

The Theatrics of the *Auto de amores* in the *Tragicomedia* called *Celestina*

Peter Cocozzella
Binghamton University

I. The Theatricality of a Modular Genre

A Moralistic Outlook

Much of the criticism devoted to the *Tragicomedia de Calisto y Melibea*, commonly known as *Celestina*, the widely acclaimed masterpiece of Spanish literature of the late Middle Ages, may be epitomized in a phrase, coined à la Luigi Pirandello as follows: «multifarious theories in search of a single genre». The diverse theorizing in question divides into a multiplicity of camps, which are not lacking in authoritative and eloquent defenders on all sides. Here, diversity, it is safe to say, reflects a heated, still unresolved controversy on some rather fundamental issues, such as, precisely, those that have to do with genre and authorship. There are hispanists like Dorothy Sherman Severin that champion the reading of *Celestina* as basically a narrative, while others, like Emilio de Miguel Martínez, advocate, unreservedly, for the incomparable *Tragicomedia* an eminent suitability for the *mise en scène*.¹

1. Severin goes so far as to postulate a parallelism in the portrayal of Calisto and Quijote by their respective authors. In Severin's judgment, the cases of these memorable protagonists «are substantially the same, that of the solid citizen whose brains have been scrambled by literary models. Both Rojas and Cervantes destroy the world of medieval romance by showing that it is impossible to live like an idealized knight errant or a courtly lover in a picaresque milieu» (23-4). Severin proceeds in much the same vein when proffering her views on Rojas's elaboration on a fragmentary text he purports to have discovered:

When he discovers the first act of *Celestina*, an incomplete humanistic comedy, Rojas transforms it into a tragic-comic parody of the sentimental romance, much as Cervantes will write an anti-romance of chivalry a century later. In fact, *Celestina* is a mod-

Without any desire to stoke the fires of the controversy, I should like to proffer, on this occasion, some reflections of my own on data, which turn out to be significant indicators of theatricality. For a start I will concentrate on the evidence adduced by none other than Marcel Bataillon, the celebrated *Celestina* scholar, in his seminal book entitled *La Célestine selon Fernando de Rojas*. A notable characteristic of Bataillon's approach to *Celestina* is a constant effort to define a distinctive esthetic, consisting of an inextricable compound of moralistic intention and overall theatrical impact. As he undertakes to illustrate said intention, Bataillon insists on the *Tragicomedia's* didactic strain, which, in his view, prevails over a concomitant tendency toward entertainment through various comic effects.

The tenor of Bataillon's criticism may be recaptured in statements such as the following:

S'il est vrai que Rojas lui-même, comme son devancier, ait fait pencher l'art de la moralité vers le divertissement littéraire plutôt que vers le puritanisme sermonneur, ceci ne suffit pas à effacer de *La Célestine* son caractère de moralité, à annuler l'intention didactique, qui commande l'élaboration artistique. (91)

Evidently, Bataillon is partial to the theory of a second author—the *devancier* he refers to—responsible for the anonymous manuscript, which, presumably, served as Fernando de Rojas's model. In addition, Bataillon is keenly aware of the key role played by the humanist Alonso de Proaza, identified as «corrector» (proofreader) in some of the earliest editions of *Celestina*. The point not to be missed is that, according to Bataillon, the *art de la moralité* is elaborated by the author or, as the case may be, the authors of *Celestina* through a theatrical mode underscored by Alonso de Proaza's conspicuous recommendation that the text be read aloud.² Bataillon poignantly asserts that:

ern novel in dialogue form which damages the antecedent which it parodies. After *Celestina*, the writing of sentimental romances will eventually be abandoned, although they will continue to be read. *Celestina* opens the way for the picaresque genre. (47-8)

Miguel Martínez, on his part, readily admits that, in the absence of the stagecraft suited to a conventional representation on stage, *Celestina* could only be dramatized through declamatory reading—that is, «la mera lectura pública, hecha por un solo individuo, ante un pequeño grupo de oyentes» (143). Miguel Martínez insists, nevertheless, on the innate theatricality of the *Tragicomedia*, which, it bears pointing out, he unconditionally attributes to Fernando de Rojas and to him alone. Typically, Miguel Martínez asserts that:

La Celestina es obra transmitida en su época por el sistema de lectura pública, pero concebida desde aspiraciones radicalmente teatrales... En otras palabras, su autor no escribe drama, disminuido en potencialidades de representación por acomodo a ese sistema de simple lectura; el autor escribe un texto dotado de todos los resortes y condicionamientos de representabilidad. (143-4)

2. For the essential data on Proaza see Russell 16. Proaza's recommendation is couched in one of the six octaves added to the text of *Celestina*: see ed. Severin 345.

Proaza nous révèle donc un important secret de cet art quand il attire notre attention sur l'art de lire à haute voix les apartés et leur rétractation habile. C'est comme une anatomie de la tromperie, qui doit faire naître en l'auditeur le ferme propos de n'être pas trompé. (91)

Evolving an all-important corollary out of Proaza's advice, Bataillon, then, envisages at the core of *Celestina* a theatrical mode kindred to the moralistic *exemplum*.

Bataillon delves into some distinctive theatrical manifestations of that *exemplum* in his insightful discussion of how the form and dynamics of the *entremés* and the author's deft handling of the numerous asides (the *apartés à demi perçus*) become fully integrated into the overall composition of the *Tragicomedia*. There is, nevertheless, a problem with Bataillon's analysis, insightful though it remains throughout. Bataillon demonstrates beyond doubt the theatricality of some outstanding passages such as the aforementioned memorable manifestations of the *entremés*, one in Act I and another in Acts V-VI of *Celestina* (94-6). The illustrious French critic takes great pain to specify that in these passages the term *entremés* is used to signify not, simply, an interpolation contrived for special effect but rather an indispensable ingredient lodged at the very core of the text. In Bataillon's explanation the *entremés* becomes, ultimately, an effective determinant of *Celestina's* tragic dimension:

Entremés, disions-nous, en entendant par là un divertissement scénique plutôt élémentaire, mettant aux prises des personnages bien stylisés. Mais, à la différence de ceux qui, plus tard, détendront les spectateurs de *comedias* pendant les entr'actes, il ne s'agit pas ici d'un intermède hétérogène interrompant l'action qui mènera au dénouement tragique. C'est au cœur même de cette action que nous introduit ce jeu si conventionnel... L'artifice a une raison d'être bien évidente. (93)

In Bataillon's study we find, it bears repeating, a plethora of revealing comments. But, to go back to the problematic aspects perceivable in Bataillon's approach, his focus on details contributes little toward a complete definition to be applied to the genre of the full-blown composition. Even when Bataillon bears in mind the totality of the composition, for which he proposes as a model the *arte de amores* as described by Edwin J. Webber, the classification lacks in specificity (Bataillon 77-8). We would be hard put, indeed, in identifying the salient factors of the *arte de amores* that could serve as a structural pattern for *Celestina*.

A Display of Vitiated Love

Bataillon, to be sure, falls short of providing a compelling argument regarding the genre of *Celestina*. This notwithstanding, he does lay some solid foundations for such an argument. Following in Bataillon's footsteps, in the course of this discussion I intend to show that Bataillon adumbrates for the moralistic *exemplum* a textual correlative, which not only exhibits a theatrical nature but also serves as a crucial component for the structure of *Celestina*. As we have just seen, Bataillon circumscribes a text strictly related to the locus of an *exemplum*. Bataillon's insight may be explained in terms of the depiction of an inner world in which a high degree of interpenetration occurs between the psychic and the ethical realm. This means, basically, that Bataillon analyzes through ethical lenses the conflict and the concomitant turmoil in the lover's psyche. The task at hand, then, is to shed light on the aforementioned textual correlative envisioned for the striking amalgamation of psychic issues and ethical perspectivism conceived by Bataillon.

The first step in our discussion is to take a look at a small number of compositions for which the label of «auto de amores» has been proposed. As we will soon see, these *autos* confront us with the an analogous rendition of the very play of perspectivism explored by Bataillon. Next, it is appropriate to demonstrate how this little-known if not altogether forgotten genre of the «auto de amores» may be seen as a nucleus of sorts, integrated into the very central section of the *Tragicomedia de Calisto y Melibea*.

As we may surmise, very few extant specimens of the *auto de amores* have been identified. On the basis of the information derived from the text of *Triste deleytación*, a work which Michael Gerli, one of its first editors, classifies as a «sentimental romance» (Gerli viii), Fernando Lázaro Carreter recaptures both the name and the essential characteristics of a genre exemplified by *Querella ante el Dios de Amor*, a composition by El Comendador Escrivá.³ In a handful of articles published in the wake of Lázaro Carreter's groundbreaking commentary, I myself have argued that the categorization of «auto de amor» may be expanded to include such pieces as Francesc Moner's *La noche*, and Rodrigo Cota's *Diálogo entre el Amor y un viejo*, and, probably, Francesc Carrós Pardo de la Casta's *Regoneixença e moral consideració* (Cocozzella, «Fray Francisco Moner's *Auto de Amores*» and «Fray Francisco Moner's Dramatic Text»). All the while,

3. While conceding that the subject matter of the rare *auto de amores* may well consist of little more than «tópicos literarios del momento», Lázaro Carreter acknowledges that apropos of Escrivá's *Querella* «cuadra muy bien el término de auto de amores». According to the same critic, said *Querella* «constituye un espécimen puro de este género, rigurosamente teatral como su nombre indica» (70).

I have explored a possible connection, or at least some points of affinity, between these paragons of the *auto de amores* and *Celestina* («From Lyricism to Drama»). It is appropriate to acknowledge here the contribution of Josep Lluís Sirera, who calls attention to the anonymous *Diálogo del viejo, el Amor y la hermosa*, a full-fledged theatrical composition patterned after Cota's *Diálogo*, and explores the stage-worthy qualities of two poems: Fernán Sánchez Calavera's *desir* («Ffuy a ver este otro día» [Dutton 1663]), listed as no. 537 in the *Cancionero de Baena*, and Pedro Cartagena's «Si algun dios de amor auia» (Dutton 0903), collected in the *Cancionero general* («Diálogo de cancionero y teatralidad»). In effect, Sirera posits the possibility of extending the list of the *auto de amores* by the inclusion of the compositions he discusses. In another pioneering study Sirera conducts a thorough textual analysis of Escrivá's *Querella* and substantiates its classification as an *auto de amores* («Una quexa ante el Dios de Amor... del Comendador Escrivá como ejemplo posible de los autos de amores»).

Without delving into arguments expounded elsewhere, one may observe that the readers of *Celestina* will find in the *auto de amores* a text just as compact as the *arte de amores*, discussed by Webber, is diffuse. The contrast could not be more dramatic as to the kind of composition represented by each genre. The *auto* points to a clearly-defined, tightly-knit structure; the *arte*, taken to encompass a long list of heterogeneous pieces, remains amorphous and non-descript.⁴ In effect, it may be argued that, precisely because of its compactness, an *auto de amores* as complete as Carrós's *Regoneixença* and Moner's *La noche* offers a compendium of love-centered literature and, thus, reflects, in microcosmic focus and macrocosmic scope, the mainstream of the autochthonous, late Medieval tradition that comes to a head in *Celestina*. In an overview of *Celestina*'s literary background, the *auto de amores* stands out, then, not so much for the unmasking of the act of deception—the «anatomie de la tromperie» that Bataillon ascribes to the *arte de amores* (91)—but, rather, for the unfolding phenomenology of the vitiation and corruption brought about by inordinate love.

In her study entitled *Love's Fools: Aucassin, Troilus, Calisto and the Parody of the Courtly Lover*, June Hall Martin comes up, interestingly enough, with her own configuration of a Celestinesque *auto de amores* without even labeling it as such. Martin adumbrates a protoplasmic morality play

4. Jesús Gómez addresses squarely the problematic definition of the «arte de amores», the prototype of which is, as Webber points out, the *Penitencia de Amor* by Pedro Manuel Jiménez de Urrea. After calling into question the theatrical potential of the «arte», Gómez observes:

En realidad, la dificultad para definir la tradición o el género literario al que pertenece *Penitencia de Amor* reside en la indefinición formal de esas «artes de amores» a las que el propio Urrea aludía en el prólogo. Las «artes de amores» no son un nuevo género literario, sino una serie de obras con un núcleo temático parecido, pero con tradiciones literarias diferentes: Ovidio, la comedia latina, los libros sentimentales, *Celestina* y sus continuaciones. (13)

in miniature, which results from the adaptation of certain passages of the *Roman de la Rose*. One of these passages consists in the depiction of the hideous personages exhibited on the wall surrounding the «Jardin d'Amour» (vv. 129-520). Taking into account, for purposes of comparison, the case of the protagonist in Chaucer's *The Knight's Tale*, Martin remarks that

Calisto makes essentially the same mistake that Arcite has made in that he admits non-courtly qualities into the courtly world. It should be fairly obvious that the figures painted on the outside of the wall of the Jardin d'Amour correspond to Celestina and the servant-prostitute milieu in which she operates. Hate is described as malignant and base, cause of quarrels and jealousy, possessor of an evil passion, with a face marked by spiteful rage, much as the faces of Sempronio and Pármeno must look as they murder Celestina, or as Areusa must appear as she plots her revenge against Calisto and Melibea. (86)

The second passage Martin refers to covers a wide span (vv. 2971-3356 of the *Roman*) encompassing the episodes related to the Lover's encounters with Reason, the Friend, and the duo made up of Franchise and Pity. Martin provides an extensive explication as to how the text of the *Roman* is transformed into that of *Celestina*. Particularly noteworthy are the following remarks:

As the lover of the *Roman* laments his expulsion from the presence of the rose, he is confronted by Reason who counsels him to turn aside from following Love. The role of Reason in the *Celestina* is curiously assumed by Sempronio, who is himself a victim of the folly of love. Both Reason and Sempronio fail in their attempts to dissuade the lovers from their amorous pursuits. Reason bemoans the fact that «quant jeunes on fait folie» (II, 3016). Sempronio philosophizes similarly: «No es este juyzio para moços, según veo, que no se saben a razón someter, no se saben administrar» (I, 51-52). Sempronio's advice must be accepted ironically as it is by Calisto who knows of his carryings on with Elicia and taunts him with them, but Sempronio answers calmly: «Haz tú lo que bien digo e no lo que mal hago» (I, 43). In the *Roman de la Rose* the voice of Reason is overcome, and in the *Celestina* Sempronio soon realizes that, with his master so bent upon his folly, it is more profitable to aid him than to dissuade him. Rejecting the role of

Reason, he becomes the agent of Love, and it is in this guise that he recommends the services of Celestina. The god of love in the *Roman* suggests at this point that the lover seek out a friend for aid and solace. The code of morality advocated by Friend, the use of bribery, corruption, deception and hypocrisy, is remarkably like that of Celestina. The lover of the *Roman* recoils in horror. Calisto, by contrast, asks no questions. But the lover, too, is eventually won over. The god of love joins the attack on the castle. The plan of siege is, in some cases, identical to Celestina's. Franchise and Pity are to overcome Danger. By the same token, Celestina uses Melibea's pity and generosity to calm her fury at the name of Calisto by explaining that his difficulty is a toothache that only she can alleviate. In the *Roman* Courtesy and Generosity do away with the Duenna who guards Fair-Welcome by bribing her. Celestina, in turn, declares love for Lucrecia and promises her bleach to make her hair like gold and something to stop her bad breath. (91-2)

On the basis of Martin's comments it is possible to recognize at least two facets of the primordial *auto de amores*: one of depictive and the other of rhetorical purport. For further illustration of these two facets it is useful to examine an example or two taken from specific compositions, such as the aforementioned *La noche* by Moner and the *Regoneixença* by Carros. Attesting to a depictive strain, there are in *La noche* many allegorical personages analogous to the ones that, in the *Roman de la Rose*, appear on the garden wall we have already indicated. Analogies and similarities aside, *La noche* shows no telltale signs of a direct influence from the French masterpiece. What it does show is, rather, the special verve of a concise and vivid presentation, which confers to Moner's allegories in question a memorable immediacy and tangibility.

There is an unmistakable stage presence effected by the way the protagonist and first-person narrator of *La noche* introduces to the reader/spectator sundry apparitions. Witness the encounter with the following individual, who calls himself «Odio»:

Estonçes subí por las gradas pocos passos hasta tanto que sentí abrir otra puerta a la mano esquierda, y vi salir por ella otro personaie de tal gesto y atavío: tenía el rostro descolorido, flaco, la barba crecida; estava trasquilado, vestido en una ropa corta francesa de paño negro, senzilla, un jubón de raso, calças de grana, la una envenconada de tres cuentos de lança, muy bien broslados, y unas letras que dezían:

Quien sabe el hierro sacarçe
puede del cuento vengarse. (*La noche* 109)

In this passage and quite a few other similar ones, the role of the *reciteur* may well be described as that of a *meneur de jeu*, whose attentive eye for physical features and colorful apparel conditions a distinctive theatrical dynamic, a veritable *forza icastica*, to borrow the happy phrase that Elisa Aragone uses apropos of Cota's *Diálogo*, that other exemplary *auto de amores* (Aragone 54).

On the stage implicit in *La noche* particularly impressive is, also, the respective appearance of *Tristeza* (125-8) and *Ira* (144-7). The two share significant traits with *Tristece* and *Vieillece*, whose images also appear on the garden wall already commented upon (*Roman de la Rose*, respectively, vv. 291-338, 349-406). Rewarding to recall at this point is the haunting scene of the encounter between the *meneur de jeu*, Moner's artistic alter ego, and the redoubtable hag, who taunts her interlocutor as follows:

A mí me llaman Yra. Yo soy muy poderosa y podría mucho más si mi vida fuesse larga. Hartas vezes te he provado, pero con quien fuera menester no m'as obedescido. Yo hallo que eres insensible, pues tantos males presentes no hazen en ti señal. Ya que no puedes vengarte de quien te los procura, véngate de ti mismo pues has querido tan sin razón. (145-6)

Even before we hear her speak, *Ira* strikes our attention by the very dash of her entrance on stage. The following description tempts us to imagine who the surprised narrator reacts to the sight of her:

Y yo subí más adelante por las gradas hasta que sentí abrir otra puerta y vi sallir por ella otro personaje d'esta manera devisado: una vieja barbada, tocada como las de Navarra; traía un mongil de grana de estraña faysón y, encima, un manto de paño negro, corto, todo cerrado, invencionado d'un tablero rompido en dos partes —y las tablas alrededor derramadas— y unas letras que dezían:

Si entre el mal y el sentimiento
no puedo medio hallar,
¿por qué no m'e de ensañar? (144-5)

The excerpt, evocative enough, invites us to envisage a wide field of intertextuality. We may recall, for instance, the epithet «puta vieja alcoholada» with which Pármeno regales the mention of Celestina (108). Other characteristics of Moner's «vieja barbada» may bring to mind details in the *Roman de la Rose*, such as «Ne fu mais ne n'ot si grant ire / Come il sembloit que ele eüst» (vv. 304-5) or «N'el n'avoit pas sa robe chiere: / en

maint leu l'avoit desciriee, / Con cele qui mout iert iriee» (vv. 316-8).

At this point some explanation is in order concerning the other characteristic we have mentioned above—that is the rhetorical function of the *auto de amores*. We may take our cue from none other than Bataillon himself, who perceives the uncanny if perverse talent of Celestina and some other personages of her ilk in using the discourse of reason in order to undermine reason's primary plan of safeguarding virtue and promoting the lofty aims of philosophy. Indeed, one of Bataillon's most insightful comments stems from the critic's reaction to the conversation between Celestina and Pármene in Act I at the point when the former, in a state of utter exasperation, begins to taunt the latter and ridicule his naiveté. «¿Qué es razón, loco? ¿Qué es affecto, asnillo?» (126) the madam blurts out, venting her frustration. And Bataillon, attentive listener as perspicacious as ever, underscores in the speech «conformément à l'intention de l'auteur anonyme, le plus significatif blasphème de la vieille contre la morale et la raison, quelque chose comme le ¿*Quid est veritas?* de Ponce Pilate» (69). Then, with an epigrammatic declaration of his own, Bataillon epitomizes Celestina's rhetorical forte thusly: «Mais blasphème d'une vieille raisonneuse que sait faire pièce à la philosophie en lui ¿volant son outil?» (69). Soon later, in the same sententious tone Bataillon delivers yet another incisive judgment on the Satanic finesse of the madam's art of ratiocination:

Mais quand elle entre en action, rien que no soit rationnel et naturel dans son art de persuader; les sophismes don't elle l'agrément, en trahissant la raison, lui rendent hommage, comme l'hypocrisie rend hommange à la vertu. (69)

Do we need proof that the devil, as the bard would have it, «cites Scriptures for his purpose?»

