

P R E G O N E R O

"contarte he maravillas"

The 'maravillas' this section offers are really--as single items--rather ordinary in many cases; it is the accumulation of them as witnesses to the world-wide *celestinesca* phenomenon that is so marvellous. I would like to mention the names of those people whose letters, mailings with enclosures, information and references, have helped in the compilation of this section: from England, Dorothy Severin, Keith Whinnom, Geoffrey West, David Hook, and Alan Deyermond; from the USA, Harvey Sharrer, Adrienne Mandel, Alvaro Custodio, Jerry Rank, E. Michael Gerli, Kathleen Kish, E. J. Webber, D. W. McPheeters, George Shipley, and John VanKerk; and from Italy, Beniamino Vignola. *~*

LA CELESTINA AT THE MLA: After 5 consecutive years, and due only to technical problems, the Special Session on "LC Scholarship" will not be held in 1978. However, it is a pleasure to note that the Spanish I section will be featuring, as part of its program, a paper by LUIS BELTRAN



Paris
1527

(Indiana University) entitled, "La envidia de Pármeno." This recent interest in Pármeno is astonishing. His character had been amply studied by LIDA DE MALKIEL in 1962 (LCDB 60), and touched upon by other briefer studies such as RANK'S (LCDB 363). But single studies on Pármeno have flourished only since 1975: I cite them in publication order; W. D. TRUESDELL on P's triple temptation (LCDB 366), JOHN WILHITE'S on P. as a *picaro* (S56), E. BARON PALMA'S on P. as an antihero (S104), and JAMES STAMM'S on P's *tesoro* (S218, in this issue). *~*

LA CELESTINESCA AT SAMLA: Of undoubted interest to followers of *la celestinesca* was the following item, "Dichotomy Between Religion and Magic in the *Tragedia Policiana*," delivered to the Spanish 2 section at the South Atlantic MLA meetings in Atlanta (November, 1978) by PATRICIA FINCH of Catholic University. *~*

CELESTINA BOOK NEWS: An important new book is of 1978 vintage. It is the critical edition of the Sevilla, 1501 *Comedia* (complete with full variant listings from the other *Comedias*) prepared by JERRY R. RANK (Univ. of Illinois-Chicago Circle). Its long and clearly-expounded introductory material deals mainly with the problems of textual filiation of the *Comedias* and certain of the early *Tragicomedias*. It is bound to stir up new interest and, perhaps, new controversy. Although his work concentrates more on the *Comedias* than did either of the stemma-producing studies he cites: HERRIOTT (LCDB 56) and WHINNOM (LCDB 56h), RANK gives us new data from which to view with fresh eyes the textual transmission of *LC*. . . . Now planned for 1979 is a book of studies on aspects of *LC* by ALAN DEYERMOND and DOROTHY SEVERIN (both

of Westfield College-University of London; Deyermond currently holds a joint appointment with Princeton Univ., and is resident each year in the Autumn Also working on book-length studies are GEORGE SHIPLEY (Univ. of Washington) and KEITH WHINNOM (Exeter University).

CELESTINA IN THE JOURNALS: In addition to the items already included in the bibliographical supplements to LCDB published to date, I note the future appearance of DAVID HOOK (King's College, Univ. of London), "The Genesis of the *Auto de Traso*," in the *Journal of Hispanic Philology*, and of E. MICHAEL GERLI (Georgetown Univ.), "La religión del amor y el anti-feminismo en las letras castellanas del siglo XV," in which *LC* is touched upon, to appear in *Hispanic Review*, and of DOROTHY SEVERIN'S article on humor in *LC*, planned for the February 1979 number of *Romance Philology*. . . . Of interest also is GLEN F. DILLE'S published article, "Concerning the Authorship of the comedias *Thebaida* and *Serafina*," in no. 3 of 1977's *Journal of Hispanic Philology*. . . . In the books reviewed pages, I note that ESPERANZA GURZA'S book on existentialism and *LC* is reviewed by CIRIACO MORON ARROYO (Cornell) elsewhere in this issue and by D. W. MACPHEETERS (forthcoming in *Symposium*). . . . PIERRE HEUGAS'S volume on the continuations and imitations of *LC* has a recent longish review by A. CASTRO DIAZ (*Cuadernos Hispanoamericanos*, núms. 322-23 [1977], 285-305). . . . KATHLEEN KISH'S edition of the first Italian translation of *LC* is reviewed by B. VIGNOLA (*Cultura Neolatina* 36 [1976], 129-37).

