

THE RHETORICAL AND PSYCHOLOGICAL  
DEFLORATION OF MELIBEA

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Fernando de Rojas' *Celestina* deals with an erotic theme, the seduction of a young girl from the social world of "los ricos ennoblecidos" (Melibea) by a young man of means (Calisto) with the aid of a shrewd go-between (Celestina), a seduction which leads to the deaths of the three protagonists and of two servants (Sempronio and Pármeno).<sup>1</sup> Without the seduction, nothing remains, for it is the epicenter from which passionate shock waves flow out. Hence I view it as one of the keys to understanding more fully the work and consider it necessary to study carefully the manner in which it is carried out.

Preparatory to the actual physical taking of Melibea by Calisto is her psychic deflowering which Celestina accomplishes in Act X.<sup>2</sup> It is accomplished with words and ideas, logic and persuasion. Here, as elsewhere in the work, rhetoric is the chief instrument used to bring all plans into fruition. A closer analysis of the rhetoric wielded in this scene will confirm the notion of an expert psychological defloration.

As Act X opens, Melibea, alone, makes an impassioned outcry while awaiting the arrival of her servant, Lucrecia, and Celestina:

¡Oh lastimada de mí! ¡Oh mal proveída doncella!  
 ¿Y no me fuera mejor conceder su petición y de-  
 manda ayer a Celestina, cuando de parte de aquel  
 señor, cuya vista me cautivó, me fue rogado, y  
 contentarle a él y sanar a mí, que no venir por  
 fuerza a descubrir mi llaga, cuando no me sea  
 agradecido, cuando ya, desconfiando de mi buena  
 respuesta, haya puesto sus ojos en amor de otra?  
 ¡Cuánta más ventaja tuviera mi prometimiento ro-  
 gado, que mi ofrecimiento forzoso!<sup>3</sup>

In this well-wrought soliloquy a series of exclamations and rhetorical questions serve to apprise the reader of Melibea's inner turmoil. Despite the honor and wealth of her family, love causes her to characterize herself as "lastimada" and "mal proveída." She berates herself for not having granted the "petición y demanda" made previously by Celestina, and indulges in some courtly expressions, such as the use of "llaga," a word which will occur repeatedly, here with the meaning of "suffering" or "love." Anaphora adds to the elegance of the entire passage where, for example, "¡Oh . . ." introduces six passionate apostrophes, one of which is addressed to the seryant:

Oh mi fiel criada Lucrecia, ¿qué dirás de mí, qué pensarás de mi seso, cuando me veas publicar lo que a ti jamás he querido descubrir? ¡Cómo te espantarás del rompimiento de mi honestidad y vergüenza, que siempre como encerrada doncella acostumbé tener! (p. 153)

Here Melibea gives expression to one of two overriding concerns, her honor. Already in Act I she had called Calisto's attention to her virtue; in Act IV she upbraided Celestina for placing her "honestidad" and the "casa y honra" of her father in jeopardy. Later she will chide Calisto for wanting to break down her doors since this act would cause a loss of honor. This fear of public disclosure of her feelings will compete with her love for Calisto from this point forward. She prays to God not to rid her of her "terrible pasión" but to help her conceal her desires:

¡Oh soberano Dios; a ti, que todos los atribulados llaman, los apasionados piden remedio, los llagados medicina; a ti, que los cielos, mar [y] tierra con los infernales centros obedecen; a ti, el cual todas las cosas a los hombres sojuzgaste, humildemente suplico: des a mi herido corazón sufrimiento y paciencia, con que mi terrible pasión pueda disimular! No se desdore aquella hoja de castidad que tengo asentada sobre este amoroso deseo, publicando ser otro mi dolor, que no el que me atormenta. (pp. 153-154)