This ingenious diabolical use of rhetoric figures prominently in the extant specimens of the *auto de amores*. In these the personifications of love and love's minions, allegorized agents of evil and purveyors of ill advice, provide a perfect example of those who, to paraphrase Bataillon, employ sophistry to betray reason and, all in one, pay to it their highest respect. After all, we may observe, the snake has all the lines, or so it seems. In Carrós's *Regoneixença*, the proverbial «snake»—it bears noticing—is Love himself, who is heard but not seen. In fact, by appearing simply as *La Veu* ('The Voice'), Love is converted into the epiphany of allegorized speech precisely in the function of specious argumentation. Carrós loses no time in outlining the thrust of an instructive altercation. The author's artistic alter ego, not unlike the protagonist of Escrivá's *Querella*, stands out in the plaintive, reproachful strains of the afflicted lover. In response, the stentorial *Veü* appeals to «aquella científica e venerable mare, antiga ex-

periència de tants autenticada» (162) and recalls famous couples, such as Jupiter and Ceres, Mercury and Diana, Orpheus and Euridice, Paolo and Francesca, among many other exemplary cases derived from mythology, the Bible, the *Divine Comedy*, and popular lore (164-6). Above all, *La Veu* conjugates an ingenious admixture of threats, entreaties and exhortations with a good dosage of roundabout rhetoric, intended to extol love as the principle of perfection and to convince the interlocutor that the great virtues of love are born of the will («voler»), not of abhorrence («avorrir»). The gist of the *La Veu's* speech may be appreciated in the following conclusion, no less convoluted than the rest of *La Veu's* discourse:

Mas, ¿per què jo testimonis invoque, ni vull, nomentant cascú per si dels enamorats, e lo poder e mirables actes d'amor recitant, sens fi turmentar-me? Tota la multitud quant fon, és i serà après que lo món és món, han amat, amaran, e amen: e tu, entre els quals est u sol, ans que la vista de l'enteniment fosses privat, jo t'he vist sens comparació alegre d'ésser subjugat a la sua senyoria. Doncs, si aquests, ensems ab tu tan excel·lents e virtuosos i d'així clars enteniments, que no d'hòmens mortals, mas quasi d'immortals déus eren les sues obres, d'ésser enamorats no refusaren, ans se glorificaven d'amar, és senyal que amor és perfecció; e si perfecció, és cosa deguda e raonable; si raonable, divina; si divina, benaventurada; si benaventurada, fa benaventurat: d'on se segueix que sia de voler, i no d'avorrir així com afermes e donar a entenre d'esforces. (166)

At first blush *La Veu's* speech seems cogent enough. It evokes the same sound Aristotelian principle that, according to Pedro Cátedra, lies at the foundation of the *Breviloquio de amor y amiçia*, a *tratado* by none other than Alfonso Fernández de Madrigal (El Tostado). Cátedra demonstrates that, in strict adherence to Aristotle's thought (especially as expounded in *Ethics*, Book II), El Tostado postulates that «non se causa el amor por costumbre de muchos actos, mas por naturaleza» (qtd. in Cátedra 30) and then evolves what Cátedra calls a «fenomenología amorosa... facturada con la ayuda de Aristóteles, Séneca y evidentemente, con la incorporación de juicios del Aquinate, entre otros» (32). Within the ample outreach of El Tostado's intertextuality it is not difficult to spot points of coincidence with Carrós's theories on love. *La Veu's* passage quoted above attests to a fundamental agreement with El Tostado's tenet concerning —to use again Cátedra's terms— «la bondad consustancial del amor» or «la bondad objetiva del amor» (32). El Tostado's *Breviloquio* reflects, to quote Cátedra yet one more time, «las posturas filosóficas de carácter neoplatónico, desde Dionisio hasta Hugo de San Víctor, pasando

por san Agustín» (32); and, we may add, Carrós is no less substantially indebted than is El Tostado to the mainstream of that Neoplatonic tradition.

Whatever consideration we may grant to this obvious verve of transcendence inherited from the Neoplatonic world view should not avert our attention from the less-than-edifying tenor of *La Veu's* oratory in Carrós's *Regoneixença*. *La Veu*, to be sure, professes with adamant conviction belief in such tenets as the aforementioned «bondad consustancial del amor» or, as Cátedra puts it, «la unidad de todos los sentimientos de amor (en términos dionisiacos, reunión de eros y ágape)» that, in Cátedra's judgment, inform El Tostado's *Breviloquio* (32). All in all, it is fair to say that, behind *La Veu's* staunch belief, lurks an insidious fallacy of the kind adumbrated in the very title of yet another influential treatise—the *Tratado de cómo al hombre es necesario amar*— perceptively analyzed by Cátedra. Cátedra, who harbors some doubt as to whether the *Tratado* may actually be attributed to El Tostado, recognizes in that masterful essay the seminal issues that may be brought to bear on the discussion of the *auto de amores*. Following are the main points that stand out in Cátedra's analysis: 1) love's overbearing and uncontested hegemony justified in terms of Aristotelian theory as corroborated by experience in conjunction with reason («el aristotelismo en línea con especialistas como Boccaccio... cuando se concreta en la «experiencia» y la «razón» el reconocimiento del sumo poder del amor» [118]; 2) the use of consummate dialectic sophistry; 3) the unavoidable consequence of negating free will and putting the lover's reasoning faculty practically out of commission (118-9). It is well to ponder the relevance of these points by quoting directly Cátedra's key passage:

es posible abocar la doctrina con argucias dialécticas hasta llegar casi a una postura pesimista, como la de ciertos averroístas, Dino del Garbo, por ejemplo..., según el cual —empleando palabras del anónimo— «el amor non consiente en el arbitrio humano, mas nesçesidad nos apremia a amar la muger»..., con lo que se deja inoperante la capacidad racionativa antes del mismo enamoramiento, como en el caso de Juan Ruiz. (118-9)

By casting another brief glance at Carrós's *auto* we come to realize that at least one of the aforementioned three points is evidenced, as has been indicated, in *La Veu's* avowed reliance on the «antiga experiència de tants autenticada» (162). As for the other two points referred to by Cátedra, close analogues may be found in *La Veu's* deft sophistry that calls to mind the «argucias dialécticas» in the passage quoted above. In the light of Cátedra's comments not to be overlooked, of course, is the thrust of *La Veu's* effort to use sophistry—an exquisite version of ratiocination—to demolish the order of reason and to conclude that love proceeds from the

will, that is free will («sia de voler»). Yet, irony of ironies, *La Veu*, even while advocating free will, asserts all along the compelling necessity of love's absolute sway. *La Veu*, in effect, works out an ingenious version of «cómo al hombre es necesario amar».

The irony embedded in *La Veu's* fallacious «reasoning» is not lost on those critics who, not unlike Cátedra, descry a connection with «el caso de Juan Ruiz» (see quotation above). The connection, as Cátedra specifies, is with copla 167, vv. a-b of *Libro de buen amor*, in which, in Cátedra's words,

al clasificar de «costumbre de mancebos usada / querer sienpre tener alguna enamorada»... llegaba Juan Ruiz hasta a identificar el *amor loco* (es decir, la pasión) con una suerte de *hábito* aristotélico, con el agravante de que el propio Aristóteles y sus seguidores diferenciaban *hábito* y *pasión* como cualitativamente diferentes. (71-72)

It is not difficult to see how Juan Ruiz's tongue-in-cheek distortion of the Aristotelian *ipse dixit* would be appropriated with sinister malevolence by the likes of Trotaconventos, Carrós's *La Veu*, *Celestina*, and who knows how many other surrogates for the Prince of Lies.

It becomes apparent, then, that the insidious fallacy, rendered humoristically by Juan Ruiz and echoed in countless ways by subsequent authors as illustration of malicious purpose, stems from the blurring of the distinction between *habit* and *passion*. Needless to say, Juan Ruiz as well as subsequent authors are on to the tricks of personages like *La Veu*, who, while insisting on «la bondad consustancial del amor», gloss over the vitiating effect brought about on the «habit» of love by inordinate passion, that is passion that remains insubordinate to the rule of reason. To set matters straight Juan Ruiz himself would, no doubt, direct us to a path of reason on his own terms. One may well envisage the moralizing «yo» of Juan Ruiz to instruct and admonish us all in one: instruct us that there is no «mal amor» because *amor* by its very nature is «buen amor;» admonish us that no impulse of Neoplatonic fervor —no matter how powerful— can prevent «buen amor» from deteriorating into «amor malo», love, that is, that is gone bad due to the morbidity connatural to the «loveres mala-dye of hereos» in J. L. Lowe's happy phrase.

Evidently, the bond between *hábito* and *pasión* is very much at play in the *auto de amores*. Proceeding to another exemplary composition mentioned above, we discover that in Moner's *La noche* that bond degenerates into a collusion of unwholesome factors. In *La noche* the protagonist encounters *Costumbre*, an allegorical personage who turns out to be the ontological correlative of habit and passion combined. *Costumbre*, a term straight out of El Tostado's *Breviloquio* («costumbre de muchos actos») and Juan Ruiz's *Libro* («costumbre de mancebos»), epitomizes a process

of what we may call «syncretic allegorization». Eminently emblematic of vitiated passion, *Costumbre* encompasses various emotions presented in *La noche* in adherence with Aquinas's exposition in *Summa Theologica*.⁵ Intriguingly enough, Moner's syncretic use of the trope closely parallels Juan Ruiz's portrait of *Codicia* in *Libro de buen amor* (coplas 217-372). This may be illustrated in an equation such as the following: Moner's *Costumbre* relates to the passions as does Ruiz's *Codicia* with respect to the seven capital sins.

It bears pointing out that, true to form, the primary technique Moner employs in the allegorization of *Costumbre* is, likewise, of a syncretic nature:

5. The most extensive treatment of the passions in *La noche* is provided by a prominent figure, appropriately called *Razón* (*La noche* 147-78). *Razón*'s main source is Aquinas's *Summa*, mainly Questions 25-48 of *Ia IIae*. Of course, we should not expect in *La noche* a compendium that reflects the completeness of Aquinas's disquisition. There is in *Razón*'s speech integrity in direct proportion to the essential details that Moner deems sufficient to bolster the meta-physical infrastructure of *La noche*. Naturally, the key to *Razón*'s psychological approach is the entire list of the passions, which Aquinas presents as follows:

And if we wish to know the order of all the passions in the way of generation, love and hatred are first; desire and aversion, second; hope and despair, third; fear and daring, fourth; anger, fifth; sixth and last, joy and sadness, which follow from all the passions, as stated in *Ethic.* ii. 5: yet so that love precedes hatred; desire precedes aversion; hope precedes despair; fear precedes daring; and joy precedes sadness, as may be gathered from what has been stated above. (25.3/6: 307)

(I quote by «question» and «article» [the first two ciphers separated by the period]. For this and subsequent quotes from Aquinas' *Summa* I make use of the translation by the «Fathers of the English Dominican Province». The second set of ciphers, separated by a colon refers to the volume and pagination of this translation. For full details see the bibliography below.)

In the actual treatment of the passions Aquinas varies the lineup somewhat and arrives at the following order of exposition with the corresponding loci of analysis (that is, the *quaestiones* and, in a few cases, the articles), the reference to which I include here in parentheses: love (25.2, 26-8), hatred (29), concupiscence (30), delight (31-4), pain (35-9), hope (25.3, 40.1-3, 5-8), despair (40.4), fear (41-4), daring (45), anger (46-8). Curiously, aversion, which Aquinas patently includes in his original list, later receives very short shrift and is designated as anonymous because

The passion which is directly contrary to concupiscence has no name, and stands in relation to evil, as concupiscence in regard to good. But since, like fear, it regards the absent evil; sometimes it goes by the name of fear, just as hope is sometimes called covetousness. For a small good or evil is reckoned as though it were nothing; and consequently every movement of the appetite in future good or evil is called hope or fear; which regard good and evil as arduous. (30.2, *Reply Obj.* 3/ 6: 351-2)

In *La noche*, *Razón* retains «aversion» and assigns to it a distinctive name (*aborrescimiento*). In addition, she maintains a strict parallelism: hatred is to love as aversion is to desire. All this is made quite evident in *Razón*'s own words:

El quarto personage que hallaste, segunda pasión del concupiscible acerca el mal, es el Aborrescimiento. Es hijo del Odio, como el Deseo del Amor; y de la misma manera engendrado. (*La noche* 165)

Thus, in the standardized modern spelling we come up with the following set of names for the allegorical personages and their corresponding passions as they appear, respectively, along the castle's stairway and in *Razón*'s all-important explication: *amor, odio, deseo, aborrecimiento, deleite, tristeza, esperanza, desesperación, temor, denuedo, ira*. As we can see, Aquinas's order of exposition is rigorously retained.

una donzella moça y hermosa en cabellos rubios y crespos. Trahía vestido un brial de terciopelo verde... No trahía otra cosa encima. Descubría los pechos toda desbrochada. Eran tan lindos qu'era maravilla. Vi que no me hablava sino que se reya. (*La noche* 88-92)

We cannot help noticing the diametric contrast between the depiction of the seductive maiden and that of *Vergüença*, «una mujer moça y hermosa, vestida como dueña honesta y honrada» (*La noche* 190), who becomes the protagonist's guide at a later stage of Moner's *auto de amores*. The point to be made is that, especially in the context created by the countervailing presence of *Vergüença*, *Costumbre* stands out as the vivid embodiment of a metaphysical entity, which, in turn, constitutes, in the final analysis, the manifestation of a synthesis.

Demonstrably, in the case of *Costumbre* Moner's allegory operates at different levels of intertextuality. Uppermost is the genetic link with the notion of «formae venustas», which Andreas Capellanus discusses in contrast with «probitas morum». ⁶ It is easy to see how this *venustas/probitas* interplay sounds out the leitmotif for Moner's *Costumbre/Vergüença* contraposition. Within Moner's subtext the leitmotif is echoed by the counterbalancing of other contrasting pairs. Some examples that readily come to mind consist of the opposition between two sets of factors of Augustinian vintage: in one case, «foeda libido» and «purus et sincerus amor» and, in the other case, «Philocalia» and «Philosophia». As Anna Crabbe explains, the sets are derived, respectively, from *De Ordine* and *Contra Academicos* by Saint Augustine (Crabbe 253-4). In all probability, at play here is, also, a reference to the encounter with *Continentia* described in Augustine's *Confessions* 8.11.25 (Crabbe 255). Aside from these abstract concepts, which Moner may have well inherited from Augustine and Capellanus through the mainstream of the cultural tradition, *Costumbre* derives its most captivating features, in all probability, from those Muses of Poetry, whom Lady Philosophy in Book I, pr. I of *De consolatione philosophiae* designates as «scenicas meretriculas» (6). These «stagey whores» or «hysterical sluts» —to borrow the respective translation of

6. In the following passage Capellanus associates «venustas» with the deceptive arts of women of which the young lover must be wary:

si mulieris videris nimia colorum varietate fucata, eius non eligas formas, nisi alia vice primo ipsam extra festiva diligenter aspicias, quia mulier in solo corporis fuco confidens non multum solet morum muneribus ornari. Sicut igitur in masculino diximus, ita credimus in muliere non formae tantum quantum morum honestatem sectandam. Cave, igitur, Gualteri, ne inanis te decipiat mulierum formae, quia tanta solet esse mulieris astutia et eius multa facundia, quod, postquam coeperis eius acquisitis gaudere muneribus, non videbitur tibi facilius ab ipsius amore regressus. Morum probitas acquirit amorem in morum probitate fulgentem. Doctus enim amans vel docta deformem non reiicit amantem, si moribus intus abundet. (42-4)

Crabbe (249) and V. E. Watts (36)— are excoriated by Lady Philosophy for their destructive handiwork. Philosophy, who by her very presence completes a contrasting pair of the type essential in Moner's creativity, asserts that «[t]hese are the very women who kill the rich and fruitful harvest of Reason with the barren thorns of Passion. They habituate men to their sickness of mind instead of curing them» (36). By her own terms —the original reads «hominumque mentes assuefaciunt morbo» (6)— Philosophy underscores the sinister combination of habit (*hábito*) and lovesickness (*pasión*). True to Boethian lineage, *Costumbre*, Moner's distinctive version of a particularly enticing *meretricula*, «toda desbrochada», may be considered «scenica» ('stagey') in more ways than one. More about this later.

In order to recap our discussion, it is fair to conclude that Carrós and especially Moner fashion the *auto de amores* as an archetypal composition. In fact, in both Carrós's *Regoneixença* and Moner's *La noche* the composition is that of a compendium, a core text, which stands out for compact structure, intense and complex in its overall design. What is remarkable particularly, if not exclusively, in *La noche* is the deft articulation of two general trends, which may be described as follows:

- 1) the dramatization of the process of vitiation which turns *buen amor* into *amor malo*;
- 2) the reenactment of *psychomachia* in two modes: one pertains to the conflict that besets the lover, torn between reason and passion; the other evokes the strenuous battle on a moral ground and, metaphorically speaking, brings to mind the very «defensivas armas», mentioned, as is well known, in one of the authorial prefaces to *Celestina*.⁷

The point to be made is that in his *auto de amores* Moner delineates in bold strokes the quintessential characteristics and structural factors that would captivate the attention and imagination of Fernando de Rojas or any likely author of *Celestina*. Easiest to detect among these salient characteristics is what we may call, if we may use metaphorical language, a contrapuntal orchestration of motifs. In its general layout *La noche*, then, exhibits, as we have seen, a phenomenology of amalgamation and unmasking: the amalgamation of psychological and ethical dimensions; the unmasking of the fallacious rhetoric purloined by love's pernicious passion. Concurrently, that phenomenology plays out in accordance with a dialectic of counterpoint between love and reason, *costumbre* and *vergüençça*, integration and disintegration of the lover's sense of self.

7. The mention occurs in «El autor a un su amigo» (69-71). «El autor» laments the condition of his young «amigo», cruelly afflicted by love («cuya juventud de amor... cruelmente lastimada» [69]) and recognizes the dire need for those «defensivas armas para resistir sus [that is, love's] fuegos» (69).

All these intriguing features of Moner's *auto de amores* warrant, no doubt, an analysis well beyond the level of a cursory review. By pursuing this close study we discover that the most revealing aspect of Moner's insight resides in the exploration of various spatial dimensions. Moner's *La noche* becomes, in the final analysis, an artistic rendition of a metaphysics of space. A meditation on the spatial underpinnings of Moner's outlook on life and love —particularly from an egocentric perspective— promises to be well worth the effort especially for the light it may shed on the moralistic vein that, time and again, becomes evident in the composition of *Celestina*.

A Local Habitation: The Essential Stage

A striking characteristic of Moner's handling of space in most of his allegorical compositions and especially in *La noche* consists in the way in which the author lends concreteness to the setting. In *La noche*, for instance, this process of concretization becomes manifest in not only the minute description of the rural surroundings of Torá, a village in the heartland of Catalonia, but also the specific references to the circumstances of the author's actual sojourn in the palace that the Duke of Cardona, the author's patron, owned in that village. Needless to say, the sundry details evocative of the workaday world create an eye-catching framework for the realm of fantasy pertaining to the allegory proper.

