

# CELESTINESCA

## NOTA DEL EDITOR

TRECE y con suerte/Thirteen and lucky! With this issue, *Celestinesca* begins its new cycle of a dozen years. For me that means--should I hold out that long--another 24 numbers of *Celestinesca* and another twelve years of close associations with current and new celestinistas, scholars, students, people from the world of theatre and music, translators, artists, and others with both professional and avocational interests in the many and diverse manifestations of the world-wide phenomenon whose past and present history it is the intent of this journal to continue to be inquisitive about.

This first issue of the new cycle is dedicated to the memory of the late Renaissance man and scholar of the Spanish Renaissance: Dean William McPheeters. Others knew him better than I, and for far longer. Still, he was a staunch supporter of this journal, a true fan of the genius of Fernando de Rojas, and a kind, generous friend. It is an honor and privilege to remember his many contributions with a double memoir in this issue.

Why have I got this thing about a cycle, and why a dozen year one at that? Months in a year, signs of the zodiac, number of the apostles, and letters in c-e-l-e-s-t-i-n-e-s-c-a notwithstanding, twelve has always been for me a full and complete number, denoting completeness, an ending and a beginning. Thus this issue ends with a complete INDEX of volumes 1-12 of CELESTINESCA, while it is even the very beginning of the new cycle. It is hard for me now to even recall what I had in mind when I set out to print this "boletín," and I think I never then dreamed I would be still at it this much time later--and certainly could not have contemplated with enthusiasm how I might now be looking happily ahead to a similar stretch of time. The index is tri-partite: there is a general master index of almost everything of significance printed over the past dozen years in its pages (1,549 of them!); an index of items reviewed; and last, and not least, an iconographical index, a key to locating the illustrations that have covered 1499 to the recent twentieth century. Such indexes as these tell us where we have been and what we have done...yet they look ahead, too, in letting us know what remains to be done, to be anticipated. To all the contributors and readers of this journal are these indexes dedicated.

The *Celestina*-archive I am always building continues to be enriched with all manner of interesting lore. From London came a good copy of the 1883 Barcelona edition with its lovely illustrated (5-color, textured) cover, from Buenos Aires came a copy of the Madrid 1922 (Colección Universal) edition, from Madrid came a print of the video of the 1988 production of the Marsillach/Torrente Ballester stage version starring Amparo Villegas, and from Oxford and Madison (Wisconsin) came *sendos ejemplares* of the original cyclostyled, 5-volume *edición y estudio crítico* of *Celestina* by Miguel Marciales. The 1535 Venice edition (with woodcuts!) is safely esconced in my safe deposit box, a real treasure. One of my very next projects is to begin preparing a decent catalogue of my holdings with a view to sharing it with anyone who might have an interest in it.

As to other future projects, there exist many *desiderata* (for all of us). One would be clearly to encourage *celestinistas* around the world to begin now some preparation for using the 450th anniversary of Rojas's death (1541-1991) as an occasion for assessing the strides made in this area of scholarship and worldwide interest in Rojas's masterpiece. This conceivably would be a springboard to a truly international and very major gathering in

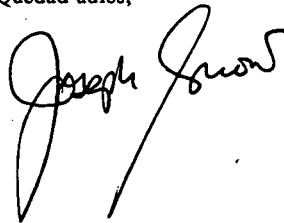
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1499, the half-century mark. It would for this more distant goal that I might like to dedicate some effort to the preparation of a complete bibliography of *la celestinesca* (1499-1999). Yes, there is so much to be done. But...there are so many talented and well-schooled scholars (in different fields) actively engaged in *Celestina*-related study that the symposia of 1499 could well produce a very finely-honed synthesis of Rojas, his world, and his work. Perhaps an international commission could be established sometime soon to begin laying some vital groundwork and start planning for such a meeting (or network of meetings)?

I would, in closing, like to ask readers to consider very seriously the offer made in this issue by Connie Wilkins (Miami University of Ohio) to collaborate in yet another useful project, this time concerning the adequate teaching of *Celestina*. *Celestina*, like *Don Quijote* and a very few other Spanish-language works, exists in sufficient English, French, German, and Italian translations that it ought to be more widely taught in Comparative Literature courses as well as in our own Spanish ones. I think it must fall to teachers of Spanish literature to help bring *Celestina* to the attention of more students and scholars of literature.

To all old subscribers who have renewed, and to the new individual and institutional subscribers, a hearty welcome. Should we all be here to witness the end of *Celestinesca*'s second cycle of twelve years, it will be the year 2000, the one that will be the first of *Celestina*'s second half-century, and one that will have a unique perspective, looking back on the enriched first half-century and, poised in expectation, seeking a place in the sun of the next one. A lot of new readers will come now for the first time to the text of *Celestina*: it will be our renewed task to help them see it in all its many con-texts.

Quedad adios,

A handwritten signature in black ink, appearing to read "Joseph J. Snow". The signature is written in a cursive style with a large, sweeping initial "J" and a long, thin tail extending downwards and to the right.