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CELESTINESCA

EDITOR

Joseph T. Snow
Univ. of Georgia

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NOTE FROM THE EDITOR

With this number, a little late and a little reduced, *Celestinesca* completes its sixth year of publication. It ends a cycle: I mail to institutional subscribers every three years a cumulative index and this makes the second occasion when I have done so. Of the twelve numbers published thus far, four were edited away from my Georgia base: thanks for the efficiency of the operation, and on-time mailings, largely go to a very cooperative and cheerful secretarial staff at Georgia.

The six years' issues have totaled about 665 pages of material related to the worldwide *Celestina* phenomenon. It was called "a new periodical deservedly attracting the attention of international scholars," by A. A. Heathcote in *The Year's Work in Modern Language Studies*, and "an indispensable research instrument for anyone interested in *La Celestina* and its derivatives and analogs," by S. G. Armistead in *Hispanic Review*. It is listed in all major reference works, was photographed in *Library Journal*, is regularly analyzed in major bibliographical publications, and has been included in the new listing of "Medieval Journals and Publications Series in North America" by C. Kleinhenz (*Medieval Studies in North America: Past, Present and Future*, Kalamazoo: Medieval Institute, 1982, 129-130).

The membership, or subscriber, list is growing and it appears at the end of this number (for 1982 only). *Celestinesca* has only had to raise its rates once and does not plan to do so in the near future, thanks to subscribers who pay up to three years (maximum) in advance to guarantee these rates over that period. This procedure has--to recommend it--the saving of time and money for all concerned and I mention it here since a few subscribers have told me they were unaware of the policy.

From where I sit, *Celestina* studies seem to be in fine shape. In the PREGONERO section of this number I have annotated some previously overlooked, and some recent, studies and editions. In addition to which, word comes from Argentina that Regula Langbehn is working on a new student edition of *Celestina*. I will add here, since I have announced before in the PREGONERO that I was working on a *Celestina* bibliography, one which would supersede the LCDB (*Hispania* 59 [1976], 610-660), that I plan to put the finishing touches on it during the summer of 1983. Whereas LCDB covered a twenty-five year span (1949-1974), the new work is considerably augmented: it reaches back to 1930 and extends to the present moment. The same kinds of items are included (scholarship, editions, theatrical and other adapta-

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tions, translations, etc.) but the organization is different and several useful indices are being planned. As always, I will gratefully accept and personally acknowledge copies of--or reference to--items pertinent to *la celestinesca*. There is nothing--to me--without its importance.

A final note: my own collection of *Celestina* items (editions, studies, cinema programs, playbills, a three-dimensional figure especially crafted of *Celestina* herself; and so on) has grown rapidly. Soon I will be acquiring several new items which fate has decreed I should have. Arrangements have been made for a six-window exhibition during the month of March at the Main Library here at the University of Georgia. I expect to have a more detailed report of its contents and organization for the opening number of volum 7, as *Celestinesca* enters its third three-year phase.

In closing, let me reiterate my thanks to all of you for the support over the years, for telling others about us, for sending comments and materials, articles, reviews, notes and bibliography. Let it be our goal that *Celestinesca* be an even more effective instrument for dialogue among all its readers, as well as a physical reminder of the importance and fascination that *Celestina*, its imitations and analogs, have for us all.

Con un saludo muy cordial,

Joseph Snow

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A BRIEF HISTORY OF M. R. LIDA DE MALDIEL'S *CELESTINA* STUDIES



Yakov Malkiel
University of California, Berkeley

María Rosa Lida de Malkiel will probably be best remembered for her two *magna opera*, generally recognized as "classics": her monograph on Juan de Mená as a figure of pre-Renaissance literature, an elaboration on her doctoral thesis; and the crowning accomplishment of her life, the book on the artistic originality of *La Celestina*. Aside from the twelve years separating their respective publication dates (1950, 1962), the two ventures had entirely different histories. *Juan de Mená, poeta del Prerrenacimiento español*, to be sure, had one brief but important prelude, a note dating back to 1941 ("Para la biografía de Juan de Mená");¹ but, on the whole, the author's Mená studies were conducted in highly concentrated fashion, giving rise to a monolithic book, written under severe pressure of time--a speedy, though by no means hasty, performance reminiscent, as regards sheer efficiency, of Félix Lecoy's work on his Hispanic masterpiece, *Recherches sur le "Libro de buen amor"* (Paris: Droz, 1938), which, I understand, required only three years of brilliantly organized research.² Similarly, María Rosa Lida, after trying her hand at a lengthy journal review of José Manuel Ble-cua's edition of the *Laberinto de La Fortuna*, decided on the spur of the moment to expand its draft into a bulky doctoral dissertation, which she completed, submitted, and defended, with exemplary alacrity, at her native Buenos Aires' Facultad de Filosofía y Letras, in 1947, at the heavy and painful cost of abruptly interrupting a major research project which had been much closer to her heart, revolving around Josephus.³ Admittedly, in correcting at a leisurely pace (1948-49) the Mexican printer's proofs of her Mená book, María Rosa Lida de Malkiel engaged in some valuable additional research;⁴ also, in the ensuing twelve-year segment of her life, she would again and again fill the wide margins of her desk copy with further data, ideas, and references, or else jot them down on slips and insert them between appropriate pages;⁵ then again, she briefly reverted to Juan de Mená in subsequent writings, e.g., in *La idea de la fama en la Edad Media castellana*. But, granted the premonition and all these virtually unavoidable echoes of a major commitment, one can nonetheless speak of a single, sharply delimited "Juan de Mená period" in her life, which extended approximately from 1943 to 1947 and then, not least psychologically, came to a close, except for controlled re-visiting, at intervals.

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The situation was entirely different with *La Celestina*; a text which did not immediately engage her imagination, but once she began to identify herself with it, in 1947, it literally haunted her for fifteen long years, a fascination which prompted her to postpone--until it was too late--an equally tempting project on the medieval *Alexandre*.⁶ One of the last public lectures she ever gave, upon her brief return to Argentina, effectively summed up a decade and a half of *Celestina* studies;⁷ and one of the last scholarly books she examined--with a view to appraising it for the readers of *Romance Philology*--just a few months before her death on September 26, 1962 was a recently issued British monograph on the *Tragicomedia*.⁸ This fairly late, but all the more enthusiastic conversion to *Celestina* studies, which culminated in the writing of three consecutive versions of *La originalidad artistica de "La Celestina"*, deserves, minimally, a short fact-finding account.

In summer 1973, on the occasion of my latest visit to Buenos Aires, I was fortunate enough to learn directly from Ana Rapaport (the later Sra. A. R. de Genijovich)--who had been María Rosa's best friend and *confidante* during their high-school years--just when, where, and under what circumstances the future author of *La originalidad artistica . . .* read *La Celestina* for the first time. The two girls, then perhaps twelve years old, attended the prestigious (if later dilapidated) Liceo de Señoritas N° 1 on Santa Fe 2729.⁹ Classes would start at 8 A.M.; the friends would meet every weekday half an hour earlier, climb to the top of the staircase and, seating themselves on the steps, devour a few pages of the *Tragicomedia*. The two were immigrants' children, and their mothers, unfamiliar with the older Spanish literatures, were unlikely to be tempted to interfere with their preadolescent daughters' readings . . .¹⁰ Frills apart, one is vividly reminded here of Friedrich Gundolf's stimulating theory of "Urerlebnis" vs. "Bildungserlebnis": The impact of later readings, in one's adulthood, is the stronger if the seeds fall on fertile soil through one's memorable childhood experiences. María Rosa Lida's early exposure to the *Tragicomedia* prepared the ground for her later self-immersion in, and, yes, infatuation with, the masterpiece.

The year was, approximately, 1922. On internal evidence, the thrill, before long, began to fade away. After enrolling at the University, María Rosa Lida decided to major in classics, not in Castilian literature, so there was no requirement that might have induced her to wend her way back to the *Tragicomedia*. And as late as 1935-1943, i.e., after she had become a recognized research associate and a junior staff member of Amado Alonso's Instituto de Filología, her deliberate search for reverberations of classical themes in older Spanish literature pushed her in the direction of Lope de Vega, first and foremost,¹¹ and of other Spanish Golden Age playwrights--to the consistent exclusion of the period of incubation of the theater; astonishingly, in light of her later addiction to *La Celestina* and to the lesser plays that masterpiece inspired, for a while she almost deliberately circumnavigated the crucial 1480-1520 period.¹²

The turning-point was the author's transfer to this country, which took place in September 1947. As the beneficiary of a one-year post-doctoral grant by the Rockefeller Foundation, loosely attached as a visiting scholar to Harvard University for the first half of the academic year 1947/48, María Rosa Lida was expected to engage in advanced research, away from the class-

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room, and so she did. On her own, however, she included in her program the regular attendance, as auditor, of a seminar on *La Celestina*, conducted by Amado Alonso, who had meanwhile joined the Harvard faculty, preceding his prize pupil in this transfer to Cambridge by a margin of exactly one year. The unexpected renewal of close contact with the *Tragicomedia* thus turned out to be the spark needed to plunge her, before long, in a "mare magnum" of *Celestina* studies, weaning her away from earlier preoccupation with Juan Ruiz and Lope de Vega (as well as Lope's contemporaries)--although she surely did not suspect at that point that she was embarking on a fifteen-year venture. This almost passionate return to a distinctly earlier interest, based on a genuine experience which once marked her adolescence if not downright her childhood, obviously proves Friedrich Gundolf right. The passion was further fueled by a semi-conscious desire to strike out, energetically, in a new direction,¹³ in preference to the less exciting alternative of merely elaborating on certain drafts of research papers (such as--I suspect--*La idea de la fama*) which she assuredly had brought over from Buenos Aires and conceivably discussed with another former teacher, Américo Castro, whom she briefly met at Princeton before proceeding from New York to the Boston area. Amado Alonso's Harvard seminar--which, so far as I know, led nowhere, or almost nowhere, as regards the senior scholar's own production--auspiciously provided a vital emotional bridge to her earlier years of study in the academic environment of Buenos Aires, now slightly romanticized in nostalgic retrospect.

After her transfer to Berkeley in February 1948, María Rosa continued working, without a break, on the first version of her *Celestina* for approximately one year, allowing herself to stop only to redeem her promise to prepare, for the newly-launched quarterly *Romance Philology*, a major article on Don Juan Manuel (conceivably her all-time best piece on 14th-century literature) and a celebrated review article on Ernst Robert Curtius' sensational post-war book.¹⁴ Then she re-read her *Celestina* manuscript, and did not like it. As a result of this dissatisfaction, no chapter of the *Urfassung* appeared anywhere, to my knowledge, but a sort of epitome had meanwhile made its way into a Sunday Literary Supplement of the daily *La Nación*,¹⁵ providing an oblique insight into what the original version of the book propounded.

