CELESTINA'S HILADO AND RELATED SYMBOLS

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The "hilado" sold by Celestina, besides serving her as an excuse to enter the homes of the maidens that she, as a professional procuress, seeks to bring into her fold, has several additional levels of meaning. As shown by Alan Deyermond, it is related to the images of hunting, trapping, and captivity, and, since the devil conjured into it by the old bawd passes, symbolically, into Melibea's girdle and into the gold chain with which a grateful Calisto rewards Celestina, the "hilado" is at the center of an evil magic circle that connects and influences everyone who comes in contact with these objects, leading them to untimely, unnatural deaths. Even Celestina herself is not immune to the power of her own spell.

Rosario Ferré has also unravelled several new levels of meaning for this "hilado" and related symbols. She shows that "hilado" also constitutes a metaphor for "cupiditas," both as a "tejido de lujuria" and as a "tejido de codicia," being textually and metaphorically woven into the fabric of LC as a whole: "El hilado como metáfora matriz es ... ante todo un tejido de 'cupiditas,' del cual depende (en el sentido de des-enlazarse o des-envolverse) el discurso de la obra." Finally, Otis Handy has presented us with a splendid reading of "The Rhetorical and Psychological Defloration of Melibea," showing through a perceptive interpretation of the language used that Melibea is "suffering from a burning fire for Calisto which can only be extinguished by the act of love" (p. 21) and that "she is not a victim, but a willing, eager participant in loco amor" (p. 25). The folkloric and literary evidence that I now intend to present will further support Rosario Ferré's and Otis Handy's findings, demonstrating, even more graphically, that "hilado" and the symbols associated with it also represent lust.

In 1976 I recorded the following joke from an immigrant from the island of Terceira, Azores, in Toronto, Canada:

O Bocage era muito de casa do senhor rei. E agora o senhor rei tinha uma filha. E agora a filha, a mãe dizia à filha: --Tu nunca deixes home nenhum te tocá-te, porque se tu deixares um home tocá-te, tu perdes logo a tua honra. Nunca te deixes home nenhum te tocá.

O Bocage, sabido, muito batido, e sabia dessas coisas. Ela um dia saí a cavalo e ele a esperá-la no lugá ond'ela passava. E diz ... E ela vai, chega lá a saí a cavalo. Ele vai, chega o pé dela, e toca-le nua perna.
Diz ela assim: —Ah, pa' Bocage, tu nã me toques, porqu'a minha mãe diz que quando os homes me toco, as mulheres perde logo a honra.

Diz ele: —É vou-te dá um ponto num lugar, que tu nunca mais perdes a tua honra.


Chega a casa e diz à mãe: —Ah, minha mãe! Quero diz a minha mãe que nã perco mais a minha honra.

Diz a mãe: —Ah, minha filha, coma foi?

—Ah, minha mãe, muito bem. O Bocage dê-me um ponto, qu'eu 'tou muito contente e muito satisfeita.

Diz agora ela: —Mas então porque é qu'ele nã te deu mais?

—Ah, minha mãe, ele nã me deu mais porque diz que nã tinha mais linhas.

Mas tinha um rapazinho a vê isto tudo. Diz o rapaz desta maneira:

—Ele quando te 'tava a dá o ponto tinha dois novelos deste tamanho? (Gesture with clenched fists).

The central motif here is Stith Thompson J86: Rocks falling together and thread entering needle's eye suggest sexual intercourse: hence its beginning, which is also indexed as Z186: Symbolism: Needle and thread -- sexual intercourse. As in many other off-color Portuguese stories, the poet Manuel Maria Barbosa du Bocage (1765-1805), who acquired a well-deserved reputation because of his notorious bohemian career, is made the hero and protagonist of this joke. In 1977, while doing field work in the island of São Jorge, Azores, I came upon a conundrum built upon the same motif:

—Que diferença há entre o bebé e a capa que veste?

—A diferença que há é que a capa é feita com um novelo e duas agulhas. O bebé deve ser o contrário: dois novelos e uma agulha.

