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CELESTINESCA

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### IN MEMORIAM KEITH WHINNOM, 1927-1986

On March 6, 1986, at age 58, Keith Whinnom, Professor of Spanish at the University of Exeter, distinguished scholar of life and letters in fifteenth- and sixteenth-century Spain, and a corresponsal of this journal from the time of its founding in 1977, died in England. The scope of his career and the breadth of his interests surely qualified him as one of the outstanding members of our profession: his many accomplishments, both professional and personal, are poignantly sketched in previously published tributes by Alan D. Deyermond, in The Times (London) of March 9, 1986 and--in greater detail--in the Spring 1986 number of La corónica. I refer Celestinesca's readers to these accounts, in the latter of which Deyermond says of Keith: "And he was always patient, always generous, with young scholars." I would like to use this space to reinforce, from where I sit, the truth of those words.

I began a correspondence with Keith Whinnom in September of 1974: it was about an unedited manuscript auto by Joseph de Valdivielso that treated of the life and legends of Saint Ildefonso of Toledo. My letter to him was dated 8 Sept. and his reply was posted to me on the 17th. Yes, he had heard a paper I'd read at Hull, at the Association of Hispanists of Great Britain and Ireland in April of 1973 (my first contact with his prodigious memory), and yes, he liked my proposal regarding the edition of the Valdivielso auto for The Exeter Hispanic Texts series and was willing to accept it (my first contact with his generosity to younger scholars). My knowledge of his wonderful patience, naturally enough, took longer fully to appreciate, for it was not until 1983 that my edition appeared (EHT XXX). The delays were always mine but at no time did our regular correspondence ever signal any loss of faith on his part in that I could and would overcome the obstacles placed in my path.

Before the edition finally appeared, of course, this journal had been founded in Athens, Georgia and twelve numbers had appeared. I was still a pretty raw Assistant Professor when I rashly conceived of this journal, and many were the voices that discouraged me from setting out on uncharted waters: his was not one of them. I asked him in a letter dated 17 January 1977 if he would serve (with Alan Deyermond and Dorothy Severin) as corresponsales from the UK

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and, in a letter dated 25 January he assented, even though he claimed that at the moment he had "nothing whatsoever to contribute" (a modesty which I came to appreciate as an unconscious irony, for Keith's contributions to Celestinesca over the first nine years of its life were, each and every one of them, invaluable). Subsequently he sent news items, notice of unusual bibliographical items published in out-of-the-way places, word of theatrical productions of Celestina in England and on the continent, thorough critical appraisals of submissions that I farmed out to him, and encouragement about the slow subscriber buildup of narrow-focus projects like ours.

Keith believed in the need for Celestinesca and I am happy that he was able also to find time to contribute to it. His review of La ética judía y 'LC' como alegoría [3:ii (1979): 25-26] was severe but with warrant. His excellent article on "The Motives and the Personality of Fernando de Rojas," originally intended for these pages, ended up as part of the homage volume to his former tutor, Peter Russell (in 1981). What did appear in the pages of 4:ii (1980) were two shorter pieces, one of which, "La Celestina," "The Celestina," and L<sub>2</sub> Interference in L<sub>1</sub>" (19-21), is a landmark item. In it, he showed why the altogether too common use of the article (in Spanish and in English) in the titles, La Celestina and The Celestina was wrong and recommended that something be done about it. He even chided the compiler of the bibliography that appeared in Hispania in 1976, and its supplements in Celestinesca (me!) for falling into the trap (A word to the wise...?). Well, I have changed the policy in Celestinesca; I note that some recent doctoral theses have taken Whinnom to heart: I further note that R. Langbehn's Buenos Aires student edition and Miguel Marciales' University of Illinois study and critical edition follow Whinnom's restored norm. It would please me greatly if this slight three-page sally of Keith's will have had the enduring impact that he himself, perhaps, did not quite fully envision. I know that he fought a losing battle, with the piece in the Russell homage volume, to have its editor's change all their La Celestinas to "la Celestina" but expressed delight when his friend and colleague, Ian Macpherson, finally saw it his way. Modern tradition says La Celestina and tradition is ofttimes our strongest adversary. But Keith was a seeker of truth, he backed up his contentions about the correct citation of the title [based on sixteenth and seventeenth-century usage] and wanted only to know, if he were wrong, "why" he was.

His other two pieces in these pages were, one, a friendly rejoinder to a piece published by Dorothy Severin on Pármenos's reference to the practice of hunting with a "falso boezuelo" (which pieces have had three further replies) and, two, the touching necrology for the Venezuelan hispanist and classics scholar, Miguel Marciales [5: ii

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(1982): 51-53]. It was Keith who shared first with me the news of the existence of the five cyclostyled, privately-circulated volumes on LC that Marciales had produced over a ten-year period. It was typical, I think, of Keith, that although his own schema for the stemmatic relationships of the early editions of Celestina was roundly rejected by Marciales, Keith saw the great value of Marciales contribution ("this is simply the best edition of Celestina so far produced"--52) and was later to play a role in recommending that it be printed for general circulation [it was, in 1985, in 2 vols., in the Illinois Medieval Monographs Series].

Our many attempts to meet after Hull often did not materialize. He was unable to be at the Asociación Internacional de Hispanistas' gathering in Toronto of 1977, as I had been unable to attend at Bordeaux in 1974. We did finally join forces at Venice in 1981, even speaking on the same program (along with Dorothy Severin, if memory serves), and sharing good cheer on a number of other, more social, occasions. Our contacts never diminished in quantity or quality, but were mostly conducted through the mails. The support he continued to give to me was comforting and challenging: he could encourage and criticize and, I knew, always with fairness. Even though at times it meant, for me, swallowing a bitter pill, I found his genuine concern for quality and for excellence to be a well-applied and instructive sugar coating. My growing respect and admiration for him, and for a career in which celestinesque matters were, after all, but one small (if not unimportant) part, led me to dedicate my 1985 Celestina and Fernando de Rojas: An Annotated Bibliography of World Interest 1930-1985 "to Alan, Dorothy and Keith," my UK colleagues. Although, as he wrote, in his customary return-mail reply, his duties precluded a longer letter of thanks, he wanted to thank me for the copy of the volume and for the generosity of the dedication. It was the last word I had from him. I shall miss him (as we all will) but I am delighted to have been able to pay back, even in so small a fashion, the years of generosity he lavished on me and on one of my most foolhardy dreams: this journal. RESQUIESCAT IN PACE.

*Joseph Snow*

# Lelestinesca

"is an attractive vehicle for scholarly publication, an indispensable research instrument for anyone interested in LA CELESTINA and its derivatives and analogs."

(S. G. Armistead, HISPANIC REVIEW)

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DEBATIBILIDAD DE LA TEORIA DE LA ERRATA DE IMPRENTA EN  
'HABA MORISCA'

Albert M. Forcadas  
University of Alberta

Mario Ferreccio Podestá, en su interesantísimo trabajo "Haba morisca, ¿haba marisca?,"<sup>1</sup> teoriza sobre la gran probabilidad de una errata de imprenta: "Morisca" por "Marisca" en "haba morisca" (Acto 1) de la primera ed. de LC, que se transmitió a las ediciones posteriores:

PAR.--(...) E en otro apartado tenía para remediar amores e para quererse bien. Tenía huessos de coraçon de cieruo, lengua de biuora, cabeças de codornizes, sesos de asno, tela de cauallo, mantillo de niño, haua morisca, (...) sogá de ahorcado (...)<sup>2</sup>

puesto que "morisca," aplicado a una clase de haba no aparece documentado en ninguna parte, excepto en el Vocabolario español e italiano (1620) de Franciosini. El crítico rechaza esta prueba como genuina por haber sin duda el italiano extraído la entrada de LC, y por estar, por otro lado, documentado 'haba de mar' y 'haba marina.'<sup>3</sup>

Basándose en el uso de "mariscas" por Don Juan Manuel en el Libro del caballero y el escudero: "todas las maneras de ánades que son de paso que llaman mariscas" para una inortodoxa teoría etimológica, Ferreccio llega a la conclusión de que no puede ser un ánade de mar, ya que en el texto se lee también de ellas que "son caçadas e non caçan." Y así dice Ferreccio:

(...) no las hay marinas en sede de volatería ni entre las que cazan ni entre las cazadas, ni estacionarias ni migratorias, menos si se llaman ánades (sic): más bien han de ser aves de pantanos y lagunas, como enseña a los cazadores la experiencia mínima del comportamiento de las aves migratorias interesantes. El marisco (...) pues, se referirá a aguas de tierra adentro y no costañas (13).

La lógica de esta afirmación asombra un poco, porque, en primer lugar 'ánade' no solo se aplicaba al Anas y a especies muy afines, sino precisamente a cualquier ave de

paso marina. Era así en el área catalanoparlante, como lo consigna el DRCLC de Corominas y Gulsoy:

'Anada', au de pas (...) diversos textos del s. XV (...) no semblen al·ludir a un animal [aquàtic] especial (...).<sup>4</sup>

y sería lo mismo en el área castellanoparlante. Por otro lado, cabe pensar que si "no caçan," es que pescan. Que el vulgo a las aves acuáticas de pata corta, las agrupaba bajo una sola especie ya lo constata el refrán antiguo: "Pato, ganso y ansarón, tres cosas suenan y una son." Y 'pato,' con valor de 'ganso,' está en Nebrija.

El ave acuática más común en los ríos peninsulares y sus desembocaduras es el llamado en catalán 'anec [o aneda] de mar' o 'pescaire' (pescador -a), conocida también por 'cavot' o 'cauet,' el migratorio 'Alca,' el Alca torda.<sup>5</sup> Sea o no éste precisamente el 'ánade marisca' de Don Juan Manuel--porque por lo menos una especie, el Alca impennis, se ha extinguido (Ver por ej. la Enciclopedia Espasa)--, por todo lo dicho, parece claro que 'marisca' está usado como 'de mar' y 'pescadora.'

Porque además, si el "haba morisca" ha de ser 'marisca,' ¿cómo es que no se corrigió la cosa en ediciones subsiguientes, si es que la dicha 'haba' era cosa inexistente? Y si lo era, una corrección a 'marisca' hubiera parecido a cualquier bienintencionado corrector aún peor, porque el término, pese a la argumentación ('etimológica') de Ferreccio (13), parece que nunca se aplicó a plantas.<sup>6</sup>

Ya ab initio hay que señalar que aunque "morisca" fuera error, es cosa imposible de probar, dado que 'haba' se aplicaba y se aplica, también 1) al opérculo elíptico de ciertos caracoles marinos, que precisamente se usaba en medicina,<sup>7</sup> 2) al nódulo mineral llamado 'gabarro' (Ver DRAE, DUE),<sup>8</sup> y 3) a una multitud de cosas, especialmente semillas, semejantes al haba, como el altramuz, en el Norte a la habichuela, judía o alubia grandes (como en el caso del Phaseolus compressus), y aún a vainas anchas y gruesas de plantas y árboles leguminosos de diversas especies, como la arveja/algarroba (V. DRAE, DUE, etc.).

A la vista de esto, parece obligado ver con cuáles de estas 'habas' está documentado 'morisco' y adjetivos sinónimos y quasi sinónimos, y cómo los términos modifican o cualifican a diversas cosas, antes de poder aceptar, como única posibilidad viable, la teoría de la errata de imprenta. De nuestra criba podemos concluir que dichos adjetivos significan: 1) de morería, 2) de dos colores, 3) de color morado, 4) falso, no genuino ('avena morisca,' 'trigo morato,' V. DRAE), 5) oscuro o negro, 6) variedad

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pequeña o enana ('gatita morisca,' 'jazmín morisco').<sup>9</sup> En adición existen 'hierba mora' (V. cualquier diccionario de Botánica peninsular), la medicinal dulcamara (Solanum dulcamara), la 'hierba del moro' (Scrophularia acquatica), etc., muchas con fruto más o menos habáceo en apariencia.

Con ésto no solo queda reducida la posibilidad de la errata, ya que el "haba morisca" podría por consiguiente ser: a) una falsa haba, b) una haba oscura o negra, c) una de dos colores, d) una variedad de haba pequeña, v.g. una habichuela, e) una haba o habichuela de color morado, etc.

A propósito de este último color, existe la judía rojiza, precisamente llamada en catalán 'mongeta mora' (judía mora),<sup>10</sup> y la variedad roja-oscura, registrada sin nombre diferenciativo especial en el Dizionario italiano de Nicolò Tomaseo: "fava grande sanguina o porporina."<sup>11</sup> Por ello, el hecho de que Franciosini diga que el "haba morisca" es "una spezie de fave rosse" es más intrigante que como considera el crítico "anodino," porque si como supone, el color se lo sugeriría al italiano "morisca," por otro lado parece claro que debería serle bastante obvio a un lexicógrafo del calibre de Franciosini que el adjetivo implica más 'negro,' 'negruzco,' o 'de Berbería' que "rosso".

Apuntamos esto porque mucho de Italia en el siglo XVII estaba ocupado por tropas españolas, y Franciosini no tenía por qué librarse a la arbitrariedad; podía documentarse para su Vocabolario, en su decisión de incluir "haba morisca," en militares españoles de origen rural, etc. El informante sería oriundo de la zona sur o centro-sur de la Península, de donde se nutría el grueso de la tropa española, zona en la cual se llamaba, y se le llama aún, 'haba negra' al fruto del algarrobo y similares (VA, 313). Esta vaina/fruto, extremadamente similar a la vaina del haba, verdosa primero, es de un color rojo sucio cuando semi-madura, y de un marrón rojizo profundo cuando seca, a veces casi negra, y en algunas especies, de un morado oscuro.

El informante de Franciosini, como sureño, podría haberle dado la descripción de lo que entendía por "haba morisca," que sería interpretado como una clase de haba verdadera por el lexicógrafo. Pero leamos a Font Quer, el ilustre botánico español, sobre el algarrobo:

Hay árboles hembras que dan flores femeninas y luego algarrobas; y árboles machos, los llamados algarrobos judíos, que no traen fruto. Los machos son necesarios para la fertilización (...)<sup>12</sup>

Por ello, si 'haba' es una denominación de 'algarroba', y el algarrobo 'judío' es el infértil, cabe pensar que el fértil sería denominado en alguna parte 'morisco,' mucho más por el

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color marrón rojizo oscuro (en especies, morado), del fruto/vaina.

Ello ha de ser así por pura lógica, porque el contraparte del judío, si no es el cristiano (y no se diría 'haba cristiana'), es el 'moro' o 'morisco,' aunque no lo documente Font Quer. Y así, en el área catalanoparlante por ejemplo, el contraparte del algarrobo femenino, el 'garrofer' ver, es el 'garrofer borrar' (DCVB 6, p. 206). Y sumamente interesante es que Font Quer dé como sinónimos catalanes, entre otros, 'mongetera d'arbre' ('judía / o alubia / de árbol'), 'bajoca de moro' ('vaina [de 'haba'] de moro'), y 'garroferet moro' ('algarrobo moro') como correspondientes al fruto/vaina del Anagyris phoetida, que es en castellano el 'Collar de bruja' o 'Chocho del diablo' (PMDR, 153), también conocida como 'Hierba del embarazo' (DCVB 7, 537-538) ('hierba', en herboristería es también sinónimo de 'planta'). ¿Sería pues este algarrobo falso, de vaina/fruto extremadamente semejante al haba (V. dibujo en PMDR), el "haba morisca" de marras?

Sea como fuere, el hecho de que al moro ('morisco') se le consideraba y se le considera aún como grupo étnico altamente lúbrico, la analogía de los algarrobos en la cita de Font Quer se ajusta a la connotación sexual de la colección de 'medicinas,' para intensificar el amor, del laboratorio de Celestina.<sup>13</sup> Porque además, la maceración de las algarrobos y similares producía un líquido alcohólico dulce,<sup>14</sup> sin duda apto para el amor.

Por todo lo expuesto hasta aquí se especula que la teoría de la errata no es tan "inamoviblemente certera" como supone Ferreccio. Es más, el mismo crítico acepta que el 'haba marina,' la Canavalia r(h)usiosperma, puede no ser el 'haba marisca' (p. 12). La posibilidad de la Canavalia (planta no consignada por añadidura, ni en Font Quer ni en ningún otro libro de Botánica peninsular que hemos manejado) queda además en entredicho, dejando aparte la buena candidatura del algarrobo y del algarroboide Anagyris phoetida, porque existía toda una serie de 'habas' más o menos 'moriscas.' A una variedad de habichuela se la llamó en un tiempo, según Andrés de Laguna (apud PMDR, 387), 'frisol turquesco,' y había además el 'haba de Egipto' (no necesariamente la Faba Aegyptia), una serie de 'habas' de procedencia oriental (V. PMDR, idem), que correspondían a plantas leguminosas y otras como la Colocasia antiquorum, la Nymphaea lotus, la Sedum telepium, etc. Y entre las 'moriscas' catalanas, por ejemplo, la 'mongeta Argelina', la 'de mitja lluna' ('de media luna'), tan grande como una haba, la 'mongeta mora' ('judía mora') (v. DCVB VII, 537), etc.<sup>15</sup>

Si nuestra teoría del algarrobo hemos probado tener base, se corrobora además por el hecho de que en catalán se

llamaba y aún se llama 'mongeta borda' (judía machía) o 'mongeta d'arbre' (judía de árbol) a algarrobos falsos (DCVB VI, 206), lo que implica que podían y aún pueden llamarse así, dialectalmente, en ciertas áreas de habla castellana (judía o haba de árbol). Recordemos el 'algarrobo judío' que registra Font Quer, que prueba por sí solo que los diccionarios dialectales que existen son incompletos.<sup>16</sup>

Vale consignar que del algarroboide enano 'Garrofer bord' en catalán, et terebinto (Pistacia terebinthus) de agalla cornicular extraordinariamente semejante a la vaina de la algarroba, dice el PMDR (442) citando a Laguna, I, 57: "provoca la orina e incita a lujuria."

Con todo lo expuesto no hemos pretendido más que evidenciar que la teoría de la errata no se puede probar, porque existían varias 'habas moriscas.' Empero, concedemos que la errata sigue siendo una posibilidad. Ferreccio no tenía por qué recurrir a la interpretación del 'ánade marisca' de Don Juan Manuel para sustentar su teoría.<sup>17</sup> Lo que dice precisamente Franciosini: "'haba marina,' cimbalión, erba" podría haber sido un valioso punto de partida, aun si este 'cimbalión' ni medra cerca o a la vista del mar, ni es ninguna 'haba.' En el Dioscórides Anazarbeo (III, capítulo xciiii) de Andrés de Laguna (1555), la propiedad del 'cymbalión' es: "comidas las hojas (...) sirven a la generación de las hembras," añadiéndose que otro nombre para la planta es 'ombligo de Venus.' Ahora bien, en otros libros al 'ombligo de Venus' (cimbalión) (Umbilicus pendulinus) se le llama también 'haba marina' (y aún 'Ombligo marino'). Y así, como estos últimos nombres se aplican también al opérculo de ciertos caracoles marinos (V. por ej. DUE II, 563), he aquí de donde le vienen al 'cimbalión' sus otros nombres: por la extraordinaria semejanza de sus hojas con el dicho opérculo tan propiamente 'marisco.' Pero claro, el primer autor de LC pudiera precisamente referirse a este opérculo marino porque, molido, se usaba en medicina.

Ahora bien, si el primer auctor escribió en el manuscrito 'haba marisca' refiriéndose al 'cimbalión,' era impropio, porque lo propio hubiera sido 'murisca,' dado que la planta crece en las resquebrajaduras de los muros (V. Laguna). ¿Lo escribiría?. Y si escribió 'murisca,' se referiría al antes mencionado opérculo calcáreo, porque corresponde a los múrices, caracoles marinos del género Murex (V. DEAR, DUE, etc. bajo 'múrice'). Los múrices, mencionados ya en Plinio (Libro 9, Cap. 33) se llaman así por su color morado o púrpura. Su segregación colorante se empleaba en tintorería. Es por ello que una corrección de 'haba murisca' o 'haba murizca' a "haba morisca" por un bienintencionado pero ignorante tipógrafo/corrector de la edición princeps de LC no puede descartarse del todo.

Dejando aparte que si hubiera habido error tipográfico parece que debiera haberse corregido en ediciones posteriores, el problema de la solución doble a la que habría podido llegar Ferreccio con mayor solidez, explorando el camino proporcionado por Franciosini en 'haba marina,' es que ello apuntaría al 'cimbalión,' 'haba murisca,' porque '-isca' o '-izca' implica 'semejanza con el múrice,' y sus propiedades se relacionan bastante tangencialmente con el "quererse bien" (La 'generación de las hembras' en Laguna quiere decir producción de hembras).

Justificado pues el cauce de nuestra argumentación, diremos que siendo que en Andalucía al fruto/vaina de los algarrobos y algarroboides se les llamaba y llama 'haba negra' (v.g. oscura), dicho fruto, sea el del Anagyris phoetida, el del Pistacia terebinthus o el del Cersis siliquastrum, este último el 'Arbol del amor,' cumplen todos los requisitos para poder ser el "haba morisca." El último los cumple además, porque al primer auctor no se le hubiera pasado el fabácea fruto del 'Arbol del amor' en su laboratorio de Celestina? Por otro lado, el Cersis tiene precisamente el 'haba' de un oscuro amoratado: 'murizco' o 'morizco' de color, y 'morisco' por añadidura por ser de procedencia árabe, y existe una estrecha relación etimológica entre 'morado,' 'moro' y 'morisco,' como puede verse, por ej., en el DUE, en toda una caleidoscópica gama de interrelaciones.