It bears pointing out that there is, to my knowledge, at least one significant predecessor for this aesthetic that Moner evolves from the articulation of fact and fiction into one plot. The predecessor is Francesc de la Via, another Catalan writer of no mean distinction if not so great renown, who flourished in Girona during the first half of the fifteenth century (Pacheco, Introducció 17-23). Within Via's literary production, masterfully edited by Arseni Pacheco, an ingenious parody of a legal suit, entitled *Procés de Corona d'Aur contra En Bertran Tudela* (Via 159-288), easily stands out. A simple juxtaposition of Via's and Moner's key works will bring to light a kindred reliance on what Pacheco, apropos of Via's *Procés*, broadly describes as «realisme literari» (Introducció 41) and defines as «prendre la realitat contingent i objectiva com a camp de referència de la ficció poètica» (Introducció 39). The fundamental significance of the coincidences —points of affinity— in both Via's and Moner's compositions resides, no doubt, in two pivotal notions – those that have to do, respectively, with the «vivència personal» (Introducció 39, 69) and «entorn vital» (Introducció 69) – which Pacheco intuits at the heart of Via's creativity. By this intuition Pacheco reaches a metaphysical level, which may be associated with the indissoluble bond between the «yo» (*vivència*

personal) and the «circunstancia» (*entorn vital*) at the core of José Ortega y Gasset's existentialist thought.⁸

It is well to ponder the relevance of Pacheco's insights in terms of Moner's own handling of space and allegory. While grappling with the difficulty of a «classificació lògica» of Via's oeuvre, Pacheco observes that

ajudaria a aquesta classificació la sensació de vivència personal que Francesc de la Via dona als relats, l'esforç que fa per situar l'acció en un context real o aparentment històric i la individualització dels personatges i, en una paraula, la multitud de detalls que lliguen els poemes a l'entorn vital de l'autor. (69)

By the evocation of radical issues, such as the ones pertaining to Ortega's principles, these observations warrant our return to the seminal spatial factors, which, as we have seen, validate Moner's vision of *vivència* and *entorn*. To shed further light on the fundamental metaphysical subjects shared by Via and Moner, we may look, also, into some meditations by not only Ortega y Gasset but also Gaston Bachelard, yet another influential thinker of our times. Particularly pertinent is the topic that John R. Stilgoe focuses upon in his enlightening critique of Bachelard's epoch-making study, entitled *Poetics of Space*. The following remarks provide a workable definition of a topic which holds great interest for us here:

This book opens its readers to the titanic importance of setting in so much art from painting to poetry to fiction to autobiography. In *The Poetics of Space*, Bachelard reveals time after time that setting is more than scene in works of art, that it is often the armature around which the work revolves. He elevates setting to its rightful place alongside character and plot, and offers readers a new angle of vision that reshapes any understanding of great paintings and novels, and folktales too. His is a work of genuine topophilia. (x)

Arguably, Moner provides an eminent rendition of various manifestations of this «topophilia» à la Bachelard.

In the case of *La noche* there is an extraordinary item that brings into focus the metaphysical overtones and multiple epiphanies of space I have been alluding to all along. The item in question consists of a large woodcut illustration, which occupies an entire folio (see A2v) of the *editio princeps* of 1528 (see Illustration 1, p. 136).⁹ The most obvious feature of the

8. For a comprehensive definition of *yo* and *circunstancia*, the well-known mutually complementary principles in Ortega y Gasset's metaphysics, see Borel 37-76.

9. The *editio* is one of the two primary texts—the other being ms. Vaticanus Latinus 4802—upon which I have based my edition of Moner's works. For a detailed description of these texts, see Cocozzella, Introducció 86-95, and *1 Introducció* 65-82.

magnificent woodcut consists of its representation of a castle, a massive edifice surmounted by five imposing towers. Four of these demarcate the respective corners of what can be best visualized as a rectangular enclosure of high, sturdy walls. Tallest of them all, the fifth tower rises at the center as the keep (*la torre de homenaje*) of the entire fortress. For the sake of completeness we will not fail to mention that the castle proper is surrounded by a circular wall, which provides an added barrier at the outer limits of the moat.

It does not take a prolonged study to support, at the very least, the hypothesis that the castle depicted in the woodcut provides, for the plot of *La noche*, a stage of a very special kind. Such a castle reminds us, unmistakably, of the grandiose *castillos* and *rocas* (*castells* and *roques* in Catalan) that became a *sine qua non* in the elaborate religious and civic celebrations, widespread throughout the Castilian and Catalan domains during the late Middle Ages and particularly in Moner's lifetime. As is well known, the pomp and circumstances of these festivities find memorable analogues in *Tirant lo Blanc*, the novel by Joanot Martorell and Martí Joan de Galba, among other famous and not-so-famous literary masterpieces, whether written in Castilian or Catalan.¹⁰ The episode of *Tirant* that, precisely because of its «theatrical» nature, has attracted considerable attention on the part of the critics (Peter Cocozzella, Francesc Massip, Joan Oleza Simó, to name but a few) deals with the festivities attending upon the wedding of the English King and the French Princess (chs. 41-55). Oleza Simó effectively underscores the strict correspondence between historical occurrence and fictional account. This critic states:

El relato de *Les festes d'Anglaterra* abarca un complejo conjunto de espectáculos ensamblados en la fiesta y circunstancia, las bodas del Rey. Se trata de espectáculos bien conocidos de los estudios del fasto en toda Europa, y reproducen un modelo que llegó a ser canónico: la gran procesión, con sus «moltes maneres d'entramesos», su castillo sobre ruedas, sus frecuentes paradas para presenciar nuevos espectáculos, los banquetes, las danzas y momos, la imposición de la caballería, las numerosas justas y torneos, y finalmente una ya tradicional —por entonces— representación del asalto a un castillo alegórico de Amor y la visita a una tan sorprendente cuanto espectacular roca escenográfica. (323)

In much the same vein Massip concentrates on the castle of Love (*roca de Amor*), minutely described in chapter 53 of *Tirant* and adduces abun-

10. For an indispensable orientation on the *Tirant* see Riquer, *Història de la literatura catalana* 2: 632-721.

dant evidence to demonstrate that the mechanical devices built in that *roca* are not any different from the ones «commissioned by the royal house of Aragon in order to celebrate the coronation of Martí l'Humà in 1399 and of Ferran d'Antequera in 1414» («Topography and Stagecraft in *Tirant lo Blanc*» 88).

There can be little doubt, then, as to the inspiration that Moner's fertile imagination derived from the pageantry sponsored by the church and the court on various occasions. Take, for instance, the Corpus Christi processions, replete with miscellaneous theatrical performances, which, as Charlotte Stern shows, were prevalent no less in Spain than they were in England and France (21-2). Of course, Moner had every opportunity to witness these processions as, in all probability, he witnessed the spectacular display accompanying the marriage of the King of Naples with Juana, daughter of Juan II de Aragón, in Barcelona on 28 July, 1477 (Cocozzella, *1 Introducción* 7).¹¹ Indeed, judging from contemporary descriptions, the latter event does not pale by comparison with the chivalric splendor evoked by the ingenious pen of a Martorell or a Galba.

Our discussion of the iconography of the castle has now reached a turning point. Our attempt to contextualize the semiotics of the woodcut illustration within a wide socio-cultural context should not cause us to lose sight of the pregnant issues of «topophilia» alluded to above. One such issue of primary import has to do with the radical shift from communal to private space. Moner —we have come to realize— transforms the theatrics of public ceremonial into a spectacle of a markedly individualistic nature. In *La noche* the castle is converted into the *locus* of ultimate privacy —the privacy of psychic space and soulful place.

We begin to see that the *locus* of *La noche* evolves into a «local habitation», to borrow Shakespeare's term, attributable to drama in the etymological sense of emblematic, exemplary action. In the final analysis, what transpires from the woodcut or, to use the Spanish term, the *grabado* of *La noche*, is a sense of condensed action, primordial dramatic performance, represented by the gestures, stance, and expression of the three human figures and by the appearance of the threatening eagle, the animal also depicted in the ensemble. In other words, by their countenance and demeanor and by their position in relation to one another, the three humans highlight the quintessential play —a *comedia* or *tragicomedia*, as the case may be— frozen in time. In the play we may recognize the traces of a primary plot, which unfolds at two levels, situated, respectively, in a foreground and background area. In the foreground we find a man and a woman engaged in conversation; in the background we plainly see a man poised to walk in an upward direction. There are two aspects of signifi-

11. For a complete description of this memorable event, see Durán y Sanpere and Voltes 2: 55-60.

cant contrast that immediately strike out attention and invite further investigation. The first consists in the considerable difference in dynamism between the two levels of the plot: stationary in the foreground, quite motion-oriented in the background. The second contrasting aspect has to do with the apparel of the male figures. While the man in the foreground is fully clothed, his counterpart in the background is revealed in a state of undress from the waist down. His portrait exhibits a curious rendition of below-the-belt anatomy and suggests an unabashed exposure of rampant genitalia.

The twofold plot implicit in the *grabado* requires some basic explanation, easily derived from the text of *La noche*. The woman is, of course, *Costumbre*, the «donzella moça y hermosa», to whom we have had occasion to make reference already. The two male figures represent, no doubt, the authorial persona in his two fundamental roles, respectively, in the act of talking (with *Costumbre* and, by extension, with the eleven passions) and walking up the stairway. The pile of burning sticks we see in the *grabado* reproduces, as faithfully as possible in a depiction of this kind, the written account: «en el patio, en medio del qual ardía un fuego de muy grandes llamas» (*La noche* 86). In addition, the first-person narrator voices the following observation: «Lleguéme más al fuego y vi qu'era de tea. Tomé un tizón entre muchos y con su lumbré fuy por todo el patio hasta tanto que llegué en una portesuela cerrada» (*La noche* 86-7). Even though we may not expect one-hundred-per-cent accuracy, we do find in the *grabado* suitable correspondence for the bonfire of resinous wood (*fuego de tea*). Also, plainly visible in the background is the torch in the hand of the walking individual among other particulars (such as the door and the spiral stairway), mentioned by the same narrator:

Las oras, sin más, puestos los ojos en tierra, entré por la puerta, la tea ardiendo en la mano, y vime al pie d'una scalera cubierta que venía rodeando. (*La noche* 93)

Even in a summary review we should not fail to take into account the blatant presence of the menacing eagle, whose violent intervention the narrator decries in no uncertain terms:

Mas mi dicha, que siempre más me desdicha, truxo, no sé de dónde, una águila caudal —creo qu'era— pero d'escandalar. Y me asíó, hiriéndome con sus uñas tan cruelmente y con tanta furia que en tierra me derribó. (*La noche* 201-2)

We are left pondering the ironic overtones emanating from the jarring epithet: «águila d'escandalar». In its variant *escandallar*, common to both Castilian and Catalan, the verb means 'to plumb or sound depths.' So, the noble bird, far from affording the disappointed narrator the exhila-

rating experience of a soaring flight, causes him, rather, to plummet precipitously to the ground. The *grabado* recaptures the whole nightmarish incident to great dramatic effect at the moment when the narrator and the swooping eagle stare at each other fixedly, bewildered the one, ferocious the other. Yet another item not to be overlooked is the picture of the resplendent sun added at the upper right-hand corner of the *grabado*. This is, we realize, an allusion to *Costumbre's* amazing dress, «un brial de terciopelo verde», on which we find embroidered «unas luzérmigas muy naturales» and the following inscription:

Quando el sol de la doctrina
falta en los grandes y grey,
yo soy tenida por ley. (*La noche* 90)

A full explication, which we cannot go into here and now, would have to consider why the intruding eagle obstructs the vision of «el sol de la doctrina» from Moner's torch-in-hand persona.

Space, Roles, Personages

The explication of the *grabado* has special bearing, as we have seen, on the double role of the protagonist, Moner's artistic alter ego. Fraught with complexity and replete with potential insight into Moner's esthetic enterprise, the issue of *desdoblamiento* calls, naturally, for further discussion. We may take our cue from Josep Lluís Sirera, who, in the course of his analysis of Escrivá's *Querella*, comes upon a close parallel to the contrapuntal orchestration we have discerned in *La noche*. For aspects that, predictably, a student of Moner's works would deem of great interest, we may look into the following excerpt from Sirera's astute commentary:

Si Escrivá se muestra tan cuidadoso en la construcción de la estructura de su obra, no se despreocupa por ello de otros aspectos del relato, como pueden ser la disposición alternante del verso y la prosa, el juego de los cambios de tiempo y las diferentes perspectivas de la narración. Aspectos todos ellos, además, que muestran una profunda interrelación en función de un sistema dual de contraposiciones. («Una quexa ante el Dios de Amor» 262)

Here we can touch upon only a few nuances of Sirera's subtle explication of this «disposición alternante» and «sistema dual de contraposiciones». On the one hand, Sirera leads us to appreciate an ingenious intertwinning of the strands of past and present in the plot of the *Querella*. After observing that the latter, «[e]scrita desde un presente expresado en pasado, nos remite a un pasado desarrollado en presente», Sirera points

to a similar temporal texture evidenced in *Siervo libre de amor*, a novel by Juan Rodríguez del Padrón, a Galician author of the first half of the fifteenth century («Una queixa ante el Dios de Amor» 263). On the other hand, Sirera confronts us with the intricate web of contrasting impulses he distinguishes within the turbulent inner world of the protagonist, perceived now as an omniscient narrator, now as a naïve participant in a protracted, often plaintive dialogue.

It is clear, then, that Sirera's incisive comments enhance our understanding of Moner's aesthetic. We may observe that they serve as a springboard for a comparative study between Escrivá's *Querella* and Moner's *La noche*. Such a study may well start with a direct quote from Sirera's summary statement concerning the *Querella*. The following sample is especially suited to our purpose:

En perfecta correspondencia con los procedimientos alternantes aquí indicados, la obra ofrece una doble perspectiva: por una parte, el autor deviene narrador omnisciente, en tanto en cuanto la acción se desarrolla fundamentalmente en su subjetividad; el autor narrador es entonces el protagonista de la acción desarrollada en el plano narrativo-descriptivo (recordamos en prosa y en pretérito). Por otra, el autor deviene el protagonista —Enamorado, Caballero, Autor, Poeta, o como quiera que deseemos llamarlo— de las diferentes situaciones dialógicas que tienen lugar en la obra; protagonista, por otra parte, con un nulo dominio (y, consecuentemente, incapaz de conocimiento) de la situación: ni frente al Dios de Amor ni frente a la Dama acierta a desarrollar otra estrategia que la de la exposición de su dolor, o —peor todavía— de sus reproches. («Una queixa ante el Dios de Amor» 263)

Now, with the help of the *grabado*, we may try to find out how Moner adapts to his own artistic plan the very same functions of the protagonist, so effectively dramatized by Escrivá. A close look at the figures already identified in the course of our meditation on the *grabado* leads us to propose that the fully-dressed man in the foreground, even while retaining the primary role of narrator, takes on a triple function. First, he voices the narrative in the past tense. As an example we can do no better than to quote the preamble of the eventful incident that occurred in the town of Torá:

El llunes que los muy illustres Señores —el Conde y Condeça, mys Señores— partieron de Torá para Teroja, tuve de quedar en casa de Su Señoría dos días. Y como

por el ausencia de tales y tantos me pareciesse la villa robada, el siguiente día, martes, poco antes que anoche-ssiesse, sallíme por la puerta, camino de la ribera abaxo, con desseo de verme en lugar que, sin temor de ser mal jugado, pudiera desvelar mis males porque la soledad a los muy congoxados da licencia de cosas que la compañía no haze. (*La noche* 73-5)

Secondly, the same incarnation of Moner's persona addresses directly Joana de Cardona, the lady to whom the author dedicates *La noche*. The address obtains not only in the dedication proper («Egregia Señora: Los bienes que en Vuestra Señoría se acojen no es mío presumir de contallos, mas qualquier es obligado a confessaros éstos: linage real tan noble y tan claro que no sé quýen a quál es más en cargo, Vuestra Señoría a él ho él a Vuestra Señoría...» [67-70]) but also, now and then, throughout the narrative, as in the following case:

Estas y otras muchas cosas pensando, caminava siguiendo la ribera —no porque yo me guiasse— pero la tierra fragosa y la ora oscura m'estrechava la vía. No crea Vuestra Señoría que tuviesse pensamiento de volver a la villa ni gana de yr adelante, sino que, descuydado de cada cosa salvo de aquella que tal me haze, no sé cómo m'entré en un muy hondo barranco lleno de abrojos. (*La noche* 77-9)

Thirdly, the authorial persona in question expresses himself with notable emotional force in numerous monologues and dialogues, which we will have occasion to consider appropriately in due time.

Evidently, in all three functions Moner's protagonist matches the aspects of subjectivism Sirera underscores in Escrivá's lover. Time and again, in *La noche* telltale signs come to light of what we may call the narrator's relative omniscience, if we may indulge in paradoxical labels. Basically, we are dealing with the authorial persona, who, to borrow again Sirera's words, «deviene narrador omnisciente, en tanto en cuanto la acción se desarrolla fundamentalmente en su subjetividad» («Una quexa ante el Dios de Amor» 263). Concurrent with this dubious status of omniscience no less evident in *La noche* than in the *Querella* are the ignorance and naiveté that emanate from the aforementioned *subjetividad*. It may be said, nevertheless, that, in contrast with Escrivá, Moner portrays the lover's ignorance to be commensurate to a reckless disregard of elemental ethical principles, such as the ones that stem from the age-old tradition of Stoicism. In fact, Moner's protagonist is subjected, unbeknownst to him, to a systematic exploration of human conduct sorely in need of governance in accordance with the tried-and-true Stoic imperative of self-con-

trol. To put it differently, right up to the moment in which he is met by Lady Reason, Moner, qua ignorant lover, undergoes a trial conceived in a Stoic manner and enacted, allegorically, in a pugnacious altercation with the eleven passions. Ignorant as he is, the protagonist of *La noche* is absorbed body and soul in the hopeless struggle with those agents that in Greek and Latin antiquity were called, respectively, *pathoi* and *affectus*, and Moner himself, depending on whether he writes in Catalan or Castilian, designates, correspondingly, as *afeccions* or *furias*.

For the sake of our comparative study we must not fail to notice that the plot of *La noche* progresses in a fashion that distinguishes it from Escrivá's *Querella*. At the point in which the protagonist of *La noche* feels harassed and discomfited, a sudden change occurs. The protagonist advances from the realm of *Costumbre* to that of *Razón*. Concurrently, a significant shift is effected in the lover's condition: he moves from ignorance to enlightenment. Just as the struggle with *Costumbre* and the retinue of *furias* evokes a Stoic background—a Senecan meditation on human conduct gone awry (*La noche* 88-147)—the encounter with *Razón* evolves into the assertion of an Aristotelian-Thomistic outlook. And it is, after all, from this outlook that *Razón* expatiates on the psychological principles that undergird the Scholastic ethical system (*La noche* 150-78).

These general considerations may be scaled down to the specifics of the aforementioned distinction between Escrivá's *Querella* and Moner's *La noche*. Sinera helps us identify the fundamental issues at play when he not only touches upon the lover's ignorance but also calls into question the possibility of diagnosing the lover's condition from an objective point of view. Thus, Sinera states that

Su [the lover's] ignorancia en esos momentos es total, a todos los niveles; si bien el desenlace de la situación no constituye degradación objetiva, sino más bien la reafirmación de su estado doliente, que fluye indiferente al tiempo. («Una queixa ante el Dios de Amor» 263)

In response to this, we may affirm that in *La noche* there is a display of an entire phenomenology of a *degradación objetiva*. Besides, the *ignorancia* of Moner's protagonist is qualified, poignantly, by that lover's sense of his own moral degradation at different degrees of awareness.

From the beginning that lover shows himself to be rather self-conscious about his depravity. Even before the massive frame of the castle comes into view, the startling sight of the flock of bats («más de dos mil» [*La noche* 8]) arouses his worst apprehensions of losing his soul. Thus, the narrator vents his anxiety in the following confession to the revered Joana de Cardona:

Y por no mentir a Vuestra Señoría, hazíanme más temor que dolor. Como quiere fuesse, yo quisiera ser en

Torá, no por amor de la vida del cuerpo, mas por miedo de perder la dell'alma. —La causa: mi consciencia mal limpia de pecado porque la pena sigue la culpa como las arenas el agua. (*La noche* 81-2)

Also, there are indications of the hypersensitivity, at the subconscious level, to omens of a moral catastrophe. There is, for instance, the moment of the lover's fall after the encounter with *Ira*, last in line among the eleven passions that have been appearing before him. The narrator, already prostrate by effect of the heated exchange that, considering the personage involved, may be appropriately described as «irate», cannot resist the compulsion to recount his vain attempt to regain composure:

En esto [Ira] me dio la mano. Yo me quise levantar y tropescé de manera que me cajó la tea en tierra y se desramó toda. Yo la quise juntar, mas no pude sino una poquita que poco alumbrava. (*La noche* 147)

By now the protagonist has reached the lowest ebb in *la noche oscura del alma*. Yet, as we have suggested, his *omnisciencia* is relative; and so is his *ignorantia*. Though too frustrated and confused to be fully aware of his condition, he is alerted, all the same, to the premonitions inherent in his paradoxical situation. The paradox, to put it in a nutshell, is the improbable alternation of apparent rise and actual fall. By this time the narrator cannot help being disabused of the false impression that he is walking up the winding stairway when, in reality, he is falling deeper and deeper into the pit of despair verging on suicide. Not surprisingly, a cry imbued with death wish resonates in the bleak mind-scape of one who is bound toward perdition:

—¡Por Dios, Señora, no más! Yo te suplico que la memoria no me represente cosas que no puedo soffrir. Y abaste lo que hasta aquí has contado. Con lo que a mí no me olvida. Si quieres ver la señal que dizes, yo te prometo que la daré presto y tal que será conforme a la grandeza de la causa. Y conocerás que no fuy insensible porque dará testigo de lo presente y passado. (*La noche* 146)

Beyond self-conscious and subconscious intimations of dire consequence, the protagonist, eventually, is stirred to full consciousness about his culpability. This comes about by virtue of a wake-up call delivered by none other than *Razón* in a tone of somber admonishment: «tu ignorancia es grande y la necesidad mayor» (*La noche* 150). The chastisement segues with some terse explicatory comments on the castle itself: «Esta casa y fortaleza se llama Vida Humana. La verdadera bienandanza d'ella es el mérito y la malandanza, la culpa» (*La noche* 150). *Ignorancia* and *culpa*:

Razón could not have chosen terms more appropriate to encapsulate the radical differences between Moner's and Escrivá's presentation. There is, nevertheless, a prevailing harmony over and beyond the notes of discord. The *raison d'être* of this harmony may be perceived in yet another aspect which Sirera distinguished in Escrivá's *Querella*. Sirera sees the lover's situation epitomized by an overwhelming mood of failure and «la mayor desesperación posible» («Una queixa ante el Dios de Amor» 262). Above all, the structure of *Querella* is determined, as Sirera shows, by the overarching design of the anticlimax: «La sensación de fracaso unifica toda esta situación, cuyo valor anticlimático resulta evidente...» («Una queixa ante el Dios de Amor» 262). Needless to say, the gist of Sirera's sagacious comments may be applied, *mutatis mutandis*, to the situation of Moner's lover in *La noche*.

