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1 Comment 1 How Stats Notes 1. READING GUIDE Presentation Shortly after it was first published as Anonymous Work (1499), the 1500 edition of the comedy Calisto and Melibea included the eighth arthrotics, which said that Elbachiller Fernando de Rojas had finished the comedy Calisto and Melibea and was born in La Pueblade Montalban. Rojas was a lawyer, a descendant of converts and actually a neighbor of Pue blah de Montalban, who apparently wrote the work as a student, with a little more deveidoints, while on vacation. It is likely that the future school decided at first to hide its name to avoid criticism, as well as to work on the textbook. His Letter to a Friend, also included in La Celestina, explains how the plot of the work was based on an anonymous manuscript containing the first act, which seems to have belonged to Juan de Mene or Rodrigo de Cote. Today we do not know for sure who was the author of this first version of the work, although the stylistic differences between the first act and the rest of the work really certify the performance of two different feathers. The first surviving edition of the comedy was printed in the workshop of Fadrike de Ba-silea (Burgos) in 1499. A few years later, and probably inspired by the auspicious reception of her work, Rojas expanded it and gave it a new name: The Tragedy of Calisto and Melibea. It must have been 1502, although the first edition we have kept this version since 1507, printed inzaragoza by Jorge Cocci. The performance was a fulminant success. Until 1634, more than a hundred buildings were known in Spanish. To them we have to add numerous translations (in French, Italian, German, Hebrew olaton), adaptations (such as the comedy Eufrosina (1555) by Jorge Ferreira de Vasconcelos) and con-tinuaciones (La Segunda Celestina (1534) by Feliciano de Silva, the third part of Celestina-1536 - Gaspar Gomez de Toledo and Third Celestina (1542) Sancho Muna). The theme of love presented in the book, as well as its treatment and environment (alcaue-teria, magic or prostitution), should have raised criticism a little after its publication. Undoubtedly, in the event of a conflict, Rojas takes care to give a moral purpose to the work: in general, it is a warning for lovers to preserve the most madness and evil of pimps and disloyal servants (Letter to a friend). Despite this, however, La Celestina was condemned by such authors as Juan Luis Vives in The Instructions of Christian Women (1524), Francisco Ortiz in the Garden of Holy Love (1534) or Juan de Pineda in Christian Agriculture (1598). Shortly thereafter, in the 17th century, it was included in the Inquisition Index and finally in the Seven hundred, it was banned. Oxford 1.2. CELESTINA Activities 1 Carefully reads the following passage: Sometimes, being in my room, I would blow up fantasies and think about overwhelming love, and in many gallant and lovers he leaves to lie on the battlefield. I wondered what I could do to put them on guard and warn them of the dangers they face before they succumb (p. 7). What do you think La Celestine teaches? Do you agree with Fernando de Rojas? What image gives Celestin Love? What similarities and differences will you notice between the relationship between Calisto and Melibea and the other lovers who appear in the play? 2 Imagine that you have found a manuscript with all the tragicomedy as we know it now, and that you want to publish it. Write a prologue explaining the reasons that led you to spread it and aspects of the work that you find more attractive to the current reader. 2 OXFORD 3. READING GUIDE Structure and repetitive motifs Work mostly tells the story of the tragic relationship of nobles Calisto and Melibea, who consi-gu-gu materialize their love through the mediation of alcahueta, Celestina, and with the help of the servants of the young lord, Sempronio and Purmeno. Based on this story, Tragicomedia makes changes and delves into several aspects. On the one hand, it expands the relationship between Melibey and Calisto in such a way that their one-night encounter happens to recur within a month. Carnal love thus becomes more present. And Melibey claims that his latest suicide is based on the loss of love for nothing spiritual: it is not that he wants to unite with his lover in the future, but that he has lost his enjoyment and, with it, the meaning of life. At the same time, Rojas plays a big role in Melibey's parents, especially Pleberius. His poignant expansive monologue, which closes the work in his second version. Elicia's revenge and the Arrests for the Death of Celestine and the Servants are also more important here. In general, the characters of the lower social strata take on greater fame, some of them are now introduced again: Tristan, Socia or Centurio. Although the work reflects more maze situations and symbols than linear forests, you can perceive the structure with the introduction, knot and result:1 Structure Introduction Knot Dissensar result Fernando Author Student Rojas unknown Fernando de Rojas Theme Goal and the origin of Calisto knows Calisto Celestina to visit Calisto Mueren Melibea from work accidentally hires them in Melibea and gets it Keltina, suicidal and Melibey, and she is a magician of services with her Melibea and stop. death of attention. Calisto is dating her daughter. Sick calisto benefit from night time. he also dies of love. It's a bargain. Controversy between tripping over servants and celestina stairs. Melibea. Part Of The Letter to a Friend Of Act I-III Acts IV-X Acts X-XIII Acts XIV-XX Act XXI Space Study Red Garden Homes Homes and the tower of Melibea and the house of Celestine and Melibei and Calisto, Calisto Calisto Celestin Celestin, Aresa and Melibea2 Structural Synthesis Letter to a friend, in which the author explains the origin and purpose of the work. I. Calisto reveals his feelings to Melib. She rejects his loving statement and he marches, full of pain. Already at home, melancholy and sick with love, the servant Sempro-nio promises his master that he will find a solution in the art of Celestine and Calisto will ask him to look for an old pimp. The young gentleman remains in the company of Carrmeno, concerned about what is