

EDITOR'S NOTE

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This issue is the first of fifteen to be truly late in getting to press. One major reason is that the editor, although as ever with "buenas intenciones" and with contributors all meeting deadlines, had to edit and proofread from Madrid. Mail has been taking three weeks and the number of mailings has been very great. Some previous numbers, about four, have also been edited from places other than Athens, but within the United States and, thus, occasioning no real delays. I hope subscribers will not have been inconvenienced.

Being in Madrid has been productive in terms of a few important aspects of my own interests in Rojas' masterpiece and its continuing hold on modern readers and theatregoers. I have met with and talked to José Ricardo Morales, a Spaniard who has long lived in Chile, and who--in 1949-- adapted LC for Margarita Xirgu. She opened with it in Montevideo and herself played the role of Celestina. Later she took LC to Buenos Aires (some further bibliographical information is found in this issue's Notas Bibliográficas section for performance history of the Morales adaptation). I have also at last met Alvaro Custodio--after years of correspondence and several frustrated attempts to meet in the U. S.--and found him thinking about re-staging his Celestina (first staged in Mexico City in 1953 in Spanish and then, later, in both Spanish and English in Los Angeles in 1974) in El Escorial at the Teatro Real Coliseo de Carlos III, where he is director. Both are great enthusiasts of Celestina on stage and I did learn a lot from them. I have appointments with two other directors scheduled for this summer, as well as with one or two performers (one a Melibea, the other a Lucrecia).

The other delightful side of being in Spain is that I have been able to greatly expand my own collection of LC editions and exotica. I now possess copies of Venice 1553 and Antwerp 1599 and about thirty more from the period 1884-1984 not previously acquired. Other interesting additions, I think, are cassettes of performances, new studies, and the auction catalogue that led me to Venice 1553.

The present issue of Celestinesca is a varied and rich one. Yakov Malkiel, in publishing part of a draft of a talk María Rosa Lida de Malkiel gave in Buenos Aires in 1949, allows us an insight into her early thinking on certain facets of what would become her magnum opus on Rojas' classic work. Manuel da Costa Fontes demonstrates how much of oral literature is reflected in Rojas' text. Fernando Cantalapiedra has

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completed some study of the use and distribution of proverbs in LC and presents some interesting data that, if they cannot be refuted, will add new fuel to the authorship debate (soon surely to be intensified when Illinois Press reissues the Marciales critical edition and study in early 1985).

Louise Fothergill-Payne presents a series of late sixteenth-century adaptations of LC, most of which will be new to the readers of CELESTINESCA. James Stamm shows that there are slips and incongruities in the plot of LC while David Hook further explores an issue delved into in previous numbers of CELESTINESCA by Profs. Severin and Whinnom; the issue of hunting partridges with a pantomime ox.

Finally, the PREGONERO section, with its bibliographical supplement, contains as much up-to-the-minute information as I could come up with. But there is always ample room for even more current information for both of these special sections and all readers are encouraged to send items and news about new studies-in-progress or other Celestina-related activities of whatever cast or color.

The November 1984 issue will be a special one, with a distinguished guest editor. Watch for it!

Un saludo cordial,

Joseph Snow