

## CELESTINESCA

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## PREGONERO

" . . . contarte he maravillas . . . . "

I look back now over the 21 previous editions of the PREGONERO and see that I have been faithful to its original purpose: to organize all those bits and snippets of "la celestinesca" that might interest the scholar and student of Rojas' masterwork and of the works it spawned. Someday--I hope soon--there will be time to craft a master index of this journal, one similar to that prepared painstakingly for *La corónica's* first ten years [in *Cor* 11, i (Fall 1982): 129-172]. This index would include references to all the main items *Celestinesca* has published but include, as well, additional references to the items mentioned in the PREGONERO and, perhaps, list the sources of the illustrations I have provided for its pages [now over 1,300 pages of *Celestina* lore]. With this hope, I launch the 22nd 'edition' of the PREGONERO with the usual plea to readers: do keep me posted; send things along; inform me of your own plans, future publications, and other involvement in our joint enterprise. [Ed.]

### WORK-IN-PROGRESS & WORK-IN-PRESS:

Noted in *Hispania's* list of doctoral dissertations: Christine McGaughey's "The Aesthetics of Death: 'Coplas por la muerte de su padre,' *Buen amor*, and the *Celestina*" (supervisor: Luis Beltrán, University of Indiana).

Another welcome work (in progress) is the critical edition and commentary of manuscript 17631 (Biblioteca Nacional de Madrid), otherwise known as *Celestina comentada* (anonymous, mid-sixteenth century). This will be the product of the collaboration of Ivy Corfis (Univ. of Pennsylvania), Louise Fothergill-Payne (Univ. of Calgary), and Michel García (Paris).

Among the works-in-progress, as of this writing, are two Cambridge Univ. Press *Celestina* books. The first, expected soon, is by Louise

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Fothergill-Payne (Calgary University), *Seneca and Celestina* (see item 114 of this issue's bibliography for another related study by the same author). The second item is by Dorothy S. Severin (University of Liverpool) and it is titled *Tragicomedy and Novelistic Discourse in 'Celestina'*.

We are awaiting two new editions of LC as well. One is the work of Peter E. Russell, Oxford, Emeritus and will be issued in the Clásicos Castalia series by Castalia (Madrid); the other is a new Cátedra edition by Dorothy S. Severin (Liverpool). This latter differs from her widely-used Alianza edition in that it is based on Zaragoza, 1507 (the first surviving Spanish *Tragicomedia*), uses the older orthography, and includes footnotes to sources and critical opinions.

Articles we can expect to see soon are the ones to appear in the special number of the *Bulletin of Hispanic Studies* (to be issued in Spring of 1988) by Russell, Severin, Snow (Georgia) and Salvador Miguel (Complutense, Madrid)--mentioned in earlier PREGONEROS. "The Idea of *limpieza* in LC" by Manuel da Costa Fontes (Kent State Univ.) has been announced for the forthcoming *Hispanic Studies in Honor of Joseph H. Silverman* (Newark, Delaware: Juan de la Cuesta, 1987), ed. by Joseph V. Ricipito. The theme of another work-in-progress (article) is the use as an aphrodisiac of *diacitrón*, as witnessed in Jewish literature in the Peninsula: this from Alberto Forcadas (Univ. of Alberta).

### WORKS JUST PUBLISHED

Hot off the press! is the dual language *Celestina* brought into being by Aris & Phillips (Great Britain) as part of their very useful CLASICOS HISPANICOS series. The editor for this volume has been Dorothy S. Severin (Liverpool): it is her Alianza edition text which is reproduced on the left-hand side of the open facing pages while, on the right, is the Mabbe English version from the seventeenth-century. The introduction and notes are supplied by Prof. Severin.

### REVIEWS OF RECENT PUBLICATIONS

Three reviews have appeared of the Kathleen Kish and Ursula Ritzenhoff study and facsimile edition of both the C. Wirsung German translations [1520, 1534] of *Celestina* (Hildesheim/Zurich: Olms, 1984). Two are by Gustav Siebenmann:

*Neue Zürcher Zeitung* (14-15 March, 1987): 66; and  
*Bulletin of Hispanic Studies* 64 (1987): 148-149. The third is in  
*Renaissance Quarterly* 39 (1986): 556-558, J. T. Snow.