happening. When the emissaries arrive, Celestina tells OXFORD 3 4. CELESTINA with a servant as a friend of her late mother, but she does not convince her that she will stand on her side. II. Calisto, restless, asks Sempronio to go for news with an old pimp and meets Carrmeno, who tries to deceive him about Celestin. III. Celestina informs Sempronio of the agreed deal with Carrmeno and prepares a spell to fall in love with Melibey. IV. Pretext selling yarn, the pimp goes to Melibea's house and, being alone with So she, asks that she lend her a cord of her waist and read some prayers in St. Apollonia to relieve the supposed toothache of Calisto. V. Celestina returns home and meets Sempronio. They are both looking for Calisto to explain the outcome of the visit to Melibey. VI. Celestina manipulates Calisto with his oath and hands him a melibea cord. Kalis- reveres him as if it were a sacred object and provokes the laughter of his servants. VII. Carrmeno accompanies Celestina, and she takes the opportunity to convince him of his side. To do this, they come to the house of his esteemed Aresa, who decides to satisfy Purmeno. Thus, the servant is more faithful to Calisto, increasingly leans on the side of the pimp. VIII. Padene wakes up happy with his love meeting and quickly returns to the house of his master. There he seals his agreement with Sempronio. Both servants find Calisto unravelled, composing love songs. IX. Kalisto's servants dine at Celestine's house in the company of Elicia and Arrests. Elicia criticizes Melibey's appearance and is angry at Sempronio because he elevates the beauty of the lady. This maid, Lucretia, breaks on stage to announce a certain tera Melibea. H. Celestina interviews Melibea, and she admits that she dies of love for Calisto. Alca-hueta promises to solve this problem by making a meeting. XI. Sempronio, Carrmeno and Celestine go to Magdalene Church to give good news to Calisto. As payment for his good work, Calisto gives Celestine a chain. Leaving, the servants agree with Celestina to win this first meeting. 12. Calisto enters Melibey's garden and talks to her through the door. Melibea resists the desires of the young lover, because he is afraid to accept his honor, but accepts the second meeting. and Sempronio is looking for Celestina to claim her share of the business, but she refuses to fulfill what she promises. Servants kill her and so try to escape justice by jumping out of the window. 13. Ignoring these events, Calisto awakens and calls his servant Tristan. Another of them, Sasia, returns from the square, crying about the death of Sempronio and Carrmeno, who were punished for their crime. The master, struck by Melibey's love, barely mourns the bite of his servants. While Melibea talks to Lucretia, Calisto breaks into the company of Tristan and So Sia. The lovers are unsurpassed by their love and the young lord feels some remorse for the death of his servants. ISA reports to Elicia about the deaths of Celestine, Sempronio and Permeno. Both women decide to avenge their death, taking revenge on the services of Centuria, sicario. 16. Plebery and Alice say and agree that Melibey will soon marry. The daughter listens to them and plans to offer resistance to the plans of her fathers, because she enjoys with Calisto the sweetness of love. 4 OXFORD 5. 17TH READING GUIDE. Elicia and Aresha agree to manipulate Russia to reveal to them the place and time of their master's night date, which they achieve thanks to the tricks of Arusa. 18. Elicia and Arisa search for Centurio and expose her plan to kill Calisto. Cen-turio takes commission though to consider how he could avoid this mess. 19, Calisto attends his love event and meets Melibey. But the sudden squeal of Traso and the servants causes the separation of lovers. When Calisto rushes down the stairs, he stumbles and rushes into the void. Melibea mourns his death. XX. In the face of the delicate state of his lady Lucretia asks Plebery for help. The daughter explains to her father that she is heartbroken and that she needs music to alleviate her evil. But then he runs to the top of the tower of the house and from there recognizes Pleberia in his love relationship with Calisto, and then throws himself into the void. Deeply regretting the sudden death of his daughter, Pleberius laments the vagaries of love and curses his condition.3 Repeated motifs of La Celestina - it's the work of contrasts. Tragedy and comedy, life and death, love and rejection, youth and old age, wealth and poverty, spiritual and carnal are represented throughout the work and thus exhibit very diverse views of even the same character. Melibeya is perhaps the most tangible example of this contrast, because from the absolute rejection of carnal love, she deeply falls ill with love to the point that she dies for her cause. In this regard, it is worth highlighting the constant motive characteristic of the tragicomedy day: the existence of codes of polite love. This concept of love was based on the ideal and worship of the beloved, to the power of which the poet presented himself as Submissive. She was the lord, and he. It was spread and brought to its peak Provençal troubadours, especially in the 12th century. One of his most famous theoretical expressions

is the treatise of Andreas Chapelains De Amore (about 1185). The variant love is adapted to castile time and the environment to crystallize especially in the songs of the fifteenth century and in the sentimental fiction of call-mada. Poems with the development of the concept of the game and work such as The Diego de San Pedro Prision of Love codified and updated features that first end'amor, Personal reworking of the themes of this idealized love of Calisto leads to deliberately exaggerated work, so that it leads to ridicule and laughter. Witchcraft is another present element that is also viewed differently: in the face of obscurantism and fear, the spell here is Celestina's common practice and all its elements, including the call of the devil, are viewed with familiarity. Only Permeno remembers at the beginning of the work cases when pimps were tied to a tree, bathed in honey and covered with feathers. It was a public punishment of those who were convicted for the axis of these diabolical arts. However, in the later years, between the sixteenth and seventeenth centuries, the practice of witchcraft will be relentless. According to Rusell (1991:68) during the period when La Celestina was written, magic was most often used to influence love affairs, it was Philocaptio who stirred up violent love passions, as happens with Melibay. Oxford 5 6. CELESTINA Activities 1 In light of the changes made in the 1502 edition, why do you think Rojas changed the name of the comedy tragicomedy? 