With research on a book--possibly stronger and more original in its elaborations than in its basic design, *La idea de la fama en la Edad Media castellana*--out of her way by 1951 (the book itself appeared the following year), María Rosa Lida de Malkiel felt that she had meanwhile gained sufficient perspective on her *Celestina* project, which had continued obsessing her all along, to attempt a thorough revision of the initial *redacción*, with much heavier emphasis on the delineation of the principal and secondary characters. Almost exclusive work on the painstaking conversion of a fairly slim monograph, the fruit of a single year's work, into a bulky, monumental "magnum opus", kept her steadily busy in the years 1951-1954, with an occasional article, note, essay, or book review bearing on some different topic inserted between chapters, by way of intellectual entertainment or diversion, as it were. So far as I recall, María Rosa took a copy of this second, vastly expanded *redacción* with her to Harvard, where she taught one semester as visiting lecturer, shortly after the arrival on the scene of her older brother Raimundo as a permanent replacement for their teacher, Amado

Alonso; and, equally important, she took this material with her to the Madison Campus of the University of Wisconsin, where she spent four weeks, in early 1955, on her way home to the West Coast and delivered a number of semipublic lectures at the behest of a great admirer of her scholarship, Dean J. Homer Herriott. This relatively short experience turned out to be thoroughly enjoyable, because Herriott had succeeded in assembling at Madison, a center of learning hitherto known solely for its dedication to Alfonsine studies, a separate group of *celestínófilos* and a collection of rare material bearing on the *Tragicomedia*, including all known translations and imitations. The contingent of María Rosa's sophisticated auditors at Madison included her *paisana* Erna R. Berndt (the present Mrs. Kelley), who later published a major *Celestina* study of her own: *Amor, muerte y fortuna en "La Celestina"* (Madrid: Gredos, 1963).

Intensive consultation, at Berkeley's U.C. Library, of every imaginable primary and secondary source (including, as the last component, specimens of the post-medieval "humanistic comedy" in Italy) and direct exposure, as a visiting professor, to the treasures amassed in other research libraries inevitably had the effect of, first, doubling and, next, tripling the size of an initially slender book manuscript. The author, at that point--i.e., in the early 'fifties--was not yet particularly concerned about the hazard of a certain unwieldiness in her steadily growing book project. Only at a distinctly later stage did she learn the subtle art of barring a few preceding critical explorations of *La Celestina* from consideration and possible rebuttal--in an effort not only to cut down on the sheer size and to maintain a much-needed architectural equilibrium, but also for more personal, consequently unacknowledged, reasons. Thus, she certainly familiarized herself by 1956 with her--and her brother Raimundo's--friend Stephen Gilman's controversial book, *The Art of "La Celestina"*;¹⁶ but, the farther she advanced along her own path, which bade her place ever heavier emphasis on the characters, the "dramatis personae", of the *Tragicomedia*, the less she was prepared to agree with Gilman's diametrically opposed propensity.¹⁷ Faced with the choice between an uncompromising statement of a sharp disagreement and complete silence, she opted, rather uncharacteristically, for the latter.¹⁸ The other relevant book she had read with meticulous care and fundamentally objected to, despite her unstinted admiration for many other writings by its author, was Marcel Bataillon's 1961 *Celestina* venture, to which she could have reacted only in correcting the printer's proofs of her own pronouncement.¹⁹ Here, the unbridgeable contrast between her own and the French scholar's perspectives on the *Tragicomedia* is crystal-clear: While she leaned toward emphasizing the artistic originality of the play, using its sources as a foil, the Collège de France professor inclined to stress its preeminently didactic message. Aside from her exhaustion and the time factor, María Rosa Lida de Malkiel was presumably not unaware of the fact that her earlier polemic stance vis-à-vis the writings of two highly influential critics--Dámaso Alonso's *La poesía de San Juan de la Cruz* and Menéndez Pidal's study of Fray Antonio de Guevara²⁰--had raised eyebrows in many quarters and that the habit of passionate position-taking, which she did not shirk when confronted with two badly-skewed *Libro de buen amor* interpretations,²¹ might in the end be prejudicial where personal friendships were involved. While it is idle to muse how she might have reacted to this or that book that appeared after her death, there is a good chance that Gilman's definitive venture of 1972 vintage: *The Spain of Fernando de Rojas; the In-*

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telectual and Social Landscape of "La Celestina"--meticulously researched in archival terms, less experimental and dogmatic and, on balance, far more mature than his earlier work--might have strongly impressed her.²² As for Bataillon, there can be no doubt of his having deeply appreciated his New World counterpart's marked restraint on this occasion: aside from writing, with his customary elegance, a moving necrological essay on his friend, he also dedicated practically an entire lecture course at the Collège to a critical elucidation of her posthumous *La originalidad artistica de "La Celestina"* and eventually distilled and tightened his thinking into, easily, the weightiest review article dedicated to the book.²³

To revert to the mid 'fifties: any saving of space the author may have effected by curbing her critical militancy was insufficient to counterbalance the numerous additions and elaborations she was prone to indulging in, heedless of subsequent budgetary implications. As a young woman, the author--slightly spoiled in this respect--could afford to rely on the energetic sponsorship of her first book projects by such influential figures as Amado Alonso, Pedro Henríquez Ureña, and Alfonso Reyes--all of whom, in the end, invariably succeeded in finding the necessary funds. Now, in 1954, she was virtually on her own, and the two or three potential publishing houses in Latin America she contacted, or her brother thoughtfully contacted in her name, struck a lukewarm attitude after calculating the steep printing costs involved. The hypersensitive author, piqued by what she took to be a sign of indifference, went into a temporary spell of depression, and became more and more immersed in an entirely different project, originally embarked on in search of a brief respite or intellectual divertissement.²⁴ There arose the serious risk that María Rosa might altogether shunt off her practically finished *Celestina* monograph--the way she had, inexplicably, abandoned, around 1943, her ambitious Josephus project.²⁵ It took me an extraordinary effort, through appeal to every conceivable argument, to dissuade her from allowing a fresh interest, however tempting, from endangering the ripe yield of the investment of the best years of her life. Finally, she agreed to re-read her manuscript, only to find it less than satisfactory and in need of one more complete revision. Fortunately, this time, after all the *escarmentos*, her new plan provided for a certain balance between any further accretions and the elimination of any overgrowth through skillful surgery: such chapters (or sections of chapters) as could be smoothly sliced off from the main body would be transformed into middle-sized articles, qualifying as autonomous contributions to journals and special miscellanies, such as testimonial and memorial volumes.²⁶ (Whether this strategy was from the start neatly outlined, down to the last detail, in the author's mind by 1955 I do not undertake to vouch for; but she very clearly, indeed emphatically, stated it to me on the occasion of an extended discussion of her long-range plans, somewhere in 1959 or 1960.) The book that we have before us, and that has become so familiar to specialists the world over, namely *La originalidad artistica de "La Celestina"*, embodies then the third version of her project, and its actual writing was accomplished in the 1955-59 period; while splinter or satellite studies which have been appearing since the mid 'sixties, in strict harmony with the author's explicitly stated preference, in the aggregate represent a (sometimes slightly revised) spin-off from the second *redacción*, characteristic of her thinking in the early or, at the latest, the mid 'fifties.²⁷

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The year 1959 was euphoric in the life of María Rosa Lida de Malkiel. The irrevocably final revision of the book that had presided over twelve years of her life had been completed, and the manuscript accepted for speedy publication by EUDEBA, the newly-founded University Press in her native Buenos Aires. Also, she had been appointed to a prestigious Miller Visiting Professorship by the University of Illinois, on its Champaign-Urbana campus. Her health bulletin was excellent, and nothing presaged an impending tragedy. In September, she took with her to her new Urbana headquarters a carbon copy of the definitive version of her book, which thus underlay both her classwork (to the extent that it covered this particular family of texts and the period involved) as well as four of the total of six public lectures that she delivered as a contractual part of her appointment; the two remaining lectures, which for transparent chronological reasons actually ushered in the cycle, were dedicated to Juan Ruiz.

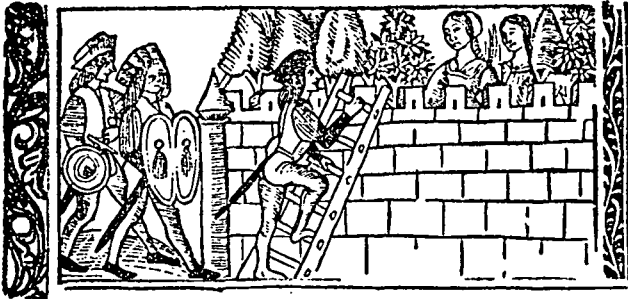
María Rosa conducted her classroom teaching at Urbana--as before at Ohio State, UCB, and Harvard, and as later at Stanford--entirely in Spanish, but the lectures were to be delivered in English, for a wider audience of humanistically-inclined faculty members and graduate students. This is how she went about this new assignment: she wrote up the text of the lectures in Spanish and polished it to a fine sheen; then, in part on her own, in part with the cheerfully-tendered help of a newly-acquired local friend known for her generosity toward foreign-born scholars, Angelina R. Pietrangeli, she translated every lecture into English, and engaged in some rehearsing of the actual delivery. The result was overwhelmingly favorable: one of her enthusiastic auditors established the necessary contact with the University of Illinois Press, which requested the privilege of publishing the six lectures, in English, with a minimum or modicum of elaborations. The addenda amounted to a Preface and to a sprinkling of footnotes, which, being stylistically somewhat less demanding, were cast in English right away. With so much efficiency shown by several parties, the book made its appearances in 1961, not very long after the author's return to her Berkeley home, under the title: *Two Spanish Masterpieces*, with the subtitle "*The Book of Good Love*" and "*La Celestina*" (Illinois Studies in Language and Literature, Vol. XLIX). As a result of the different speeds with which the publishers worked, the gist of the author's thinking about *La Celestina* thus became available in English fully one and a half years before her magnum opus was finally issued by EUDEBA.

This is not the end of the story: since the careful original Spanish wording of the lectures had been preserved, EUDEBA, commendably enough, decided to issue them posthumously as a separate booklet--a distillate, so far as the four chapters on *La Celestina* were concerned, of the monumental undertaking. A very obliging Raimundo Lida volunteered his services as translator of the Preface, the footnotes, and certain quotations, with the result that no suture appears to the naked eye: it takes a very powerful lens to recognize the minuscule differences between the stylistic predilections of brother and sister. The title of the 1966 restoration of the Illinois lectures is: *Dos obras maestras de la literatura española: El "Libro de buen amor" y "La Celestina"*; the venture coincided roughly with the issuance of a posthumous collection of articles, *Estudios de literatura española y comparada*, sponsored once more by EUDEBA.

