

# CELESTINESCA

## NOTA DEL EDITOR

✘ "por entre las puertas"

Three years of *Celestinesca* have come and gone. With this number we begin a fourth year. I have been more than pleased with the variety of articles and the backgrounds of our contributors thus far, with the amount of up-to-date information on theatrical goings-on in the continuing efforts to somehow stage a satisfactory *Celestina*, and with the growing number of readers and subscribers who are sending in information and writing so many letters of general appreciation and support of our efforts to be timely, relevant, and varied in all we print. Equally exhilarating to me is the number of items that people are desirous of placing in *Celestinesca* in the future. Until they actually arrive, it would be foolhardy to mention them, but many promise to be exciting and even provocative. Since it is our desire to provide an international service, I am pleased to note a growing number of overseas subscribers (and submissions) to *Celestinesca*.

In this issue three items come from abroad (England and Hungary) and three are from U. S. readers. The bibliography and PREGONERO sections are also equally balanced. Perhaps more steps can be taken when many of us meet this summer in Venice for the VII Congreso de la Asociación Internacional de Hispanistas.

There are yet a few new ideas I should like to try on our readers everywhere. One is quite straightforward. It is that I am thinking about encouraging you (your talented friends, or even students) to submit illustrations for use in CELESTINESCA. For the present at least, it could not be a matter of a business proposition: it would, however, give budding artists/illustrators a first forum. If you can think of ways (or people) to further this idea, your help and advice would be appreciated. We would not, of course, be able to work with color, but many things are best brought out in black and white: pen and ink sketches would be ideal. We use an 8 1/2 by 11 inch page (which is then reduced), so use this when thinking about maximum dimensions, allowing for marginal spaces. If there is a neophyte talent lurking somewhere about just waiting for some chance like this, let him or her (and us) know.

Another idea that should be worth exploring, and I imagine many of us would be curious to know the result, is some manner of informal survey as to how much, how often, and with what varied approaches *La Celestina* is taught in our classrooms 'round the world. I myself haven't come up with an ideal way to begin such a sampling, although many who do teach *LC* are on our mailing list. Only occasionally do those of you who write mention

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that *LC* is on your syllabus (past, present, or future). I have always tried to include such information in the PREGONERO: however, being fallible and having a fallible filing system are factors often leading to unintended oversights. May I encourage you--when you write--to comment on your own teaching activities regarding celestinesque works? And to share any other ideas for more complete coverage of the *fenómeno celestinesco* in these pages?

To close: I would observe only that as a bibliographer of *LC* things do seem to sometimes grow "curioser and curioser." I think we all will be grateful for Prof. KULIN'S own translation of her Hungarian-language essay on *LC* (pp. 9-15 of this number). It would have been a bit much to deal with in the original. But in preparing this supplement I had also to deal with a long-ish article in Chinese (s324) and a review of the *Actas* of the Primer Congreso Internacional Sobre *LC* which has appeared in Russian. I am thankful for colleagues at Georgia who pitch in willingly to lend us their abilities in these areas. I am even feeling somewhat relieved that I have a friend at Tennessee who, when I need his help, would translate an article or review in Uzbek. One no longer can predict just where Celestina and her fellows will turn up! It certainly makes me wonder what stones I have unwittingly left unturned?

Hasta noviembre y 'quedaos adios'

Joseph Snow

P. S. I must add now a happy work of thanks to Mrs. María Cristina Rodríguez who, with the completion of the typing of this number, returns with her family to their native Colombia. She has prepared the last four numbers with a concern for aesthetics and a meticulous patience that I in particular appreciate to the fullest. I am sure we all will wish that her successor will attain to the level of standards she has set. Our best wishes!