

## CELESTINESCA

### II. SEVEN SCHOLARLY PAPERS ON *CELESTINA*

Although almost certain that there have been others, I have been able to glean sufficient information about the following seven conference presentations to present them to readers of *CELESTINESCA*.

1. Julia ORTIZ GRIFFIN (St. John's University, New York). "The Transformations of Calisto and Melibea in *LC*." Eighth International Conference on Patristic, Medieval and Renaissance Studies, Vilanova University, September 23-25, 1983. The main thrust of this paper was to show that in the course of the action of *Celestina* Melibea and Calisto move in opposite directions. Melibea, a maiden preoccupied with honor, evolves into a lovesick maiden; Calisto, a youth initially lovesick, evolves into a young man preoccupied with his reputation/honor.

2. James F. BURKE (Univ. of Toronto). "Sympathy and Antipathy in *LC*." Modern Language Association of America, New York, December 27-30, 1983. The central idea, alluded to in Rojas' *Prólogo*, is the classical notion of the balance provided by opposites, that antipathy is the counterforce to sympathy. Antipathy, as a force, was considered to be necessary if the world and all its components were not to be overwhelmed by the forces of sympathy. This is exemplified in the relationship between the lovers, Calisto and Melibea, especially in Act 10, when Melibea learns that the "cure" for her malady is the very "symptom" (Calisto) which causes her so much pain.

3. Jerry R. RANK (University of Illinois, Chicago). "*Celestina* and Its 'Theatrum Vitae' of Common Wisdom." Eleventh Annual Medieval Colloquium, Sewanee, Tennessee, April 13-14, 1984. Rank argues in his study that the vast compendium of maxims, *sententiae*, proverbs and "common wisdom" contained in *Celestina* (or in other medieval works) is far from being a mandatory copy-book exercise on the part of its author; rather, it is part of a "cultural grammar" stemming from preserved oral literature which activates a communal reader response to a given situation, allowing diverse readerships to extrapolate (regardless of the time in which they become familiar with the work) a relevance to themselves and their lives. Rojas' use of a large store of such "common wisdom" resulted, felicitously, in a work which allowed its readers, despite the aberrations represented in the celestinesque society of his text, to relate back to the enduring values of all human experience.

4. Fernando CANTALAPIEDRA (Granada). "Las calificaciones extereceptivas de los actores." Primer Simposio de la Asociación Española de Semiótica, Toledo, June 7-9, 1984. This study forms part of a much longer one in which all levels of language employed in *Celestina* are analyzed. Here the author explores three zoomorphic terms applied to celestinesque characters (*cigüeña*, *perdiz*, *halcón*) and three material-based terms (*corazas*, *agujetas*, *hilado*) to show how they affect reader understanding of character roles, thematic link-ups they perform within the text, the narrative advances implied or achieved, and so forth. It is the author's conclusion that the intertwined communications systems he is exploring

become dissociated with the arrival of Act 13 (elsewhere he has tried to establish that there is one author for Acts 1-12 and another author for the remainder of *Celestina* and the intent of the current paper was to show, on the level of actants, how this same pattern applies).

5. James L. WYATT (Florida State University, Tallahassee, Florida). "*La Celestina*, Authorship, and the Computer." Seventh World Congress of Applied Linguistics, Brussels, August 10-15, 1984. The paper presented some tentative conclusions of research still in progress on possible ramifications of the use of a computer-aided approach to the many problems of authorship that plague discussions of *Celestina*. The problems of error checking (Cejador's edition is being used for the study), normalization of spelling, and such are being worked out even as files are being created for the production of word frequency lists (by discreet parts of the text: Act I, Acts 2-16, the additions to the *Comedia*). Lexical and syntactical studies are also under way. The results of this study will be forthcoming.

6. Ivy Ann CORFIS. (University of Pennsylvania) "*Celestina comentada*: A Case of Law and Literature." Ninth International Conference on Patristic, Medieval and Renaissance Studies, Villanova University, Philadelphia, September 21-23, 1984. "A sixteenth-century commentator of *Celestina*, himself a jurist, clearly identified the legal lore of Rojas' work. The legal glosses of *Celestina comentada* effectively refute the notion that Rojas, the jurist, totally put aside his professional training and interests when he wrote the *Tragicomedia*. The commentary, upon close examination, reminds us that the study of Roman law in the fifteenth century tended to take on increasing importance within the intellectual tradition which jurists and other men-of-letters held in common. The paper points out the salient features of *Celestina comentada* which bring this aspect of fifteenth-century humanist culture to the fore and which exemplify the overlap of law and literature in Rojas' *Celestina*." (Quoted from the author's own abstract.)

7. Antonio C. M. GIL (University of Florida, Gainesville). "Violence in the Search of Love and Honor in *Celestina*." Tenth Annual Conference of the Southeastern Medieval Association, Eastern Kentucky University, Richmond, Kentucky, October 4-6, 1984. This wide-ranging paper takes up the theme of violence (physical and linguistic) in *Celestina* and explores its real and rhetorical manifestations--as disguise behind which the possessive, desiring self lies in wait--of the determined ego at work to achieve its selfish ends. With so much pretense, it is easy to lose one's moral co-ordinates (Calisto), to substitute appearance (cosmetic looks) for reality, and to fall prey to the *atavíos* of speech in which lies pass for truth. Eventually, it is the failure to recognize her own role-playing effect on others that *Celestina* brings on her own violent death, having already planted the seeds of violence that will lead to all other tragedies and deaths in the work that bears her name.