2 What characters and situations in the play seem to you comical and what are the tragic? Prepare your answer with examples. 3 Order the following episodes: a) Celestina returns from the first meeting with Melibay and demands an advance for his services. b) Melibea recommends Calisto treat his servants Sempronio and Carmeno very well. c) Elicia loses customers because they are in mourning. d) Centuria talks to Arusa, and she kicks him out of the house. (e) Melibey and Calisto speak through the door. f) Calisto sings love songs and laments his unrequited love. (g) Celestina casts a spell to charm Melibey. (h) Calisto loses a falcon in Melibea's garden. (i) Sempronio and Carmeno run through the window of Celestine's house. (j) Arusa deceives Sosaia and offers its services. (k) Carmeno worries about his master's situation and resists seeking help from Celestine. l) Elicia deceives Sempronio by pretending that one of his lovers is a devoted girl. m Calisto stumbles on a ladder and dies when he falls from Melibey's house.) Melibey lends a cordon to Celestine and prays to Saint Apollonia. (o) Plebery laments Love. (r) Alice invites Celestina to come in and leaves him alone with her daughter. q) Aresa seduces Carmeno and stays with him until dawn. (d) Melibea rejects Calisto's requests and rejects his presence. 6 OXFORD 7. READING GUIDE4 What contrasts do you see in your work? Find the opposite elements found here in the relationship. He offers three examples. 5 Read the following fragment that Calisto radiates in the first act: The flame killed by the soul, more than that burns a hundred thousand bodies. What is a love disease? b) What differences do you notice between Calisto and other characters in literature such as Piaromo and Romeo? 6 Make a list of ingredients that Celestina uses to charm Melibea. What would have happened if your trick hadn't worked? What plan do you think Calisto would have taken? Oxford 7 8. CELESTINA The importance of space and time Although it is not known with certainty where the action of La Celestina is located, the constant references to the presence of students in the city led to the thought of a place like Sala-manca. However, the opinion that Pleberio contemplates from the roof of his tower contradicts this hypothesis, as he refers to the presence of ships. That's why he also thought of the city as Seville. Either way, it is a more or less populated urban center in which the bourgeoisie has a remarkable presence. In addition to this common space, facts occur mainly in the private sphere. These are the interiors of The House of Kalisto, Se-Lestina, Melibea and Arisa, especially the bedrooms, as well as the Garden of Melibea. Middle- and lower-class urban housing in the Spanish 15th century has variations mainly due to Muslim influence. In the south, the house was organized around the courtyard, while in other parts of the peninsula it consisted of two or three floors with different rooms. A constant link to the stairs allows you to take into account the last type of housing. The mezzanine served as a pantry for cereal, while the rooms and sometimes the dining room were located on the ground floor. The lower floor, at street level, used to be a living room with a fireplace, a kitchen, sometimes a garden or paddock with a well and, depending from the owner's office, shop or workshop with products that he made. Houses of the city nobility and high bourgeoisie more resembled a medieval fortress: they had solid walls that protected its inhabitants, and sometimes a tower that allowed to see the surroundings. These town palaces used to be two staircases (one for servants and one for amos), a garden and a garden. The growth was greater, which would give verosimi-litude to conspiracy situations such as Melibey's parents, not noticing the presence of Calisto for a month. The period in which La Celestina is written, the end of the fifteenth century, is the moment of transition and unification of the territories of the peninsula. These are years of great change driven by America's recent disdain, the expulsion of Jews and the reconquiste from Granada. While there is no mention of any historical history that allows the action of the work to be dated, some features suggest that the author places it in his modern ed. For example, the presence of the bourgeoisie and trade relations, which are established between certain periods. The decrease in the number of clients and prostitutes in Celestine's home compared to previous periods may be due to the rulings of the late 15th century, which stipulate that brothels will be located in urban bales and controlled by au-torities of each district, as was done with 8 OXFORD 9. GUIDE OF PUBLIC LECTURAmancebias. Underground prostitution, which takes place in urban centres, is very rare and carries a variety of penalties because it jeopardizes the honour of women's goodness and guilt at the death of young men, such as students who come to Celestina's brothel. Hence also that Celestina cover up the teson of its core business, suggesting other deals such as the sale of shaving and perfumes, or that Aresa are especially careful to adopt a new client like P'rmeno. On the other hand, upper-class women lived locked in their homes, dedicated to labor wings and devout readings, as Arusa ironically explains about Melibay: Spend a whole year locked up at home like a caterpillar in a cocoon (p. 119). This is because the lachondra is of paramount importance to both the family and the lady. His reputation and future depended entirely on it: he had to be chaste, silent, and obey the will of his father. Therefore, at first Melibea resists both Celestine and her proposals. 