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The year 1960 was dramatic in more than one way: a harmless-looking irritation of the inner ear, poorly diagnosed in Urbana, turned out to be the symptom of a brain tumor, requiring an emergency operation in July; the following fall marked the auspicious start of an expected long-term teaching career at near-by Stanford; and the foundations were laid for a return trip, in 1961, to the author's *alma mater*, with a short lecture tour to a few others among Argentina's "universidades nacionales". Of the two lectures that María Rosa offered on those occasions one was on *La Celestina*, the other on early New World literature.²⁸

The return to her suburban Berkeley home and to her niche on the Stanford campus, very early in 1962,²⁹ before long was marred by María Rosa's sudden relapse into a cancerous condition, which medical science could temporarily stay, but no longer managed to cure. She rallied the necessary strength to teach--brilliantly--her last graduate course ever, on Don Juan Manuel, in UCB's summer session program that year, and, while doing so, to devote several hours every day to the meticulous correction of the printer's proof on *La originalidad artística de La Celestina* which had meanwhile reached her from Buenos Aires. (I made a point of rereading every single sheet of that page proof immediately thereafter, helping her to weed out several hundred printer's errors.) But her ebbing energy and weakening visual power no longer allowed her to make any major addenda, even if providing for such had been originally on her mind. She used judiciously the momentum of the chore to write a concluding book review--a favorable one--in the domain of *Celestina* studies, on Alan Deyermond's inquiry into the Petrarchan sources of the *Tragicomedia*. María Rosa Lida de Malkiel died on September 26, 1962; the advance copies of the book to whose writing she had given fifteen years of her life reached our home three months later.



(Sevilla, 1517-18)

"Yendo Calisto con Sosa y Tristan al huerto de Pleberio a visitar a Melibea, que lo estaba esperando, y con ella Lucrecia..." (Auto 19)

NOTES

- ¹ See *Revista de Filología Hispánica*, III: 2, 150-154.
- ² I owe this bit of information to Lecoy himself.
- ³ The latest and most detailed description and assessment of what could be posthumously salvaged from this greatest *fracaso* in her life will be conveniently found, with references to earlier writings, in Lía Schwartz Lerner's excellent review article, "Un vasto proyecto recuperado . . .", *Romance Philology* 35 (1981-82), 374-388.
- ⁴ Having meanwhile had access to the treasures of Widener Library at Harvard and of the Library of the University of California at Berkeley--obviously far superior in the aggregate to the combined holdings of the Instituto de Filología and of the Biblioteca Central de la Facultad de Filosofía y Letras in Buenos Aires.
- ⁵ This scattered material has now been assembled, deciphered, filtered, and transcribed; it is to go into the expanded 2d edn. of the Mena book, a venture on which the Colegio de México has, once more, embarked.
- ⁶ For which the author had received an award of the John Simon Guggenheim Memorial Foundation (1949-51). She succeeded in carving out a note, a review article, and an article from the material she had amassed; two of these three separately published pieces were eventually amalgamated, in response to her own preference, in the posthumous miscellany *La tradición clásica en España*, Letras e Ideas, 4 (Barcelona: Ariel, 1975), pp. 165-197: "La leyenda de Alejandro en la literatura medieval".
- ⁷ For the text of that lecture ("La técnica dramática de *La Celestina*"), delivered at La Plata University on October 21, 1961, under the chairmanship of Clemente Hernando Balmori, and for all surrounding circumstances, see my contribution to the forthcoming *Homenaje a Ana María Barrenechea* launched by Isafías and Lía Lerner and sponsored by Madrid's Castalia. (Some of my findings were presented for the first time, very tentatively, in an informal *charla* delivered at London-Hampstead's Westfield College in 1974.)
- ⁸ The book in question was Alan D. Deyermond's *The Petrarchan Sources of "La Celestina"* (London: Oxford University Press, 1961). For the style of her note-taking see my page-filler, "Materiales del archivo de M.R.L. de M., 1: Esbozos de las últimas reseñas", *Romance Philology* 21 (1967-68), 611-12, where, it is true, the review copy not of Deyermond's monograph, but of Albert A. Sicroff's *Les Controverses des statuts de "pureté de sang" en Espagne du XVe au XVIIe siècle* (Paris: Didier, 1960) was chosen by way of specific illustration.
- ⁹ On April 29, 1981, this very same Liceo, in a solemn ceremony at which Renata Donghi de Halperín and Julieta Gómez Paz were the principal speakers, renamed its Library "Biblioteca María Rosa Lida de Malkiel". On

this event, see the metropolitan daily press as well as the forthcoming item in *Romance Philology* (Nov. 1982): "Recognition of M.R.L. de M. in her Native Argentina".

10 An amusing family anecdote testifies to another facet of María Rosa's precociousness: impatient about the decorous use of Greek in comments on certain passages of questionable morality in Latin comedies, the youthful reader, eager to understand everything, started learning Greek on her own. It was this, all told, trivial provocation that, in the end, turned her into an inspired Hellenist.

11 The amount of attention María Rosa, as a neophyte, lavished on Lope is not immediately recognizable from the record of her publications. As a matter of fact, one of her juvenilia, originally attached to her Josephus studies, made its appearance only posthumously, and its concluding section is little more than a bare sketch ("Lope de Vega y los judíos", *Bulletin Hispanique* 75 (1973), 73-113); to commemorate the tenth anniversary of her death, the Buenos Aires daily *La Nación*, in the Sunday Literary Supplements to its October 29 and November 5, 1972 issues, prepublished parts of that paper. The "cuando de conjunto" of the playwright she was commissioned to write for the *Encyclopaedia Hebraica* (Jerusalem and Tel Aviv) and actually sent off in December 1960 may meanwhile have appeared in a Hebrew translation, but has remained unavailable in any other language.

12 To cite just one example of the penumbra into which *La Celestina* temporarily moved for the author: Her *Dido y su defensa en la literatura española*, in its original version of 1942, contains just two fleeting references to the *Tragicomedia* (see pp. 38 y 89 of the expanded posthumous edn. of 1974). Yet the same monograph cites, in varying degrees of detail and frequency, 11 different works by Calderón; 19 works by Cervantes; and as many as 45 works by Lope de Vega--aside from repeated general references to each writer's *oeuvre*!

13 Objectors to this view could point to the fact that the author's Juan de Mena book, basically concluded by 1946, not only contains a big chunk of *Celestina* analyses (pp. 477-486) in the lengthy chapter on "Influences", but also offers numerous briefer references to the *Tragicomedia*, in a long string of consecutive chapters (see pp. 97, 127, 143, 148, 150, 153, 174, 207, 240, 263, 269, 438, 489f., 505, 517f., 524). Equally or even more significant, the book bristles with brief or extended discussions of the imitations of *La Celestina*: such plays as Ferreira de Vasconcellos' *Comedia Eufrosina*, Juan Rodríguez Florián's *Comedia Florinea*, Villegas Selvago's *Comedia Selvagia*, Romero de Cepeda's *Comedia Salvage*, Perálvarez de Ayllón's *Comedia Tíbalda*, the anonymous *Comedia Seraphina* and *Comedia Thebaida*, etc. (for clues see p. 567a). It is highly probable that many if not most of these passages were added in proof, by 1948-49. Nevertheless, there surely is some substance to the suspicion that inquiries into late-fifteenth and early-sixteenth-century reverberations of Mena's *oeuvre* constitute a link between the author's early exposure to the charm of *La Celestina* and her eventual self-immersion in the new research project.

14 See "Tres notas sobre Don Juan Manuel" and "Perduración de la litera-

tura antigua en Occidente", in *Romance Philology* 4 (1950-51), 155-194, and 5 (1951-52), 99-131, respectively. The former was reprinted in *Estudios de literatura española y comparada* (Buenos Aires: EUDEBA, 1966), pp. 92-133; the latter, with elaborations, in *La Tradición clásica en España*, pp. 269-338.

15 "Originalidad de *La Celestina*", *La Nación*, January 16, 1949, pp. 3-4.

16 Of this book, originally issued by the University of Wisconsin Press, there exists a translation into Spanish, prepared by Margit Frenk de Alatorre: "*La Celestina*", *arte y estructura* (Madrid: Taurus, 1974). The change in the title is noteworthy; in size, the translation exceeds the original by a significant margin. It may be worth investigating to what extent--if to any--the author took into account the Bataillon and the Lida de Malkiel books, in addition to his own subsequent inquiries (see below).

17 Edwin S. Morby's by no means unsympathetic review of Gilman's *The Art. . .*, with strictures by and large limited to the treatment of genre and characters, in *RPh* 10 (1956-57), 302-304, lends itself to meaningful comparison with the same reviewer's critical appraisal of *La originalidad. . .*, in *CL* 16 (1964), 269-274.

18 She may have, additionally, been motivated in this decision by knowledge of how deeply Gilman had been hurt by Leo Spitzer's acerbic reaction to his book (*HR* 25 [1957], 1-25).

19 María Rosa had her private reasons for feeling slightly unhappy about Bataillon's 1955 note, "Les Patagons dans le *Primaleón* de 1524", which involved disagreement with her own analysis, as offered in a short piece: "Para la toponimia argentina: *Patagonia*", *HR* 20 (1952), 321-323. Being the gentleman that Bataillon notoriously was, he later modified or withdrew his criticism: "Acerca de los patagones: *Retractatio*", in an issue of *Filología* dedicated to the memory of his lamented *contrincante*: 8 (1962 [1964]), 27-45. For additional clues to this controversy see the Bibliography appended to the 2d (c. 1970), or any later, edn. of *La originalidad. . .*, 770b (Bataillon and Lida de Malkiel met only once, briefly, on the occasion of lectures which they delivered--on the same day, through a strange twist of circumstances--at the University of Buenos Aires (1961).

20 The extended review of Alonso's book (1942) appeared the following year in *RFH*, 5: 377-395; for the Madrid scholar's rebuttal see the later editions of his book on San Juan de la Cruz. Further disagreements of María Rosa Lida de Malkiel with D. Alonso's approach appear in her (editorially censored) "Nuevas notas para la interpretación del *Libro de buen amor*", *NRFH* 13 (1959), 17-82.

21 Cf. these two items: "Una interpretación más de Juan Ruiz" [on Ulrich Leo], *RPh* 14 (1960-61), 228-237; and review of Thomas R. Hart, *La alegoría en el "LBA"*, in the same volume of the journal, pp. 340-343.

22 And even aided her in writing the book that was next on her agenda, on Fray Luis de León.

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23 The necrology appeared in *BH* 65 (1963), 189-191; the article in dual form, as "L'originalité de *La Celestina* d'après un ouvrage récent", in *RLC* 39 (1965), 109-123, and as "La originalidad artística de *La Celestina*", in *NRPH* 17 (1963-64 [1966]), 264-90. I owe my knowledge of the underlying lecture course to a personal letter of Bataillon's addressed to myself.

24 A major fragment of this piece, on which the author interrupted work rather reluctantly, was in the end salvaged posthumously, with some help from Raimundo Lida, Aldo D. Scaglione, and Charles B. Faulhaber: "La dama como obra maestra de Dios", *RPh* 28 (1974-75), 267-324.

25 Chiefly to accelerate the completion, under pressure of time, of her doctoral dissertation on Juan de Mena, which grew out of an (unpublished) review of José Manuel Blecuá's edition of the *Trezientas*. See the various comments accompanying the expanded 2d edn. of her Mena book, expected to be published, again by the Colegio de México, in 1983.

26 The first short piece that spun off the major work was a paper written for the *Joseph E. Gillet Memorial Volume*: "De Centurio al Mariscal de Turena: Fortuna de una frase de *La Celestina*"; see *HR* 27 (1959), 150-166.

