



P R E G O N E R O

" . . . los bienes, si no son comunicados, no son bienes."
(Act I, CELESTINA)



MIGUEL MARCIALES. In the previous number of this bulletin, Keith WHINNOM (Exeter) wrote a moving assessment of the as yet largely unknown work of Marciales on *Celestina*, who will "inevitably be acknowledged to be one of the greatest *Celestina*-scholars of our time" (p. 53). In this tribute, owing to an oversight not intended, a wrong impression was given. Referring to many of the more sensational and wide-ranging of Marciales' writings on *Celestina*, a sentence on page 52 gives the impression that these are in Marciales' *Carta al prof. Gilman* (see *Celestinesca* I,i [1977] p. 28), and the sentence reads: "Some of these appear in the copious supporting evidence, in his *Carta*" What Prof. Whinnom actually wrote was the following: "Some of these appear, *without* the copious supporting evidence, in his *Carta*" I am glad to have this chance to set the record straight, for it was Whinnom's opinion that the *Carta* was to the *Edición crítica* (and its extensive introductory materials and critical apparatus) as a book-review to a book.

MARCIALES' widow, Josefina García de Marciales, kindly sent to *Celestinesca* a copy of the *Bol. de la Dirección de Cultura y Extensión de la Univ. de Los Andes* for March 1981, in which a photograph of Miguel Marciales accompanies a valedictory titled "Adios a Marciales." I should like to quote only a few lines from this piece, to add to those Prof. Whinnom wrote for *Celestinesca*:

"[Marciales] pertenecía a una raza de hombres poco común y dejó una obra que, aunque inédita, goza del aprecio y reconocimiento de notables especialistas del mundo. Es el caso de su trabajo crítico sobre la *Celestina*, el mejor de todos, según acreditados juicios."

THINGS TO NOTE ~

Prof. Yakov Malkiel informs us that he has uncovered the excellently preserved manuscript of a talk that was delivered in Buenos Aires by María Rosa Lida de Malkiel in 1961, at La Universidad de La Plata. The text of the lecture, with a post-script by Prof. Malkiel, is in press and will appear in the *homenaje* to Ana María Berrenechea being edited by Isaías and Lía Lerner for publication in Madrid. Since this talk on *Celestina* post-

dates by two years the author's conclusion to her *La originalidad artística de 'LC'*, it is eagerly awaited.

Beginning with the academic year 1982-1983, DOROTHY S. SEVERIN will be Gilmour Professor of Spanish and Head of The Department of Hispanic Studies at the University of Liverpool. She succeeds Harold B. Hall, who died in early 1981, in both offices. Professor SEVERIN, whose work on *Celestina* is widely known, will be moving from Westfield College (Univ. of London), where she has taught for several years. She will also be assuming the editor's mantle at the *Bulletin of Hispanic Studies*. Recently, Prof. Severin held a Visiting Appointment at Harvard University (Spring 1982). Our congratulations and best wishes.

ALVARO CUSTODIO, whose stage adaptation of *Celestina* has played in many parts of the world, has been elected a Corresponding Member of the HISPANIC SOCIETY OF AMERICA (December 9, 1981). Currently, Custodio is residing in El Escorial and is director of one of Spain's highly-rated repertory companies, Compañía Vocacional de los Amigos del Real Coliseo Carlos III.

On October 2, 1982, Hampden-Sydney College in Virginia will sponsor a symposium on Spanish Medieval Literature in commemoration of the 700th anniversary of the birth of Don Juan Manuel. Papers on the works of Don Juan Manuel, or on other works in prose (including *Celestina*), are invited. Contact: J. M. WILSON, P. O. Box 51, Hampden-Sydney VA 23943, by June 15, 1982.

Celestina entries in the 1981 *PMLA Bibliography* (and after) will be consolidated under the heading "ROJAS," thanks to a letter-writing campaign spearheaded by GEORGE A. SHIPLEY of the Univ. of Washington.

In October of 1981, at the University of Málaga, MARTA CONCEPCION AYALA CASTRO presented her "memoria de licenciatura" on the topic: "Comparación del léxico del primer auto de la *Celestina* con el de la versificación de Ximénez de Urrea." According to Manuel ALVAR ESQUERRA (who sent this information), a resumé of this work will soon be available in print.