The parallelism with the blasphemous Calisto is obvious. ("Melibeo soy," "en Melibea creo"). But where Calisto turned away from God, Melibea would seek to divert Him from an honest, Christian path. In the passage quoted, Melibea's thoughts have moved full circle, from herself ("¡Oh lastimada de mí") to Lucrecia--and, by extension, to the populace at large--to God, but for strictly selfish purposes, to womankind ("¡Oh género femíneo . . ."), and finally back to herself ("que ni Calisto viviera quejoso ni yo penada"). The passage is further enhanced by Latin syntax and vocabulary: placement of the verb at the end of the sentence ("obedecen," sojuzgaste"); subordination of clauses using "cuando"; and expressions such as "género femíneo" (alongside the vulgar "hembras"). The soliloquy imparts vital information to the reader: Melibea is in love with Calisto, she hopes that she has not lost him, and she would prefer to keep

her love hidden from view.

Once Celestina arrives, the delicate negotiating begins; and we can take the measure of the complexity of Melibea's emotions by the syntactical complexity of her greeting of welcome:

¡Oh vieja sabia y honrada, tú seas bienvenida! ¿Qué te parece, cómo ha quesido mi dicha y la fortuna ha rodeado que yo tuviese de tu saber necesidad, para que tan presto me hobieses de pagar en la misma moneda el beneficio que por ti me fue demandado para ese gentilhombre, que curabas con la virtud de mi cordón? (p. 154)

Melibea's question is subtle, for it first states that Celestina must return the favor Melibea rendered in lending the "cordón" to cure Calisto; later in their exchange Celestina will turn this charge against her, referring to Melibea's "deuda." Second, Melibea conveys to the go-between that the payment must be "en la misma moneda," i.e., she already leads the way to a frank discussion.<sup>5</sup> Her comment makes possible a transference from curing a "llaga" to the real goal, establishing a meeting with Calisto. Her "llaga" will serve the same purpose as did the "toothache" of Calisto.

Celestina now brings into play her powerful argumentative skills, beginning gently with a disarming question about Melibea's unsettled appearance: "¿Qué es, señora, tu mal, que así muestra las señas de tu tormento en las coloradas colores de tu gesto?" (p. 154). There may well be no question more rhetorical than this one, for Celestina is an expert at reading words and demeanor. The etymological word-play on Melibea's complexion--"las coloradas colores"--shows that she has already observed the inflamed aspect which reveals the fire within. Upon Melibea's demurrals, the sensitive prodding continues: "No me has, señora, declarado la calidad del mal. ¿Quieres que adivine la causa? Lo que yo digo es que recibo mucha pena de ver triste tu graciosa presencia" (p. 154). Refusing to offer a hasty diagnosis, Celestina gently tells Melibea of her melancholy mien using antithesis and metonymy, ". . . de ver triste tu graciosa presencia." Melibea has twice referred to her "mal," but Celestina pretends not to divine its nature:<sup>6</sup>

Señora, el sabidor sólo Dios es, pero, como para salud y remedio de las enfermedades fueron repartidas las gracias en las gentes de hallar las melecinas, de ellas por experiencia, de ellas por arte, de ellas por natural instinto, alguna partecica alcanzó a esta pobre vieja, de la cual al presente podrás ser servida. (p. 155)

Celestina feigns humility in the face of Melibea's praise, twice drawing on litotes to play down her own importance: "alguna partecica" and "esta pobre vieja." (The latter expression is also used metonymically for *mí*.) She uses distribution to show how one gains medical knowledge,

" . . . por experiencia, . . . por arte, . . . por natural instinto," which is a gradation from the concrete to the abstract. Her sly and deliberate self-deprecation goads Melibea into making another impassioned, hyperbolic exclamation:

"¡Oh, qué gracioso y agradable me es oírte! Saludable es al enfermo la alegre cara del que le visita. Parece que veo mi corazón entre tus manos hecho pedazos" (p. 155).

Following the innocent synonymy of the first sentence and the classical pleasantness of the second, Melibea utters a statement of profound tragic irony. The symbolism of falling has been amply noted by many commentators.<sup>7</sup> Introducing this doleful allusion in a seduction scene foreshadows the tragic end of the principal characters.