27 Published so far have been two major slices: "El ambiente concreto en *La Celestina*; fragmentos de un capítulo no aprovechado para *O.A.C.*", *Estudios dedicados a James Homer Herriott* (University of Wisconsin, 1966), pp. 145-164; and "Elementos técnicos del teatro romano desechados en *La Celestina*", *RPh* 27 (1973-74), 1-12.

28 The alternative piece, titled "Fantasía y realidad en la conquista de América", appeared eventually in the 1975 *Homenaje al Instituto de Filología y Literaturas Hispánicas*. . . piloted by Frida Weber de Kurlat (pp. 210-220). The *Celestina* lecture is to be published with comments, as remarked above, in the testimonial volume in honor of Ana María Barrenechea. Interestingly, according to Benjamin M. Woodbridge, Jr. ("The Romance Philology Lectures, 1949-1957"), her first lecture delivered in this country, under the chairmanship of Percival B. Fay, in Berkeley, on November 10, 1950, was titled "Originalidad artística de *La Celestina*"; see *RPh* 11 (1957-58), 199.

29 Lest there arise any misunderstandings, let me stress the fact that a doctoral dissertation on *La Celestina* completed by another "porteño" ca. 1960 had not at all benefited from María Rosa Lida's guidance. She--no doubt reluctantly--agreed to serve on the dissertation "jury" or committee, read the typescript, and found it very disappointing. This is the extent of her connection with the project and with the candidate.





**Libro de Calixto y
Melibea y dela pu-
ta vieja Celestina.**

Título de la edición de Sevilla [1517-18].
Una de las llamadas ediciones de "Sevilla,
1502," y editada por Criado de Val-Trotter
en 1958. Ver las pp. 9 y 24 de este núme-
ro para otros dos grabados de esta edición.



"ECLIPSE AY MAÑANA, LA PUENTE ES LLEVADA. . . .": DOS
NOTAS SOBRE LA FECHA DE *CELESTINA*

J. J. Rozemond
Utrecht

Introducción

En el acto 3^o de *Celestina* aparece una serie de observaciones de parte de Sempronio: sirve como ejemplos de diversa índole para indicar que por más radical que sea un determinado suceso, con el tiempo se hace a la idea. Se trata de este pasaje:

Cada día vemos novedades y las oýmos y las passamos y dexamos atras. Diminúyelas el tiempo, fázelas cotíngible. ¿Qué tanto te maravillaría si dixesen: la tierra tembló, o otra semejante cosa, que no olvidases luego? Assí como: elado está el río, el ciego vee ya, muerto es tu padre, un rayo [cayó], ganada es Granada, el rey entra oy, el turco es vencido, *eclipse ay mañana, la puente es llevada*, aquél es ya obispo, a Pedro robaron, Ynés se ahorcó. ¿Qué me dirás, sino que a tres días passados, o a la segunda vista, no ay quien dello se maraville?¹ (énfasis mío)

La mayoría de estas enunciaciones se pueden considerar como tópicos. Sin embargo, en el siglo pasado ha habido algunos críticos que atribuían un sentido histórico a algunas de ellas. Al inventariar las supuestas relaciones entre las locuciones y ciertos acontecimientos históricos, topé con una incongruencia, perpetrada por R. Foulché-Delbosc.

Me parece interesante relatarla en este artículo, con el objeto de determinar con más precisión la fecha de composición de *Celestina*, de la cual Humberto López Morales, en su edición crítica, ha dicho:

Las fechas de la biografía de Rojas, deducidas hasta hoy, hacen prácticamente imposible pensar que la *Comedia* hubiese podido terminarse antes de 1492.²

Entre otras cosas, este ensayo de determinación más exacta será efectuado por medio de datos no disponibles anteriormente. Al lado de la falta cometida por Foulché-Delbosc, quisiera destacar otra locución, con el mismo objeto.

"Eclipse ay mañana"

Es curioso que esta locución sea la única en la serie con un sentido de futuro: mañana. Pero aparte de eso: ¿a qué se referiría? El eclipse de que habla Sempronio, si es que es histórico, no debió necesariamente ocurrir en España, ni mucho menos durante la estancia de Rojas en Salamanca. Sin embargo, Foulché-Delbosc atribuyó al fenómeno un sentido histórico, con el objeto de indicar un *terminus postquam* (la fecha del eclipse) para la composición de *Celestina*, así como lo hicieron otros críticos. El situaba la composición de *Celestina* antes de 1492. Al estudiar los eclipses en el siglo XV, ocurre que entre 1494 y 1502, los años que Rojas estudiaba en Salamanca,³ no hubo ningún eclipse en Europa, ni total, ni parcial.

Ocurren en la vida de Rojas hasta 1500 sólo dos eclipses que alcanzaron a España. Uno, de 1478, cuya zona de totalidad pasó por Salamanca, Madrid y Valencia. Pero Rojas, nacido alrededor de 1474, no lo habrá recordado. El segundo eclipse es más interesante. Ocurrió en 1485, con una totalidad, dicho sea, que solamente oscureció el extremo noroeste de la península ibérica y que pasó después por el mar cantábrico, el centro de Francia, Munich y Viena. Pero la zona sur del eclipse parcial cubrió toda España. El año hace muy probable que Rojas, teniendo once años, por lo menos se acordara de este eclipse. Por tanto, no sería de extrañar que Rojas usase este suceso, así como se refleja, según Gilman, el recuerdo personal de Rojas en el pasaje en el acto XII, donde Sempronio habla de Mollejas el Hortelano.⁴ Veamos ahora lo que opinaba Foulché-Delbosc. El erudito francés asumía que el eclipse que menciona Sempronio era el del 17 de mayo, 1482. Apoya su argumentación así:

"1482, 17 mai, à cinq heures et demie du soir; visible dans l'Europe de l'Ouest et l'Afrique de Nord-Ouest . . ."5

Pero ¿por qué ha omitido Foulché-Delbosc la última parte de esta referencia? Lee: "centr. 64. A"⁶, lo que quiere decir que el centro del eclipse (la zona de totalidad) pasó por 64⁰, latitud norte. La A significa eclipse anular.

En 1482, Rojas tenía unos ocho años y vivía en La Puebla de Montalbán. Esta villa se encuentra a 40⁰, latitud norte. Preguntándome cuál habrá sido la visibilidad de este eclipse en La Puebla, me dirigí al departamento de astronomía de la universidad de Utrecht. Resultó que existe un programa de computadora, que es capaz de calcular el grado de oscurecimiento de un determinado eclipse en cualquier lugar del mundo. Aplicado este programa a dicho eclipse, postulando La Puebla como sitio de observación, mostró que la visibilidad del eclipse (¡cuyo centro se encontró en el noroeste de Rusia!) no era muy grande: sólo la novena parte del disco solar quedó cubierta.

El esquema siguiente muestra el porcentaje de oscurecimiento del disco solar en caso de los respectivos eclipses:

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29 de julio	1478	100%	} En La Puebla de Montalbán
17 de mayo	1482	11%	
16 de marzo	1485	84%	
8 de mayo	1491	40%	— En Salamanca

Considerando este esquema, también puede haber sido el eclipse de 1491 al que se refiere Sempronio, pero el de 1482, jamás. La distancia entre este eclipse y España hace muy improbable que aquél se viera en La Puebla, o en cualquier otro lugar de España. La evidencia presentada aquí muestra que Foulché-Delbosc escribió con poco escrutinio. Parece extraño que, teniendo la referencia a la vista, no la citara integralmente.

"La puente es llevada"

Este décimo ejemplo de Sempronio no es discutido mucho en la crítica celestinesca. De hecho dos son las puentes que entran en cuenta: una es la puente de Alcántara (Toledo) de la cual se hundió un arco que fue reparado en 1484;⁷ la otra es la de Tormes, en Salamanca. A finales de 1498, hubo en esa ciudad lluvias extraordinarias y persistentes. Juan del Encina se refiere a este temporal en su Egloga IX, también llamada *Egloga de las grandes lluvias*, con estas palabras:

con los andiluvios grandes
no quedan vados ni puentes

y después:

y ha dos meses que llueve.

Sitúa los sucesos así:

Año de noventa y ocho 8
y entrar en noventa y nueve

Espinosa Maeso escribió:

Tales lluvias trajeron por consecuencia que saliéndose de madre el río Tormes, derribara dos arcos de la puente, según nos informó una cédula real expedida en Madrid, [que ordenaba] la restauración "de los grandes daños y pérdidas a esta ciudad, entre las cuales derrocó dos arcos de la puente."⁹

Gilman dice que "lo cierto es que (. . .) al menos algunas partes de *La Celestina* fueron escritas en Salamanca durante las vacaciones de pascua de 1497 ó 1498. Probablemente este último año. . . ."¹⁰

Si es que Rojas, por medio de Sempronio, al decir "la puente es llevada", se refiere a las lluvias torrenciales del fin de 1498, es muy seductor concluir que apenas puede haber una edición anterior a la de 1499. Tenien-

do en cuenta el tiempo necesario para imprimirse una obra, incluso se podría llegar a sentar que la edición de Burgos de 1499 (fecha comúnmente aceptada, pero no segura) sería más bien de 1500.

NOTAS

¹ Fernando de Rojas. *La Celestina*. Edición, introducción y notas de Humberto López Morales. Col. Hispánicos Planeta, Cupsa Ed.: Madrid, 1976, pp. 67-68 + n.

² *Ibid.*, p. 67, n6.

³ S. Gilman, *La España de Fernando de Rojas. Panorama intelectual y social de La Celestina* (Madrid: Taurus, 1978), p. 272.

⁴ S. Gilman, "Mollejas el ortelano." En *Estudios dedicados a James Homer Herriott* (Madison: Univ. of Wisconsin Press, 1966), pp. 103-107.

⁵ Citado por R. Foulché-Delbosc en: "Observations sur *La Celestine*." *Revue Hispanique* 9 (1902), 182n.

⁶ De hecho, esta referencia y la anterior proceden de: *L'Art de vérifier les dates des faits historiques, des chartes, des chroniques, et autres anciens monuments depuis la naissance de Notre Seigneur* (Paris, 1783), I, 79.

⁷ R. Espinosa Maeso, "Dos notas para *La Celestina*". *Boletín de la Real Academia Española* 13 (1926), 183.

⁸ *Ibid.*

⁹ *Ibid.*, p. 184.

¹⁰ *La España de Fernando de Rojas*, p. 270.

THE USES OF THE ASIDE IN *CELESTINA*

Patricia Finch
Berea College, Kentucky

The aside, a fundamental device in drama from the classical theater onward, is yet another fascinating piece of the *Celestina* puzzle. Although there are many different types, the aside can be defined as follows: when two characters are on stage together, an aside is any utterance by either speaker not intended to be heard by the other and not in fact heard or properly heard by him. A variation is possible with three characters on stage together, for then any remark made by the first to the second not meant to be heard by, and not heard or heard properly by the third, is an aside.¹ Rojas uses this dramatic technique to bridge the gap between drama and narrative; it is particularly useful in the *novela dialogada*, and later becomes a fundamental device in the early picaresque, so closely linked to *Celestina*.