Y como que no hemos pretendido tanto promover la 'teoría de la algarroba,' aunque puede no andar desencaminada, como probar la debatibilidad de la teoría de Ferreccio, añadiremos, para agotar las posibilidades, que convendría explorar qué relación pudiera existir entre la 'féve arabique'--el grano de café--consignada por ej. en el Trésor de la Langue Française y el "haba morisca." Según las historias del café que hemos manejado, su grano y una fermentación del mismo, se halla mencionado, con su uso medicinal, en escritos árabes a partir del s. VIII, y ampliamente documentado en los Herbals árabes del XV. En empleo del café como afrodisiaco además de para aguerrir a los soldados de Mahoma por sus propiedades excitantes, creemos que puede darse por descontado. El grano de café podría ya haber comenzado a entrar en la Península con los primeros árabes. ¿Podría pues ser la 'féve arabique', si no lo fuera la algarroba o un similar, el "haba morisca"?

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### NOTAS

- <sup>1</sup>Celestinesca 8, ii (Otoño 1984): 11-16.
- <sup>2</sup>Edición de LC de Julio Cejador (Madrid: Espasa-Calpe, 1951), I, 80-83.
- <sup>3</sup>Ferreccio, p. 12.
- <sup>4</sup>Joan Coromines i Josep Gulsoy, Diccionari Etimilògic i Complementari de la Llengua Catalana (Barcelona: Curial, 1980), A-BL, p. 311.
- <sup>5</sup>Sobre este ave, ver J. Maluquer, Els ocells de les terres catalanes (Barcelona: Barcino, 1973), 256; Roger Peterson et al, Guía de Campo de las Aves de España y Europa, 3<sup>a</sup> ed. (Barcelona: Omega, 1973), 129 y 196.
- <sup>6</sup>Las plantas del género mariscus recibieron tal denominación técnica mucho después del s. XV.
- <sup>7</sup>v., por ej., María Moliner, Diccionario de uso del español (Madrid: Gredos, 1967), II, 7 (bajo 'haba') y 563 (bajo 'Ombligo marino'). En el texto usaremos para este diccionario las siglas DUE.
- <sup>8</sup>Con DRAE significamos cualquier edición del Diccionario de la Real Academia Española. En el DUE, V. II, 7 (bajo 'haba' y I, 1358).
- <sup>9</sup>Antonio Alcalá Venceslada, Vocabulario andaluz (Madrid: Gredos, 1980), 415. Se citará en el texto como VA.
- <sup>10</sup>Alcover i Moll, Diccionari Català-Valencià-Balear (Barcelona, 1968), 7, p. 537. En el texto nos referiremos a este diccionario con DCVB.
- <sup>11</sup>Nuovo Dizionario della Lingua Italiana (Torino: DSLTE, 1865), 2, parte 1<sup>a</sup>, p. 711.
- <sup>12</sup>Pío Font Quer, Plantas Medicinales: El Dioscórides Renovado (Barcelona/Madrid/Bogotá: Labor, 1973), 350. Se citará en el texto bajo PMDR.
- <sup>13</sup>El doble sentido de "haba morisca," además, cuando 'haba' era y es denominación vulgar de 'glande,' parece clara, mucho más cuando el primer auctor incluye "cabezas de codornices," porque en adición a lo que consigna Cejador en notas, la 'cabeza' de la 'codorniz,' del 'pájaro' o del 'gorrión' es en la habla vulgar de hoy, y lo fue de ayer, el glande del pene.

<sup>14</sup>Consignado en multitud de libros de Medicina Natural, y entre otros, la Enciclopedia Espasa.

<sup>15</sup>La lista completa de las variedades de habas y habichuelas (alubias, judías), con su variedad de nombres populares castellanos, catalanes, etc., y su identificación botánica, con época de introducción en la Península en el caso de las variedades no autóctonas, que debe existir en alguna parte, sería sumamente interesante de estudiar, aun si no creemos que esté allí la clave de "haba morisca."

<sup>16</sup>Valga como muestra la famosa "hojaplasma" del laboratorio de Celestina, cuya identidad llevó de cabeza a la crítica por largos años (Cejador no sabe qué es), por no estar registrado tal nombre en ninguna parte. M. Laza Palacios, en su Laboratorio de Celestina (Málaga: ICEDPM, 1958): 143, informa que "hojaplasma" referido al Androsemum Officinale (la 'todobuena,' 'todosana,' etc.), la usaban aún los campesinos de alta montaña en la zona de Avila en 1944.

<sup>17</sup>Así, asimismo, lo que dice Ferreccio en Nota 17: "En el Cautiverio feliz de Pineda (s. XVII) (...) se halla 'mariscos de la mar': un determinativo que hace ver que lo marisco no era necesariamente marino" es errado, siendo que en España el vulgo llama 'marisco de río' al cangrejo de agua dulce, para diferenciarlo del de mar, y nada más, como manera de constatar su inferior calidad cuando servido. Y de la misma manera se dice 'pez de mar' y 'pez de río' cuando es necesario diferenciarlos.



LC (Barcelona, 1888). Acto IX<sup>o</sup>. Ilustración por Escobar.



**BERNARDO GORDONIO'S LILIO DE MEDICINA:  
A POSSIBLE SOURCE OF CELESTINA?**

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In her 1972 monograph on "love's fools," June Hall Martin suggests that Calisto is a parody of the courtly lover.<sup>1</sup> Several distinguished scholars, most notably Alan Deyermond in describing ten main features of courtly love,<sup>2</sup> have offered guidelines for evaluating the issue of amour courtois in a determined literary text. A close examination of Bernardus Gordonius' Lilium Medicinae, which circulated widely during the late Middle Ages, suggests, however, that Calisto's love malady would have been viewed as a fully documented clinical history by a learned audience. The entire notion of courtly love in Spain may well benefit from an examination of this scientific work--a task far beyond the scope of the present study, which offers now for the interest of Celestinesca's readers, the text of the Spanish version of Book II, chapter 20, "De amor que se dize hereos."

There exist one MS and several incunables of the Spanish Lilio de medicina, all of which were produced between 1400-1500.<sup>3</sup> It is perhaps significant that the former work, MS 1743, is housed in the Biblioteca Universitaria of Salamanca; might Fernando de Rojas have consulted it during his student days? The Lilio occupies folios 63-230 of the codex. The printed text, published in Seville by Meinardo Ungut and Estanislao Polono on 18 April 1495, consists of 184 folios. Copies exist in the following libraries as of 1984: Madrid, Nacional, I-315; Evora, Pública; Hannover, Kestner-Museum; London, British Library, IB.52386; Madrid, Academia Española; New York, The Hispanic Society of America; Paris, Nationale; San Juan, Casa del Libro; and San Marino, California, Huntington. I am at present preparing with Cynthia M. Wasick a microfiche edition of the Lilio for the Medieval Spanish Medical Texts Series, under the general editorship of Brian Dutton (Madison: Hispanic Seminary of Medieval Studies, Ltd.), to whom my thanks for pointing out to me its celestinesque elements. The following edition is of folios 57v-58v of the incunable of The Hispanic Society of America copy.

\* \* \*

## Capitulo .xx. de amor que se dize hereos.

Amor que "hereos" se dize es sollicitud melancolica por causa de amor de mugeres.

## CAUSAS.

10        Desta passion es corrompimiento determinado por la forma & la figura que fuerte mente esta aprehensionada: en tal manera que quando algund enamorado esta en amor de alguna muger: & assy concibe la forma & la figura & el modo que cree & tiene opinion que aquella es la mejor & la mas ferosa & la mas casta & la mas honrrada & la mas especiosa & la mejor enseñada en las cosas naturales & morales que alguna otra: & por esso muy ardiente mente la cobdicia sin modo & sin medida: teniendo opinion que sy la pudiesse alcanzar que ella seria su felicidad & su bien auenturança. E tanto esta corrompido el iuyzio & la razon que continua mente piensa en ella: & dexa todas sus obras: en tal manera que sy alguno fabla conel non lo entiende: por que es en continuo pensamiento: esta "sollicitud melancolica" se llama. E por esso dixo Uirgilio "O dios en quantas cosas se desvaria el coraçon del amador." E dize se "hereos": porque 20 los ricos & los nobles por los muchos plazerres que han, acostumbran de caer: o incurrir en esta passion. Que como dize el Beatico: que assy como "la felicidad es vltimo escogimiento": assi hereos es vltimo deleyte. E por esso en tanto es su cobdicia que se tornan locos.

A cerca de aquello que dize Ouidio: "dela viga alta se descuelga la carga triste": & el iuyzio dessos es corrupto. E por esso dize el versificador, que "el que ama la rana piensa que es estrella Diana." E dezia otro versificador 30 "todo enamorado es ciego: porque el amor no es derecho arbitro / Porque el disforme pecho iuzga ser feroso." E por esso la virtud estimatiua que es la mas alta entre todas las virtudes sensibiles manda ala ymaginatiua: & la ymaginatiua manda ala cobdiciable: & la cobdiciable manda ala virtud ayrada: & la virtud ayrada manda a la mouedora delos lacertos. E entonçes mueuen todo el cuerpo despernando la orden dela razon. E por esto se mueue & anda de dia & de noche despreciando lluuia & nieue & calor & frio: & todo peligro de qualquier condicion que sea: porque 40 no puede el su cuerpo folgar. E la virtud cobdiciable no queda asmando que las cosas tristes son comparadas alas mejores & mas que sy fuessen deleytables. E maguer que natural mente la tristeza sea de fuyr. Por esso non finca que aqui eneste caso que el enamorado assi esta ciego que por vna poca de vil delectacion cuyda & le semeja que el tristable sea delectable. E tan bien lo fazen los ribaldos semejante desto: que por deleyte de iugar los dados & dela tauerna andan enel inuierno desnudos & duermen en tierra: & por esso non finca: que bien conoscen ellos sy es deleyte o

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50 tristeza: & quieren escojer mayor mente la tristeza por vn poco de deleyte. E asi lo fazen estos enamorados.

### SEÑALES

60 Son que pierden el sueño & el comer & el beuer & se enmagresce todo su cuerpo: saluo los ojos: & tienen pensamientos escondidos & fondos con sospiros llorosos. E sy oyen cantares de apartamiento de amores luego comiençan a llorar & se entristeçer & sy oyen de ayuntamiento de amores: luego comiençan a reyr & a cantar. E el pulso dellos es diuerso & non ordenado: pero es veloz & frequentido & alto  
70 sy la muger que ama viniere a el: o la nombraren: o passare delante del. E por aquesta manera conosco Galieno la passion de vn mancebo doliente: que estaua echado en vna cama, muy triste & enmagreçido: & el pulso era escondido & non ordenado: & no lo queria dezir a Galieno. Entonçes aconteçio por fortuna que aquella muger que amaua passo delante del: & entonçes el pulso muy fuerte mente & subita mente fue despertado. E como la muger ouo passado: luego el pulso fue tornado a su natura primera: E entonçes conosco Galieno que estaua enamorado. E dixo al enfermo:  
80 "tu estas en tal passion que a tal muger amas": & el enfermo fue marauillado como conosco la passion & la persona. E por esso sy alguno quisiere saber el nombre dela muger que ama, nombre le muchas mugeres: & como nombrare a aquella que ama luego el pulso se despierta: pues aquella es, digale que se parta della.

### PROMOSTICACION

La pronosticacion es tal: que sy los hereos non son curados: caen en mania: o se mue-ren [fol. 58 r].

### CURA

80 O este enfermo esta obediente ala razon: o no. E si es obediente, quiten lo de aquella falsa opinion: o ymaginacion algund varon sabio de quien tema & de quien aya verguença con palabras & amonestaciones: mostrandole los peligros del mundo & del dia de iuyzio & los gozos del parayso. E sy ala razon no es obediente & es mancebo, sea castigado: en tal manera que sea açotado fuerte mente & muchas vezes fasta que comiençe a feder & despues nombren le cosas mucho tristes: porque la mayor tristeza faze olvidar la menor tristeza. O nombren le cosas mucho altas & muy alegres: como faziendo  
90 le saber que es fecho senescal del rey: o alguazil: o que le han dado vn grande beneficio: & assi se mudara: porque las honrras mudan las costumbres. & despues sea ocupado en algunas cosas necessarias que faga. Segund dize Ouidio, "da al vazio dela memoria algund afan que lo detenga": & despues lleuen lo a luengas regiones porque vea cosas varias & diuersas: como dize Ouidio: "ue por lugares fermosos resplandescientes & fallaras mill colores delas cosas." E

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despues faz le que ame a muchas mugeres porque oluide el amor dela vna: como dize Ouidio, "fermosa cosa es tener dos  
100 amigas: pero mas fuerte es si pudiere tener muchas." [...]

Verdadera mente esta pasion [de amor] es vna especie de melancolia. E final mente si otro consejo no tuuieremos, fagamos el consejo delas viejas: porque ellas la disfamen & la desonesten en quanto pudieren, que ellas tienen arte sagaz para estas cosas mas que los ombres. E dize Auicena que algunos son que se gozan en oyr las cosas fediondas & las que no son licitas. Por ende busque se vna vieja de muy feo acatamiento con grandes dientes & baruas & con fea & vil vestidura: & traya debaxo de si vn paño vntado conel  
110 menstruo de la muger. & venga al enamorado & comience a dezir mal de su enamorada: diziendo le que es tifosa & borracha & que se mea en la cama & que es epilentica: & fiere de pie & de mano: & que es corrompida: & que en su cuerpo tiene torondos, especial mente en su natura: & que le fiende el fuelgo & es suzia: & diga otras muchas fealdades: las quales saben las viejas dezir: & son para ello mostradas. E si por aquestas fealdades non la quisiere dexar, saque el paño dela sangre de su costumbre de baxo de sy: & muestre gelo subita mente delante su cara: & de le grandes bozes  
120 diziendo: "mira que tal es tu amiga como este paño." E si con todo esso non la quisiere dexar, ya no es omne saluo diablo encarnado enloquecido: & dende adelante, pierdase con su locura.

### CLARIFICACION

[...] [fol. 58v] El amor es locura dela voluntad porque el coraçon fuelga por las vanidades, mezclando algunas  
127 alegrías con grandes dolores y pocos gozos.

\* \* \*

The following observations on the text are in order:

11. 20-22: The term 'hereos' is ascribed to this type of love inasmuch as it inheres in the wealthy and noble (cf. Gr 'heros', although this etymon might be questioned over 'eros').<sup>4</sup> It is an idle activity, based on the desire to possess 'cobdicia', which leads to insanity--Calisto's near-state of mind in the first act of Celestina.
11. 53-61, 72-75: The señales outlined here recall Calisto's behavior in the first act (passim). It is evident that an immediate "cure" must be administered.
11. 80-88: Sempronio is not sufficiently "algund varon sabio de quien tema" Calisto; nor is he in the position to beat his master "fuerte mente & muchas vezes fasta que comience a feder." On the contrary, the author of the

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tragi-comedy provides a text that is totally antithetical to the Lilio's cure for this infirmity of love. There is no role model for Calisto, no one to beat him "until he stinks." This lack of medical "treatment" for the individual, as a result, has disastrous consequences for other members of society as the links of causality are subsequently forged.

11. 101-120: The "anti-counsel" of a prototypical Celestina? Rojas's bawd, unlike Bernardo Gordonio's, always took a positive stance in dealing with Calisto's "illness": to have not inflamed his desire for Melibea, little by little, would have been highly unprofitable. Undignified, too, would have been ad feminam comments on Melibea's personal nature or habits (e.g., menses, bedwetting, epilepsy, alcoholism, etc.); such maligning is carried out by Alicia and Areúsa, far from Calisto's ear, during the dinner scene at Celestina's house (act IX).
11. 125-127: By way of clarification, both Rojas and Gordonio seem to agree that insane love mixes a few pleasures "with great sorrows and few joys."

The success of the Lilio de medicina, like that of any other scientific treatise, would have inhaled in its repeated practical application. If Fernando de Rojas was familiar in fact with Gordonio's text, it just might be that he believed the so-called remedies it contains for "amor que se dize hereos" were impractical, and had to be modified or placed in a more plausible context, thereby reflecting contemporary realities of the individual and the emotional and psychological tensions that constantly confronted him. The learned members of Celestina's audience--among which were doubtless numerous medical personnel--might have thought so too.



Viñeta de la edición de Valencia, en 1514, por J. Joffre, en la que se ve la muerte de Celestina. Madrid. Biblioteca Nacional

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### NOTES

<sup>1</sup>Love's Fools: Aucassin, Troilus, Calisto and the Parody of the Courtly Lover (London: Tamesis, 1972).

<sup>2</sup>A Literary History of Spain: The Middle Ages (London & New York: Benn/Barnes & Noble, 1971), 12-13. Documenting (p. 28, notes 18-22) several valuable studies on the issue of courtly love in general and in the Celestina in particular (notably his "The Text-Book Mishandled: Andreas Capellanus and the Opening Scene of La Celestina," Neophilologus 45 [1961], 218-21), Professor Deyermond recalls the contributions of J. Livingston Lowes, "The Loveres Maladye of Hereos," Modern Philology 11 (1913-14), 491-546 (which contains the Latin text of Lilium, Book II, chap. 20, at pp. 499-502), and G. D. Trotter and Keith Whinnom, eds., La comedia Thebaida (London: Tamesis, 1969), p. xxxvi, noting that "because of prevailing medical theories, courtly love is tragic not comic..." (p. 13). The aberration of hereos, as described in the Lilio de medicina (fol. 58v, infra), mixes "algunas alegrías con grandes dolores y pocos gozos." There should be little question that Calisto was considered a pathetic--if not pathological--figure for audiences when the Tragicomedia first appeared.

<sup>3</sup>For a complete description, see Charles B. Faulhaber, et al., Bibliography of Old Spanish Texts, 3rd ed. (Madison: Hispanic Seminary of Medieval Studies, Ltd., 1984), no. 1954, pp. 145-46, and no. 2725, p. 225, (th incunables and MS, respectively).

<sup>4</sup>For a thorough examination of the term hereos, see the aforementioned article by J. L. Lowes (cited in n. 2).



Barcelona, 1888. Calisto rumbo a la Magdalena. Por Escobar.

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### A POSSIBLE HIDDEN ALLUSION IN 'CELESTINA'

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In octaves added to the Toledo 1500 Comedia, Alonso de Proaza, possibly acting in collusion with Fernando de Rojas,<sup>1</sup> first revealed the acrostic key to its authorship hidden in Rojas' preliminary verses. In the Zaragoza 1507 Tragicomedia are added the three octaves entitled "Concluye el auctor aplicando la obra al propósito por que la acabó."<sup>2</sup> There is obviously no acrostic formed by the first letters of each line of these latter verses: PaAaLvPdNnqpDcceYmza Ptds. In the column formed by the eighth letter in each line, the letters are: isAcocoenodertssmseescbm. The latter half of these letters seems to make no sense whatever as is the case with the case with the first column and the rest of the columns. However, when written Isaco Coeno de, the first half closely resembles the proper name, Isaac Cohen.

While this arrangement and reading could be coincidental, a study of the preliminary acrostic verses, of the three octaves at the end of Celestina, and of Proaza's addenda, yields mainly words of three, four and five letters, with the following longer resemblances, some of which are also interesting: uno se yama (col. 3, lines 26-34), deo gesus (7, 6-13), and loen deo (15, 37-43, along with two other instances of deo) in the preliminary verses; el xuez (12, 12-17) in the "Concluye..."; and detonar (22, 23-29 in Proaza's verses. An examination of the eighth column of the final stanza of the acrostic verses of the Toledo 1500 Comedia, much of which was reworked into the first stanza of the "Concluye...",<sup>3</sup> shows a correspondence of only four letters of the eight (oeactcne).

Consideration of the possibility that the likeness may not be ascribed to coincidence calls for an examination of the surname Cohen (from Hebrew, kohen, "priest"). The name was, of course, common in Spain until 1492. Pilar León Tello in Judíos de Toledo lists Cohens from Alcalá, Cuenca, Guadalajara, Santa Olalla, Talavera and Toledo.<sup>4</sup> The name was so easily recognizable that Rodrigo de Cota used it along with other common Jewish surnames in his "Epitalamio," a diatribe against a New Christian relative of his who

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neglected to invite him to a wedding. He speaks of the lineage of the groom:

De vn aguelo avenzuzen  
y del otro Abenamias:  
de la madre Sophomias,  
del padre todo Cohen.<sup>5</sup>

As for the rendering Coeno of the name Cohen, the omission of the h may be explained by Menéndez Pidal.<sup>6</sup> He refers to the advanced state of the loss of the pronunciation of the h in part of Salamanca by 1500. The variants of the name Yehudá recorded by León Tello include Yudá (2: 573), Hudá (2: 602) and Udá (2: 557).

The addition of the final o presents another problem. Although in León Tello there occur examples of the addition of vowels to the end of the name--Coheny (2: 160) and Coheneso (1: 71)--the form 'Co(h)eno' does not appear. The word 'cohino,' an adjective derived from 'cohen' appears in the Cancionero de Baena.<sup>7</sup>

The problem of the final o also occurs with 'Isaco.' Isaac was a very popular Jewish name judging from the number of times it is cited by León Tello. Its variants there number at least twenty-one and range from Abishac to Zag. The addition of a final vowel occurs with the form 'Ysaqui' and with the most common form, 'Isaque/Ysaque.'

The bearers of the name Isaac Cohen in Spain include the illustrious Talmudic scholar, Isaac ben Jacob Hakohen Alfasi (1013-1103), teacher of the poets Judah Halevi and Moses ibn Ezra,<sup>8</sup> and Isaac ben Jacob Hacohen of Soria, a cabalist writer who flourished in the mid-13th century.<sup>9</sup>

León Tello includes several references to Isaac Cohens who were contemporaries of Rojas as well as residents of areas near those inhabited by him. There was Rabi Cag Cohen of Alcalá, son of Mosé Cohen, mentioned in a 1464 document (2: 325) and a Rabi Ça Cohen, son of don Jacob, who in 1469 owed money for "los préstamos de Segovia" (2: 388). There was also a Rabi Ça Cohen "el Viejo" who had houses in Huete in 1492 (1:544). Isaque Cohen "el Bermejo" was the arrendador of tithes for the church of San Julián in Santa Olalla in 1475 (1: 248). In Talavera there lived an Ysaque Cohen, an albardero who was deceased by 1477 (2:444).