The parallels with LC are clear enough. The "agulha", which is explicitly mentioned in the conundrum represents, as noted by Rosario Ferré (p. 12) and Otis Handy, a phallic symbol, and the "pontos," being a euphemistic way of designating coitus, confirm Handy's interpretation (pp. 21-22). Armed with this knowledge, readers of Fernando de Rojas's time certainly would not fail to appreciate the humor conveyed by the "agujas" and "puntos" that sprinkle Celestina's discourse when she attempts to show Melibea the remedy for the wound opened in her heart by her recently born love for Calisto:

Señora, no tengas por nuevo ser más fuerte de sufrir al herido la ardiente trementina y los ásperos puntos que lastiman lo llagado, doblan la pasión, que no la primera lisión, que dio sobre sano. Pues si tú quieres ser sana y que te descubra la punta de mi sotil aguja sin temor . . . (pp. 156-57).

Señora, éste es otro y segundo punto, el cual si tú con tu mal sufrimiento no consientes, poco aprovechará mi venida, y si, como prometiste, lo sufres, tú quedarás sana y sin deuda y Calisto sin queja y pagado. Primero te avisé de mi cura y de esta invisible aguja, que sin llegar a ti, sientes en solo mentarla en mi boca. (p. 158).
Handy interprets "la ardiente trementina" as orgasmic fluid, "los ásperos puntos" as the breaking of the virginal hymen (pp. 21-22), and "llagado" of the first quotation is also a euphemism for the vagina whose passion will be doubled by the stitches that will satiate (i.e., cure) its desire. The use of "llaga" in this context borders on sacrilege, for that word also frequently designates the wounds of Christ. In the second quotation, the words "sana" and "pagado" refer to the post-coital satisfaction that Melibea and Calisto will feel after they sleep together. The needle's invisibility certainly provides further evidence that what transpires here is a psychic seduction, with a clear physical subtext (Handy, p. 23). The fact that Melibea is able to feel it despite its invisibility--just picture the facial expression that caused Celestina to utter these words--is indicative of her strong sexual arousal. Note also the double meaning of Celestina's last three words.

Celestina also tells Melibea that "lo duro con duro se ablanda más eficazmente" (p. 158). According to Handy, the first "duro" means the pangs of love, and the second one constitutes another phallic reference (p. 22). The last interpretation is confirmed by a somewhat cryptic burlesque version of the ballad *A Volta do Navegante* that I collected in São Jorge, Azores, in 1977:

---Deus 'teja com minhas tias,
seitadinhas a fiar.
---Deus venha com o sobrinho
com a sua verga tesa.
5---A senhora dá-me licença?
Quem na toma é cabeludo
no seu rapado.
---Meta o senhor,
que 'tá destapado.
10E sente o mole no duro
e diga-me se quer
do branco do cu
ou do alvo d'entre as pernas.

Earlier on in the interview, Celestina has made it very clear that it was sexual desire, rather than love, that had caused Melibea's predicament. When Melibea had told her that she suspected that the cause of her pain had been Celestina's request for the prayer on Calisto's behalf, she had answered:

¿Cómo señora, tan mal hombre es aquél? ¿Tan mal nombre es el suyo, que en sólo ser nombrado trae consigo ponzoña su sonido? No creas que sea esa la causa de tu sentimiento, antes otra que yo berrunto. Y pues que así es, si tú licencia me das, yo, señora, te la diré. (p. 156)

It could be argued that Celestina is merely referring to love here, but I doubt it. If that were the case, she would not have needed to emphasize that Calisto was not the real cause for Melibea's suffering.
Melibea's reply shows that she is not as innocent as some critics would have us believe. Since no love was involved, at least at first, Calisto is merely used to cure her "llaga," thereby being assigned the role of "doctor," a word mentioned explicitly by Melibea herself, while coyly protesting that she did not want her "honor" to be tarnished:

¿Cómo, Celestina? ¿Qué es ese nuevo salario que pides? ¿De licencia tienes tú necesidad para me dar la salud? ¿Cuál médico jamás pidió tal seguro para curar al paciente? Di, di, que siempre la tienes de mí, tal que mi honor no dañes con tus palabras. (p. 156)

This interpretation is reinforced by the frequent references to illness, remedies, cures and doctors throughout the interview. Naturally, Celestina herself is a physician only by proxy:

Celestina: Pero para yo dar, mediante Dios, congrua y saludable melecina, es necesario saber de ti tres cosas ... Por ende cumple que al Médico como al confesor se hable toda verdad abiertamente. (p. 155)

Melibea: Mi mal es de corazón, la izquierda teta es su aposentamiento, tiende sus rayos a todas partes. (p. 156)