The issue of the anticlimactic design offers as good a base as any for further meditation on the «topophilia» of *La noche*, so eminently recaptured, in an intensified mode, by the *grabado*. In the light of our recent discussion on the *castillo*, we realize that a very significant, if not the most significant, spatial determinant in *La noche* is symbolized, in the *grabado*, by the position and concomitant attitude of the stair climber and the eagle with respect to each other. The eye contact between the two figures proves to be an arresting detail, indeed. The hopeful, earnest look on the man's face meets with the glowering countenance of the bird. The ascending movement of the one is abruptly halted by the descending assault of the other. Here the intervention of the *águila d'escandalar* has an effect diametrically contrary to that produced by the eagle in Dante's *Purgatorio* (9.19-33) or in El marqués de Santillana's *Infierno de los enamorados* (vv. 537-44). Far from an experience of ultimate catharsis and liberation evoked by these two outstanding literary examples, in *La noche* we witness the abortion of a strenuous effort to rise above the dark abode of the passions into the sunlight of sound doctrine (*el sol de la doctrina*). Moner's eagle, then, sets the *ne plus ultra* of the aforementioned *infierno de los enamorados* or the *cárcel de amor*, to use, as the author of *Celestina* would put it, another «palabra preñada». Consequently, that inescapable eye-contact between man and beast demarcates the unsurpassable boundary between inner and outer space.

These spatial coordinates so cleverly exploited by Moner for theatrical purposes underscore a fundamental contrast, evinced in the three main specimens of the *auto de amores* discussed above (specifically: Escrivá's *Querella*, Moner's *La noche*, and Carrós's *Regoneixença*). While the first two *autos* give ample evidence of a palpable mood of dejection and overall anticlimactic design, the third composition exhibits a plot that builds up to an unmistakable happy ending. In the definitely «climactic» denouement of *Regoneixença* (see pp. 180-2), the protagonist is afforded the joy-

ful foretaste of a mystical beatific vision—an experience that is out of the question for the protagonists of both *Querella* and *La noche*.

In line with the anticlimactic mode some corollaries stand out as functions of the eagle's disconcerting apparition in *La noche*. Moner's *deus ex machina* converts the position of the protagonist into a treacherous psychological and moral quagmire. The disappointed lover realizes that, contrary to his expectations, it is not enough to have progressed from ignorance to knowledge. Even the full instruction – or indoctrination, as the case may be—he receives from *Razón* (*La noche* 150-78) does not avail him in his zealous ascent to the contemplation, so fervently desired, of the eternal verities. Though well prepared intellectually, Moner's lover ends up, morally speaking, woefully ill-equipped. Strictly off-limits to him remains, therefore, the castle's keep, abode of *Verdad*, Lady Truth, enshrined in all her splendor as an epiphany of the Creator Himself. One can hardly imagine a more drastic divergence from the enticing panorama painted in Carrós's *Regoneixença*. Moner's perspective on the lover's journey does not include the sighting of the supreme source of light. Hence the obstructive eagle, presented conspicuously in the *grabado* in the direct line of vision between the illuminating sun and the lover, unsuspecting wayfarer in life's journey.

On a further note concerning the corollaries we have already called attention to, the descent of the *águila d'escandalar* may be seen in direct or inverse correlation with the flight motifs that abound in Castilian and Catalan literatures of the late Middle Ages. For an example of direct correlation, we may cite the horrific scene of the *rocho* conjured up on the *Prólogo* proper of the *Tragicomedia de Calisto y Melibea*: that mythic bird—the author of the *Prólogo* tells us—is wont to lift entire ships way up in the sky only to drop them to the inevitable consequences of a fateful crash (see ed. Russell 199). Obversely, we are reminded of the dizzying heights of the *caza de amor*, the soaring mystical flight, for which Dámaso Alonso provides an unforgettable study («La caza de amor es de altanería»).

The Pragmatics of a Theatrical Representation

The various issues of our present discussion—especially those pertaining to spatiality and the roles of some prominent personages—must be brought to rest upon one fundamental question: the suitability of *La noche* in particular and the *auto de amores* in general to a theatrical representation. The ample scope of the question extends to significant literary developments that come to a head in the composition of the *Tragicomedia de Calisto y Melibea*. To put it differently, the question has to do with some salient aspects of the cultural tradition that nurtured and inspired the genius of the author or authors, as the case may be, of the *Tragicome-*

dia. Specifically, it may be argued that *La noche* confirms the theatricality of the *auto de amores* and, thus, adds to the evidence that scholars —Fernando Lázaro Carreter and Josep Lluís Sirera, for example— have recognized already in such works as Cota's *Diálogo* and Escrivá's *Querella*. Also, it may be shown that the evidence yielded by *La noche* underscores precisely those outstanding features of the *auto de amores* that are ready to be intergrated into the structure of the nonpareil *Tragicomedia*.

As for its theatrical nature, Moner's *La noche* warrants close comparison with Escrivá's *Querella*. In light of Sirera's informative study on Escrivá's masterpiece, it becomes clear that *La noche*, also, typifies the theatrical representation that, according to the data adduced by Sirera and others, had been shown on various and frequent occasions in town squares and palatial halls for generations before Moner's lifetime. Prominent members of the nobility provided, as Sirera reminds us, the generous sponsorship and suitable seignorial venue for those representations. Sirera recognizes these worthy patrons of the theater at the highest ranks of the aristocracy not only in Valencia (the likes of the Condes de Oliva, the Duques de Gandía, the Duques de Calabria) but also in Rome (the Borja papacy) and Naples (the Aragonese dynasty) («Una quexa ante el Dios de Amor» 268).

It is reasonable to surmise that *La noche*, for its part, reflects the vibrant cultural life of the author's own urban community. Naturally, in Moner's case the spotlight falls on the highest echelons of Barcelonese society. On the ground that Moner's close ties with both the royal court —of Juan II de Aragón— and the Cardona household have been well documented, one may deduce that Moner had in mind specific localities in which *La noche*, or at least works kindred to *La noche*, were in fact presented.¹² Doubtless, Moner was familiar with concrete examples of the type of *espacio*, described by Ferrer Valls in the following terms:

En el ámbito restringido de los palacios el espacio real transformado en espacio teatral es la sala o el patio, que entoldado e iluminado queda convertido en un gran salón palaciego, apto para acoger un elevado número de espectadores. (311)

There are strong indications that, indeed, Moner was keenly aware of sundry instances in which the transformation involved in that «espacio teatral» was determined by circumstances very similar if not identical to the ones so conscientiously described by Ferrer Valls. Ferrer Valls includes reference to the special arrangements concomitant with the *entremés*, a relatively short sketch, which though originally programmed as an in-

12. For a sketch of Moner's biography see *Introducció* 9-28 and *1 Introducció* 3-38.

tegral part of the banquet itself, eventually evolved into an independent format (311).

Interestingly enough, one of Moner's compositions, probably one of his earliest, is a mummerly («momeria» or «momaria» in the basic texts), closely related to the *entremés* and those other «entretenimientos», which, in Ferrer Valls's words, «tienen lugar en otros momentos de la fiesta, generalmente después del banquete, vinculándose a bailes y danzas» (311).¹³ Moner's *Momería* fits nicely within the context depicted by Ferrer Valls. Needless to say, countless kindred pieces could be encompassed within that context. Unquestionably, what lends Moner's composition a place of distinction is its epigraph, that is the long introductory inscription that appears, with some respective variants to be expected, both in the *editio princeps* of 1528 and in the fifteenth-century manuscript. That epigraph, which functions as a veritable stage direction, affords a rare, if not unique glimpse into an actual staging and performance. The *mise en scène* envisaged by Moner consists of a huge structure (probably of wood), shaped in the guise of a swan. Through an opening in the middle of its frame, the gigantic bird dislodges a group of six courtiers in somber attire, who immediately take to the floor and begin to dance at the slow rhythm of a sad melody. Each of the men so sadly countenanced («los gestos cubiertos de velos negros») wears a cap (described in their totality as «sombraretes franceses»), surmounted by a black feather, on which a motto of two or three verses, different in every case, is attached. Besides the customary epigrammatic stanzas of the six mottoes, the verbal component of the otherwise musical program includes three poems (*coblas*), each comprising twelve octosyllabic verses. Incidentally, the stanzas do not exhibit a regular rhyme scheme. Apropos of the three poems, the stage direction clearly states that they are carried, without indicating exactly how, in the beak of the swan («Traía el sisne en el pico las siguientes coblas»). Also, there are explicit indications that, in the course of the program, the three *coblas* will be read to the ladies in the audience («dressadas a las damas y leídas»). We can only guess whether this is a reference to the respective *amadas* of the six lovers that have just come out of the swan's belly.

A review of *Momería* shows, then, that Moner was interested in the theater. Obviously, he was not averse to making his own contribution to a type of spectacle that was very much in vogue in his society and, therefore, must have been no less popular in Barcelona than it was, as Sirera points out, in Valencia. In fact, *Momería* constitutes, it bears repeating, a record of an actual performance. In view of the particular circumstances of Moner's career, it becomes evident that at least two sites were read-

13. For a text of Moner's *Momería* see 1 OC 154-7, and *Teatro castellano de la edad media*, ed. Ronald Surtz 145-9.

ily available in Barcelona for that performance: the royal palace and the mansion of the Cardonas.

Plaça del Rei, to this day one of the most recognizable spots in the city of Barcelona, is associated with yet another memorable occasion in Moner's literary career. The occasion informs Moner's longest extant Catalan poem, entitled *Bendir de dones* (*Oc* 179-211). *Bendir*, which contains 580 verses (heptasyllables in the Catalan system of scansion), turns out to be, in many ways, eminently theatrical, even though it may not seem so to the reader at first blush. For one thing, the poem recaptures from the very start the magical moment at which the metamorphosis, already analyzed by Ferrer Valls, is brought to effect from «espacio real» to «espacio teatral». In the exordium of *Bendir* the spatial transformation parallels the transition from the everyday world to the realm of the allegory.

Bendir opens with Moner's oblique reproach to his lady for the cruel treatment she inflicts on him. By harping upon the homologous terms «estranger», «stranys», «stranyes» in the first four verses, the author calls attention to the absurdity of his situation. Speaking in the first-person voice of the afflicted, scorned lover, the poet muses on the strangeness of his suffering, which prompts his strange tenacity in recounting strange happenings:

L'estranger dolor que-m liga
a ley que may es legí,
pus dóna stranya fatiga
que stranyes coses vos diga,
no us maravelleu de mi... (Vv. 1-5)

He insinuates that, under the circumstances, the incredible event he is about to recount should not come as a surprise to the lady or to anyone else. After this preamble, which takes up the entire first stanza, the poetic voice shifts into the narrative in the past tense. Still addressing the lady, the first-person narrator reminds her of his recent visit with her on a late Saturday evening. He confides that, after the visit, perturbed as he was by the pains of love, he decided to take a stroll in the area surrounding the Cathedral. There he was startled by what sounded like the din produced by a riot. He heard confused loud noises and shouts coming from the nearby Plaça del Rei. Soon the narrator was able to see with his own eyes that the hubbub was caused by a motley group of amazing individuals —«gents molt principals» (v.28)— whose names he proceeds to list one by one. The effect of the long, cut-and-dry list —it includes twenty names crammed into one stanza (the fourth one) of ten verses— should not be underestimated. The individuals in question are allegorical: Envy, Treachery, Shame, Poverty, and so forth. The aforementioned effect manifests itself in an extraordinary literary feat at the point at which the

author's persona sets foot into the Plaça and intermingles, straightaway, with the redoubtable personages:

En la plassa entrí molt va,
mas no haguí més dins lo peu,
que Pobresa m'envià
son fill que mal engendrà,
lo nom del qual es Menyspreu. (Vv. 41-5)

What we witness here is the blurring of the boundaries between two planes in the narrator's discourse. These may be called, respectively, historical (referring to the primary strands of the plot pertaining to the narrator's workaday world) and imaginary (referring to the realm of the allegory proper). This crossing of boundaries in *Bendir* brings to mind a similar phenomenon illustrated in *Tirant lo Blanc* by the extraordinary visit of King Arthur and his sister Morgana at the court of Constantinople (chs. 189-202). The intermingling of personages we have seen at Plaça del Rei is patently analogous to the interaction, at said court, between, on the one hand, the Emperor and his entourage (including the superman Tirant) and, on the other hand, the two formidable legendary figures (Arthur and Morgana). The point to be made is that the parallelism between the *Bendir* episode and its counterpart in *Tirant* rests, ultimately, upon theatrical grounds. Evidently, we are brought back to the notion of «espacio teatral» discussed above. In view of that parallelism a conclusion may be drawn in corroboration of those studies —especially the ones by Riquer (*Aproximació al Tirant lo Blanc* 150-6) and Massip («Topography and Stagecraft» 98-102)— that interpret the King Arthur episode as the performance of an *entremés*. The conclusion stems from the argument that in both the allegorical display in *Bendir* and the Arthurian episode in *Tirant* there is a free flow of communication between theatrical and non-theatrical space. In fact, there is no distinction between the two. It follows, then, that, regardless of whether Moner was directly influenced by Joanot Martorell and Martí Joan de Galba, the authors of *Tirant lo Blanc*, he adheres to a pattern already established by them. So, not unlike the novelistic characters who join, uninhibitedly, in the Arthurian *entremés*, Moner's persona consorts with *Anveja*, *Traició*, *Vergonya*, *Pobresa*, and the rest, and, in so doing, takes part in the moment-to-moment evolution of an *entremés* or a *momería* of his own.

In alluding to the lover's participation in the allegorical show, Moner would have us notice not only its salutary, therapeutic interaction —«sols era pendre conort / comptant-los la mala sort / en les amors que seguia» (vv. 63-5)— but also its qualities as «entretenimiento» —«Lo passatemps y deport / que amb aquesta gent prenia» (vv. 61-2). *Passatemps* and *deport* strike us as code words redolent of the courtly ambiance concomitant with the various forms of *entretenimiento* we have been contemplating. In

view of various pertinent factors, then, there is a hypothesis that practically formulates itself: in the composition of *Bendir de dones* Moner traces or retraces the general profile of an *auto de amores*. The Plaça del Rei, in which, as we have seen, the protagonist has strayed during one of his evening walks, becomes suddenly a veritable theatrical stage. As we listen to the account of the first-person narrator —alias afflicted lover and author's alter ego— we watch a spectacle take place on that stage. The cast of characters is joined by the multifaceted raconteur, who occupies, from the outset, the center of the dramatic action, even though he does not assume a leading role. The spectacle, which begins unfolding as a finely choreographed dance routine, develops, in a timely fashion, a definite plot, based upon a clearly defined motif. The central theme may be described as the integrity of Moner's persona as a true lover. As the epigraph of *Bendir* indicates, the ensuing motif is the vindication of that lover's probity in the face of some vicious calumnies and slanderous rumors spread by his rivals.¹⁴ *Au fond*, the plot of Moner's *Bendir* may well turn out to be a latter-day elaboration of the contrast, typical of troubadour lyricism, between the wickedness of the *lauzengiers* and the *druerie* of faithful, exemplary lovers.¹⁵

There are in *Bendir*, strictly speaking, stagey factors that bear looking into. Stanza IV contains, as we have suggested, the *dramatis personae*. Barring Menyspreu (see v. 45), whose name is excluded in all probability simply for metrical reasons, the stanza accounts for all the other characters who take their turns in making «their exits and their entrances», to use Shakespeare's happy expression. *Bendir* does not lack the pictorial details related to the costumes and properties that make up the stock in trade of the dramaturge. In Stanza XIV, for example, we see a scaffolding, complete with colorful paraments (v. 132: «un empaliat cadafal»), on which appears Lady Fame in no less colorful accouterments (a combina-

14. In the *editio princeps* the epigraph reads as follows: «Obra de Moner en lengua catalana, feta per escusar-se de una culpa que un cert cavaller y unes senyores, absent Moner de la dama que servia, lo avien falçament inculpat» (*Oc* 179).

15. Robert Briffault provides an enlightening definition of the key terms mentioned here. Of special interest is the following observation:

There is much reference in Provençal poetry to *lauzengiers*, a term which has unnecessarily perplexed critics, for although etymologically it contains the idea of flattery, its use in Provençal is identical with its current use in Italian, where *lusinga*, *lusingiero* simply means «deception», «deceiver». Deceivers are they who do not respect a lady's secret. The love relationship extracts from both lovers a loyalty that is proof against such deception and that of slanders who charge lovers with being guilty of breach of faith. (123)

No less significant are the remarks Briffault adds apropos of another noteworthy concept:

The term *druerie*, in fourteenth-century English, «drury» or «love drury», was at first a synonym for courtly love. A knight called himself the «dru» (in Provençal, *druz*; in Italian *drudo*; in Celtic *druth*) of his lady. The word is etymologically related to «droit», «droiture», and to the English «truth», «troth». (126)

tion of blue-feathered wings and a dazzling dress studded with mirrors) —not to mention the heavy makeup plastered on her face, still beautiful in spite of it all. One could hardly imagine a more blatant specimen of exhibition or exhibitionism.¹⁶

In conjunction with these scenes of unquestionable visual appeal, we at least should mention the special verve and overall dynamism of the language of *Bendir*. Remarkable, indeed, is the combination of instantaneous nimbleness and long-lasting lifelikeness with which Moner is able to endow his native Catalan at various registers of speech. These range from the prompt retort and sparkling quips packed into a dialogic context to the intense lamentation and emotional outburst couched in a monologic mode. Worthy of notice are, also, the deictic signals and notations of place and time that suggest, time and again, an implicit stage direction. The evidence is compelling: if Moner does not produce in his *Bendir* a thoroughbred specimen of the *momería* or an expanded version thereof, more appropriately designated as *auto de amores*, he comes pretty close to providing a genuine sample of those little known or neglected theatrical genres.

Let us glance back at Plaça del Rei, which, as we would imagine, is all set up for the spectacle of *Bendir de dones*. In one prominent place we see a festooned platform —the «empaliat cadafal» already mentioned— upon which Lady Fame is installed. For the sake of completeness we should not fail to mention the no less visible column on which Lady Truth (*Veritat*) stands. From the following description we gather that the narrator would not have us forget the lofty stature and position of this all-important personage:

Viu-la sobre un pilar,
d'alabastre tot entegre,
que may se pot derrocar;
ab gest serè, tan clar,
que de trist me tornà alegre. (Vv. 331-5)

The details provided in *Bendir* allow us to envisage a type of staging similar to the one documented in Valencia in 1373 (Ferrer Valls 313) and

16. The stanza reads as follow:

Pochs passos d'allí distava
un empaliat cadafal,
hon viu la Fama qu'estava
ab ales de pena blava,
que no crech la ves may tal;
tocada com a donzella
qui no viu de son treballs,
la cara pintada y bella,
lo vestir de maravella,
tot de lunes de miralls. (Vv. 131-40)

in Zaragoza in 1414 (Ferrer Valls 314, Massip 88-91). Ferrer Valls actually records two spectacles, shown in Zaragoza in the aforementioned year in the patio of the Palacio de la Aljafería. The staging on both occasions comprised stationary as well as movable modules, which would be suited to the Barcelonese *plaza* just as they were for the Zaragoza patio. Ferrer Valls informs us that, on one of those occasions a *castillo*, mounted on a large cart, was wheeled into that patio. From this we may deduce that a similar structure representing the *castillo* of *La noche* could be introduced in the same fashion into the Plaça del Rei or, for that matter, could be built on a fixed platform within the Plaça.

