

NOTA DEL EDITOR

Much has happened since the previous number of May 1989. Jeanne Moreau opened in *La Célestine* over the summer in Avignon (a new French adaptation, with many cast members from the Comédie Française), went with it to Barcelona for a few festival performances, and is now performing at L'Odéon in Paris. The Spanish version by Torrente Ballester and directed by Adolfo Marsillach (the new Ministerio de Cultura assistant for theatre, music and dance) made it to the Edinburgh Festival—where it was a popular hit and a critical failure. And Nuria Espert announced the postponement of her English *Celestina* (with Joan Plowright) until the autumn of 1990. Increasing interest in the ways twentieth-century theatrical versions of Rojas's work affect us was reflected in the previous issue's commentary by Cesar OLIVA and is continued in this issue with a comparatist study by Christoph RODIEK. See also the PREGONERO and Reviews sections for more material on these and other theatrical matters.

Note, too, the number of scholarly presentations that have dealt with the *Celestina* recently (PREGONERO section): they were particularly evident at this summer's meeting of the Asociación Internacional de Hispanistas in Barcelona and the autumn gathering of the Asociación Hispánica de Literatura Medieval in Salamanca. It seems especially notable that so many *celestinistas* are exploring and discovering newer texts and their connections to *la celestinesca*—that genre whose ever-widening network of influences both great and small constantly offers up rich surprises.

Studies in this issue do some exploring and discovering of their own. Armistead and Monroe find analogies among *Celestina*'s "Muslim sisters," while Esteban Martín—in the fourth and concluding article in his series—shows the traces of Rojas's *Celestina* in two later works: *Comedia Florinea* and *Comedia Selvagia*. Keith Whinnom began an article for this journal but did not live to complete it: it was to be an exploration of *Celestina* and Von Eyb's 'Margarita Poetica': its initial pages—now edited by Alan Deyermond—reveal its premise and promise. Carole Holdsworth relates a short story by Thomas Pynchon indirectly to Rojas (through Azorin's mediation in "Las nubes") and Seniff & Wright give us a polished edition of one of the post-*Celestina* 'entierros'—yet another indication of the grip Rojas's work had on the literary imagination of subsequent generations of writers.

CELESTINESCA welcomes to its list of 'corresponsales' from France Prof. Michel García of the Sorbonne. New data on the colloquium held in Paris in the summer of 1988 in connection with the Paris Opera production of Maurice O'Hana's *Célestine*, provided by our new *corresponsal*, appears in the *Pregonero*.

Some apologies and corrections are in order, too. To Nicasio SALVADOR MIGUEL for misspelling his name (12, ii, p. 95). And to Luis M. ESTEBAN MARTIN for a mechanical error in *Celestinesca* 13, i, p. 85, which mistakenly attributed *his* article, "Huellas de *Celestina* en la *Tragicomedia de Lisandro y Roselia* de Sancho de Muñón" to Charles Faulhaber. My personal apology to all involved.

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Finally, and on a personal note, I mention—sadly—the death on March 23, 1989 of one of the earliest contributors to *Celestinesca*, the distinguished hispanist, **Joseph H. Silverman**. In Vol. 2, no. i (May of 1978), along with his long-time collaborator, Samuel G. Armistead, Joe Silverman penned "Un poema celestinesco en la tradición sefardí moderna," to which was added a 'nota adicional' in that year's November issue. His final illness prevented him from contributing a promised reflective assessment of Stephen Gilman to these pages. Joe Silverman offered this journal—and on several occasions—the support and encouragement it thrives on. His great good humor, sound judgment, sense of fairness, his warm presence and collegiality will be missed by all who knew him.

Joseph Snow