CELESTINA ITEMS IN PROGRESS: There are two North American theses listed this year: R. ROGER SMITH'S is entitled "Recapitulation, Reiteration, and Repetition: Techniques of Restatement in *LC*," and is being directed at the Univ. of Kentucky by JOHN LIHANI; JOANNA QUANN'S is "Discourse in *LC*" and is being carried out at George Washington Univ. under the direction of INEZ AZAR. . . . GEORGE SHIPLEY is polishing a study he has done of the roles of authority and experience in *LC*. . . . J. T. SNOW is preparing a study of Federico PEDRELL'S opera of the *Tragicomedia* which has never been given a complete hearing in Spain since its completion in 1902, although it has been seen and heard in Italy (LCDB 250). . . . GEOFFREY WEST (Essex Univ.) is elaborating an article dealing with teeth, toothache and sexual imagery in *LC*. . . . ALVARO CUSTODIO (now working in Los Angeles) has produced English and Spanish versions of *LC* and is preparing a report on these experiences [see also below, the section concerning *LC* on stage, and ADRIENNE MANDEL'S play review elsewhere in this issue]. . . . KATHLEEN KISH (Univ. of North Carolina-Greensboro), after a foray into some eighteenth-century studies, is returning to work on her project of *LC* in twentieth-century theatre. . . . E. MICHAEL GERLI has recently completed his study, "Calisto's Hawk and the Images of a Medieval Tradition," in which French, German, and English medieval romances, Spanish and Yugoslav ballad traditions, and medieval love treatises are used to provide a working frame for the allegorical "hunt of love" which he applies to the opening scene of *LC*. . . . Finally, all *celestinistas* at work on relevant projects of any nature are encouraged to write to the editor with information that can be used to increase the scope of this section and to keep colleagues

elsewhere up to the moment; we would welcome requests for information and will publish addresses so that informants can write directly to solicitors of same.



Crucible Theatre

M	25.9.78	—	—
T	26.9.78	—	—
W	27.9.78	7.30 p.m.	CELESTINA (preview)
Th	28.9.78	2.30 p.m.	CELESTINA (preview)
		7.30 p.m.	CELESTINA (first night)
F	29.9.78	7.30 p.m.	CELESTINA
S	30.9.78	4.30 p.m.	CELESTINA
		8.00 p.m.	CELESTINA
M	2.10.78	7.30 p.m.	CELESTINA
T	3.10.78	7.30 p.m.	CELESTINA
W	4.10.78	7.30 p.m.	CELESTINA
Th	5.10.78	7.30 p.m.	CELESTINA
F	6.10.78	7.30 p.m.	CELESTINA
S	7.10.78	4.30 p.m.	CELESTINA
		8.00 p.m.	CELESTINA
M	9.10.78	7.30 p.m.	CELESTINA
T	10.10.78	7.30 p.m.	CELESTINA
W	11.10.78	7.30 p.m.	CELESTINA
Th	12.10.78	7.30	CELESTINA
F	13.10.78	7.30 p.m.	CELESTINA
S	14.10.78	4.30 p.m.	CELESTINA
		8.00 p.m.	CELESTINA (last)

LA CELESTINESCA ON STAGE: These reports take us to Sheffield, England, to Los Angeles in the USA, to Madrid, the Spanish provinces, and to Mexico and Rome. They deal principally with Rojas but there are also notes on the staging of *La lozana andaluza* and *La pícara Justina*. Indeed the old bawd and her literary progeny seem to be faring well these days in the international theatre.

MABBE'S CELESTINA REVISED AND STAGED: [Special thanks to materials provided so speedily by England-based *celestinistas* SEVERIN, HOOK, and WEST.] Billed as "the classic tragicomedy which has been a best-seller in Spain for five centuries," and with Picasso's

well-known 1903 portrait "Célestine" gracing the announcements (and the program as well), *Celestina* opened in Sheffield's CRUCIBLE THEATRE for two preview performances (Sept. 27 and matinee Sept. 28) and a complete run of performances through October 14th of this year.

The English text used was MABBE's 1631 translation, adapted by CHARLES LEWSON, who also directed. [Mr. Lewson previously furnished us with some interesting notes on English radio productions of *LC* between the 20's and 1969, vol. I, no. 2, pp. 34-35.] He is an experienced director and actor and was, for four years, drama critic of *The Times* of London. The textual consultant to Mr. LEWSON was hispanist DAVID HOOK (King's College-London).

This particular rendition of *LC*, as described by Eric SHORTER in his review (Fri. Sept. 20th) for the *Daily Telegraph*, is "sprawling with aphorisms, sex, violence, cynicism, laughter, witchcraft, clichés and a plot to raise all eyebrows." Both he and Ned CHAILLET (who reviewed it for *The Times*, Mon. Oct. 2, p. 7) noted the blend of comedy and tragedy, coarseness and refinement, seriousness and fun, but felt that the acting style emphasized--in the end--the fun and comedy, perhaps at the expense of a more serious tone LEWSON intended for the production. The adaptation highlights the servant's ribaldry and *Celestina*'s demonic powers and manipulation of people and situations through sexual bargaining. This "crowded chronicle" (Shorter, *Telegraph*) was played out against a permanent set of platforms and ecclesiastical steps designed by ROGER GLOSSOP for the thrust stage of the CRUCIBLE. This production was presented in a three-act format.