There is another allusion to an Ysaque Cohen. Juan de Sevilla, a converso from Toledo, was denounced to the Inquisition in 1486 as judaizante for having gone to Puebla de Montalbán to observe the Passover. Gilman quotes the testimony: "While there, 'he called himself don Ysaque, and he consorted with Jews, and walked with them, and he ate in their houses during the whole of Passover, and he went to



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the synagogue."<sup>10</sup> In his defense, Juan de Sevilla listed his enemies and included one "don Ysaque Cohen que llaman Angel, tyntorero" (León Tello, 1: 273).

In 1492, the houses of an Isaque Cohen in Toledo became the property of the wife of a Dr. Cota (León Tello, 1: 286). León Tello indexes a 1496 document (2:601) which refers to the same property under the name Rodrigo de Cota, who was none other than the reputed author of Celestina's first act. However, according to Scholberg, Dr. Cota was Rodrigo's brother, Dr. Alonso Cota, who had been burned in an auto da fé in 1486.<sup>11</sup>

The last mentioned Isaac Cohen is very tempting to the imagination of the readers and scholars of Celestina. Speculation as to what relation might have existed between Rojas or Celestina and this or some other Isaac Cohen can run the gamut of the unanswered questions which surround the work, from possible collaborator in writing the five acts included in the Tragicomedia,<sup>12</sup> to the "amigo" to whom the prefatory letter is addressed, to the author of the first act. It could be the secret name of a judaizante or merely the former (or traditional) name of a converso, and the range of possibilities for such a reference could extend to Rojas himself. It might even be an inside joke, albeit a dangerous one, known to but a few close friends.

Of course these possibilities are merely possibilities and will remain so until the question of the existence of "Isaco Coeno" is resolved. Only further evidence will bring speculation into the realm of the meaningful and clarify whether these ten letters form an allusion or an illusion.



Acto XIII<sup>o</sup>. Calisto se entera de la muerte de Sempronio y Pármeno. Ilustración por J. Segrelles. Valencia, 1946.

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### NOTES

<sup>1</sup>S. Gilman, The Spain of Fernando de Rojas (Princeton: Princeton Univ. Press, 1972), 54.

<sup>2</sup>F. de Rojas, La Celestina, ed. M. Criado de Val y G. D. Trotter (Barcelona: Bruguera [11th ed.], 1981), 321. References will be to this edition.

<sup>3</sup>D. W. McPheeters, El humanista español Alonso de Proaza (Valencia: Castalia, 1961), 182.

<sup>4</sup>Pilar León Tello, Judíos de Toledo, 2 vols. (Madrid: CSIC, 1979). All subsequent references to Leon Tello will appear in the text, noting vol. and page numbers.

<sup>5</sup>K. R. Scholberg, Sátira e invectiva en la España medieval (Madrid: Gredos, 1971), 321.

<sup>6</sup>Menéndez Pidal, Orígenes del español, 3rd ed. (Madrid: Espasa-Calpe, 1950), 231.

<sup>7</sup>Scholberg, 307.

<sup>8</sup>Hirschel Revel, "Alfasi, Isaac ben Jacob Hakohen," The Universal Jewish Encyclopedia, 1939 ed.

<sup>9</sup>Gershom G. Scholem, Major Trends in Jewish Mysticism (New York: Schocken, 1954), 120, 178.

<sup>10</sup>Gilman, 238-39.

<sup>11</sup>Scholberg, 323, 326.

<sup>12</sup>M. R. Lida de Malkiel, La originalidad artística de 'La Celestina' (Buenos Aires: EUDEBA, 1962), 24.



Acto I<sup>o</sup>. Ilustración por Escobar. LC, Barcelona, 1888.

## CELESTINESCA

### COMEDIA POLISCENA PER LEONARDUM ARETINUM CONGESTA

#### II. TEXT AND TRANSLATION

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[Note: "Part I. 'COMEDIA POLISCENA': Introductory and Bibliographical Notes" was printed in CELESTINESCA 9, ii (1985), 85-94. The text is based on the first edition of 1478 printed at the Premonstratensian monastery in Schussenreid--about 45 km. southwest of Ulm--but takes into account some readings from later editions and printings. Folio numbers appear in the text. As an Appendix appear the excerpts included in the seventeenth-century erotic anthology called PRACTICA ARTIS AMANDI. Note numbers refer to variant reading, which will be found at the end of the text. Separate notes for the PRACTICA ARTIS AMANDI follow that text. Ed.]

[2r]\*

#### PROHEMIUM COMEDIE INCIPIT:

Corripio matres:gnatas ne numina ducant  
Sanctorum spectare virum nec grandia gesta  
Quas procerum iamiam lactat seducere luxus.  
Servorum mores, ancillas corrigo nequam  
Ne turpem questum sectentur, lubrica fando  
Neve suos fallant falleratis turpiter heros  
Verbis ut predium vendant lenones alendo.  
Ipse monere patres velim ne pravis habenas  
Indulgeant liberis nec iners futura senectus  
Hos premat demum nec norint parta tueri.  
Perlege tu; quenquam comicum iuvat esse poetam,  
Que mea musa notat nec despice credere, lector.

#### ARGUMENTUM COMEDIE INCIPIT:

Adolescens quidam nomine Graccus, filius cuiusdam senis Macharii se in agro Tusculano excruciantis, die dum quodam iret deorum delubra, vidit Poliscenam, facie luculentam, filiam Calphurnie, qua visa subito amore concaluit.

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Reserabat mox amorem suum Gurgulioni perfido servo suo, cuius opera se deliciis puella Poliscene putabat usurum. Sed Gurgulione nil proficiente, Graccus accessit vetulam quandam quam domi nutriebat, Tharatantaram nomine [2v] huic promittens ut amori suo, auxilio et adiumento foret. Hec Calphurniam primo deinde vero Poliscenam aggreditur. Et que ei commissa fuerant in optatam metam mira caliditate perducit. Hec est summa comedie, sed eam poeta miro modo dilatat.

### ACTUS PRIMUS

#### GRACCUS, GURGULIO

GRA. Hem, vellem hercle hodierna die infausta me deglutisset febris; nam ubi illam oblique conspicio, vix vitta abditam, perliberali facie atque etate integra, concalui illico.

GUR. (Quid est hoc, quod herilem subiratam video gnatum?)

GRA. Ad delubra deorum una profectus sum. Contemplor.

GUR. (Miror ne nunc quidem nobis preter spem evenerit quicquam. Hesitabo quid siet.)

GRA. In illam ipsam quoque effeminatos oculos conicio. Ea in humum puellari quodam rubore sua comprimebat lumina, nam ipsam in gremio propemodum fovet, sub cuius imperio est, mater improbissima. . .

GUR. (Quenam est istec obsecro oratio?)

GRA. . . . quam dii deequae omnes emori faxint, Calphurnia.<sup>1</sup> Sisto pedes. Prospicio si uspiam me illam quis amare animadvertat, nam morigerandum mihi est ne, ubi res in vado fuerit, in ore omni sim populo et id vicissim<sup>2</sup> effluat. Quod si forte amori meo nimis obtemperans et voluptati mee nimis obsequens sim, me vivum penitus sepeliendum oporteat. Discam egomet mihi et meo imperare ingenio. [3r] Sed videon Gurgulionem perfidum servum meum? Eum adibo, nam quem mei istac in re participem consilii faciam preter ipsum habeo neminem.

#### POLISCENA VIRGO

POL. Nisi me honestatis quedam religio et paterna pietas cohiberet, profecto in ipsos effreno ore prorumperem--sibique haud aliter ac par est succenserem--qui <quo pacto> nos puellas pocius quam mares inter domus parietes oppriment. Ignoro nisi id in consuetudinem, quin imo in corruptelam pocius, deduxerunt propterea quod autumant nos pusillanimes, negotiis familiaribus defatigatas; domique inclusas neci dedere et ita nostra hereditas in fraudem jurisconsultorum debita proportione privatur.<sup>3</sup> Postac asserunt se istuc facere pudicicie nostre conservande gracia. Quod quantum sit a veritate absonum non me latet. Nonnunquam tamen nos deorum delubra pedetentim ducunt visere, fratrum audire confabulaciones, portenta inferorum superumque in pulpeto proclamancium.

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Sed aliud quidem nos intus magisque cruciat. Et quod magis magisque execro: cum viam ita pudice ambulamus circumquoque caput ipsum velo abdite, adolescentum nos turba contemplari moliantur. At cum eius rei locus sublatus sit, nos ultro mimos carnisprivii cachinando susurrant. Quo sacius plurimum nos mortem obire censeo quam istam vitam lugubrem et infoelicem ducere. Quisnam non licet istis frui voluptatibus quas fert huiusmodi [3v] hilaris estas succi plena? Sed pol me per hoc totum macerabo tempus neque nebo neque lectulos sternam neque quippiam faciam operis neque suppellectilem abstergam neque vestes resarciam donec illum ipsum visam adolescentulum qui hodie me pre amore exanimatam fecit.

### GRACCUS, GURGULIO

GRA. Heus, tu audin, Gurgulio?

GUR. Hem, here, quid tristis iam dudum?

GRA. Nil nimis.

GUR. Gaude.

GRA. Verum potin me auscultare tibi ut recenseam que mihi hesterno vesperi obvenere comoda?

GUR. Quidnam est, obsecro, here mi?

GRA. Novum certe aucupium nactus sum modo si quid tute operis attuleris, cuius ipse ingenium novi ad hanc calidum apprime esse.

GUR. Si quid modo operis aut consilii quippiam rei tue profuturum censeas, iube et impera; tua ipse illico capessam iussa.

GRA. Enimvero, Gurgulio, quoniam mea ab ineunte etate tibi consilia omnia credidi, scin, ne te verbis protelem, istuc quod te velim disseram serio.

GUR. Cedo igitur atque idipsum uno expedi verbo.

GRA. Iam faxim.

GUR. Si potis sum, here, numquam te adient insonia. Cede dexteram paululum.

GRA. Principio tibi edico eiciendus est abs te omnis metus patris. Nam istec quam exorsi sumus fruticosa est provincia, mi Gurgulio.

GUR. Quid fruticosa? Cessa ambages; proloqui.

GRA. Proinde nosti pater quam sit vafer ad omne facinus refertus. Rimax est [4r] intellectum.

GUR. Nullus audio.

GRA. Heus, heus, Gurgulio. Quo abis? Audi nunc quidem.

GUR. Quo abeam. Vanus es.

GRA. Pubescente heri sole, ut vult religio commeabam ad sacrificii spectaculum. Illic forte interspicio virginem quandam. He him!

GUR. (Timeo quorsum hec suspiria evadant.)

GRA. Et si non satis propter velum obumbrans, vagari possem. Dum iterum atque iterum staturam conspicio, rimula quadam ex obliquo flavescentes in propatulo emicant<sup>4</sup> gene.

GUR. (Dii bene vortant.)

GRA. Mihi visa est preter ceteras formosissima.

GUR. Nihil te fefellit.

GRA. Quid opus est verbis? Hanc equidem mihi uxorem dari aut alia via potiri expeto.

GUR. Expetere etenim prohibet nemo, sed potiri multa circumfluunt retinacula: tum severus pater; tum virgo expers artis meretricie, quam verbis lactare subdolis grave est; tum mater. Neque nisi astu id fiat et pater resciscat, heu quotquot nos iurgiis pessundabit.<sup>5</sup> Tum quod illi trades? Preter moncium aureorum pollicitaciones habes nihil.

GRA. Nihil o Gurgulio? Nescis quid patre inscio ex horreis, ex penu, ex colonis corrodam.

GUR. Astutus es.

GRA. Ymmo quod perpauci faciunt adolescentes precavi egomet mihi et etati mee peculium sed exile haud comparavi mihi iamiam.

GUR. Callidior es ac rebar. Consuluiisti?

GRA. Neminem. Quis putas sim vir?

GUR. Tute? Ita frugi.

GRA. Recte censes.

GUR. [4v] (Fortunatus senex qui sepenumero cum Grifone istoc vicino nostro dum ut fit sub porticu nostra confabulantur iactat sese habere gnatum unicum omni virtute peditum nec se imiscere his illecebris quas fert adolescentia. Nihil sibi adorsum esse delirat.)

GRA. Quid tute loqueris?

GUR. Quo pacto tuam expleam libidinem.

GRA. Merito te ex animo diligo, facetum os, curialis servus.

GUR. Quiesce.

GRA. Istuc, ita me salvet Ihesus, tibi munus fenoratum dices.

GUR. Dimitte munus. Non opus est nunc serpillum neque maratrum in orto serere.

GRA. Ha, queso?

GUR. Age, age. Conveniendum est mihi Tharatantaram. Nam ea et si anus sit, sanius ad hancrem nobis consilium afferat. Sed eccam oportune e balneo quam lautam video.

#### GURGULIO, THARATANTARA

TAR. Eho! Quid dixti? Vin tibi istud credam?

GUR. Non ariolor.

TAR. Virginem ipsam Calphurnie gnatam amat? Iocon?

GUR. Dixi. Et mihi iurando affirmavit ut se adiuvem. Nam aut sibi nuptui aut alio pacto potiri nostra ope exposcit.

TAR. Heu nostra immo sua si lubet. Nam id si resciscerit pater, nos profecto loris cesos multaret miseros.

GUR. Faciendum est hercle.

TAR. Faciendum? Virginem ortam egregia prosapia, civem, optimis fertam moribus, contaminatum iri persuadeam?

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Malim hosce oculos effodiat, vivam me gladio iugulet et canibus devorandam exponat. Obmutesce!

GUR. Perii! Quid [5r] illi amore deperdito ac consilii inopi referam?

TAR. Quid? Scio suapte quesivit; suapte exequatur.

GUR. Recte, sane. Verum laudo vicissim ut experiamus ac sedulo herilli gnato opera quod prosit nostra. Si secus fit, perimus. Nosti quam preceps sit. Pater et nimis indulget, quotidie etiam nos minis ac fustibus ad necem usque onustos reddat. Quicquid aget interim scitum, male mulctabimur.

TAR. O fortunatum senem qui istuc monstrum alit! Tota mente exhorre.

GUR. Certum equidem scio si quid preter spem eveniret, hanc in me dumtaxat fabam cudere oporteret, et in me istec scilicet conferetur culpa.

TAR. Unum tamen gaudeo. Si opera nostra herus sine incommodo, sine infamia, clam patre, istac potiatur virgine, nobis semper eius patebunt fores.

GUR. Factum puta.

TAR. Age. Dii bene vertant incepta. Institui equidem me nunquam abs te abituram. Quin quod et illi et nobis voluptati fuerit molliar facere?

GUR. Dii bene ut merita es faxint. Ausculta; cede aurem.

TAR. Quid me vis?

GUR. Cede paulisper.

TAR. Dii te perdant! Quid me oscularis, impudice?

GUR. Ha ha ho!

TAR. Rides, onager, verum ni canescis super cerebrum, tibi hunc colum frangam in frusta et fusa eruam occulum. Hem suavium vetule!

GUR. Concedam intro; dicam te convenisse et te alloquam de virgine, spopondisse paratam te fore ubi lubet.

TAR. Fac ut lubet.

GUR. Vale.

TAR. Et tu istoc nuncio vale.

### THARATANTARA SECUM LOQUITUR.

TAR. Credo hoc oportere evenire quod vulgo dici solet: summum ius sepe summam esse imprudenciam. Nam hec Pitagora Calphurnia, que se putabat Platonicum spiritum nactam fuisse, si gnatam domi inclusam continuisset nec ad spectaculum publicum preter maiorum nostrorum ritum conduxisset, non modo is illam amare non occiperet verum nec in posterum nosceret quid amor, quid cupidorum adolescencium sollicitudo poscit. Sed heu! virgini ipsi occasionem paratam prebuit. Verum enimvero is, quantum a Gurgulione intellexi, ad virginem animum applicuit. Haud iniuria illum sectabitur. Ocio etenim ac victu splendido calescit venus, tumescit popisma. Tum habet, diis gratias, unde pecuniam eroget. Ex adverso locus, etas, tempus, spacium, modus ablata sunt. Tum mater vidua, colo et acu victum queritans. Adibit, instabit,

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linget, pollicebitur, aureos montes offerens et, ut mulieribus fragilis sexus, ilico inquinabitur scio. Sed quid mea? Veniet ad me Graccus obsecrans quam familiariter ut se adiuvem. Certum est enim auctoritati gnati herilis acquiescere potius quam Calphurniam ac gnate pudiciciam vereri.

### SECUNDUS ACTUS

GURGULIO, GRACCUS

GUR. Venissem dudum, Gracce, nisi me verbis continuis tenuisset et nostra...

GRA. Quenam sodes?

GUR. Tharatantara, quicum succensui plurimi propterea quam de re illa quam dixti hodie renuebat resciscere. Ego adversus ipsam irasci atque stomachari.

GRA. Quid tunc?

GUR. Dixi velle tibi ut opitularetur.

GRA. Optime.

GUR. Nam mulier mulieri haud veretur credere verba.

GRA. Dixti probe. Sacius etenim arbitror nos illam esse legatam ad Calphurniam facturos, cui non pertimescit [6r] omne archanum reserare.

GUR. Nam ex aliarum ingeniiis, eius nunc spectatum ingenium velim. Quid enim, mi here, de imbecillitate diseram? Quarum sexus id sibi insitum propriumve habet. Promptum est, naturale est, palam est oculi ut repentina tepescunt cordis mollicie; propositum accurate dissolvunt; horaque variantur citissima. Mihi quidem crede hisce quam sit callidum ad omne facinus ingenium, Gracce. Haud novit nostrum quispiam quam elatum eructant verbum. Ceterum micriorem multo intrinsecus fabricant machinam. Rogas, supplicas; succensent<sup>o</sup> plurimi; is procul ultro se offerunt.

GRA. (Videri videor hunc propmodum servum meum Platonicis studiis delibutum fore. Videon quam facete, quam laute loquitur?) Pape, Gurgulio!

GUR. Hem, Gracce. Nunc vera predico.

GRA. Ymo ex media philosophia istunc te sermonem hausisse existimo. Plus quam talentum magnum, ymo ducenta, nunc te venundarem, Gurgulio. Vah! Quis sodes te hisce peditum effecit studiis?

GUR. Vah! Tuum servum illudis, here.

GRA. Haud hercle illudo.

GUR. Quare non noris prius?

GRA. Qui non norim? Nam brevis admodum familiaritas non permisit, mi Gurgulio.

GUR. Vin, here, tibi ut recenseam quantam, quam benignam, quam gratam se obtulit Taratantara?

GRA. Gratam? Heri ubi nescio quid de amore ut fit confabularetur mecum, plus vigesies fetide pepedit ut



omnes opus fuerat<sup>8</sup> os et nares manibus obdurare, diu animam comprimere demumque effugere.

GUR. Coctana ac mulsum forte comedit.

GRA. Verum. Sed quid una pepigisti cedo?

GUR. Faxo. Primum ubi orare et amorem tuum meminisse cecepi, ut est versuta, cepit horrere, adversum me tumultuari, in oculos spuere et propemodum orexim provocare.

GRA. Quid igitur vetule iactas laudes? Dixi [6v] ego impudentissimam tibi.

GUR. Hin hin hin! Non est. Insto propterea precario aut vi opus esse tibi ut in rem opituletur; alioquin loris multabitur et sese neci dedes.

GRA. Faxo ut dixti nisi se meis morigerandum moribus suapte exhibeat, quandoquidem meum vivit panem, meo bachatur libero.

GUR. Inquit flagiciosum facinus virginem, civem, liberam, bonis oriundam parentibus, optimis preditam moribus contaminatum clanculum iri nequaquam posse.

GRA. Hem hem! Unde istec inolevit religio, nescio hercle.

GUR. Sic fabulando hesternum fere totum contrivimus diem. Ceterum ut tuum expleat animum spopondit, sese potius tuam voluptatem fovere et assequi quam laribus excludi tuis et fustibus abs te cedi quam Calphurnie ac gnate sue Poliscene illesam ac inviolatam pudiciciam conservare.

GRA. Haud secus ac equum est facit.

GUR. Ymo preter equum, Gracce. Nam id equum censes stupri labe non sibi copulatam coniugio virginem contaminari?

GRA. Abi ad Orcum cum religione istas!

GUR. Ymo qui nobis exoptant male.

GRA. Quid faciendum tandem ut pociar? Emoriar ni fiat sedulo.

GUR. Transeundum est mihi aut illi ad Calphurniam et discuciendum quo pacto nostris lactari atque seduci possit pollicitationibus.

GRA. Illamcine virginem lactare verbis, o Gurgulio? Nisi ex animo hoc fiat, laterem lavas.

GUR. Credo verum verba effundere pauci. Demulcebimus forte animum ostentando, nummismata quoque offerentes sane.

GRA. Quem [7r] dabis obscuro hominem adeo constantem, adeo manus continentem, verentem superos qui<sup>9</sup> nonnumquam corrumpatur pecunia?

GUR. Tritum proverbium est, Gracce. Vah! Credin me eciam adeo humanarum rerum imperitum ut quid amor poscit nesciam? Forsitan ubi te amare intelliget, tibi collocari nuptui virgo ipsa matri suadebit.

GRA. Et id quoque verisimile est. Fac periculum igitur.

