

## P R E G O N E R O

"Los bienes, si no son comunicados,  
no son bienes." CELESTINA, auto I

A. CELESTINA AT CONFERENCES. Although these are doubtless not all of the "ponencias" to feature *Celestina* since our last issue, we think that these, having come to our notice, continue to demonstrate the fertile imagination of the readers of Rojas' classic as well as the seemingly inexhaustible number of angles from which it can be approached. Abstracts or summaries are provided as supplied. The order followed is chronological. [Ed.]

1. "Los acrósticos en las continuaciones de *La Celestina*", Nicasio SALVADOR MIGUEL. IV Seminario Internacional sobre Literatura Española y Edad de Oro, May 7-12, 1984, Universidad Autónoma--Madrid.

2. "*La Celestina*, retrato de un mito," Fernando CANTALAPIEDRA. VII Jornadas de Teatro Clásico Español, September 16-23, 1984, Almagro (Spain).

A partir de los rasgos físicos de *Celestina*: canas, alcoholada, barbuda, acuchillada, desdentada, olor a vieja, saya rota, manto con treinta agujeros, se trataba de analizar este ya mítico personaje. Se trataba de desmontar los mecanismos textuales, que permiten a los rasgos físicos de *Celestina* establecer toda una serie de correlatos con los retratos de los demás personajes, con los sistemas actanciales y con los distintos niveles de contenido desarrollados en la obra.

3. A Colloquium: "On Courtly Love and the *Celestina*." March 1, 1985, Rollins College, Florida (USA), South Eastern Conference on Foreign Languages. Organized and chaired by Miguel GARCI-GOMEZ, Duke University, whose opening organizational statement is 3a.

3a. Da la sensación que los críticos han reconstruido un mundo de COURTLY LOVE como un mundo de blancos y elegantes cisnes entre los que Calisto y Melibea destacan, sí, pero como una parejita de patitos feos. ¿Qué es eso de AMOR CORTES? ¿Es un bien deseable? ¿Es una máxima virtud? Como no lo es, no deberíamos arriesgarnos a tantas puetas mentales para emparentar a Calisto y Melibea con tales amantes. Los estudiosos del tema en LC debemos urgir el abandono del término, esto es, abandonarlo del todo y no retenerlo para tratar luego de demostrar que el arte de Rojas es paródico. ¿Es el homo sapiens una parodia del simio? Existía en la tradición medieval otro término y concepto

para describir el amor entre Calisto y Melibea: AMOR HEROICUS. Amor que más que furtivo e ilícito era "insano." Más que fuerza ennoblecedora de la mujer, era visto como padecimiento esclavizador en el hombre. Más que mover al hombre a grandes proezas en favor de la amada, lo sumía en la melancolía. El amor heroico no era amor servicial, sino de concupiscencia, para cuya cura recomendaban los médicos el coito; lo que Sempronio le prometió a Calisto en el primer acto: "traergela he hasta la cama."

3b. "Courtly Love and *Celestina*", James R. STAMM, New York University.

Most critics agree that the term "courtly love" lacks clear historical or literary definition, yet we find it convenient in specific instances. A better, more accurate designation for Calisto might be "amor libresco," since he draws on a bookish tradition, outmoded and at odds with his society. It is the plan of both authors of LC to parody courtly love by exposing its fantasies to the biological imperative of sexual fulfillment. Calisto's bookish orientation collapses when Sempronio agrees to enlist the aid of a bawd, "sagaz en cuantas maldades hay," and reduces Calisto's love for Melibea to the lowest common denominator. The two authors parody the tradition in different ways: the first in comic sweeps of joke and verbal play, the second in more devious and subtle confrontations of character and motivation.

3c. "Position Paper on *Celestina* and Parody of the Sentimental Romance," Dorothy S. SEVERIN, Liverpool Univ.