At work on Aristotelian rhetoric in *Celestina* is Leslie P. Turano (Vassar College). She is working at Westfield College (Univ. of London) and benefitting from the advice of two *Celestina* scholars, ALAN DEYERMOND and DOROTHY SEVERIN.

Announced for Autumn of 1982 by Porrúa (Madrid) is a new book by ANTONY VAN BEYSTERVELDT: *Amadís. Esplandián. Calisto: Historia de un linaje adulterado*. It studies *Celestina* as an important and final shape to a literary evolution with origins in *Amadís*.

CELESTINA IN LECTURES AND CONGRESSES ↪

31st Mountain Interstate Foreign Language Conference, Eastern Kentucky University (October 8-10, 1981): ANTHONY J. CARDENAS, "The Arcipreste de Talavera's conplisiones de onbres' and the Males of the *Celestina*."

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Modern Language Association, New York City (Dec. 27-30, 1981): There were two papers of interest. PATRICIA GRIEVE (Princeton) let the Latin phrase 'Nunc Scio Quid Sit Amor' be her motto as she related how both *Grisel y Mirabella* and *Celestina* present a view of Love as a destructive force, operative throughout the literary work. MARIA EUGENIA LACARRA (Occidental College) saw in the text of *Celestina* a perfect example of "El fracaso del amor cortés en la sociedad mercantil y urbana."

35th Annual Kentucky Foreign Language Conference, Lexington, Kentucky (April 22-24, 1982): JOSE J. LABRADOR (Cleveland State Univ.), "El concepto de la mujer en *LC*,"; PATRICIA S. FINCH (Berea College), "Magic and Moral Intent in *LC* and Its Imitations." In this presentation (of which the author kindly sent along an abstract), the comic works (the *Segunda* and *Tercera Celestinas*) are contrasted to the tragic works (*Celestina*, *Tragicomedia de Lisandro y Roselia*, and *Tragedia Policiana*); in these latter magic is taken seriously and forms part of the didactic message of the works. In the former works, magic is scorned or laughed at and plays no important moral role in them. The tragic works have in common death-without-confession. The one work which falls into neither of these two groups is the *Comedia Selvaje*: in it, the characters "save" themselves by repentance and some compensatory heroics, thus turning a potentially serious and tragic dramatic tale into a farce. The paper explored how this failure corresponds to a perversion of the relationship between magic and moral intent.

On March 19th, Prof. DOROTHY S. SEVERIN (visiting Prof. at Harvard for Spring 1982) lectured at Syracuse University on "The Present State of *Celestina* Studies."

CELESTINA STUDIES: ∞

The following studies are additions to the five which appeared in the last issue of *Celestinesca*; also, in addition to studies noted in the PREGONERO section (pp. 57-61) of that same issue.

ASTIAZARAN, Gloria C. "LC vista como obra satírica," *Explicación de textos literarios* 10 (1981), 5-13. A string of textual citations which exemplify forms of satire: incongruencies, irony, etc., all in the service of a moral criticism which Rojas uses to condemn the society in which he lives.

BARRICELLI, Juan Pedro. "LC y la naturaleza del Mal," *Cuadernos Americanos* 40, ii (marzo-abril 1981), 69-77. *Celestina* as a personification of evil compared and contrasted with Shakespeare's Iago, Manzoni's Innominato (*I promessi sposi*) and Balzac's Vautrin (*Le père Goriot*, inter alios).

CHICHARRO, Dámaso. *Orígenes del teatro. La Celestina. El teatro preloquista*. Madrid: Cincel, 1979. 95 pp. (Cuadernos de estudio, 4).

CRIADO DE VAL, Manuel. "El Guitón Honofre: Un eslabón entre 'Celestinesca' y 'Picaresca'," *La Picaresca*, ed. M. Criado de Val (Madrid: Fundación Universitaria Española, 1979), 539-546. Some of the interest in refrains, in introductory materials (prologues, letters, etc.), and in