The first and most obvious function of the aside in drama is to advance the plot -- to let the audience and sometimes also a character, know something while excluding another character who is present. One common instance is that of two characters plotting against a third in his presence. It is curious, and also significant, that there is no example of an aside functioning to advance the plot in *Celestina*. I will take up Rojas' exclusion of this type of aside later.

A second function of the aside figures importantly in characterization. The character speaking reveals not only important clues to his own personality, beliefs, and relationships with the other characters, but may also reveal these same aspects for other characters present. For example, when Sempronio says, aside, in his master Calisto's presence: "No me engaño yo, que loco está este mi amo" (I, 25),² it reveals a pragmatic attitude toward his master's situation. This aside engages the reader or audience directly and we, like the observers of *Las Meninas*, are drawn into the work and participate in it.

Most asides in *Celestina* are of this type, but even the aside directed to another character prompts a closer listening or reading. For example, in Act IV *Celestina* talks to an invisible Plutón in the presence of Melibea: "Por aquí anda el diablo aparejando oportunidad, arrezando el mal a la otra. ¡Ea! ¡buen amigo, tener rezio! Agora es mi tiempo o nunca. No la dexes, llévala de aquí quien digo" (IV, 163). If this aside

reveals Celestina's continued reliance upon her pact with the devil, highlighting at the same time the hypocrisy of her words to Melibea, at another moment she reveals an unsettled confidence in her conjuration, when she apprehensively exclaims: "¡En hora mala acá vine, si me falta mi conjuro! ¡Ea pues! Bien sé a quien digo ¡Ce, hermano que se va todo a perder!" (IV, 87).

Not only is Celestina's psyche revealed through these asides, but we are also "let in" on how she views her progress towards her goals. When she says aside: "¡Más fuerte estaba Troya, y aun otras más bravas he yo amansado! Ninguna tempestad mucho dura," we sense that although Melibea seems to stand firm at first, Celestina will persist. Additionally, Lucrecia in another aside reinforces the audience's realization that her mistress is yielding to Celestina's suasions: "¡Ya, Ya, perdida es mi ama! ¡Secretamente quiere que venga Celestina? ¡Fraude ay! ¡Más le querrá dar, que lo dicho!" (IV, 93). The aside helps characterize Lucrecia by revealing what she is thinking, when she says: "No miento yo, que ¡mal va este fecho!" (IV, 93). This clarifies Lucrecia's opinion of Celestina and her fear at Melibea's involvement with the go-between. Celestina in turn, as she gains confidence, says aside, but in front of Melibea: "más será menester y más harás; y aunque no se te agradezca" (IV, 93). This help to bring to the surface Celestina's aggressive, hard-hearted determination to succeed at all costs.

Similarly, in Act VII Pármeno's thoughts and feelings and Celestina's vindictive, manipulative motivation are articulated in the asides. After Celestina praises Pármeno's mother's *brujerías*, Pármeno expresses the shame that this praise has caused him--exactly Celestina's intention: "No la madre Dios más esta vieja, que ella me da plazer con estos loores de sus palabras" (VII, 118). When Pármeno implies that Celestina's perseverance in her sins makes her more reprehensible than his mother, we are prepared for the bawd's next assault in the following aside: "Lastimástemme, don Loquillo. ¿A las verdades nos andamos? Pues espera, que yo te tocaré donde te duela" (VII, 119). A similar aside in Act IX reveals Celestina's determination to punish Melibea for criticizing her: "Tú me pagarás, doña loca, la sobra de tu yra" (IX, 153). Since up to this point Celestina has been flattering Melibea, the aside is thus our guide to what Celestina is thinking as opposed to what she is saying. Another instance of this kind of aside is seen when Celestina says to Sempronio, in answer to Calisto's praise of her: "Dile que cierre la boca y comience abrir la bolsa" (I, 46). We see suddenly Celestina's avaricious and duplicitous nature. It is through the aside that she becomes a multi-dimensional, thinking person.

This is true for other characters as well. When Calisto rewards Celestina for her services with a gold chain, Pármeno's greedy nature surfaces in an aside to Sempronio: "¡Cadenilla la llama! ¿No lo oyes, Sempronio? No estima el gasto. Pues yo te certifico no diesse mi parte por medio marco de oro, por mal que la vieja lo reparta" (XI, 163). However, an earlier aside by Pármeno reveals the power Celestina has over him, achieved through the erotic pleasure she procures for him. Pármeno begs Celestina in front of Areusa: "Madre mía, por amor de Dios, que no salga yo de aquí sin buen concierto; que me ha muerto de amores su vista. Ofrécele quanto mi padre te dexó para mí, dile que le daré quanto tengo. ¡Ea! díselo, que me parece que no me quiere mirar" (VII, 127). Pármeno will

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give anything in exchange for Areusa's favors--a reversal of certain attitudes expressed earlier, in *auto* I. He has come to seek the *loco amor* that he criticized in Calisto, and falls victim to the same procuress.

This brings us to a third important use of the aside -- to underline a didactic level in the text. A look at who delivers the asides and what is said in them clarifies this point. Many of the asides are spoken by the servants as they comment on their master's actions. Throughout the work, Sempronio and Pármemo deliver authoritative asides, reflecting the moral stated in one half of the *precipit* by Rojas: "compuesta en reprehensión de los locos enamorados, que, vencidos en su desordenado apetito, a sus amigas llaman e dizen ser su dios." For example, when Calisto calls Melibea his god, Sempronio says: "¡Algo es lo que digo! ¡A más ha de yr este hecho! ¡no basta loco, sino ereje!" (I, 25). He later reiterates his criticism of Calisto's sinful worship of Melibea by speaking directly to an imagined listener: "Oyáste qué blasfemia? ¿Viste qué ceguedad?" (I, 27). He goes on to criticize Calisto's presumption: "¡O pusilánimo! ¡O fideputa! ¡Qué Nembrot! ¡Qué magno Alexandre! Los quales no sólo del señorío del mundo, más del cielo se juzgaron ser dignos" (I, 28).

In the same scene Sempronio exclaims: "¡Qué mentiras é qué locuras dirá agora este cautivo de mí amo!" (I, 32).

When Pármemo and Sempronio are witnesses to Celestina's manipulation of Calisto, they comment aside as to what a fool their master is. When Sempronio warns Pármemo that Calisto might hear him he, Pármemo, exclaims aside: "¡Oyrá el diablo! Está colgado de la boca de la vieja, sordo y mudo y ciego, hecho personaje sin son, que aunque le diésemos higas, diría que alcáramos las manos a Dios, rogando por buen fin de sus amores" (XI, 164).

In Act X Melibea's servant Lucrecia sarcastically comments aside in reaction to Alisa's belated doubts as to the propriety of Celestina's frequent visits: "Tarde acuerda nuestra ama" (X, 161). Lucrecia's aside in Act IX reiterates another moral purpose set out in the other half of the *precipit*: "fecha en aviso de los engaños de las alcahuetas y malos y lisonjeros sirvientes," as she exclaims in the presence of Celestina and Sempronio: "¡Assí te arrastre, traydora! ¿Tú no sabes qué es? Haze la vieja falsa sus hechizos y vasse; después házese de nuevas" (IX, 151). Earlier, in Act V, in Celestina's presence, Sempronio had said, aside: "¡O lisonjera vieja! ¡O vieja llena de mal!" . . . (V, 97).

In addition to these three important features of the aside in *Celestina*, the aside also provides comic relief and underlines the masters' gullibility. For example, after Calisto ends his Petrarchan description of Melibea in Act I, proclaiming: "no ha más menester para convertir los hombres en piedras," Sempronio answers under his breath, "¡Más en asnos." (I, 32). In the love scene between Calisto and Melibea, Lucrecia's asides relieve the tension, at the same time piquing the reader's interest and leaving him more eager to return his attention to the love scene. Interrupting the lover's *devaneos*, Lucrecia says, "Mala landre me mate si más los scucho. ¿Vida es ésta? ¡Que me esté yo deshaziendo de dentera, y ella esqui-vándose porque la ruegan! Ya, ya apaziguado es el ruydo: no ovieron me-

nester despartidores. Pero también me los haría yo, si estos necios de sus criados me fablassen entre día; pero esperan que los tengo que yr a buscar" (XIX, 227). This aside also helps to reveal Lucrecia's susceptibility to the sexual desires through which Celestina manipulates all of the characters. Later in the scene Lucrecia, still eavesdropping on the love-making, comments aside, "Ya me duele a mi la cabeça descuchar y no a ellos de hablar, ni los braços de retoçar, ni las bocas de besar. ¡Andar! Ya callan; a tres me parece que va la vencida" (XIX, 227).

Having chosen a genre which excludes narrative commentary, Rojas makes expert use of the aside to reveal to the reader important contrasts between what the characters say and what they think. Thus the device is made to serve here, as it would later in the picaresque novel, to reveal hypocrisy and deviousness.

In *Celestina* one is reminded by the servants' asides how blind their masters, both Calisto and Melibea, are. In Act V Pármeno whispers to Sempronio so that Celestina and Calisto do not hear: "Aquel atento escuchar de Celestina da materia de alargar en su razón a nuestro amo. Llégate a ella, dale del pie, hagámosle de señas que no espere más, sino que se vaya. Que no hay tan loco hombre nacido, que solo mucho hable" (V, 112). This aside shows not only that Calisto is being drawn into Celestina's net but also reveals what his servants think of him and of his mad behaviour. Celestina knows, too, as she reveals in her answering aside to Sempronio, "que el caerá de su asno." Pármeno's aside to Sempronio in Calisto's presence trenchantly identifies his malaise when he exclaims of Calisto, "Allá yrás con el diablo tú y malos años! ¡Y en tal hora comieses el diacitrón como Apuleyo el veneno, que le convirtió en asno!" (VIII, 139). This aside recapitulates and reinforces the *precipit*. Calisto, because of his *loco amor*, has become an ass, but he is too blind to see it. He is unaware of the real world and does not perceive the sarcasm in comments made by his "faithful" servants. He is totally unaware of the increasing disloyalty of Pármeno and Sempronio. Through Rojas' masterful application of the aside we, the audience (readers), become aware of the increasing cynicism of the servants, while the masters remain blinded to it. For example, when Calisto sends Sempronio for food, he says: "mi fiel criado, mi buen consejero, mi leal servidor, . . . cierto tengo, según tu limpieza de servicio, quieres tanto mi vida como la tuya" (VIII, 138). Sempronio answers this ingenuous praise with an aside to Pármeno which brings us back to reality by mockingly asking Pármeno to steal extra food for their girlfriends while he is at it: "¿Créese tú, Pármeno? Bien sé que no lo jurarías. Acuérdate, si fueres por conserva, apañes un bote para aquella gitezilla, que nos va más, y a buen entendedor . . . En la bragueta cabrá" (VIII, 138-139).

Asides are used with greatest frequency in the key acts of *Celestina*. In Act I there are eleven, functioning to inform us of Calisto's reaction to his new infatuation, to show us the servants' opinion of his strange behavior, and to reveal other aspects of the personalities of all three. In Act IV, a turning point of the work, eight asides function in the characterization of Celestina, Melibea, and Lucrecia and reveal their reactions to Celestina's manipulative powers.

