



NOTE FROM THE EDITOR

CELESTINESCA, I am happy to report, has survived its first year and is in very fine shape for a long and happy life. By that I do not mean to imply that it has become a household word even among those for whom this specialized information has high interest. Nor do I mean that there are enough individuals and institutions on the permanent rolls: there are many more people who might well want to receive it but have not yet heard of it.

CELESTINESCA has had announcements in *PMLA*, *Hispania*, and *La corónica* and will soon have others in *Library Journal*, *Hispanic Review*, and *Iberoromania*. Five subscription agencies handle it now and it is being abstracted for the *PMLA* bibliography and will be analyzed in the Review of Reviews section of the *Bulletin of Hispanic Studies*. Mass mailings have been sent to the main libraries in the US, England, Germany and Spain: more countries are scheduled to receive these mailings shortly. It has a membership in the *Conference of Editors of Learned Journals*. What it does not have and can not yet supply is an advertising budget. Which means that we will depend still on the good opinion of its current subscribers, those who teach, translate, and stage *La Celestina*, to mention it to others who would be interested, and to encourage their home institutions to add it to their holdings.

This issue adds two new *corresponsales* to its list of world-wide informants: WALTER METTMANN will represent Germany and JACQUES JOSET will be reporting on Belgium. Soon--it is hoped--there will be more from countries as yet, alas!, unrepresented.

We also have the first article by a graduate student to appear in these pages: Carlos Rubio's close analysis of the seduction pattern in *LC* as a structural element. The *boletín's* continuing interest in the theatrical *Celestina* is noted in Adrienne Mandel's review-commentary, in the Pregonero section, and in the *suplemento bibliográfico* as well. Two articles (by Armistead-Silverman and by Bershas) show us folkloric themes passing through Rojas's text and there is a continuing interest in serpentine imagery in the new note by Deyermond (see the original art. in CELESTINESCA 1, no. 1). And because we are still new as a venture--and value the initial support which has guaranteed our continuance--I have added a small supplement of names to those of the initial subscribers to our volume 1, published in November of 1977.

I should like to mention two projects. One is ongoing. The other is a possibility for the future. The first is my own *archivo* of *Celestina* studies which aims at future completeness. This past year, with the aid of Alison Reeves and working only with the items from *LCDB* and its supplements, I have managed to gather in copies of almost 85% of the items, either through purchase, through xeroxing, or through the generosity of those who send offprints of their published efforts touching on *la celestinesca*. The real utility of such a venture of course--in addition

to the benefits accruing to me in having everything at my fingertips--is that for some relatively inaccessible items, it will be possible for me to provide others with copies at a great savings in time. And with the passing of time I am adding to the *archivo* with abundant materials dating from before 1949, the first official year covered in *LCDB*.

The second project was suggested to me by Professor John K. Walsh of Berkeley. Whereas the above service might be more advantageous to European and Latinamerican scholars working with *LC*, this one would furnish useful information principally to American scholars [but to everyone should it appear in these pages]. It involves the gathering and publishing of *Celestina* materials in American libraries. Such information as we have is scattered, with the exception of C. L. Penney's book dealing with the materials at the Hispanic Society [LCDB 69]. It would make it easier, for example, to know that Princeton has a film of the Latin translation of *LC*, *Pornoboscodidas calvs latinvs*, that Berkeley can provide a film of the XVI-century *Celestina comentada*, or that Texas can provide three rarely-held English translations of *LC*: Mabbe's of 1631; Stevens's of London, 1707, and the lovely illustrated one, "done by several hands," London, 1708. Such information, were it made more available, might even stimulate new studies of relevant aspects of *LC*. This would mean the co-operation of many people at different universities. The editor would welcome comments on this idea and would like to hear about any other projects which CELESTINESCA could help to initiate or to advertise.

Finally, to all those who have written, sent materials, subscriptions, encouragement, and comments since the appearance of Vol. 1, no. 2, my warmest thanks.

JTS [Ed.]