



EDITOR'S NOTES

SEVEN is one of the "magic" numbers and I hope that it is a good omen for *Celestinesca*, since with this number we begin our seventh year of life. It has been, is, and will continue to be one of our primary goals to serve as a central focus for information around the world of activities involving any aspect of *la literatura celestinesca*. Thus, the constant effort to keep the readership up-to-date on recent scholarship, new stage productions, congress lectures, adaptations, translations, and the like. We would like to encourage all subscribers and other readers to help the editor by sending in tidbits of information as they come up in your region of the world. Please, never assume that the editor is either omniscient or that someone else has already sent in the information. The latter, while it may be fact in some cases, always provides an opportunity to the editor for being in personal touch with a wide spectrum of people interested in the *Celestina* phenomenon.

In the meantime, we will press ahead with the presentation of worthy articles, notes and (we hope) creative items dealing with aspects of *la celestinesca*. This issue's three main scholarly contributions all deal directly with the text of Rojas' *Celestina*. The first of them, by Rosario Ferré, a Puerto Rican writer (short stories and poetry) now based in College Park, Maryland, where she is pursuing an advanced degree in Hispanic Literature, examines image patterns in *Celestina* as they unfold in primary and secondary groupings of inter-related metaphors. She finds a relationship between the act of creation itself and the action unfolding within the confines of the literary text which undergirds her arguments concerning the notion of Rojas' exploration of the meaning of the central role of 'cupiditas' in *Celestina*.

Otis Handy's article complements another published some time ago in *Celestinesca*. His careful analysis of the psychological defloration of Melibea explores minutely the rhetoric utilized in *Celestina*'s handling of her "willing victim." Whereas his careful study concentrates on Act X of *Celestina*, Erica Morgan's "Rhetorical Technique in the Persuasion of Melibea" (*Celestinesca* 3, ii [1979], 7-18), analyzes the rhetoric of the first interview between the two, in Act IV. I will add that Carlos Rubio's "El juego de seducciones de LC: una estructura dramática" (*Celestinesca* 2, i [1978], 12-23), presents another, complementary view, in which we see that there is no clear-cut role for seducer and seduced in Rojas' world.

Celestinesca has often printed material which has provoked a response by other readers. For example, there is Whinnom's response (4, ii) to Severin (4, i) about the "falso boezuelo." Also, we have printed Forcadas' response (3, i) to Gerli's assertion (1, ii) that the Bernardo referred to in Act I was a Catalan poet. Then there is Kish and Ritzenhoff's thoughtful continuation (5, ii) of a process begun with the appearance of Garci-Gómez' piece on "huevos asados" (5, i). The third of the articles in this issue falls into the same category: it is Albert Forcadas' response to an article published in a previous number (6, ii) by J. J. Rozemond, in which the occurrence of eclipses in Spain plays a very important role in the dating of the composition of Act I of *Celestina*.

All three of the articles in this issue are interesting and provocative, and each is a contribution to *Celestina* studies in its own right. The item filling in the EPHEMERA section is intended mostly to provide an idea of the kind of *Celestina* item that tends to *esfumarse* in time. The PREGONERO section focusses on highlights of the last few months, but it would be better if more information were available (I still think it a good idea if we could provide some information in these pages about the teaching of *Celestina*. Speaking of which, the Cervantes Society of América presented a panel at the Los Angeles MLA on the teaching of DON QUIJOTE: perhaps--for the future--American-based celestinistas could begin seriously to plan for a similar panel on the teaching of CELESTINA?).

To close, my thanks to all of you who have been sending in news and notes and otherwise keeping in touch and supporting *Celestinesca* in a variety of ways. It means a lot to the ongoing success of our efforts.

Joseph Snow