

## NOTE FROM THE EDITOR



With the issuance of this number of CELESTINESCA, our *boletín informativo internacional* is about to close the circle of its first year of public life. I first made announcement of this publishing project at the "Recent Trends in LC Scholarship" session at the MLA Meetings (New York, 1976). CELESTINESCA made its *début* in May of 1977 and this issue closes the books on Volume I. I plan to file a report at the 1977 session of the MLA Meetings (Chicago) entitled: "CELESTINESCA: The First Year." It was, as first years go, a very nice year indeed.

Both issues got out on time. The first number was an apparent success, to judge from the many congratulatory letters received. Compliments were first paid to the contents and to the service aspect of the newsletter; then, to the format and appearance. Most all letters expressed the feeling that a void was being filled and wished us luck with future issues.

This second number makes some positive strides forward in content and format. The coverage in the notes and articles is broader this time, ranging from a discussion of the impact of a single word on the interpretation of *La Celestina* to some clever explications of selected passages to the impact of Rojas's vision of a celestinesque world on the *Comedia Serafina*. The book selected for review is rather an unusual one but finds a natural place in these pages. More filled with news and notes (but less so than it could be) is the section which will henceforth be titled PREGONERO: it contains details of recent conferences, notes of current and future research, notice of theatrical performances; and a call for information and project support to the readership. I hope all of you will use the reply page (at the end of this issue) to channel through me to the readership many more such details, notes, appeals, notices, and news for Volume II.

Close inspection will reveal some eye-appealing improvements in the format as well. The more professional look of this issue is partly attributable to the adherence to justified right-hand margins, and partly to the use of italics in place of underlining. I am continuing and expanding the use of illustrative materials from early LC editions. The bibliographical supplements, announced for the May issues, will now appear more regularly: the justification is simply not to withhold this information six months more if it is available now. And beginning with this number, a small number of offprints can be prepared and made available to authors at a modest charge.

Another nice occurrence was--thanks to the Toronto gathering of the hispanists of many nations--the chance to meet face-to-face with practically all of the *corresponsales* of CELESTINESCA. There have been

## CELESTINESCA

chances to correspond with them all as well. Without their responsible help, especially those in foreign lands, and their selfless service, CELESTINESCA would be far less effective an "international" newsletter than it is already. To make it even more worldwide is one of the major goals of the second year.

The nicest compliment of all was the collective one of a high number of subscribers which, as of this writing, surpasses one hundred and ten. A list of these special people and institutions appears on pages 54- 56. They come mostly from the US, but also from Canada, England, Wales, Spain and Argentina. Given that the first issues reached no one sooner than June 1, 1977 and this is early November, a bare total of six months, it may be judged that the initial response to CELESTINESCA was reason for celebration. Of course, continued and new support will be another goal of the second year. If readers of this newsletter would mention it to interested colleagues, to students of the Renaissance, of early theater, and of literary works cast in the celestinesque mold, if they would encourage their own library's serials department to order it, it would help greatly in the campaign to bring CELESTINESCA to the attention of all those who value any of the guises--written or performed, danced or sung-- in which Rojas's masterpiece has lived on, an unending source of new creative inspiration, for almost half a thousand years (¿1999?).

To the many folks who have written, sent information, news, off-prints, warm wishes, books for review, annotations, advice, articles, support and all other forms of encouragement which have bolstered, strengthened and nourished this neophyte venture: thanks. But it is your newsletter, too. Keep it up!

Joseph Snow