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- some excesses of style link *Celestina* to *Guitón*. The latter has characteristics which link it also to *Lazarillo* and to *Guzmán de Alfarache*.
- ELLIS, Deborah S. "The Image of the Home in Early English and Spanish Literature," diss. Univ. of California (Berkeley), 1981. XXV, 229 pp. Chapter 2, pp. 62-90, 113-126, takes up *Celestina*.
- HUGHES, John B. "Orígenes de la novela picaresca: *LC* y *La lozana andaluza*." *La picaresca* (see Criado entry, above), 327-334. In its view of human weakness, *La lozana* takes a more charitable view than *Celestina*; as works by *conversos*, the former is more open and explicit in its critical assessments than the latter, but it remains a more elegaic vision because of its charitable resolution.
- MORO, Donatella. "*El Buscón* de Quevedo a la luz de *LC* y del *Lazarillo*," *La picaresca* (see Criado entry, above), 689-704. A demonstration that the plays on the word 'justicia' (*Celestina*, auto VII) are clearly the basis of similar treatments, first in *Lazarillo* and, later, in *El Buscón*. Not only the citation itself is recalled, but the surrounding contexts are also present in the later works, establishing a trajectory of influence originating with *Celestina*.
- MORTINGER-GROHMANN, Gertrud. "*Tragedia Policiana* von Sebastián Fernández. Untersuchung einer spanischen Imitation der *Celestina*," diss. Univ. Salzburg, 1979.
- PEDRAZA, Felipe B. and Milagros RODRIGUEZ. "*La Celestina* y el género celestinesco," in *Manual de literatura española* (Tafalla: Cenlit, 1981) II, 61-116. (*).
- RICO, Francisco. "Brujería y literatura," *Brujología* (Madrid: Seminarios y Ediciones, 1975), 97-117. Rojas' *Celestina* is one work taken up (98-103) in this essay. R. takes Lida de Malkiel to task for proposing as decorative the magical elements in the work, and argues, to the contrary, that they were realistic and well-integrated and would be judged so by a considerable portion of the sixteenth-century public. The work is ambiguous in that the efficacy of the magic in the transformation of Melibea is not clearly determined. This openness to readings on multiple levels is characteristic of Rojas' art.
- WHINNOM, Keith. "The *Historia de duos amantibus* of Aeneas Sylvius Piccolomini and the Development of Spanish Golden-Age Fiction," *Essays on Narrative Fiction in the Iberian Peninsula in Honour of Frank Pierce* (Oxford: Dolphin, 1982), 243-255. Notes some similarities between the works of Piccolomini and Rojas (and others) but also contrasts their narrative technique (omniscient author present/absent, respectively).

CELESTINA ON STAGE ∞

Thanks to the alertness of my colleague, José Luis GÓMEZ-MARTÍNEZ, a single color photograph of Milagros Leal as *Celestina* (in the banquet scene

with Sempronio and Pármeno, Elicia and Areúsa) has taken its place in the *Celestinesca* archives. In color, it was reproduced as one illustration to a feature article on the Hungarian-Spanish photographer Juan Gyenes Remenyi in *ABC* (Domingo, 16 de nov. de 1980, p. 25).

The world premiere of a new play by ALVARO CUSTODIO took place on December 26, 1981. It is entitled "Eva y Don Juan" and was performed by CUSTODIO'S Compañía Vocacional at the Real Coliseo Carlos III (El Escorial). I excerpt some remarks by Pedro Albrecht from the "Gaceta del Coliseo", no. 25 (25 de enero de 1982), pp. 7-8.

"EVA Y DON JUAN es una sátira del mito de la seducción en la que se enfrenta a los dos sexos como un reto literario y escénico... Custodio hace intervenir en lo que él acaba por llamar una arlequinada a Lope, Calderón, Tirso, Zorrilla, Molière, Shadwell, Moncrief, Crabbe con su poesía o su prosa, más la música portentosa de Mozart en su DON GIOVANNI. La Inquisición somete a juicio a Eva y Don Juan, los dos símbolos del pecado en su alternativa carnal. Oímos sin que nunca veamos al Gran Inquisidor, a Robespierre, Kierkegard, Bernard Shaw y otras voces interrogando y conversando con los 36 personajes de la obra hasta desembocar en su inesperado final en que la célebre meretriz Isabel de Luna, citada por Matteo Bandello en sus RACCONTI, descubre el secreto del volcánico desenfreno donjuanesco. (...) Tenemos que destacar a... MARIA CALONGE, una Celestina inmejorable, perfecta, con todos los matices del célebre personaje..."

