



## Tragicomedia de Polidoro y Casandrina [ (Ms. II-1591 de la Real Biblioteca) : edición y estudio /

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2015

Manuscrito

The Tragicomedia de Polidoro y Casandrina was completely unknown to us until the only existing manuscript, from the second half of the sixteenth century, was discovered by Stefano Arata in the Real Biblioteca of Madrid in 1988. Arata [1988] announced his discovery in an article published in the *Celestinesca* journal. The anonymous play, which was originally untitled (it was its discoverer who christened it as we know it to-day), was nothing less than a new sequel of *Celestina* a fifth part which came as an addition to the instalments which until then had made up the corpus of the so called "Celestina-literature" in its line of direct descendents. Throughout the three acts in which the play is divided, the love between Polidoro, a young and rich nobleman who thinks very highly of himself and believes himself to be free from Fortune's changes, and Casandrina, a clandestine prostitute and daughter of Corneja, an old witch (who casts love spells to help people charm the person of their dreams) who learnt all that she knows from Elicia from the primitive *Celestina*. The old witch, in accordance with her craft, intercedes between the mismatched lovers with the intention of gaining the maximum profits out of their relationship, but unlike *Celestina*, knows to abscond with the profits and her daughter. Regarding the proud Polidoro, he winds up suffering the changes of the Goddess Fortune (to which all mankind is subjected to) and dies at the hands of his greedy servants. Arata [1988: 49] promised to produce an edition of the play which was unfortunately left unfinished. The manuscript was once again forgotten within the depths of the Real Biblioteca, practically forgotten by the studies of the *Celestina*-tradition, apart from two essential articles by Vian Herrero [1997 and 2003]. The text was once again studied by Lara Alberola [2010a, 2010b and 2010c] within the framework of her re-search on literary enchantresses and witches of the Golden Age, but it was Solana Segura [2009b] who with her doctoral thesis recovered the project to edit it. In advance to this work, she published a variety of articles (Solana Segura, 2008a, 2008b, 2008c y 2009a) of only median value, and her thesis, that in the light of those articles and its title *Mujer, amor y matrimonio en las continuaciones celestinescas...* (Women, love and marriage in the *Celestina* sequels) seems to be focused on the study of female characters and without guidance from the principles of traditional philology, remains unedited and inaccessible to researchers and curious readers...

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