The evidence yielded by the literary texts and historical documents reviewed by Ferrer Valls, Massip, Sirera proves, if proof be needed, that an *auto de amores* like *La noche* could be represented in Plaça del Rei or in an urban area comparable to it. Once a feasible staging of *La noche* has been established, questions still remain as to the essential functions that fall within the pragmatics of the representation itself. We may inquire, for instance, how many facets there are in the role of the protagonist and how he is supposed to act them out; or how is *Costumbre* supposed to enact her relationship not only with the lover but also with the various passions.

In an effort to answer these and similar questions we can do no better than to refer to the guidelines that a perspicacious critic such as Josep Lluís Sirera and a professional of the theater to boot has made available to us in his various publications. We may begin with the fundamental criterion that has to do with the rapport between the performer and the audience. Alluding to the many *cancionero* compositions that exhibit an appreciable theatrical potential, Sirera adds the following comment:

Convien... buscar —y aislar— en ese amplísimo *corpus* de textos aquellas obras que posean los rasgos esenciales de su condición teatral. Rasgos que, me apresuro a decirlo, no podían limitarse a lo más elemental: tener constancia de su *representación*. Y es que, como convendrá quien se interese por los estudios de teoría del teatro, para que exista realmente éste, se hace necesario que se establezca una relación concreta entre actor y espectador, basada en una re-presentación conscientemente aceptada por ambas partes, aceptación que conlleva la creación de un espacio convencional donde dicha representación tiene lugar. («Diálogo de cancionero y teatralidad» 354-5)

As an immediate response to the conditions set by Sirera, we may observe that Moner's protagonist in *La noche* maintains a close contact with the audience not only through the direct address, which has already been noted, to Joana de Cardona but also by means of special dynamics, which

we will discuss presently in connection with the protagonist's distinctive dialogic mode. The second criterion put forth by Sirera deals with the specifics of the dialogue. Sirera distinguishes two modalities, which he designates as «diálogo / situación» and «diálogo / recuerdo» («Diálogo de cancionero y teatralidad» 360). The former receives a straightforward description: «desarrolla en un presente inmediato una situación muy concreta y de relativa sencillez temática (el galanteo frente a la ventana de la dama, o en su estrado)» («Diálogo de cancionero y teatralidad» 360). The latter, in contrast, requires a rather elaborate explanation:

mucho más complejo, pues se juega aquí con una alternancia pasado / presente, que, por una parte nos lleva hacia la obra concebida como recuerdo que se actualiza, y por otra hacia la presencia necesaria de un nexo narrativo, en forma de *autor* (desoblamiento teatral del mismo personaje del galán) que introduce la acción y posibilita esa alternancia temporal antes aludida». («Diálogo de cancionero y teatralidad» 360-1)

Sirera stands ready to grant full theatrical status to both kinds of dialogue even though he recognizes that such a status is not as easy to ascribe to the second kind as it is to the first. It is well, in this respect, to bear in mind Sirera's following clarification:

Como es natural, mientras el primer tipo nos lleva inmediatamente a hablar de *diálogos teatrales* (aun —como en el caso de la obra de Sánchez Calavera— contando con un narrador introductorio), las reticencias para calificar la segunda de igual modo son bastante mayores. Pero no por ello —y a mi entender— dejan de ser teatrales. («Diálogo de cancionero y teatralidad» 361)

In *La noche* the «diálogo / situación» is easy to spot. It pertains, strictly, to the lover's conversation with *Costumbre* and with each of the eleven passions. The «diálogo / recuerdo», on the other hand, is not so easily identifiable mainly because of its complex nature and its multiple function. It may be said that in *La noche* this multifaceted dialogue subsumes the narrator's role and evinces Moner's own version of that past/present interplay (the «alternancia temporal», stressed, as we have just seen, by Sirera). To provide an appropriate sample of Moner's dialogic technique, we may focus on a typical episode. The encounter with *Ira* ('Anger') (*La noche* 144-7), the last emotion to appear along the winding staircase of the castle, will do well for our purpose. The episode begins with a narrative section, which, for the sake of our analysis, we will quote here in full:

Dichas estas palabras, s'entró por la puerta donde había sallido. Y yo subí más adelante por las gradas hasta que sentí abrir otra puerta y vi salir por ella otro personaje d'esta manera devisado: una vieja barbada, tocada como las de Navarra; traía un mongil de grana de estraña faysón y, encima, un manto de paño negro, corto, todo cerrado, invencionado d'un tablero rompido en dos partes —y las tablas alrededor derramadas— y unas letras que dezían:

Si entre el mal y el sentimiento
no puedo medio hallar,
¿por qué no m'e de ensañar? (*La noche* 144-5)

This section clearly attests to the narrator's role, which Sirera unhesitatingly recognizes as an integral part of the dialogue itself. Not only does Sirera take into account «un narrador introductorio» («Diálogo de cancionero y teatralidad» 361) but also describes «un espectáculo desarrollado en el interior de una sala, con el apoyo de un narrador y de la música» («Una quexa ante el Dios de Amor» 268).¹⁷ Within the broad context of Sirera's discussion, the passage we have just excerpted from *La noche*, among the many others that could have been quoted, allows us to investigate how that proces of integration of the narrative into the spectacle takes place. Upon close reading various aspects of that integrative process come to light. First, the dialogic intention is retained throughout the narrative by the narrator's sustained address to «Vuestra Señoría», that is, Joana de Cardona, who, in turn, personifies the audience in general. Second, the narrative includes details relative to a movement and a description. The movement consists of the protagonist's walk up the stairway—a progression punctuated by each allegorical figure's going in and coming out of his or her respective abode. The description, on the other hand, refers to the distinctive appearance of each of the figures in question. These particulars, which, in the final analysis, constitute the essentials of the plot, acquire the function of stage directions and, as such, become indispensable factors in the phenomenology of the *auto de amores* conceived by Moner.

17. After including the dialogue in the list of factors he considers essential for a theatrical composition, Sirera reconciles the role of the narrator with the mechanics of the dialogue, which functions, in turn, as stage direction:

En primer lugar, y de acuerdo con una constatación tradicional de lo que es *realmente* teatro, la existencia de un *diálogo*. Naturalmente, ello no supone la exclusión automática —ni mucho menos— de cualquier forma de narrador explícito (en primera o tercera persona: es decir como personaje integrado en otro, o autónomamente), quien podría ser considerado como forma específica de introducción de las acotaciones que va planteando el diálogo. («Diálogo de cancionero y teatralidad» 355)

Two dimensions of the implicit stage direction call for specific comments. The direction may be seen, firstly, as a time device as it bridges the gap between the past of the narrated plot and the present of the dialogue proper. We may recall that, in the *grabado* of *La noche* this conjoining of time strata is represented by the juxtaposition of the foreground and the background sectors in the staged *castillo*. The second dimension we have just alluded to may be postulated as a hypothesis in the following terms: the minute descriptions given by the protagonist in his «diálogo / recuerdo» —they constitute, to be sure, a recollection of past events— are intended, primarily, to appeal to the imagination of the spectators so that these may visualize the various personages without seeing them actually on stage. A corollary of the hypothesis has a direct effect on the performance of *Costumbre*, who, in complementary reaction to the imaginary recreation brought about by the narrator's description, can impersonate each of the allegorized passions and take on the role of each of them as they confront the protagonist one by one. The *grabado* itself with its presentation of only two figures in the foreground suggests this combining of various roles into one —a conflation, which, needless to say, makes the *mise en scène* much more feasible and practical (not to say economical) than it would be otherwise.

It is time now to take up a second facet of the episode —the protagonist's encounter with *Ira*— which is the object of our current analysis. After the description of the «vieja barbada», the narrator, with yet another fragment of the implicit stage direction —«No esperó que le preguntasse quién era, sino que en son de brava me dixo...» (*La noche* 145)— introduces the dialogue, in which he himself will take part. A brief narrative intercalation separates *Ira*'s speech from the protagonist's rejoinder. Let us quote the dialogue straight, eliminating, for the time being, the narrator's aside:

—A mí me llaman Yra. Yo soy muy poderosa y podría mucho más si mi vida fuese larga. Hartas vezes te he provado, pero con quien fuera menester no m'as obedescido. Yo hallo que eres insensible, pues tantos males presentes no hazen en ti señal. Ya que no puedes vengarte de quien te los procura, véngate de ti mismo pues has querido tan sin razón. Y si quieres saber cómo, escucha.
[...]

—¡Por Dios, Señora, no más! Yo te suplico que la memoria no me represente cosas que no puedo soffrir. Y abaste lo que hasta aquí has contado. Con lo que a mí no me olvida. Si quieres ver la señal que dizes yo te prometo que la daré presto y tal que será conforme a la grandeza de la causa. Y conocerás que no fuy insensible porque dará testigo de lo presente y passado. (*La noche* 145-6)

There is no denying that the dramatic impact produced here is quite forceful and, by that token, obvious. Neither can there be any doubt that the interpolated observations detract, to some extent, from the type of spontaneity that, as we have seen, makes *Bendir de dones* so remarkable. In order to investigate the reason why the author chooses to interrupt the natural flow of the dialogue, it is well to quote in full the passage in question:

Estonçes me contó algunos ultrajes y desabrimentos que me hizo aquella cujo he sido. No pude escusar las lágrimas. Y un dolor tan esquivo me aquexava que me puse de rodillas y le dixé... (*La noche* 146)

The explanation that comes to mind is that the author, rather than exploit the histrionic potential of the situation (the outward exhibition of emotions), opts for providing a glimpse into the innermost turmoil in the lover's psyche. One may suggest that the author is translating into the mode of dramatic monologue the psychological «din» of a riot of emotions, akin the «remor e gran crida / avalotada» that the protagonist hears right before he joins the group of allegorical players in Plaça del Rei (*Bendir de dones* vv. 21-2).

Apparently, the same introspective intention guides the concluding narrative passage, which will be reproduced here in order to complete the series of direct quotations from the episode of the encounter with *Ira*:

En esto me dio la mano. Yo me quise levantar y tropescé de manera que me cajó la tea en tierra y se desramó toda. Yo la quise juntar, mas no pude sino una poquita que poco alumbrava. Las oras s'entró la Yra en su cámara. (*La noche* 147)

Even though physical action is prevalent in the description, the ultimate effect is that of a psychological probing, which results in the laying bare of a disturbed state of mind.

It becomes increasingly clear, then, that in *La noche* the flow of the narrative is channeled through the medium of a theatrical representation. A veritable showcase of the various facets of the theatricalization of the narrative is found in another passage that begs for close scrutiny. The passage, which for all practical purposes may be regarded an expanded stage direction, begins immediately after the dedication (*La noche* 67-72) and extends up to the moment of the sighting of the *castillo* (*La noche* 73-82). The delivery through the voice of the protagonist is pitched at a high level of dramatic dynamism in the tone of an impassioned confession directed to «Vuestra Señoría», the ubiquitous presence we have already referred to. After the initial signposts of time and place —«El llunes que los muy illustres Señores, el Conde y Condeça, mys Señores, partieron

de Torá para Teroja...» (*La noche* 73-4)— the emotional impetus intensifies as the confession verges on the psychological region of the doleful monologue:

Poco tardaron a moverse en mi alma los pensamientos tristes como enxambre en colmena. El corazón rompía de apretado. Yo m'esforçava por no llorar, teniendo malicia que mi dolor como los otros comunes se quexasse, mas no pudo ser que las amargas lágrimas no sobrevienessen por su camino vezado. (*La noche* 75)

Moner does not miss the opportunity to depict, within the shadowy precincts of the lover's psyche, a landscape of despair and desolation. Integrated into the narrative are the lamentations, which emanate from a mind at war with itself. The mournful lover delves into a strange *psychomachia* that is being waged between, on the one hand, the natural inclination to vent one's passion in weeping spells and, on the other hand, a curious masochistic compulsion to repress any ostentation of sorrow. Illustrative of this unwholesome condition are the lover's self-conscious musings, which surge straight out of the pit of despondency. Let us hear firsthand the woes of a star-crossed lover if there ever lived one:

Quería la pasión dar voces, pues de justa querella tenía sobra; pero el callar para mí era más encaesser porque dava lugar al pensar y también porque cualquiera razón era falta, por lastimera que fuesse. Es syerto que la palabra, liviana o de peso, me diera alyvio. Mas la pena del enmudesser se vengava de mí mesmo, my mayor enemigo, y esto me hazía querer bien a mi mal. (*La noche* 75-6)

True to form, the lover does not give free vent to his pent-up feelings. The release comes later on: it comes, to specific, right after the protagonist enters the castle and becomes, in effect, a member of the allegorical cast in much the same fashion as does his other incarnation in *Bendir de dones*. Thus, no sooner does the dapper damsel *Costumbre* come out to greet with lascivious advances the unsuspecting allegorized Moner than we hear from the latter a fitful outburst of complaints, at long last fully verbalized:

O mugeril hermosura, ¿por qué, siendo tan engañosa, puedes tanto? ¡O enemiga de quien más te quiere! Quien no te conosse te sigue. Húyete de quien detrás te mira, porque donde tú eres mandan soberbia, crueldad y desconocimiento. Salada d'antojos y mudansasas, a ti te siguen sin causa. (*La noche* 92-3)

Before the grievous soliloquy, even before the *castillo* suddenly comes into view, the protagonist, in the guise of a personage still residing outside the pale of allegory, indulges in details of symbolic potential, such as the allusions to «tierra fragosa» or «la ora oscura» (*La noche* 78), «hondo baranco lleno de abrojos», «çarssas» (79) «dos mil morsiélagos» (81). Meanwhile his mood swings from the bitter consolation of self-conscious recititude —«ahunque diga el refrán que más vale engañar, digo que en esto más quiero ser engañado pues la limpia del corazón sea salva» (*La noche* 76)— to the remorse-ridden aftertaste of self-deprecatory interjections: «mi consciencia mal limpia de pecado porque la pena sigue la culpa como las arenas el agua» (*La noche* 81-2).

The Legacy of the Auto de Amores

In reflecting upon the 'possible impact of the *auto de amores* on the love-centered literature of the latter half of the fifteenth century, two complementary processes come to mind: structuring and theatricalization. Structuring here has to do with the factors of syncretizing and condensing. It features the overall quality of compactness. In its full-fledged development such as *La noche*, the *auto de amores* turns out to be a compendium, a summa in miniature, of the salient topics and motifs expounded in so many ways in the multifarious *cancioneros* throughout the fourteen hundreds. Naturally, the process of structuring mirrors an arrangement of components and a plan of composition. In *La noche*, for instance, we have witnessed the unfolding of what we have called a contrapuntal orchestration of a major antagonistic relationship —that between love and reason— echoed in a variety of contrasting agents: *Costumbre / Vergüença*, inner / outer space, apparent rise / actual fall.

As for the process of theatricalization, of special relevance is the issue of placement —that is, the feasibility of the *mise en scène*. In the case of *La noche*, to be specific, we have seen how the performance normally would take place in a *castillo* exhibited inside a palatial hall or a suitable urban venue. Another major theatrical feature of the *auto de amores* is the substantial monologue as developed, for example, in Carrós's *Regoneixença* and in Moner's *La noche*, not to mention a few additional works by Moner, which we cannot analyze on this occasion. Not to be underestimated is the important role of this protracted monologue in fashioning the space of the lover's interior conflict: the space of the inner theater of the psyche. In *La noche* the *monólogo* attains distinctive characteristics that invite comparison with Miguel de Unamuno's notion of *monodílogo*. As we follow, step by step, the altercation that the protagonist sustains with the eleven passions, dwelling, as we have indicated, along the staircase of the castle, it becomes apparent that Moner envisages at the core of the

self two complementary factors —let us call them *A* and *B*— linked reciprocally in a symbiosis of alterity. *A* is the «other» with respect to *B* and viceversa. One could say that Moner foreshadows the dialectic of the «split self» that, as Paul Ilie cogently argues, distinguishes Miguel de Unamuno's existentialist perspective on the human psyche. There is, however, a marked difference. Whereas Unamuno sees no distinction between the two factors, Moner recognizes in each of them a discrete function: to *A* he attributes the primary level of consciousness; to *B* he ascribes the fragmentation of that consciousness into multiple manifestations. So, in a sizeable section of *La noche*, *A* acts as an integral unit, a whole complete unto itself, oriented toward an «omega point», which, in Scholastic terminology, constitutes the final cause of Moner and, for that matter, of any other lover. *B*, on the other hand, is exposed to the contingency (in the Scholastic sense of the term) of a limited outlook, typical of one who gropes in the dark. In its necessity to survive by remaining bound to the «other», *A*, by means of an existential dialogue, gradually reconciles itself with its own reflection and projection in *B* and, in this fashion, advances in the process of self-assertion, enhancing, all the while, its holistic presence, always directed toward that final cause.

But there is, alas, a chasm between this expected outcome —this «consummation devoutly to be wished»— and the state of the lover in his usual world. This abysmal divide abets the lover's anxiety over the split self, the dread of *enajenamiento* —that is, of becoming alienated to himself, to the beloved, to the world. As a depiction of the tenebrous mood of Moner's brand of the *monodíálogo*, especially apt is Stanza XVIII of *Obra en metro* (2 OC 75-100), one of Moner's longest poems, which coincides with *La noche* in more ways than one. In the stanza (vv. 171-80) addressed to *Razón* (the «Señora» of v. 179), the lover describes, mournfully, his condition in the following strains:

No avía plazer que plazer me diesse
—¡tal me tenía el pensar soiuzgado!—
ny mal de otra causa que mal me hizyesse,
ny nadie me vía doquier que stuyvesse
que no me juzgasse por medio asombrado.
Callava syempre, hablava comigo,
fuyá de donde se davan deporte.
Quyén me llamava me era enemigo.
Estava, señora, en tal desabrigo
que ningún medio me dava conorte.

The emotional charge of the complaint directed to the aforementioned *Señora* imbues these verses, as it is customary with Moner, with a special verve —the verve of the dramatic monologue. In much the same vein Carós has his protagonist recognize the gravity of the lover's derangement:

E viu que per lo vel de cega passió la notícia del lloc on era e la coneixença del bé i de la veritat continuament al meu juí eren estades cobertes: tota confusió, tota desesperació, de la mia voluntat deslimitadament volguda. (*Regoneixença* 158)

Besides the obsession with the disintegration of the self, there are in *La noche* symptoms of the anxiety over the fall. The most obvious consists in the eagle's attack, for which the protagonist gives a graphic description: «Y me asió, hiriéndome con sus uñas tan cruelmente y con tanta furia que en tierra me derribó» (*La noche* 202). There is, also, within the frame of the *monodialogo* with *Deseo*, a signal allusion on the part of the abject *amador* concerning those pernicious black wings, described, ironically, as agents of the fall:

Negras alas son las tuyas, hijo del cruel padre, si a todos achaesse como a mí porque, pensando que azir pudiera, quise subir y he caydo cayda que me duele y siempre m'a de doler. (*La noche* 118)

Harking back to our original inquiry concerning the possible impact of the *auto de amores*, it is pertinent to ask specifically what effect the *auto* as a genre may have had on the composition of the *Tragicomedia de Calisto y Melibea*. In the light of our discussion it becomes evident that what the autor of the *Tragicomedia* found in the *auto* is, primarily, a bold display dealing with the psychology of troubled passion and the ethics of vitiated love. As emblemized in the *grabado* of *La noche*, the *auto de amores* not only epitomizes the love-related motifs as developed, usually, in the *cancioneros* but also dramatizes the lover's psychological and moral bankruptcy. The figure of the eagle, so prominent in the *grabado*, illustrates, quite dramatically, the lover's failure or incapability to rise above his ruinous condition of wretched morbidity (lovesickness) and downright vice or sinfulness.