GUR. Hilarem te igitur exhibe. Parce te macerare, mi Gracce. Porro hanc in me sumo provinciam ac lubens eam una cum istac muliere dare operam. Et nisi tuam expleas libidinem, me perpetuo compedes pati et quidvis supplicium lugere...

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GRA. Te perpetuo et ex animo diligo<sup>10</sup> et quo te pro tuis meritis ornem munere scio. Sed estne is pater qui rure venit ita anelans agro? Ipsus est. Abi hinc.

GUR. Noli illia pugnīs tangere, fodere!

GRA. Vola igitur ne nos in scrutinio comperiat colloqui.

GUR. Abeo. Ac visam primum si quid in triclinio et patenis siet quod degluciam. Dehinc in lateribus aufugiam.

### MACHARIUS SECUM LOQUITUR.

MAC. Plus quam quinquaginta ex Tusculano meo ibi propinquo percipio vini dolia quod in Thusciam profectus militatum comparavi egomet mihi. Plura interim peressus sum vite ac necis pericula: famem, sitim, algorem, calorem, hostium impetus, latrocinancium insidias, exulceraciones crebras, Sarracenorū fugam, armatorum atque equorum depopulationes. Omitto cetera infinita que militem armate [7r] milicie opus est perpeti; etsi hii qui domi atque in ocio cum uxore, cum liberis vitam degunt noctesque stertunt intrepidās putant militantem foris quacumque fungi voluptate. Sed videte, cives, videte ciccatrices meas. Contemplamini me. Existimate an ocio, ignavia, desidia et dormitione an labore ac longa vigilia rem omnem meam nancisci oportuerit. Quotidie enim me in hoc rastro ac vomere crucio; quotidie boves insector; bostar reviso; sepius sentes stirpesque extirpo. Sarmenta et stipulam lego. Denique quo id mihi frugi faciam pretermitto nihil, nec me respicio nec etati mee ceu equum foret indulgeo. Nonnunquam ingenio meo fraudem committo ut et mihi et gnato meo consulam. Sed heu mihi! Quicquid ex fundo, ex edibus, ex armentis percipitur extorquere satagit fiscus. Quotidie in albo pretoris impinguntur edicta; quotidie domi valatrones insigniti frontibus portant magnas dicas et dicunt sub pena perpetui carceris ac eris ascriptiones opus esse talleas, represaleas, vectigalia et alia huiuscemodi principi exolvere ut hostes tirannisantes ut posset in fugam convertere et abs se illorum nequiciam propulsare. Sic et pauperum animos absorbent. Quam mihi--ita me salvēt Ihesus--non supersunt tante rerum mearum reliquie ut salvo<sup>11</sup> semper ere alieno et gnato victum prestare ut queam. Heu me miserum! Tedet nimirum [8r] vite mee! Quin quidem ea me vecordia<sup>12</sup> impellit, victus inopia. Sed video gnatum mearum miseriarum lenimen. Adibo ut una istac conferam consilia.

### ACTUS TERTIUS

#### THARATANTARA, CALPHURNIA

TAR. Tua quicquid est eciam si pluris esset, plurimam tibi impartitur salutem, Calphurnia.

CELESTINESCA

- CAL. Te quoque plurimum salvere iubeo. Quod fers nuncium tam vesperi?
- TAR. Bonum, nam est--diis gratias--domus incolumis, excepto herili gnato.
- CAL. Graccon?
- TAR. Ipse. Nam transfluxis diebus hactenus nuper<sup>13</sup> quodam laborat morbo. Nescio quid animo fert tristicie.
- CAL. Quidnam?
- TAR. Nescio nisi ut est adolescens succi plenus ad amorem applicuerit animum.
- CAL. Ad amorem? Quot annos natus?
- TAR. Viginti.
- CAL. Quam amat sodes scistin?
- TAR. Nisi me animus fallit novi, verum non ausim dicere.
- CAL. Ah, per quem colimus deum cedo.
- TAR. Bona venia abs te prius impetrata,<sup>14</sup> istuc possum proloqui.
- CAL. Vah, ymo optima.
- TAR. Ac tuto, ne quispiam resciscat?
- CAL. Ut tute tecum.
- TAR. Nihil circuitiones utar.<sup>15</sup>
- CAL. Audacter.
- TAR. Poliscenam amare coepit perditus.
- CAL. Hem gnatam!
- TAR. Ita. Adeo, Calphurnia, ut opereprecium sit intueri quanta iam sibi iam devinxerit cupiditate quam raptim.
- CAL. Quo pacto, mulier?
- TAR. Postridie cum una tecum ad domicilium pedetentim proficisceretur gnata, velo circumdada--meministi quidem?--is itaque forte ex obliquo interspicit [8v] virginem. Mox concaluit, insequitur, contemplatur.
- CAL. Oculos pavit simplex. Quid tum?
- TAR. Rediit mestior domum; nequit potare, nequit esse nedum panem nec pulpamenta quidem. Noctes ducit insomnes. Omnis in turba est domus. Pater abiit rus.
- CAL. Nondum rediit?
- TAR. Nondum rediit, verum in dies percuntamur.
- CAL. Quam spem pociundi habet belua?
- TAR. Nullam ac puto inesse homini.
- CAL. Ymo belue.
- TAR. Quominus spei habet, hoc magis amat.
- CAL. Spei, spei? Si illum in hoc aspexero angiportu et me tentatum advenerit, credo ita manibus pedibusve pessundabo ut sacius sit nedum contaminasse verum nec adamasse quidem aut preter equum conspexisse virginem.
- TAR. Eunuchon fortasse minitaris?
- CAL. Omitte quidem cetera. Si sapis, hinc pedem remove.
- TAR. (Quid moror?) Dabit minas decem.
- CAL. Quot?
- TAR. (Placuit verbum decem.)
- CAL. Non si talentum magnum. Quid plus, non si auream solis effigiem daret.
- TAR. Nullon precio igitur?
- CAL. Nullo.

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TAR. O infelicem adolescentem! Quid igitur faciet miser?  
Queso saltem bona verba.

CAL. Mitte orare, in autem male audies.

TAR. Ah, quo ore me in eius conservabo gracia? Quo pede me  
in domum recipiam ac cibum petam? Quo vultu adibo ipsius  
presenciam si istuc tam inspectatum nuncium referam,  
Calphurnia?

CAL. Venisti huc huiusce rei gracia?

TAR. Huiusce.

CAL. Eia! Vah! Euge, [9r] bona mulier, anus, lena!

TAR. Pudet, verum eius sum verita iracundiam ne adversum me  
fustibus irrueret.

CAL. Vade, propere; advesperascit.

TAR. Vix sum apud me. Quid illi dixero?

CAL. Te neque precario, neque precio nequissime persuadere,  
neque verbis flectere, et istuc quod inceptat, somnium  
putet. Vale, Taratantara.

### THARATANTARA, GRACCUS

TAR. Abeo, etsi quod dixi profuit nihil. Quod illi referam  
amanti?<sup>16</sup> Si verum dixero, suspicabitur opido commentum  
esse. Si fidem do, itidem. Si deos testor, tantundem.  
Proh deum clemenciam! Date illam ipsam obsecro  
eloquencie facultatem orisque eleganciam isti ut  
persuadeam adolescenti suum ab istac prorsus animum  
divertat virgine. Ne me plus sursum deorsumque  
cursitando defatiget miseram; quandoquidem ad hanc rem  
parum calleo neque per etatem licet. Viden quantis me  
laccessere inceptabat contumeliis, ni obticuisse,  
Calphurnia? Per pol perpetuo sibi ex animo benivolo que  
nec sese labe lenocinii velit inficiariet atque gnate  
pudiciciam, quod ad ius pertinet, labifactoriar. Putabat  
se illam lactare pollicitacionibus. Logi enimvero. Si  
rescisceret pater, haud eius ferret ineptias. Illicine  
est? Quid in angiportu perspicio deambulare? Quid hic  
stas, Gracce? Quem percunctare?

GRA. Operiebar te.

TAR. Num friges? Eamus intro propius ignem.

GRA. [9v] Quid pernoctas foris tam vesperi? Aliquam spero  
machinam conglutinas.

TAR. Etenim si concedis paululum intro, dicam sedulo quas  
lites modo cum illa fecerim improbissima.

GRA. Quacum?

TAR. Calphurnia.

GRA. Illanccine obsecro tute verbis meis convenisti?

TAR. Factum hercle modo.

GRA. Quid dixisti cedo. Num boni quidpiam?

TAR. Audies si potes reticere.

GRA. Ymmo mutum me atque elinguem prorsus censeas. Cedo  
obsecro.

TAR. Quantum hodierno die me ad hanc rem habueris propiciam  
atque solertem, mi alumne, preter omnem assentacionem ac

dicendi lenocinium. Persuasum habeas--velim haud aliter  
--amoris tui vices me suscepisse ac si ipse affuisses.

GRA. O lepidam alumnam! Non possum continere quin te  
parumper demulceam.

TAR. Missa istec face. Nam quod te dignum et me equum est  
feci. Vellem, ita me salvet Ihesus, illam haud prave  
indolis in uxorem dari virginem coetaneam tibi.

GRA. Quid aiis? Quasi parum intersit, iunior est opido.  
Sed cedo raptim quas fecisti lites.

TAR. Faxo. Ubi accersitum iui, principio adorsa sum  
plurima salute mulierem.

GRA. Quid ea?

TAR. Ea mihi mutuas vices rediit. Dehinc operitur si quid  
se velim. Stupet. Rogat salve num res sint. Dico te  
nescio quid animo tristicie perpeti.

GRA. Nil mentita es.

TAR. Se solam que hanc curam ex animo demat fore.

GRA. Certo cercius est.

TAR. [10r] Calphurnia sciscitatur.<sup>17</sup> Inpropatulo rem omnem  
expono: gnatam unicam te amare occepisse Poliscenam  
perditum.

GRA. Nusquam in girum te convertit.

TAR. Narro locum tempusque; at omnia ubi accurate ac scite  
palam feci, adoritur<sup>18</sup> me illico contumeliis;  
interminatur plurimum adeo, Gracce, ut nisi precavissem  
egomet mihi, temulenta iracundiam suam velut nauseam mihi  
in faciem expuisset.

GRA. Ohii, sobrium narras ingenium mulieris!

TAR. Sobrium! Ymo adeo inpetuosum et preceps, Gracce, ut  
illa ipsa execrabilia Megera aut Thesiphone propemodum  
videretur.

GRA. Ah Cerberi igitur fuit uxor quandoquidem Thesiphone  
est.

TAR. Conveniunt mores.

GRA. Ipsi nubet.

TAR. Digna est.

GRA. Quod consilium faciundum, Tharatantara? Consule  
ocius.

TAR. Reviso si quid in mentem venerit.

GRA. At matura.

TAR. Scio. Mitte mihi hanc provinciam. Deos propicios  
suspicio fautoresve--ni fallor--affuturos nobis.  
Obmutesce.

GRA. Invenisti sodes tam repens? Hei, si me amas cedo.

TAR. Obmutesce inquam. Ego adeo exercitavi. Nunc dico  
quam nisi istuc quod in mente fabrico ad nutum eveniat,  
me quibusvis suppliciis ream efficias, Gracce.

GRA. Dii nostra obsecudent vota.

TAR. Audivi sepe numero dicier ubi ostentatam habent  
occasionem, ad quod viridis fert adolescencia,  
perniciores virgines fore que quo matres intra parietes  
domus coercent nec hominum mirentur conspectum, eo se  
prebent [10v] ad quodcumque irritamentum faciliores. Nam  
ita est ingenium omnium ut potissimum corporis sui

## CELESTINESCA

libertate potiri moliantur. Que quam primum sublata est, titilat animum violata atque oppressa libertas.

GRA. Quorsum is?

TAR. Quorsum audies. Quoniam ad Calphurniam nil profuit sermones blesos effundere, clam ipsam adibo virginem; in scrutinio colloquar. Persuadebo et omnem Ciceroniane eloquencie accumulabo locum.

GRA. Dii faxint ne spe frustreris tua.

TAR. Parce vereri, Gracce. Nusquam pedem referam donec illam tibi imponam gremio.

GRA. Amabo! Verum istuc credam.

TAR. Dixi. Interea introeamus ad cenam.

GRA. Recte censes. Eamus.

### MACHARIUS, GRACCUS

MAC. Heus, Gracce. Num me interim accersitum venit quispiam verbis pretoris ut ad sese exolutum talleas proficiscerer?

GRA. Nondum, pater.

MAC. Num sesquipedinosi balatrones interminati sunt sese nobis daturus peremptorias dicas?

GRA. (Miror quid rei sit.)

MAC. Et ex secundo pretoris decreto in bonorum nostrorum possessionem venturos? Quam illos inferi degluciant famelicos ut sunt male conciliati!

GRA. Digni sunt quidem ut quodvis supplicium luant. Ita semper nescio quo tamen pacto importuni fuere nobis.

MAC. Quid tute ais?<sup>19</sup> Quanti annona?

GRA. Pauci.

TAR. At quanti?

GRA. Viginti.

MAC. Vih, vih, perpauca est. Nam suspicor quicquid ex horreis [11r] superest corrodet fiscus. Interea usque dissipat, extorquet. Vih, quid mea constant? Vellem me lautum imitibus polintorum dentibus ad necem usque vivere.

GRA. Si sapis, pater, itidem laudo.

MAC. Etenim nuper dum domum peterem compater meus singularis Callimachus<sup>20</sup> in aurem dixit se hodie gnato uxorem dare et Dionisia facere. Eo tu domum serva et me ocius reversurum expecta.

## ACTUS QUARTUS

### THARATANTARA, GRACCUS, POLISCENA

TAR. Propero ad ipsam, Gracce.

GRA. Vih, tam mane?

TAR. Ita. Nam illa nequam virago nunc horsum nunc deorsum ut solet deorum delubra cursitabit visere.

GRA. Scio quam animo struis machinam.

TAR. Ego interim frequens adibo virginem; cum sola sermocionabor. Scis quid heri vesperi dixi tibi in angiportu.

GRA. In mentem mitto.

TAR. Idque persuadebo virgini demum. Credo prius quam hinc abeam impetrabo.

GRA. Oportune ercle.

TAR. Credin me ignorare quantum huic rei temporis comoditas sit frugi qualiterque prosit tempora accomodare? Solet enim vulgo dicier omnium rerum tempus potissimum esse spectaculum.

GRA. Puto etenim te in Caballino et Parnasi fonte delibutam et, si fas est, erroneum ymitari Pitagoram atque facundum qui lapillis usus est Demoscenem; ne vero peregrina petamus nomina: te Casparis Pergamensis viri hac nostra etate eloquentissimi [11v] spiritum hausisse.

TAR. Non laboro morbo stomatico, here. Ne nunc mihi maratrum afferas.

GRA. Ha ha he!

TAR. Propero ocuis. Ne me remorere verbis.

GRA. Abi.

TAR. Nisi istuc faciam quod solenni propemodum stipulatione facturam promisi, pereoo penitus. Primum pulso fores. Heus, heus! Quis huic domo est? Heus! Nemo respondet homo. Heus de domo!

POL. Quisnam tam frequentius pulsat fores? Heus tu!

TAR. Huiusce domus preter omnes amantissima ac fida.

POL. Quenam? Taratantara?

TAR. Tua. Aperit actutum<sup>21</sup> ubi lubet, Poliscena.

POL. Aperio et si mater edixti se absente introducam neminem.

TAR. Optimum tibi hodie dii dent mea gnata diem et annum.

POL. Tibi vero diem et annum hun Tharatantara perpetuum faxint. Quid rei est?

TAR. Habeo tibi nonnihil dicere.

POL. Mihin? (Hem, timeo quid siet.)

TAR. Ita. Quod apprime placebit.

POL. Si quidem bonum atque honestum.

TAR. Verum obdo pessulum ostio. Deinde concedamus paululum intro.

POL. Factum.

TAR. Principio ut sedulo iussa observem: herilis gnatus te salvare exoptat ut sese.

POL. Quamobrem? Quid rei est mecum?

TAR. Rogas? Nequeo satis mirari quamobrem erga te singulari afficiatur benivolencia adeo vehementi, Poliscena, quod nisi se itidem ex animo diligas, decrevit pre tristitia propediem mortem obire. (Contremiscit pre pudore).

POL. [12r] Quo pacto istuc?

TAR. Audies. Pridie cum una cum matre pedetentim proficiscebaris tua ad Francisci oraculum auditum fratres Orci, Achirontis ac Cochiti portenta balantes prope

- incredibilia, ita forte te ex obliquo prospexit.  
 Meministi, gnata?
- POL. Quidni verum? Cum essem caput ac faciem omnem abscondita, qui potuit censere qualis mihi inesset forma?
- TAR. O Poliscena, nescis quam sagax sit spectator formarum, potissime huiusmodi.
- POL. Recte censes. At ego non sum huiusmodi nec in me est spectacione dignum neque formosum quippiam; propterea puto te ioco, haud serio, dicere.
- TAR. Ioco dicis? Res ipsa indicat, ut me salvet Ihesus. Postquam te amare ocepit, nunquam ipsum vidi hilarem; placidus nemini. Satago obsonia ac pulpamenta que scio omnia; demulceo verbis quantum possum. At nequit esse nequit potare;<sup>22</sup> noctes ducit insomnes; ingemiscit perpetuo; rogo si velit ut medicum accersitum accelerem.
- POL. (Nescit istec quid, quantis quantisque nunc exanimata sum curis. Nam si linceos haberet oculos, videret profecto haud secus atque ipsa dicit in illum usque concaluisse.)
- TAR. Ait, "Sine, mater,<sup>23</sup> ut liquefiam in lacrimas ut fila Narcissus in filo,<sup>24</sup> quandoquidem non licet illam nedum habere verum nec colloqui virginem quam plus quam hanc animam diligo."
- POL. [12v] (Debeo huic meum quem erga illum animum habeo credere? Non credam. Certe credam.)--Numquid ist ex animo veredicis, Taratantara?
- TAR. Certum.
- POL. Noli me obsecro verbis seducere.
- TAR. Quid? Anus seducere adulescentulam!
- POL. Vin tibi unum credam verbum actutum?
- TAR. Cede dexteram. Non sum aliis similis. Nondum quidem nosti ingenium meum quam sit ad res huiuscemodi callidum ac tacitum. Non facile capitur. Auch quid dixti, gnata? Mallem mori priusquam ex me resciseret quispiam. Non extimescas. Non sum adeo inhumano ac rudi ingenio ut nesciam quantum sit oneris vim opprimere adolescencie.
- POL. At vereor.
- TAR. Parce vereri. Nescis quicum loqueris.
- POL. Scio, verum si...
- TAR. Haud sciet mater.
- POL. Pridie vero ubi illum inspexi...
- TAR. Cede intrepide, mea pupa electa, mens mea, rosa mea. (Habeo quod volo.)
- POL. Adolescentem adversum me sepenumero proicientem lumina, dixi mecum illico, "Is quantum suspicor me amat, me exoptat sibi."
- TAR. Non mencior igitur.
- POL. Ergo itidem amare cepi misere adeo, Taratantara, ut quam primum pecii domum, sedeo lacrimans; suspiria crebra et singultus effundo misera; nihil facio operis.
- TAR. (Optime se habent principia.)
- POL. Rogat mater, "Quid fles? Quid lacrimas manas?" Interminatur ut palam [13r] diseram. Quid verbis opus est? Ego illum in coniugem dari optavi perpetuo mihi.



## CELESTINESCA

TAR. Facis ut equum est. Nobilem ac bone indolis adolescentulam malle legitimo copulari coniugio quam vitam celibem preter etatem tam deflere. Dicam istuc ipsi an non?

POL. Ut lubet at...

TAR. Omitte. Scis: in aurem clanculum...

POL. Si sapis verum, non indiges monicione. Vulgo enim ac passim fertur sapienti non est opus patrono.

TAR. (Et si non satis sapiencia, tamen astu advertam ne quid per me et a me temere factum videatur.)

POL. Persuasum habeo et propterea haud sum verita tibi scrutinium meum credere nec, ut me salvet Ihesus, tantam patrono meo adhibuissem fidem.

TAR. Noli iurare. Ne plus se cruciet miser, dicam te orare ut cras te alloqutum veniat ubi mater abscesserit.

POL. Mitte orare. Cedo veniat ac finge me insciam.

TAR. Qua hora, ne mater comprehenderit vos, intra vos colloqui?

POL. Ut dixti.

TAR. Sufficit. Vin quidpiam quo prosim tibi?

POL. Ita Gracco meis verbis me recommissam plurimum faxis.

TAR. Vin aliud?

POL. Non. Num tute?

TAR. Non. Nix est in capite, sulcus in gena. Sat est, suavium meum.

POL. Vale.

TAR. Et tu, mea gnata, vale feliciter. Graccique mei memor.

## ACTUS QUINTUS

### GRACCUS, THARATANTARA

GRA. Nisi me fallit spes bona, bonum refert modo nuncium Taratantara, nam edepol venit hilarior seque ocius movet ac solet. Quam primum [13v] enim me procul vidit, exiluit animo. Viden? Subridet triumpho ercle. Si quid iussi impetravit? Cum gracia<sup>25</sup> eo obviam. Heus, heus, Taratantara! Que nova, que nova?

TAR. Bona nova!

GRA. Non sum apud me. Succedit oportune.

TAR. Letare, letare inquam, Gracce. Omnis res in vado est. Nihil me fefellit quod in mentem venerat.

GRA. Certum?

TAR. Certum?

GRA. Exple animum obsecro. Cedo quicquid tute boni fecisti.

TAR. Auch in via istuc fatue.

GRA. Eamus igitur.

TAR. Noli me intrudere! Cessa vestem trahere! Trita est; dilaniabitur facile.

GRA. Succursa igitur paululum.

TAR. Si possim. Credin anum succursare?

