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 Tragicomedía 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 resume
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
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. Celestínófilos 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."
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 Snow
CELESTINESCA

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