

Ciriaco Morón Arroyo. *Sentido y forma de la Celestina*. Segunda edición, corregida. Madrid: Cátedra, 1984. 134 pp.

Ivy A. Corfis  
University of Pennsylvania

The second, corrected edition of Ciriaco Morón Arroyo's *Sentido y forma de la Celestina*, has not, in the author's own words,

sufrido cambios profundos [...]. El capítulo segundo de la edición primera, polémico en sus tres partes, se ha convertido en un estudio de la relación de Fernando de Rojas con su obra y ha pasado a ser el cuarto, donde tiene su puesto más lógico. También el último capítulo ha sido revisado en busca de mejor organización y mayor claridad (p. 11).

In addition to this list of revisions, sections 21-24 also represent significant alterations of the first edition. The author has more extensively and laboriously revised his text than what he seems to give himself credit for. The second edition shows evidence throughout of Prof. Morón having seriously examined his original work and made appropriate changes to update the 1974 edition and reflect ten years of *Celestina* studies and literary criticism in general. Keith Whinnom's evaluation of the first edition (*BHS*, 54 [1976], 344) still applies to the 1984 study by Morón Arroyo: the slim volume on *Celestina* "can be recommended to students, and not a few academics could well profit from it." There are only a few minor printing errors which can be found in the second edition: for example, on p. 18, "clave" for "claves"; p. 30, missing opening quotation marks; p. 92, "Lo" for "La"; and p. 108, "realida" for "realidad," but nothing obtrusive to mar the edition.

The study *Sentido y forma* begins with a review of the early editions and textual and critical problems of *Celestina*, with special attention to the studies of Menéndez y Pelayo, Castro, Bataillon, and Lida de Malkiel. Prof. Morón concludes his summary of the pertinent criticism with the opinion that the theological, moral aspect of Rojas' text represents the "signo básico en torno al cual se estructura lógicamente la obra" (p. 39). This leads the reader into the second chapter, "El cosmos teológico y moral," which displays Prof. Morón's solid understanding of medieval and Renaissance theology and philosophy and his view of its importance in *Celestina*. After discussing the characters, structure, and language in Chapter 3, "Caracteres y estructura," Chapter 4, "El autor y su obra," then enters into the discussion of the author and his text (irony, humor, satire, and purpose): that is, the voice of Rojas underlying the voice of the discourse and its intention, which Prof. Morón understands as moral. The fifth and final chapter is dedicated to the genre and originality of *Celestina*.

## CELESTINESCA

While it is true that much of what Prof. Morón says in his volume has been said before by other critics, the presentation of *Sentido y forma* brings to students and scholars of *Celestina* a concise synthesis of the salient *Celestina* criticism and adds insights to the text, especially on the subject of *Celestina's* characters and language. Morón approaches the text from an anthropological point of view, that in the environment of fifteenth-century Aristotelianism in which Rojas lived, the intention of *Celestina* is clear. The voluntary sin of the characters destroys the theory of fatalism in the work. The characters' actions show them freely choosing their lives' course from the choices which God set before them in his Providence. Although the moral element is undeniable in *Celestina* and the philosophical basis which Morón describes is present in the work, other elements need not be underrated due to the moral philosophy of the text. The underlying moral intention does not deny the vitality or artistry of *Celestina*. While Morón sees the art as a function of and servant to the morality, a case could be made for the art of *Celestina* on its own merit.

The least convincing section of Morón's study is the last chapter, "El género." The presentation, such as the discussion of the intervention of the author in the sentimental romances and in the dialogue of the *Lozana andaluza* and their relationship to the *argumentos* of *Celestina* and the commentary on the relation of *Celestina* to the picaresque, is not entirely persuasive. Yet, Prof. Morón's assessment of the impact of the humanistic comedy on *Celestina* in the literary history of Spain is generally accurate. The study deserves a stronger ending to conclude and bring together the various artistic aspects of *Celestina* discussed throughout the five chapters and solidly relate them to the general thesis of the book. The last section (35), however, does serve to highlight the originality and classic nature of *Celestina* by focusing the reader's attention, in the final paragraph of the study, on the multiplicity of the work and its characters, the constant presence of the stylized lie and deception in the action and language, and the importance of the action not just as the singular situation of Melibea, Calisto, *Celestina*, and the servants but as generic to everyman. Even the spatial and temporal reality of the work exists in a global sense and belongs to no one city or year. Morón most accurately reminds us with his concluding words that the duplicity and deceit need not be understood in terms of the social dilemma of the *converso*, Rojas, because *Celestina*, in art and thought, retains its realism and beauty long after the *converso* polemic has faded from the readers' consciousness. The work does not hinge on the existential conflict of its author but has an ageless attraction of its own.

Argumento del sétimo auto.  
Celestina habla cō parmeno induzédole a cō  
cordia z amistad de sempronto. trae le parme  
no a memoria la pmeffa q̄ le hysiera de fazer