CELESTINESCA

- GRA. Si defessa es, mea mater, sede modo atque enarra sedulo prout sese res habuere. Primum cave ne me in gaudium conicias frustra.
- TAR. Oho, beluam me aut hominem censes?
- GRA. Hominem ercle, adeo bonam et fidam ut hodie hisce oculis viderim quamquam.
- TAR. Sede propius ne nos quis audiat.
- GRA. Sedeo.
- TAR. Principio, ubi pulso fores, aperitur ilico; post ea que usus poscit omnium, rogat Poliscena quid rei est secum.
- GRA. Timeo.
- TAR. Dico illam verbis tuis alloqui si lubet. Stupet; squalor innascitur faciei. Primum utor circuicione; laudibus extollo virginis forman. Subridet. Ubi te nomino, rubet faciem.
- GRA. Coniectura optima.
- TAR. Nil reiecit.
- GRA. [14r] Et id quoque non malum.
- TAR. Dico te emori, nisi aut nuptui collocetur, aut precio aut precario pociundi facultas detur, decrevisse.
- GRA. Hem, quid tum ipsa?
- TAR. Erubuit paululum; ettamen placuit sermo.
- GRA. Triumpho! Etenim per eum quem colimus deum, adime istuc perplexum gaudium mihi atque quod actum est tandem uno expedi verbo.
- TAR. Age, arrige aures, Gracce.
- GRA. Arrigo.
- TAR. Decrevimus te eo iturum cras.
- GRA. Men?
- TAR. Te.
- GRA. Illudis.
- TAR. Crede si lubet.
- GRA. Credo. At quando, mane aut vesperi?
- TAR. Mane, ubi mater exhibit foras.
- GRA. Mone me sodes quo pacto id istuc faciam.
- TAR. (Totus iam pallescit ac frendit dentes metu.) Bone vir, num friges?
- GRA. Quod malum? Frigeo. Quin quod rogo expedi.
- TAR. Num dixi? Quam primum Calphurnia deorum delubra frequentabit, tu ex adverso latitans angulo in domum te raptim precipitato. Intellexti an nondum?
- GRA. Recte sane.
- TAR. (Vellem, ita me salvet Ihesus, ex rimula quadam inspiciundi facultatem mihi darier quo modo illam adoriatur primum oracione virginem. Ita nunc propemodum exanimatum video pusillanmem.)
- GRA. Quid tute?
- TAR. Nihil. Verum moneo, Gracce, ut quod strenuum ac maganimum decet adolescentem faxis. Ne confundaris verbis; ne desis uspiam que minitabitur forte, sed in illam quovis pacto irrues.

## CELESTINESCA

GRA. [14v] Laudabis hercle perliberali ac strenuo fretum fuisse ingenio. Nondum nosti quam sim ad huiusmodi res vafer.

TAR. (Credo cui iamiam ut arundo tremunt poplices ac crura?)<sup>26</sup> Aperi os, bone vir! Ostende numerum dencium.

GRA. Quid malum? Viriliter agam. Missa istec face.

TAR. Bellum arduum est. (Utinam adesset qui tibi caput galea tegeter ne te tela virginis vulnerarent.)

GRA. Me paro. Tamen ubi tempus evenerit, illico me interpellato, ne quid desim.

### CALPHURNIA, MACHARIUS

CAL. Hancine tam insignem contumeliam equo fortique animo feret Calphurnia, hoccine tam ingeniosum scelus? Hiccine scelestus Graccus, qui tam perperam me contaminavit ac vi oppressit gnatam, impune abibit? Per pol supplicium luet. Nondum eciam scrutatus fuit quam rigidum, quam inexorabile sit ingenium Calphurnie, atque nunc in se periculum faciet.

MAC. Videon properantem adversum me Calphurniam, olim Grifoni amici mei coniugem? Ipsa est. Nescio cui minatur.

CAL. Num in libera civitate istac, num deum veretur, num tentaverit leges pessundare?

MAC. Nisi fallit me, aliquod convicii perpessa est misera. Solent enim nonnulli palatini canes viduarum pudicicie insidiarier, nonnunquam rei sue capessende gracia: nodum in scirpo querere.

CAL. [15r] Conveniam verum primum illius infelicem monstri patrem, rem omnem sedulo expediam; perterrefaciam verbis, dicam me in ius provocaturam illum; commonefaciam omnia.

MAC. Recta properat via.

CAL. Edicam ius poscere qui vicium virgini intulerit aut illi nubat aut ipse pudicicie predo capite plectatur.

MAC. (Cur cesso mulieri ire obviam ut illi si opus sit obsequor?) --Quo ruis, Calphurnia? Audin? Remorare paululum si lubet.

CAL. Quis me vult? Hem! Ad te ibo, hominum infortunatissime, ymo infelicissime.

MAC. Quidnam est obsecro?

CAL. Rogas? Ille probus ubi nunc latitat Graccus?

MAC. Gnatus?

CAL. Ita. Tuus gnatus.

MAC. (Quam inceptat nunc)--Cur istuc, Calphurnia?

CAL. Ocius scies ac opus esset. At prius ipsa senseram misera!

MAC. Num quampiam tibi intulit iniuriam?

CAL. Adeo magnam, hehim!

MAC. Noli flere. Cedo quid fecit.

CAL. Hehem, me miseram!

MAC. Comprime lacrimas ac noli pectus tundere.

CAL. Emori cupio vixque animam contineo, misera, hei hei!

MAC. Cur?

## CELESTINESCA

CAL. Tuus scelestus gnatus adeo insigne convicium mihi intulit, he him.

MAC. Quando?

CAL. Heri.

MAC. Quid is fecit?

CAL. Unicam meam gnatam contaminavit ac vi luctando oppressit virginem Poliscenam.

MAC. Auch! Quid ais? Ubi tute eras?

CAL. Iveravi, ut fert religio, ad sacras ecclesias. At is quam familiaris domum peciit, virginem domi astantem amicis lactavit verbis demum.

MAC. Abeo!

CAL. O Iupiter, o Iuno, o Lucina, o caelum omne! Verum dico tibi, Machari: decrevi extemplo uti foro.

MAC. Ha ha ha! Non facias. Nondum novi te inhumano esse ingenio ut perniciem amicorum expetas.

CAL. Amicorum? Amicos censes qui huiusmodi perpetrant facinus?

MAC. Amicos censeo qui bono zelo haud odio istuc agunt, at is fecit zelo.

CAL. Persuadere satis potes; verum institui mihi ad hanc rem advocatos esse, ut aut gnatam in nurum accipias tibi aut ille bonus vir iure disponente reus capitis censeatur, ut exemplum ceteris transeat ne huiusmodi perpetrare gloriantur facinora.

MAC. Deme hanc ex animo iracundiam, Calphurnia.

CAL. Factum puta...

MAC. Auch, nondum velim ego istac ex re perpetuam ac firmam, Calphurnia, vicissim conglutinam affinitatem?

CAL. Si modo quod lex poscit faxis.

MAC. Ymo cupio, nam ni istuc fiat, nunquam continebo domi gnatum quin quod frugi sit in re nostra animadvertat.

CAL. Bene et ut te equum est<sup>27</sup> facis. Vos valetate et plaudite. Nec expectetis nuptias ac himeneum parari. Omnia intus et rite et solenniter expedientur. Iterum valetate, valetate.

Finit feliciter Leonardus Arentinus. In monasterio Sortense, anno Domini millesimo quadringentesimo septuagesimo octavo.

## [Excerpts from PRACTICA ARTIS AMANDI]\*\*

[147] Singularia ad maiorem huius Practicae elucidationem congrua maximeque necessaria, nunc primum annexa. Idea clandestinarum desponsationum, quae fiunt mediante mulierculis vetulis.

[149] Interlocutores: Tharatantara vetula, Grachus amator, Poliscena amasia

## ACTUS I

THA. Memini ego me quondam a multis amari; memini etiam me multis egregie saepius illudere ac fune quasi ligatos trahere. Verum heu me iam effoetam manent fata ultricia. Non ita ut pridem ambior nec ullis artibus pristinum vigorem possum reparare, tametsi psilothro aut pinguibus fabis faciem atque adeo rugas aniles--quae mihi alioqui sunt loco retium quibus pulices piscor et mordicus dum contrahoo prehendo--oblinere conor. Dolum tamen facile odorantur ac cahinnantes me non aliter in facie nitere aiunt quam si stercus lucernae includatur atque in obscuro ac tenebroso loco lucem emittere debeat. Tametsi etiam caput meum nardo perfundam aut alia re suaveolenti quo delectantur delicatuli amatores me<sup>1</sup> tamen nauseant ubi sentiunt halitum quendam posticum clam e me exisse, ano namque meo non possum certo fidere quin singulis gressibus fere sibilat.<sup>2</sup> Tussim quinetiam quoties traho spiri- [150] tum exhalo. Non verentur etiam me veneficum nuncupare, ac blanditiis fallacibus me palpare ipsos incusant, ac magico carmine vitam auferre conari.<sup>3</sup> Heu quam misera vetularum conditio! Sed enim aliae ineundae viae, tentandum quidvis potius ut favore juvenum non omnino excidam. Quis scit ubi fortuna lateat? Adibo itaque juvenem quem scio non usque adeo furtivis amoribus refragari, quem aut mihi conciliabo aut, si hac non succedit via, dabo operam ut amorem ipsi cum virgine non omnino hoc in negotio abstemia<sup>4</sup> conciliem, id quod mihi lucro ac emolumento cedet. Sed ecce, oportune accedit. Alloquar igitur, cum tempus, locus et occasio suadeant. Salve, o Grache, conspicuum juvenum decus atque corona! Quo tendit vestra gratia? O quam rubicundae sunt vestrae genae! O quam felix illa cui basia infigis blandidula!

GRAC. Stryx improba, quid ad te meae genae?

THA. Hei, tametsi ego sum rugosa, rugae tamen meae tibi non nocebunt.

GRAC. Pfui! Quis tecum cupiat sub uno dormire strato? Tres tantum habes dentes et quidem piceos, ac totidem capillos; tantumque vides quantum noctua mane. En pannosas mammas, en pectus cicadae, en rugosas genas ut pera rustica. Quis te amplexetur? Amplexum tuum omnes cane peius et angue fugiunt. Suspecta etiam admodum es veneficii nomine.

THA. Audi prius quid velim. Non meam ago causam sed alterius cui haud gravatim, scio, dabis locum. [151]

GRAC. Cuius alterius? Nullius enim rei mihi conscius sum.

THA. Credo equidem. Sunt vero quae te observent, quae te amentteque unicum exoptent.

GRAC. Men?

THA. Ita sane, et quidem incusant te nomine arrogantiae, quod a te habeantur despectui.

GRAC. Falluntur profecto, sed semper vereor ne si accommodare me coner ab ipsis ego despectui habear. Novi enim aliquantulum ipsarum ingenium.

THA. Ego omnem arrogantiae suspicionem quam de te susceperant amovi, sed verbis meis non omnino fidunt. Est in hac urbe quae te semper in ore habet ac alta saepius trahit suspiria eademque reiterat virgo speciosissima--illa nimirum etcetera dicam tibi in aurem --quae aliquoties te vidit praetereuntem, miratur ac dinumerat singulos tuos gressus. Id vero est quod potissimum ipsam angit, quod ne unico quidem nutu ipsam salutas; prompta enim est resalutare.

GRAC. Quid alloquar aut salutem, cum non norim nisi de facie? Forsitan etiam me traduceret si quid sponte conarer ego. Si quid hac in causa posses agere, non in ingratum contuleris. Sed vide ne fallas; aegre enim has actiones in eo, cum norim vafrum esse interdum virginum ingenium.

THA. Noli dubitare. Tam enim te amat ut nihil supra. Iamiam adibo virginem suscitaturus<sup>6</sup> qua hora quave occasione ipsam tuto compellare queas. Tu interea domi te contineas. Vale ergo et bene interim spera.

GRAC. Vale et tu, et meam salutem virgini quantumvis [152] adhuc incognitae dicito.

THA. Ne dubites. Rem tuam agam candide.

[158]... illico me interpellato ne quid desit. Quod ad processum ulteriorem attinet, in occulto acta sunt; proinde nil temere pronunciandum. Executio forsitan sponte prodibit, et.



Ilustracion al VI<sup>o</sup> auto por Escobar. Barcelona, 1888.

# CELESTINESCA

## NOTES

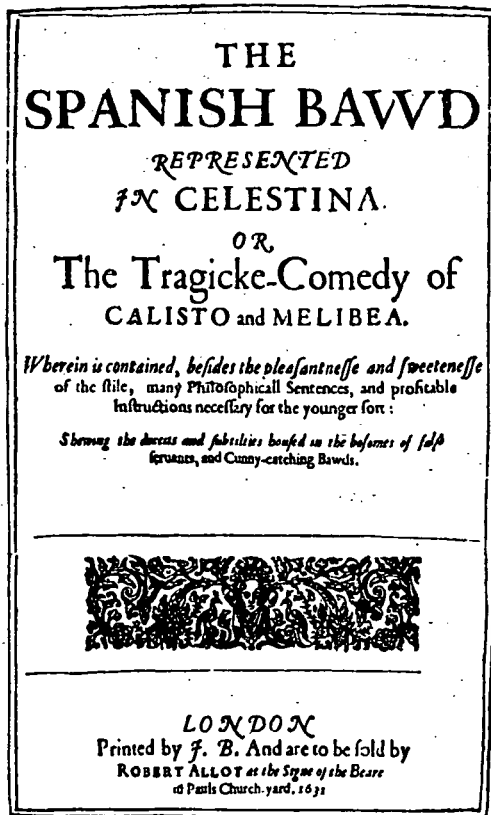
\* Text based on first edition, folio nos. indicated in text.

<sup>1</sup>LH Calphurniam. The variants which I judge significant, interesting, or useful examples of the problems of Renaissance texts are included with the following abbreviations: S = Schussenreid 1478; L = Leipzig 1503, by Melchior Lotter; H = Leipzig 1510, by Martinus Herbipolensis ("of Würzburg"). I have supplied capitals, punctuation, divided or joined words in accordance with common modern practice. Square brackets, [], indicate editorial corrections or additions; parentheses set off what I judge to be asides; angled brackets, <>, identify words that are superfluous. Exclamations: I have consistently used ah, vah, vih, though there is much variation (auch, vach, vich, etc.). Where y = ii, it is so transcribed (dy = dii). Where authorized by one of the texts, I have made non-standard endings (e.g., -eum, suaveum; -io, perio) and hypercorrections (e.g., Narciscus) conform to now-favored spellings.

- <sup>2</sup>LH incassum
- <sup>3</sup>L privari, H privatu
- <sup>4</sup>LH eminent
- <sup>5</sup>LH -dabunt
- <sup>6</sup>LH succensentur
- <sup>7</sup>LH sancte
- <sup>8</sup>LH fuerit (for fuit?)
- <sup>9</sup>LH omit
- <sup>10</sup>LH Me... dilige
- <sup>11</sup>S Quod mihi... ut salvo (for solvo?)
- <sup>12</sup>LH mea vecordia.
- <sup>13</sup>LH nam nuper
- <sup>14</sup>LH imperata
- <sup>15</sup>LH utor
- <sup>16</sup>LH amenti
- <sup>17</sup>L Scitatur, H Sciscitatur
- <sup>18</sup>LH adorditur
- <sup>19</sup>LH agis
- <sup>20</sup>LH Callimchus
- <sup>21</sup>LH tutum ac
- <sup>22</sup>LH At ne quid esse inquit neque potare
- <sup>23</sup>SLH motus
- <sup>24</sup>S ut fila Narcissus in filo, LH ut Narciscus in fila (for ip silano?)
- <sup>25</sup>S Cum gracia LH omit
- <sup>26</sup>S ac crura LH omit
- <sup>27</sup>LH Bene et tute equum est

\*\* There are no variants for the PRACTICA ARTIS AMANDI. The following are questionable words or errors.

- 1 me for in me or mihi?
- 2 for sibilet?
- 3 conati
- 4 abstemiam
- 5 nimeam
- 6 for sciscitatum or sciscitatura?



Traducción al inglés de 1631 [James Mabbe]. Portada.



**THE PLAY OF POLISCENA**

Composed by Leonardo Aretino

**THE PROLOGUE OF THE PLAY BEGINS**

[The Author] I chastise mothers: let them not take their daughters, whom the extravagance of aristocrats already schemes to corrupt, to watch the splendor of holy men or grandiose spectacles.

I correct the habits of servants and good-for-nothing maids: let them not go astray after dishonest gain, saying suggestive things, or wickedly deceive their masters with deceitful words, persuading them to sell their property in order to pay procurers.

I would like to admonish fathers: let them not give free rein to perverse children, so that useless old age to come may not oppress them in the end; for they do not know how to supervise their offspring.

Read on! Although I am only a comic poet--and glad of it!--, do not disregard the things which my muse censures, oh reader!

**THE PLOT OF THE COMEDY**

When a certain young man named Graccus, the son of an old gentleman named Macharius, who was laboring in the Tuscan countryside, went to the temple of the gods one day, he saw Poliscena, of beautiful appearance, daughter of Calphurnia. When he saw her, he glowed with sudden love. He was soon revealing his love to his scheming servant Gullet, with whose help he believed he would be able to enjoy the charms of the girl Poliscena. But when Gullet made no progress, Graccus approached an old woman whom he supported at his house, called Tharatantara, promising her many things if she would be of help and assistance in his love-affair. The old lady first approaches Calphurnia, then Poliscena, and she brings the affairs entrusted to her to the desired conclusion with extraordinary cleverness. This

is the summary of the comedy, but the poet develops it with great skill.

## ACT ONE

[Scene 1] Graccus, Gullet

[Graccus, alone] Oh God! I wish that a fever had carried me off on this unlucky day; because when I saw her, unobserved, barely hidden by her veil, with her well-bred appearance and in the prime of life, I burned with love on the spot. [Gullet enters unobserved.]

Gullet What's this? I see that the master's son is agitated.

Graccus [reliving the experience] I arrive at the temple of the gods when she does. I look around...

Gullet [aside] I wonder if something dreadful has happened to us. I can't imagine what it can be.

Graccus I set my love-sick eyes on her. She kept her eyes lowered with girlish modesty, because her awful mother, who controls her, practically keeps her in her lap...

Gullet [aside] What's all this talk, I'd like to know?

Graccus Calphurnia! May all the gods and goddesses strike her dead! I stop; I look to see whether anyone observes that I love her. I must be discrete so that if the affair gets in trouble I won't be gossiped about then, and it won't come to be known. If I submit too much to my love and yield too much to my pleasure, they'll have to bury me alive. I'll learn to control myself and my mind. But, don't I see Gullet, my scheming servant? I'll go to him. I have nobody else I can ask to be my confidant in this affair. [He hails Gullet, and they leave together.]

[Scene ii] Poliscena, a young woman

[Poliscena] If a certain modest constraint and respect for my parents did not inhibit me, I would certainly complain with unrestrained voice against those--and it is no less than fair for me to be angry with them--who shut us girls up, rather than the boys, between the walls of the house. I do not know whether they have made it a custom--or rather the means of corruption--because they think we are timid and exhausted by household tasks; and they have condemned us, shut up at home, to death, and so our inheritance is stripped away by the deception of lawyers bit-by-bit, in fees. They then assert that they do this to preserve our chastity--I am aware how far this is from the truth--yet they cautiously take us to visit the temples of gods, to hear the speeches of brothers proclaiming from the pulpit the wonders of hell and heaven. But something else torments us more deeply, which I more and more deplore: when we make our way so modestly, concealed by a veil around our heads, a crowd of young men

tries to stare at us, and if the opportunity for that business is offered, they whisper and make faces and laugh at us as if it were Mardi Gras. I think it would be much better for us to die than to lead this gloomy and unhappy life. Why shouldn't one be allowed to enjoy the pleasure which this joyful, lusty age brings? By heaven, I'll waste away all this time; I won't do a bit of work or spin or make beds or dust furniture or mend clothes until I see that young man who today made me breathless with love.

[Scene iii] Graccus, Gullet

[Graccus] Hello. Are you listening, Gullet?

Gullet Ah, master, why so glum all this time?

Graccus [trying to sound indifferent] Nothing much.

Gullet Be glad.

Graccus Can you just listen to me so that I can tell you what pleasant things happened to me yesterday evening?

Gullet What is it, master, please?

Graccus I have just met a bird ready to be trapped, if you provide some assistance. I know your mind is very sharp in this business.

Gullet If you think some assistance or advice will be useful for your affair, order and command; I myself shall undertake your commands immediately.

Graccus Well, Gullet, as I have always trusted your advice since I was a child--you know?--and so as not to put you off with words, I will explain what I want of you in earnest.

Gullet Out with it then, and tell it in few words.

Graccus I'll do so now.

Gullet If I can, master, you'll never lose sleep again! Your hand on it.

Graccus To begin with, I tell you that you must cast out all fear of my father. Because what we are about to enter is fertile territory, my dear Gullet.

Gullet Why 'fertile'? Stop beating around the bush. Speak plainly.

Graccus Doubtless you are aware how clever my father is, watching for any misdeed. His intellect is sharp.

Gullet [stops his ears and starts to leave] I am not listening!

Graccus Alas, alas, Gullet, where are you going? Listen now!

Gullet Wherever I can go! You are being foolish. [Graccus brings him back]

Graccus Yesterday at sunrise, as religion ordains, I was going to view the sacrifice. There by chance I saw a certain girl--ah me!...

Gullet [aside, suspicious] I dread what these sighs may mean.

Graccus And if it were not on account of the veil covering her, I could go on about her. While I look at her figure

again and again, through a little parting of her veil, the girl's sparkling eyes appear in view.

Gullet [aside] May the gods turn it to good.

Graccus She seemed more beautiful to me than the other girls.