It is significant that thirty of the thirty-nine asides spoken are delivered by Pärmeno, Sempronio, and Lucrecia. The remaining nine are by Celestina. None of the asides is delivered by Calisto or Melibea, for the device functions almost exclusively to reveal reticence, deviousness, or duplicity of character. We are made aware of the hypocrisy in the disparity between what the servants and Celestina say and what they think. In the absence of any asides, Calisto and Melibea seem flat, one-dimensional characters by contrast. We feel no strong attraction to them nor do we react against them. The servants become significant characters largely through the use of the aside. Calisto and Melibea are not very interesting because there is no difference established between what they are thinking and what they are saying. They are transparent. There is no challenge to the reader or viewer to try to understand them, while we have still today not puzzled out the "real" Celestina. It is partly through the aside that Celestina's complexity is developed, and its function in characterization helps account for the work being called *Celestina* and not *Tragicomedia de Calisto y Melibea*. The rather trite plot is not what holds the reader, but the characterization, and it is this emphasis on characterization that leads *Celestina* away from the drama toward the novel. On this point Anthony Close observes that "in Aristotle's *Poetics*, character is one of the six parts of tragedy, together with plot, diction, thought, spectacle, melody. In the modern novel, it is the essential part . . ." ³ The potential of the aside in characterization is used to great advantage in the creation of the picaresque and is not the least important among the techniques the genre shares with *Celestina*. The anonymous author's clever use of the aside in the characterization of Lazarillo makes the work much more dramatic than would have been the case had Lazaro simply narrated his past experiences. Key scenes are always dramatized, and it is the use of the aside in these scenes that makes Lazarillo come to life and engage the reader in his journey through his life. The asides, as in *Celestina*, function also to reinforce the moral intent of the anonymous author. Lazarillo delivers several philosophical asides; for example, in the first *Tratado*, Lazarillo reflects on his step-brother's fear of his black father: "¡Cuántos debe de haber en el mundo que huyen de otras porque no se veen a si mesmos!" (I, 11). ⁴ We see Lazarillo's spirit of resolve when he says to himself, "Verdad dice este, que me cumple avivar el ojo y avisar, pues solo soy, y pensar cómo me sepa valer" (I, 13). The aside also creates comic relief, when, for example, Lazarillo responds to the *escudero's* comment: "no hay tal cosa en el mundo para vivir mucho que poco comer," with: "Si por esa via es . . . , nunca yo moriré, que siempre he guardado esa regla por fuerza, y aun espero en mi desdicha, tenella toda mi vida" (III, 47). There are more examples (seventeen in total, sixteen in the first three *tratados*), and they function, as in *Celestina*, principally for characterization. Lazarillo's radical solitude precludes the introduction of an interlocutor with whom he can share these reactions, but they are true "interior asides," delivered as direct address. In the *Quijote*, too, the aside functions to aid characterization, as opposed to advancing the plot as it does in drama. In *Don Quijote*, after Sancho realizes that certain things he says to his master will result in punishment, he learns to tell his master what he wants to hear, and then turns to the reader to state what he truly thinks of the situation.

In conclusion, the length of *Celestina*, with a consequent emphasis upon the presentation of the complexities of character, moves it away from the normal confines of drama toward the usual province of narrative. The aside is significant in this process, and its potential would later be recognized and used to great advantage in the creation of the picaresque.



NOTES

¹ David Bain, *Actors and Audience. A Study of Asides and Related Conventions in Greek Drama* (Oxford: Oxford University Press, 1977), p. 17.

² Fernando de Rojas, *La Celestina*, ed. Humberto López Morales, (Madrid: Cupsa, 1976). All citations are by act and page number from this edition.

³ Anthony Close, "Characterization and Dialogue in Cervantes's 'Comedia en Prosa,'" *Modern Language Review* 76 (1981), 356.

⁴ Anonymous, *Lazarillo de Tormes*, ed. Francisco Rico (Barcelona: Editorial Planeta, 1976). All citations are from this edition, by *tratado* and page number.



(Sevilla 1517-18)

TRISTAN: "Coge, Sosia, esos sesos de esos cantos . . . ¡0 día de aziago! ¡0 arrebatado fin!"
(Auto 19)



P R E G O N E R O

"los bienes, si no son comunicados,
no son bienes . . ."
CELESTINA, auto 1

1. Celestina otra vez en las tablas.
2. Notas bibliográficas

1.

REPOSICION DE "CELESTINA" EN MEXICO:

Según informaciones proporcionadas por nuestra colega Martha E. VENIER, secretaria de la *NRFH*, se dio a conocer una nueva adaptación de *Celestina* este verano en la capital mexicana. Ella mismo no pudo asistir pero, por la invitación, el reparto, y uno que otro recorte del periódico "Excelsior", todos enviados amablemente para aumentar nuestro archivo, les ofrezco a los lectores de *Celestinesca* los siguientes datos.

El estreno tuvo lugar el día 23 de julio de 1982 en el Teatro Julio Prieto a las nueve de la tarde. Dirigió el espectáculo Salvador GARCINI quien también recibió crédito--junto a Tina FRENCH--por la adaptación. La escenografía era de Antonio LÓPEZ MANCERA y el vestuario de Cristina SAUZA. Patrocinaba el Teatro de la Nación del I. M. S. S.

En Calisto y Melibea aparecieron Roberto BALLESTEROS y Luz María JEREZ; en Pármeno y Sempronio, Alejandro CAMACHO y Ernesto YAÑEZ; y en Areúsa y Elicia, Patricia BERNAL y Gabriela ARAUJO. El padre de Melibea fue interpretado por Eduardo LIÑAN (esta adaptación no hace salir a Alisa, su madre). En Lucrecia había Stasis DE LA GARZA, en Sosia y Tristán, José Antonio MORALES y Josafat LUNA, y en Centurio, René CAMPERO. Finalmente, en Celestina salió Ofelia GUILMAIN.

En uno de los recortes, aparece en una foto Ofelia GUILMAIN a quien se cita en el texto acompañante: "Con la interpretación de esta obra se cierra un ciclo de mi vida, iniciado hace 30 años cuando trabajé en la misma

pieza al lado de Amparo [Villegas] que interpretaba el papel estelar. No ha sido fácil llegar a ser Ofelia GUILMAIN, porque no entré por la puerta grande y he tenido que pelear a puñetazo limpio,' dice la temperamental actriz." El ciclo al que se refiere GUILMAIN toma en cuenta que había interpretado Elicia en la producción de 1953 presentada en la misma capital bajo la dirección de Alvaro CUSTUDIO, cuya adaptación era base de aquella producción. Ella volvió a figurar en Elicia en la reposición de 1957-58. Pero no son éstas sus únicas contribuciones a la historia de la celestinesca: era una actriz en una película rodada no hace mucho de *Celestina* que escogió concentrar en los aspectos sensuales de la obra de Rojas (ver la breve reseña en *Celestinesca* 4, no. ii [1980]; 40).

Esperamos tener otras noticias de esta producción en un futuro PREGONERO.

C 2. C

NOTAS BIBLIOGRAFICAS: Estas publicaciones son parte de la cosecha reciente de estudios, ediciones, etc., todas ellas dedicadas a *Celestina*, al menos en parte. No aparecen reseñadas aquí los artículos y notas del último número de *Celestinesca*.

ESTUDIOS

BARROSO, A. et al. *Introducción a la literatura española a través de los textos (aportación a una metodología del comentario de textos)*. Col. Fundamentos, 65, Madrid: Ed. ISTMO, 1979.

He aquí un libro que hace destacar los textos "más representativos" para que el lector-alumno se enfrente directamente con ellos. Es el capítulo 9 "La transición al Renacimiento: *La Celestina*" (págs. 237-259). Como todos los capítulos, la presentación de trozos del texto va precedida de una breve introducción: en este caso adhiere al tema de transición entre medioevo y renacimiento, señalando unas cuantas características de *LC* que apoyan la idea. La única nota curiosa es la referencia a una "3ª edición (1501)."

Los trozos son: un fragmento del auto 9, en el que Areúsa vitupera a las amas; uno del auto 12 (Calisto y Melibea a las puertas que impiden su gozo); y otro del mismo auto 12 (la muerte de Celestina). Cada uno recibe una breve presentación. La última sección del capítulo pretende ser un comentario al primer trozo incluido, según estas divisiones: género; contenido, técnica y estilo, la lengua, y actitud crítica. Rematan todo esto una "Recapitulación" y una "Bibliografía Básica" (3 ediciones y 3 estudios).

CARAVAGGI, Giovanni. "Apostilla al 'Testamento de Celestina'," *Revista de Literatura*, núm 86 (1981), 141-151.

Es una comparación de tres versiones del poema satírico del Seiscientos, "Testamento de Celestina" (provenientes de bibliotecas en Munich, Nápoles y Roma). Edita la versión de Roma por primera vez.

CARDIEL SANZ, Estrella. "La cuestión judía en *La Celestina*," *Actas de las Jornadas de Estudios Sefardíes*, ed. A. Viudas (Cáceres: Servicio de Publicaciones de la U. de Extremadura, 1981), págs. 151-159.

Una exposición del estado de la cuestión judía en que resume opiniones de varios críticos: Lida de Malkiel, Rodríguez-Puértolas, Serrano Poncela, Gilman, Castro, Forcadas, Maeztu y otros.

CHICHARRO, Dámaso. *Orígenes del teatro. La Celestina. El teatro preloquista*. Madrid: Ed. Cincel, 1980. 95 p. Cuadernos de estudio, Serie Literatura-4.

LC ocupa las páginas 45-63 de este "cuaderno de estudio," ofrecido como guía orientadora al alumno. Viene ubicada entre la sección dedicada al teatro temprano (el *Auto de los Reyes Magos* hasta Lucas Fernández) y otra que estudia el drama anterior a Lope (Torres Naharro a Juan de la Cueva, pasando por G. Vicente, Lope de Rueda y el teatro humanista).

En forma escueta y razonable trata los problemas de autoría, de las ediciones y del género de LC. La sección de "algunos intentos de interpretación" presenta tan solo las interpretaciones o que se basan en el carácter de converso ante el mundo de valores invertidos que debe delatar Fernando de Rojas (Serrano Poncela, Orozco Díaz, Gilman) o bien las sociales (Maravall, Rodríguez Puértolas, van Beysterveldt), hecho que limita la utilidad de la discusión. En este mismo sentido está elaborado un comentario de texto, de la primera escena de LC (pp. 87-92), basada en la idea de Orozco de que la palabra "ingenio," utilizada en el rechazo de Calisto por Melibea, es una alusión a la "casta" (cristiano viejo) de Calisto, siendo ella de otra ("conversa").

HEUGAS, Pierre. "¿*La Celestina*, novela dialogada?" *Seis lecciones sobre la España de los Siglos de Oro (Literatura e historia)*. Homenaje a M. Bataillon, ed. P. M. Piñero Ramírez y R. Reyes Cano (Sevilla: Univ. de Sevilla-Filosofía y Letras, 54, 1981), págs. 161-177.