1469 1473-76 Composition of the marriage of Catholic monarchs. Fernando de Rojas was born in La Puebla de Montal San (Toledo). The composition of the comedy Of Calisto and Meli-Conquest of Granada, the opening of Ame- 1492 rich bea, the Decree of the Alhambra and the publication of the Grammar of A. Nebrih. 1496 Publication of The Opera in Basel. Fahlik of Basel publishes the comedy Calisto and 1499 Melibea in Burgos (16 acts). Carlos V was born burning books in Granada. The House of India 1500 Edition comedy By Calisto and Melibea printed in Toledo (16 acts) was founded by Pedro Hagenbach. Rojas prepares a tragicomedy and adds five prints in the Seville workshop of Stanislao Polo - 1501 1504 acts. not from Calisto's comedy and (16 acts). Isabelle catholic dies. Roaman edition of Tragicocomedia di Calisto e Me- 1506 novaa traduca de spangolo in Italiano (21 acts). The first Castile edition of Tragicomedia de Calis- 1507 to and Melibea is printed in Saragos in the workshop of Jorge Cocci (21 acts). Impression of the tragicomedy of Calisto and Melibei 1514 Joan Joffre in Valencia (21 act). The Toledo edition of The Tragedy of Calisto and 1526 Melibea with twenty acts are printed in the workshop of Remen de Petras. Fernando de Rojas dies in Talavera de la Reina. 1541 1636 Inquisition condemns La Celestina. Oxford 9 10. LA CELESTINA Events 1 In Which City Do You Think Work Is Happening? Explain your answer by taking into account the characters and spaces mentioned in La Celestina. 2 What differences do you see between the houses of servants and the houses of Melibey and Calisto? Which house corresponds to the following illustration? Points to the function of each room: 3 Why does Celestina cover up its main trade? What other activities did he do? 4 Read the following excerpt uttered by Melibay during Calisto's first visit: The courage of your messages makes me speak to you, Mr. Calisto. I've already given you my reasons in the garden. I don't know what else you expect from my love. Answer these thoughts from you so that my honor will be beyond suspicion. I have come to end our relationship (p. 149). (a) Why did Melibea care so much about her honor? What image of a woman is derived from her surroundings? 10 OXFORD 11. READING GUIDE b) What differences do you notice between modus vivendi Of Melibee and Elicia and Aresa?? c) Why is Melibaya giving in to Calisto's wishes? What do you think influences this decision? 5 Relates each concept to its value: a) Acemilero 1. Terrible, bloodthirsty, hard to deal with. b) Trotaconventos 2. Right-handed and cheating in the game. c) Aldaba 3. Stunt or cheat. d) Sayo 4. A bronze piece that fits on the door to call. (e) Frame 5. Cosmetics are made of mercury. f) Argusia 6. Semi-pound weight unit used for gold and silver. d) Fiero 7. The Jew was baptized in the Christian faith. (j) Ruffial 9. A shirt that covered the torso and reached the knee. (i) Conversion 10. Pimp or third. (c) Suleiman 11. The man behind the wheel of the beasts of cargo.6 The following image illustrates the interior of a bourgeois house of the fifteenth century. What kind of people will inhabit such a place? What differences will you notice in the current situation regarding the home reproduced in question 2? Oxford 11 12. CELESTINA Building and character features Symbols of La Celestina have a complex characteristic. With the exception of the pimp and Calisto, they lack the past, and the reader knows them only from the present, in which the action takes place. Most of them are undergoing transformation throughout the work. Melibey goes from indifference to the absolute surrender of their desires. Carmeno ceases to be a servant, faithful to his master, concerned with Calisto's sanity and singing-gro, which includes Celestina's foray to make up for the pimp and Sempronio. As a general characteristic, almost all characters are right-handed in the art of fingimien- k. This trick allows them to manipulate the decisions of other characters and is usually accompanied by a very effective exercise in rhetoric. Celestina is the only character who manages to manipulate and influence others. This is his greatest skill and forms the basis of his livelihood. Critics believe that Melibeya accepts Celestina's request not so much about the consequences of the spell as about the ability of the third to confuse others. Areis does not lag behind in these arts, as she manages to cajous Sosaia to get information that will allow her to avenge the death of Celestina and The Servants of Calisto. Characters who do not pay attention to this manipulation and who are rather victims of these deceptions are those who are from the higher social classes: Calisto, Melibey, Alice and Pleberio. Melibey's parents do not obey the stereotypes of the paternal figures of modern sentimental fiction. They are terribly naive and do not impose their will above the will of their daughter. Even knowing Celestina's reputation, Alice leaves Melibey with a pimp and eventually leads to the death of her daughter. Comments on the sidelines or apart are important for the construction of symbols, as from these notes it is possible to draw an opinion that forms each of their environment. It also establishes a link of complicity between the commentator and the public/reader. This also applies to comedy in the sense that they almost always parody the co-cops and relationships of other characters, as is always the case with Calisto and his reckless servants. The ridiculous nature of this incomprehensible aristocrat is largely due to the comments of other characters about his condition. 12 OXFORD 13. READING GUIDEActivity1 How do characters change from first act to work? Argument your answer with three examples where you look at this evolution. 2 What was Carmeno's relationship with Celestina? What did Claudine do? What is Pyrmeno's opinion on this trade? 3 What impact does Celestin have on other characters? Why do you hesitate before entering Melibey's house? He offers several examples of Celestine's deception. 4 What contrasts do you see between the image of Celestina and Melibey, and the depiction of the other characters of these two women? 