Gullet [aside] Just as I feared!

Graccus What need is there for words? I want her for a wife or to possess her by some other means.

Gullet No one stops you from trying, but there are many obstacles to possessing her: there is your severe father; then there is the girl, who is devoid of whorish wiles, and it is a serious matter to seduce her with deceitful words; then there is the mother. And if it is not done cleverly and your father finds out, oh me, he will kill us with his scolding. And what will you give her? You have nothing except promises of mountains of gold.

Graccus You think I have nothing, Gullet? You don't know that without my father's knowledge I filch from his granaries, his provisions, and his tenants.

Gullet Clever!

Graccus In fact, I have done what very few young persons do, I have myself provided property for myself for when I am of age, and I have already amassed no meager estate.

Gullet You're smarter than I realized. Whom have you consulted?

Graccus No one. What kind of man do you think I am?

Gullet You? Very discreet.

Graccus You're right.

Gullet [aside] What a fortunate old man, who often with Grifo, our neighbor, as they talk under our portico, as people do, boasts that he has a unique son, endowed with every virtue, who does not get mixed up with the enticements that adolescence brings, and he imagines that nothing has been plotted against him!

Graccus What are you talking about?

Gullet How I can satisfy your passion.

Graccus No wonder I love you with all my heart: A witty person, a well-mannered servant? [Graccus hugs Gullet]

Gullet Calm down!

Graccus You may set apart for yourself this sum, with interest, so help me Jesus!

Gullet Forget the present. It's not necessary to overdo it.

Graccus Ah? Why?

Gullet Come, come! I must call on Tharatantara. For though she is old, she will surely bring us advice for this affair. But look! Conveniently enough, I see her coming out of the public baths, spanking clean. [Exeunt Graccus and Gullet in different directions]

[Scene iv Some time later]

Gullet, Tharatantara [enter, deep in conversation]

Tha. What did you say? Do you expect me to believe that?

Gullet I'm not just talking.

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Tha. He loves that girl, Calphurnia's daughter? Is this a joke?

Gullet That's what I said. And he has sworn it to me, so that I'll help him. He's dying to marry her or get her some other way, with our help.

Tha. Not with our help but on his own, if possible. If his father found out, he would certainly punish us poor wretches and have us whipped.

Gullet But it must be done.

Tha. Must be? That I should persuade a girl who is a citizen, from a leading family, full of good habits, to do something wicked? I would rather he gouge out these eyes, that he cut my throat with a sword while I'm still alive, that he throw me to the dogs to be devoured. Don't say another word.

Gullet I am ruined! What'll I tell Graccus? He's dying of love and needs advice.

Tha. What? He's made his own bed; let him lie in it!

Gullet Quite right. But I recommend, on the other hand, that we see how we can help our master's son. Otherwise, we are lost. You know how rash he is. His father indulges him too much, while he daily works us to death with threats and blows. Whatever clever thing Graccus does in the meantime, we will be punished for it.

Tha. Oh fortunate old man, who nourishes this monster! You'd better be worried!

Gullet I know for certain that if anything turns out bad, I will undoubtedly suffer the consequences, and the crime will be blamed on me, of course.

Tha. I'm pleased about one thing at least. If with our help the master's son--without ruining his reputation or too much difficulty and without his father's knowledge--gets the girl, his door will always be open to us.

Gullet Consider it done.

Tha. Get busy. May the gods favor what we've started. I've decided never to part from you. Why shouldn't I try to do what makes him and us happy?

Gullet May the gods reward you as you deserve. Listen. Lend me your ear.

Tha. What do you want with me?

Gullet Come here for a moment. [Gullet kisses her.]

Tha. May the gods damn you! Why did you kiss me, you shameless man?

Gullet Ha ha ha!

Tha. You laugh, you ass, but if you don't act your age, I'll break your neck into pieces, and I will poke out your eyes with my spindle. Kissing an old lady! Ugh!

Gullet I'll go inside, and I'll say you have agreed and have talked about the girl and have promised that you will be ready whenever he wants.

Tha. Do as you please.

Gullet Goodby.

Tha. I hope you fare well with this message. [Exit Gullet.]

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Tharatantara talks to herself I think that what people commonly say, that "supreme authority is often supreme folly," is likely to be the case. For if Calphurnia--Miss Pythagoras, who thinks she was born with a Platonic mind--had kept her daughter shut up at home and hadn't taken her to public spectacles, except for our ancestral rite, not only would Graccus not have fallen in love with her but she would not have learned, subsequently, what love and the restlessness of hot-blooded adolescents demand. But unfortunately Calphurnia offered the girl a made-to-order opportunity. From what I have learned from Gullet, Graccus has given his heart to the girl. No harm will come to him. Lust thrives on leisure and rich food, and semen increases. And then he has, thanks to the gods, a source of money. And fortunately the place, age, time, leisure, and means are available. Then there is the mother, a widow, trying to make a living with her distaff and needle. The young man will go to the girl, he will pursue her, he will fawn, he will make promises, offering mountains of gold, and as sex is fragile in women, he will corrupt her on the spot, I know. But what's that to me? Graccus will come to me, begging me, as if we were the best of friends, to help him. And it is certainly better to cooperate with the master's son than to worry about Calphurnia or her daughter's chastity.

### ACT TWO

[Scene 1] Gullet, Graccus

Gullet I would have come some time ago, Graccus, if our friend hadn't delayed me with her interminable talk.

Graccus Who, if you please?

Gullet [lying shamelessly] Tharatantara, with whom I got furious because she refused to look into that business that you mentioned today. I got angry with her and irritated.

Graccus What then?

Gullet I said that I wanted her to help you.

Graccus Very good!

Gullet Because a woman doesn't hesitate to believe another woman's words.

Graccus That's right. And I think it is better for us to make her our messenger to Calphurnia, who won't hesitate to reveal every secret to her.

Gullet And I would choose her proven intelligence over the wits of other women. What shall I tell, dear master, about the weakness of women? Their sex holds what is innate or characteristic of them: it is ever ready, second nature, apparent, as their eyes grow excited with a sudden tenderness of the heart; they undo carefully made plans; their expressions change when they are highly aroused.

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Believe me, Graccus, when I tell you how sharp-witted these women are when it comes to skullduggery. Hardly anyone of us understands what pompous chatter they spew; yet they are contriving far gentler schemes in their minds. You beg, you plead; they become very angry. Then they give themselves to other men without being asked!

Graccus [aside] This servant of mine seems to me to be steeped in Platonic studies. Don't I see how wittily and elegantly he speaks? [aloud] Wonderful, Gullet!

Gullet Listen, Graccus. I'm preaching the truth now.

Graccus Well by heaven, I think you learned this sermon in second-year philosophy. I might sell you for more than a talent, or rather two-hundred, Gullet! Who, I'd like to know, provided you with this education?

Gullet Bah! You are mocking your servant, master.

Graccus By heaven, I'm not joking.

Gullet How come you didn't know that before?

Graccus How would I have known? Our short acquaintance hasn't permitted that.

Gullet Do you want me to tell you how very graciously and charmingly Tharatantara offered to help?

Graccus Charming? Yesterday, when she was telling me the usual God-knows-what about love, that woman farted more than twenty times, so foully that everyone had to cover mouth and nostrils with his hands, to hold his breath for a long time, and finally to run away.

Gullet Maybe she had eaten figs and honeyed wine.

Graccus True. But what did you agree upon? Tell me.

Gullet I will. As soon as I began to speak and to mention your love affair, as she is sly, she began to bristle, to make an uproar, to spit in my eyes, and nearly to provoke a quarrel.

Graccus They why do you sing the old lady's praises? I told you she was shameless.

Gullet Hee hee hee! She isn't. I insisted therefore that it is necessary for her to help us, willingly or otherwise, in this matter; if not, she will be whipped, and you'll hand her over to the executioner.

Graccus I'll do as you said unless she shows herself willing to comply with my wishes, especially since she lives on my bread and drinks my wine.

Gullet She says it's a disgraceful crime to corrupt a girl, a free-born citizen, from a good family, endowed with virtuous character, and that it's not possible to do it secretly.

Graccus Humph! I certainly don't know where her scruples come from.

Gullet [exaggerating and falling into inconsistency] We spent almost all day yesterday talking like that. And in order to satisfy your desire, she pledged herself to tend to your pleasure and to strive for it rather than be shut out of your house and be beaten by you with rods, and rather than preserve the chastity of Calphurnia and her daughter Poliscena unharmed and inviolate.

Graccus She is only doing the right thing.

Gullet It's the wrong thing, Graccus. Do you think it's right to ruin a girl, to whom one is not married, with the disgrace of rape?

Graccus Go to hell with your scruples!

Gullet Let those who wish us ill go to hell.

Graccus What's to be done now, so that I can have her? If it isn't done quickly, I'll die.

Gullet Tharatantara or I must go to Calphurnia and discuss how Poliscena can be lured or seduced by our promises.

Graccus To lure that girl with words, Gullet? If it isn't done from the heart, it will be useless to try.

Gullet I know it's useless to pour out words. Perhaps we'll soften her up by showing spirit and by offering money, too.

Graccus Show me a man, I ask you, so upright, so free from greed, so reverent toward the gods, that he is not ever corrupted by money.

Gullet It's a trite proverb, Graccus. Do you think I'm so inexperienced in human affairs that I don't know what love wants? Perhaps the girl herself will persuade her mother to give her to you in marriage, when she learns that you love her.

Graccus That's very likely; so try it.

Gullet Then look happy. Stop tormenting yourself, Graccus. In future, I'll take this task upon myself, and together with this woman Tharatantara I will willingly do what I can, so that unless you get your wish, you can make me wear shackles forever and suffer whatever punishment you want.

Graccus I'll love you dearly forever, and I know how I'll reward you for your merits. [Macharius appears.] But, is that not my father coming, all out of breath, from his property in the country? Here he is. Get out of here!

Gullet Stop poking and gouging my ribs with your fists!

Graccus Then go quickly so he won't find us talking. [Exit.]

Gullet I'm going. But first I'll see whether there is anything on the plates in the dining room for me to eat. From there I'll go into hiding. [Exit.]

[Scene ii] Macharius, speaking to himself:

Mach. I harvest more than fifty jars of wine from my nearby Tusculan property, which I stored away for myself when I went to Tuscia to join the troops. Since then I have been in danger of being killed countless times: I have suffered hunger, thirst, cold, heat, the attacks of enemies, the ambushes of brigands, numerous discomforts, an escape from Saracens, ravages of armed men and cavalry. I omit the countless other things it is necessary for a soldier in the armed services to suffer. Yet people who pass their lives and snore away tranquil nights at home and in leisure, with wife and children, may think that a fighting man spends his time abroad enjoying himself. But oh



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citizens, see, see my scars; observe me; consider whether by idleness, cowardice, laziness, and sleep, or by work and sleepless nights it was possible for me to obtain all of my wealth. Every day I slave away behind this harrow and plough; everyday I follow the oxen; everyday I inspect the barn; frequently I pull up briars and stumps; I gather twigs and stalks. Finally, I overlook nothing by which I may make it profitable to me. Nor do I spare myself nor even make allowances for my age. Sometimes I swindle people by outwitting them to provide for myself or my son. But alas for me! Whatever is earned from the farm, from buildings, from cattle, the tax collector tries to extort. Every day new regulations appear on the magistrate's docket; every day thugs branded on the face come to my home to serve warrants; they say that on pain of perpetual imprisonment and disinheritance of heirs, I must pay to the prince taxes, surtaxes, fees, and other such things so that he can put tyrannical enemies to flight and repulse their wickedness from himself. Thus they swallow the souls of the poor. I have so little property left--as Jesus is my savior--that I cannot always pay for my son's support except with borrowed money. Alas, my life is certainly a burden to me, wretched as I am! But this folly and the scarcity of food drive me on. But I see my only son, the consolation of my miseries! I'll join him so that we can discuss it together.

ACT THREE

[Scene i] Tharatantara, Calphurnia

Tha. Tharatantara, such as she is, and even if she were more important, brings you heartiest greetings, Calphurnia.

Cal. And greetings to you. What news do you bring so late?

Tha. Good news. Our household is doing well, thank the gods, except for the master's son.

Cal. Graccus?

Tha. The same. He has recently, in the last few days, been suffering from some illness. He is sad at heart, for some reason.

Cal. What could it be?

Tha. I don't know unless, since he is a lusty young man, his mind is on love.

Cal. On love? How old is he?

Tha. Twenty.

Cal. Do you know with whom he is in love?

Tha. Unless my heart deceives me, I know. But I wouldn't dare tell.

Cal. Oh, tell me, for God's sake.

Tha. If you give me your permission first, I can speak plainly.

Cal. Oh, you have my permission.

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Tha. And with assurance that no one else will find out?

Cal. It's as secret as if you were talking to yourself.

Tha. I won't beat about the bush.

Cal. Speak boldly.

Tha. He's fallen madly in love with Poliscena.

Cal. My daughter!

Tha. Yes. To such a degree, Calphurnia, that it is worth while to consider as quickly as possible just how interested in her he is.

Cal. How did it happen, woman?

Tha. Yesterday, when, together with you, your daughter was carefully making her way home, swathed in a veil--do you remember?--he by chance saw the girl, unobserved. He immediately fell in love, followed her, watched her.

Cal. The simpleton feasted his eyes. What then?

Tha. He came home dejected; he can't drink; he can't eat even bread, much less choice bits of meat; he passes sleepless nights. The house is in an uproar. His father has gone to the country.

Cal. Hasn't he returned yet?

Tha. He hasn't returned yet, but we inquire every day.

Cal. What hope does this animal have of getting my daughter?

Tha. I think the man has no hope.

Cal. The animal, you mean.

Tha. The less hope he has, the more he is in love.

Cal. Hope? Hope? If I see him in this steet and he comes to try to bribe me, I think I will so completely destroy him with my hands or feet that he won't dare to touch her or love her or even look at her improperly!

Tha. Do you think you are threatening some eunuch?

Cal. Don't say anything more! Get out of here, if you know what's good for you.

Tha. [aside] Why do I delay? [aloud] Graccus will give you ten minae.

Cal. How many? Ten?

Tha. [aside] She liked the word ten.

Cal. Not if it were a huge sum. What is more, not if he gave me a gold image of the sun.

Tha. For no amount whatever?

Cal. For no amount.

Tha. Oh unfortunate youth! What will the poor thing do? I beg you for some kind words, at least.

Cal. Stop begging or you will hear something bad.

Tha. Ah, with what words will I keep myself in his good graces? With what feet shall I go back home and ask for food? With what looks shall I go into his presence, if I take back such an unexpected message, Calphurnia?

Cal. Did you come here purposely on this business?

Tha. Yes.

Cal. Ho ho! Well done, my good woman! You old bawd!

Tha. I'm ashamed, but I'm afraid of his anger and that he will beat me.

Cal. Leave! Go on! It's getting dark.

Tha. I'm almost out of my mind. What shall I say to him?

Cal. That you have not been able to persuade me by entreaties or bribes or to sway me with words, and that he may consider this business which he has undertaken to be a dream. Goodby, Tharatantara. [Exit Calphurnia, leaving Tharatantara alone.]

[Scene ii] Tharatantara, Graccus

Tha. I'm going, even though what I have said got me nowhere. What shall I say to that love-sick young man? If I tell the truth, he will certainly suspect that it is invented; if I swear it, it's the same. If I call the gods to witness, likewise. Gods have mercy! Give me, I pray, skill with words and elegance of speech so that I may persuade the boy to take his mind completely off this girl. Let him stop tiring poor me out, making me run up and down. I am not much experienced in this business; it's not proper at my age. You see how Calphurnia was beginning to insult me, if I hadn't kept quiet? I heartily admire her, by heaven, because she doesn't want to be tainted by the disgrace of pandering or--as a matter of law--for her daughter to be corrupted. Graccus thought he could cajole her with promises. A waste of breath! If his father should find out, he would not tolerate these foolish actions. [Enter Graccus.] Is that not he? [to Graccus] Why do I see you walking down the street? Why are you standing here, Graccus? Whom are you looking for? Graccus [trembling with excitement] I was waiting for you.

Tha. Are you cold? Let's go in near the fire.

Graccus Why are you out-of-doors so late? Planning some scheme, I hope.

Tha. Well, if you will come inside for a moment, I will tell you at once what a quarrel I have just now had with that wicked woman.

Graccus With whom?

Tha. Calphurnia. [Tharatantara leads Graccus into the house.]

Graccus Did you go to see her on my behalf?

Tha. I have just done it, by heaven.

Graccus What did you say? Out with it! There isn't good news, is there?

Tha. You will hear if you can keep quiet.

Graccus You may consider me utterly dumb and speechless. Please tell me!

Tha. How gracious and clever you would have thought me today in this affair, my boy, compliments and flattering language aside. I hope you believe--as I want you to--that I have undertaken your responsibility for your love affair as if you yourself were there.

Graccus What a charming lady! I can't resist giving you a little hug. [He hugs her.]

Tha. Forget it! I did what was worthy of you and right for me. I'd like--may Jesus save me--for you to take this

girl, who is of good character and of your age, for a wife.

Graccus What do you mean? She is much younger, as if it were of little importance! But tell me quickly about your quarrel.

Tha. I will. When I went to see what I could obtain, first I said a few words by way of greeting the woman.

Graccus What did she do?

Tha. She exchanged greetings with me, then she waits to see what I want with her. She is amazed; she asks whether things are all right. I say that you are suffering from some kind of sadness of heart...

Graccus You're not inventing anything.

Tha. That she alone is the one who can take this care from your mind.

Graccus That's truer than true.

Tha. Calphurnia asks why. I explain the entire matter frankly: that you have fallen madly in love with her only daughter Poliscena.

Graccus She doesn't deter you!

Tha. I describe the place and time, and when I have done everything carefully and plainly, she abuses me right then with insults and threatens me terribly to such an extent, Graccus, that had I not taken precautions for myself, she, trembling with rage, would have spewed her wrath in my face like vomit.

Graccus Oh, how well you describe the woman's even temper!

Tha. Even temper? So impetuous and rash, Graccus, that she seemed almost like a loathesome Megaera or Thesiphone.

Graccus Ah! She was therefore Cerberus's wife, since she is Thesiphone.

Tha. Her character is perfect for it.

Graccus He'll marry her.

Tha. She's deserving.

Graccus What's to be done, Tharatantara? Advise me, quickly.

Tha. I'll see whether anything comes to mind.

Graccus And hurry.

Tha. I know! Entrust this affair to me. I feel that the gods are going to be propitious and favorable to us-- unless I am mistaken. Hush!

Graccus Have you thought of something so quickly? Oh, if you love me, tell me.

Tha. Hush, I say. I have been very busy. Now I say that unless what I am planning in my mind turns out as you want, you may punish me with whatever punishments you wish.

Graccus May the gods favor our wishes.

Tha. I have heard it said repeatedly that when girls have an opportunity presented to them to which their vigorous youth leads them, the naughtiest ones will be those whose mothers confine them between the walls of the house so they cannot admire men's looks; for that reason they are more susceptible to any incitement. Such is the character of all women that above all they struggle to be master of

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their own bodies. As soon as their freedom is taken away, ravished and oppressed, it becomes their heart's delight. [Tharatantara prepares to depart.]

Graccus Where are you going?

Tha. You'll hear where. Since it did no good to pour out halting speeches to Calphurnia, I'll go to the girl herself in secret; I'll speak to her in confidence; I'll persuade her; and I'll pile up every argument of Ciceronian eloquence.

Graccus Gods grant that you may not be frustrated in your hope.

Tha. Don't worry Graccus. I won't give up until I have put her in your arms.

Graccus Oh please! I believe it!

Tha. I promise. Meanwhile, let's go in to dinner.

Graccus Good idea. Let's go. [Exeunt.]

[Scene iii] Macharius, Graccus.

Mach. Oh, Graccus! Did anyone bring word from the magistrate ordering me to come pay taxes?

Graccus Not yet, father.

Mach. Have any long-nosed thugs been here threatening us with lawsuits?...

Graccus [aside] I wonder what the matter is.

Mach. ...and threatening to take possession of our property, in accordance with the magistrate's second decree? May hell swallow those scavengers, ill-disposed as they are!

Graccus They certainly deserve to suffer whatever punishment you want. They have always harrassed us for some reason.

Mach. What do you say? What is the crop worth?

Graccus Very little.

Mach. But how much?

Graccus Twenty.

Mach. Bah! That is very little. I suppose that the tax collector will gnaw away whatever is left in the granaries. Meanwhile he squanders and extorts continually. Ah me! Why don't my affairs change? But I want to live until it's time for the pitiless undertakers to wash me for burial.

Graccus I agree, you know, father.

Mach. Just now as I was coming home, my dear friend Callimacus told me privately that he was going to give his son a wife today and celebrate the Dionysian feast. So you stay at home, and look for me to return soon.

ACT FOUR

[Scene i the next morning] Tharatantara, Graccus, Poliscena

Tha. I am on my way to see her, Graccus.

Graccus Oh? So early?

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Tha. Yes, because that good-for-nothing shrew of a mother will be running hither and yon to visit the shrines of the gods, as usual.

Graccus I understand the plan that you are devising in your mind.

Tha. I meanwhile will go to the girl frequently. Whenever she is alone, I'll talk to her. You know what I said to you yesterday evening in the lane.

Graccus I am keeping it in mind.

Tha. I will eventually persuade the girl. I believe that before I leave there I will obtain her cooperation.

Graccus This is the right moment, by heaven.

Tha. Do you think I don't know how important the proper time is in this affair or how it gets results when you fit the times? It's commonly said that time is the greatest wonder of all.

Graccus I believe that you have been steeped in the Hippocrene spring on Mt. Parnassus and that you resemble--one might say--wandering Pythagoras and fluent Demosthenes, who used pebbles. Let's not look for foreign names; I think you have imbibed the spirit of Caspar Pergamensis, the most eloquent man of our time.