It is hardly necessary here to elaborate any further on features for which we have provided ample evidence already. We have commented already on the symptomatic anxieties, the pervasive monologous tone, the factors that convert a text like Moner's *La noche* or Escrivá's *Querella* into an emblematic theatrical locus of the *infierno de los enamorados*, and, last but not least, the quintessential *psychomachia* encapsulated in the lover's powerful utterance at the beginning of *La noche*: «la pena del enmudesser se vengava de mí mesmo, my mayor enemigo, y esto me hazía querer bien a mi mal» (*La noche* 76).

Apropos of the moralistic tenor that is also present in the *auto de amores*, we may be reminded, at this point, of the resounding reproach that none other than *Amor* levels at the stupid *Viejo* in Cota's *Diálogo*. Not prone to mince words, *Amor* delivers an outright attack:

Depravado y obstinado,
 desseoso de pecar,
 ¡mira, malaventurado,
 que te dexa a ti el pecado
 y tú no l' quieres dexar! (Ed. Aragone 105)

And the *Viejo*, far from breaking the moralistic spell, replies in a concordant note: «Pues en ti [Amor] tuve esperança, / tú perdona mi pecar». (Ed. Aragone 106). In this context we should mention the term «regoneixença» ingeniously used by Carrós in the title of his masterpiece in order to signify, precisely, the lover's recognition or acknowledgment of his sinful condition. Indeed, Carrós's *Regoneixença* opens with an unmistakable declaration of *mea culpa*, which confirms —if confirmation be needed— the intention of that «moral consideració» also announced in the title. As we may see from the following quotation, Carrós couches his overture to great effect in a long sentence —a good sample of his style— which culminates in a resounding «jo reconeguí»:

Lo temps de la vana e perillosa joventut era ja de mi traspassat e, trobant-me jo prop de la fi més que del principi de la vida, l'edat per experiència de tantes errors turmentada, aterrada la pensa en los exemples de nostre miserable ésser, no sé de quin esperit mogut, mas estime que de raonable inspiració tocat, jo regoneguí lo gran abís de misèria en lo qual vivia. (158)

Another remarkable sample of Carrós's prose soon follows. It is another long sentence packed with references to leading motifs, quite familiar to the student of *La noche*. While alluding to his own vision of *psychomachia* (the conflict between the will and helplessness: «voler i no poder apartar-se és cosa contrària»), Carrós mentions *consuetud*, the Catalan equivalent of *costumbre*, and acknowledges «afecció», the generic name for various passions, which in Carrós's short list, are represented by «tristor e gran desconsolació» (158). Then, the mere thought of this otherwise healthy examination of conscience drives the lover to retreat («me retraguí») to a veritable imprisonment of unwholesome solitude (158). The following excerpt alerts us to the great irony hidden in the lover's skewed lamentation:

e la llengua e la vista, com a instruments de l'afecció, sedejant fer dolorosa complanta, e los ulls fartar-se d'amargues e abundoses llàgremes d'ésser així traspassats los meus dies en tanta pèrdua de temps, ceguedat e desventura, com los animals nocturnes qui en les cavernes habiten, me retraguí en hora ja tenebrosa en lo profunde secret e dolorós centre de les mies cogitacions,

a fi que vista e consolació d'humana companyia no poguessen torbar-me. (158-9)

So, in order to relieve what he has just described as «gran desconsolació», the lover does his level best to shun the «consolació» that only «humana companyia» can provide. As we attempt to conjure up these caves of nocturnal beasts —not unlike the «infame turba de nocturnas aves», depicted by Luis de Góngora— we realize that a more befitting image can hardly be produced for the *infierno de los enamorados*, the «erotic Hell» so masterfully analyzed by Chandler Rathfon Post in his book entitled *Mediaeval Spanish Allegory* (75-102).

Aside from the preceding considerations, it becomes evident that, because of its microcosmic syncretism, the *auto de amores* projects the image of an intensive composition pertaining specifically to the nature of a nucleus. This nuclear quality is underscored especially in contrast with such an extensive piece as the twenty-one-act *Tragicomedia de Calisto y Melibea*. What the author of *Tragicomedia* —Fernando de Rojas, say, for the sake of the argument— may well have seen in the *auto de amores* is an exemplary mini-play that delivers no less a powerful or even explosive impact what with its downsized or pared-down dramatics. To an author like Fernando de Rojas, the *auto de amores* stands, then, as a prototype of reduction and concentration, embodied in a text which encompasses, on the one hand, the exposé of a pernicious coalition —the «persuasions, vicis e forces d'amor» «recognized» by Carrós— and, on the other hand, the theatrics of emotional expressionism embedded in the *monólogo* or the *monodialogo* as the case may be.

These observations on the modular function of the *auto de amores* broach a new line of inquiry. Now we are in a position to explore how that function comes into operation specifically and how it comes to bear upon the structure of the *Tragicomedia*. With this we open a new chapter in our discussion.

II. Integrating the Multiple Exemplum

The Mutation of Eros: Covetousness as Transaction

The notion of module as applied here to the *auto de amores* ramifies into three complementary issues, which may be identified as centrality, exemplarity, and moralistic or didactic outlook. A few words are in order concerning the usage of these key terms. Centrality is taken literally with reference to the symmetrical distribution of the twenty-one acts of the

Tragicomedia. These structural units may be subdivided into five groups, easily illustrated by a diagram in which a central nucleus of three components (Acts 10-12) is flanked, on each side, by two counterbalancing sections, consisting, respectively, of eight *autos* (2-9 and 13-20) and one *auto* (1 and 21) (see Illustration 2). What I should like to propose is that the triune nucleus (Acts 10-12), although fully integrated into an organic composition—that of the entire *Tragicomedia*—preserves, nevertheless, the essential traits of the *auto de amores*. I would submit, moreover, that the centrality of that *auto* accentuates its function as an exemplum. As it will become apparent in the course of the present discussion, the exemplarity of the *auto de amores* within the *Tragicomedia* is informed strictly by a moralistic perspective. Specifically, the morality inherent in the authorial outlook concerns primarily, if not exclusively, the *modus operandi* of Celestina as manifested in the old bawd's triangular interaction with each of Calisto's male servants, namely, Pármeno and Sempronio. Consequently, Celestina's direct dealings with the pair of lovers (Calisto and Melibea) are only tangentially related to the affairs that constitute the exemplum proper. If we perceive the exemplum in the purview of an implicit didactic intention, we discover the unfolding of a leitmotif—to use a musical analogy—magnificently orchestrated in a crescendo that reaches its climax in the triad (Acts x-xii) that makes up, as we have seen, the nucleus of the *Tragicomedia*. The exemplum per se, then, allows us to meditate on not only the self-destructive consequences of Celestina's perverse machinations but also the havoc Celestina's manipulative tactics wreak on the lives of said servants. Sooner or later we come to realize that what really draws our attention in Celestina's accomplished rhetoric of seduction and deceit somehow goes far beyond the amazing artistry of it all. What impresses us, indeed, is the radical metamorphosis that Celestina precipitates in the very nature of eros. On account of the intervention of the *vieja alcoholada* the passion of eros mutates and the mutation is evidenced in the shift from the phenomenology of what, for want of a better term, we call courtly love to the diagnostics of some veritable clinical cases of avarice, greed, and the promotion of self-interest.

Evidence abounds, of course, as to how Celestina triggers the process of the mutation or eros and, in so doing, sets in operation the dynamics of a straightforward morality of sin and retribution. We may refer, for a start, to Celestina's unmatched expertise as a «fuerza motriz», as James R. Stamm calls her (50), as when she manages, by dint of «fingidas razones»,¹⁸ to convert a biological imperative—the instinct of the preserva-

18. The expression is used by Celestina when, in the course of a conversation with Sempronio in Act III, she portrays herself as no less accomplished than any good lawyer (*procurador*) in the furtherance of Calisto's quest of Melibea's favors:

Pero todavía, hijo, es necesario que el buen procurador ponga de su casa algún trabajo, algunas fingidas razones, algunos sofísticos actos... (Ed. Russell 282)

tion of the species— into a moral principle. Obviously, Celestina is bent upon putting the idealism of *fin'amors* to a vitriolic test. Stamm offers some insightful comments on the way the author of Act I envisages this overall caustic quality of Celestina's speech. Apropos of Celestina's dialogue in that act, Stamm observes:

Es aquí que el primer autor da un paso que separa radicalmente su concepto del amor de la visión romántico-cortesana que imperaba en la novela sentimental y en la poesía erótica de los cancioneros. Celestina aduce toda una serie de ejemplos biológicos del reino animal y hasta vegetal, asociando así la pasión de Calisto con la gran cadena de la procreación que informa toda la creación viva de Dios. Según la antigua maestra en esta materia, no hay nada de reprochable en la pasión ni en la conducta de Calisto. Movidado por sus inclinaciones naturales dentro del gran diseño cósmico, el galán sólo pretende cumplir su destino biológico. El asunto del «negocio» no tiene especiales resonancias morales, explica ella, ya que «por el hacedor de las cosas fue puesto, porque el linaje de los hombres se perpetuase, sin lo cual perecería» [ed. Russell 253]. (53)

So, even as she asserts what Cátedra calls «la bondad consubstancial del amor», a topic we have already touched upon, Celestina, in her feigned concern for Pármeno's wellbeing, expounds on her own version of «de cómo al hombre es necesario amar»:¹⁹

Y sabe, si no sabes, que dos conclusiones son verdaderas: la primera, que es forzoso al hombre amar a la muger, y la muger al hombre. La segunda, que el que verdaderamente ama es necesario que se turbe con la dulçura del soberano deleyte... (Ed. Russell 252-3)

Gradually, the ethereal, love-inspired values that Calisto so zealously acclaims in his «credo del melibeísta», to borrow Stamm's happy phrase (57), become grist for the mill of Celestina's *negocio*, which can only be described as gain and profiting at any cost. Her motto in this respect could not be more explicit: «A tuerto o a derecho, nuestra casa hasta el techo» (ed. Russell 259).

In order to win Pármeno over to her camp, Celestina marshals, as we have suggested, her tried-and-true rhetorical strategies. Her aim is to convince the youth that the greatest pleasure is to be derived from a whole-hearted commitment to the *negocio*, which consists, as we may expect,

19. For a discussion of this subject, see Cátedra 118-9.

in taking full advantage, unscrupulously, of Calisto's vulnerability conditioned by his erotic obsession. Celestina entices Pármeno with a wide gamut of heady allurements, not the least of which is the carefree communication with like-minded cohorts in accordance with what Stamm calls the «segundo principio» (56). Stamm observes that Celestina herself provides the formula for this euphoric conviviality, spiced up with the rewards of blissful amorous adventures (56). A case in point may well be the enjoyment described in the following remark included by Celestina in the aforementioned dialogue with Pármeno:

De ninguna cosa es alegre posesión sin compañía... El deleite es con los amigos en las cosas sensuales y especial en recontar las cosas de amores y comunicarlas... Este es el deleite; que lo ál, mejor lo hacen los asnos en el prado. (Ed. Russell 262)

When the occasion demands it, Celestina is quite capable of invoking some venerable *auctoritas* for her purpose. At one instance she manipulates one of Aristotle's passages—specifically *Ethics* 8.3, as Russell points out in his notation (260)—in order to invigorate her calculated loquacity and create in Pármeno's mind the impression of a threefold synergy of *bien*, *provecho*, and *deleyte* (translated by Mack Hendricks Singleton as 'mutual improvement,' 'profit,' 'pleasure' [47]). Following is a sample of Celestina's nimble palavering, which works out a tendentious interpretation of a combination of friendship, love, and material gains:

¿Y a dónde puedes ganar mejor este debdo que donde las tres maneras de amistad concurren, conviene a saber: por bien, [por] provecho, [por] deleyte? Por bien, mira la voluntad de Sempronio conforme a la tuya, y la gran similitud que tú y él en la virtud tenéys. Por provecho, en la mano está, si soys concordés. Por deleyte, semejable es, como seáys en edad dispuestos para todo linaje de plazer, en que más lo moços que los viejos se juntan; assí como para jugar, para vestir, para burlar, para comer y beber, para negociar amores, juntos de compañía. (Ed. Russell 260)

We may be sure that Celestina injects a variety of suggestive connotations into the term «negociar amores».

Stamm comes upon what turns out to be a most intriguing symptom of the insidious miscegenation between lustful potency and financial assets or, by extension, material wealth in general. What Stamm discovers is a subtle double entendre with which Celestina invests the notion of «tesoro», that is, Pármeno's «tesoro». The term refers to a patrimony, which Celestina describes hyperbolically («tal copia de oro y plata que basta

más que la renta de tu amo Calisto» [ed. Russell 256]), confiding to Pármene, with characteristic deceitfulness, that his father has left that inheritance for him in her trust. The ruse, of course, is yet another trick the hag uses in her effort to win over Pármene's obligation, if not his loyalty—let alone his affection. Needless to say, the subterfuge could cost Celestina dearly, should Pármene press her to deliver the goods. Fortunately for Celestina, Pármene shows little or no interest in the affair. Pármene, as Stamm explains (104), is not driven by greed and, in that, he could not be more different from Sempronio. One may deduce, then, as does Stamm, that neither the author of Act I nor Rojas, the «continuator» envisaged by Stamm and others, meant the episode ensuing from the ambiguous *tesoro* to be taken as a clear-cut illustration of *avaricia*. The fact remains that the author or continuator, as the case may be, still developed the episode as an exemplum of evil conduct. In other words, the function of the episode as a vehicle of moralistic intention can hardly be disputed. The viciousness to be condemned here is Celestina's obstinate pursuit of the *negocio*. In an astonishing feat of verbal legerdemain and consummate timing, Celestina acquits her obligation with Pármene by leading him to surmise that, all along, she has been speaking metaphorically. The *tesoro* in question, what, to put it differently, Pármene has inherited from his father, is nothing more nor less than the very physical attributes of his manhood. For a perceptive explication of how the author of the *Tragicomedia* delves into the impressive, if twisted, ingeniousness of the *vieja*, it is well to quote directly from Stamm's commentary on *Celestina*, Act VII:

El problema del tesoro es grave. Imposible creer que existiera, o habiendo existido, que Celestina lo conservara durante años para entregárselo a su ex-paje o medio ahijado... ¿Qué pensaba hacer el Antiguo Auctor con esa invención? Lo más probable es que Rojas no tuvo más idea de sus intenciones de la que pueda tener cualquier lector de hoy. Pero le toca a Rojas resolver el problema, y su resolución es genial. Hace de un tesoro 'de oro y plata, que basta más que la renta de tu amo Calisto' un tesoro biológico: la virilidad del joven Pármene.

Thus Celestina proves to be a negotiator to the marrow of her wicked bones. What matters most to her is the furtherance of a business transaction. In order to secure her gains, she is no less accomplished in putting a price tag on the relationship between Calisto and Melibea than she is in reducing a family inheritance to the ephemeral pleasures a young man can derive from a one-night encounter with a common whore. Stamm has the following to say about that encounter:

Ocurre aquí la última referencia al tesoro de Pármene. El mozo incita a Celestina: «Ofrécele cuanto mi padre te

dejó para mí. Dile que le daré cuanto tengo» [ed. Russell 378]. Es así que Rojas resuelve el problema que heredó del primer autor, convirtiendo «tal copia de oro y plata» en el triunfo de una noche de amor, claramente un rito de pasaje para Pármene. (106)

With yet one more reference to the author's artistic coup, Stamm comes to the following conclusion:

Rojas mata dos pájaros de un solo tiro. Entregándole a Pármene la ramera codiciada, no sólo le gana para el «tres al mohíno» sino también resuelve de una manera sumamente ingeniosa el problema del tesoro que le legó el Antiguo Auctor. Con esta intervención de la alcahueta, Pármene recibe el usufructo de su herencia biológica, de «lo que te dejó tu padre» [ed. Russell 369]. (107)

In diametric contrast with the impression produced by the conversation between Pármene and Celestina, the latter's communication with Sempronio proceeds in a much more expeditious and direct manner. Being of a kindred mind and character, Sempronio and Celestina are naturally disposed to be on the same wavelength. Virtually, they can read each other's mind. This does not mean, however, that they get along very well. Far from that! Ironic though it may seem, precisely because they demonstrate such a good understanding of each other, the relationship between the two is anything but smooth and harmonious. There are moments, even, when this high level of mutual understanding forebodes fractious discussion or some other sinister outcome. Considerable tension, for instance, is generated by one subtle turn of the dialogue recorded in Act V. As she boasts about the perils she has faced, so valiantly in her opinion, during her recent visit with Melibea (see Act IV), we hear Celestina, ebullient with self-satisfaction, exclaim to Sempronio:

Delante Calisto oyrás maravillas; que será desflorar mi embaxada comunicándola con muchos. De mi boca quiero que sepas lo que se ha hecho; que, aunque ayas de haver alguna partezilla del provecho, quiero yo todas las gracias del trabajo. (Ed. Russell 330)

But Sempronio is not impressed. Celestina gets none of the sympathy she, no doubt, expects. Instead, her interlocutor, who is just as shrewd as she is and, therefore, quite capable of fathoming her selfish intentions, responds with suspicion:

¿Partezilla, Celestina? Mal me parece eso que dizes. (Ed. Russell 330)

We may be sure that Celestina, visibly caught off guard, does not allay Sempronio's suspicions; nor can she succeed in reestablishing the balance of the conversation especially when she addresses Sempronio—that cynical churl that he is— as if she were talking to the ingenuous, approachable Pármeno:

Calla, loquillo; que parte o partezilla, quanto tú quisieres te daré. Todo lo mío es tuyo. Gozémonos y aprovechémonos, que sobre el partir nunca reñiremos. (Ed. Russell 330)

The passages we have just quoted invite close scrutiny because they highlight the salient factors collaged into a momentous rendition of the moralistic exemplum. Here avarice and the unseemly coven of its ill-bred attendants—hatred, jealousy, resentment, vengefulness, among others—really start making a rampant spectacle of themselves. Not in vain does Stamm regard the verbal sparring we have just witnessed in Act v, together with some kindred sections in Acts v and vi, as memorable signposts of a radical change of direction in the plot of the *Tragicomedia*. In this flareup of animosity between Celestina and Sempronio, Stamm recognizes the recrudescence of a veritable axis of evil—the aforementioned conflict between avarice and its formidable entourage. Thus Stamm discovers the inception of a new orientation in the author's creative plan. In fact, Stamm's explication provides an excellent formulation of the core issues integrated into the exemplum, the very object of our analysis. Of particular interest is the following observation:

[Rojas] [r]epiensa el concepto original e introduce unos aspectos nuevos y potencialmente mortales: la mezquindad y acrecentada avaricia de Celestina, más el odio y sospecha que siente Sempronio hacia ella. Son nuevas las dimensiones que vemos ahora —odio agresivo, obsesión con la ganancia que va más allá que el sencillo oportunismo, una feroz hambre por el dinero y una determinación implacable de no dejarse engañar por la vieja. (98)

The «feroz hambre por el dinero» says it all!

In terms of the unfolding of the moralistic exemplum, of extraordinary relevance is the connection that Stamm establishes between the axis of evil mentioned above and Act xii envisaged as the *dénouement* of that *exemplum*. Stamm observes:

Rojas prepara un *dénoûement* —en el acto xii— que quizá no existía en los planes del que escribió el *Auto* [Act i]. (98)

The critic goes into some specific aspects —such as Celestina’s hardening unwillingness to divide the spoils, matched only by her insatiable desire for profit, Sempronio’s strong determination to have his share, Pármeno’s bitter defeatism— symptoms all of «la decisión con que Rojas altera definitivamente la orientación de la *Comedia*» (Stamm 99). Above all, Stamm recaptures a sense of quickened space, increased momentum, heightened tension and draws attention to «la estructuración del acto VI, en que estos elementos, en juego con algunos más, ofrecerán algo como un semi-clímax de la obra» (99).

By postulating a halfway climax, Stamm implies a ternary symmetrical structure for the set of eight acts (II-IX), which we have delineated already in the overall structure of the *Tragicomedia*. As a corollary of Stamm’s explication, we can arrive at the following distribution of the acts in question: II-IV / V-VI / VII-IX. The secondary climax («semi-clímax») showcased in the subset of Acts V-VI may be taken, then, as a foreshadowing of the all-important *denouement*, manifested, as we have indicated, in the nucleus made up of Acts X-XII. We will see presently how the exemplarity adumbrated in Acts V-VI attains full development in the central nucleus of the *Tragicomedia*.