Explicación detallada de lo que es "dramático" y lo que se atiene a una << historia toda >> en la cuestión del género de LC. Mientras hay prácticas en el texto que anticipan el teatro [la comedia española] por nacer, otras prácticas (la *descriptio*, la recurrencia a y memoria del pasado, etc.) dejan ver que LC delata una situación amorosa cuyas

líneas narrativas--archiconocidas a finales del s. XVI--están implícitas en la situación dialogal presentada por sus autores. Este "relato" en *LC* es delineado con perspicacia por H.

MÁRQUEZ, Antonio. "*La Celestina* y la Inquisición," en *Literatura e inquisición en España 1478-1834* (Madrid: Taurus, 1980), 201-216. Col. Persiles, 124.

Aclara los presupuestos de Castro y Gilman de una teoría que ve en la Inquisición una fuerza creadora, un reto al que respondió Rojas con *LC*. M. traza el génesis de las ideas, citando las obras en que se ven expuestas y, al final, poniéndolas en tela de juicio.

MCCORMICK, Robert. "New Approaches in Literary Criticism: Maeztu's *Don Quijote*, *Don Juan* y *La Celestina* and Psychohistory," *Basque Artistic Expression* 2 (1981), 61-67.

Aunque Ramiro de Maeztu ignoraba el concepto de 'psicohistoria,' las ideas expresadas en su libro de 1926 corren paralelas con algunas de Freud: la relación recíproca entre el mundo real y el de la imaginación (sueños), el poder descubrir los vínculos entre los datos biográficos y las obras creadas, y el ambiente socio-económico-político de su época. Así puede considerarse que *LC* es producto de las amarguras espirituales de un 'cristiano nuevo,' enajenado por presiones en aquella sociedad represiva.

EDICIONES POPULARIZANTES

ROJAS, F. de. *LC. Tragicomedia de Calisto y Melíbea*. Introd. y notas de Juan Alarcón Benito. Madrid: Ed. Fraile, 1981. 221 p. Clásicos Fraile, 5.

Trae todo el texto de la *TCM* junto con los preliminares y posliminares, con unas notas explicativas al pie de la página. El 'estudio' y bibliografía (14 entradas) que acompañan el texto (págs. 7-20) son anticuadas e incompletas.

_____. *LC*. México: Ed. Mexicanos Unidos, 1981. 206 p. Col. Literatura Universal, Clásicos, 8.

El texto de la *TCM*, los preliminares y posliminares. Edición anotada. La introducción (de los editores, aquí anónimos) presenta bien algunos puntos referentes a caracterización y tipos de discurso, pero en cuanto a la autoría y otros aspectos, no refleja el estado actual de los estudios. Una bibliografía prometida en el "Índice" (para la p. 203) no aparece.

_____. *LC*. Panamá: EMLACOMEX, 1977. 218 p. Clásicos universales, 9.

Edición baratísima. Tiene el texto de los XVI autos de la *CCM*, sin ninguno de los pre- o posliminarios. Hasta omite, de la lista de personajes (p. 11), a Celestina (!). La introducción (pp. 5-9) desconoce la *CCM* (Toledo 1500): los pocos apuntes sobre autor u obra son insuficientes hasta para el principiante. No hay notas, bibliografía, ilustraciones, etc.

_____. *LC*. Edición, prólogo y pedagogía de Rosendo Roig. Bilbao: Ed. Mensajero, 1980. 304 p. Col. Bolsillo, 75.

Edición completa de la *TCM*: contiene todos los pre- y posliminarios, y viene ligeramente anotada. Basada en Valencia, 1514, o sea, por la ed. moderna de E. Krapf, va ofrecida como texto pedagógico al alumno español. Trae una cronología (9-12) y una esquemática presentación de varios temas [autor(es) de *LC*; la sucesión de textos; género y título; personajes y moralidad] según las opiniones reseñadas en G. Siebenmann, *Vox románica* 34 (1976), parte de cuya bibliografía también incluye (49-54). Incluye una lista de temas o trabajos para estudiantes.

_____. *LC*. Introd. de Javier Huerta Calvo. Madrid: Ed. Playor, 1981. 220 p. Clásicos comentados Playor, 6.

Edición especial para estudiantes, con ilustraciones (en blanco y negro) de Arturo Rodríguez. Imprime la *TCM*, con todas las materiales preliminares y posliminarios, adicionada con 400 notas aclaratorias de vocabulario, alusiones, etc. El aparato pedagógico es el más extenso preparado hasta la fecha para una edición estudiantil. La introducción de J. Huerta Calvo (5-14) esboza sensiblemente la situación del teatro español anterior a *LC*, el carácter dramático, y la época y situación vital nuevas presentadas en el texto. Hay, además, unas notas biográficas sobre Rojas (15), y una cronología panorámica de su época (16-18). Siguen el texto varias secciones de comentario: un resumen de la obra (189-191); temas importantes (el amor, la sensualidad, la tercera, la misoginia, el enfrentamiento de clases, la avaricia, la muerte y la fortuna, 192-193); situaciones importantes (194-195); personajes principales caracterizados (195-197); y un análisis de *LC* (197-211). El "Índice onomástico identificado" (212-216) es tan útil como raro en tales ediciones. La bibliografía mínima ofrecida es una selección hecha sin cuidado; además de curiosa, despistaría al estudiante.



ANNOUNCING . . .

A reprint of the first edition of AIN HIPSCHE TRAGEDIA (Augsburg 1520), a translation of *Celestina* by Christof Wirsung, and of the second edition, AINN RECHT LIEPLICHES BUECHLIN (Augsburg 1534). Woodcuts by Hans Weidetz. Introduction by Kathleen V. Kish and Ursula Ritzenhoff. Forward by Walter Mettmann. Hildesheim 1983. 661p.

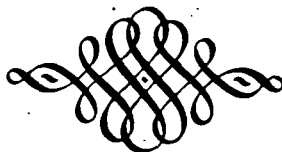
The two facsimile texts of the sixteenth-century German *Celestina* translations (a total of 551 pages) will be preceded by an extensive (ca. 100 pages) introduction IN ENGLISH; Prof. Walter Mettmann's Vorwort will, of course, be in German. Chapter I of the introduction will cover the translator's life and times; Chapter II, the woodcuts and their artist, and Chapter III, the two translations. In addition to the publishing history of these two works, this chapter will treat the pertinent scholarship (including the editors' pair of *Celestinesca* articles: "The *Celestina* Phenomenon in Sixteenth-Century Germany: Christof Wirsung's Translations of 1520 and 1534," 4:2, Nov. 1980, 9-18, and "On Translating 'huevos asados': Clues from Christof Wirsung," 5:2, otoño, 1981, 19-31), the source question, and the extent of Wirsung's original contribution in each of his two translation efforts. English translations will be provided for passages discussed, including the new 1520 ending, an interpolation in Act I of both texts (involving *Celestina*'s laboratory), and (in separate appendices) the newly composed prefaces: in 1520, a dedicatory letter and in 1534, a dialogue that amounts to one of the earliest pieces of *Celestina* criticism.

The publisher, Olms Verlag, announces a special reduced subscription price, valid through 30 June 1983. Readers who wish to have their institutions receive the book are advised to bring this information to the attention of their acquisitions librarian, pointing out that the pre-publication price for this 661-page hardback volume is DM 98, and that orders may be placed with the New York office of the Olms Verlag (111 West 57th St., New York, N. Y. 10019 USA).

For individuals who prefer to pay in dollars, the Editor of *Celestinesca* will accept subscription orders accompanied by a check or money order in the amount of \$40, through 31 March 1983.

[KVK / UR]

PUBLISHER'S FLYER INSERTED IN THIS ISSUE.....





REVIEW

[Disk] CALISTO AND MELIBEA (ascribed to John Rastell). Directed by John Barton for the British Broadcasting Company's The First Stage: English Theatre From Its Beginning to the 1580's. Album commentary by David Berington. © 1970, Dover Publications. Library of Congress no. R68-3183.

The unique copy of this "new comodye in englysh in manner of an enterlude" reposes at the Bodleian Library in Oxford. It appeared in a Malone Society facsimile reprint in 1908 and was printed that same year by H. Warner Allen (London: Routledge and Sons). Whether Rastell was or was not its author remains a matter for conjecture, but he was its printer (ca. 1525-20). The playlet freely adapts materials from the early acts of *LC* in order to demonstrate a moral point. A useful discussion of the two works' relationship to each other is Albert J. Geritz, "Calisto & Melebea (ca. 1530)," *Celestinesca* 4:1 (mayo, 1980), 17-29.

What follows is a summary of the presentation as it takes place on the recording. There is, first, a musical opening to set the period. Melebea, alone, is the first to speak and her words catch us by surprise. She speaks of her beauty in terms most direct, incorporating into her words parts of Calisto's scene 1 address from *Celestina*. She notes the approach of an anguished Calisto, who proceeds to laud Melebea as an angel. Melebea, in this version, has already been pursued by Calisto before the onset of the action, and is pained by his attention here and rejects him, swearing she will nevermore appear to him. End of the first scene. Music.

In the following vignette, Calisto is with Sempronio. The swain, declaring he "serves a goddess," calls for a lute that he might sing his "unhappiness." The lute, untuned, is like his universe. The heretical terms he uses to praise his lost Melebea are picked up quickly by Sempronio, who incites the flames of Calisto's passion by condemning women as "devil's nets," artful dissemblers, vainglorious, painted, lusty souls. Calisto, new passion aroused, promises to Sempronio a "chain of gold" if he will help. Well, it happens that the wily servant does know a neighbor lady, a "mother of bawdry," who has mastered a thousand virgins. Calisto, in wonderment at this sudden hope given him, promises more rewards to Sempronio for speedy deliverance. The scene ends with a desperate Calisto,

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aflame, urging Sempronio: "Go, speed, my Sempronio, to quench the flames of this fire." Music.

Celestina opens the next scene and we are now before her house. She speaks to the public, introducing herself and giving an account of what has gone before; she exalts her skills by narrating how cleverly she solved the dilemma of Elicia, a ward, who was with a certain Crito upstairs, when her lover came by one day. Celestina's crackling glee is unmistakable: she is happy and fulfilled in her profession.

Sempronio approaches and informs her of what matter he has in hand and Celestina exclaims that she is as glad of this as a surgeon. No time is wasted and in a flash we are again at Calisto's door. Parmeno is allowed here only a brief diatribe against the evils of the old bawd before the procuress makes her entry. Calisto, thrilled, overexclaims his passion, until Celestina must remind Sempronio to get Calisto to seal a bargain. The passion vs greed comes across quite strongly in this well-played scene.

Calisto goes off with Sempronio, leaving a priggish Parmeno with the cagy Celestina. The recognition scene is swift and Celestina, never in this version a waster of words, offers money for the compliance of the servant in this little venture. Parmeno is allowed to retain his innocence in this scene, for his rejection if the bribe is quick and final. It is only when Calisto has returned, given Celestina 100 pieces of gold and sent her off to work her magic, that Parmeno sees that his warnings, restated, are working against him and he decides to seek henceforth his own advantage. Music.

