THE COMEDIA SERAFINA AND ITS RELATIONSHIP TO LA CELESTINA

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Amid the earliest progeny of La Celestina (=LC) are three anonymous comedias—the Ypólita, Thebaida and Serafina—considered by Menéndez y Pelayo to be among the most obscene works in the whole of Spanish literature. In this brief essay I will examine the relationship of one of them, the Comedia llamada Serafina (Valencia: Jorge Costilla, 1521), with LC.

Although the Orígenes de la novela includes the Serafina in the section entitled "Imitaciones de la Celestina," Menéndez y Pelayo writes of it: "Ni siquiera puede considerarse como imitación de la Celestina, con la cual no tiene más parentesco que el de su prosa." This denial is curious as he finds in its companion works, Ypólita and Thebaida, much to compare with LC. The Ypólita, for example, "plagia avellanamente la Máchada de la Celestina." Yet for many years all three compositions have been considered by many scholars (Menéndez y Pelayo among them) as by the same author because of their similarities. I suspect that Menéndez y Pelayo's distancing of the Serafina from LC reflects his horror at the sexual explicitness of the former ("El enredo de la Serafina apenas puede exponerse en términos honestos."); and of its blatant amorality ("... el orígen social que cometió [its author] y el deseo que todavía puede causar su lectura").

Lida de Malkiel likewise includes the Serafina among the celestinesque imitations in her Originalidad artística, and throughout this study compares it very unfavorably to LC as if they were works of the same nature. Whittom has demonstrated the injustice of such comparisons with regard to the Thebaida:

But what the author of the Thebaida has borrowed from Rojas is primarily a form and technique. It is necessary to emphasize ... that the author of the Thebaida rejected ... some of the important and distinctive elements in the Celestina: there is no witchcraft; he has eliminated the tragedy; and he has discarded the unsavoury (if impressive) character of Celestina herself. ... But my main
point is that we should stop talking of the Thébaïde (and the Serafina) as "imitations of the Celestina" and label them instead simply as "Spanish humanistic comedy."

Whinney's comments apply generally to the Serafina, which is, however, at the same time very similar to and yet quite different from the Thébaïde. One of the differences is that there are in the Serafina certain elements, not the least of which is a Celestina-figure, that relate the work directly to its predecessor.

The Serafina is a dialogued prose and verse composition in six acts (or espectáculos) in fourteen folios. In brief the plot concerns the love affair between Evandro and Serafina, the complication being that she is already married to the impotent (and perhaps homosexual) Philipo. The husband is not the principal obstacle, however; it is Serafina's mother-in-law, the formidable Artemia. The bulk of the comedy has to do with Evandro's visit to Pinaro, and the schemes to arrange the lovers' tryst. Pinaro enters Artemia's house disguised as a young girl and during his stay (comprising the fourth and longest act of the work) engages in a series of ribald adventures. As a result he manages to introduce Evandro into Serafina's bedchamber. Faced with a fait accompli and compromised by her own sexual relations with Pinaro, Artemia gives her blessing to the affair and even joins in the coxcombism of her own son by getting him out of the way when he shows up unexpectedly as Serafina entertains Evandro.

There is no mistaking the celestinesque origins of Artemia even though the author has introduced some comic variations. There is no witchcraft, of course, because, like the murder and suicide of LC, it was considered a serious subject and did not lend itself to humorous treatment. Further, the bawd has been elevated from a low-class meretrice to supposedly a duéna honrada, a woman of considerable income and social standing. As such Artemia's duty is to uphold the family reputation and her inability or unwillingness to do so becomes a subject for comedy. Appearing as a middle-class, lewd and hedonistic person who is, without a doubt, directly patterned after Celestina.

Artemia is the only character of the Serafina described in any detail. This is due to the fact that she is the main comic figure. While her portrait is ridiculously exaggerated we can clearly see its celestinesque filliation. One of Evandro's servants speaks of her in these terms:

La verdad, hablando contigo, señora Artemia es una mala bestia—embodiosa, renzillosa, soberbia, sargenta, mintrona, desmechada, perezosa, enojosa, enemiga en conclusión de toda bondad, enemiga de todo sosiego. Y nun se ha picado un poquito de andar de digame en digame. Y después en cada colada a querido echar sus mantelos.

(Folio 11r)
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In addition, Artemia, it seems, has led a rather sexually active life before, during and after her marriage and lately has specialized in the clergy (as had Celestina):

Que ni se contentó de que donnella irr al tálmamo virgen como el portal de Quarte, sino que aun después con mill autes y heches desnesteros ensuzió el lecho del noble marido ... Pues después que enorabuena embibó [no] a emendado ell arivno, qual sea su negra vida qual ella lo ha hecho. Y después que no se contentó, yendo en su casa por huésped de que viene a visitar al provisor del obispo, ni se contentó con la demasiada conversación del vicario, ni con la continua visita del guardián de "ya sabés" ... sino que aora de nueva a tomado al que pide para las ánimas de purgatorio. (folio lllv)

The description of her personal appearance is also unflattering and, taken with a grain of salt, produces a picture similar to that of the Celestina's:

Porque vella es como la cínbara del Corpus Christi—y de hechura de almaric largo y desvalida, el color y gesto como máscara mal pintada, el talle como rotinazo de molió, la vista como fúcle del tiempo antiguo, ell andar y visión de estatunga y fantasma de la noche. En verdad, que tanto tenisme encontrella de noche como ver una mendergráula. (folio lllv)

The Serafina focuses on ingenio and burla rather than love and Pinardo is the trickster. In his dealings with Artemia he combines aspects of both Färmeno and Sempronio. Like Sempronio he is motivated by a strong desire to make money out of his master's blind passion. He is terribly cynical about women, and he is disdainful about his master's helplessness. Both Sempronio and Pinardo are rather proud of their abilities to solve their masters' problems. Sempronio's solution, of course, is less ingenious; he will bring in Celestina. Pinardo will act on his own.