In the title role was ANTONIA PEMBERTON, "an ingratiating witch"

(*Telegraph*), who was "very effective while conjuring" (*Times*). The reviews comment the performances of only two other cast members: MALCOLM SINCLAIR is chided (*Times*) for "simpering" and not "conveying any sort of believable interest in the girl"; and BILL STEWART was singled out (*Times*) for his "sturdy performance" as Sempronio. Appearing in the remaining roles were PAMELA STEPHENSON (Mel), DAVID McGAW (Par), SOUAD FARESS (Eli), CATHERINE HALL (Areusa), CHRISTOPHER GUINEE (Pleb), HELEN COOPER (Lucr), SYLVIA BARTER (Ali), MARTYN HESFORD (Tris), DAVID SASSIENI (Sos), and TERRY GILLIGAN (Thraso).

Costumes by Anne SINCLAIR, lighting by Mick HUGHES, and sound by Alan STRETCH round out the production credits for a theatrical evening, which despite its minor flaws (in contrast to the enormous difficulties accompanying such a venture), impressed as the kind of dramatic enterprise that "takes away the breath" (*Telegraph*).

The program notes on Rojas, the evolution of the text, the locale, translator, and other selected items about the impact of *LC*, are succinct and accurate. It would have been most productive to have been present at one of the sessions conducted by the adaptor/director in the Main Theatre on the 6th and 12th of October and to learn how the play, the adaptation, the artistic conception, were translated into a viable three hours of sustained theatre.



THE BILINGUAL EXPERIMENT IN LOS ANGELES: The US has seen *LC* before in either Spanish or English [a few instances are recorded in LCDB 198, 199.8, 202 (and p. 35, first suppl.) 228.2, 232 and, in its supplements, S36, S38, S81, and S82] but has never been able to see them in tandem. ALVARO CUSTODIO, collaborating with the Inner City Cultural Center of Los Angeles, has just directed productions of both; the Spanish is his own adaptation [see LCDB 196.1 and 196.2 plus DIAL's art. in *Celestinesca* I, i:13-18] and the English is the work of CARMEN ZAPATA (who also produced) and ALAN STARK, in collaboration with CUSTODIO.

The sponsor of this theatrical experiment is the relatively new (founded 1973) Bilingual Foundation of the Arts, a worthy organization just now finding a solid financial base. *LC* was seen [a separate review appears elsewhere in this issue] on weekends from Oct. 6 through November 12, 1978. One could see it in Spanish on Fridays at 8:00 p.m. and Sundays at 3:30 p.m. and then take in an English performance on either Saturday at 8:00 p.m. or Sundays at 7:30 p.m. In connection with the play, which was aimed at both schools and traditional audiences, Custodio and Ms. Zapata held a Symposium at UCLA on Nov. 11th, and the director was available, with advance notice, to discuss *LC* with student groups before and after individual performances. This kind of 'outreach' movement in the theatre is healthy and perhaps, in the special case of non-contemporary plays, necessary. It parallels the similar discussions led by Charles Lewson alluded to in the previous report. Whereas the English (MABBE) version emphasized the bawdiness and the exuberance of Rojas's text, this bilingual effort aimed at underscoring "realistic character development in a context rich in wit and eroticism. Despite its age, [*LC*] conveys to modern audiences a familiar theme of protest against religious/ethnic

repression in a period of radical political and social change" (from a publicity letter dated Sept. 5, 1978). Whether or not this *is* Rojas's theme, many have certainly thought so, and it is the thrust of this adaptation. Some actors play the role in both languages, for example DAVID ESTUARDO (Cal), JULIO MEDINA (Semp), DON CERVANTES (Crito), JAMES VICTOR (Cent), and IRENE DE BARI (Areusa). Other characters were played by two actors (I list the Spanish-language player first): ROSE RAMOS /VICTORIA RICHART (Mel), HAYDEE DU BARRY/LILLIAN ADAMS (Cel), ILKA TANYA PAYAN/IVONNE COLL (Eli), ALFREDO RODRIGUEZ/ROBERT DUNLAP (Par), IRMA GARCIA/DENISE CAPITANO (Lucr), and CARLOS PETREL/FRANK HILL (Pleb).

Scenery was designed by Estela SCARLATA, music by Mark ELSON, lighting by José LOPEZ, and costumes by Frances ACOSTA. Presented in 3 acts. The one review I have seen (*LA Times*, 10 October, 1978, part. 4, p. 9) was mixed.