Celestina begins her healing process with a quasi-folk saying: "Gran parte de la salud es desearla, por lo cual creo menos peligroso ser tu dolor. Pero para yo dar, mediante Dios, congrua y saludable melecina, es necesario saber de ti tres cosas" (p. 155). But at the same time that she voices these commonsense observations, she uses what Samonà calls "cultismi sintattichi": ". . . para yo dar . . . melecina," and "por lo cual creo ser menos peligroso."

She continues in a quasi-syllogistic manner, using *exempla* to reinforce the statement of fact:

*La primera a qué parte de tu cuerpo más declina . . . Otra, si es nuevamente por ti sentido, . . . mejor se doman los animales en su primera edad, que cuando ya es su cuero endurecido, . . . mejor crecen las plantas, que tiernas y nuevas se trasponen, . . . La tercera, si procedió de algún cruel pensamiento, . . . Por ende cumple que al médico como al confesor se hable toda verdad abiertamente.* (p. 155. Italics mine)

Again she combines everyday agricultural terminology with rhetorical devices, here an enthymeme, the rhetorical counterpart to a syllogism. Already she has determined how she will cure Melibea's malady, namely, she will have the role of doctor. The simile relating "confesor" to "médico" invites Melibea to bare her soul openly, for logic now dictates that nothing be concealed. She may also be making sly references to her own trade of indoctrinating young girls into prostitution ("animales en su primera edad" and "plantas, que tiernas y nuevas se trasponen"), as well as poking fun at Melibea by insinuating that she is being seduced successfully because of her inexperience and youth.

Melibea's response shows the efficacy of Celestina's persuasive powers: "Amiga Celestina, . . . mucho has abierto el camino por donde mi mal te pueda especificar. Por cierto, tú lo pides como mujer bien experta en curar tales enfermedades" (p. 155-156.). The unveiled acceptance of Celestina's

tina's prowess "en curar tales enfermedades" makes us aware that both women know that the conversation has charted an erotic course. (Does Melibea's reference to "el camino" also imply the road to evil over which Celestina's "mochachas" have passed?) When Melibea later says "Mi mal es del corazón, la izquierda teta . . ." (p. 156), the words point to a gratuitous sensual addition, thus a rhetorical amplification, since it expands on what we already knew. Recalling their previous interview in Act IV, Melibea confesses that her suspicions were aroused by the mere mention of the absent suitor; it is worth noting that here it is she who first mentions Calisto by name.<sup>8</sup>

When Melibea pleads with Celestina to cure her suffering provided that her honor remain intact, Celestina forces the girl to accept the fact that she cannot have it both ways:

"Véote, señora, por una parte quejar el dolor, por otra temer la melecina. Tu temor me pone miedo, el miedo silencio, el silencio tregua entre tu llaga y mi melecina. Así que será causa, que ni tu dolor cese ni mi venida aproveche" (p. 156).

Celestina does not say simply that she is afraid to suggest a remedy. Rather, in a well-expressed amplification, she uses synonymy ("temor" and "miedo"), chiasmus ("miedo"/"silencio," "silencio"/"tregua") and the whole statement comprises a neat form of gradation ("miedo"--"silencio"--"tregua"), the purpose of which is to oblige Melibea to commit herself fully. "Cuanto más dilatas la cura, tanto más me acrecientas y multiplicas la pena y pasión" (p. 156). Again synonymy underlines the affliction caused by *loco amor*. Melibea resorts to a stratagem that is really a dare; either the old woman in fact has power to cure, or she does not, her empty rhetoric serving only to increase the patient's pain. But Celestina is much too experienced to be trapped in this way. Her response is couched in surgical terminology<sup>9</sup> which represents the first open reference to the defloration. It is clear that Melibea is suffering from a burning fire for Calisto which can only be extinguished by the act of love. Celestina prepares her for the pain this will cause her physically, substituting surgical terms for coital, phallic ones:

Señora, no tengas por nuevo ser más fuerte de sufrir al herido la ardiente trementina y los ásperos puntos que lastiman lo llagado, doblan la pasión, que no la primera lisió, que dio sobre sano. Pues si tú quieres ser sana y que te descubra la punta de mi sutil aguja sin temor, haz para tus manos y pies una ligadura de sosiego, para tus ojos una cobertura de piedad, para tu lengua un freno de silencio, para tus oídos unos algodones de sufrimiento y paciencia, y verás obrar a la antigua maestra de estas llagas. (pp. 156-157)

In this imagery of transference, "la ardiente trementina" is the orgasmic fluid which upon release alleviates sexual tension, "los ásperos

puntos" describe the breaking of the virginal hymen, and the "sotil aguja" is patently the phallus. Celestina warns of the pain entailed and tells Melibea that there is no other remedy than to endure it piously, silently and patiently. These euphemistic metonyms enable her to broach a delicate subject with perfect safety. The argument, using distribution, is studded with anaphora and ellipsis.

The inexperienced maiden is no match for the wily Celestina, and her heartfelt outcry, "Oh, cómo me muero con tu dilatar!, . . ." (p.157), gives evidence that the old bawd has hit the mark, and has won at last, breaking through Melibea's resolve, for the girl is now close to abandoning the attempt to preserve her honor. At the same time, she acquiesces in accepting the pain which the seduction produces; hence the reference to the tearing of her flesh, ". . . agora lastime mi cuerpo . . .," (p. 157). Anguish is expressed in the synonyms "pena" and "tormento"; her resistance broken, she gives forth piercing cries of surrender:

Dí, por Dios, lo que quisieres, haz lo que supieres, que no podrá ser tu remedio tan áspero que iguale con mi *pena y tormento*. Agora *toque en mi honra, agora dañe mi fama, agora lastime mi cuerpo; aunque sea romper mis carnes para sacar mi corazón*, te doy mi fe ser segura y, si siento alivio, bien galardonada. (p. 157, italics mine)

Celestina is quick to sense victory and glosses it with the pun: ". . . has tragado alguna parte de mi cura . . ." (p. 157); she seizes the initiative, and begins to construct more coital images: ". . . pero todavía es necesario traer más clara melecina y más saludable descanso de casa de aquel caballero Calisto" (p. 157). The "clara melecina" suggests semen, "saludable descanso," postcoital fatigue. The medicine is, of course, Calisto himself.

Despite Melibea's feeble protest at the naming of medicine, Celestina, further emboldened, accumulates images filled with double meanings: "Tu *llaga* es grande, tiene necesidad de áspera cura" (p.158); "llaga" here means both Melibea's suffering and her sexual need. She continues, "Y lo duro con duro se ablanda más eficazmente" (p. 158); "duro" is used first to mean the pangs of love and the second "duro" is, of course, a phallic reference, as well as the word "clavo" in her following statement "Y un clavo con otro se expele y un dolor con otro" (p. 158).<sup>10</sup> We see repeated the idea of suffering and physical desire alleviated through sexual contact:

Señora, éste es otro y segundo punto, el cual si tú con tu mal sufrimiento no consientes, poco aprovechará mi venida, y si, como prometiste, lo sufres, tú quedarás *sana y sin deuda* y Calisto *sin queja y pagado*. Primero te avisé de mi cura y de esta invisible aguja, que sin llegar a ti, sientes en solo mentarla en la boca. (p. 158, italics mine)

The words above contain a charming chiasmus which Celestina uses to accomplish a multiple purpose. Melibea; should she accept the go-between's counsel, will not only be healthy, she will also have discharged a debt and fulfilled an obligation to Calisto. Thus Celestina echoes Mélibea's reference to "pagar en la misma moneda," discussed above. Melibea is offered a dual attraction, that of satisfying her own needs and paying a debt to a lover, who, like herself, is suffering. The use of "deuda" and "pagado" enables Celestina to pun on their two meanings, "debt/obligation" and "paid/satisfied."<sup>11</sup> She again resorts to phallic symbolism referring to ". . . esta invisible aguja, . . ."; the fact that the needle is invisible provides further evidence that what transpires here is a psychic seduction, with a clear physical subtext.