5 Refers Each Feature to a Character. Substantiating his choice with one example: the crazy greedy Paphrino / incredulous Lucretia / treacherous Centuria / envious Calisto / Lecidive Celestina / Cowardly Pleberius Areus Naive Elicia /Melibea Trujon/Sempronio OXFORD 13 14. CELESTINA Language Language works a key role in the construction of characters, although some of them, such as the use of eults and Latins, have been nuanced in this edition to facilitate the student's reading. The social class does not define exactly the style of each character. Calisto, for example, sometimes uses obscene or vulgar language. For example, when he tells Melibea in his last meeting: Ma'am, who wants to eat a bird, must first remove his feathers (p. 219). On the contrary, servants turn to a sublime language, such as Sempronio, when Calisto asks him for advice on his grief, and the servant responds with passages of Aristotle and Ovid about the female nature, when he goes to such statements as One blow not to demolish the oak (p. 114). Sosaia, of humble and perhaps illiterate origin, heads to Arusa awkwardly, using the conventions of polite love: Ma'am, the glory of your beauty and your knowledge flies so high through this city that when it comes to beautiful women, you are thought of before anyone else (p. 201). This change in his speech provokes the fun of Elicia and, by the way, the audience, which would be struck by a love conversation between a stable boy and a prostitute. But, as mentioned above, it is the language of Calisto that follows the speech of the lover of sentimental fiction and songwriters of the late 15th century. It is here that elements of Christian worship are conveyed in the description of the beloved (while, inver-ement, the conventions of secular love return to the divine). This acquaintance with the divi-not in man was made through two channels: Marian and hagiographic poetry, who drank mainly from the psalm and from the offices of Our Lady, and who elevated the dogma of the Christian faith, and, on the other hand, the lyrics that sacrificed the lady and used Christian metaphors to characterize the beloved as a servant or martyr, while accepting the commandments, sacrifice, passion, martyrdom, or pilgrimage of Christian worship as necessary acts of faithful servant. Calisto applies this current to his loving language, but mixes it with a lustful aspiration that has little to do with the medieval commandments of polite love. The main character is not concerned that his honor will be tarnished by the death of his servants, but to satisfy his desire and go to Melibea's garden to absorb his desire: Well, I am sorry to lose my honor. But I am even more sorry to lose hope of satisfying my desire (p. 171). Similarly, without honoring her beloved and not treating her delicately, Calisto breaks Melibey's dresses in his last meeting. Finally, following the themes of contemporary poetry, the use of the antithesis, which two words or phrases of the opposite meaning. Some examples of this figure are found in Celestina's mouth, such as when he describes the melibey sweetness of love (It's hidden fire, mouthwatering poison, joyful torment, very sweet death, p. 131) and the solution of his loving disease (How Much God Causes a Wound, He also sets a remedy, page 132). 14 OXFORD 15. READING GUIDEActivity1 What does Calisto mean when I say Melibee? In what other times does Calisto replace sacred elements with secular ones? It provides another example of this relationship. 2 What role did each other play? What kind of reaction do you think they provoked from the audience who read or listened to them? 3 Celestina is a contrast in which the antithesis has a special presence. Identifies two cases in which this rhetorical figure occurs. 4 Restore some of the sentences and utterances included in La Celestina What symbols most often use this type of resource? How useful are they? Oxford 15 16. CELESTINA Critical evaluation and conclusion of the term Tragi-comedy has caused a lot of reflection, even from the beginning of the work. Moreover, critics of the nineteenth century rated La Celestina as a constant parody, which leaves a very limited place for tragedy and for the moral teaching proposed by its author in the Letter to a Friend. Plebery's discourse offers traits typical of tragedy, but the behavior of other characters, especially Kalis, contradicts the very principles of this genre. The lover is not a hero and his death, far from tragic, causes laughter. His art of amatory is as clumsy as his end, and he must use a third party to achieve his goals with Melibei. On the other hand, the central character is Celestina. It stands out for its influence on other characters and the ability to manipulate. The pimp's office also allows Rohas to capture society from within, from his most intimate rooms and nooks and crannies, perhaps as a metaphor for all the love stories that are woven into the work. This represents the personal life of the fifteenth century and especially the lives of women. Men act as puppets of arti-fizio Celestina, Elicia and Areuzo and submit to their plans for their material or sexual gain. They're cowards, liars, lacquer and hooligans. Rojas thus portrays a society that moves with material aspirations and which, regardless of its social background, exchanges its ideas and values for immediate benefit: the honour that Melibea defended with such zeal is given to Calisto, and then belittled by a lover whom he himself claims not to seek another way of life that does not support this pleasure; Carmeno is loyal to his master and warns him against Celestina's tricks until the pimp gives him From Areusa, and then continues to participate in celestine's plans ... As Illustrated by Jose Antonio Maravall (1973) in his famous study of the social world of La Celestina, the work presents new priorities of urban society of the late twentieth century. Individualism prevails. And the values that were administered by the late Middle Ages appear in crisis. The theme collides with a world that works in accordance with the interests of each of them, not paying attention to the concept of nobility, loyalty and honesty that developed in the Lower Middle Ages. Immediateness, well-being in the present are sought regardless of the consequences. For this reason, some critics have begun to judge that the worldview offered by Rojas is clearly pessimistic. 