Celestina: Pero diga lo que dijere, sabe que no hay cosa más contraria en las grandes curas delante los animosos cirujanos, que los flacos corazones, los cuales con su gran lástima, con sus dolorosas hablas, con sus sentibles meneos, ponen temor al enfermo, hacen que desconfíe de la salud y al médico enojan y turban, y la turbación altera la mano, rige sin orden la aguja. (p. 157)

Celestina: Y dicen los sabios que la cura del lastimero médico deja mayor señal y que nunca peligro sin peligro se vence. (p. 158)

The final reference to medicine during this interview is truly sacrilegious, for it is implied that God, being the source (i.e., Creator) of the "wound," which, in this instance, can also mean "burning passion," is also the one who provides the "remedy" which is to be ministered through Calisto. Celestina assures Melibea of this:

No desconfíe, señora, tu noble juventud de salud. Que, cuando el alto Dios da la llaga, tras ella envía el remedio. Mayormente que sé yo al mundo nacida una flor que de todo esto te delibere. (p. 159)

Calisto, then, is the "doctor" whose ministrations will restore Melibea's health. Since he is suffering from the same infirmity, he will be able to cure himself in the process. In this context, it should be also remembered that medieval doctors really believed that love was a type of illness: "Médico tras médico discute solemnemente la causa de la enfermedad (inflamación del cerebro por el deseo insatisfecho), la diagnosis (por los mismos síntomas que presentan Arnalte, Leriano y Calisto), el pronóstico (en general se restablece el enfermo con el tiempo aunque hay casos desesperados en los que el mal puede ser mortifero) y el remedio."
Since Melibea knew perfectly well what she wanted, it does not take her long to discard most of her pretensions. While continuing to feign innocence, she makes it very clear that she desperately wants the medicine, even if it will taint her honor, tarnish her reputation, wound her body, and tear her flesh:

Agora toque en mi honra, agora dañé mi fama, agora lastime mi cuerpo; aunque sea romper mis carnes para sacar mi dolorido corazón, te doy mi fe ser segura y, si siento alivio, bien galardonada. (p. 157)

There are too many significant coincidences here for the reader to suppose that Melibea does not understand what she is getting into. Her willingness to have her flesh torn is especially suggestive. As observed by Handy, these are indeed piercing cries of surrender (p. 22).

The folkloric reference to the "novelos" and "linhas" also sheds new light on the symbolic meaning of the "hilado" that plays such a vital role in Celestina's career. Both the joke and the conundrum make it clear that the yarn balls (Celestina's "madejas") designate testicles, and that the thread is a euphemism for semen. The "hilado" that Celestina apparently uses to earn a living while hunting and trapping maidens like Melibea, then, is much more than it appears to be. In view of this, the fact that, together with the "hilado," Celestina also takes needles and pins into the homes of her prospective victims acquires a renewed and comical significance. At one point she tells Sempronio:

Aquí llevo un poco de hilado en esta mi faltriquera, con otros aparejos que conmigo siempre traigo, para tener causa de entrar donde mucho no soy conocida la primera vez: así como gorgueras, garvines, franjas, rodeos, tenazuelas, alcohol, albayalde y solismán, hasta agujas y alfo-

(p. 83)

The symbolic value of "hilado" also leads to a reinterpretation of the famous words pronounced by Celestina telling Sempronio that Melibea's seduction is far from being the first job of the sort that she has undertaken:

¿El primero, hijo? Pocas vírgenes, a Dios gracias, has tú visto en esta ciudad que hayan abierto tienda a vender, de quien yo no haya sido corredora de su primer hilado. (p. 81)

A fairly recent (and, I hasten to add, excellent) translation of this passage reads as follows:

My first? I should say it is not! There are few virgins in this town who have opened up shop without my help in selling their first yarn.12

However, when a virgin opens up shop, chances are that she is not going to be putting any yarn up for sale. The expression indicates availability for sexual commerce but, since Celestina finds it necessary to bring these maidens into her fold, what is meant here is that they have reached an age
appropriate to engage in sex. The yarn will be brought to them by the partners arranged by Celestina, the procuress ("corredora" still has that meaning). The other translations that I have consulted come closer to the original's intent, because they convey a clearer sexual connotation:

La prima, figliol mio? Poche uergene hai tu uiste in questa cita che habiano aperta botega auendere, dele quale io non habia guadagnata la prima sensalia.\(^13\)

Le premier, mon filz? Tu as veu peu de jeunes filles pucelles, graces à Dieu! en ceste ville qui ayent ouvert bouticque pour vendre de quoy que je n'aye esté la premiere courtiere.\(^14\)

