



NOTA DEL EDITOR

I have come to think of *Celestinesca* in 3-year cycles. I made my first cumulative index after the first six numbers so that libraries could bind them along with the index. That seemed--given the thickness of the numbers--about the size of a standard volume. I have continued this practice and even have my personal copy of the journal bound that way (in a yellow cover, of course, with black lettering). In November of this 1988 year, the fourth 'cycle' is thus completed for me. As a special feature, I am planning to include, for all subscribers, a master index for all 12 volumes which will be printed in vol. 12 no. 2. *Más vale tarde que nunca*.

This first number of the twelfth year seems particularly significant to me. There is the thoughtful essay by Germán Orduna on the evolution of the text [found MS; then *Comedia*; then *Tragicomedia*; then *Celestina*] and some writer-reader consequences, a problem which has interested me for some time. This essay is the result of my own *estancia* in Buenos Aires in August 1987, some remarks exchanged with Orduna at a session of a conference we both attended, and my invitation to him to collaborate in these pages. Then, there is the first and important step to cataloguing known 16th- and 17th-century *Celestina* editions (and translations) in North America, to include Canada and Puerto Rico in this specific instance, carried out in admirable fashion by Erna Bendt-Kelly. This article, along with her previous study of the history of the title of Rojas' masterpiece [*Celestinesca* 9, ii (Fall 1985): 3-46], puts us all deeply in her debt.

There are three items in this issue which resulted from my participation in the IX ACADEMIA LITERARIA RENACENTISTA in Salamanca in March of 1988. The first is the descriptive report of the Congress itself, given over totally to exploration of *Celestina*; the second comes through the introduction I had, with the kind offices of Pedro Cátedra, to the young Italian scholar, Stefano Arata, whose discovery, in Madrid's Palacio Library, of a new celestinesque work of the 16th-century portends renewed interest in this aspect of the *Celestina* story: *Celestinesca* is proud to be publishing the first précis of this new work, tentatively titled: *Tragicomedia de Polidoro y Casandrina*. The third item is written up by yours truly and Dorothy Severin but also involves Alan Deyermond and María Eugenia Lacarra. The four of us intrepidly

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sought out and investigated, measured and photographed, what we think is a perfect simulacrum of the imagined setting for the *casa de Pleberio / huerta de Melibea*. Since my color photos would not reproduce in the printing process, I have made drawings from them for the illustrations to the report of our discovery: I refer you to this report. The blessings from Salamanca do not end there for me. I learned that P. Cátedra had a rather rare copy of the Miguel Marciales edition of Juan de Sedeño's verse translation (1540) of *Celestina*, cyclostyled and bound in Venezuela: he kindly loaned it to me and allowed me to make a copy for the *archivo* I am building.

Also, the Torrente Ballester adaptation of *Celestina* is at this moment on the Madrid stage: it opened April 18, less than a month ago, but I have had many friends rush information to me and so I am able to make a report in these pages on that production. Dorothy Severin's bilingual *Celestina* [with the Mabbe English version adapted for the purpose], although just out, is reviewed by Jerry Rank in this number (its first review?), and I am able to include a commentary written by the late, lamented D. W. McPheeters ("Mac") on E. Gurza's 1977 *Lectura existencialista de LC* (its last review?). Mac's friends miss him deeply, and we hope to carry in the next number a reminiscence in tribute to him as friend and scholar.

This issue is rounded out by another 19th-century dramatic work unearthed by Ted Beardsley of The Hispanic Society (see also *Celestinesca* 10, ii (Fall 1986): 17-24, on a 1865 shadow-play], and related to the celestinesque tradition, and by a fresh view of the lament of Pleberio authored by L. M. Vicente, a doctoral candidate at UCLA.

The diversity and richness of the offerings (see also the variegated items in the PREGONERO and the Suplemento Bibliográfico) in this number reflect, I think rather clearly, the vast and colorful array of interests that writers, scholars, and artists of today have in plumbing the deep waters of *Celestina*. The one thing I hold certain, as an article of faith, is that this *revista* has, does, and will serve as the best and most efficient means of recording, or merely reflecting in some instances, the phenomenon of this richness worldwide. The support and continued interest of its subscribers and friends prove it, year in and year out. For that we need all be grateful and give thanks.

Quedad a Dios,

