

D. W. McPheeters. Estudios humanísticos sobre La Celestina. Potomac, Md: Scripta Humanistica, 1985, pp. 107.

These essays, all but one of which were published previously, are preceded by a brief account of McPheeters' lifelong fascination with Celestina. The humanistic thrust of the essays reflects his thorough knowledge of the Spanish and Italian Renaissance. In "Melibea, mujer del Renacimiento," he combines two separate studies, "Melibea and the New Literacy," published in 1973, and "Antifeminism and the Education of Women" which he presented at the MLA Convention in San Francisco in 1979. McPheeters examines Melibea within the context of feminist and antifeminist writings of the Renaissance. He places her among the educated women of Rojas' time. The daughter of indulgent parents, she received a liberal education and thus anticipates the Renaissance woman when she rejects the suitors proposed by her parents and determines instead to satisfy her own desires.

"Alegorismo, epicureísmo y estoicismo escolástico" appeared originally in 1982. It stresses Rojas' didacticism which is nowhere more apparent than in the prologue. McPheeters traces the evolution of Epicurianism and stoicism in the late fifteenth century and cites repercussions of these philosophies in Celestina. But the hedonistic lovers meet a tragic end, while the distraught Pleberio is denied even the consolation of the Stoics. The admonitions that appear in the prologue are demonstrated in the unfolding action. "Una traducción hebrea de La Celestina en el siglo XVI" discusses the life and work of Joseph ben Samuel Tsarfati, who rendered Celestina into Hebrew in 1507 or 1508 and composed a sixty-two line poem for it. McPheeters translates and interprets the poem. He believes the verses not only perpetuate the antifeminism rampant in the Middle Ages but add a more virulent Renaissance strain which reflects Tsarfati's outrage with Rome's shameless courtesans.

"La Celestina en Portugal en el siglo XVI" expands on a talk McPheeters presented in 1960 at the MLA Convention in Philadelphia. Influence on Gil Vicente includes several imitations of the go-between as well as the re-creation of lyrical moments in Melibea's orchard. Celestina also shaped plays by Sa de Miranda and three prolix dialogue novels by Jorge Ferreira de Vasconcellos. "La 'dulce ymaginación' de Calisto" explores the role of images and the imagination in medieval culture. Calisto's keen imagination enables him to recall his beloved Melibea and to savor anew the intimate details of their passion.

"Proaza y La Celestina" traces the role of Renaissance correctores who not only accepted responsibility for eliminating infelicities from the work before it was printed but also composed prologues and verses to accompany the work. McPheeters believes Proaza did not pen the prologue nor collaborate with Rojas on the acrostic, nor write the lyrical verses of "Concluye el autor." Rather Proaza treated Celestina as he did other

works he prepared for publication: "Nada indica una intervención extraordinaria" (98).

Now that McPheeters is free from the arduous demands of teaching, he may well wish to develop further some of the themes explored in this collection in light of recent studies like Antony van Beysterveldt's on Melibea, Eliezer Oyola's on the seven deadly sins, Ottavio Di Camillo's on humanism in fifteenth-century Castile. These are but a few of the many critics who have added substance and depth to our understanding of Rojas' work and invite re-examination and refinement of the conclusions presented in Estudios humanísticos.

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Tragicomedia de Calisto y Melibea: en la qual se contiene de mas

*Tragicomedia de Calisto y Melibea* [Seville, 1502 (?)].