Climactic Centrality: Retribution Waiting to Happen

True to his theory of double authorship, Stamm uses the term «innovación de Rojas» in reference to the momentous change that the «continuator» brings to bear upon the aforementioned «concepto original» —that is, the plan of the presumed first author of *Celestina*. Our study tends to corroborate Stamm’s insights by showing that the «innovación» may be described in specific terms, ultimately related to the *auto de amores*. Actually, Stamm points to a subtext, which does not epitomize so much a *reprobatio amoris* as it does a *reprobatio cupiditatis*. It illustrates, that is, in its profoundly devastating consequences, the sin of greed or avarice as enunciated in the powerful Pauline dictum: «Radix, enim, omnium malorum est cupiditas» (1 Tim. 6.10).

Stamm recognizes, moreover, in the structure of the *Tragicomedia* the connection between the exemplum of the *reprobatio cupiditatis* and a distinctive subplot, the high points of which may be traced in Acts V, VI, and XII. What we have discovered is that the subplot in question coincides, in form and content, with the development of an *auto de amores* that, by virtue of its modular nature, occupies the center portion of the *Tragicomedia*.

The salient factors of centrality may be readily recognized in the nucleus made up of Acts X-XII. Act XI, which, as the graph clearly shows, demarcates the absolute midpoint of the overall plot, unveils a low de-

gree of theatrical action and a high level of dramatic tension, born of an aura of sinister symbolism in conjunction with a pervasive mood of suspicion and a palpable ambiance of disturbing premonitions. Stamm himself spots the main object that assumes symbolic connotations. It is the gold chain with which, upon hearing of Celestina's report on her auspicious rendezvous with Melibea, a manic Calisto, gushing with affection, indulges the *vieja*: «toma esta cadenilla; ponla al cuello...» (ed. Russell 446-7). Ironically, the gift of the «cadenilla», which precipitates such a disastrous outcome —the deaths of Celestina, Sempronio, and Pármene— is prompted by Sempronio's advice to Calisto to recompense Celestina for her services: «Dale algo por su trabajo...» (ed. Russell 446). With good reason Stamm sees the *cadena*, in connection with two other objects —the *hilado* ('knitting yarn') and the *cordón* ('girdle'), both prominent in Act IV— as the last constituent of a fateful threesome, arranged in a climactic sequence, in itself an omen of impending doom. Stamm observes:

El «algo» que [Calisto] le da [a Celestina] es la cadena de oro, el tercer elemento de la serie hilado-cordón-cadena, objetos todos de una forma y fatídicos en su sentido simbólico. No cabe duda de que Rojas estructuró y diseñó la secuencia de objetos con intención, como un *leitmotiv* que empieza con el conjuro y termina con la muerte de la hechicera. (119)²⁰

The sequence may be taken as pivotal determinant for the morality plot of the exemplum embedded in the *auto de amores*.

An emblematic expression of the suspicion that permeates Act XI is voiced by Sempronio, who, true to form, does not spare cynical aspersions on Celestina's self-serving flattery and braggadocio:

No sea ruydo hechizo, que nos quieran tomar a manos a todos. Cata, madre, que así se suelen dar las çaraças en pan embueltas, por que no las sienta el gusto. (Ed. Russell 450)

These remarks, so gloomy and trenchant, are echoed by Pármene, who definitely «smells a rat» in Celestina's mellifluous words and in her boastful account of concessions, much too accommodating, on the part of «aquella señora», Melibea:

Mucha sospecha me pone el presto conceder de aquella señora y venir tan aýna en todo su querer de Celestina, engañando nuestra voluntad con sus palabras dulces y prestas... (Ed. Russell 450)

20. See, also, Deyermond, «Hilado-Cordón-Cadena: Symbolic Equivalence in *La Celestina*».

Neither Sempronio's innuendo nor Pármemo's suspiciousness is lost on Calisto, who calls both servants «locos, vellacos, sospechosos» (ed. Russell 452), or on Celestina, who confronts them reproachfully: «vosotros cargados de sospechas vanas» (ed. Russell 452).

Among the notes of foreboding that also resonate, now and then, in Act xi, a particularly strident one is struck by none other than Celestina in an incidental comment, addressed to Calisto, concerning propitious fortune that, more often than not, is liable to have some rather surprising adverse turns:

Siempre lo oý dezir, que es más difícile de sofrir la próspera fortuna que la adversa; que la una no tiene sosiego y la otra no tiene consuelo. (Ed. Russell 449)

Celestina's obiter dictum exploited by the «continuator» to full ironic effect closely parallels, Stamm reminds us, a passage from Petrarch's *De remediis utriusque fortunae* (119).²¹ Stamm takes special care to stress the gravity of Celestina's words, despite the jesting manner in which they are uttered:

El comentario pasa por el momento casi como jocosa observación de la Celestina sobre la falta de ánimo de Calisto, pero en términos de la estructuración del acto es una fuerte prefiguración de la muerte de todos los que hablan aquí. (119)

No less ominous than the ironic rendition of the Petrarchan motif is the threat leveled at Celestina in one of Sempronio's wry asides:

¡Pues guárdese del diablo, que sobre el partir no le saquemos el alma! (Ed. Russell 453)

Act xi functions, it may be noted, as a fulcrum for the dramatic dynamism leveraged from the central nucleus of the *Tragicomedia*. Being itself the center of that central section, Act xi attests to a structural paradox. Even though it lacks an overt display of action of its own, it manifests itself as the anchor of two action-filled acts, the act that precedes and the one that follows. In Act x Celestina marshals her seductive rhetoric to a critical point of the highest tension, the point at which Melibea loses all resistance, surrenders to the *vieja* and literally swoons. Ironically enough, the explosion to be expected from an atmosphere so charged with danger is produced by Celestina's reaction to the frightening incident she herself has unwittingly precipitated:

¡O, por Dios, señora Melibea! ¿Qué poco esfuerço es éste? ¿Qué descaescimiento? ¡O, mezquina yo! ¡Alça la ca-

21. See, also, ed. Russell 449, n. 26.

beza! ¡O malaventurada vieja! ¿En esto han de parar mis passos? Si muere, matarme han; aunque viva, seré sentida; que ya no podrá sofrirse de no publicar su mal y mi cura. Señora mía Melibea, ángel mío, ¿qué has sentido? ¿Qué es de tu habla graciosa? ¿Qué es de tu color alegre? ¡Abre tus claros ojos! ¡Lucrecia, Lucrecia! ¡Entra presto acá! Verás amortescida a tu señora, entre mis manos. ¡Baxa presto por un jarro de agua! (Ed. Russell 436)

The speech itself is highly paradoxical and ironical as it dramatizes the helplessness of this most domineering of women: the juggernaut is about to lose control. Control she does lose, and her life to boot, in another explosive moment in Act XII, which counterbalances the accident of Melibea's swooning and, in a sense, fulfills the premonitions inherent therein. We may ponder the impact of this shocking episode—the murder of Celestina at the hand of one of her accomplices—recaptured in Stamm's perceptive and concise retelling of the story:

Y ahora la cosa va en serio. Celestina no tiene ya más armas, más recursos psicológicos contra las amenazas de los criados. Su única protección en este trance es la que tendría cualquier ciudadano: la justicia. La acción va llegando a un *crescendo* de violencia en que deja de funcionar el buen sentido en todos. Los dos compañeros están determinados, cada uno por su motivo, a llevar su tercera parte y Celestina en no soltar en absoluto nada. En ese momento de furia, Sempronio saca la espada, no tan rota com había dicho; Celestina clama por la justicia y la ayuda de sus vecinos, y el criado la mata. (127)

To accentuate the grisly spectacularity of Act XII, the «continuator» adds, in rapid succession, to the episode of Celestina's murder a no less horrid scene: that of the violent death of the two servants, who hurl themselves out of the window in order to escape apprehension and dire punishment for their crime.

Needless to say, there is a lesson to be learned from a review of the triune nucleus (Acts X-XII). The lesson has to do with the disposition of the plot in accordance with a primordial pattern of action/reaction, flux/reflux. In the final analysis the pattern indicates that in Act XI we find the point of balance between the commission of sin (Act X) and the inexorable powers of just retribution (Act XII). The moral to be derived from the ingenious articulation of these contrary and yet complementary forces is obvious: the wages of sin is death; as you sow, so shall you reap; violence begets violence. The lesson, however, goes beyond the appreciation of moral intention fulfilled, didactic purpose carried out. Beyond that appre-

ciation, what we perceive through the dramatic dynamism and theatrical impact of Acts X-XII is the conversion of the exemplum or the *auto de amores* into a poetic icon of those metaphorical «defensivas armas» (ed. Russell 184), mentioned in one of the preliminary texts attached to the *Tragicomedia*. The attachment in question consists of the dedicatory epistle, entitled «El autor a un su amigo» (ed. Russell 183-7). An investigation of how the self-evident morality of the «defensivas armas» applies to the *auto de amores* promises to shed light on the adaptability of the *auto* itself to the structure or overall design of the *Tragicomedia de Calisto y Melibea*.

Adaptability

Depending on whether we focus on a concrete detail or we take into account the overall structure of the *Tragicomedia*, the adaptability of the *auto de amores* may be analyzed from either a narrow or a broad perspective. On the one hand, the narrowness at issue here has to do with the referentiality of the «defensivas armas», mentioned in the dedicatory epistle, which appeared under the title of «El autor a un su amigo» in one of the earliest editions of the *Tragicomedia*.²² From the strictly moralistic outlook conditioned by the centrality of the *auto de amores* in the *Tragicomedia*, we notice a subtle but radical shift in the authorial didactic purpose. It is as if the writer of that short preliminary orientation were to lead «su amigo» beyond the ordinary «para resistir sus fuegos» —beyond, that is, the resistance a young man must put up to the flames of love. The author stresses the importance of putting his friend on guard by providing him the necessary «avisos y consejos contra lisongeros y malos sirvientes y falsas mugeres hechizeras» (ed. Russell 185). On the other hand, in diametric contrast with the moralizing detail we have just described, we appreciate the presence of the broad perspective also mentioned above, which has guided our foregoing analysis all along. So far we have been able to trace the essential traits of a theatrical composition, compact and adaptable enough to be a vehicle for an exemplum of sin and retribution. From our broad study it becomes apparent that the compact text in question must be of a modular nature as it concerns one section of the composition —a key subplot, that is, fashioned into a mode of crescendo intensification and integrated, ultimately, into the grand design of the *Tragicomedia*. The point to be made is that the all-important qualities under discussion here —those of compactness, modularity, and adaptability— constitute the essential characteristics of the *auto de amores*, a genre which, as I have tried to show, is instrumental in the composition of the

22. The edition is that of Toledo of 1500: see ed. Russell 183, n. 1. For the text of the epistle, entitled «El autor a un su amigo», see ed. Russell 183-7.

Tragicomedia. It may be argued that due recognition of the *auto de amores* contributes a fresh new perspective, worthy of consideration amidst the various interpretive approaches proffered by past and current criticism concerning the structure or genre of *Celestina*.

Worthy of special consideration, indeed, is the so-called «arte de amores», introduced by Edwin J. Webber on the basis of some seminal data (including the term itself), found in *Penitencia de amores*, a work by Pedro Manuel de Urrea, a renowned Aragonese writer of the turn of the fifteenth century (Webber, «The Celestina as an *Arte de Amores*» 148).²³ The *arte de amores*, which Webber himself describes as «the conception of a loosely defined genre», encompasses, in Webber's view, a congeries of texts, such as Juan Rodríguez de la Cámara's *Bursario* and *Siervo libre de amor*, Roís de Corella's *Tragèdia de Caldesa*, Mossèn Gras's *Tragèdia de Lançalot*, Diego de San Pedro's *Cárcel de amor*, among others. Though brilliantly presented with the support of an impressive array of erudition, Webber's «conception» turns out to be vague and nondescript. It contributes little toward profiling the specific features of a genre. In her epoch-making study of on the generic characteristics of *Celestina*, María Rosa Lida de Malkiel dismisses the *arte de amores* (*La originalidad artística de La Celestina* 54). For a cogent review of the problematic definition of the «arte de amores», one may defer to Jesús Gómez, who, in the course of a recent essay, arrives at the following observation:

En realidad, la dificultad para definir la tradición o el género literario al que pertenece *Penitencia de Amor* reside en la indefinición formal de esas «artes de amores» a las que el propio Urrea aludía en el prólogo. Las «artes de amores» no son un nuevo género literario, sino una serie de obras con un núcleo temático parecido, pero con tradiciones literarias diferentes: Ovidio, la comedia latina, los libros sentimentales, *Celestina* y sus continuaciones. (13)

Webber's proposition, to be sure, has won the approval and acceptance of no less an eminent *Celestina* scholar than Marcel Bataillon (*La Célestine selon Fernando de Rojas* 77-8). Bataillon links the *arte de amores* to the theatrics of the *entremés* and the aside. Unfortunately, Bataillon's application of such linkage to the structure of *Celestina* turns out to be restrictive and, as such, dysfunctional. While it effectively accounts for the theatricality and moralistic intention of isolated passages—the ones, for instance, that Bataillon clearly identifies in Acts I, v, vi (*La Célestine selon Fernando de Rojas* 94-6)—Bataillon's analysis does not resolve the problem inherent in the *arte de amores*. How this loosely defined genre can ever be suited to the *Tragicomedia* as a whole remains an open question.

23. For the *Penitencia* see the edition by José Luis Canet listed in «Works Cited» below.

We see, then, that an attempt to define *Celestina* as either *arte de amor* or *entremés* is less than successful. Too broad the one, too narrow the other, the two concepts simply do not fit the general content or structure of the *Tragicomedia*. Not particularly suitable, either, is the well-established and widely-recognized notion of «morality play» —a designation that, for that matter, Bataillon himself applies to *Celestina* (La Célestine *selon Fernando de Rojas* 15). An objection to that designation is cogently raised by June Hall Martin, who adduces the following argument, especially pertinent to our discussion:

Edwin Morby agrees with Bataillon, albeit with some reservations, that the *Celestina* may be called a morality, but this seems to me a particularly unsuitable term. Moralities are defined by David Bevington as «those plays, exemplified by *Everyman*, which aimed at moral edification through the medium of allegory». The *Celestina* does, indeed, aim at moral edification, but this didactic element, which is in large part responsible for the entire problem because it requires the unhappy ending, is by no means unique to the moralities. Virtually every medieval genre was used, in some sense, as a didactic vehicle. The predominant characteristic of a morality play is, then, not its didacticism, but its allegory, which is conspicuously absent in the *Celestina*. (128-9)

Interestingly enough, Martin's position on the morality play is amenable to adjustment from the purview of the *auto de amores*. In view of its prevailing characteristic as a modular playlet, the *auto de amores* can easily be brought to conform to a non-allegorical exemplarity in tandem with a variable or even ambiguous didactic intention. One function of the *auto de amores* would be precisely that of a surrogate for the conventional morality play. What we envisage, then, is the *auto de amores* as a morality play divested of allegorical garb.

Multiple Exemplarity

While attesting to the conciseness and compactness of the *auto de amores*, the foregoing discussion provides significant evidence as to how the *auto de amores* is eminently suited to the emblematic representation of an exemplum. Also, such a discussion foreshadows the variability and complexity of factors that come to bear upon the very essence of the exemplarity of the *auto*. A quick comparative confrontation of the main representative texts will suffice to bring to light the salient qualities of this exemplarity. Escrivá's *Querella* paints a most bleak picture of what

John Livingston Lowes, in his seminal study of lovesickness, calls *amor hereos* («The Lovers Maladye of Hereos»). The *Querella* displays the utter frustration and despondency of the lover, who, try as he might, cannot bring his lady to grant him fair treatment. Thus, he is doomed to pine away his miseries in the doldrums of his *cárcel de amor* or *infierno de los enamorados*. By contrast, Cota's *Diálogo* illustrates in the conduct of the protagonist—the *Viejo* of the title—a transgression of *decorum* in matters erotic by an individual who should know better. Obviously, Cota stands on the presupposition that a mature man should have been taught by experience the artful ways of resisting the irresistible snares of eros laid out by flirtatious young maidens. In Moner's *La noche*—to name a third major example of the *auto de amores*—the author's persona portraying the suffering lover is engaged in a strenuous conflict between reason and concupiscence. In the final analysis the pitched battle unfolds as a veritable psychomachia between the rational, integral, conscious self and the self splintered into a variety of wanton passions—eleven in all.

Moner's *La noche* occupies a middle ground, so to speak, between Escrivá's *Querella* and Cota's *Diálogo*. Moner offers, as does Escrivá, a vision of what Sirera, apropos of Escrivá's *Querella*, perceives as an anticlimactic failure of the lover to attain a cure for his lovesickness.²⁴ Unlike Escrivá, however, Moner's characterization of the lover includes, if not a climactic experience of a blissful resolution, at least a glimpse of the yearned liberation from the *cárcel de amor*. For the time being, we need not go into a full discussion of the other *auto de amores*, namely, Carrós's *Regoneixença*. Suffice it to say here that Carrós's lover attains liberation from his psychological turmoil in a scene that foreshadows the Beatific Vision.

What we can learn even from a rather cursory review of the few extant examples of the *auto de amores* is that the variable exemplarity of the genre may be defined in relatively simple terms. The overall tenor of Escrivá's *Querella* is psychological; that of Cota's *Diálogo* is moralistic. In one the lover comes out to be an innocent victim of his madady; in the other that same personage is indicted for his conduct, none the less reprehensible for its being so foolish and ludicrous. So, the protagonist begs for sympathy in one case, provokes derision in the other. In *La noche* the personage of the lover is pitiful and blameworthy all in one. He puts up a respectable fight against consuming eros and its pernicious entourage of passions but is not brave enough to put into practice the healthy instructions of Lady Reason toward the redemptive path of righteousness.

24. Sirera sees the lover's situation epitomized by an overwhelming mood of failure and «la mayor desesperación posible» («Una queixa ante el Dios de Amor» 262). Above all, the structure of *Querella* is determined, as Sirera shows, by the overarching design of the anticlimax: «La sensación de fracaso unifica toda esta situación, cuyo valor anticlimático resulta evidente...» («Una queixa ante el Dios de Amor» 262). Needless to say, the gist of Sirera's sagacious comments may be applied, *mutatis mutandis*, to the situation of Moner's lover in *La noche*.

Besides this broad comparison, no less revealing is the exploration of the threefold orientation evinced by a comprehensive reading of the *Tragicomedia de Calisto y Melibea*, the full-fledged composition of no less than twenty-one acts. Demonstrably, the unfolding of this lengthy plot, filled not so much with overt physical action as with unfathomable emotional turmoil, is determined by the dramatic and, presumably, theatrical presentation of the three main characters, namely, the two lovers (Calisto and Melibea) and the go-between (Celestina). To search for a personage most likely to captivate our imagination on first reading, we may turn to those «lisongeros y malos sirvientes y falsas mugeres hechizeras» (Ed. Russell 185), mentioned, as we have seen, in «El autor a un su amigo». Celestina herself, destined to become old pimp *por antonomasia*, brings to life admirably the specter of one of the aforementioned evildoers, fomenters of pernicious schemes. The hag, no doubt, is the powerhouse —the perverse or diabolical (as some would put it) «fuerza motriz», as James R. Stamm calls her (50)— primarily accountable for the catastrophic end that awaits her, her accomplices, and the two lovers to boot. And then there is Calisto, whose portrait, to be sure, turns out to be not as vivid as that of Celestina. The youth, nevertheless, is quite conspicuous in his mood of gloom and in his impenetrable self-centeredness, now peevish, now downright lachrymose. While Calisto stagnates in the inner *infierno* of his own making, Melibea, the other member of the impressive trio, asserts herself as a veritable embodiment of a steady progress of empowerment and maturation. What distinguishes this wench is the sheer, primordial energy of her individualistic will that enables her, against all odds, to grow into her own character, become her own person, forge her own existence. Nothing short of existential is the eventual epiphany of a Melibea in the process of her moment-to-moment steering, self-assuredly, the course of her own life.

Again, the complex variability of factors pertinent to the exemplarity at issue here becomes apparent in a very specific way the moment we attempt to apply to each of the three characters the didactic intention set forth by the authorial persona in «El autor a un su amigo». The writer of said epistle declares that «en estos papeles» —the manuscript, that is, he purports to have chanced upon— he finds not only, metaphorically speaking, the «defensivas armas», the means that is, to forestall the devastating powers of lust, but also the protection, through invaluable advice («avisos y consejos»), against reprobates of Celestina's ilk. Implicit in the avowed didacticism of «El autor a un su amigo» we discover the traditional notion of *reprobatio* ('chastisement', 'reprehension') to be adapted to the unpredictable circumstances attendant upon the vicious bond between victims and victimizers. In other words, what is at issue here is a *reprobatio* that does not lend itself univocally to the three major characters of the *Tragicomedia*.