Melebea, troubled, speaks of her hate for Calisto's desire but also manages to convey her own warm feeling for the fellow. Onto the scene bursts Celestina, with no Lucrecia or Alisa to intervene. Why has she come, wonders Melebea, as she recognizes the old woman as one who "lived by the riverside." "Good works" is the bawd's reply. And she proceeds to tease Melebea by hiding the name of the person whose need of Melebea is great. When the fatal name is out, Melebea is mightily angered and shouts to Celestina: "Go hence in the devil's way. . . . Make amends to God." Celestina calms her with the same toothache ruse of Rojas' original and Melebea softens by acceding to all Celestina's wishes, asking her to return on the morrow, secretly, for a prayer. She bids Celestina an accomplice's farewell: "Tomorrow is a new day. I shall perform that I have you promised."

The performance ends after Celestina, again alone, and en route to Calisto's house, has another opportunity for self

praise, in which she calls attention to her worthiness to bear the rank of "noble." In the text version of ca. 1530, the interlude ends with the sudden appearance of Danio, Melebea's father, and their discussions round out the moral lesson central to the adaptation. This has been excised from this recorded performance.

The main textural features of the Rastell text are conserved by the recording, although many other lines have been omitted also to compress further the action; music is added to evoke the passing of time. The rhymed couplets of the original are so nicely delivered that they are really only noted belatedly. The flavor and flow of the language is preserved and enhanced by fine performances by all the principals: June Tobin as Melebea, Peter Howell as Calisto, Manning Wilson as Sempronio and Vivienne Chatterton as Celestina.

Aside from its merits as recorded theatre, this English adaptation of Rojas' *Celestina* would be useful in a class or seminar whose principal focus was the continuing impact of LC in and out of Spain. The plot lines so skillfully articulated in the original *novela dialogada* are surely given, in this work, one of its earliest clearly theatrical forms. We ought to mention, in this regard, the 1513 Eclogue of Calisto & Melebea by Urrea, which adapts material from Act I of *Celestina* in the form of a verse-play, but we do not know that it ever was actually staged. The historical value of the interlude's place in the history of *Celestina* studies alone might justify its being used in the classroom, but it is a bonus to have so charming and well-performed a piece available. ¹

Joseph Snow

University of Georgia

¹ I express my gratitude to my colleague, Pedro Garay, of Presbyterian College (South Carolina), who made a special tape of this recording for me.

A new comode in englysh in maner
 Of an enterlude ryght elygant & full of craft
 of rethorick / wherein is shewed & descrybed
 well the bewte & good properties of women;
 & their byres & captiueditions / with a morall
 conclusion & exhortacion to decrewe



Celestina le trae a Calisto el cordon de su Melibea. En una ilustracion a la traduccion hungara [1979]. Artista: Gyula FELEDY.



A Celestina

Dobre Celestina!
Tu diablo era un simple
pero al final te engañó.
El de Fausto, Mefistófeles,
no era muy despierto tam-

poco . . . Y
al final le venció

Margarita.

¡la infeliz Margarita!

Se ha averiguado que un
solo hombre sabe más que
todos los diablos del infierno juntos.

Ahí está Yago para demostrarlo.

Confieso que soy un descreído

¡Qué quieres, Celestina,

no creo en las brujas ni en el diablo!

No creo en ti, desde luego.

No eres más que una vieja desdentada

y borracha

que te dejas acuchillar sin

defenderte.

Ahora mi amigo Pablo

Fernández Márquez*

quiere que yo rompa aquí una lanza

por ti.

Pero mi amigo ha llevado tu defensa

al campo de la erudición

y yo no quiero nada con la gente de pluma sabia.

Prefiero entendérmelas con tu amigo Parmeno.

Era Parmeno o Pármeno.

Yo digo Parmeno.

Sobre esto se podría escribir una tesis.

Y también se podría escribir una tesis

sobre el origen celeste de tu nombre

y llegar a la conclusión de que eres

un ser infeliz y celestial.

CELESTINESCA

A mi no me costaría nada demostrar
que vales tanto y más
que muchos de los grandes señoras de esta época.

No creas que te estoy haciendo un gran elogio.
Y otra cosa te digo:
Ahora no tendrías ningún éxito en el mundo.
Las muchachas de hoy no quieren
que las adoben ni las compongan.
Todas se saben adobar y componer
tan bien y mejor
que lo hacían las viejas alcahuetas del siglo XV.
No presumas, no presumas
ni como bruja ni como perversa.
Y ya que te llamas Celestina
cómprate unas alas . . .
Burla a tu diablo, escápate del infierno
donde te han llevado injustamente
y sube al cielo con los ángeles

León Felipe (México, 11 de agosto de 1967)

- - - - -

* Era Pablo Fernández Márquez un amigo del poeta León Felipe, a quien le pidió escribiera o dedicara una poesía suya "A Celestina" para prologar su libro, *Los personajes de "La Celestina"* (México, 1970). El poeta, que no era dado a hacer prólogos, consintió en esta ocasión, a ruego del amigo a quien dirigió estas palabras que sirven de comentario al tema de sus versos:

"No obstante yo, conociendo tu gran corazón, hice por ella [Celestina] lo que no ha hecho ningún crítico, ningún erudito . . . ni Cervantes siquiera que la quiso tanto: La saqué del infierno, donde había entrado por sus "muchos y grandes merecimientos" y la llevé a los cielos. Allí, supe, que se aburrí de lo lindo porque no tenía nada que hacer. Las once mil vírgenes no necesitaban de su oficio. Supe también que allí mismo, en el mundo de la *Gracia*, enloqueció. Aquel espectáculo del cielo fue algo que no pudo resistir: Ella, que tanto hizo porque no hubiera una virgen en la tierra, allí, de repente . . . ¡once mil de un golpe! . . . Perdió la razón . . . ¡Naturalmente! . . . Hubo que llevarla al Manicomio celestial. Allí está ahora como una niña inocente y bobalicona"

¡Curiosa e irónica esta poética evocación de una Celestina siempre irreverente! [Ed.]

CELESTINESCA

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notas y comentarios

LA CELESTINA en el Teatro Reforma

El 31 de julio de 1953 inició sus actividades el TEATRO CLASICO DE MEXICO en la Sala Molière de la Casa de Francia con el estreno en nuestro país de la adaptación escénica de la Tragicomedia de Calixto y Melibea, comunmente llamada LA CELESTINA. Fué la misma adaptación que figura en el libro publicado en 1966 por EDICIONES TEATRO CLASICO DE MEXICO - con excepción de la escena de Centurio, posteriormente añadida. Al gran éxito inicial de su realización se sumó el de sus representaciones en las principales ciudades de la provincia mexicana. En 1957 iba a ser repuesta nuestra versión en el desaparecido Teatro del Caballito, cuando se nos anunció por la Oficina de Espectáculos, cuyo Jefe era entonces el Lic. Octavio Peredo, que la obra iba a ser prohibida por *immoral*. Hubo gran escándalo de prensa, intervinieron cerca de las autoridades del Departamento Central del D.F. los sindicatos de actores, tramoyistas, apuntadores, etc. y se logró al fin su autorización. La obra se representó entonces cerca de 150 veces en los Teatros Caballito y Triánón.

En 1960 pretendió nuestra compañía volver a escenificarla en el Teatro Fábregas, pero en esta ocasión se nos denegó la Oficina de Espectáculos fué terminante: LA CELESTINA era una obra *indigna* de ser representada en un teatro de la capital de México. Durante ocho años se nos devolvió la petición de licencia para su presentación, hasta que el cambio de Regente de la Ciudad y de nuevo Jefe en la Oficina de Espectáculos, Lic. Miguel Ramírez Vázquez, permitió la reposición de esta tragicomedia admirable, cuya vitalidad, desenfado y belleza de expresión la conservan tan fresca y actual como en sus días. Si como afirma el famoso crítico literario y profesor polaco, Jan Kott, Shakespeare es nuestro contemporáneo, podríamos agregar nosotros que a Fernando de Rojas lo tenemos por veci-

no. De ahí el nuevo éxito de esta reposición espectacular en el Teatro Reforma.

SE REPRODUCE AQUI PARTE DE LA PRIMERA PAGINA DEL BOLETIN DEL TEATRO CLASICO DE MEXICO, NO. 20, DE 1968, copia mandada a Celestinesca por el adaptador y director de la versión, ALVARO CUSTODIO.

El interés por parte de CUSTODIO en *Celestina* se mantiene en el presente.

Hace poco, dirigió en Los Angeles su versión de la obra de Rojas, un día en inglés, otro día en español.

Aun más reciente, de 1981, CUSTODIO vio el estreno de una obra suya, "Eva y Don Juan," en que uno de los personajes era Celestina.



TEATRO REFORMA

LA CELESTINA

De Fernando de Rojas

Adaptación escénica en tres actos
de Alvaro Custodio

Repuesta el 25 de enero de 1968.

Personajes por orden de
aparición:

Pleberio: Tomás Bárcenas
Calixto: Juan Ferrara
Melibea: Alicia Bonet
Sempronio: Miguel Córcega
Celestina: Virginia Manzano
Elicia: Mercedes Pascual
Críto: Mauricio Iglesias
Pármene: Mauricio Herrera
Lucrecia: Lourdes Guerrero
Areusa: Belinda Corel
Centurio: Enrique Gilbert
Corchetes, clérigos, criados y
pueblo.

La acción en una ciudad de España a finales del Siglo XV. Escenografía de David Antón, realizada por Lorenzo Silva. Vestuario de Isabel Richart, realizado por Julio Chávez. Dirección de Alvaro Custodio.

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Si su biblioteca no es suscriptor, tenga la bondad de recomendar *Celestinesca* a las personas apropiadas.

GRACIAS.

Editor, CELESTINESCA, Dept. of Romance Languages, University of Georgia, Athens Georgia 30602 (USA)

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- _____ 2 (1978)
- _____ 3 (1979)
- _____ 4 (1980)
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- _____ 6 (1982)
- _____ 7 (1983)
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Cada tomo
tiene dos
números..

Nombre y dirección:

Cantidad incluída: _____



"O rigurosos trances; O cruda osadía! O gran sufrimiento!
Y que tan cercana estuve de la muerte si mi mucha astucia
no rigera con el tiempo las velas de la petición.." (Auto V)
Ilustración de J. Segrelles [1946].



Editorial Policies

CELESTINESCA accepts brief items for publication. It is a newsletter with an international readership and its primary purpose is to keep subscribers--individual and institutional--abreast of the scholarship and general-interest matters relating to the phenomenon of "la celestinesca."

There is no minimum length. However, papers longer than 15 pages (footnotes included) will be discouraged, but not for this reason alone rejected. Brief articles and notes should treat well-defined points concerning either the text or interpretation of LC, its imitations, continuations, translations, theatrical adaptations, etc. Items may treat matters of literary, linguistic, stylistic or other concerns. Bibliographies dealing with works related to LC will be considered for publication.

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All queries, manuscripts, and other submissions should be directed to the Editor, Department of Romance Languages, University of Georgia, Athens, GA 30602 (USA).



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Calisto



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9
?

Burgos