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J. T. Snow's *'Celestina' and Fernando de Rojas: An Annotated Bibliography of World Interest 1930-1985* (Madison: HSMS, 1985) has seen four recent reviews:

- Celestinesca* 11, i (May 1987): 45-46, G. West;
- La corónica* 15 (1986-1987): 308-310, E. Berndt-Kelley;
- Hispania* 70 (1987): 495-496, E. W. Naylor;
- Speculum* 62 (1987): 1037, I. Burshatin.

Fernando Cantalapiedra's *Lectura semiótico-formal de LC* has been reviewed four times this year:

- Insula*, nos. 485-486 (Abril-Mayo 1987): A. Rodríguez López-Vázquez;
- Hispanic Review* 55 (1987): 524-526, C. F. Fraker;
- Celestinesca* 11, ii (Nov. 1987): 37-39, J. F. Burke;
- Letras de Deusto*, no. 39 (1987): 196-197, R. Pérez.

The Marciales "estudio y edición crítica" (Illinois Univ. Press, 1985, 2 vols) has seen three reviews as well:

- La corónica* 15 (1986-1987): 302-307, A. S. Mandel;
- Bulletin of Hispanic Studies* 64 (1987): 237-243, D. S. Severin;
- Filología* 21 (1987): 231-241, R. Rohland de Langbehn.

Finally, a joint review is given to D. W. McPheeters' collected LC studies, *Estudios humanísticos sobre LC* (Potomac, MD: Scripta humanistica, 1985) and to Cándido Ayllón's *La perspectiva irónica de Fernando de Rojas* (Madrid: Porrúa, 1984), as follows:

- Bulletin of Hispanic Studies* 64 (1987): 148, D. S. Severin.

### CELESTINA ON THE BOARDS

I am now in the information-gathering stage for the recent (summer of 1987) New York production of *The Tragicomedia of Calisto and Melibea*. It was featured at the Joseph Papp-produced FESTIVAL LATINO held at the Lu Esther Hall of the New York Shakespeare Festival Public Theatre. This adaptation of Rojas' text was made for the stage by Miguel Sabido [see also the following film note] and Margarita Villaseñor, with Carlos Giménez directing Venezuela's Fundación Rajatabla company. It was performed in two acts from Aug. 10th to the 17th [with simultaneous translation in English available the evenings of the 10th-11th and 15th-16th].

This citation from the review by Thos. M. Disch (*The Nation*, Sept. 12, 1987, pp. 245-246) will help readers of *Celestinesca* see what

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kind of slant this adaptation had: "As directed by Carlos Giménez, with Jodorowski-like mad excess, the actors perform the subtext with every liberty the modern stage allows, while they declaim the revamped text with liturgical solemnity. Javier Zapata and Mariu Favaro as the young lovers are role-model objects of desire, and Alexander Milic plays Celestina in drag with Ludlamite glee. The staging ... conveyed an appropriately schizy blend of baroque pomp and soft-core porn. Whether de Rojas's venerable text has been violated unconscionably I'll never know, but I certainly was not alone in applauding vigorously for the resulting witches' Sabbath." This presentation of what another eye-witness has called a "chaotic world" also "played up the aspects of a society founded on brutality, sensuality and self-interest, in which *love* is only animal attraction, and other idealistic concepts such as loyalty, friendship, etc., no more than tools used hypocritically to manipulate other people." It certainly did not "encubrir lo humano," to use Cervantes' term, but there was, throughout, for the audience, a "constant tension between fascination and repulsion." [These latter quotes are excerpted from a private letter, dated October 18, 1987]. A more complete report will appear in the next *Celestinesca* (suplemento bibliográfico).

