

Voyeurism and Shame: The Pleasure of Looking and the Pleasure of Being Looked at in *La Celestina*

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Para mi querido amigo y maestro Joseph T. Snow

Areúsa's embarrassed exclamation to Celestina when the go-between orders Pármeno to come up to Areúsa's bedchamber while she lays naked in bed, «¡No suba, landre me mate, que me fino de empacho! Que no le conozco; siempre ove vergüença dél» (210),¹ underscores the importance that vision and the transgressive gaze play in the characterization and the behavior of individuals. Areúsa's tautological reference to shame («empacho» and «vergüença») marks a typical hallmark of a subject's instinctive reaction when feeling objectified by the voyeuristic gaze. In his seminal monograph on the gaze, exploring authors' articulation of the gaze in medieval artistic works, A. C. Spearing points out the correlation between sight and shame (1993, 11). The sex scenes between Pármeno and Areúsa, and Calisto and Melibea attest to the inextricable interplay of voyeurism and shame. Before delving into an analysis of these *pornographicized* encounters, in which the reader also becomes a voyeur, it is important to offer a brief account of scholars' efforts to understand how vision and the gaze condition and influence the behavior of *Celestina's* characters and the way they interact with each other, as well as a theoretical framework.

Emilio Blanco's study «Ver, oír y callar en *La Celestina*» explores the way in which visual perception helps to articulate and satisfy desire. For Blanco, the desire to look overwhelms and dominates both Calisto and Melibea to the extent that their sole purpose in life seems to be the satisfaction of seeing each other during their furtive sexual encounters. Their whole world revolves around their physical act of seeing and possessing each other through visual and physical means to the extent that they «parecen fiar sus cuerpos y sus vidas al sentido de la vista» (1999). Blanco cogently argues that vision is intimately linked to Melibea's *philo-*

1.– From now on, all the quotes from *La Celestina* will come from Severin, (2008).

captio, which unleashes an overpowering yearning to see Calisto.² Ricardo Castells, on the other hand, interprets Calisto's first encounter with Melibea in her garden as a phantasmagorical delusion caused by the intense psychosomatic illness of *amor hereos* or, as William Foster calls it, «love-madness» (2000, 10). Castells traces Calisto's «lovesick dream» back to the Latin Comedy *Paulus* and Andreas Capellanus' *De Amore*, who argues that love begins «when a young man establishes direct visual contact with an attractive woman» (2000, 10). After the phantasm enters his body through his eyes, the beloved's image becomes fastened to his imagination so that it could provoke the lover to have mental images of the beloved without actual physical presence (2000, 10).

Following Jacobo Sanz Hermida, who explores the literary and cultural ramifications of *aojamiento* (the evil eye) in *Celestina* and the malefic visual powers of the eponymous character,³ James F. Burke studies how visual discourses shape the identity of characters so that it helps readers understand their worldviews and the way in which they articulate and negotiate desire. Burke's work explores the theories of vision that were extant during the Middle Ages and how writers use optical topoi as a way of enhancing their dramatic narratives by making their characters aware of looking and of being looked at. Burke cogently shows that classical and medieval ocular theories played an important role in the way *Celestina* characters established relations of power and desire through the wielding of the gaze. *Celestina* serves as a kind of *species* that enables one person to perceive the Other.⁴ E. Michael Gerli explores the extent to which voyeurism affects desire and sexual representations of Rojas' characters. According to Gerli, the individuals' penchant for gazing represents a «mobilizing force of the characters' longings and desires» (2011, 99). The characters want to look and to possess that which their field of vision apprehends, turning the Other into an objectified type, subject to the prurient desire of the beholder. Despite the contributions of these scholars to elucidate the incommensurable role that vision and the gaze play in the development of characters' psychosexuality and dramatic plot, the

2.– Blanco avers: «Si recordamos el conjuro de *Celestina*, al final del tercer acto, la vista tiene bastante que ver en la seducción mágica de Melibea. Dice la tercera: 'Y con ello [el hilado] de tal manera quede enredada [Melibea] que, quanto más lo mirare, tanto más su corazón se ablande a conceder mi petición'» (1999).

3.– Sanz Hermida (1994) studies the malefic powers of *Celestina* as «aojadora» who is capable of exerting foul powers over people, which foreshadows Burke's thesis. Sanz Hermida cites *Celestina* to show her negative visual powers to cast an evil eye: «Bien as dicho; al cabo estoy. Basta para mi mescer el ojo». Then, Sanz Hermida drives the point home by offering three specific examples. The critic says: «'Basta para mí mescer el ojo,' 'requerir de la primera vista,' y 'quanto más la mirare' son tres frases que hay que interpretar como uno de los tipos de *aojamiento* que tradicionalmente se solían describir, la de la *fascinatio amoris*».

4.– Burke, 2000, 47: «My argument, then, is that *Celestina* represents the physical process that allows sight and other senses to function in the human being».

dimension of voyeurism and shame remains to be explored, and the way in which these concepts dovetail to police and enhance sexual desire.

Medieval scholars of optical theories have turned to Freud and his adherents to understand the way scopophilia functions in fashioning psychological and affective identities.⁵ Subjects negotiate relations of power and desire through the articulation of the (male) gaze, and it is within this field of visual epistemology that voyeurism and shame are located as antithetical phenomena that embrace and repel each other (Broucek, 1991, 105). According to Freud's psychoanalytical theory, shame represents an opposing force to scopophilic drives: «The force which opposes scopophilia, but which may be overridden by it. . . , is *shame*» (Spearing 1993, 3-4). Shame, then, daunts the will to objectify the Other through the phallic gaze. However if the will to ogle trumps the feelings of shame, the voyeur will look despite his shame. Taking Saint Augustine's *Civitate Dei* as the matrix of his hermeneutic reflections on ocular economies, Juan Paul Sartre posits that being observed—even if only imagined—while gazing provokes a keen sense of shame. For Sartre, consciousness is compromised by the idea of being constituted and mediated by the Other, which provokes a sense of shame: «The *recognition* of the fact that I *am* indeed that object which the Other is looking at and judging. I can be ashamed only as my freedom escapes me in order to become a *given* object» (Sartre 1992, 350). Shame, however, is also associated with being the passive object of the gaze. Following Christian Metz's take on Freudian theories, Barbara Weissberger argues that in theatrical representations:

La pulsión escopofílica se expresa más equilibradamente entre lo que Metz (basándose en Freud) llama los dos protagonistas de una pareja auténticamente perversa: el «voyeur» y el exhibicionista. Esto se debe en parte al hecho de que el actor y el espectador, aunque distanciados el uno del otro, habitan el mismo ámbito espacial y temporal (1996).

The «pareja auténticamente perversa» (scopophilia and exhibitionism) could be equally prone to creating feelings of shame. Exhibitionism, as we will see in our analysis, interacts with shame in a different way. Before the exhibitionist embraces his role as object of the Other's gaze, he/she undergoes an intense feeling of shame caused by the psychic sense

5.— In Freudian and psychoanalytical visual theories advanced by the British film theorist Laura Mulvey, the wielder of the gaze is *always* man. As Weissberger avers: «Laura Mulvey afirma que en un mundo organizado alrededor de la desigualdad sexual, una polaridad masculina/femenina necesariamente estructura la relación activa/pasiva, sujeto/objeto entre espectador e imagen: 'The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*.' En otras palabras, el sujeto de la mirada es siempre y necesariamente el hombre y la mujer siempre el objeto de esa mirada» (1996).

of being objectified and possessed by the overwhelming ocular power of the Other. In *Celestina*, then, the intersection between voyeurism and shame reveals deep anxieties that are both awakened and expressed through the articulation of the gaze. Despite other instances where the interaction of scopophilia and shame occurs, this study will focus on two cases: first, the sexual tryst between Pármeno and Areúsa, and second, the two brief encounters *textually* staged between Calisto and Melibea.

Voyeurism and Shame in Pármeno and Areúsa's Sex Scene:

Pármeno and Areúsa's sexual encounter begins after *Celestina* inveigles Melibea to lend her aid to cure Calisto's fake toothache by writing a prayer and by letting her borrow Melibea's girdle that «es fama que ha tocado todas las reliquias que hay en Roma y Hierusalem» (168). Despite her «dominio intuitivo de las almas, por la maestría en la persuasión» (Lida de Malkiel 1962, 222), *Celestina* is unable to sway Pármeno's recalcitrance to connive with her and Sempronio to grift Calisto by exploiting his excessive passion for Melibea (Snow, 2013). In order to turn Pármeno's loyalty against his lovesick master, *Celestina* offers the young servant Areúsa's body as a warrant for their profitable league. Suspicious but hopeful, Pármeno follows *Celestina* to Areúsa's abode to test the limits of the bawd's persuasive powers. The scene introduces the homoerotic overtones that overarch the entire scene. When Areúsa asks who is knocking at her door, *Celestina*'s suggestive voice responds: «Quien tiene más memoria de ti que de sí misma. Una enamorada tuya, aunque vieja» (205). *Celestina*'s overture, which foreshadows to her triumphant words to Calisto after seducing Melibea («que es más tuya que de sí mesma» 254), seeks to express as much as to elicit desire. Areúsa rejects *Celestina*'s ludic sapphism: «Tía señora, ¿qué buena venida es ésta tan tarde? Ya me desnudava para acostar» (205). Areúsa's response seems to push the limits of heteronormative behavior. Although her intention is to repel *Celestina*'s intrusive visit, it could be interpreted as a risqué invite to come upstairs.