As we will soon realize, the didactic intention of the «autor» does not respond to a one-size-fits-all ethical code or set of standards. There is a clearcut distinction to be made between two kinds of chastisement —the *reprobatio cupiditatis* and the *reprobatio amoris*— targeted to, respectively, on the one hand, the vice of greed and, on the other hand, the aberrations, moral, physical or psychological, spawned by inordinate love. The first kind relates directly to Celestina and, by extension, to her accomplices (the servants, Pármeno and Sempronio). The second *reprobatio* pertains to both Calisto and Melibea but does not apply to the one in the same way as it does to the other. The disparity of reprehension leveled at the two lovers is contingent, we may presume, upon gender role, individual disposition, natural temperament, strength of character, among other more or less identifiable personal traits.

Before dealing with differentiating traits, however, it is well to ponder that in the dedicatory epistle «el autor» adumbrates for «un su amigo» a paradigm of multiple exemplarity. This means that said «autor» propounds his didacticism in terms of three different exempla. Oriented, as we have seen, toward a *reprobatio cupiditatis*, the exemplum featuring Celestina's wrongdoing is of a strictly moralistic tenor. Close analysis would reveal that Celestina's punishment through a horrible death obeys to the stark, raw dynamics of sin and retribution. In diametric contrast, the morality involved in the respective conduct of Calisto and Melibea is qualified by an extra-moral determinant. The result is, essentially, an interphasing of sorts between the ethical and the psychological, not to say pathological. By using metaphorically some key terms laden with resonances from the field of linguistics, one may observe that in the cases of Calisto and Melibea the moral proper is «accented» or «marked» with the morbidity of lovesickness —with the deleterious effects, that is, of the aforementioned of «loveres maladye of hereos».

The question still remains as to how the *reprobatio amoris* specifically applies, though in different ways, to both Calisto and Melibea. Since an answer to the question invariably broaches a discussion of controversial issues, it is wise to proceed by way of hypothesis. The hypothesis, then, I adduce here apropos of Calisto is two-pronged. First, Calisto is the embodiment of a negative example or «contra-ejemplo», to use a term coined by Enrique Muñoz-Mariño (111-2).²⁵ Arguably, Calisto's role closely parallels in negative exemplarity that of the protagonist in Cota's *Diálogo entre el Amor y un Viejo* (Cocozzella, «*Hombre Sciente and Docto Varón: A Profile of Fernando de Rojas's Authorial Persona*» 18-20), a work which exercised considerable influence on *Celestina* (Pérez Priego). The

25. Muñoz-Mariño takes his cue from the very text of *Celestina*:

Rojas usa el término «desejemplo», 'desejemplo,' como opuesto al término «enxiemplo», y en el significado que aquí en este ensayo se le da de «contra-ejemplo». (112)

second facet of my hypothesis coincides with the trend of criticism that considers Calisto a comic figure (Orduna 224).²⁶ As for Melibea, she incarnates, I submit, an individual that eminently conveys, theatrically, the mode of tragedy in the Aristotelian sense of the term. In this I fundamentally agree with such critics as Paloma Andrés Ferrer, Cándido Ayllón, Peter Dunn, and Emilio de Miguel Martínez. These scholars recognize, as I do, in the tragic Melibea, on the one hand, the strength of character that makes of the *doncella* the formidable antagonist of Celestina herself and, on the other hand, the awesome self-control and sang-froid that determine her paradoxical disposition to take her own life in order to assert her freedom to dispose of her life in accordance with the mandates of her indomitable will. The advocates of a tragic Melibea often point to the critical confrontation between Melibea and Celestina in Acts IV and X.²⁷

26. Germán Orduna summarizes in the following manner the controversy surrounding Calisto's characterization:

Dorothy Severin planteaba en 1984 la alternativa que presenta Calisto a la crítica: ¿es un héroe trágico del amor cortés o una parodia antiheroica y anticortés? Severin, como Hall-Martin [1972], Fothergill-Payne [1988] y M^a. Eugenia Lacarra [1989], piensan que Calisto es una figura paródica; J. M. Aguirre [1962] lo ve como figura trágica, aunque Rojas critica al amor cortés. Castells [1991] sostiene que el personaje sigue el patrón trazado por Andreas Capellanus. (224)

27. In this crucial encounter (Act IV) Miguel Martínez sees:

un auténtico duelo entre dos avezadas practicantes de esgrima dialéctica, en el cual se enfrentan la habilidad de Celestina y el deseo necesariamente reprimido de Melibea, en pos ambas de conseguir un resultado por ambas querido de antemano, pero al que hay que llegar de la forma más conveniente para sus respectivos intereses. (38)

In much the same vein, Ayllón concentrates on a moment in Act X, in which Melibea begins to dominate the circumstance and thus demonstrates her steely temper:

El conflicto entre las dos mujeres se desarrolla maravillosamente a través de lo que dicen y de lo que quieren decir en esta lucha de dialécticas. Celestina habla de Calisto y del amor, y termina por aterrizar con el desmayo de Melibea. Melibea se desmaya como una doncella honrada, y se levanta como una mujer determinada, dispuesta a todo por su amor. (121)

For Miguel Martínez, nothing short of awesome as an indicator of Melibea's tragic stance is the maiden's dispassionate contemplation of suicide in Act XX. Said critic observes:

Parece importante subrayar la provocadora serenidad con que esta muchacha diseña y asume su destino trágico. La Melibea que perdía los nervios y prodigaba insultos a Celestina... la Melibea que, al reconocer expresamente su enamoramiento ante la alcahueta, llegaba al desmayo... se nos muestra ahora como un dechado de frialdad, firmeza y control de situación y de sentimientos, pese a la extremosidad de los sentimientos que le embargan. (57)

No less astounding are the sentiments or lack thereof that Andrés Ferrer, on her part, detects in the suicidal Melibea of Act XX:

La intensidad del sentimiento liberador de Melibea, su entrega a la pasión, la gloria absoluta, supremo fin... engrandece al personaje, le dota de la aureola de la autenticidad humana al tiempo que la acerca a las fuentes de la tragedia. (352)

Stage Presence

The hypothesis of the triple exemplarity of the *Tragicomedia de Calisto y Melibea* may be postulated in terms of an individual *vivencia* or *morada vital*. These key notions, often invoked, as is well known, by the distinguished hispanist Américo Castro, are brought to bear, here, upon a palpable stage presence as an all-important principle of theatricality. It is precisely the stage presence of three personages in particular —namely, Calisto, Melibea and Celestina— that, in its striking impact of immediacy, attests to the authenticity of that *vivencia* and discloses in that *morada vital* the dynamism of the communion between each personage and the audience. In short, the hypothesis of triple exemplarity brings into focus the phenomenology of the inner theater of the psyche.

June Hall Martin is quite accurate, in a scholarly sort of way, when she applies to Saint Paul's concept of *cupiditas* Saint Augustine's interpretation as, in her words, «an inordinate desire for any worldly thing» (114) and thus sees Calisto involved in the same sin of which Celestina, Pármemo, and Sempronio are so patently culpable. Not surprisingly Martin states that

Cupiditas was, for medieval man, an inordinate desire for anything that would cause him to turn his vision away from God. In these terms, Calisto is guilty of the sin of *cupiditas* from the moment he utters «Melibeo so», if, indeed, not before. It is also *cupiditas*, this time an inordinate desire for money, that brings Pármemo and Sempronio to murder Celestina. And Celestina herself, who plots her illicit intrigues as she says her rosary, unquestionably places the love of money before the love of God. It is the same sin, then, that brings about the deaths of Celestina, the two servants, and Calisto —the mortal sin of *cupiditas*, of lust after this world. (114)

Nevertheless, as we have seen, our discussion brings to light sins of radically different kinds: Celestina, aided and abetted by the two *criados*, debases human instinct and turns it into a marketable commodity; Calisto, in diametric contrast, allows wholesome love to degenerate into a consuming, enthralling passion. At issue here is an insult to the «patrimonio del alma», to use Calderón's famous dictum. There can be little doubt as to Martin's pellucid insight into this fundamental issue. What we would add, however, to Martin's incisive, comprehensive statement is some specification concerning a suggestive twofold perspective we see in operation in the text of the *Tragicomedia*. It bears reiterating that, concomitant with the affront to the «patrimonio del alma», we detect, on the

one hand, a go-between's demeaning of sacrosanct human values and, on the other hand, a young man's perversion of the allegiance due to God and God alone.

It is fair to say that, in the light of the multiple exemplarity I have attempted to outline here, Martin's conversion of the fundamental meaning of *cupiditas* into the primary ethical principle of the entire *Tragicomedia* smacks of reductionism. And so does, we may add, Eukene Lacarra Lanz's superb study on the symptoms of lovesickness as diagnosed in, respectively, Calisto and Melibea («Enfermedad y concupiscencia: los amores de Calisto y Melibea»). After a painstaking analysis of what she calls the «accessus» —that is, the group of miscellaneous introductory and concluding texts added at different stages in the writing and publication of the *Tragicomedia*— Lacarra concludes:

De las observaciones que preceden, comprobamos que el 'autor' dice ofrecer su obra a los jóvenes enamorados, enajenados y sufrientes como vehículo para rechazar el amor y recobrar la razón, la salud y la alegría y para no caer en la redes de alcahuetas engañosas y sirvientes desaprensivos. A través de la analogía del autor con el médico, del enamorado con el enfermo, y de la obra con la medicina, el autor se erige en el hombre sabio y avisado, cuya palabra proporciona al enfermo la cura apropiada a su enfermedad de amor. («Enfermedad y concupiscencia: los amores de Calisto y Melibea» 197)

Lacarra goes into an erudite explication of the medical analogy she so eloquently expounds. The explication is, of course, unimpeachable, even though one may object to the blanket judgment Lacarra emits concerning the reprehensible conduct displayed by the main personages of the *Tragicomedia*. Lacarra states:

Concuero, pues, con Canet en la necesidad de analizar a los personajes desde la filosofía moral en su aseveración de que los amadores «transgreden todas las normas y preceptivas del momento», de lo cual la obra resulta como una continuación de la «sátira y corrección de costumbres que había iniciado la comedia elegíaca y humanística latina». (211)

Our study of the *auto de amores* indicates the need to qualify a statement such as the one provided by Lacarra. As we have seen, a review of the *auto de amores* points to a radical difference between, on the one hand, the condemnation of Celestina and her accomplices and, on the other hand, the *reprobatio amoris* in the cases of Calisto and Melibea. The condemnation of *la vieja* and evildoers of her ilk reflects a strict, perhaps

rigid, morality based on a one-size-fits-all code; by contrast, the *reprobatio* of Calisto, Melibea and other star-crossed lovers stems, as Lacarra shows, from a physio/psychological examination focussed on the individual and not concerned, primarily, with the issue of culpability. Particularly instructive, moreover, in this context is the contrast between Escrivá's *Querrilla* and Cota's *Diálogo*. It may be observed that Calisto's transgression mirrors the condition of the protagonist in both *autos de amores* and, as such, illustrates a theatrical situation endowed with an exemplarity of its own—one that transcends the moral order. As we meditate on Calisto's condition, it is not enough to diagnose the lover's malady and adjudicate his moral failings, just as it is not enough, say, to conclude point-blank that Hamlet suffers from melancholy and indolence and, in the same breath, fault him for his indecisiveness. Not unlike Hamlet or any other comedic or tragic personage of notable stature, Calisto asserts himself as a theatrical being. We must, then, adjust our perception to his presence on the stage. And it is that stage presence, rife with psychological turmoil, if not with physical action, alive, in turn, with untold existential reverberations, moralistic or otherwise, that a study of the *auto de amores* can help us recapture.

Foreshadowing the Triptych

In the final analysis, the legacy of the *auto de amores* may be assessed in terms of the creative possibilities it makes available to the author or authors, as the case may be, of the twenty-one-act *Tragicomedia*. If, in addition to the innovative genius of whoever the author or authors may be, we take into account the extraordinary length and multifarious dimensions of that magnificent literary creation, it is only natural that we should postulate for the *auto de amores* the potential of constituting one of the basic components of the complex *Tragicomedia*. In other words, it is reasonable to envisage either the few individual specimens of the *auto de amores* or some aggregate of their generic characteristics as a module ready to be integrated into a composition of major proportions. As I have tried to show, that modular function with its inherent theatricality is illustrated quite effectively by the primary role of the old pimp Celestina within the exemplum lurking at the heart of the *reprobatio cupiditatis*. Following in James Stamm's footsteps, we have been able to not only trace the evolution of that exemplum into a subplot but also establish the climatic centrality of that subplot in Acts X-XII of *Celestina*.

To conclude: this discussion has shed some light, I hope, on the qualities of compactness, modularity, and adaptability that constitute the essential characteristics of the *auto de amores*. I have tried to show that, thanks to these qualities, the *auto de amores* is fashioned by the author or

authors of *Celestina* into a subplot, integrated, in turn, through a mode of crescendo intensification, into the central nucleus (Acts x-xii) in the comprehensive layout of the *Tragicomedia*. The insights derived so far from a structural analysis enable us to refine the terms of the hypothesis that has been advanced here. If we conceive the *auto de amores* as an essential unit of the *Tragicomedia*, it follows that the stage-worthiness of such a unit enhances the theatricality—that is, attests to the theatrical nature—of the entire organic composition. Also, the versatility of the *auto de amores* as a medium—a theatrical one, at that—of multiple exemplarity may be taken as an invitation to look beyond the horizon of the morality play, be it allegorical or otherwise.

Further analysis beyond the climactic centrality of the moralistic exemplum—that exemplum, that is, that asserts the *reprobatio cupiditatis*—would lead us, straightaway, to a face-to-face contemplation of the symmetrical structure of *Celestina* (see Illustration 2, p. 137). The occurrence of the *reprobatio cupiditatis* in the central nucleus (Acts x-xii) of the *Tragicomedia* constitutes a de facto division of the masterpiece into three parts. These consist, as may be easily illustrated, of the nucleus itself, flanked by two sections on each side. The symmetry is evidenced in the following distribution: Parts I (Act I) and II (Acts II-IX) are counterbalanced by equivalent sections, which may be designated as Parts IIIa (Acts XIII-XX) and Ia (Act XXI) in that order. The equilibrated plan of *Celestina* may be seen, also, in the succession of the five groups of acts corresponding to the parts or sections we have just identified. The five groups distinguished by the number of acts contained in each may be charted thusly: 1 / 8 / 3 / 8 / 1.

In view of this ingeniously orchestrated master plan, one may hypothesize a step further and postulate, besides the subplot already described concerning the *reprobatio cupiditatis*, two additional ones corresponding to the twofold manifestation of the *reprobatio amoris*. In line, then, with the extended hypothesis, we detect one subplot for the comic Calisto and another for the tragic Melibea. This, in effect, foreshadows a grand spectacle, the painterly analogue of which is the tryptich. The central panel of this theatricalized tryptich consists, of course, in the dramatization of *Celestina*'s fate. The other two panels, corresponding respectively to Acts I-IX on the one side and Acts XIII-XXI on the other, exhibit distinctive illustrations of Calisto as love's fool and of Melibea as love's martyr.

After providing this sneak preview of an esthetic of adaptability—the assimilation of the *auto de amores* into the tripartite frame of the *Tragicomedia* called «*Celestina*»—we may well paraphrase Hamlet's famous statement, found at the very end of Act 2, Scene 2 of the play that bears that character's name:

I'll have grounds
 More relative than this —the play's the thing
 Wherein I'll catch the conscience of the King.
 (Shakespeare, *Hamlet* 2.2.632-4)

We would announce, then, if only by way of rounding out a hypothesis: «The tryptich is the thing!» Let this declaration serve as a signpost and guideline in the course of an extensive and, as we may expect, fruitful study.

Illustrations

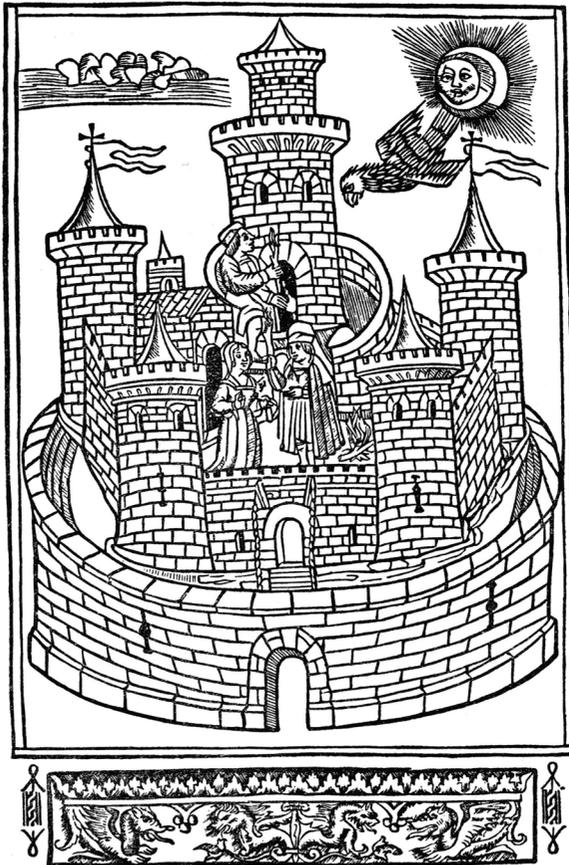


Illustration 1

| Symmetrical Structure of <i>Celestina</i> | | | | | |
|---|---|-----|----------|-------|----|
| Groups | I | II | III | IIa | Ia |
| Acts | 1 | 2-9 | 10-11-12 | 13-20 | 21 |
| Numer of Acts in Each Group | 1 | 8 | 3 | 8 | 1 |

Illustration 2

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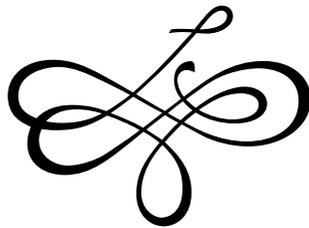
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COCOZZELLA, Peter, «The Theatrics of the *Auto de amores* in the *Tragicomedia* called *Celestina*», *Celestinesca* 29 (2005), pp. 71-143.

RESUMEN

Unas cuantas obras pertenecientes a la segunda mitad del siglo xv, escritas algunas en catalán y otras en castellano, han despertado el interés de un grupo de hispanistas, quienes las consideran representativas del llamado «auto de amores», género poco conocido y prácticamente olvidado. Aquí se intenta revalidar el género, indagando la viabilidad de esas obras como piezas teatrales. A la vez, se explora la función primordial del auto de amores como *exemplum*, a base del cual es posible elaborar una composición literaria de extraordinaria complejidad. Se perfila, así, la hipótesis de un caso especial de integración —el que atañe al proceso de asimilación del auto en cuestión en el plan estructural de la *Tragicomedia de Calisto y Melibea*.

PALABRAS CLAVE: *Celestina*, auto de amores, *Bendir de dones*, «castillos», El Comendador Escrivá, El Tostado, *De consolatione philosophiae*, ejemplaridad múltiple, espacio teatral, estructura trifurca, *exemplum*, Francesc Carrós, Francesc de La Via, Francesc Moner, *La noche*, «rocas», Rodrigo Cota, *Roman de la Rose*, *Tirant lo Blanc*.

ABSTRACT

The *auto de amores* is a little-known theatrical genre —a mini-play of sorts— which epitomizes the love-centered literature in vogue both in the Castilian and the Catalan domains throughout the fifteenth century. A review of the few extant specimens of the auto in question may serve as a basis for a fresh approach to the *Tragicomedia de Calisto y Melibea*. Demonstrably, the *auto de amores* is eminently suited to representation on the stage particularly as embodiment of an *exemplum*. The present study consists of two parts. The first underscores the modular qualities of the auto in question —especially its essential theatricality, compactness, and adaptability— as a key component of the *Tragicomedia*. The second part explores the ways in which the modular auto is assimilated into a composition of complex design and major proportions.

KEY WORDS: *Celestina*, auto de amores, *Bendir de dones*, castillos, engraving, El Comendador Escrivá, El Tostado, *De consolatione philosophiae*, *exemplum*, Francesc Carrós, Francesc de La Via, Francesc Moner, *La noche*, *mise en scène*, multiple exemplarity, *rocas*, Rodrigo Cota, *Roman de la Rose*, *Tirant lo Blanc*, theatrical space, threefold structure.

