

OTRAS PONENCIAS

[Included here are notices of "ponencias" received (and one still to be delivered) as of this printing. Abstracts have been included when authors have made them available. Ed.]

1. James A. PARR, "*La Celestina* y el arte contemporáneo." Delivered at the Southern California Chapter of the AATSP, October 30, 1982.
2. John Richard LAW, "Calisto as the Antithesis of Fifteenth-Century *Nobleza*." Read at the Fourth Louisiana Conference on Hispanic Languages and Literatures, February-March, 1983.

Rojas treats nobility with sharp irony in *Celestina*, just as he does noble love. I will argue that Calisto, as a literary figure, is presented time and again to the reader as a "cauallero, gentilhombre de clara sangre," although his observable behavior reveals him to be the antithesis of the conception of nobility as expressed by Diego de Valera in his *Espejo de la verdadera nobleza* and Rodrigo Sánchez de Arévalo in the *Speculum vitae humanae*. These writers are appropriate because of their stature in fifteenth-century letters and because of the concise definitions of nobility they espouse. In the end, it is as Areúsa says when speaking of Melibea in Act 9: "Las obras hazen linaje"

3. Miguel GARCI-GOMEZ, "Fernando de Rojas and the Turn of Love From Courtly to Predatory." Given at the Comparative Drama Conference, Univ. of Florida, March 17, 1983.

This paper deals with a portrayal of Calisto, the protagonist of *Celestina*, as a lover with a double personality, on the crossroad meeting of the Middle Ages and the Renaissance. As portrayed by the anonymous author of Act 1, Calisto appears as the epigone of the conventional courtly lover, proclaiming to be, rather than Christian, Melibeian. As portrayed by Rojas, Calisto shows from the outset unmistakable prodromes of the would-be contagious malady of Golden Age Spanish lovers--be they urbane or rustic, mundane or sublime--in appearing as high-flying and predatory hawks and/or falcons. Rojas wanted us to believe that Calisto was led to the initial encounter with Melibea through the device of the errant falcon. Later Calisto (falcon, bird of prey), will say as he prepares for the consummation of the nightly meeting with Melibea, in response to her "What profits it you to strip me of my garments?": "Lady, he who wants to eat the bird must

first pluck its feathers." The courtly lover has himself become predator in Rojas' *Celestina*.

4. Julia L. ORTIZ GRIFFIN, "The Metamorphosis of Calisto and Melibea." Read at the Eighth International Conference on Patristic, Medieval & Renaissance Studies, September 23-25, 1983 (Villanova University).

Each of the lovers in *Celestina*, Calisto and Melibea, exhibits a singular transformation in personality and values during the course of the action. This paper examines the nature of their respective changes and attempts to explain the instability of each of them. It is argued that the shifting character of Calisto (and Melibea) is due neither to the "artistry" of the author nor to carelessness nor to the presence of multiple authors. Rather, this instability is a reflection of the instability of the times and a result of the ambivalence of Rojas' own position and set of values. The metamorphosis of Calisto and Melibea becomes, thus, a metaphor for the Spain of Fernando de Rojas.

5. J. Muñoz Garrigós, "Tibulo y el vocabulario amoroso de los elegíacos latinos en *Celestina*." Read at the Simposio Tibuliano, April 11-13, University of Murcia (1983).

6. Adrienne S. MANDEL, "De los juglares hasta *Celestina*." (To be presented in July of 1983 at the Primer Congreso Internacional Sobre La Juglaresca (Madrid-Pastrana-Hita).



Valencia: J. Joffre, 1514. Melibea espera a Calisto.