### CELESTINA ON CELLULOID

In 1979, Miguel Sabido directed a film of *Celestina* (rev. in these pages briefly by Mary-Anne Vetterling, vol. 4, no. 2, p. 40). It was definitely a soft-core pornographic offering, starring the Mexican actress Isela Vega as Melibea, and Ofelia Guilmain as the aging bawd [Ms. Guilmain had played Elicia in earlier Teatro Clásico productions directed by Alvaro Custodio (1953 y ss.)]. Well, it is now available on Videotape (yes, it comes with a 'warning' about its earthy nature) and I have purchased it for my archives for, I think, about \$70.00. I promise a review of this little-known derivative of the great Rojas masterpiece soon. This is the same Miguel Sabido who co-adapted the stage version seen recently in New York City [see above, *Celestina* on the boards], so he cannot be accused of changing his views of how *Celestina* is to be seen in our century!

### CELESTINA ON SALE

But not exactly cheap. Rare books dealer PRB & M recently had, for \$1,550, a little-known variant copy of the Mabbe translation of *Celestina*, printed in London 1631. Instead of the normal "to be sold by

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Robert Allot" the seller is listed thus: "to be sold by Ralph Mabbe" [possibly the translator's brother].

### CELESTINA AT THE CONGRESSES (MARCH-NOVEMBER 1987)

MIGUEL GARCI-GOMEZ, Duke University, "Fernando de Rojas: del amor cortés al amor cetrero." Presented in a session: Teorías estéticas y lingüísticas en el renacimiento, at The Philological Association of the Carolinas, March 12-14, 1987, University of North Carolina at Greensboro (USA).

JOSEPH SNOW, Univ. of Georgia, "Rojas and his *Celestina*: Between the Middle Ages and the Renaissance." A paper delivered at the University of Arizona, Northern Arizona University, and Arizona State University between March 26 and April 3, 1987, under sponsorship of the Arizona Center for Medieval and Renaissance Studies and the three departments.

JAMES R. STAMM, New York University, "Role Playing in *Celestina*: The Fantasy of Courtly Love."

THERESA ANN SEARS, State Univ. of New York-Cortland, "Leriano and Calisto: Brothers Under the Skin?"

ANNE EESLEY, The Citadel, "The Element of Folkloric Humor in *Celestina*." This and the previous two papers were given in a session on *Celestina* chaired by PATRICIA FINCH, at the 40th Annual Kentucky Foreign Language Conference, April 23-25, 1987, Lexington, Kentucky.

JOSEPH T. SNOW, Univ. of Georgia, "La celestinesca." *Celestina* como obra entre la Edad Media y el Renacimiento--con énfasis en las nuevas técnicas de caracterización.

JOSE CARLOS DE TORRES, CSIC-MADRID, "Reflexiones sobre la arquitectura espiritual de *Celestina*." Las seducciones y la hechicería. This and the previous paper were given at the Simposio-Homenaje a M. Criado de Val, Pastrana (Guadalajara), July 7-10, 1987.

NICASIO SALVADOR MIGUEL, Univ. Complutense, Madrid, "*Celestina*: Problemas bibliográficos, textuales y de autoría," y "*Celestina*: El género, la tradición literaria, interpretaciones." Two lectures presented at the Curso Superior de Filología Hispánica, Univ. de Madrid, July 12, 1987.

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VICTORIA BURRUS, Vanderbilt Univ., "Melibea's Suicide: The Price of Self-Delusion." American Assoc. of Teachers of Spanish & Portuguese, August 12-16, 1987, Los Angeles, California.

ELISA MARTI-LOPEZ, Univ. of Georgia, "La estructura dramática de la fatalidad en la *Tragicomedia de Lisandro y Roselia* a la luz de la *Celestina* de Fernando de Rojas."