16 OXFORD 17. READING GUIDEActivity1 What is expected of a woman in the late 15th century? What role did marriage play? How do Melibea's priorities change? 2 All la Celestina characters are right-hand in the art of pretending. What is the message that work conveys about society as a whole? It offers several examples of deceptions that characters do to achieve their goals. 3 How was La Celestina represented in the 16th century? Why did critics claim that the play was intended for reading without a theatrical production? What adaptations were made of La Celestina? Do you think that the work of these functions is welcomed by today's public? 4 Compare these three images of Celestine. The first corresponds to the engraving of the cover of one of the first editions of tragicomedy. Could you identify the characters that appear? The second belongs to Goye (Maja con celestina), and the second is a portrait of a pimp, made by Picasso circa 1903. What are the differences between these last two paintings? What scenes remind you of? Oxford 17 18. LA CELESTINA Bibliographic Notes and Celestine. Tragic comedy Of Calisto and Melibea, Editing by Francisco Lobera and Guillermo Seris, Criticism, Barcelona, 2000. Comedy or Tragicomedia of Calisto and Melibea, with the introduction of Peter E. Russell, Castalia, Madrid, Castalia, 1991 (introduction, p. 11-161). Celestine, with the introduction of Dorothy Severin, Chairman, Madrid, 1987. La Lacarra, Maria Eugenia, How to read La Celestina, Madrid, Ediciones Jazar, 1990. 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READING GUIDE Responses to the activities of The Resentation1 When Fernando de Rojas introduced five acts interspersed between acts fourteen to nineteen, he extended the dedicated death of lovers and gave more importance to the reaction to the characters, although the original idea of their additions was to lengthen the admiration of lovers. This change, as the author comments in the second preface to the work, caused a discussion among readers who claimed that the ending was not typical of comedy, so Rojas decided to combine tragedy and comedy and add in both genres from the title itself. This confluence of opposites corresponds to the constant interconnection of antagonistic concepts prevailing in the work. The nearest characters to the genre of tragedy are Melibey and Pleberius, as they are victims of a fate that they can not control. Melibey was bewitched, and Pleberius could not prevent her daughter's suicide, as she laments in the final monologue. Meli's death is perhaps the only obviously tragic element of the work, for it will be captivated, and it is its fate that fatally pulls her towards this goal. As far as the media are concerned, the world of Celestine and the servants is closely linked to this event. Calisto allows his servants to manipulate him, and his behavior parodies the behavior of polite lovers. His own death, having stumbled upon a ladder, supports this mis-performance of the code of medieval love and, therefore, its rampant nature. b) The love of Calisto and Melibey has resonance in other couples such as Aresa and Pyrmeno Los and Sempronio and Elicia. It is striking that the relationship between the main actors is no less affectionate than the relationship maintained by prostitutes with their clients. His love does not shy away from vulgarity, despite Calisto's attempts to sublimate his feelings through themes and co-authors of polite love. Sasia talks to Arusa with a much larger recato and submission than Calisto and Melibei. Although there is some courtship once she manages to access Melibey's room, Calisto does not meet her lover's requests and even manages to break her dress to satisfy her desires. While the image provided by La Celestina love with Calisto and Melibea is that violent feeling that avoids human control, in the background it only seeks sexual pleasure.3 Open response. Repetitive structure and motifs1 h, p, f, k, l, g, r, n, a, d, b, e, d, m, 19 20. LA CELESTINA 2 Celestina House combines old age and youth. Celestina constantly complains about all these pleasures those who by their age had to retire, while their girls enjoyed on their wide range of youth. Calisto's servants almost symmetrically represent loyalty and betrayal until, thanks to Celestine's influence, Carmeno moves to the other side and takes advantage of his master's love frenzy. The same work is framed in this relationship of opposites, as it has comic elements such as the behavior of Calisto and from each other Crya dos and Celestine; tragic, such as Melibey's death and Plebery's monologue. 3 (a) Middle Ages the disease of love was treated as any other ailment of sane- In human po. It is a force that avoids the mind and controls the will of those who suffer from it. It is expressed through physical pain, the silent and abstract attitude of the world. So he identifies with a form of madness, as presented in Calisto: he does not know when it is day, and when the night, he sings songs of meaningless love and with scrambled hair ... Melibea also suffers from this disease at the end of the game and that is what really drags her to death. Lucretia finds her tearing her face and sweating her hair, undeniable signs of madness in the late Middle Ages. b) Fernando de Rojas uses in Calisto resources that have already sketched his medieval ancestors in polite love, but makes the character apply them wrong. The lover is overly sharp, and it encourages melibea to abandon him at first. Although he worships his beloved with the same veneration as God, in depth his only aspiration is to complete his love. Unlike Romeo or Porami, he is a lemeous character, a clumsy lover who laughs his servants and Celestine herself. Suffice it to recall the scene in which the pimp gives him the melibea cord and Calisto idolizes him in such a ridiculous way - that Celestina immediately asks him to return. His desire is far from a hero who suffers before the enemy to save his love: Calisto stumbles on a ladder to help a servant who was not even in danger. 