Melibea interposes a series of rhetorical questions, pretending not to grasp what Celestina meant by "pagado." But she quickly abandons guile, and like a small child demanding to be told a fairy tale, she begs Celestina to explain to her the nature of love: "Cómo dices que llaman a este mi dolor, que así se ha enseñoreado en lo mejor de mi cuerpo?" (p. 158). These metonyms ("dolor" = "amor", "lo mejor de mi cuerpo" = "mi corazón") lead to the tenderest, most lyrical part of their conversation. Melibea, now docile and submissive, wishes to hear more of love. It is her sign to Celestina that the struggle is over; she allows the surrogate to complete the seduction. Celestina obliges by offering a delightful definition of love composed of eight oxymora, each designed to show love's sweet and sour nature:

Es un fuego escondido,  
 una agradable llaga,  
 un sabroso veneno,  
 una dulce amargura,  
 una delectable dolencia,  
 un alegre tormento,  
 una dulce y fiera herida,  
 una blanda muerte.<sup>12</sup> (pp. 158-159)

This lyrical passage is remarkable in a number of respects. First it has the feeling of verse, indeed, of a lullaby, with its five heptasyllables. Secondly, there is deliberate gradation in the terms used: *fuego*, *llaga*, *veneno*, *dolencia*, *tormento*, *herida* and finally closing the series from minor to major with *muerte*. Thirdly, each "verse" employs anaphora, with the indefinite article heading each phrase. The passage also suggests an interlude of sexual foreplay.

After this quiet interval, the seduction is very nearly complete. Celestina allays Melibea's last concerns about the contradictory nature of love's attributes with a bit of folk wisdom: ". . . cuando el alto Dios da la llaga, tras ella envía el remedio . . ." (p. 159). It is not accidental that she invokes the deity to lend a cloak of piety to the profane proceedings. She does this in both interviews with Melibea, as well as elsewhere in the work.<sup>13</sup>

The moment is now ripe for the third and last invocation of Calisto's name as Celestina proposes the name of a "flor" which will set Melibea free. The latter yields with three words: "Di, no temas" (p. 159). The final pronouncement of the young swain's name symbolizes the penetration of Melibea's spiritual virginity, and her swooning hints at a fit of ecstasy, orgasmic in its nature. Celestina is genuinely frightened by Melibea's fainting spell, but the girl quickly lets her know that she is fully recovered.<sup>14</sup> Once reassured, Celestina quickly applies soothing flattery (involving metonymy) and a pun: "¿Pues qué me mandas que haga, *perla preciosa*? ¿Qué ha sido este tu sentimiento? Creo que se van *quebrando mis puntos*" (p. 159, italics mine).

At this point Melibea confesses the effects of this psychological deflowering, which, for a moment, left her senseless:

Quebróse mi honestidad, quebróse mi empacho, aflojó mi mucha vergüenza, y como muy naturales, como muy domésticos, no pudieron tan livianamente despedirse de mi cara, que no llevasen consigo su color por algún poco espacio, mi lengua y gran parte de mi sentido (p. 159).

In her peroration of how love fastened itself upon her, she heaps praise upon Celestina for her part in the matter. Her revelation is not at all out of character, as M. R. Lida de Malkiel has shown in speaking of the element of "doblez" in her attitude.<sup>15</sup> There is, in addition, the great spiritual perturbation which the first cataclysmic love affair exerts upon a young girl, hitherto sheltered from worldly experiences. She had already ended her soliloquy which began this act with the quite justifiable lamentation that women, unlike men, must conceal their feelings about love, a prohibition imposed by custom in her social sphere.