Once inside her room, *Celestina* uses rhetorical discourse and erotic imagery to arouse Areúsa's sexual desire and, most importantly, to undermine her deep sense of shame. Through her words and sight, the procuress attempts to ease the way for Pármeno's *penetration*. Far from arousal, Areúsa feels an intense shame for feeling *Celestina*'s lustful gaze upon her body, objectivizing and sexualizing it through the highly erotic eye beams. *Celestina*'s eyes are conduits through which Pármeno and the reader can both convey and obtain desire by means of identification with the go-between.⁶

6.— For an extensive explanation of how identification takes place, see Laura Mulvey's (2009) psychoanalytical study on the gaze, using Freudian and Lacanian theories of vision. Walker Vaddillo (2010). Spearing (1993). Caviness (2001).

Areúsa's intuitive reaction, like that of Adam and Eve after their *Fall* as Saint Augustine and Sartre note, is to cover her naked body: «¡Jesú, quérome tornar a vestir, que he frío!» (205). Her alleged coldness is a blatant excuse to remove her nudity from the choric visual field of the voyeuse. Far from taking the hint to stop staring, Celestina brazenly accepts her scopophilic pleasure:

Pareces serena.... Tal sea mi vejez, qual todo me parece perla de oro. Verás si te quiere bien quien te visita a tales horas; déxame mirarte toda a mi voluntad, que me huelgo (205-06).

The word «voluntad» reveals her «desire» and her «freewill», and both her desire and will are prone to looking at her body, which provokes frissons of pleasure («que me huelgo»).

Celestina's use of the word «serena» (siren) reveals her mastery in stretching the semantics of language to fit her discursive purpose. She uses *serena* as a double entendre to denote both seductress and harlot. Saint Isidore of Seville associates sirens with the carnality of lust and desire. Sirens sing songs of love that charm men and lead them to (self)-destruction. In a gloss that seeks to counsel against the dangers of sight and hearing («los ojos y las orejas»), Alfonso de Cartagena quotes Saint Jerome to warn against the aural destructive powers of sirens: «Donde San Jerónimo dice que debemos con oreja sorda pasar por donde suenan los cantos de las sirenas» (2012, 238). Saint Jerome and Cartagena allude to the scene in Homer's *Odyssey* where Odysseus plugs his sailors' ears with beeswax in order not to be lured by the seductive songs of the sirens. Sirens are also coupled with the idea of the *femme fatale*, whose beauty both fascinates and kills, and this is the partial meaning that Celestina bestows upon the word. However, Saint Isidore also associates sirens with prostitutes who drive travellers into poverty (Díaz Tena 2012). Celestina, then, is playing with the polysemy of the word, noting Areúsa's lethal beauty, on the one hand, and slyly reminding her that she is a mere prostitute, on the other.

George A. Shipley notes that Areúsa plays the role of a siren by enticing Pármemo to her body and to the control of Celestina, portending his impending destruction (Severin, 2008, 211). Shipley is right. Areúsa fascinates Celestina, as much as she seduces Pármemo, but the fascination and the seduction are visual rather than aural. As soon as Pármemo beholds Areúsa's racy body, he experiences ripples of pleasure and desire that he conveys through his erratic behavior and through his overwrought voice. With visible signs of arousal (only tempered by his shame), he whispers in Celestina's ear: «Madre mía, por amor de Dios, que no salga yo de aquí sin buen concierto, que me ha muerto de amores su vista» (211). Areúsa's

«vista» triggers Pármeno's sexual desire.⁷ The seductress' deadly beauty also awakens dormant sexual drives in the go-between.

Celestina is not ashamed of her sexuality (or lack thereof). Commenting upon the sex scene, Louise Fothergill-Payne points out that Seneca noted how elderly people tended to compensate for their lack of sexual energy by channeling their drive through scopophilic pleasures. Using the metaphor of the Spirit of the King («*Rex noster est animus*»), Seneca shows that when sexual excesses have enervated their bodies, «the mind still delights in the sight of others using limbs it can no longer use itself.» Seneca adds: «Instead of delighting in its own pleasures, it views those of others, it becomes the procurer and witness of sex».⁸ The moralist Seneca, however, misses the point. Voyeurs do not «delight» or partake in the Other's «*voluptate*» («*pro suis voluptatibus habet alienarum spectaculum*» Epistle 114, 25). Celestina does not (and cannot) experience the pleasures of (or for) the lovers. Like death (Derrida) and physical pain (Elaine Scarry), Celestina cannot feel someone else's pleasure. Instead, she feels and delights in her own pleasure, which is triggered by the act of looking. Fothergill-Payne suggests that Seneca inspired Rojas with his metaphorical analogy of the King and Reason. Celestina, indeed, embodies the senile deviant who satisfies his/her sexual drive through voyeurism.

Celestina accepts with Stoic equanimity her inability to exercise her sexuality, so she feels comfortable replacing her urge with the *jouis-sance* of scopophilia, an act that, like Seneca, Freud identified with sexual perversions.⁹ As Cristina Guardiola notes, even when facing embarrassing moments or dangerous tasks, Celestina displays little shame or fear (2006). Her shamelessness is in full display during her meddling and intrusion in Pármeno and Areúsa's intimacy. Lacking both youth and a phallus to satisfy Areúsa's voracious libido, Celestina displaces (or replaces) her ecstatic goal to the pleasure of looking. Since she neither possesses the vigor to perform nor the physical aesthetics to attract sexual

7.— Areúsa's «vista» signifies her physical body as well as her gaze, a literary conceit that plays with the leitmotif of the beauty that kills and the gaze capable of issuing arrows of love that enter through the eyes to wound the heart. Juan de Flores utilizes the same literary trope in fashioning Mirabella's character. The narrator of *Grisel* explains the king's decision to imprison Mirabella: «Que ningún varón verla pudiese, por ser su vista muy peligrosa» (Flores 1983, 55).

8.— Fothergill-Payne (1988, 108). Seneca, *Epistle* 114, 25: «*Cum vero magis ac magis vires morbus exedit et in medullas nervosque descendere deliciae, conspectu eorum, quibus se nimia aviditate inutilem reddidit, laetus, pro suis voluptatibus habet alienarum spectaculum, summistrator libidinum testisque, quarum usum sibi ingerendo abstulit*». According to Seneca in his letter 114, when the Good Spirit is alive, it never orders the allies to do anything shameful. It is not until the Good Spirit is dead that shamelessness takes over both the initiative of sexual activities and the witnessing of them.

9.— Drawing heavily from Freud's theory of scopophilia as articulated in his *Three Essays on the Theory of Sexuality*, Laura Mulvey says: «At the extreme, [scopophilia] can become fixated into a perversion, producing obsessive voyeurs and Peeping Toms whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other» (2009, 17).

partners, Celestina's eroticism is derived from the very act of scopophilia. In the banquet scene in Act 9, the bawd stresses her pleasure of watching the foreplay of Sempronio-Elicia and Pármeno-Areúsa, contrasting it to her long-gone sexual potency: «Nadie no me quiere, que sabe Dios mi buen deseo [sexual]. Besaos y abraços, que a mí no me queda otra cosa sino gozarme de vello» (236). Her shift from actant to onlooker affords her different gratifying feelings related to the act of lovemaking.

Her overpowering voyeurism offers her sensations that she could not experience as a female prostitute. Whereas prostitution turns female bodies into mere commodities that can be bought and sold for money, conferring nearly all the power and pleasure to the paying subject, being the catalyst of the tryst empowers Celestina to regain her mastery and pleasure that she had been denied during her tenure as a paid prostitute. Her move from controlled to controlling comes with the shift from active agent to *passive* voyeuse. The word «passive», however, is strictly confined within the realm of lovemaking. Visually, the voyeur is more active than those making love and could derive as much pleasure as those performing the act.

As procuress and voyeuse, Celestina can exert her dominance upon the eroticized body of Areúsa. In her study on the gaze and its function in Juan Ruiz's *Libro de Buen Amor*, Louise M. Haywood argues that a subject asserts his mastery and power upon the object through the articulation of the phallic gaze (2008, 50). In this scene, Celestina usurps the phallic gaze in order to impose it upon Areúsa. Américo Castro points out that Celestina wields her gaze to assert her «señorío» upon Areúsa and to show the reader the disjunctive between her sexual drive and her impairing senility.¹⁰ Castro's argument is cogent. On the one hand, Celestina symbolically marks her territory on Areúsa's body through ocular means. On the other, Rojas leads his reader to focus on the disconnect between Celestina's desire to possess Areúsa's body and her powerlessness to achieve her goal, which leads the old bawd to redirect her objective to a more achievable aim that will afford her analogous gratification. Celestina alludes to her lack of libido during Pármeno and Areúsa's encounter and again during the banquet scene. In both occasions the old bawd stresses her *unfulfillable* sexual desire and her scopophilic pleasure. Gerli points out that the distance between the subject and the object underscores the wide fissure that separates them. This distance, which is breached by the desire that arises from looking, is destined to prevent the subject from ever attaining his desire to possess the object (Gerli 2011, 110-111). In his study on Jaufré Rudel's *Vita*, Leo Spitzer notes the spiri-

10.— Castro (1965, 112). Cf. Snow, 2013: «[Celestina] se entristece por las pérdidas que los años han ocasionado en su fortuna, y también de su potencia sexual, que ahora está limitada a sentir la sangre subir a las encías, siendo espectadora de las escenas eróticas».

tuality that characterized Rudel's affections for the Countess of Tripoli, arguing that his relationship with the Countess depended on an eternal state of non-possession (Spitzer 1944). Like Rudel's *Amor de Lonh* for the Countess of Tripli, Celestina's voyeurism stresses her physical separation from Areúsa, as well as the eternal state of sexual nonfulfillment.