Calisto is a parody, not just of any courtly lover, but of a specific lover: the hero of the sentimental romance, more specifically of Leriano from Diego de San Pedro's *Cárcel de Amor*. Leriano is the archetypal purification of the courtly lover, an extreme case of adherence to the strictures of the courtly love code. This attitude leads to his death (a hunger strike). My theory is that Rojas, a student at Salamanca when he wrote LC, had "had it" with the Leriano type he discovered in the anonymous *Aucto I*, and he continued it as a tragicomedy and parody of the sentimental romance. LC becomes an important antecedent of *Don Quijote*, in which Cervantes tries to show us that it is impossible to live the life of medieval romance in the world of the realistic novel. Calisto tries to live as the courtly lover of the world of the sentimental romance in a society of prostitutes, servants, pícaros, and go-betweens. And like Quijote, Calisto fails in the attempt and dies.

4d. "Courtly Love and Rojas' *Celestina*", Daniel E. GULSTAD, University of Missouri.

Courtly love formulas are important objects of parody in LC and, yes, there is a quijotic element in Calisto's attempts to play courtly lover (with comic overtones spilling over into the loves of the secondary characters). Focus, however, falls away from all these characters, and the climactic moment occurs when Melibea calmly refuses to continue living and, instead, hurls herself from the tower-pedestal to her death at her father's feet, in majestic defiance of his patriarchal authority. She

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is the character who rises above the determinism of the work, and a retrospective view shows that previous events all lead to the moment of her death, amply foreshadowing it. Melibea's suicide, based in literary tradition, may have been the most parodic incident of all, but Melibea rises above parody in the sublime loneliness of her quasi-messianic self-immolation.

4e. "Courtly Love and *Celestina*, Antony VAN BEYSTERVELDT, Bowling Green State University.

As I have tried to show in *Amadís-Esplandián-Calisto: Historia de un linaje adulterado* (Madrid, 1982), the treatment of love in LC is part of a well-established anti-courtly movement in Castile. The insincere adherence of Calisto to the code of courtly love is the literary expression of the affective culture of the "converso." On the other hand, the imposition of the concept of carnal love is the expression of the sentimental idearium of the "cristianos viejos."

4. D. W. McPHEETERS, "Fernando Rielo's Conception of *Don Quijote*, the Human and the Divine in *Celestina*". Fordham University, March 7, 1985. Special Symposium on Fernando Rielo's Conception of *Don Quijote*.

5a. Francisco RUIZ RAMON, César OLIVA, David GITLITZ, and José Antonio MADRIGAL (Moderator). Plenary session of the V Simposio, presented as a complement to the X FESTIVAL DEL SIGLO DE ORO ESPANOL, El Paso Texas and El Chamizal, March 6-8, 1985. The theme was the Portuguese-language production of *Celestina* by the Teatro Ibérico de Lisboa (Director: Xosé BLANCO GIL).

5b. Louise FOTHERGILL-PAYNE, "'El personaje celestinesco: una figura en busca de su público," March 7, 1985, at the Festival del Siglo de Oro Español (see 5a).

6. Keith WHINNOM, Exeter University, "El género celestinesco: origen y desarrollo." VI ACADEMIA LITERARIA RENACENTISTA: Los nuevos géneros literarios del Renacimiento, March 14-16, 1985, University of Salamanca.

7. Robert SURLLES, University of Idaho, "A Homocentric View of 'Superbia' in *Celestina*. XX International Congress on Medieval Studies, Kalamazoo, Michigan, May 9-12, 1985.

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THERE ARE TWO OPPORTUNITIES to present papers dealing with matters germane to "la celestinesca" in the summer of 1986. The first of these will be in Madrid, July 7-12 and is the I Congreso Internacional Sobre Lengua y Literatura Hispánicas de la Epoca de los Reyes Católicos y el Descubrimiento. Please direct all inquiries to the CSIC, Instituto "Miguel de Cervantes", Duque de Medinaceli, 6, MADRID 28014 (a la atención de M. Criado de Val). One of the announced areas of interest in the TEMARIO for the Congress is LA CELESTINESCA.

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The second opportunity will be the International Association of Hispanists, meeting for their Ninth Congress August 18-23 in West Berlin, at the Instituto Iberoamericano del Patrimonio Cultural Prusiano en Berlin Occidental. A reminder: in order to present a paper your membership must date from before the last day of 1985. A reminder, too, of important addresses. To seek membership (or activate a lapsed one) write: Gustav Siebenmann, Secretario General, AIH, Gatterstr. 1, CH-9010 St. Gallen, Switzerland. And for general information about the meetings at the Congress, write: Comisión Local Organizadora del IX Congreso de la AIH, Secretaría: Francine Pietryga, Ibero-Amerikanisches Institut, Postfach 1247, D-1000 Berlin 30 WEST GERMANY.