Celestina understands all this and tells how she is compelled to work within these restraints: ". . . estos fines con efecto me dan osadía a sufrir los ásperos y escrupulosos desvíos de las encerradas doncellas como tú . . ." (p. 160). She explains her persistence in another climax like the one she used previously: "Visto el gran poder de tu padre, temía; mirando la gentileza de Calisto, osaba; vista tu discreción, me recelaba; mirando tu virtud y humanidad, me esforzaba. En lo uno hallaba el miedo [y] en lo otro la seguridad" (p. 160).

Using amplification, primarily synonymous phrases, Celestina bids Melibea to make her wishes known: "declara tu voluntad, echa tus secretos en mi regazo, pon en mis manos el concierto de este concierto" (p. 160). There is a clear difference in meaning for the uses of "concierto" in this sentence (an example of antanaclasis): 1) arrangement, disposition, carrying out; 2) agreement, accord, pact.

Melibea, overjoyed, exclaims with passion, leading to a rapid exchange, which, as Lida de Malkiel points out, indicates complicity between the two women:<sup>16</sup>



- Mel. -- . . . ¡Oh, mi madre y mi señora, haz de manera como luego le pueda ver, si mi vida quieres!
- Cel. -- Ver y hablar.
- Mel. -- ¿Hablar? Es imposible.
- Cel. -- Ninguna cosa a los hombres, que quieren hacerla, es imposible. (pp. 160-161)

This exchange recalls the stichomythia found in Greek, and later, in Golden Age drama.

At this point the seduction scene proper is over, and Melibea's mother enters as Celestina departs. Both women duplicitously conceal their covenant from Alisa, Celestina explaining her presence with the excuse of bringing thread, although here she insists that she returned to fulfill her promise, but the reader divines the hidden reference to her pledges made to Calisto and to Melibea; and Melibea making a statement about being on guard in the future, although not really against Celestina but against her mother's finding out her intentions.

Act X is a climax of all that has gone before and is indispensable for the action which follows, for at last, Melibea's true feelings are made to surface. The actual physical seduction that takes place two acts later has been carefully prepared and is now perfectly acceptable from the standpoint of motivation. Moreover, this psychological deflowering has been accomplished by means of artistic discourse--most of the popular medieval rhetorical devices appear in the act, especially *exempla*, *sententiae*, anaphora, metonymy, parallelism, antanaclasis and the like. These, while enjoyable on a purely literary level, have in Act X the purpose--and they succeed--of persuading Melibea to forsake her notions of honor and to accept love in the real world. And Melibea, for her part, is perfectly aware of the role that this double-edged talk serves, as evidenced by her words "El cual, . . . [her heart in pieces] con muy poco trabajo juntarías *con la virtud de tu lengua* . . ." (p. 155, italics mine). What has been demonstrated is that she is not a victim, but a willing, eager participant in *loco amor*.



Melibea.

Celestina.

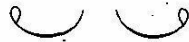
### SEVILLA, 1517-18

TCM, o Libro de la puta vieja, Celestina.

Entrevista de Melibea con Celestina.

Grabado (del Acto X.)

## NOTES



<sup>1</sup> José Antonio Maravall, *El mundo social de "La Celestina"* (Madrid: Gredos, 1964), p. 36.

<sup>2</sup> This was pointed out by Salvador de Madariaga, "Discurso sobre Melibea," *Sur*, X, 76 (1941), p. 60. He discusses the idea that the maiden is not an unsuspecting victim being led astray.

<sup>3</sup> Dorothy Severin, ed., *La Celestina*, 2nd printing (Madrid: Editorial Alianza, 1971). This and subsequent quotations are taken from this edition.

<sup>4</sup> Synonymy ("petición y demanda") and parallelism ("y contentarle a él y sanar a mí") are constant stylistic elements in *Celestina*. For a global view of the rhetorical style of the work see Carmelo Samonà, *Aspetti del retoricismo nella "Celestina"* (Roma: Fac. di Magisterio dell'Univ. di Roma, 1954).