When Celestina summons Pármemo to Areúsa's bedroom, he recedes to the corner of the room. Just like Areúsa, Pármemo feels a pathological shame that prevents him from looking, despite (or because of) her nudity, but it does not stop him from getting aroused. Due to his inhibiting shame, Pármemo confuses his extreme excitement with the malady of *amor hereos*. Areúsa's raciness prompts Pármemo to act like a bathetic courtly lover of *cancionero* poetry, embracing courtly ideals and ethos that he had rejected in Calisto, and paradoxically using Celestina —whom he lambasted in Calisto's presence— as enabler of his desire. Ivy A. Corfi interprets the amorous scene as a parody of courtly love rituals as a way of creating a comic scene (1996). June Hall Martin, on the other hand, asserts that Pármemo is mocking Calisto's absurd conduct. The latter is more plausible. After all, Sempronio had ridiculed Calisto's courtly behavior in front of Elicia: «Señora, en todo concedo tu razón, que aquí está quien me causó algún tiempo andar fecho *otro Calisto*» (Snow 2000). But it is unlikely that Pármemo was parodying anything or anyone, given the high level of excitement that Areúsa's nudity elicits in the neophyte lover.

Staring at her naked body, Celestina sublimates Areúsa's beauty. Her praises reveal Celestina's excitement more than Areúsa's beauty.¹¹ The go-between, then, begins to fetishize Areúsa's erotogenic body parts, which gives the reader a clear idea of where Celestina's eyes —and Rojas'— linger:

¡Qué gorda y fresca que estás; qué pechos y qué gentileza! Por hermosa te tenía hasta agora, viendo lo que todos podían ver. Pero agora te digo que no ay en toda la cibdad tres cuerpos tales como el tuyo en quanto yo conozco; no parece que ayas quinze años (206).

Celestina extolls her plumpness («gorda») —a symbol of opulence and sexual availability. Areúsa's «pechos» become the matrix of both the gaze and desire, just like Melibea's «tetas» had become the locus of Calisto's vision and of Areúsa's vitriol during the banquet scene.¹² Robert L. Hatha-

11.— Fothergill-Payne (1988, 75-76) calls attention to Celestina's use of Seneca's idea on «profit, beauty, nature, love and friendship», by praising Areúsa's physical beauty. So Celestina achieves her goal by manipulating Seneca's philosophy.

12.— Let us remember the way Calisto describes Melibea's anatomy: «El pecho alto, la redondeza y forma de las pequeñas tetas, ¿quién te la podría figurar? Que se despereza el hombre quando las mira» (105). And Areúsa compares Melibea's breasts with pumpkins: «Unas tetas tiene para ser donzella como si tres vezes oviesse parido» (232).

way points out the degree to which Melibea's breasts become the object «of male phallogocentric and eroticized gaze» (1993). Like Melibea's, Areúsa's breasts are reduced to mere fetishes, displayed for the pleasure of prurient drives. Celestina's unwelcomed voyeurism displays her breasts and other body parts that should have remained undisclosed. Given Areúsa's condition as a «public woman», however, her nude exhibition is but an expression of and a punishment for her *publicness*.

Celestina's graphic description caters to Pármeno's imagination as well as to the readers'. Robert Folger forcefully shows that premodern readers formed mental images in the process of reading and/or hearing (2003, 179). Celestina's description aims at painting an ekphrastic representation of Areúsa's body that would appeal to the five senses of the reader and Pármeno, who is only obliquely gawking from a distant corner. The reader's voyeuristic pleasure is compromised by the sense of awkward shame that all but Celestina exhibit. Areúsa's shame is deployed in order to deter the voyeurs from gazing, and it achieves that effect on the reader and on the *asinine* Pármeno, but Celestina remains impervious to sexual propriety and decorum. After they both express and show their embarrassment, Celestina feels compelled to assuage the discomfort that prevents the lovers from enjoying each other's sight and intercourse:

Aquí estoy yo que te la quitaré [i.e., shame] y cubriré y
hablaré por entramos, que otro tan empachado es él (210).

Celestina lays aside her *go-betweenness* to physically and dialectically *go between* them, as Burke notes, to serve as a kind of connecting *species* that allows one person to behold the other. Celestina proposes to eliminate their shame by being a bridging nexus between the two. She proposes to use her discourse («hablaré por entramos») to bring together that which her eyes and presence are breaching. Pármeno and Areúsa are visibly discomfited («otra tan empachado [shameful] es él») by the unorthodox methodology of the bawd. Celestina, nevertheless, realizes the difficulties of eliminating such a strong feeling of shame, so she resorts to undermining it through the erotic mechanism of sexual arousal.

In Spanish medieval culture and love lore, «vergüenza» was a euphemism for vagina and a symbol of sexual perversion. To lose *the* «vergüenza» signified to be sexually aberrant, as Sempronio tells Calisto.¹³ Studying the generic evolution of the *novela sentimental*, Antonio Cortijo Ocaña

13.— When Calisto asks Sempronio: «¿quién te mostró esto?» that is, his misogynistic views, Sempronio *shamelessly* replies: «¿Quién? Ellas, que desde se descubren, así pierden la vergüenza, que todo esto y aún más a los hombres manifiestan» (103). Sempronio's answers point out the perverseness of women, for once they lose their shame, they both enter into a sexual frenzy, and they are shameless for communicating it to the public. In Flores' *Grisel y Mirabella*, the king uses the word «vergüenza» to signal sexual promiscuity. Responding to his wife's pleas to pardon his daughter, Mirabella, the unyielding king responds: «Por cierto, siempre vi ser de virtuosos ante osar morir que caer en vuergüenza» (Flores, 1988, 80).

upholds that the loss or lack of shame served as catalyst «del vencimiento femenino» (2001, 143-144). And in his introduction to Juan Ruiz's *Libro de Buen Amor*, Gybbon-Monypenny pointed out that «en cuanto una mujer pierde la vergüença es capaz de cualquier locura» (1988, 48). The linkage between shame and sexual promiscuity, however, existed before Rojas' milieu. Alfonso X urges parents teach their children to be «shameful» in order to avoid the degeneracy of sexuality,¹⁴ while his son King Sancho IV informs his heir Fernando that when women lose their sense of shame, they are not afraid to fornicate like animals in front of others.¹⁵ In his poem LXXV, the fifteenth-century laureate Valencia poet, Ausiàs March, also asserted that when maidens lost their *vergonya* (shame), they were bound to wantonness and wickedness: «Senyal de bé en tota dona cessa,/ com dins son cor vergonya no s'ajusta» (1976, 390). Shame, then, impedes people to buy into the culture of hedonism that Celestina preaches for her personal pleasure and economic gain. Hence by offering to eliminate («quitaré») their sense of shame, Celestina aims to make them share («comunicar») their «deleyte» with her or, rather, to allow her to derive visual gratification from their sexual pleasure.

In her attempt to persuade Pármeno to betray Calisto's loyalty, the go-between had tried to win Pármeno's favor by convincing him that sexual *jouissance* consisted of letting others partake in the sexual exchange. In a markedly *Corbacho*-esque tone (Cejador 1913, Guisassola 1924), Celestina posits that, paradoxically, an absolute pleasure lies in sharing the *pleasure* with his friends: «Esto hize, esto otro me dixo; tal donayre passamos, de tal manera la tomé, assí la besé, assí me mordió, assí la abracé, assí se allegó» (130). Unavowed sexual intercourse, asserts the procuress, «mejor lo hazen los asnos en el prado» (130). To erase and to conceal («cobriré») shame, then, amounts to casting aside all sense of modesty and pudicity and abandon themselves to the ecstasy of carnal passion in her very presence. For Celestina, human sexuality is both an inherent part of nature,¹⁶ and as such, it should be part of human and

14.- In commenting about the shame in *Celestina*, the author of the *Celestina Comentada* quotes Alfonso X: «Partida I habla de la vuerguença y dize que en el Testamento Viejo en la Sagrada Escripura mandava Nuestro Señor a los hijos de Israel que fiziessen sus fijos vergoçosos porque se oviessen a guardar de pecado e de mala estancia» (2002, 298-99).

15.- «La mala mujer, el dia que pierde la vergüenza, pregona por todo el mundo la su maldat, é el su pecado non lo quiere facer en escondido, é va lo facer públicamente á las puertas de la cibdat, porque todos vengan á la su maldat é la sepan de cada dia» (Sancho IV 1860, 96-97).

