



## EPHEMERA

## A CELESTINA EXHIBIT AT GEORGIA

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During the month of April 1983, an exhibit titled "*Celestina*: 1499-1983" occupied the display cases of the Ilah Dunlop Memorial Library, on the campus of the University of Georgia. I arranged the exhibit from my own collection, displaying only selected materials for the purposes of a) seeing what I did have, and 2) providing some visibility for the language and literature programs in the College of Arts and Sciences. The full exhibit took up two, three-window display cases as well as four one-window cases, distributed on either side of the entrance foyer of Dunlop Library.

The exhibit was a venture in education, with a view of its own towards informing the campus-at-large about Rojas' great work and the extent of its influence over the almost-500 years of its existence. It received coverage in the campus newspaper, the *Red and Black* (article, 23 April) and the staff weekly, *Columns*, article and illustration, 25 April. Reaction to the display was most positive, on the part of the library staff, the public, and the prime group, the campus-at-large. In terms of educating people about the importance of *Celestina*, I think the exhibit accomplished all it set out to.

The two large exhibit cases were devoted to, respectively, *Celestina* editions and scholarship, and *Celestina* adaptations. The central window of the first of these had a vertical stack of scholarly books, spines all facing out, and perched atop of this column was a 19-inch tall figure of *Celestina* which an artistic friend made for me a few years ago. The figure brought the old Spanish bawd to life and was certainly one of the so-called 'hits' of the exhibit. She was flanked on the left by a series of editions and on the right by a series of studies of the first magnitude. The editions on display included:

- Burgos 1499 (facsimile; opened)
- Toledo 1500 (facsimile; opened)
- León Amarita 1822
- Leon Amarita 1835 (2nd, corrected ed.)
- Tomás Gorchs 1941
- Biblioteca Clásica ed. 1886
- Vigo-Krapf 1899-1900 (2 volumes)
- Cejador y Frauca 1913 (first ed.)
- Saturnina Calleja 1917

The major studies (Lida de Malkiel, Gilman, Deyermond, Bataillon, etc) were on the right. Each case had appropriate accompanying texts to explain the importance or significance of the items on view.

The second large case opposite contained the visible evidence of a very large number of all manner of adaptations (stage memorabilia included printed texts of adaptations, programs, photographs, posters): operatic versions, films, ballets, paintings, play readings, bi-lingual stagings, and more. Countries represented were the USA, Mexico, France, Belgium and England.

The lateral cases (two on each side of the foyer, flanking the larger cases) were given over to, respectively, 1) translations; 2) modern *Celestina* printings; 3) adaptations and continuations from the sixteenth-seventeenth centuries; and 4) *Celestina* at Georgia.

English translations ran from the 1525 (Rastell?) version through the one by Mabbe to Simpson-Cohen-Singleton in this century. Italian versions from 1506 to 1943 were included, along with the French of 1527 and 1578, and modern Hungarian and Arabic versions.

The modern *Celestinas* (about 40 of them) ran from the inexpensive to the expensive: all were chosen either for their cover illustrations (not always in the best taste) or for illustrations embellishing the inside pages (books were opened to paintings, etchings, line-drawings, etc.).

Adaptations and imitations were all from the early centuries, from the *Segunda* and *Tercera Celestinas* to the *Thebaida* and *Seraphina* and on to the works of Delicado, Salas Barbadillo and others.

*Celestina* at Georgia mostly featured a run of all the numbers of the journal *Celestinesca*, plus memorabilia connected with its appearance on campus, plus a volume of poems by my colleague, Manuel MANTERO ("Ya quiere amanecer"), inspired by a reading of Rojas' masterpiece. This case brought to the attention of those that saw it the role that the University of Georgia, through its Department of Romance Languages, has maintained in the fostering of *Celestina* studies around the world.

As a postscript to this report, I add that I have acquired about 100 items in the past twelvemonth for my own collection of *celestinesca* (perhaps 65 of them in the form of books). Thus the display could have been even more comprehensive (but perhaps confused and overlarded with too many items not of general interest). As presented, "*Celestina: 1499-1983*" was seen, discussed and remembered. It told the *Celestina* story to my satisfaction and that, after all, was its aim.