En este trabajo analizamos la estructura dramática de la Fatalidad presente en la obra de Sancho de Muñino a partir de la lectura de la obra de Rojas. La confrontación de ambas estructuras dramáticas nos permite mostrar que Muñino--a diferencia de Rojas--nunca vio la necesidad celestinesca de crear una obra que se vertebrará en una compleja serie de incontrolables circunstancias o Fatalidad. El análisis que llevamos a cabo se basa fundamentalmente en la consideración de los siguientes aspectos: la despersonalización de los personajes; la alteración y desvirtuamiento de los motivos; la anulación de la seducción celestinesca; y la substitución de la realidad azarosa--la maraña de circunstancias de la realidad en la que los personajes creen lograr su voluntad--por una realidad ordenada cuyo eje es una justicia definida en terminos de 'honra'.

MARIO SANTANA, Univ. of Georgia, "Melibea: personaje escindido en una tragedia de la transgresión." This and the previous paper were given at the 13th Annual Southeastern Medieval Association Conference, Appalachian State Univ., Boone, North Carolina (USA).

Tomando como punto de partida dos versiones teatrales recientes de la *Celestina* de Fernando de Rojas, pretendemos realizar una meditación sobre un aspecto central de esta obra: la 'seducción' de Melibea. Las ideas de transgresión y de escisión, presentes en la *Tragedia fantástica de la gitana Celestina* de Alfonso Sastre y en la *Tragicomedia de Calisto y Melibea* de Angel Facio, permiten enfrentarse al personaje de Melibea y a la relación entre ésta y Celestina para desvelar algunas facetas de la obra de Rojas.

Diferentes interpretaciones se han dado de la 'furia' de Melibea frente a Calisto (Acto I) y frente a Celestina (Acto IV), conllevando diversas apreciaciones de la joven. Estudiando la evolución del personaje a través de la obra, nos proponemos

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presentar a Melibea como una joven escindida, condicionada por el conflicto entre una fidelidad a la autoridad social (la honra que desesperadamente trata de salvar en el Acto X ante Celestina) y la atracción pasional que, mediante la intervención de la tercera, irá desvelándose como "dulce amor." Se trata, como veremos, de una escisión internalizada que afecta a la propia conciencia psicológica de Melibea; y esa internalización es precisamente lo que reclama la intervención casi psicoanalítica de Celestina. Así pues, la 'seducción' de Melibea habrá de verse más como un proceso de liberación de la represión.

Si aceptamos la caracterización de Melibea como personaje escindido se nos manifiesta también su profunda condición de personaje trágico. La tragedia de Melibea está en la conciencia de la transgresión en que incurre contra el orden social y familiar internalizado.

SIXTO E. TORRES, Clemson University, "From Myth to Reality: The *Celestina* In Two Works by Alfonso Sastre and José Martín Recuerda." October 9, 1987. The 37th Annual Mountain Interstate Foreign Language Conference, Univ. of Richmond, Richmond, Virginia (USA).

JOSEPH SNOW, Univ. of Georgia, "Tangled Webs: Dramatic Contrasts in the Lives and Deaths of Melibea and Pármeno." Given at the University of Pennsylvania, October 29, 1987.

IVY CORFIS, Univ. of Pennsylvania, "The Status of Women in Courtly Literature." November 14, 1987. The Mid-Atlantic Medieval Hispanic Research Seminar, Georgetown University, Washington, D.C.

A brief overview of the portrayal of women in 14th- and 15th-century Spanish romances as a basis for the comparison and study of women in *Celestina*. The literary representation of women in *LC* was contrasted with contemporary social reality--as expounded by the glossator of the mid-16th-century *Celestina comentada*, who described the legal status of women in some specific cases of honor, marriage, adoption, and parental rule.




THE  
SPANISH BAWVD  
REPRESENTED  
IN CELESTINA:  
OR,  
The Tragicke-Comedy of  
CALISTO and MELIBEA.

*Wherein is contained, besides the pleasantnesse and sweetenesse  
of the stile, many Philosophicall Sentences, and profitable  
Instructions necessary for the younger sort :*

*Shewing the deceits and subtilties bowfed in the bosomes of false  
servants, and Cunny-catching Bawds.*

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LONDON  
Printed by J. B. And are to be sold by  
RALPH MABBE. 1631.

Variante poco conocida de las impresiones de la traducción inglesa de James Mabbe (London 1631). Portada.