MORE ON CAMILO JOSE CELA'S *CELESTINA*: Cela's *Celestina*, the début of which occurred in February of this year and details of which appear in LCDB, suppl. no. 197 [to be found in this issue of *Celestinesca*], was controversial from the start. Wanting to have *LC* performed *in toto*, Cela finally relented and gave us a three-hour version, directed by José Tamayo. The stage nudity, which on one hand is justified in a production of *LC*, but on the other seems to reflect more the almost *de rigueur* undressing in much Madrid theatre of the post-Franco era, probably raised not a few eyebrows. But the event was controversial too because Cela himself is a controversial figure. To demonstrate (once again) that you can not please everyone, I cite from a highly favorable review and from a non-review. . . . J. E. Aragónes states that "la tarea de Cela [es] una efectiva, eficaz, y respetuosa puesta en castellano actual del venerable texto" que es, o representa "un inteligente estudio analítico de la trama y de sus personajes." This version is declared better than the "más almibaradas de Huberto Pérez de la Ossa y de Alejandro Casona." Most of the praise is reserved for Cela whose "version" this is [*Estafeta literaria*, núm. 630 (15 feb. 1978), 31]. . . . "Arnaldo" of *Fuerza Nueva*, núm. 580 (18 feb. 1978), p. 41 states: "También tenemos nueva versión de *LC*, que, con todos los respetos a Fernando de Rojas, o precisamente por eso, no quiero ir a ver; porque el adaptador--¡madre mía, adaptar una obra clásica española!--es nada menos que Camilo José Cela. Y lo siento por esa admirable actriz que es Irene Gutierrez Caba."

So much for keeping politics out of the theatre, and personality out of esthetic judgments.

ALFONSO SASTRE AND *LA CELESTINA*: From *ABC* (16 sept. 1978), pág. 43, the following notice is brought to our attention by Prof. E. J. WEBBER (Northwestern Univ.) In April of 1979, Rome will be the venue of the *estreno* of a new *Celestina*, written by ALFONSO SASTRE, "en la que se pone de manifiesto la crisis de toda ideología, la represión, la magia, la herejía y el amor." Calisto is, in this modern adaptation, portrayed as an heretical ex-monk fleeing from the Inquisition! More of the same treatment for Melibea, who turns up as a beautiful prostitute!

OTHER CELESTINESQUE WORKS ON STAGE: We are reminded of a theatrical presentation of *La pícarra Justina*, the work of Héctor Azar, which took place in Mexico, 1976. The reminder comes from the *Latin American Theatre Review* 11, no. 2 (1978), p. 53. Additional information would be most welcome. . . . Another work, noted earlier [*Celestinesca*, 2, no. 1 (1977), p. 34] was an adaptation of *La Lozana andaluza* by Jerónimo López Mozo entitled "Comedia de la olla romana en que cuece su arte la lozana." This Spanish work was seen in the provinces mostly, certainly in Valladolid and Palencia. It was directed by César Oliva. The goals of the adaptation included those of demonstrating the "popular" base of the language of the work and its transitional nature, bridging the Middle Ages and the Renaissance, both goals closely paralleling *LC*. Further comments on this production may be found in an interview with LOPEZ MOZO in *Reseña de literatura, arte, y espectáculos*, núm. 107 (julio-ag. 1977), pp. 23-24. . . . Another adaptation of *La lozana andaluza* is now available. It was written in 1963 by RAFAEL ALBERTI and appears in *Primer Acto*, núm. 178 (marzo 1975), 18-47. It is subtitled: "Mamotreto en un prólogo y tres actos."



CELESTINA SINGS IN DUTCH: In the Dutch adaptation of *LC* by Hugo Claus (LCDB 224.1) the first act opens with Celestina strolling across the stage singing. What could she be singing? John VanKerk has helped with the Dutch to English and, from that, I have concocted a Spanish version. Here is Celestina's little lyric:

In de verre boom waait de wind
Van de hoge berg valt het kind.
Rijken wonen in andere huizen.
Met hun lijk verbranden de luizen.

In the distant tree blows the wind,
From the high mountain the child descends.
The rich live in other houses,
With their corpse burn the lice.

Kom als de morgen komt,
Vriendje van mij.
Kom als de morgen komt.
Met niemand erbij.

Come when the morning comes,
little "friend" of mine.
Come when morning comes,
with no one else attending.

En el lejano árbol suena el viento
Del alto monte desciende el niño.
En otras casas viven los ricos
Con su cadáver queman los piojos.

Ven cuando venga la mañana,
amigo mío.
Ven cuando venga la mañana,
sin compañía.

The similarities of the second stanza to the traditional *albada* (dawn meeting of lovers) are somewhat disguised in this song, which bears more than a passing resemblance to Lorca's erotically-charged *nanas*. Placed in the repertoire of Celestina, such ambiguities are, of course, emphasized.

