



NOTA DEL EDITOR

This number, our 24th, closes the books on volume 12 and on the fourth binding cycle, for I recommend to libraries three-year cycles--and provide them with interim cumulative indices for that purpose. One major project for the first issue of volume 13 will be a cumulative Index for vols. 1-12, which all subscribers will receive. Also looking ahead, some special issues are now in the planning stages.

The *Celestina* archive I am building is growing each year more vast. In addition to the current items in both the *Pregonero* section and in the *Suplemento Bibliográfico*, recent months have seen the addition of several of the newer student editions of *Celestina*, plus three rather special acquisitions in other languages. These are: 1) the 1624 Latin translation of Gaspar von Barth, obtained privately in London; 2) the 1959 German translation of Egon Hartmann and F. R. Fries; and 3) a xerographic copy of the stage adaptation (and translation) in Walloon by Marcel HICTER which has been lying unnoticed in the "Bibliothèque des Dialectes de Wallonie." This latter, obtained through the kind offices of *Celestinesca's* Belgian *corresponsal*, Jacques JOSET, was the basis for the two productions of the Walloon *Celestina*, the first in 1964, the most recent in 1981 [see Prof. Joset's article on this text in this issue]. I also acquired in Madrid--with the advanced scouting of Steven D. Kirby--a copy of the little-known 1927 printing of Teófilo Ortega's *El amor y el dolor en la Tragicomedia de Calisto y Melibea*. My files also grow fat with information concerning the twentieth-century stagings of LC in several lands and languages: I have taken to preserving items like photos and reviews in plastic. My interest in this area caught the notice of one of Georgia's MA students, Mario Santana, who finished in June 1988 a *tesina* on the ways in which consideration and careful study of these proliferating celestinesque offshoots can enrich our scholarly endeavor. It also led to my being invited to speak on the topic of modern stagings at the Festival Internacional de Almagro (September 1988) [see the résumé in the *Pregonero*] where I heard the remarks of José Osuna speaking on his own 1965 staging of the Casona adaptation. The meeting was fortuitous for *Celestinesca* readers, as Osuna's reflections appear by permission in this issue. The Almagro *jornadas* marked the second major colloquium held exclusively on *Celestina* in 1988, the first one sponsored in April by the Academia Literaria Renacentista (Salamanca) and reported on

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extensively in the previous number of this journal. For other news of productions (e.g., the December 1987 Dutch *Celestina*) and of scholarly presentations, see this issue's PREGONERO.

Good and bad news. The 1985 annotated bibliography I published on *Fernando de Rojas and "Celestina" (1930-1985)* with the Hispanic Seminary of Medieval Studies is now very much out-of-print. However, I have in mind a new expanded version; I am not certain yet how far back I can extend the earlier *ab quo* date but I will certainly be including the 199 items encountered to date (and reviewed in the supplements published in *Celestinesca*) plus those appearing between the present moment and then. It would certainly feature a greatly expanded report on Translations and Adaptations. Thanks to many friends around the globe, I have greatly augmented my LC files and contacts. I appreciate any and all communications from friends, colleagues and subscribers; so, please, find ways to keep them coming!

Lest anyone doubt that *Celestinesca* is truly international, take note of the contributors to this number: home countries include the United States, Spain [Madrid, the Canaries, Valencia], Belgium, and Argentina. More than one item touches on the influence of *Celestina* as a dramatic work, another on its impact on one of the many prose continuations it spawned, yet another on the possible influence on Rojas of traditions associated with Greek theatre and playwrights, while still another represents the *fifth* article I have published on Parmeno's act XI allusion to the practice of hunting partridges with a pantomime ox [we now have a mini-literature on this point]! Contributors range from graduate students to long-term Full Professors, from scholars in the traditional mold to theatre directors. For the first time for many *Celestina* aficionados, we have a penetrating study of the links between it and *Tirant lo blanc*.

The scope and range and variety of all these several contributions, I think, easily justifies the existence of a specialized journal like *Celestinesca*. We cannot hope, nor do we want, to attract *all* the valuable work being done on "la celestinesca". A look at just this issue's bibliographical supplement will demonstrate the great diversity in place and kind of the world-wide *Celestina* writings: we could not hope to have space for all of this. But *Celestinesca*, with the passing of time, is serving more and more as a central repository for the world-wide interest in the phenomenal variety of forms, literary and otherwise, that the *Comedia* and the *Tragicomedia* have spawned over, now, almost 500 years. *Celestinófilos* should keep in mind that 1991 represents the 450th anniversary of the death of Fernando de Rojas, and 1999 the 500th year of the Burgos *Comedia*. Both dates are likely to be lightning rods for special study of any and all aspects of "la celestinesca."

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I began by indicating that this issue rounds out several cycles; so also does it mark the departure of the person most responsible for the improved appearance of *Celestinesca* over the past five years: Sherri Mauldin departs for a position with the University of Georgia Law School. I would like to take this opportunity to thank her for her time, patience, and creative comments in these past years, and wish her well in her new position.

Enjoy this issue of *Celestinesca*. We'll be back with you in Spring of '89.

Hasta entonces...

Joseph Frow



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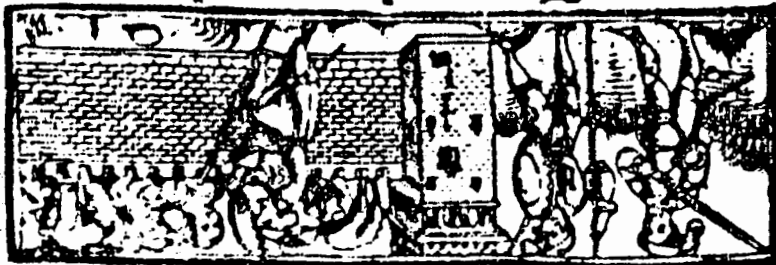
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Portada, edición de Salamanca 1536. Acción del Auto XIX.