clergymen, doctors- who wrote “realistic” works and, when they explore the subject of love they fall into obscenity.

Among them we can find Bernat Fenollar. Roís de Corella participated in a gathering of aristocrats, which took place at the home of Berenguer Mercader, General Mayor of the Kingdom of Valencia. But Roís maintained good relations with the bourgeois sector. He gained fame not only as a writer, but also as a preacher. Fenollar, the head of the bourgeois sector highlighted Roís skills as public speaker.

Works

Roís de Corella was a connoisseur of classical literatura and related with Bernat Metge with the humanistic desire of reconstructing on Catalan language the literary prestige of classical Latin. Corella is also the maximum exponent of the Valencian prose, style that follows the Chancery model of the writers of the 14th century full of pompous and rhetoric expressions. A skilful but harmonious and elegant prose. Along with Greek and Latin classics, Corella was influenced by contemporary authors such as Boccaccio from whom he will imitate the techniques of sentimental narrative.

Religious Works

He applied the same techniques used in love poetry for marian poetry, late in his work. He wrote two works dedicated to the Sacred Virgin Mary. In *La Vesió*, awarded in a literary contest, he exalts the pure conception of the Virgin. In these poems we can see the lack of religious vocation of the author, due to his dispassionate and detached tone. He translated to Valencian language the *Vita Christi* by Ludolf of Saxony, entitled "El Cartujano" which was printed between 1495 and 1500. The *Psalteri* is a translation of psalms, published in Venice (1490).

Love Works

Love will become the centre of all his production: he wrote to release himself, to calm the anger and pain caused by unpleasant love relations. Accepting the quill that often great evils calms. Therefore, the autobiographical and sentimental elements are important in his literary works, along with the development of new ways of expression completely innovative in our literature and even at European level. He wrote both in prose and verse. It is not uncommon to find short narrations in poems and poems inserted in some narrations. His most notable work is *Tragedia de Caldesa*. This is a very short novel, written around 1498 that narrates the infidelity of a maiden, Corella's lover, named Caldesa. The action takes place at the maiden's chamber where the author is waiting for her, and he watches desperately from a window how Caldesa courts with a young of lower social status. Once she has finished, she goes with the poet as if nothing has happened. The Corella's answer to this coincides with the generic title of the tragedy, which expresses pathetically the feeling of deception and disappointment. In the work he inserted perfect verses for completing hyperbolically his feelings towards the ending with Caldesa. Corella's reaction in this story justifies the honesty and sincerity of a modern author a far cry from medieval courtly love.

Mythological works

The mythological prose is where Corella shines as writer. He approaches to the typical subjects of classical antiquity that reflect passionate states. Mythological narration allows all sorts of rhetorical niceties and

mastery exhibitions in the elegant cadence of words. In these works Ovidi had great influence on Corella. *Lamentaciones de Mirra e Narciso e Tisbe* is a trilogy that includes three unfortunate loves that Corella compares with his own romantic failures. The first part tells the incestuous love story of Mirra for her father, Cíparas. The story is narrated in first person and is a lament. The second part is the lament of Narciso, when he sees his image reflected in the water and falls in love with himself. The third part focuses on the long dialogue of Tysbe and Píramo, for meeting outside their houses. The story of Leander and Hero is written in prose with the particularity that intersperses *estramps* verses

Works on circumstances

El Parlamento en casa de Berenguer Mercader is an original work, which describes a literary soirée between real characters of the city of Valencia, who narrate a love story of classical mythology, most of them taken from Ovid's *Metamorphoses*. The work has many similarities with the structure of *Decameron*.

Epistolary prose

El Triunfo de las mujeres is a long monologue of *La Verdad*, allegorical character in defense of women. Work contrary to the misogyny of the time, it was written as a result of the controversy caused by the *Maldezir de mujeres* by Pere Torroella.

Importance of Corella

Corella is considered our last medieval writer. The Valencia prose used it is a Renaissance style. His prose should have continuation in Baroque or Illustration, but history made it not possible. Corella used as literary material numerous autobiographical and sentimental elements and related to the social environment. He applied to his characters an emerging technique of psychological analysis, based mainly in the expression of his feelings (love, joy, sadness, loneliness, anguish...). Corella also was very innovative in the field of poetry. Despite following the Ausias March decasyllabic tradition, he went closer to the new musicality of Italian lyrics changing the accent of the fourth or sixth syllable or well in the fourth or eighth. He also cultivated himself with the *virolai* and he used the *verso de arte mayor* (verse of higher art) of Castillian tradition. Despite of these defining features for Corella didn't exist an absolute difference of genres. Often, in short prose he applied certain techniques of lyric poetry, interspersing also successful verse fragments of his production.

In short, human attitude and Corella's work, as Carbonell highlights are the incarnation of the crisis of the chivalric spirit. The war fights have been replaced by love fights with attitudes much closer to humanism. Love no longer responds to the usual worn-out topics of courtly love. The schemes have been changed, and with them the value system. Thus, Corella is far from medieval-misogyny. Women play an important role in literary fiction. Perhaps this innovation was due to the fact that women were his main followers. We recall the verses by Jaume Gassuli: *Dígaoslo ella, / que del señor Padre Corella / lig lo más días / todas las sudas poesías*. We can find whole sentences by Roís de Corella in *Tirant lo Blanc*. We know that Joan Martorell knew some of his works by heart.

It's true that Corella's work influenced significantly some Valencian authors, who wrote in Spanish (Gaspar Gil Polo), but genuine translation was broken and Corella and his work fell into oblivion or poorly considered by some illustrious scholars, until present day. And, recently, Jordi Carbonell has stated that Corella is the author least known and least studied of the classics of literature.