<sup>5</sup> I agree with Madariaga, *op. cit.*, and Carroll B. Johnson, "Cervantes as a Reader of 'La Celestina'," *Far West Forum*, 1 (1974), 233-247, that Melibea is not seduced against her will: indeed, she is a consenting partner in the affair. The dialogue between Melibea and Celestina may be viewed as a rhetorical sparring match conducted for the sake of appearances.

<sup>6</sup> Samonà, *op. cit.*, and Otis Green in *Spain and the Western Tradition: The Castilian Mind in Literature from "El Cid" to Calderon, I* (Madison: Univ. of Wisconsin Press, 1963) among others, discuss the recurrent use of the language of courtly love ("mal," "dolor," "llaga," etc.) in *Celestina*.

<sup>7</sup> F. M. Weinberg ("Aspects of Symbolism in 'La Celestina'," *Modern Language Notes*, 86 [1971], pp. 136-153), among others, believes that Melibea's fall from the tower is prefigured in Act 10.

<sup>8</sup> Melibea attributes her excitement and anxiety to the "demanda que sospeché de parte de aquel caballero Calisto . . ." (p. 156).

<sup>9</sup> María Rosa Lida de Malkiel, *La originalidad artística de "La Celestina"*, 2nd ed. (Buenos Aires: Eudeba, 1970), pp. 524-527, calls this skill of Celestina "acomodación estilística."

<sup>10</sup> Leslie B. Simpson brings out the symbolism perfectly in his English rendering, "But you cry before you feel the prick of my fine needle . . ." in his translation, *The Celestina* (Berkeley and Los Angeles: Univ. of California Press, 1959), 117.

<sup>11</sup> A. D. Deyermond discusses the extent of Rojas' debt to Petrarch for language, style and ideology in *The Petrarchan Sources of "La Celestina"* (Oxford: The Univ. Press, 1961).

12

For a fine treatment of the long tradition of rhythmical prose in medieval Latin literature see J. J. Murphy, *Rhetoric in the Middle Ages*, (Berkeley: Univ. of California Press, 1974).

13

Lida de Malkiel, *op. cit.*, discusses the emptiness of Celestina's religious reflections (pp. 510-513).

14

Madariaga, *op. cit.*, states: "'Y muy mejor,' contesta Melibea, que en su desmayo ha pasado el Rubicón. En efecto, se declara al punto dispuesta a todo y acuerda la primera cita para las doce por entre las puertas de su casa" (p. 61).

15

Lida de Malkiel, pp. 415-418.

16

*Ibid.*, Chapter 3.



**Q**ue quieres lucrecia: q̄ quieres tan p̄surosa:  
 q̄ p̄des cō tanta iportunidad ⁊ poco sosiego  
 q̄ es lo que mi h̄ya ha sentido: q̄ mal tan arre

Grabado para el quizenno auto.

BURGOS, ¿1499?

Reparto de  
LA CELESTINA  
en la ocasión de  
representación  
en el  
Zellerbach  
Auditorium  
  
de la Universidad  
de California  
(Berkeley)

Noviembre 21-22  
1977

Productor:  
GILBERTO  
ZALDIVAR

Compañía  
Teatro  
Repertorio  
Español  
De  
Nueva  
York

November 21, 1977

OFELIA GONZALEZ  
en/como

## LA CELESTINA

o La Tragicomedia de Calisto y Melibea  
de Fernando de Rojas  
con (en orden alfabético de los personajes)

VIRGINIA RAMBAL  
como *Areusa*

NELSON LANDRIEU  
como *Calisto*

NEREIDA MERCADO  
como *Elíctia*

MIRTHA CARTAYA  
como *Melibea*

BRAULIO VILLAR  
como *Pármeno*

ALFONSO MANOSALVAS  
como *Pleberio*

MATEO GOMEZ  
como *Sempronio*

*Producción diseñada por*  
ROBERT FEDERICO

*Versión escénica y dirección de*  
RENE BUCH

SC

Le obra tiene un intermedio  
Esta producción se estrenó en Nueva York el 1º Marzo 1974