16.- Let us remember Celestina's philosophical wit regarding the inherance of sexuality in human nature, which is a clear echo of Juan Ruiz' allusion to Aristotle at the outset of his *Libro*. Celestina tells Pármeno: «Y sabe, si no lo sabes, que dos conclusiones son verdaderas. La primera, que es forçoso el hombre amar a la mujer y la mujer al hombre. La segunda, que el que verdaderamente ama es necesario que se turbe con la dulçura del soberano deleyte, que por el hazedor de las cosas fue puesto, porque el linaje de los hombres se perpetuase, sin lo qual perescería. Y no sólo en la humana especie, mas en los pesces, en las bestias» (121-122).

social relations. Astutely, Celestina subverts and reverses sociocultural norms, as advanced by Alfonso X and Sancho IV, that dictate secrecy and shameful decorum in sexual matters.

When the go-between sees Pármemo inert in the corner, she scolds him for his callow coyness by using a paremiological argument:

Llégate acá; asno. ¿Adónde te vas allá assentar al rincón?
No seas *empachado*, que al *hombre vergonçoso el diablo le traxo a palacio* (210, emphasis added).

Areúsa's nakedness provokes in Pármemo both excitement and shame. Much like Areúsa—who exclaimed to the voyeuse that she felt «empacho» and «vergüenza»—Pármemo is «empachado» and «vergonçoso» both by seeing Areúsa and by the perception of being seen by Areúsa. Pármemo is ashamed of himself for obliquely seeing Areúsa. The fascinating «serena» concurrently uses her shamefulness in order to daunt Pármemo and to enhance his lust, averting her own eyes from him so that his gaze can luxuriate uninhibited upon her naked body, but his own shame restrains his scopophilia. His shame springs from the thought that Areúsa may be looking at him, and feeling observed while he looks heightens his shame because it exteriorizes his voyeurism and his lust.

Pármemo's shame, however, mirrors Areúsa's, whose feigned decorum prevents her from looking at him. Pármemo merely suspects that Areúsa does not want to look at him, but he is uncertain because their gazes are being refracted to and from Celestina. Pármemo whispers to Celestina: «¡Ea, díselo, que me parece que no me quiere mirar!» (211). The old bawd personifies the *species* that enables vision between the lovers. Just like she wants to speak for both of them, she is watching for both. Celestina's shamelessness allows her to look and to be looked at without inhibition. She serves as a kind of refracting mirror through which the lovers can see each other, but never directly, for shame deters a direct visual commerce. Pármemo and Areúsa's unwillingness to look at each other is juxtaposed with Celestina's panoptic gaze. Paradoxically, the go-between is the cause of and the only solution to their awkward predicament, so their desires and wills become putty in the hands of the procuress, mere mercantile currencies (Gaylord 1991).

Their shame, however, serves as foil to Celestina's aggressive *will* to look. Celestina's desire to watch is as powerful as Pármemo's desire to possess her, and Areúsa recognizes her objectivized position of *in betweenness*, of a coded object connoting «*to-be-looked-at-ness*» (Mulvey, 2009, 19). After making Pármemo vow to serve her interests against Calisto, Celestina petulantly claims that she bound him with his own word («¡Ha, don ruyn, palabra te tengo, a buen tiempo te así» 211). However, Celestina binds him with her sight (and Areúsa's) as much as with his unctuous words. It is through her power of «*aojamiento*», as Sanz Hermida and

Burke assert, that the sorceress binds Areúsa and Pármeno within the same net of unrepressed desire, a phenomenon that the procuress seems to have understood well.¹⁷ Celestina, then, reiterates Pármeno's shame:

Llégate acá, negligente, vergonçoso, que quiero ver para cuánto eres ante que me vaya. Retóçala en esta cama (211).

Pármeno's negligence («negligente») underlines Celestina's sexual agency, and Celestina's emphasis on Pármeno's shame serves as foil for her shamelessness. The focus of the narrative moves from Areúsa's body to Pármeno's shame. Likewise, the matrix of desire vacillates from Celestina's determination to watch and Pármeno's desire to penetrate the body he has been timidly observing from the corner of the chamber. But there is a double obstacle that ought to be overcome in order to bridge the physical and psychosexual distance between the lovers: Celestina and shame. The bawd's presence embodies an obstacle as much as a conduit for the sexual consummation, for Celestina's physical presence moves the two lovers to excitement («a las duras peñas promoverá y provocará a luxuria, si quiere» 107) and to shame. Making love in front of others, as the anonymous author of the *Celestina Comentada* notes, is anathema and beyond beastly:

No hay cosa mas fea ni suzia despues del mesmo acto de luxuria que hazerlo delante de alguna persona y en gran manera lo afea Tiraquelo en las *Leyes conubiales*... Las ranas si no es de noche nunca tienen ayuntamiento entre si por no ser vistas (2002, 299-300).

Even *some* animals, asserts the unknown *Celestina* scholar, exhibit traits of shame and propriety. But, as Juan Ruiz notes citing «Aristotle», men desire sexual intercourse more than animals («e quanto más el omne que toda cosa que-s mueva [*animalias*]» 73d). Pármeno's sexual arousal overcomes his shame, and he begins to satisfy his desire and Celestina's voyeurism. But Areúsa's shame of feeling objectified by Pármeno's body and by Celestina's phallic gaze only intensifies, so she voices her embarrassment

Ay, señor mío, no me trates de tal manera; ten mesura por cortesía; mira las canas de aquella vieja honrrada que están presentes; quítate allá, que no soy de aquellas que piensas... Assí goze de mí, de casa me salga si hasta que Celestina mi tía sea yda a mi ropa tocas (212).

Areúsa's contradictory objections, which look forward to Melibea's erotic complaints, underscore the interplay between sexual excitement

17.—Let us remember that when Celestina is trying to pander to Pármeno's desire, she uses a metaphor of «aojamiento» to the wooing of ladies. Celestina responds that men have a need to «aojando páxaras a las ventanas» (177).

and shame. On the one hand, she asserts that Pármeno is already groping her («no me trates de esa manera»), which triggers her arousal. Then she claims that she will not allow him to touch her until Celestina departs, which serves both as an avowal of her shame and a plead for Celestina to leave. Whether Areúsa is faking (or exaggerating) her shame in order to save face in front of Pármeno or not, the reader cannot tell, but her blatant contradiction, which mirrors what she said before («No suba.... Que no le conozco; siempre ove vergüença dél» 210), points out a keen sense of self-consciousness triggered by her shame.

Saint Thomas Aquinas argues that closeness in vices and/or behavior thwarts people from feeling ashamed: «A man we know to be subject to our weaknesses does not cause us to feel ashamed».¹⁸ Since Areúsa and Celestina make a living off of prostitution, it is uncertain why Areúsa feels shame. Like Saint Thomas Aquinas, Celestina feels that the similitude of their trades should prevent Areúsa's shame. The old procuress retorts:

¿Qué es esto, Areúsa? ¿Qué son estas estrañezas y esquividad, estas novedades y retraymiento? Parece, hija, que no sé yo qué cosa es esto, que nunca vi estar un hombre con una mujer juntos, y que jamás passé por ello ni gozé de lo que gozas, y que no sé lo que pasan, y lo que dizen hazen.... Pues avísote de tanto que fuy errada como tú y tuve amigos, pero *nunca el viejo ni la vieja echava de mi lado*, ni su consejo en público ni en mis secretos (212, emphasis added).

Celestina adduces their sameness in trade and experience. For Celestina, Areúsa's shame is unjustified. Not only has the old bawd done what Areúsa is about to do, but she never kicked deviant senile voyeurs who were willing and desirous to watch her have sex with her «amigos». Celestina, on the one hand, was *like* Areúsa, but unlike her, the bawd never allowed shame to get in the way of their (her and her «viejos» and «viejass») ability to have a good time. Though it is unlikely that Celestina was a consummate exhibitionist, she uses the argument to blackmail Areúsa and guilt her into accepting her new role of exhibitionist. Thus attesting to Aquinas' hypothesis, the voyeuse explodes against her shyness in an attempt to save her dignity as a prostitute turned go-between:

Por hazerte a ti honesta me hazes a mí necia y vergonçosa y de poco secreto y sin esperiencia y me amenguas en mi officio por alçar a ti en el tuyo. Pues de cossario a cossario no se pierden sino los barriles (212).

18.— Aquinas, (2006, 63). Then, the Italian Saint adds: «Consequently the nearer a person is to us the less he wakens in us feelings of shame».