4 Snake oil, a piece of rope, bat blood, dragon wing, black cat skin, lobes eyes, blood and goat's beard. An open answer. The value of space and time 1 Rojas has kept an anonymous geographic location of the action. This trait, unlike its content, contributes to its versatility and has certainly influenced the success of the work. Despite this intention, for centuries the action was thought to be happening in Salamanca and in fact there is today a garden and a house in the city that have been identified as the Palace of Pleberius, but they are all conjectures. Carmeno refers to the presence of students who come to Celestine's brothel, so we would like to talk about a university town like Salamanca or Alcala, but the ships that the currency Pleberio contradicts this theory. It's probably a fictional city that characteristics of Castile cities, which grew in four hundred. 2 This house corresponds to are Thesa's house according to the descriptions presented in the sonajes: it will live in a relatively rich situation and there would be no stairs between the rooms. 20 OXFORD 21. READING GUIDE House Calisto has large rooms, rooms, stables and of course two staircases that have been used by self servants to their backs. Melibea also has spacious rooms, a tower, a garden and a garden. Because of the social status of the Melibea family, it was probably a palace. Celestina and Arrests had rooms much closer to social areas, although in all cases they were separated by stairs. Everything that happens in the rooms is perceived in the rest of the house, unlike that of Melibea and Calisto himself.3 Celestine finds prostitution, because in the same years the law came into force prohibiting this activity in urban areas and forced the integration of prostitutes into public mancebias, which were under the control and control of local authorities. This measure generally protects public morality and benefits the education of young people living in the city. To protect herself from the persecution of the law Celestina masks his trade in the sale of shaving and perfumes, although all the inhabitants of the city know its true condition.4 (a) honor was the most valuable benefit for any middle- and upper social class woman. Perjury of this virtue meant not only that the woman had lost the opportunity to find a good husband, but also tarnished the reputation of her entire family. That is why so much attention has been paid that the young woman must be humble, quiet, homely and unymned. Their outward views spoke for themselves, and they always had to demonstrate the purity of their honor. The main difference between Melibea and Celestine's girls is that their appearance and their behavior should be cleansed of their virtue, as Celestina warns Calisto: Even if they are burned by love, young women like her must be cold at first to protect their honesty. If they had not, they would not have been different (p. 86). For this reason Areusa and Elicia judge her ungrateful woman because she covers her face and does not use the shavings, dyes and herbs they use to lighten their hair or take care of their breathing, keeping their profession from the same way they dress and speak. c) Melibey is a victim of Celestine and its dramatic transformation is due to the influence exerted by the pimp on him. He accepts Calisto because he cannot control his will by the work of witchcraft or even Celestine's own conversation. A separate question deserves what, in fact, the lover, clumsy, completely detracts from Melibey's love, even that a young woman completely loses the ability to exercise her agency and probably her decision to choose another more worthwhile candidate. Oxford 21 22. CELESTINA 5 a-11 e-61-7 b-10 f-31-8 c-4 g-1 k-5 d-9 h-2 6 This type of house corresponds to the nobility and bourgeoisie, usually urban. As for the houses inhabited by the lower classes, the shed disappears, earning another height, and the rooms, as explained above, are larger and independent. An open answer. The construction and function of the characters 1 Lucretia at first suspiciously refers to Celestine and love Calisto and, as the reader can recover in the last meeting of lovers, she falls in love with the main character and the presence of the rest of the love of Calisto and Melibea. Carmeno protects his master from celestina's dangers and tries to dissuade him from going to her, but at the end of the job, in alliance with the pimp and Sempronio, he only seeks to take advantage of Calisto. Obviously, Melibeya is the most pronounced perso-naje as she goes from indifference to love sickness. 2 Carmeno's mother, Claudine, was Celestina's companion and performed the same post. As the pimp points out, it was nails and meat, worked together, and profits were distributed. After the death of his mother, it was Celestin who brought up the servant, although he never approved of the mentor's lifestyle and was outraged by his displays of affection. This biographical reference allows Carmeno to know Celestin better than anyone, his traps and all out and out, and so anticipates his master to refrain from requesting his services. 3 Celestina exerts its influence on all the characters of the work. He manipulates Calisto's love illness to snatch him and benefit from his selfishness. By providing Aresa's services, he forces Carmeno to cease his collusion against Celestina and to benefit from the position of his master. It also affects Pamno to take Sempronio and seal his friendship. Thanks to his mastery of witchcraft and rhetoric, he clearly influences the will of Melibey and ensures that he has only eyes on Calisto. She also convinces Lucretia that her intentions are not evil, and offers her some beauty tips that she takes. And Alice, despite the reputation that preceded Celestin, creates an embusor thread skeins and leaves her alone with her daughter. Their relationship with other characters awakens the afterthreth and ambition, no matter what social state they belong to. 4 Calisto speaks of Melibe as a woman of extraordinary beauty, but Arusa and Elicia de screen her as lacking physical attributes, and with a body far from the descriptions provided by the lover. In various cases it is mentioned that Celestina, in addition to wrinkles and in a long old skirt, has a scar on his face, with which he was identified throughout the city. Even so, Calisto knows that she celebrates her beauty and causes laughter of servants. 