ALVARO CUSTODIO ha mandado a *Celestinesca* una foto de María Calonge y unos breves comentarios sobre el papel de Celestina en EVA Y DON JUAN. "... sale Celestina que dice algunos párrafos de Rojas y los más míos. Aludo a que también sale en el DON JUAN O EL AMOR DE LA GEOMETRIA de Max Frisch." Of this procedure, M. DIAZ CRESPO (*El Alcázar*) wrote: "En torno, pues, a Eva y Don Juan discurre esta pieza... [y] se suceden las más felices y acertadas escenas con los mejores textos. Unos textos clásicos perfectamente hilvanados que divierten y emocionan... Espectáculo culto, entretenido, del mejor gusto."

In another section of this issue, there is a review by MICHELLE de CRUZ-SAENZ of the CELESTINA presented by the Spanish company, "Teatro del Aire." This *Celestina*, the nudity in which left some members of the public stunned, is the adaptation of ANGEL FACIO, who also directed and conceived the set: a spider's web spanning the space between two scaffold towers. Calisto and Melibea play from the two towers and Celestina occupies the central web. Celestina is played in this production by ASUNCION SANCHO, who, as some may recall, was a highly acclaimed Melibea in the long-running "Celestina" of Alejandro Casona (Madrid opening in 1965, with MILAGROS LEAL as Celestina).

The costume design for the lovers, the creation of Begoña del Valle-Iturriaga, is inspired by the work of Botticelli and Fra Angelico. The inspiration for the dress of the remaining characters comes from the paintings of Breughel and Hieronymous Bosch.

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Of this production, Pedro BAREA, writing in DEIA, says: "Un espectáculo en el que se ha traducido el cosmos social y la carnalidad del mundo de Celestina a signos teatrales . . . y cuya fuerza estriba en la capacidad que se ha tenido para traducir en imágenes--ambientes--toda la trama de relaciones."

Our thanks to Prof. CRUZ-SAENZ for sending a program and other materials used in the preceding report.

Prof. MARIO FERRECCIO PODESTA has sent us from Chile a clipping from *El mercurio* (3 de enero de 1982, pág. E8) announcing the re-staging of the *Celestina* adapted by José Ricardo Morales. This adaptation had its premiere in Montevideo (with Margarita Xirgú as Celestina) in 1949 and has been seen sporadically ever since. This re-staging is directed by EDGARDO BRUNA and will feature MARES GONZALEZ as Celestina. The Compañía de Teatro Itinerante will be taking it on tour throughout Chile after its debut in La Serena (this took place in February, 1982). Music for the production is by Patricio SOLAVERA. Guillermo GANGA handled sets, costumes and lighting.

CELESTINA ON FILM ∞

A one-hour color film in 16mm of *Celestina* is available for sale or rental through Films For The Humanities, P. O. Box 2053, Princeton, N.J. 08540. Purchase price approaches \$1,000, while a one-time rental is a more modest \$65. Its stated objectives are: "to bring to life this universal Spanish tragicomedy in all its lyrical beauty; to demonstrate through the dramatic action the realism with which the author has captured the idioms of different social strata; to introduce this major example of Spanish Renaissance literature." In the same series are *El Cantar de Mio Cid* and *El Libro de Buen Amor*. If these have been seen or used by any readers, a report on them would be most welcome.

CELESTINA IN RECORDINGS ∞

The *Celestina* in question is the earliest English one, which may or may not be attributable to John Rastell and is dated circa 1525 or 1530. For background on the texts and on the bibliography relating the Rastell text to Rojas', see Albert Geritz, "*Calisto and Melebea: A Bibliography*," *Celestinesca* 3:ii [1979], 45-50, and *idem*, *Calisto and Melebea* (ca. 1530)," *Cel.* 4:i [1980], 17-29.

The recording is part of a series of 27 plays illustrating the development of English drama to 1580, and adapted and directed by John Barton, Assoc. Director of the Royal Shakespeare Company. The series was produced by Raymond Raikes for the BBC and is available from Dover Publications, Inc. in the United States (Dept. HCR, 180 Varick St., New York, NY 10014). Interwoven is original music composed and conducted by John Hotchkis who directs the performance by the Goldsborough Orchestra.

Released in 1980, in 2 cassettes, is a recorded *Celestina* (in Spanish) of a dramatized version by the Compañía de Actores de Radio Nacional de España. It is vol. 2 of the series "Teatro Clásico Español" (vol. 1 is Calderón's *La vida es sueño* and vol. 3 records some of Cervantes' *Entremeses*). Running time is about two hours: it is in stereo and Dolby processed. A 79-page text comes with the cassettes. 