The first, my son? You haven't seen many virgins set up shop in this town, praise God!, whose goods I haven't been the first to peddle.\(^15\)

The first, my son! You haven't seen many virgins set up shop in this city, thank God, whose wares I haven't been the first to peddle.\(^16\)

The English translation of 1631, however, being the only one to preserve the reference to "hilado," offers a more precise rendition of the levels of meaning of Rojas' phrases:

The first, (my sonne?) Few virgins (I thanke Fortune for it) hast thou seen in this Citty, which have opened their shops, and traded for themselves, to whom I have not beene a broaker to their first spunne thread, and holpe them vent their wares.\(^17\)

The modern oral tradition is not alone in providing a key to some of the symbols examined in LC. There probably is some significance to the fact that the idea of threading is used in relation to prostitutes throughout the sixteenth and seventeenth centuries. When Don Quijote tells Dorotea, whom he believed to be an unjustly dispossessed princess named Micomicona, that it is time to leave the inn so that he can regain and restore the kingdom stolen by her uncle, Sancho, who doubted her identity because he had seen her kissing Don Fernando, tells his master that "será mejor que nos estemos quedos, y cada puta hile, y comamos."\(^18\) Sanchó's words are inspired by the proverb documented by López Pinciano (1596) and Gonzalo Correas (1627):\(^19\)

Cuando la puta hila, con mal anda.\(^20\)

Cada puta hile y devane y coma, y el rufián que pape o aspe, y devane.\(^21\)

Cuando la puta hila, y el rufián devana, y el escribano pregunta cuántos son del mes, con mal andan todos tres.\(^22\)

In the first and third versions, there prevails the idea that when the prostitute spins she is either ill or unable to exercise her profession for some reason.\(^23\) Cervantes' abbreviated use of the proverb would seem to indicate that it was so well-known that he did not feel that further
explanation was necessary. The popularity of this proverb is further confirmed by its apparently even more abbreviated use in *La Lozana andaluza* (1528) only twenty-nine years after the publication of the first known edition of *LC*. When Lozana writes to a group of fellow prostitutes about the sack of Rome by the forces of Charles V in 1527, she tells them: "Por ende, sosegad que, sin duda por muchos años, podéis hilar velas largas y luengas."²⁶ It is also significant that Lozana's aunt tells her at the beginning of the novel that the merchant Diomedes wants her to weave for him, because weaving is what logically follows the act of spinning the yarn that has been rolled up into skeins: "Descif, sobrina, que este gentilhombre quiere que le tejais un tejillo, que proveeremos de premideras" (p. 41). That there is a double meaning here is confirmed by the Portuguese conundrum (the baby is made with two yarn balls and a needle) and by the words used by Lozana to tell Ramplin, while she is making love to him, to indicate that his prowess is beginning to get the best of her: "Mi vida, ya no más, que basta hasta otro día, que yo no puedo mantener la tela" (77).

*La Lozana andaluza* provides us with an even better correlation with some of the symbols examined in *LC*. When the orphaned heroine shows up at her aunt's house in Seville, the aunt, apparently preoccupied with her young niece's future—what she really wants is to get rid of her—informs her that the merchant (Diomedes), who had been there the day before, "me dará remedio para que vos seáis casada y honrada, mas querría el que supiésetes labrar" (40). The "remedy" that she suggests recalls the remedy or medicine that is frequently mentioned during the second interview between Celestina and Melibea. "Casada y honrada" is an oblique way of referring to coitus, for marriage implies consummation, and, although a woman can be "honrada" through marriage, the hasty juxtaposition of that word to "casada" causes it to mean precisely the opposite. "Labrar" (according to Bruno Damiani, it signifies "bordar" [p. 273], to "embroider" or "to perform anything prettily and artistically,"²⁵ which suggests fellatio; it can also be taken in the sense of "to plough," that is, being able to fornicate deeply and vigorously),²⁶ as evidenced by Lozana's response, is also related to coitus: "Señora tía, yo aquí traigo el alfiletero, mas ni tengo aguja ni alfiler, que dedal no faltaría para apretar, y por eso, señora tía, si vos queréis, yo le hablaré antes que se parta, porque no pierda mi ventura, siendo huérfa" (40). In other words, her vagina ("alfiletero," needle cushion) is more than ready, but she is still lacking a phallus, no matter its size ("aguja," "alfiler," needle, pin), for she certainly has the vulva ("dedal," thimble) that it would take to clutch ("apretar") it with (or "to urge" it with; when used with needles, the thimble's function is to push them into the fabric). Therefore, the meaning of "aguja" and "alfiler" in *La Lozana andaluza* further amplifies the symbolic value assigned to those terms in *LC*.

