

CELESTINESCA

NOTA DEL EDITOR

∞ "por entre las puertas" ∞

"Something of a bumper year for La C. studies with the appearance of ... Celestinesca ... In spite of its folksy tone, [it] is a new periodical deservedly attracting the attention of international scholars" (Year's Work in Modern Language Studies, 39 [1977], p. 297).

I like this assessment of Celestinesca. It means we must be doing something right. For if we can, in our biennial sallies, straddle acceptably a line between formal scholarship and informal exchange of current information on one of our favorite enthusiasms--"la celestinesca"-- then this boletín-newsletter-journal will survive and grow. I suspect, too, that the broad coverage of the Celestina-inspired phenomenon which, in our journal, spans almost five centuries and invades all literary genres, must continue to satisfy and to arouse even further the curiosity of its public. In this aim, this issue ought not disappoint.

Two items deal with the text of LC, Geoffrey West's entertaining and enlightening observations on the sexuality of teeth and toothache, and Alberto Forcada's further argumentation that the Act I "Bernardo" is the saint of Clairvaux and not Bernart de Cabrera, the XV-century nobleman and poet, as E. M. Gerli had put forth in these pages (v. 1, no. 2: 7-20). Two other notes take up modern stage adaptations of Rojas's great work. One is Federico Pedrell's unperformed opera of 1903, its genesis, its content, and its sad fate. In this same year of 1903, F. Fernández Villegas--"Zeda"--was preparing for the stage the first dramatic production. One of its stars was Amparo Villegas who performed as Melibea. This great actress later performed, in Alvaro Custodio's Mexican productions of the '50s and '60s, the role of Celestina. Custodio last year revived this version, and prepared an English version to alternate with it on a Los Angeles stage. In Custodio's own commentary for this number of Celestinesca, he shares with us some of his experiences in presenting classical theatre in distinctly different circumstances and with diverse audiences.

The lone review is of the new edition of the Comedia Serafina, one of the early imitations of LC. The editor, Glen Dille, has already shared with us (v. 1, no. 2: 15-20) his assessment of some important points of contact that link the two works. New articles and books on the subject of LC continue unabated, as the fifth supplement to LCDB clearly shows. To this supplement I have appended an INDEX for the entries of all five that have now appeared. It was prepared at this time to respond to several requests for one and to facilitate the use of the diverse materials that are catalogued in the close-to-300 entries.

I would like, however, to attract the attention of even more of the international community interested in LC. The goal of Celestinesca has been to find its way into the hands of all who might profit by it in ways both large and small. Notices have now appeared in Hispania, PMLA, in Journal of Hispanic Philology, Renaissance Quarterly, Iberoromania, and

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the MHRA bulletin. We are analyzed in the MLA bibliography and the BHS "Review of Reviews" as well as the YWMLS (noted above, p. 1). We will be on view June 24-27 at the American Library Association Meeting in Dallas. I try to distribute information sheets at all meetings I attend. You contribute with your recommendations to colleagues, students, and libraries. Some have even sent gift subscriptions to friends, especially to overseas colleagues.

Still, we would like to reach others and I would very much welcome any or all of the following from our current readers:

- 1- your bringing Celestinesca to the attention of new colleagues and students with interests in this area;
- 2- your suggestions for ways in which we can reach greater numbers of celestinitas here and abroad;
- 3- your forwarding to me news of any aspect of LC-related activities which come to your personal notice, sending copies of offprints of your own articles for the bibliographical files, or copies of play programs, newspaper reviews and interesting oddities that strike you as relevant [a check of the Pregonero section and the bibliographical supplement will show that all contributions are acknowledged.];
- 4- your asking publishers to send Celestinesca copies of works related to LC for review.

My pledge as editor will be to attempt to fashion all usable information into a worthwhile and compelling forum, and to have this up-to-the-minute bulletin in your hands twice a year. Last, but not least, I will attempt to provide some of the scholarly and some of the folksy materials which bear active witness to the continuing worldwide interest in "la celestinesca."

Quedaos a dios.

Joseph Snow