From prostitute to prostitute, argues Celestina, shame is unwarranted. In a recent article that explores the strong visual imagery that proverbs convey in *Celestina*, John T. Cull comments about the perplexity of the visual image that Celestina's *paremia* («de cossario a cossario...») conveys. However, Cull uses Covarrubias' literal explanation of the axiom to suggest that Celestina utters the illocutionary adage as a «harsh admonition» for denying her the pleasure of voyeurism (2015). Celestina is rather saying that from prostitute to prostitute Areúsa's feigned prudish behavior is unnecessary and unjustified, for there are no differences between them. As Bienvenido Morros Mestres asserts, Celestina's proverb «quiere dejar claro que las dos son de la misma condición».¹⁹

Seeing Celestina's contrived anger and realizing that the go-between is right for pointing out their *doubling*, Areúsa stoops and allows Celestina to be an active participant in the act of lovemaking. By putting aside her shame, Areúsa overtly accepts her new role as exhibitionist and fetishized object who will satisfy Pármeno's sexual pleasure and Celestina's scopophilic desire. Despite Areúsa's effusive display of shame, it would be a mistake to see Areúsa as a passive object of Pármeno's desire and of Celestina's voyeurism. Areúsa, as we learn after Celestina's death, is anything but a naïve and passive teenager (Snow 2000). After noting the shame that Pármeno causes in the harlot, Morros Mestres questions Areúsa's sincerity for her alleged prudishness (2010), which underscores the tension and the very contradictoriness of the *mochacha* caused by the interplay between shame and desire. Areúsa accepts her role as the matrix of desire for both Pármeno and Celestina as a way to augment her own sexual pleasure. In Areúsa's psyche, Celestina's phallic gaze functions in many ways: it runs the gamut from shame to an intense sexual enhancement. Through Celestina's blackmailing and through her own ever-increasing arousal, Areúsa's shame gives way to an exhibitionist desire by staging her body as the focal point of Celestina's voyeurism:

Madre, si erré, aya perdón, y llégate más acá, y él haga lo que quisiere, que más quiero tener a ti contenta que no a mí; antes me quebraré un ojo que enojarte (212).

Areúsa invites Celestina to get closer to observe their every movement, while signaling to her lover that her body is *open* to satisfy his sexual needs. Pármeno and Areúsa, then, begin to play their roles as objects of Celestina's scopophilia. Celestina's envy («dentera»), which, as Burke and Sarah Spencer note, is dovetailed with vision,²⁰ cannot bear to watch

19.—Morros Mestres (2010). Just a little later, Morros Mestres quotes Celestina where the go-between tells Elicia that she *knows* Areúsa: «Esotra tu prima yo me la conozco». Celestina means that there are no differences between them, and hence she should not pretend to be ashamed.

20.—Burke, for example, avers: «If he or she is pleased with what is seen, a desire to possess the object or share in the relationship may follow. If the desired object is possessed by a third

their naked bodies in ecstatic movement while she can only stare with envious lust. Whereas before the sexual act, she was content to be an active voyeur, during the lovemaking, she cannot bear to be a passive agent of the act, so she departs.²¹

Celestina's role in the sex scene is to serve as catalyst of desire and as eraser of shame. She uses sexual imagery in her rhetorical discourse to elicit lust in Areúsa. She both speaks about sex and touches Areúsa's genital area under the excuse of trying to help the young prostitute with her *mal de la madre* («más arriba la siento sobre el estómago» 206, complains Areúsa after Celestina presumably touches her close to her vagina). Celestina's sensual discourse and antics partially achieve her goals, but they also trigger an intense feeling of shame. By using the recourse of eliminating their differences, Celestina is able to persuade Areúsa to cast aside her shame. In her study on mimetic desire and violence in *Celestina*, Madeline Sutherland notes the psychological processes that take place in eliminating differences (2003). Through the combined tactics of creating an ambiance of eroticism and eradicating any traces of modesty that triggered Areúsa's shame, Celestina achieves her goal of erasing their sense of shame and thus enabling the consummation, which as Castro notes, has grotesque echoes of the Germanic custom of «Beilager» (the going to bed of noble newlyweds in the presence of witnesses), which Castro claims to have been extant in Naples' culture during Rojas' time.²² Unable to contain the intense pleasure of her voyeurism and to participate in the coupling, she decides to allow the new lovers to satisfy their passion without her intrusive and transgressive gaze.

Voyeurism and Shame in Calisto and Melibea's Sex Scenes

As Corfis notes, Calisto and Melibea's sex scenes mirror that of Pármeno and Areúsa. Rojas employs an analogous narratological mechanism to convey similar imagery and provoke comparable emotions in characters, voyeuses and readers alike. Despite the social asymmetry between Areúsa and Melibea,²³ the objectifying gaze of the voyeuses and the sexualiza-

party or if this party impedes a relationship, a dangerous and destructive jealousy may result. But since this jealousy has been occasioned visually, it is *invidia*, a covetousness intrinsically connected to an act of vision» (Burke, 73-74).

21.– «No tengo ya enojo, pero dígotelo para adelante. Quedaos a Dios, que voyme solo porque me hazes dentera con vuestro besar y retoçar, que aún el sabor en las enzías me quedó; lo le perdí con las muelas» (212).

22.– Castro (1965, 163): «Se crea así una versión grotesca de cómo se consumaba el matrimonio de personajes regios ante testigos de su familia».

23.– Some critics have even suggested that Areúsa could have served Melibea's house before asserting her independence as a way of life. Cf. Morros Mestres (2001 and 2010).

tion by their lovers drag the two to an equalizing locus of thingness. Just like Pármene in the climax of his sexual arousal admits that Areúsa's gaze (beauty) «killed» him, Melibea confesses to the *aojadora* Celestina that Calisto's «vista me cativó» (242) after having been fascinated by the spell that Celestina casts in her «hilado». In his *Breviloquio de Amor e Amiciçia*, the exegete bishop of Ávila, Alfonso de Madrigal makes the distinction between those who are moved to love through sight and imagination, and those who are moved by «la insania de dentro». The former is easy to satiate through carnal means. The latter leads to *amor hereos*. Based on behavioral patterns, we can surmise that Calisto and Melibea suffer from a combination of the two. They fell in love through visual means («En esto veo, Melibea, la grandeza de Dios» 89) that led to *insanity*. Calisto's madness turns him into an apostate and Melibea's into a social outcast. Pármene, however, only suffers from the «insania de dentro», caused by his transitory lust to possess Areúsa.²⁴

As Cristina Guardiola reminds us, Celestina's role as catalyst and mediator of the illicit affair is bound to bring shame and dishonor to both families. Commenting upon Sempronio and Pármene's motives for killing Celestina, Stephen Gilman notes the interconnectedness between shame and their murderous drive.²⁵ The concepts of «honra» and «deshonra» are closely linked to visual economies. If Melibea (or even Areúsa)²⁶ is seen with a lover—and vented out to the canaille—, her social persona, along with her family, becomes shamed and stigmatized by a sociopolitical order that polices moral codes with alacrity and severity. As Gilman notes, along with physical vertigo, fifteenth-century Spaniards felt an anxiety of moral vertigo cyphered by the Boethian «cayda de la fortuna», which was an underlying fear of losing their «honra» and their social standing.²⁷ Celestina's brazenness represents a threat to the patriarchal social fabric and to individual households that value honor above life itself (Brooks 2000). Medieval Spanish culture and polity, as Erna Ruth Berndt and H.

24.— El Tostado, moreover, argues that often men are moved to desire: «De sola vista o imaginación de figura muy exçellente al deseo carnal comixtió se muevan» (2001, 18). Those who are moved by sight or imagination, argues the Tostado, «tienen movimiento de amor e son propiamente amadores» (18).

25.— Gilman (1972, 214): «However, in spite of their vaunted shamelessness, they are shamed, so deeply ashamed that, when Celestina later accuses them of cowardice, the insult is unbearable and becomes the immediate cause of her murder».

26.— When Celestina is trying to arouse Areúsa sexually so that Pármene can come up and have sex with her, the young prostitute tells her that if she is seen by her envious neighbors, her lover will kill her: «Que tengo a quien dar cuenta, como has oydo, y si soy sentida, matarme ha. Tengo vezinas embidiosas; luego lo dirán» (209).

27.— Gilman (1955). Gilman quotes Socia's warning to Calisto after the execution of Pármene and Sempronio: «Recuerda y levanta que si tú no vuelves por los tuyos, de cayda vamos». Socia's words «de cayda vamos» voices out the fifteenth-century Spanish anxiety of their sense of honor.

Th. Oostendorp prove, placed a great price on the concepts of «honra» and honorability to the extent that the value of life paled in comparison (cf. Brooks, 2000).²⁸

The «vista» that bounds Melibea within the intricate web of desire and lust turns into a panoptic gaze that objectivizes her by forcing her to occupy the central position in the visual field of scopophilic desire. By embracing her subaltern role as a captive to Calisto's phallic gaze, Melibea (un)willingly consents to embodying the limelight for the transgressive gaze that threatens both her self-fashioning as a noble lady and her integrity. During the sex scenes between Calisto and Melibea, Lucrecia's eyes typify a visual filter through which the reader (and Rojas himself) can satisfy his voyeuristic pleasure by means of identification with the randy maidservant (see Weissberger 1996). Melibea's spellbound willingness to become the axial locus of the Other's gaze, however, comes fraught with shameful feelings and even guilt that can only be tempered by her keen sexual arousal.

Just before Lucrecia and Celestina arrive to Pleberio's domicile in Act 9, they find Melibea, like Calisto at the beginning of the *Comedia*, desolate and lovesick in her chamber, uttering a monologue in which she expresses feeling both guilt and shame about her abject state of courtly beloved. Paradoxically, her guilt and shame are not directed toward her parents. Instead, Lucrecia usurps the role of Pleberio and Alisa as recipient of her trust and concern. Melibea's state of psychoaffective confusion overlooks the fact that that it would be her parents who will suffer the direct consequences of her shame and ignominy.