One of the elements of comedy being exaggeration and repetition, Pinardo's sexual athletics become a principal source of the humor of the Serafina. "Mal assegadilla deven tener la punta de la barriga,"10 says Celestina to Färmeno, an observation even more pertinent in Pinardo's case. As Färmeno lusts after Arenas, Pinardo repeatedly enjoys the favors of the maid, Violante. But the strongest remembrance of the Färmeno-Celestina relationship reflected in the Serafina concerns Celestina's sexual interest in Pinardo: "Ma se reria marís si te llego á mí aunque vieja"11. A few lines later when she learns that Färmeno is the son of her comadre, Claudina, there is the following interchange:

Col. ¡Acuerdaste, quando dormías a mis pies, loquito!
In Act VII when Sempronio upbraids Pármeno for his tardiness he makes a reference along the same lines: "Yo sé que crea de tu tardanza sinc que te quede esta noche a rascarle los pies, como cuando chiquito."  

The Serafïna’s author apparently noted the comic potential in Celestina’s sexual overtures to Pármeno and developed the idea in his fourth act. Pinarro, disguised as an ill-treated, orphan girl is bedded down at Artemia’s fest. During the night he initiates sexual activities that come as a pleasant surprise to Artemia. In the morning when Artemia wishes "otra vuelta" she communicates her desire by complaining of a swollen womb and asks Pinarro to massage it. This scene evokes Celestina’s encounter with Areusa (Act VII) and her prescription for the latter’s "mal de madre": sexual relations with Pármeno.

All in all, we find in the Serafïna a light-hearted reversal of the Pármeno-Celestina relationship that, at least for its contemporary audience, must have made the work all the more humorous.

Contrary to Celestina (who dies in Act XIII) Artemia is the burlada until the last scene. But Artemia’s weakness is not greed; if anything she is foolishly liberal in her presents to the clerics that frequent her house. Artemia’s downfall results from her hypocrisy. As with all the other females of the Serafïna she disguises her lascivious nature under a cloak of modesty and piety. Worse, she wished to deny Serafina the pleasures that she so amply partook of in her youth and which she still desires in old age. Once she realizes the folly of running counter to nature she recovers her famed astuteness and joins forces with the others:

Y pues que así es, démonos de buen tiempo, ya ha mundo no a de durar para siempre. Y esta vez pase, pero de aquí en adelante todo quiero que pase por mi mano y al menudo. Y así lo digo a Evandro. Que de ay más seamos buenos amigos y que se quede Pedro en casa y el diablo vaya para ruín. Y si mi hijo es bobo, que lo sea en bienenora, que extra pecadora no a de estar hecha camaleón desauno que sobra a sus vecinas. (folio 13r)

These are sentiments truly more reminiscent of Celestina than a dama honrada. After her "amatorias" she shamelessly but humorously tricks her own son so that Serafïna and Evandro can enjoy their new-found love. We recall that Celestina was no less unscrupulous with her "son" Pármeno.

Because the author has turned a celestinesque situation into a comedy, the end result for the characters of the Serafïna is the fulfillment of their desires. The boys get the girls and vice versa; there are even
handsome rewards for Pinardo and the other servants. And, above all, for Artemia and the others there is the promise of a life of certain ease and pleasure that Celestina longed for and lost.

In closing I wish to make clear that the Comedia Serafina is no mere imitation of Rojas' masterpiece. Although I have here emphasized the celestinesque elements that inspired its composition, they are not plagiarized; rather they are adapted with considerable talent to produce a delightful comedy that can stand on its own merits.

**NOTES**

1. M. Menéndez y Pelayo, Orígenes de la novela (Madrid: CSIC, 1961), IV, 28. The counts the three comedias as one work since they appeared together. The other "libro deshonesta" is a contemporary of these comedias, the Cancionero de obras de burlas provocantes a risa (Valencia: Juan Vinac, 1519).

2. The Serafina was reprinted once more in the sixteenth century together with the Tebaida (Seville: Andrés de Burgos, 1546). In the nineteenth century the Serafina appeared as Vol. V of the Colección de libros vanos o curiosos (Madrid: Imprenta y estereotipia de M. Rivadeneyra, 1873); and separately the following year (Madrid: Imprenta y estereotipia de Aribau, Sucesores de Rivadeneyra, 1874). I have forthcoming a new edition of the Serafina from Southern Illinois University Press.

4. Ibid., p. 31.
5. Ibid., pp. 33, 34.
8. My article, "Concerning the Authorship of the Comedia Tebaida and Serafina" (forthcoming in No. 3 of the Journal of Hispanic Philology), discusses the differences and similarities of these two works.
9. To make the situation even more grotesque, Artemia is perhaps at once the suegra and madrasta of Serafina.
11. Ibid., I, 95.
The older person smitten by passionate sensual love has been since Greek comedy a ridiculous figure. The *Repeticción de amores* of Luis de Lucena states: "Esta enfermedad [love] ... tanto mas peligrosa y aun digna de escarnio quanto la pernena en en edad o en sciencia mas noble."

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