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### B. CELESTINA PROJECTS

1. SENECA AND *CELESTINA*. Monograph by Louise FOTHERGILL-PAYNE, University of Calgary (Canada). This monograph has been accepted for publication by Cambridge University Press and should appear in 1986. It deals with a true picture of the ways in which Seneca was interpreted in the fifteenth century (many are the surprises on this score) and re-evaluates the influence of "this Seneca" on Rojas and in his *Celestina*. The study will take up the issue not only of the changing image of Seneca, but also will deal with the author of Act I as a reader of Senecan works (as seen in the 1400s), and with the various stages of Rojas' elaboration of the first act. Furthermore, the continuing success of the work will be traced, and some assessment of the text of the mid-sixteenth century anonymous *Celestina comentada* in the light of this new valuation of Seneca will be included. Two appendices will register the Senecan presence in LC.

2. Kathleen V. KISH and Ursula RITZENHOFF, who have just brought out (1984) their volume (study and facsimiles) on the 1520 and 1534 German translation of LC, have embarked on a major study of the early Dutch translation of Rojas' work, for which almost no useful scholarship currently exists (K. Kish is publishing a first study in the forthcoming [1986] North American homage volume in honor of Alan Deyermond). The final study will take up the textual history of the translation, questions surrounding the identity of the translator, matters of sources, and the significance of the translation in the context of "la celestinesca" and its impact in the sixteenth century.

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C. CELESTINA ON THE STAGE. Many have been the productions of *Celestina* of late. In *Celestinesca* 8, ii, we promised some further notice of the London production and elsewhere in this issue there is a triple review of it. There is, too, in another part of this issue, a detailed report on all the activities surrounding the Círculo de Bellas Artes (Madrid) staging of October to December, 1984. Some mention of the staging of the Teatro Ibérico de Lisboa was made in the previous issue (Almagro, September 1984; Lisbon, later in the year): it has now been

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revived in March of 1985 at El Paso [El Chamizal], Texas and some account is given of its reception by L. Fothergill-Payne also elsewhere in this issue. For the subsequent issue, we are planning on an interview with Xosé Blanco Gil, director of this latter staging of the Rojas classic.

A NEW CELESTINA (of sorts). On the last day of April of 1985, at Barcelona's Sala Villarroel, Alfonso Sastre's "Tragedia fantástica de la gitana Celestina" opened. Accounts of this arrangement of Rojas have appeared before in *Celestinesca*, as it was written some few years ago at the instigation of Luigi Squarzina, an Italian director and friend of Sastre's (it has been staged in Italy [Rome] and in East Germany already). In it Celestina is "maga, puta y gitana," as well as a far younger woman than in Rojas. Calisto is a defrocked monk and a disciple of Miguel Servet, fleeing the Inquisition, and Melibea is an abbess in a convent where the beleaguered Calisto takes refuge. Her welcome is, as in Rojas, effusive. Joan de Sagarra, writing in the Barcelona edition of EL PAIS (May 2, 1985; copy thanks to H. L. Sharrer) says that the performance was well-received and that, untypically, Sastre appeared at the curtain to address the public.

The production was akin to a *comic* for the reviewer, one in which there was a great amount of collusion between dramatist, director and audience, and apparently it "worked" since one conclusion was that "todo ello [fue] mostrado muy dignamente, con limpieza y profesionalidad" (28). Also this comment shows Sagarra's approbation: "El mayor acierto de la pieza está, en mi opinión, en esa Celestina que no puede ser más de *comic*, más teatrera y, al mismo tiempo, más humana." In this production, María Josep Arenós was Celestina, supported by Minerva Alvarez, Teresa Vilardell, Inma Alcántara, Ramón Teixedor, Pere Vidal, Pepe Miravete, Tomás Vila and Alfons Flores. Directing was in the hands of Enric Flores. This was a co-production of the Centre Dramatic de la Generalitat and the GAT (=Grupo de Acció Teatral), de L'Hospitalit.

Further notice of this production will be welcomed.



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Celestina muere asesinada. Acto XII. José Segrelles (1948).