Outside her chamber door, Lucrecia and Celestina stop to eavesdrop on Melibea's woeful complaints, a prolepsis to the final monologue confessing her faults to her father before she hurls herself off the edge of the tower:

¡O mi fiel criada Lucrecia!, ¿qué dirás de mí; qué pensarás de mi seso quando me veas publicar lo que a ti jamás he querido descubrir? Cómo te spantarás del rompimiento de mi honestidad y vergüenza, que siempre como encedrada donzella acostumbré tener (242).

Melibea's premonition to «publicar» her intimate desire portends to the dénouement of the *Tragicomedia* when her tryst with Calisto transcends the realm of the private into the public sphere, and her reputation and her

28.— Cf. Berndt (1963). Oostendorp (1962, 81). Let us remember Melibea's words just after she loses her virginity to Calisto: «La pecadora de ti, mi madre, si de tal cosa fuesses sabidora, cómo tomarías de grado tu muerte y me la darías a mí por fuerza; cómo serías cruel verdugo de tu propia sangre» (290). These words would later be echoed by the author of the *Comédia Eufrosina*: «É bem, senhora, e que conta daria eu de mi dessa maneira? se eu nam soubesse muito certo qu'ee tudo nelle nella pedra em poço com minhas mãos me mataria» (Ferreira de Vasconcelos 1918, 146).

family's become fodder for the people's evil tongue. Above all, Melibea fears her impending loss of «honestidad» and «vergüença» that are intimately linked to her condition of «encerrada donzella» (cf. Brooks 2000). As Stallybrass notes, the gauges of a *donzella encerrada* are «the enclosed body, the closed mouth, the locked house» (Stallybrass 1986), all of which are undermined by Melibea's loss of *vergüença*. We can add to Stallybrass' list the prominence of the «closed eyes». According to medieval love lore, desire and love entered through the orifice of the eyes.²⁹ Pármeno and Melibea (and Calisto) claim to have been seduced by and through sight.

When Celestina enters into Melibea's chamber, she finds a love-sick lady who claims to feel snakes eating her heart inside her body. Both Sanz Hermida and Burke interpret Melibea's words («Madre mía, que me comen este corazón serpientes dentro de mi cuerpo» 243) as proof that Celestina embodies a basilisk-like character capable of casting an evil eye upon her victims.³⁰ The spell enters through Melibea's eyes into her heart, thus pleasing Celestina's wishes in her demonic invocation («y [con el hilado] de tal manera quede enredada que quanto más lo mirare, tanto más su corazón se ablande a conceder mi petición» 152). Both Melibea's sight («mirare») and her heart are prominent components in Celestina's spell. Melibea knows that her *amor hereos* entered through the vessels of her eyes: «Pero ¿cómo lo podré hazer, lastimándome tan cruelmente el ponçoñoso bocado que la vista de su presencia de aquel cavallero me dio?» (242). We could argue that Melibea was *captivated* both by Celestina's *aojamiento*, using her thread as physical means (hex), and by Calisto's sight. Rather, as Burke asserts, Celestina's bewitching *aojamiento* enabled Calisto's *vista* to captivate the lovelorn lady.

Despite her obvious state of mental alienation, Melibea is consciously battling against her sense of shame. The young beloved cannot explain her

29.—The anonymous author of *La Celestina Comentada* offers an entire catalogue of classical and medieval poets and moralists, including Saint Isidore, who show the anxiety of the female gaze and how it breeds lust in men both when women see and when they are seen: «Dize en este proposito Sancto Ysidoro... que las primeras armas de la fornicacion e por lo que a ella venimos son los ojos, las segundas armas es el hablar con la muger» (147). For the prominence of vision to make people fall in love, cf. Akehurst (1989). Juan Rodríguez del Padrón's religious parody *Los siete gozos de amor* attests to the power of vision in enhancing erotic desire in the lover. Dorothy S. Severin schematizes the seven *gozos* as follows: 1. First sight of the lady. 2. First visual recognition by the lady (she returns the gaze with interest). Severin (2005, 22). Cf. Alfonso de Cartagena (2012, 338) warns men to flee from the sound and sight of women. In a gloss for «Los ojos y las orejas», the convert Bishop declares: «E por estos dos remedios de los ojos y las orejas, según dice Ovidio, es de buscar otra tierra lueña, donde vaya partiéndose y apartándose de aquella tierra donde está la amada cuyo amor quería dejar». Cf. Canet Vallés (1990).

30.—Celestina's characterization as the subject of a malefic and poisonous eye serves as foil to Melibea's gaze as the embodiment of the troubadour lady who issues forth arrows of love that wound the heart of lovers. In his voyeuristic description of Melibea's beauty, Calisto tells Sempronio that Melibea «unos ojos tiene con que echa saetas» (191).

«illness». She is perplexed as to how her heart could be overwhelmed by an emotion that overpowers her own sense of selfhood. However, she is aware of her social duties and self-worth, and her shame serves as the only shield. Invoking the Aristotelian deontological hypothesis of the golden mean, Alfonso de la Torre, whose work provides a philosophical backdrop for Rojas' *Celestina*, affirms that shame, not reason, reins in women's desire: «E es la cabsa porqu'el su freno no es la razón, syno la vergüença» (Girón Negrón 2001, 261). Just like she had done with Areúsa and Pármeno, Celestina strives to corrode her sense of shame and «honra» in order to compel her to disclose her passion for Calisto. As soon as the procuress declares the name and the nature of her «illness», Melibea falls into a swoon:

O, por Dios, señora Melibea, ¿qué poco esfuerço es éste?
 ¿Qué descaescimiento? ¡O mezquina yo; alça la cabeça!
 ¡O malaventurada vieja, en esto han de parar mis passos!
 Si muere, matarme han; aunque biva, seré sentida, que
 ya no podrá sofrirse de no publicar su mal y mi cura....
 Abre tus claros ojos (249).

Celestina tautens Melibea's chord to the limits, and out of shame for her illicit passion, she faints. As Hall Martin notes: «It is made clear in the text that this swoon marks the end of her modesty, her *danger*, her shame» (1972, 95). Melibea's faint marks a watershed crux where she «consciously» decides to forgo her shame and embrace her destiny as a courtly beloved, one, as Lucrecia avers, where her only options are «morir o amar» (251). Lucrecia's prophetic assessment could have also said: «amar» and *then* «morir». Joseph T. Snow affirms that Melibea's syncope marks a conversion of her worldview and a displacement of her sense of womanhood, and «she energetically embraces the new ways, as many converts do» (1992). Melibea's opening of her «ojos claros» symbolizes a new awakening, a liminal awakening into the world of Celestina's hedonism («faltándome Calisto, me falte la vida» 309), an emergence into a new life she wants to live with the sole purpose of satisfying Calisto's every sexual desire (and her own): «[Mi vida], porque él de mí goze, me aplaze» (309). It is an awakening orchestrated through Celestina's conduit, a shift of ideas (and ideals), where the loss of shame leads to the gain and a full embrace of her sexuality and womanhood.

Melibea's irrepressible passion leads her to betray her social norms, her family and herself. With the assistance of Celestina, Melibea contrives to see Calisto *that* very day at midnight in her garden. Once in the garden, Calisto engages in a lustful misconduct that she tries to repel. Like Celestina, Calisto is shameless and lewd. When Calisto engages in fondling and groping, and aware of Lucrecia's unblinking presence, Melibea begs him to stop and to «goza de lo que yo gozo, que es ver y llegar a tu persona» (288). As Sears notes, Melibea's words suggest that Calisto

does not stop to look and talk to her. He proceeds directly to intercourse (2001, 122). Melibea asks Calisto to accept her definition of love, «one that conserves the distance between us, and thus, my honor».³¹ As critics note, Melibea sees herself as the heroine of courtly love narratives, one that was praised and admired but not touched («Bástete, pues ya soy tuya, gozar de lo exterior, desto que es propio fruto de amadores» 289). Snow comments that Melibea «se halla entre el lenguaje de sus lecturas y el de la vida real» (1916). Like Gradissa in Flores' *Grimalte*, Melibea's reading of Ovid's *Heroides* and *Metamorphoses* has contributed to her self-fashioning as a courtly beloved (Brownlee 1990, 178).