Two of the symbols in question can also be documented in Shakespeare. According to Eric Partridge, in *Henry V*, II. i. 33-36, the term [needle] bears its literal sense, then there is a reference to the *eye* of the needle, and there is an allusion to *prick*.²⁷ And in *The Passionate Pilgrim*,

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²⁶ "Por ende, sosegad que, sin duda por muchos años, podéis hilar velas largas y luengas." This is a direct quotation from *La Lozana andaluza* (1528).

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"wound" has a meaning equivalent to that of Melibea's "llaga":

> See in my thigh, quoth she, here was the sore:
> She showed hers; he saw more wounds than one,
> And blushing fled, and left her all alone.²⁸

As noted by Partridge (p. 222), the pudenda is clearly implied.

The folkloric and literary evidence presented here, besides documenting the interpretations of Rosario Ferré and Otis Handy, suggests that Fernando de Rojas, Francisco Delicado and Shakespeare, rather than inventing the symbols examined in LC, Lozana andaluza, Henry V and in The Passionate Pilgrim, were inspired by their widespread folkloric currency. The fact that the central motif, for which Stith Thompson lists a Chinese source, has served in Iberia as the basis for a joke, a riddle, and a proverb also testifies to its venerable antiquity (no pun intended) and great popularity at one time. The reduced number of known versions cannot be taken as indicative of its disappearance from the modern oral tradition, for field investigators are obviously reluctant to include material of this sort in their collections.³⁰ By using such allusions, Fernando de Rojas was not trying to embody in his text a sexual meaning hidden from most of his readers. On the contrary, he knew that, like practically anyone who hears the joke and the conundrum nowadays, they would be roaring with laughter, for he was drawing on a well known folkloric tradition. This may have had something to do with his early decision to call his work a comedia. Whatever his purposes in writing LC may have been, there can be no question that Rojas conceived the story of Calisto and Melibea as a tale of mutual, unadulterated and undisguised passion, for lust is what attracts them to each other. That is why they never think about marriage. In such a context the question of their respective lineages is irrelevant. The destructive nature of their self-centered, all consuming love and their frail humanity provide all the explanation that is needed. This aspect of LC constitutes, as Rojas states, an edifying "reprehensión de los locos enamorados" (p. 44). Here the lesson reflects didactic, universal values, and religious or ethnic background has no relevance at all.
NOTES


4 Told by Francisco Machado de Castro, 62 years old, from the village of Ribeirinha, on 29 December 1976.


7 Told by José Bento de Ramos, 68 years old, from Fajã dos Vimes, in Vila da Calheta, where he had resided for 42 years, on 16 July 1977.

8 Fernando de Rojas, La Celestina, ed. Dorothy S. Severin (Madrid: Alianza Editorial, 1976). All references are from this edition, but I do not follow it in italicizing the first quote from p. 157, and the brackets around "hasta" (p. 83) are omitted.


19 The information that follows is printed by Francisco Rodríguez Marín in his edition of *Don Quijote*, Clásicos Castellanos, IV (Madrid: Espasa-Calpe, 1962), 199, n. 6. For further data on Rodríguez Marín's editions, see Luis A. Murillo, *Don Quijote de la Mancha (Bibliografía fundamental)* (Madrid: Castalia, 1978), p. 25: no. 013.


23 This is confirmed by another version collected by Correas, although it lacks the reference to threading: "Cuando la puta está a la puerta, y el oficial tiene cerrada la tienda, no anda buena la venta, o ten por cierta la fiesta" (p. 138a).


25 I am quoting from Cassell's *Spanish Dictionary*. 

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26 This term was already used with an identical meaning in ancient Greece. In the Antigone, when Ismene asks Creon if he plans to kill his son's betrothed, he replies: "Oh, there are other furrows for his plough" (1. 569; I am following Elizabeth Wykoff's translation in The Complete Greek Tragedies. Sophocles. I, ed. David Grene and Richmond Lattimore, 3d ed. [Chicago: The University of Chicago Press, 1957], and would like to thank Rick M. Newton for bringing this to my attention). For a discussion and bibliography on sexual metaphors and various agricultural activities in several European traditions, see Samuel G. Armistead and Joseph H. Silverman, Tres calas en el romancero sefardí (Rodas, Jerusalén, Estados Unidos) (Madrid: Castalia, 1979), 109-11; id., En torno al romancero sefardí (hispanismo y balcanismo de la tradición judeo-española) (Madrid: Seminario Menéndez Pidal, 1982), 110-17.