23 OXFORD 23. Crazy READING GUIDE5 To the greedy Calisto/Unbelieving Celestine/Insidious Lucretia/Envious Sempronio/Lexivol Elicia/Melibea Coward Melibea Liar/A Aresa Naive/Pleberius Trujon/Centrio Language works1 Calisto argues that this is Melibee' faith. This recognition is a substitute for elements of Christian worship with loving and, as mentioned above, comes from codes of polite love that poets also disgrace in songs of fifteenth century Spanish. Also, when Calisto sees the Melibea cordon he does so as if it were a relic.2 The use of each other promotes the comicality of plays like Carmeno, Sempronio, Celestina and his girls use it diligently, and it facilitates his identification with the theater of Terencio and Plow. It is a resource that directly affects the construction of the characters, as in the case of Calisto, who with the eyes of his servants and Celestine presents himself as a selfish and very clumsy aristocrat. It also offers the true opinion of the characters, their dilemmas and their main goals. Because of how often everyone uses the art of pretending to be out of the way, perhaps the only time the audience really notices the true state of characters.3 Examples of antithesis are: Because life is sweet and everyone wants to last for years. So the child wants to be both a waiter and an old waiter, and even an old man intends to reproach his days (Celes-tina, p. 70) or Bad End has love and let your sweet pleasures become loved! (Elicia, p. 189).4 God gives beans to those who cannot chew them (p. 42), the slop of the fishermen's river (p. 52), Elimination wisely (p. 81) or One Blow not to tear down the oak tree (p. 114). The most commonly used character in utterances and sentences is Celestina, followed by his girls and servants. This resource illustrates the style of the lower social classes, although it is always mixed with the use of erudite statements and styles that have little to do with the popular environment. Critical assessment and imprisonment1 woman in the Renaissance had to be chaste, quiet, submissive will of God, her father and husband. He had to cultivate not his intellect, but piety and Christian devotion. The 15th-century girl's institute contracts show that this relationship must be acquired by a young woman, and Oxford 23 24. CELESTINA the importance of preserving virtue. In general, didactic literature related to this topic also indicated what readings and activities would instill in it to Christian principles and to keep its honor intact. This idea of a married woman reinforced the concept of family and the role that women played in the private world, in to provide for the family's livelihood in the public sphere and to receive higher education than to a woman's education, which would enable him to retain his power. Marriage is of particular importance, and in the treaties, in addition to mentioning the relationship that a good wife should have, were to give advice on the lives of married people and the education of children. The melibea end of the work is an absolute blow to this ideology of Christian women. He does not want to marry and live in hypocrisy and submission, he prefers the pleasure of real obedience and chastity, which entailed his condition. The loss of this object of pleasure also loses the meaning of life and rushes to death. 2 Characters of the lower social classes are the most experienced in the art of pretending. Celestina, coming to Melibea's house under the pretext of selling yarn, and when she asks for a cord and prayer for Holy Apollonia to relieve Calisto's toothache. Arresta manipulates Sasia and offers her services to obtain information that will allow her to avenge Celestina's death. Sempronio constantly pretends against Calisto to achieve his economic gain. Finally, Centuria approves of the mission assigned to him by Arusa, but once found himself only in search of a way by which he can avoid this destination. 3 As has been analyzed in many studies, the work is influenced by the Latin comedy of Plauto and Therencio and the Italian humanist xv, as well as Castile works such as the Book of Good Love Arcipreste de Hita. Because of its expansion it is not plausible to be taken to the boards. Like its predecessors, educated in the early Renaissance, Tragi-comedy will be designed for reading. Some critics believe that it does not actually belong to any genre, but that she herself created a literary type that was then very successful throughout Europe. Despite this divergence of opinion, almost all literature in this regard considers that Celestina was hardly intended for a performance in the theatre and would prefer to read aloud in small groups. In any case, this collective reading is certainly provided with hours of entertainment for its recipients, without learning to refrain from violent love and art pimps. Celestina was filmed on various occasions, but justice was rarely done with work. The first adaptation was made by Cesar Fernandez Ardevan (1969) in a Spanish-German production, which was positively received by critics. It was followed by pro-puestas for Televisi's Espa'ola de zamora Vicente (1974), which featured the performance of car-men Mora and Juan Guerrero zamora (1983). The last film adaptation was directed by Gerardo Vera (1996) and included several famous artists such as Penelope Cruz, Maribel Verde, Terese Paves and Jordi Mollo. Despite your budget to which she received various nominations for Goya was not particularly highly rated. Celestina was also taken to the theatre on our occasions. It is worth mentioning the one presented by the classical theatre company under the direction of Adolfo Marcillah (1988) or with the troupe and under the direction of Hernan Bonnin (1995). 4 Open response. 24 OXFORD 25. 1 San Fernando Business Park, Athens Building 28830 San Fernando de Henares (Madrid) Oxford University Press is a department of Oxford University. As an integral part of this institution, it supports and promotes worldwide its goals of excellence and rigor in research, scholarship and education, through its editorial activities in: Oxford New York Auckland Cape Town Dar es Salaam Hong Kong Hong Lumpur Hong Lumpur Madrid Melbourne Mexico Mexico D. 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