In stark opposition to the courtly love values he exhibited at the beginning that triggered «la furia de Melibea» (Otis H. Green 1953, Lacarra 1997), Calisto resorts to objectivizing and sexualizing Melibea's body, which undermines his very first and sacro-profane words: «En esto veo, Melibea, la grandeza de Dios» (89). Melibea's response to the hyperbole during their very first encounter in her garden showcases her pleasure of being looked at (but not touched): «¿Por gran premio tienes éste, Calisto?» (91). The deictic «éste» is a reference to her body, and her sardonic self-referentiality is a clear invitation to gaze, fetishizing her own body with the up and down motion of her hands, which calls into question the whole notion of her shame. During the sex scene, however, Calisto admits his shamelessness («Perdona, señora, a mis desvergonçadas manos» 289) but refuses to refrain from his lustful actions because «Calisto is already in the throes of desire» (Corfis, 1996)

Ashamed of Calisto's licentious behavior and of her own docility, Melibea begs her maidservant Lucrecia to go away: «Apártate allá, Lucrecia» (289). Brazen and lewd, Calisto responds with a narcissistic and exhibitionist declaration: «¿Por qué, mi señora? Bien me huelgo que estén semejantes testigos de mi gloria» (289). Calisto's «gloria» harks back to his treatment of Melibea both as a deity and as the goddess of his religion of love, which Sutherland reads as an erasure of differences between Melibea and God («¿Mujer? ¡Oh grosero! ¡Dios, Dios!... Por dios la creo, por dios la confesso, y no creo que hay otro soberano en el cielo aunque entre nosotros mora» 99).³² «Gloria», as Peter E. Russell and Keith Whinnom note, is a euphemism for his sexual pleasure.³³ Lucrecia's transgressive gaze discomfits Melibea but enhances Calisto's desire

31.– Sears (1992). Cf. Snow (2000) says that Melibea «may have, through her readings (see McPheeters [1973]), acquired a romantic and literal idea of love».

32.– Cf. «Melibeo só, y a Melibea adoro, y en Melibea creo, y a Melibea amo» (97). Melibea, indeed, accepts her role as a divinity by comparing herself to God. Just before Celestina asks her to cure Calisto's toothache, the self-delusional lady responds: «Que yo soy dichosa, si de mi palabra ay necesidad para salud de algún christiano. Porque hazer beneficio es semejar a Dios» (164).

33.– Pármeno's impatience to share the news of his sexual encounter with Areúsa attests to its double meaning («¿A quién daré parte de mi gloria» 216).

and pleasure, which makes Calisto's exhibitionist impulse —when he received Melibea's *cordón*— come true.³⁴ Melibea's shameful contrast Calisto's boldness and deviant exhibitionism. The «pareja perversa», as Weissberger called it, appears personified in Lucrecia and Calisto. The voyeuse wants to ogle, and Calisto augments his pleasure with her voyeurism. Melibea, conversely, seems abashed by the «perverse pair», never at ease with Calisto's embraces in her servant's presence but never letting her shame get in the way of her sexual pleasure. Perhaps because she has become the object of both voyeurism and unwilling exhibitionism and because her own (and Calisto's) actions threaten her *status quo* as virtuous maiden, Melibea rejects both Lucrecia's scopophilia and Calisto's self-promoting exhibitionism (Gerli, 2011, 104):

Yo no los quiero de mi yerro. Si pensara que tan desmesuradamente te havías de haver conmigo, no fiara mi persona de tu cruel conversación (289).

If not false, Melibea's complaints are contradictory at best. Berndt notes in Melibea a keen sense of «responsabilidad social» and «conciencia social» and argues that «Melibea no quiere testigos de su yerro» (1963, 61). However, at this point, Melibea's sense of shame and social consciousness could be a mere mask to feign her condition of «donzella encerrada», for, as Hall Martin and Snow noted, Melibea's swoon represents a symbolic abandonment of her shame and an endorsement of her condition as courtly beloved —an act of self-affirmation and of self-delusion (Burrus 1994). Russell hits the mark when he avers that Melibea behaves like a madwoman after she concedes her passion for Calisto (Russell 2001, 63). The confession of her tryst to her father before her death attests to her loss of shame and social responsibility, given the stigma of sex out of wedlock and the harsh condemnation of suicide during the Middle Ages (Schmitt 1976, Murray 1998, 2000, López-Ríos 2005, Snow 2016). Saying that she was not expecting Calisto's sexual advances after she invited him to penetrate her garden, a symbol for her body, at midnight is to be naïve.³⁵ However, it does not mean that Melibea does not feel shame. As we noted with Areúsa, her contradictoriness is symptomatic to the interplay of her shame and her sexual arousal. Calisto

34.— Calisto's exhibitionism is present throughout Rojas' work. When Celestina brought him Melibea's *cordón*, he wants to go out into the streets to show it off as if it were Melibea herself: «O tú (Celestina), alegría de las viejas mujeres... no me haze mi vergüença, suelta la rienda a mi contemplación; déxame salir por las calles con esta joya, por que los que me vieren sepan que no ay más bienandante hombre que yo» (192-3).

35.— Cf. Sauer (2013). Analyzing the symbolism of religious spaces, Sauer says: «Here the anchorhold is specifically tied to the status of the anchoress's hymen. Her physical purity assures the spatial purity of the cell. Anything that pollutes her pollutes the space, just as anything used to control and purify her keeps the space controlled and purified». Likewise, Melibea's garden is simultaneously her father's garden and her body.

and Lucrecia know it, and neither of them listens to her pleas. Calisto resumes his touching and moves to lovemaking, and despite Melibea's orders, Lucrecia remains watching and listening, though from afar, wishing Calisto's servants would make a move on her to satisfy the desire that has sprouted from her voyeurism and that is causing (erotic) headaches.³⁶

After Calisto departs from the garden, Melibea appears concerned about the extent to which Lucrecia observed (or heard). Melibea, then, asks her with a subdued tone: «¿Asnos oýdo?» (291). The question itself represents a kind of dysphemism. What Melibea really wanted to know was if Lucrecia had *watched* them («Asnos *mirado*»), but she is ashamed of asking the right question as much as she is afraid of the frank answer: «No, señora», the embarrassed servant lies, «*que durmiendo he estado*». As Gerli notes, Lucrecia «se niega a admitir que estuviera escondida en la oscuridad mirando y escuchando a los amantes durante su primera noche de amores en el jardín». ³⁷ According to Gerli, Lucrecia denies her voyeurism out of shame, but her lie is undercut by Melibea's unconscious confession of Lucrecia's scopophilia («y después de un mes ha, como *as visto*, que jamás noche ha faltado sin ser nuestro huerto escalado como fortaleza» 309, emphasis added) and by the servant's lustful behavior during the last visit the night of Calisto's death, when Lucrecia cannot hold back from treating Calisto as a lover (Gerli, 2009), which showcases her contagion of mimetic desire and the loss of differences with Melibea.

Lucrecia's shamelessness during the sexual encounters when she behaves like a lustful mistress contradicts her shame during Celestina's first visit when she refuses to pronounce Celestina's name out of shame: «¿Por qué no le dizes [Celestina's name]?» Alisa asks the embarrassed servant, to which Lucrecia blushes: «He vergüença» (156). Lucrecia's shameless attitude toward Calisto attests to her excitement aroused by visual and aural exposure to the lovers' torrid encounters. The servant's lewdness has led Katherine Eaton to suggest that Calisto and Lucrecia could have had a romance (1973). However, other than her lustful behavior with Calisto, at which Melibea friskily scoffs, as Deyermond notes, there is not enough evidence to believe her assertion.³⁸

36.— During Calisto and Melibea's foreplay, while Lucrecia sees and hears Melibea's amorous resistance, Lucrecia complains: «Mala landre me mate si más los escucho. ¿Vida es ésta? ¡Que me esté yo deshaciendo de dentera y ella esquivándose porque le rueguen!... Pero también me lo haría yo, si estos necios de sus criados me hablasen entre días; pero esperan que los tengo que ir a buscar» 328. Cf. Rafael Beltrán notes that Lucrecia's «envidia de la *visión* le causa dolor de cabeza» (1997). Saguar García avers that memorable stories of «sex, violence, and death, as well as all the associated with intense feelings» qualified for *imago agens* (2015).

37.— Gerli (2009). Cf. Snow (2000): «It must be said, in Lucrecia's defense, that since the first coupling of the lovers in Act xiv, she has been sharing —as an onlooker— in their lovemaking».

38.— Deyermond (198). Cf. Corfis, (1996). In a separate study, Deyermond (1993) alludes to Lucrecia's attitude toward Calisto as «an illusory romantic sisterhood».

Minus the love songs from Melibea and Lucrecia, the second (and last of the *Tragicomedia*) rendezvous between the protagonists mirrors the first. Much to her chagrin, Calisto's hands cannot control themselves or be controlled, and Melibea's erotic disapproval offers glimpses of shame. Although the sincerity of her shame cannot be authenticated, it keeps resurfacing even after a month-long sexual relationship. The unavowed source of their behavior is the presence of Lucrecia who has not missed a single moment of their encounters. Like the first rendezvous, Melibea declares the pleasure of Calisto's presence and gaze: «Cata, ángel mío, que así como me es agradable tu vista sossegada, me es enojoso tu riguroso trato» (327). When Calisto finds himself before the beauty of Melibea's body, he lives in a permanent state of sexual excitement. Calisto's vision of Melibea as a divinity («los gloriosos santos que se deleytan en la visión divina no gozan más que yo agora en el acatamiento tuyo» 90) has degraded to sheer bestiality (Girón Negrón 2001, 263). Calisto declares that he rejoices in seeing Melibea, but, as Sears notes, he hardly looks at her or at her «ojos verdes», which are associated with «visual contact with divinity» (Ealy, 2012). Melibea complains about his brashness and lack of refined love: «¿Qué provecho te trae dañar mis vestiduras?» (327). Calisto, then, utters his most infamous words of the entire text: «Señora, el que quiere comer el ave, quita primero las plumas» (328). As Castro notes, Rojas deploys sadistic overtones that seem to be the undercurrent of the entire month of illicit lovemaking.³⁹

Russell (2001, 584) and Severin (2008, 328), on the other hand, see in Calisto's bestial paremiological reference a *humorous* (but brutal) punning in their amorous foreplay. Deyermond, however, dismisses Melibea's complaints as masking her real feelings and intentions, arguing that a month of sexual encounters render her words meaningless.⁴⁰ To a greater or lesser extent, these critics' interpretations are accurate, but they also overlook Melibea's deep rooted anxiety about her sense of shame that impinges upon her own self-fashioning of «encerrada donzella». Lucrecia's transgressive gaze shakes Melibea's anxiety from its very core because it conditions the way Calisto behaves and the way she experiences her sexual encounters. Whereas Melibea feels like, as we noted with Areúsa, a coded object connoting «*to-be-looked-at-ness*» and (ab)used, Calisto experiences an extreme pleasure enhanced by Lucrecia's voyeuristic glance that feeds into his own penchant for exhibitionism.