Tha. I'm not suffering from stomach trouble, master. Don't give me an emetic!

Graccus Ha ha hee!

Tha. I'm in a hurry. Don't delay me with talk.

Graccus Go. [Exit Graccus.]

[Scene ii]

Tha. If I don't do what I so solemnly promised I was going to do, I am completely ruined. [at Poliscena's door] First I'll knock on the door. Hello, hello! Is there anyone home? Hello! No one answers. Hello, there!

Pol. [voice from within] Who in the world keeps knocking on the door? Who is it?

Tha. Someone who is more devoted and faithful to this house than anyone else! [Poliscena appears at a window.]

Pol. Who? Tharatantara?

Tha. Your devoted! Open up, hurry, if you please.

Pol. I'll open even though mother ordered me not to let in anyone when she is away. [Poliscena opens the door.]

Tha. May the gods give you a fine day and a good year, my daughter.

Pol. May they give you a good day and long life, Tharatantara. What is the matter?

Tha. I have something to tell you.

Pol. To tell me? [aside] Oh, I wonder what it can be?

Tha. Yes, something that you will like very much.

Pol. So long as its good and respectable.

Tha. But I'll bolt the door; then let's go a little way inside.

Pol. All right.

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Tha. First, to do as I've been ordered: the master's son sends you his most cordial greetings.

Pol. Why? What has that to do with me?

Tha. You ask? I can't but be amazed at how he is overcome by a singular affection for you, Poliscena, that is so powerful that unless you love him in return, he is determined to die soon because of sadness. [aside] She trembles from modesty.

Pol. How did that happen?

Tha. You shall hear. Yesterday when you and your mother were unobtrusively going to St. Francis' Church to hear the brothers bawling about the almost unbelievable portents of Orcus, Acheron, and Cocytus, he by chance saw you, unobserved. Do you remember, daughter?

Pol. How can that be? Since my head and my entire face were hidden, how could he tell what sort of looks I have?

Tha. Oh Poliscena! You don't know how perceptive a connoisseur of beauties is, especially of your kind of beauty.

Pol. You're right. But I am not of this sort, and I have nothing worth looking at or beautiful. I think you are joking and not speaking seriously.

Tha. Joking, you say? The matter speaks for itself: as Jesus is my savior, since he fell in love with you, I have never seen him cheerful. He is pleasant to no one. I have my hands full making all the delicacies I know how out of fish and meat. I cheer him up with words as much as I can. But he can't eat or drink; he spends sleepless nights. He weeps constantly; I ask him if he wants me to call the doctor immediately.

Pol. [aside] This woman doesn't know how love-sick I am. If she had lynx-eyes, she would see plainly that I have fallen in love with him, as she says he has with me.

Tha. He says, "Mother, let me dissolve into tears, as Narcissus wasted away, since I can't even talk to her--much less have the girl I love more than my life."

Pol. [aside] Should I entrust to this woman my feelings toward him? No, I won't confide in her. Yes, I will! [aloud] Are you saying these things sincerely and truly, Tharatantara?

Tha. Certainly!

Pol. Please don't deceive me with your talk.

Tha. What? An old lady deceive a young girl?

Pol. Do you want me to confide in you freely?

Tha. Give me your hand on it. I'm not like others. You don't yet know how sharp my mind is in affairs of this sort, and how discreet. It isn't easily deceived. Ah, what did you say daughter? I would rather die than let someone find out from me. Don't be afraid. I am not so inhuman and ignorant that I don't know how hard it is to control the urges of youth.

Pol. But I'm afraid.

Tha. Have no fear. You don't know whom you're talking to.

Pol. I do know, but if...

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Tha. Your mother will not know.

Pol. Yesterday when I saw that young man, and...

Tha. Yield without fear, my precious doll, dear heart, my rosebud! [*aside*] I have what I want!

Pol. ...he kept looking at me, I said to myself right then, "I think this young man is in love with me and wants me for himself."

Tha. So I am not lying to you!

Pol. I began to love him so violently, therefore, that I immediately went home; I sat down and cried; I sighed and sobbed; I didn't do any of my work.

Tha. [*aside*] The beginnings are good.

Pol. My mother asks, "Why are you crying? Why all the tears?" She threatens me to make me tell her everything. Why mince words? I want him to be my husband, forever.

Tha. You are doing the right thing. I would rather see a noble, good-natured young woman united in legitimate matrimony than bewailing a spinster's life beyond the proper age. Shall I tell him what you've said?

Pol. Whatever you think best; but...

Tha. Stop! You know: I'll whisper it in his ear.

Pol. To tell the truth, you don't need any advice. It's commonly and widely said that a wise man doesn't need a patron saint.

Tha. [*aside*] Well, if not with wisdom, at least with cunning I'll see to it that nothing done through or by me may seem to be done without purpose.

Pol. I am convinced; so I am not at all afraid to entrust my secret to you; and I wouldn't have had such great faith in my patron saint--so may Jesus save me.

Tha. Don't swear. So that the poor boy won't torment himself any more, I will say that you beg him to come talk to you tomorrow after your mother has left.

Pol. Leave out the "beg". Tell him to come, and you pretend that I know nothing about it.

Tha. What time can you talk inside, so that your mother won't catch you?

Pol. As you said.

Tha. Good enough. Do you want me to do anything for you?

Pol. If you tell Graccus for me that I commend myself to him, you'll be doing a lot.

Tha. Do you want anything else?

Pol. No. Do you?

Tha. No. [*singing*] "There is snow on my head and a furrow in my cheek." That's enough, my darling.

Pol. Goodby.

Tha. And farewell to you, my daughter. Remember Graccus and me.



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ACT FIVE

[Scene i] Graccus, Tharatantara

Graccus [alone] Unless fair hope deceives me, Tharatantara is bringing good news, because she's more cheerful, by heaven, and is moving faster than usual. As soon as she saw me in the distance she perked up. See? She is smiling triumphantly, by God. Has she achieved what I ordered her to do, I wonder? I'll go meet her with thanks.--Hey, hey, Tharatantara! What news, what news?

Tha. Good news!

Graccus I'm out of my senses! It turned out well!

Tha. Celebrate, I say celebrate, Graccus! Everything is going well. Nothing that I had planned went wrong.

Graccus Really?

Tha. Really.

Graccus Put my mind at ease, please. Tell me what good things you did.

Tha. Oh, it would be unwise to tell it in the street.

Graccus Let's go, then.

Tha. Don't push me! Stop pulling my dress! It's worn, and it will tear easily.

Graccus Run a little faster, then.

Tha. If I could! Do you think an old lady runs?

Graccus [leading Tharatantara into his house] If you're tired, mother, sit down now and tell me quickly just how everything happened. But take care not to raise my hopes in vain.

Tha. Oh, do you think me a beast or a human being?

Graccus A human being, by heaven, as good and loyal as I've seen today with these eyes.

Tha. Sit closer so no one will hear us.

Graccus All right.

Tha. Right off, when I knock on the door, she opens it. After the usual courtesies, Poliscena asks what I want with her.

Graccus I'm afraid!

Tha. I ask her on your behalf if she will talk to you. She is amazed, her expression becomes stern. First I beat around the bush: I praise her beauty to the skies. She smiles. When I mention your name, she blushes.

Graccus That's a very good sign.

Tha. She doesn't reject anything.

Graccus And that isn't bad either.

Tha. I say that you're going to die unless they agree to give her to you for a wife or--by bribery or persuasion--for a mistress.

Graccus What did she say then?

Tha. She blushed somewhat, but the speech pleased her.

Graccus I am ecstatic! But for God's sake take away the suspense and tell me in few words what has been done.

Tha. All right. Prick up your ears, Graccus.

Graccus I'm listening.

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Tha. We decided that you will go there tomorrow.

Graccus Who, me?

Tha. You.

Graccus You're joking.

Tha. Please believe me.

Graccus I believe you. But when: morning or evening?

Tha. Morning, when her mother leaves.

Graccus Tell me please how I am supposed to do it.

Tha. [aside] He's all pale, and his teeth are chattering from fear. [aloud] Dear boy, are you cold?

Graccus What's wrong with that? I'm cold. Just tell me what I want to know.

Tha. Haven't I told you? As soon as Calphurnia goes to the shrines of the gods, you come out from hiding in a corner across the street and go into the house quickly. Do you understand or not?

Graccus Yes, yes.

Tha. [aside] I wish there were a way for me to eavesdrop through some little crack and hear how he begins his conversation with the girl. The coward is about to faint.

Graccus What did you say?

Tha. Nothing, but I advise you, Graccus, to act like a stout, bold young man. Don't be routed by words; don't fail in your duty at any point where she threatens, but attack her somehow.

Graccus You will be declaring, by heaven, that it depended on a generous and bold character: you don't yet know how clever I am at affairs of this sort.

Tha. [aside] I believe a man whose legs are trembling like a reed? [aloud] Open your mouth, dear boy. Show how many teeth you have!

Graccus What could go wrong? I'll act like a man. Don't worry.

Tha. War is arduous! [aside] I wish someone could be there to protect your head with a helmet so that the girl's weapons won't hurt you!

Graccus I am ready, but when the time comes, call me so that I won't fail to be there.

[Scene ii two days later] Calphurnia, Macharius

Cal. [to herself] Will Calphurnia perchance bear calmly and bravely such a notable insult, this devious crime? Will this wicked Graccus, who so has wrongly dishonored me and ravished my daughter, go unpunished? By God, he'll pay the penalty. He is not yet aware of how unbending and inexorable is Calphurnia's character; but he will now see for himself.

Mach. [unobserved] Don't I see Calphurnia hurrying toward me? The wife of my late friend Gripho? It is she. I don't know whom she is threatening.

Cal. In a free city! Does he not fear God? Will he try to overthrow the law?

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Mach. Unless I am mistaken, the poor woman has suffered some insult. Highly-placed scoundrels try to take advantage of widows, frequently for the purpose of seizing their property--when in fact they rarely have any.

Cal. First I'll call on the unfortunate father of that monster. I'll explain the whole affair to him; I'll frighten him with words. I'll say I'm going to take him to court. I'll call everything to mind.

Mach. She's coming right this way.

Cal. I'll declare that the law demands that a man who rapes a girl must either marry her or as the robber of her virginity must pay with his head.

Mach. Why do I delay going to meet that woman, so that I may be of service to her, if need be. [aloud] Where are you rushing, Calphurnia? Do you hear? Wait up a moment, please.

Cal. Who wants me? Hah! I'll come to you, oh unluckiest or rather unhappiest of men!

Mach. What is it, pray?

Cal. You ask? Where is the honorable Graccus hiding now?

Mach. My son?

Cal. Yes, your son.

Mach. [aside] What is she going to start now? [aloud] Why do you ask, Calphurnia?

Cal. You shall know at once--as if it were necessary! But I had sensed it earlier, wretch that I am!

Mach. He hasn't done any harm, has he?

Cal. A very great one! Ah me!

Mach. Don't cry. Tell me what he has done.

Cal. Oh, alas, poor me!

Mach. Hold back your tears and stop beating your breast.

Cal. I want to die! I can hardly keep life in my body! Oh me! Alas, alas!

Mach. Why?

Cal. Because your wicked son has done such a terrible thing to me. Oh my!

Mach. When?

Cal. Yesterday.

Mach. What did he do?

Cal. He has ruined and ravished my only daughter Poliscena.

Mach. Oh! What are you saying? Where were you yesterday?

Cal. I was, as our religion requires, going to the sacred churches; and he went to my house as bold as you please and eventually seduced the girl, who remained at home, with friendly words.

Mach. I'm leaving.

Cal. Oh Jupiter, Oh Juno, Oh Lucina, Oh heavens! I warn you, Macharius. I have decided to go to court.

Mach. Hah! You won't do that. I've never known you to be so cruel that you would seek to harm friends.

Cal. Friends? Do you call those who perpetrate such crimes, friends?

Mach. I call friends those who do things out of true affection, not hate. And he did it out of affection.

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Cal. You can argue all you want, but I have appointed lawyers to be on this case for me: either you take my girl as your daughter-in-law, or that fine young man will be condemned to death under the law to serve as an example for others, so that they will not take pride in perpetrating such crimes.

Mach. [agreeing eagerly] Put this anger out of your heart, Calphurnia.

Cal. All right...

Mach. Ah, Calphurnia, do I not want from this affair a lasting, firm, well-joined marriage?

Cal. ...provided you do what the law requires.

Mach. Indeed I want to, for if it isn't done, I will never keep my son at home when he realizes how advantageous such a marriage will be for our affairs.

Cal. What you are doing is right and just. [to the audience] And you, applaud and farewell! Don't wait for the marriage or the wedding song to be prepared. Everything will be taken care of, properly and solemnly, inside. Again farewell, farewell.

\* \* \* \* \*

Leonardus Arentinus concludes successfully.

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## CELESTINESCA

### Excerpts from PRACTICA ARTIS AMANDI

[147] Remarkable examples, apt and quite indispensable for the better illustration of this method.

A Representation of clandestine marriages which are brought about by foolish old female go-betweens.

[149] Speakers: Tharatantara, an old woman; Graccus a young man in love; Poliscena, his mistress.

### ACT I

Tha. I remember how I used to be loved by many men and how I very often made great sport of many of them and dragged them about as if they were bound with a rope. But alas, now that I am worn out, the avenging fates await me. I am not sought after as I was long ago. Nor can I repair by any skills my youthful vigor, though I try to daub my face and even my old woman's wrinkles with ointment and thick bean-paste. (My wrinkles serve me as nets with which I catch fleas, when I contract them tightly.) But people easily smell out the deception, and they laugh at me and say to my face that I am about as beautiful as a piece of dung in a lantern, fit only to emit light in a dark, gloomy place. Even when I annoint my head with nard or some other sweet-smelling substance that refined lovers enjoy, nevertheless they become nauseated when they smell a certain vapor which silently issues from my back door; for I cannot entirely trust my anus, which hisses at nearly every step I take. And indeed every time I draw a breath, [150] I exhale a cough. They are unafraid to call me a witch, and they accuse me of coaxing them with false allurements and of trying to take their lives by magical incantation. Ah, how wretched is the lot of old women! But I must take other ways, try something better, so that I won't fall completely out of favor with the young men. Who knows where Fortune may be hiding? I shall go to see a young man I know who is not averse--up to now--to secret love-affairs, and I shall either interest him in myself, or if that doesn't succeed, I'll bring about a love affair between him and a girl who is not altogether unfamiliar with this business: which will provide me with some profit and advantage. But look! There he comes, by coincidence. I'll speak to him, since the time, place, and occasion are favorable. Hail, Graccus, glory and crown of handsome young men! Where is Your Honor going? Oh how rosy are your cheeks! Oh how lucky is the girl on whom you plant soft little kisses!

Graccus. You evil witch, what are my cheeks to you?

Tha. Hey! Though I am wrinkled, my wrinkles won't do you any harm.

Graccus. Fooley! Who would want to sleep with you in the same bed? You have only three teeth, and they're pitch-

black; and not many more hairs! Your eyes are as weak as an owl's in the daytime! Look at those flaccid breasts, that sunken chest, those cheeks, as wrinkled as a country man's purse. Who will hug you? Everyone runs from your arms as worse than a dog or a snake. And you're suspected of witchcraft.

Tha. First hear what I want. I'm not pleading my own case but someone else's--for whom, I know, you will eagerly make room. [151]

Graccus. Who else's? I am unaware of anyone's interest in me.

Tha. I believe you. There are, however, those who watch you, who are in love with you, and who want only you.

Graccus. Me?

Tha. Yes indeed. And they also accuse you of arrogance because you are contemptuous of them.

Graccus. They are certainly mistaken. But I am always suspicious that if I try to please them they may be contemptuous of me: I know a little bit about women's character.

Tha. I have removed all suspicion of arrogance which they had conceived of you, but they do not trust my words altogether. There is, in this city, a very handsome young woman one who always has you on her lips, who does nothing but sigh deeply and sigh again. I'll describe her "etceteras" to you in private. Every time she has seen you pass, she watches and counts each footstep. But what tortures her most is that you do not even greet her with a nod; for she is ready to return your greeting.

Graccus. Why should I speak or greet her, since I don't know her except by sight. And she might perhaps betray me if I tried anything on my own. If you could do something in this case, you will not have wasted your time on an ingrate. You had better not be deceiving me! I begin these actions unwillingly because I know that girls' minds are sometimes sly.

Tha. Banish doubt. She loves you more than anything. I'll go at once to the girl to find out what time and when you can safely speak to her. You stay at home, meanwhile. So goodbye; keep up your hope.

Graccus. Goodbye; give my regards to the girl--though [152] I didn't know until now!

Tha. Never fear: I'll handle your affair honestly.

[Act II of "A Representation of clandestine marriages..." consists of the last part of Act IV of the Comedia Poliscena, beginning with Tharatantara's words, "Heus, heus! Quis huic domo inest?" Act III of the "Representation" is Act IV, scene i, of the Comedia, with numerous minor variants, most of which are an editor's efforts to make sense of dubious passages in the Comedia, and it concludes with the following addition:]

[158] As for further progress, these things are done in secret; that way, nothing will be revealed by accident. It will probably move forward on its own to fulfilment, etc.

**C**ompio mres gnatas ne nimia ducant  
 Sanctos spectare viru / nec grandia gesta  
 Quas pceru jamja lactat seducere lupus  
 Seruoz mores / ancillas corngo / ne quam  
 Ne turpe questum sectetur lubrica fando  
 Ne ve suos fallat falleratis turpiter leros  
 Verbis vt prediu vendant lenones alendo  
 Ipse monere patres velim ne prauis habenas  
 Indulgeant libere / inere futura senectus  
 Vos premit demu / nec nozint parca tueri  
 Perlege tu quenq; comicu iuuat esse potam  
 Que mea musa notat nec despice credere lectoz

COMEDIA POLISCENA de Leonardo Aretino [fol. 2r].



¿Cuál dolor puede ser tal  
que se iguale con mi mal?

Ilustración al Acto 1<sup>o</sup> por Escobar. Barcelona, 1888.





## PREGONERO



"contarte he maravillas. . ."

## CELESTINA ON STAGE:

The most recent production on stage that has come to my attention is *THE SPANISH BAWD*, an abridged adaptation of the English translation of James Mabbe (1631), presented by Glasgow, Scotland's Citizens Theatre Company under the direction of Philip PROWSE from January 17 to February 1, 1986. Mr. Prowse was also the designer for the production. His set featured receding balconies, criss-crossing alleys under a mustard-colored canopy, bathed in intense bright light and vertically scored by white pillars, giving an overall effect of Moorish Andalusia (lighting by Gerry Jenkinson).

The production was marked by decidedly personal choices in other regards: the presence of fascist policemen, honking horns, varied accents and dress modes, and stage business which often seemed frenetic. It played with two intermissions. One of the more unusual features of the production was the casting. The company is small and six actors and actresses played double roles, with a male actor, Robert David MacDonald, cast as both Celestina and Pleberio (Celestina has been cast with male actors previously, at least twice in Chile). Another male actor did similar double duty as male and female personages when Dominic Arnold appeared as both Calisto and Alisa. Kate Kitovitz was Melibea and Elicia; Rupert Farley served as Sempronio and Tristán, and Jonathan Phillips created the roles of Pármemo and Sosia. Anne Lambton played Lucrecia and was, apparently, a hit also as Areúsa. Dennis Knotts appeared as Crito and filling out non-speaking roles of the local gendarmes were Piero Jamieson, Calum Maçaninch and Keith MacLeod.

See also the bibliographical supplement entry in this issue [Item #39].

CELESTINA ON THE RADIO

According to Celestinesca corresponsal Adrienne MANDEL, there was a twenty segment radio adaptation of LC broadcast in the Spring of 1985 by France Culture, directed by Jean-Pierre COLAS. We look forward to receiving more information on this curious adaptation in the near future.

PONENCIAS

Lo que a continuación tenemos es una lista--seguramente muy parcial--de las ponencias de tema celestinesco que han llegado a la atención de este boletín. Cubre el período de más o menos los últimos doce meses, o sea, a partir de marzo de 1985. Las últimas que anoto son las anunciadas para estos meses de mayo, 1986.

1. Keith WHINNOM, "El género celestinesco." VI Academia Literaria Renacentista, Salamanca, 14-16 marzo 1985.

2. Erna BERNDT-KELLEY, "En torno al nombre de la obra de Fernando de Rojas: peripecias de un título." 14 y 20 de marzo 1985, Depto. de Literatura Española de la Fac. de Filosofía y Letras y Programa de Estudios Hispánicos, Universidad de Córdoba. [V. t. Celestinesca 9, ii (Otoño 1985, 3-46.)]

3. Joseph SNOW, "The Current State of Research in Fifteenth-Century Spanish Literature." XX International Medieval Conference, Kalamazoo Michigan (USA), 9-12 mayo 1985.

4. Robert SURLS, "A Homocentric View of 'Superbia' in the Spanish CELESTINA." XX International Medieval Conference, Kalamazoo Michigan (USA), 9-12 mayo 1985.

5. Alan DEYERMOND, un ciclo de tres ponencias con el título general, "CELESTINA, género y tradición literaria: estructura y estilo; los personajes y su contexto social." Cursos Internacionales, Universidad de Salamanca, 12-14 agosto 1985. [V. t. "El Adelantado" (Salamanca) 14 agosto 1985), art. firmado por Carlos Alonso.]

6. Anthony J. CARDENAS, "The Use of 'Ass' in the CELESTINA." XI Conference of The Southeastern Medieval Association, Chattanooga Tennessee (USA), 10-12 octubre 1985).

