



EDITOR'S NOTE

This issue promises to be the first of many produced on a word-processor and with computer assistance. The editor has seen the future and, now, it is here. Actually, there have been constant, if minor improvements in the format and appearance of *Celestinesca* ever since the first number in May of 1977 (yes, this issue completes the 7th year of our existence!). Within the constraints of the time and monies the editor has at his disposal with which to carry on operations, future improvements can be made and are being planned. For the present, anyway, there will be no need to raise subscription rates for either individuals or libraries. *Celestinesca*, I remind all readers, has not upped its rates in five years and, in today's economy, that is a small something to crow about.

But back to the changes.

The loss of the research typist who formerly produced copy for us was the blow that necessitated some action on my part. The journal went to computer-produced labels last issue, some may recall, but serendipity hastened the inevitability of electronic production for *Celestinesca*. For this issue I have produced almost everything on a system called MUSIC (designed at McGill University) with a formatting program known as WATERLOO SCRIPT. Not all of the bugs have been worked out and that means there will occur some rather unusual word-breaks between lines. Here, we must be patient. This SCRIPT format has been modified for diacritical marks by Harold Pritchett of the Office of Computing and Information Services (OCIS) at the University of Georgia, to whom go our thanks. Also important has been my key liaison person, Merritt R. Blakeslee, a new departmental colleague: without his patience and understanding--since he often had to be looking over my shoulder-- I could never have been able to produce this issue in the incredibly short time I had available. To him especial thanks.

This issue contains a number of short pieces ranging over a rather more-than-usual variety of topics of interest to our readers. There is an article with new data for the authorship of Act 1 (Severin), another on a comparison of Celestina's role with that of Boethius' *Philosophia* (Gascón Vera), reports on Celestina at the International Association of Hispanists and other congresses as well as on stages in Mexico, England and Spain. Ivy Corfis resurrects a Juan de la Cueva sonnet of some interest and I have resurrected a piece from the 1920s from Salamanca that would qualify as "picturesque" in conjunction with the other pieces

mentioned. Other notes deal with proverbial language and with textual ambiguities created in the passage from *Comedia* to *Tragicomedia* (Barrick and Easley, respectively).

In this issue, we return to the bibliographical supplements. I am treating this one as a continuation of the work I (almost) finished at Wisconsin this past summer of 1983, more or less as previous bibliographical supplements published in *Celestinesca* were continuations of the original "documento bibliográfico" which appeared in *Hispania* (1976): 610-660. As stated in these pages in an earlier number, I have expanded the 1976 work. It now begins with the year 1930 and includes many items from the first part of 1983. The language of the new work, which will eventually (I hope in mid-1984) appear in book format, is English. There are now only three principal divisions: 1) a single listing of all studies, be they theses, articles, monographs, *festschrift* studies, and so forth; 2) a section on all manner of editions; and 3) a section on translations and adaptations. Reviews accompany the work reviewed, in a single vertical column. As I write these words, the only thing lacking is the "Thematic Index" (to the annotations that appear throughout): I was able to complete the final proofing of the text, the formatting (all by electronic means), and the "Author Index." This work was carried out at the Hispanic Seminary of Medieval Studies at Madison (Directors: Lloyd A. Kasten and John J. Nitti; Associate Ruth Richards), where it will also be printed. It will run close to 300 pages.

In closing, please let me remind readers that much of the information compiled--and thus, in some cases, preserved against almost certain loss--in *Celestinesca* comes from subscribers' notice of *ponencias* given in their areas of the world, or play productions, new theses, projects and translations, and much, much more. I would like to hear from anyone about Celestina-related matters from any quarter of this globe. Copies (articles, programs, reviews) of items are appreciated, as are photographs when appropriate. Rule: never assume I've already heard of something. I'd rather have the duplicated message. And do also please consider submitting your own articles and notes, as well as your ideas for future issues.

Hasta la próxima...

A handwritten signature in cursive script, reading "Joseph Quinn". The signature is written in dark ink and is positioned centrally below the text "Hasta la próxima...".