39.– Castro (1965, 111): «Rojas pone una nota de sadismo en la posesión de Melibea por Calisto, con la criada Lucrecia junto a ellos, como testigo de oído sí no de vista».

40.– Deyermond (2007). The British philologist declares: «The first meeting in the garden is quite different from the second, when Melibea's 'no me destroces ni maltrates como sueles' cannot, after a month in which she and Calisto have made love almost every night, be taken seriously; indeed, she cannot have intended her words to be taken seriously».

The pattern of wanting privacy from Melibea and the desire to be watched from Calisto is exemplified by Melibea's question: «Señor mío, ¿quieres que mande a Lucrecia traer alguna collación?» (328). Melibea's real intentions are fairly obvious. She wants to find an excuse to take her body away from Lucrecia's deviant field of vision. Calisto's response conveys his own intentions: «No ay otra colación para mí sino tener tu cuerpo y belleza en mi poder» (328). As Castro noted with *Celestina*, Calisto's desire for Melibea is as much about pleasure as it is about power. Melibea's objectified body satisfies Calisto's narcissistic exhibitionism by «inviting» visual (and aural, as his servants also hear and partake from the banquet of the senses) witnesses to *behold* his «gloria» and his power over his fallen goddess. His act of «quitar... las plumas» satisfies both his visual pleasure by denuding her, as well as his strong sense of entitlement by exerting his power over her body, while Lucrecia watches and melts of «dentera» (sexual heat).

Unbeknownst to Lucrecia (and perhaps to Calisto), it is her gaze that controls and negotiates pleasure with the subversion and articulation of the gaze. Lucrecia's gaze allows Melibea to play her role as a chaste lady by exaggerating her unfounded perception of shame, and Lucrecia's voyeurism is a precondition *sine qua non* Calisto can play the role of self-fetishized *macho* and of exhibitionist. In other words, without Lucrecia's unblinking eyes, the sexual experience of both lovers will not reach the same levels of erotic enhancement and self-assertion. Like Melibea's arrows-of-love-issuing eyes («unos ojos tiene con que echa saetas» 191), Lucrecia's eyes emit arrows of desire and lust that penetrate through the lovers' eyes to augment their *jouissance*, from which Lucrecia herself feeds to satisfy her own aberrant sexual drives. Like *Celestina* in Pármeneo and Areúsa's scene, Lucrecia displaces and replaces her sexual pleasure with the act of watching. Lucrecia plays a central role in the negotiation and commerce of desire that circulates like a currency that *Celestina* has set in motion (Gaylord, 1991), which harkens back to Sempronio's reprimand to Calisto when the lovesick patrician wanted to possess Melibea quickly: «Quisieras tú ayer que te traxeran a la primera habla amanojada y embuelta en su cordón a Melibea, como si ovieras embiado por otra qualquiera mercadería a la plaça» (224). It is through Lucrecia's gaze that Melibea becomes a «mercadería», a commodity, and that the reader and Rojas can find an oblique peeping hole to live and partake of the lovers' passion in the same chronotopic simultaneity as the zealous servant.

Voyeurism and shame, then, operate within the same discursive level and are often triggered by the same source. In the first scene between Pármeneo and Areúsa, *Celestina* embodies the cause and the only possible solution to move beyond their shame and consummate their desire. Like Calisto's passion for Melibea, as Melibea herself prophetically tells *Celestina*, Pármeneo and Areúsa's shame and cure for their shamefulness «salen

de una misma fuente» (165). She acts like a deterrent to and a catalyst for desire. Celestina's presence and lewdness make the lovers self-conscious and uncomfortable to the point that they refuse to look at each other. The mastery of Celestina consists of weakening their shamefulness by reestablishing the foundation that her voyeuristic gaze had breached, and she does it through her use of her masterful rhetoric and her ability to understand the weak points of her adversaries (cf. Márquez Villanueva 1993). As Blanco asserts, the procuress appeals to and deploys all five senses in order to achieve her goals.⁴¹ Celestina's bombastic statement («que no sólo lo que veo, oyo y cognozco, mas aun lo intrínscico con los intelectuales ojos penetro» 121) represents an accurate account of her metaphysical *aisthesis* and instinctive genius to manipulate and tergiversate reality to her advantage through the articulation of her gaze and discourse. By knowing the ins and outs of human psychosexuality and her «philosophy of *hedonistic love*» (Foster 1965), Celestina is able to undercut their sense of shame by augmenting their levels of sexual arousal to a higher level than their sense of shame in which, as Freud notes with scopophilia and shame, the desire to have sex trumps their shame caused by Celestina's gaze.

Although Celestina is not the voyeuse during the sex scene between Calisto and Melibea, she is responsible for undermining her sense of shame. As Hall Martin and Snow noted, Melibea's swoon is a metaphorical dismissal of her shame, largely caused by her keen sense of being an integral part of a social body that rejected and punished such behavior. Celestina, then, weakens Melibea's perception of shame, but she does not eradicate it completely. Melibea's shame resurfaces when she feels that she is at the center of Lucrecia's voyeurism and Calisto's exhibitionism. Like Areúsa (and even Pármeno), Melibea ignores her better self partly because, as Burrus notes, she is self-delusional about Calisto and partly because Calisto elevates her sexual excitement to a higher level than her foreshortened shame. Lucrecia's objectifying gaze, as Lacarra notes, expresses her desire in a similar manner as Calisto's servants (Sempronio, Socia, Tristán) express theirs. But beyond expressing her sexual desire, Lucrecia's gaze also becomes the matrix of Calisto's (auto)-erotic desire.⁴² At the end, both Areúsa and Melibea accept their abject roles as objects of the voyeuristic gaze and are turned into (un)willing fetishes of exhibitionism that cater to the desires of the voyeuses, readers and authors alike.

41.– Blanco, 1999: «No es casualidad que, en todo este jardín de los sentidos que es la *Celestina*, sea precisamente la alcahueta quien más y mejor pone a contribución los cinco sentidos para lograr sus fines».

42.– Gerli, 2011, 104, argues that Lucrecia's gaze enhance his pleasure but also creates an form of «auto-erotic arousal», which is probably more evident after the first night of pleasure when Calisto is raging against the judge who sentenced his servants to be decapitated without a just trial. He intentionally resorts to his memories with Melibea the night before to trump his anger against the «unjust» judges.

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RESUMEN

La visión y la vista transgresora son rasgos esenciales en la construcción psicosexual de los personajes de *Celestina*. Como notan los críticos, los discursos visuales condicionan el modo en que los personajes negocian relaciones interpersonales de poder y deseo, articulado por la mirada fálica. Este estudio es un análisis de la interacción de la escopofilia y la vergüenza in el encuentro sexual entre Pármeno y Areúsa y en los dos breves citas amorosas entre Calisto y Melibea en el jardín. El agudo sentido de vergüenza de Areúsa y Melibea repele la mirada transgresora de *Celestina* y Lucrecia respectivamente, pero a través de la astucia celestinesca y la excitación sexual, su vergüenza retrocede para dar paso a un aumentado placer sexual. Este estudio demuestra que ambas Areúsa y Melibea rechazan la mirada fálica de las voyeuses por la vergüenza. Después, su sentido de vergüenza es socavada por el discurso magistral de *Celestina* y una fuerte excitación sexual.

PALABRAS CLAVE: Voyeurismo, escopofilia, vergüenza, poder, deseo.

ABSTRACT

Vision and the transgressive gaze are essential features on the psychosexual make-up of *Celestina's* characters. As critics note, ocular economies condition the way in which characters negotiate interpersonal relations of power and desire as articulated by the phallic gaze. This study is an analysis of the interplay between scopophilia and shame in Pármeno sexual rendezvous with Areúsa and in Calisto's encounters with Melibea in the garden. Areúsa and Melibea's keen sense of shame deters the transgressive gaze of *Celestina* and Lucrecia respectively, but through cunning and erotic arousal, their shame recedes to give way to an enhanced sexual pleasure. This study proves that both Areúsa and Melibea reject the phallic gaze of the voyeuses out of shame. Then, their sense of shame is undermined by *Celestina's* masterful discourse and strong sexual arousal.

KEY WORDS: Voyeurism, Scopophilia, Shame, Power, Desire.