7. Lee GALLO, "CELESTINA and Medieval Neoplatonism." XI Conference of The Southeastern Medieval Association, Chattanooga Tennessee (USA), 10-12 octubre 1986.

8. Javier HERRERO, "Did Cervantes Feel Calisto's Toothach (CELESTINA, ACT IV)?" The Cervantes Society of

## CELESTINESCA

America Symposium, Washington, D. C. (USA), 25-26 octubre 1986. [En El viejo celoso y La ilustre fregona.]

9. Dámaso ALONSO. "Algunos comentarios sobre LC." II Simposio Literario Internacional Sobre Aspectos de la Literatura Medieval Española, Ateneo de Madrid, 25 de noviembre, 1985.

10. Jerry R. RANK, "Doña Endrina and Melibea: Two Manifestations of Feminine Antimodels." Modern Language Association, Chicago Illinois (USA), 27-30 diciembre 1985.

11. Samuel G. ARMISTEAD, "Celestina's Muslim Sisters." Modern Language Association, Chicago Illinois (USA), 27-30 diciembre 1985 [Sobre todo en un episodio de las Mil y una noches.]

12. Victorio G. AGUERA, "De los contextos a la eteroglosa: Creación de una nueva realidad." IV Annual Southeast Conference on Foreign Languages and Literatures, 27-28 febrero, 1 marzo 1986, Rollins College, Winter Park Florida (USA). [Esta y las dos que siguen formaron una sesión especial: CELESTINA: Modern Critical Perspectives, organizada y moderada por M. Garci Gómez y S. Montesa.]

13. Elena GASCON-VERA, "CELESTINA: el diálogo como espejo de la parodia." [V. no. 11.].

14. Ramón D. SOLIS, "Deconstrucción: reflexiones sobre CELESTINA." [V. no. 11.].

15. Joseph T. SNOW, "'What a Tangled Web We Weave': Celestina Caught in the Web." Depto. de Lenguas y Literaturas Española y Portuguesa, Miami Univ., Oxford Ohio (USA), 28 marzo 1986.

16. Hope K. GOODALE, "Greed, Honor, and Coincidentally the Beard, in the Cid and LC." Seventh Plymouth Medieval Forum, Plymouth, New Hampshire (USA), 11-12 abril, 1986.

17. Peter RUSSELL, "CELESTINA, novel or drama?" April 17, 1986. Department of Spanish, Italian and Portuguese, Univ. of Kentucky (USA).

18. Charles F. FAULHABER, "Libro de buen amor and Celestina: Texts and Contexts." Raimunda Lida Memorial Lecture, Harvard University, April 1986.

19. Joseph SNOW, "New Directions in Celestina Studies." Sesión especial organizado por Isidro J. Rivera para el XXI International Congress on Medieval Studies, Kalamazoo Michigan, 8-11 mayo 1986. Las tres ponencias, 19-21, fueron leídas en la misma sesión. [V. abajo, el apartado CURSOS Y PROGRAMAS ESPECIALES.]

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20. Madeleine SUTHERLAND, "Violence in LC." [V. arriba, no. 19.]

21. Spurgeon BALDWIN, "Sin and Retribution in LC." [V. arriba, no. 19.]

### TESIS DOCTORALES:

LEIDA: Lee Ann GALLO (Emory University, Atlanta, Georgia USA), "Neoplatonismo y la Celestina." Mayo 1986. Directores: R. P. Kinkade, J. T. Snow.

### EN CURSO DE PREPARACION:

Consolación BARANDA LETURIO (Universidad Complutense, Madrid), "La Segunda Celestina de Feliciano de Silva." Director: Nicasio Salvador Miguel.

Christine S. MCGAUHEY (Indiana University, USA), "The Aesthetics of Death: Coplas por la muerte de su padre, Libro de buen amor and the Celestina." Director: Luis Beltrán.

Ellen PELLA (University of Pennsylvania, USA), "Celestina: The Dialogue." Directora: Augusta Foley.

### BIBLIOGRAFIA:

EN PRENSA: Fernando CANTALAPIEDRA informa que saldrá en breve su estudio Lectura semiótica formal de LC a publicarse por Reichenberger en Kassel (Alemania Occidental). Un aspecto fundamental de su análisis es la idea de que el autor primitivo dejó completos los actos 1-12 de la Comedia, y que Rojas le añadió los cuatro actos restantes y las interpolaciones de la Tragicomedia.

Informa Luis RUBIO GARCIA en el prólogo a la nueva edición de su Estudios sobre LC (Murcia, 1985) [V. #41 del suplemento bibliográfico en este número de Celestinesca] que actualmente prepara una nueva monografía que tratará el supuesto judaísmo de la Celestina que se va a basar en un "conocimiento más exacto de la situación y vida de los judíos y conversos en la baja Edad Media" (p. [8]).

En comunicación personal, escribe Charles F. FRAKER que ha metido la pluma en un proyecto de cierta envergadura sobre Celestina: "a monograph, all about literary-historical background on one hand, and genre and poetics on the other."

Louise FOTHERGILL-PAYNE debe mandar su manuscrito en septiembre de 1986 a la Cambridge University Press sobre la presencia en la Celestina de Séneca y el pensamiento senequista.

## CELESTINESCA

Emilio de MIGUEL MARTINEZ, del Departamento de Filología de la Universidad de Salamanca, está preparando una versión definitiva de un estudio que viene preparando en el que abogará por la autoría de Fernando de Rojas del Auto I<sup>o</sup> de Celestina.

James R. STAMM, de la New York University, estaba en Italia este año donde, entre otras cosas, estaba terminando un libro que dice ofrecerá una nueva lectura de la Celestina de Rojas.

Kathleen V. KISH, de la University of North Carolina--Greensboro, USA, está preparando una edición y estudio de la traducción al holandés de hacia mediados del siglo dieciséis.

Otros dos estudios en plena preparación sobre aspectos de la Celestina de Rojas están siendo llevados a cabo en el momento actual por Manoel da COSTA FONTES (Kent State University, Ohio, USA) y por Alberto FORCADAS (University of Alberta, CANADA). No es el momento apropiado de divulgar los temas de los respectivos estudios.

### CURSOS Y PROGRAMAS ESPECIALES:

José MUNOZ GARRIGOS (Departamento de Filología, Universidad de Murcia) dirigió durante el año 1985-1986 un curso de doctorado bajo el título "Una lectura lingüística de la Celestina." Utilizó, en la programación del curso, especialistas invitados, quienes aportaron a la materia del curso sus perspectivas particulares.

Organizó no un curso sino una sesión especial dedicada a "New Directions in CELESTINA Studies" el colega Isidro RIVERA (University of Illinois, USA) para el XXI<sup>o</sup> Congreso Internacional de Estudios Medievales, celebrado el 8-12 de mayo [1986] en Kalamazoo, Michigan, USA. Hubo un nutrido público para las tres presentaciones:

1. J. T. SNOW (University of Georgia, USA), "Recent Research and New Directions," en la cual ponencia repasó las últimas publicaciones como, por ejemplo, la nueva edición crítica, y el estudio que la acompaña, de Miguel Marciales (2 tomos, University of Illinois Press), además de señalar una media docena de libros que se están preparando actualmente [y que quedan reseñadas en el apartado inmediatamente anterior de este Pregonero].

2. Madeline SUTHERLAND (Stanford University, California USA) habló después sobre el tema, "Violence in the Celestina." Considera fundamental en la obra la presencia de la violencia y resumió su impacto allí. Pero ella enfocó en una nueva--aunque tentativa--lectura empleando el modelo

crítico explicado por René Girard, específicamente sus ideas sobre violencia y sacrificio y la teoría de la "triangulación del deseo." Presentó luego los casos en la obra rojana en los que la pérdida de líneas, fronteras y diferencias entre clases, el orden social y otros esquemas organizacionales de importancia en la época de Rojas, crearon las tensiones necesarias para los actos violentos que allí dominan, llevando casi todos los personajes a un fin trágico. El orden depende en cómo una sociedad mantiene las gradaciones que marcan claramente las diferencias entre seres, clases, grupos, etc. Al no poder respetarlas o entenderlas, se crea la situación catalizadora que es propicia al estallamiento de la violencia. Y así ocurre en Celestina. Calisto, Melibea, Celestina, todos en efecto, pierden la capacidad de distinguir estas diferencias (niveles religiosos, sociales, familiares y personales) y crean, con las substituciones efectuadas, triangulaciones del deseo que causan la violencia o la serie de actos violentos que sólo el sacrificio puede solventar: el suicidio de Melibea al final de la obra. Según esta investigadora, la pérdida de diferenciaciones, tan importante al entendimiento del mundo rojano, podría servir como metáfora para la consolidación política y religiosa de la España de Fernando de Rojas, tema que tendrá que estudiarse más en futuro.

3. Spurgeon BALDWIN JR (University of Illinois, USA), en "Sin and Retribution in the Celestina," abordó el tema de la interpretación de la moralidad de la Celestina de Rojas, indicando que las dos tendencias más defendidas no se complementan: una que acuerda muy estrictamente con las instrucciones del "Prólogo" del libro (la de M. Bataillon, 1961, por ejemplo) y otra que ve, más que una obra moralizante, una obra profundamente moral, trascendente (Gilman, The Art, 1956). Al discutir varios puntos textuales (sobre todo las muertes, el pecado, la confesión, la salvación, el arrepentimiento, la contrición, y la brujería) y los mecanismos utilizados para animarlos y justificarlos, el ponente, a la luz de su exposición de los sucesos textuales y el encadenamiento de los motivos que los impulsan, queda claramente en el campo de la interpretación de la moralización declarada en el "Prólogo." El pecado, para Rojas, pide la retribución, y las llamadas de Calisto y Celestina ("¡Confession!") han de verse en función de la gran ironía rojana.

## CELESTINA DE FERNANDO DE ROJAS: DOCUMENTO BIBLIOGRAFICO

Joseph T. Snow  
University of Georgia

Seguimos con la anotación de estudios, traducciones, adaptaciones escénicas, y ediciones de Celestina que no forman parte ya de nuestra obra bibliográfica Celestina de Fernando de Rojas: An Annotated Bibliography of World Interest 1930-1985 (Madison, Wisconsin: Hispanic Seminary of Medieval Studies, 1985).

Adoptamos el sistema de la enumeración consecutiva e incluiremos siempre cosas nuevas al lado de otras cosas que se nos habían escapado anteriormente. Seguimos indicando con la estrellita (\*) las cosas no vistas personalmente pero de cuya existencia tenemos datos completos o parciales: agradeceré--como siempre--el envío de datos, noticias, correcciones, separatas y copias, todo lo que pudiera serme útil en mantener al día estos suplementos. JTS

25. BARANDA, Consolación. "Algunas notas sobre la presencia de la 'Tragicomedia' de Rojas en la 'Segunda Celestina'. Dicenda, núm. 3 (1984): 207-216.

Establece sólidos vínculos entre la TCM y la obra de Feliciano de Silva (1534) a dos niveles: personajes y acciones, a la vez que demuestra que esta "repetición" de los amores de dos jóvenes se desarrolla en manera diferente precisamente por querer evitar el trágico final de la obra de Rojas.

26. BARANDA LETURIO, Consolación. "La tradición literaria de la 'Segunda Celestina'." Tesina de Licenciatura, leída el 11 de julio de 1981, Universidad Complutense de Madrid. Director: Nicasio Salvador Miguel.

Explora los nexos entre esta obra y los otros miembros de la familia celestinesca.

27. BELTRAN FERNANDEZ DE LOS RIOS, Luis. "Convergencia de opuestos: Alisón de Bath y Celestina." Homenaje a Julián Marías (Madrid: Espasa-Calpe, 1984), 96-112.

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Quiere demostrar que lo que liga a estas dos figuras en sus siglos y lenguas diferentes es un común poder de armonizar opuestos o, por lo menos, anular la tradicional oposición entre términos frecuentemente considerados como opuestos: p. ej., autoridad/ experiencia; juventud/vejez; mal/bien, y etc. Así por el manejo de lenguaje, las dos dominan situaciones y ejercen control en sus respectivos ámbitos.

28. CABAL, Juan. "La Celestina," en Los héroes universales de la literatura española (Barcelona: Juventud, 1942), 157-178.

Obra de divulgación que quiere destacar las obras maestras, retratando a las figuras-mitos españolas. De LC da antecedentes, líneas argumentales generales, y unas pinceladas a la caracterización de Calisto, Melibea y Celestina, con frecuencia a través de citas de Menéndez Pelayo, Maeztu y otros.

29. CZARNOCKA, Halina. "Sobre el problema del espacio en LC." Celestinesca 9: ii (1985): 65-74.

A base de un estudio de los lugares de acción y sus relaciones verticales u horizontales, junto con otras oposiciones importantes (abierto/cerrado; casa/calle; alto/bajo, etc.) y sus asociaciones con distintos personajes, descubrimos que existen espacios preferentemente cerrados (pero penetrables) cuyos ciclos de 'subir' y 'bajar' pueden clasificarse como un modelo de la estructura del universo.

30. D'AGOSTINO, Alfonso. "Mantillo de niño: talismani ed elisir d'amore da Alfonso El Sabio a Celestina," Quaderni di Letterature Iberiche et Iberoamericana, núm. 2 (1984): 97-101.

31. FRAKER, Charles. "Declamation and the Celestina." Celestinesca 9: i (1985): 47-64.

Relaciona LC, en terminos retóricos y de estilo particular, con escritores de la Edad de Plata latina, sobre todo los que sobresalían en el estilo sentencioso y argumentativo y en quienes se nota la influencia de las maneras declamatorias (los Séneca, por ejemplo). Estudio detallado con generosa ilustración de todos los puntos allí tratados.

32. GEHRT, Jennifer. "Celestina como personaje y como persona." Entre Nosotros: Revista Oficial de la Sociedad Nacional Hispánica 36, núm. 9 (abril de 1979): 18-19.

Un ensayo estudiantil que destaca el papel de catalizadora que ejerce Celestina a lo largo de LC, aun dominando otras importantes características notables (su egoísmo, su avaricia, su orgullo profesional).



## CELESTINESCA

33. GILMAN, Stephen. "Entonación en LC," en Estudios de literatura española y francesa--siglos XVI y XVII: Homenaje a Horst Baader, ed. F. Gewecke (Barcelona: Hogar del Libro, 1984): 29-35. (\*)

34. GURZA, Esperanza. "La oralidad y LC," en Renaissance and Golden Age Essays in Honor of D. W. McPheeters, ed. B. M. Damiani (Scripta humanistica, 14, Potomac, Maryland: Scripta Humanistica, 1986), 94-105.

A base de estudios, principalmente, de Ong, Gilman, y McLuhan, se estudia aquí la base de la oralidad que es fundamental a la obra "impresa" de los autores de LC; poesías que entroncan con la tradición oral, dichos, refranes, expresiones formulaicas, las prácticas retóricas, y conceptos audio-orales de la lengua, al lado de la importancia que dan a la palabra dicha en todo momento de la Tragicomedia todos los personajes que en ella aparecen. Trae unos interesantes comentarios sobre la interpretación del texto (a través del sonido, la lectura en voz alta, su actualización sonora) y de su género literario.

35. JONES, Joseph R. "'Comedia Poliscena': Introductory and Bibliographical Notes." Celestinesca 9: ii (1985): 85-94.

Una introducción a la Comedia Poliscena de 1478, una de las comedias humanísticas más relacionadas en acción con LC de Rojas. El texto latín y la traducción al inglés (por el mismo Jones) aparecen en Celestinesca 10: i (1986). Jones discute la historia literaria de la obra y nos brinda--en su nota 2 a esta Introducción--un índice de las referencias a la CP en la obra magna de M. R. Lida de Malkiel, La originalidad artística de LC.

36. LIDA DE MALKIEL, M. R. "The Earliest Traces of Euripides in Spanish Literature." Celestinesca 9:ii (1985): 75-79.

Se trata del Hipólito de Eurípides y la probable influencia de esta obra en las escenas en que Celestina le saca a Melibea su secreto, utilizando el dulce son del nombre de Calisto (Actos 4 y 10).

37. LIDA DE MALKIEL, M. R. Juan de Mena: Poeta del pre-Renacimiento Español (1950; 2ª ed., México: El Colegio de México, 1984), 477-491.

En las págs. indicadas agrega la autora a las observaciones de Foulché-Delbosc y de Castro Guisasola sobre la influencia de Mena en LC unas nuevas notas útiles para agrandar el repertorio de vocablos, calcos, adherencias al ritmo del arte mayor e imágenes presentes en LC que son ecos claros de

## CELESTINESCA

usos y estilo empleados por Juan de Mena en varias obras suyas.

38. MCPHEETERS, D. W. Estudios humanísticos sobre La Celestina. Scripta humanistica, 11, Potomac, Maryland: Scripta humanistica, 1985. 107 p.

Reúne seis estudios sobre LC publicados originalmente entre 1956 y 1982, retocados y en algunos casos ampliados, sobre la relación del corrector Proaza con Celestina, interpretación de personajes (Melibea, Calisto), influencia posterior en obras hebreas y portuguesas, y movimientos literarios y filosóficos presentes en la obra de Rojas [son los nos. 553 y 558-562 del recuento bibliográfico, Snow 1985, An Annotated Bibliography of World Interest 1930-1985].

39. PROWSE, Phillip, director. THE SPANISH BAWD (versión en lengua inglesa adaptada de la traducción de 1631 hecha por James Mabbe). Glasgow, Escocia, Citizens Theatre Company (17 enero--1º de febrero 1986). Decorado: Phillip Prowse; Luminotécnica: Gerry Jenkinson. Reparto: Robert David MacDonald (Celestina y Pleberio); Dominic Arnold (Calisto y Alisa); Kate Kitovitz (Melibea y Elicia); Rupert Farley (Sempronio y Tristán); Jonathan Phillips (Pármeno y Sosa); Anne Lambton (Lucrecia y Areúsa); Dennis Knotts (Crito).

- a. The Observer (19 enero 1986), 47, J. Clifford;
- b. The Times (20 enero 1986), Sarah Hemming;
- c. The Guardian (20 enero 1986), M. Billington;
- d. The Observer (26 enero 1986), M. Ratcliffe;
- e. Times Literary Supplement (31 enero 1986), E. C. Riley.

40. RUBIO, Fanny. "La Celestina, una historia de amor." La mujer barbuda, Suplemento cultural de "La voz del Tajo," núm. 42 (23 marzo 1985), 1.

Impresiones de las variedades de amor en LC, las más observaciones a base de los valores antiguos gastados y rebasados en época de Rojas.

41. RUBIO GARCIA, Luis. Estudios sobre LC. Murcia: Univ. de Murcia--Departamento de Filología Románica, 1985. Segunda edición aumentada. 296 págs.

Republicación de tres estudios originales (Murcia, 1970), adicionada ahora (pp. 243-296) con unas "Nuevas consideraciones," relacionadas con el tema central de estos estudios, el encuadramiento de LC dentro de la línea del pensamiento occidental y cristiana. Trae al final las censuras y prohibiciones de LC que existen hoy, una reimpresión de su aportación (1977) al homenaje al Prof. Muñoz Cortés.

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42. SANZ AYAN, Carmen. "Protagonismo y estructura dramática en la TCM." Criticón (Toulouse) 31 (1985): 85-95.

Concibe LC como obra esencialmente dramática (prescindiendo de toda referencia a la escenificación) y demuestra--en una serie de cuadros gráficos--que la distribución de personajes por actos, refranes por persona, participación de personajes de distintos y bien diferenciados niveles sociales, y número de personajes que figuran en cada acto (arreglado en secuencia), que todos estos factores ayudan al estudioso a ver que Rojas, aceptando el acto I<sup>o</sup> como una suerte de guía a la presentación de los actantes, desviaba claramente el protagonismo de su obra hacia el mundo de los criados, Celestina, Sempronio y Pármeno en particular, y que el ápice de la acción dramática se encuentra en el acto XII.

43. STAMM, James R. "Fernando de Rojas," en Great Foreign Language Writers, ed. J. Vinson y D. Kirkpatrick (London: St. James Press, 1984): 477-479.

Resumen de la trama-acción, estilo dialogado, fuentes, influencia posterior, y etc.

44. VERMEYLEN, Alphonse. "Una huella de la liturgia 'mozárabe' en el Auto I de LC." NRFH 32 (1983): 325-329.

La identificación de la cita en el primer acto de la TCM de "la festividad de Sant Juan" como perteneciente a la liturgia mozárabe le lleva a postular un autor, para este acto, que sería un clérigo e, interesantemente, si lo fue de una de las seis iglesias de Toledo que seguían por 1495 dicha liturgia, un clérigo posiblemente vinculado con un pariente del autor del Corbacho, libro cuyas huellas también aparecen en el primer acto de LC.

45. VILLEGAS, Juan. "LC de Alfonso Sastre: niveles de intertextualidad y lector potencial." Estreno 12: i (Primavera 1986): 40-41.

Explicación breve del aspecto teatral de esta adaptación de LC que tiende hacia lo culto: el enriquecimiento por conocimientos de otros textos: la obra de Sastre, la misma Celestina, Don Quijote, la comedia del Siglo de Oro... LC le ayuda a Sastre a reflejar una toma de posición que es muy de nuestro siglo.

46. ZUCKERMAN-INGBER, Alix. "'Unconventional' Honor in Golden Age Literature," en El bien más alto: A Reconsideration of Lope de Vega's Honor Plays (Gainesville: Univ. of Florida Press, 1984), 14-23.

Nada más sugiere que la subversión del tema de honor, presente en LC, podría haber inspirado la imitación de lo mismo en obras anteriores a--e incluso obras dentro de--la comedia.



París 1527. Ilustración: Acto IVº.

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# Celestina by Fernando de Rojas: An Annotated Bibliography of World Interest 1930-1985

BY

Joseph T. Snow  
(University of Georgia)

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