

D R E G O N E R O



"contarte he maravillas. . ."

LA CELESTINA ON STAGE: Thanks to Martha Heard (Cotter College), who was in attendance, we report the success of LC at the University of Kansas this past November 7th, 1978. This was a performance



by the New York-based company "REPERTORIO ESPAÑOL" in Spanish, which has now given LC over two hundred times in the United States and Mexico [for a review of the Berkeley performance, see A. S. Mandel, *Celestinesca*, 2, no. 1, pp. 31-38]. Seen again in familiar roles were OFELIA GONZALEZ (Celestina), MIRTHA CARTAYA (Melibea), NELSON LANDRIEU (Calisto), MATEO GOMEZ (Sempronio), BRAULIO VILLAR (Pármeno), ELIZABETH PENA (Elicia), VIRGINIA RAMBAL (Areúsa), and ALFONSO MANOSALVAS (Pleberio).

The adaptation to the stage and the direction were by RENE BUCH and the setting and production were designed by ROBERT FEDERICO. The gala evening affair in the campus's Murphy Hall was well-attended and much enjoyed.

Organizations wishing to learn more about the company, its other offerings, etc. are encouraged to direct inquiries to GRAMERCY ARTS THEATRE, 138 E. 27th St., New York, NY 10016.

BOOK NEWS: Recently translated into Spanish is STEPHEN GILMAN'S second important study on LC, *The Spain of Fernando de Rojas: The Intellectual and Social Landscape of "La Celestina"* [LCDB 53]. With its 534 pages, it appears as no. 107 in Colección Persiles (Madrid: Taurus, 1978) as *La España de Fernando de Rojas: Panorama intelectual y social de "La Celestina"*. GILMAN'S first volume on LC (1956) was translated into Spanish in 1974 as "*La Celestina*": *Arte y estructura* [LCDB 52.2], no. 71 in Colección Persiles. . . . A new 1978 title from the University of Missouri Press is a volume called *The Present State of Scholarship in Sixteenth-Century Literature*. Readers of *Celestinesca* will want to look over pages 71-110 in which THEODORE S. BEARDSLEY (Hispanic Society), in his assessment of Spanish literature, portrays graphically the role of LC studies in the period 1945-1974. . . . Soon to appear will be a homage volume for Jorge Guillén in which there will be at least one LC item: BIRUTE CIPLIJAUSKAITE'S "Juegos de duplicidad e inversión en LC." In it the parallels in the roles of Melibea and Areusa come under study with interesting, revealing implications for character study throughout.



CONVENTION NOTES: There was one paper at the recent (March 8-10, 1979) convention of The Philological Association of the Carolinas held at UNC at Raleigh that treated LC. VICENTE CANO (University of Georgia) presen-

ted his "La función dramática del engaño en LC" in the section devoted to Renaissance and Golden Age Spanish Drama.

JOURNAL NOTES: DOROTHY S. SEVERIN'S (Westfield College, London) article on four classes of humor in LC has now appeared in the recent no. (February 1979) of *Romance Philology* . . . Pedro Ximénez de Urrea's 1513 verse adaptation of Act I of LC ("Egloga de Calisto y Melibea") receives a long-overdue new edition by ROBERT HATHAWAY in *NRFH*, 27 (1978), 314-30 . . . To appear in due course in *Hispanic Review* is J. T. SNOW'S "An Additional Attestation to the Popularity of Rojas's Character Creations from an Early Seventeenth-Century Manuscript."

NEW PROJECTS REPORTED: ADRIENNE MANDEL informs us that Ediciones Alhambra of Madrid is preparing a new LC edition and that it will be in the capable hands of Professor NICASIO SALVADOR MIGUEL . . . Professor J. R. STAMM is on leave this year from NYU and in Pisa working on what he tells us will be a book-length study of artistic growth of LC in its successive recensions.

ODDS AND ENDS: LC is now in Danish [see the LCDB supplement in this issue, s251] . . . Finally, this note: through the good graces of a British colleague comes this notice of a contemporary re-enactment (in real life, to be sure) of LC, Act I, scene i. It is quoted from the Guardian of 30 March 1979; the setting is Johannesburg, South Africa.

"A 31-year old man, who told a court he followed a "pet pigeon" into a woman's bedroom at 1 a.m., has been found guilty of trespassing . . . Mrs. K.V.S. [Melibea] told the court that she woke up at 1 a.m. on March 19 to find Read [Calisto] standing next to her bed . . . She screamed .. he . . . ran away. Read . . . said that his pigeon had been missing since 6 p. m. and he thought it had flown into [her] flat. He decided to fetch it before going to bed. [She] told the court that there had been neither a bird nor any feathers in her bedroom."

I am led to wonder if the contemporary Calisto, Read, has read Rojas and decided only to take literature into his own hands?



Aucto IV
Burgos,
1499?