27 Eric Partridge, Shakespeare's Bawdy: A Literary & Psychological Essay and a Comprehensive Glossary (London: Routledge & Kegan Paul, 1947; revised and enlarged, 1968), p. 153; I must confess, however, that I was unable to find any reference to the "eye of the needle" in Henry V, II. i. Melissa Ludvigsen has brought to my attention the colloquial American expression "to thread the needle," but I could not find it in any of the dictionaries of slang that I consulted.


30 See Armistead and Silverman, Tres calas en el romancero sefardí, pp. 107-08.
CELESTINESCA

**- el Baúllet -**

Fernando de Rojas, nombrado a través de un acerto...

* A Emilio

\[ "olvidas de mí si tu olvidaste."

\[ Manuel Ro -

\[ San Vicente 3-XII 1589

**ORIGINALIDAD de "LA CELESTINA"**

A Femia, China Salas.

Nadie que tenga un báculo de letras espaciosa ignora que la Celestina es la obra maestra de la prosa castellana después del Quijote, y aun mucho más cuenta que el Quijote al comienzo de nuestro inmenso, prosaico, debido siglo XIX. Todos sabemos también que los problemas de autores, ediciones y ediciones de esta obra son otros tantos misterios. Tras las ediciones de 1499 y 1507, en décadas actos, aparece la de 1592 en veinticuatro. ¿Un mismo artista redactó el todo? ¿O uno el autor de las dicciones de las dos primeras ediciones y otro el de los únicos actos y las dicciones que agrega la tercera edición? ¿O son tres los autores, el del primer acto, el de los quince intermedios, el de los cincuenta y dos actos? ¿Por qué se encuentra sin conocimiento del todo el Baúllet? ¿Rojas? ¿Cervantes? ¿qué pensaba el autor que ha creó una obra absolutamente singular en la literatura castellana (y también en la europea, en sus tiempos) y de inmenso éxito popular, vivió al margen de las letras, ¿se que se contara obra obra alguna?" 

Todas estas incógnitas -nuevas, múltiples, son pretéritamente atrevidas que se ha jugado no poco a resolverlas. Quedó "inexpresado" porque en casi todas ellas el análisis de autores no ha tenido lugar de soluciones satisfactorias, sin embargo, tentadoras, pero hasta ahora inacabadas por falta de datos. Pero que una condición de la sublevada se sobreseyan, vale más renunciar a la preconcepción que iniciar. ¿Quién escribe la Celestina? ¿Cómo era Álvaro de Rojas? ¿Puede explicar algo más acertado y sigiloso:

\[ * * *

Si dentro de alguna tradición literaria de la Europa occidental se quiere enumerar este, obra que da lista completa convencional, literalmente sólo puede pensarse en la Comedia Blanca, la de Alfonso VIII, transcrita a los siglos medievales e invernal por el tercio de Pomp y Tabaco y que en terminología puede trazar parte de el juventud y alto cuerpo, de un momento de cierta conciencia -reconocida al final de la novela-, mediante alguna epigrama contrapuntístico, que conduce incompatiblemente a los triunfos, ya en una clara cortesía, para llevar a cabo estos difíciles logros, el juventud que necesita oírlo, que no puede. 

"Es lo obtenido en el extremo final, gracias a su ingenio, ilustrarse cual "en condena de hacer un trascendente de la teoría, lo al trae hacia del número.

También en la Celestina el juventud caballero completa su amor gracias a la maniobra de gene bajo ese, a partir de esta identidad, no hay otro igual.

La distinción básica es que, para Pomp y Tabaco, lo estéticos de la obra son máximos de la narrativa, el intruso a cargo de las tramas fiel: ambiente y características apenas interesan. Pomp y Tabaco, tal situación, aunque difusión que el escritor lúdico hice que vea y a tal punto en tél para a primer plano que en algunas condenas, canto la Ciudad o la Montaña, que vea, y el disculce se.

Sample page (autograph) of M.R. Lida de Malkiel's 1949 Ur 'Celestina'