

CELESTINESCA

Kurt & Roswitha Reichenberger. *Das Spanische Drama im Goldenen Zeitalter—Ein bibliographisches Handbuch/El teatro español en los Siglos de Oro—Inventario de bibliografías.* Kassel: Ed. Reichenberger, 1989. 319 pp. [Teatro del Siglo de Oro: Bibliografías y catálogos, 2].

Those of us who attempt to impose any amount of bibliographic order in areas of research that are vitally important will recognize the achievement that this catalogue represents. The point of this immense amount of compiled data is quite simple: it attempts to provide the scholar—the beginning kind as much as the wizened variety—with an appropriate volume for accessing previous bibliographies, or studies with important bibliographical components, so that as little as possible will be missed. The range is far more impressive than the bilingual title would indicate: the preparatory section of "generalidades" runs on for 30 pages and would like to take in all important journals with bibliographical sections that cover the scope of Golden Age theatre, homage collections, publications on theses, translations and more. This is followed by items dealing with Siglo de Oro theatre; then a section on works with a thematic slant (dictionaries, emblem books, iconographic works, public theatre, meter and verse, and theoretical compilations), before getting down to the real brass tacks of the bibliographic sourcebooks that in fact deal with specific works and authors from the *Auto de los Reyes Magos* to the early eighteenth century, divided into convenient units, arranged chronologically and subdivided by major authors and schools/generations. The final sections deal with regional theatres, the printing of plays ('partes,' 'sueñas,' etc.), and the public catalogues from around the world which list holdings of Golden Age plays, with a short section on known private catalogues. One adds to this the three indices (Thematic, Modern Authors & Critics, and a Register of Libraries) and then, finally, it becomes very clear that the Reichenbergers have performed for all of us an invaluable service.

I have not combed the volume for omissions—for undoubtedly there will be some. In any case, these kinds of volumes, once printed, often become the basis for future expanded compilations which can as well add the new as integrate the overlooked. I sense that even a fair number of omissions would not severely limit the usefulness of this tome. What enhances it—other than the indices, mentioned above—are the commentaries on how these works are organized and divided: most of the entries have been personally reviewed and, when known, notices of professional reviews are included.

I note that Fernando de Rojas's *Celestina* is included (pp. 63-66), with a total of seventeen bibliographic items, in the section on the origins of Spanish theatre. It should be clear by now, whatever the outcome of the seemingly endless debate over the true genre of *Celestina*, that Rojas's work holds an honored place in the history of Spanish Golden Age theatre as well as it does in the development of prose fiction in the peninsula. Thus, no one ought to cavil at its inclusion here. My own 1985 bibliography—listed here—mentions and annotates a few primarily bibliographical works not listed. However, in fact, there are literally dozens of works written about *Celestina* that have interesting bibliographic slants that could also have been included. But if one magnified these dozens by the thousands more on all the other topics the work surveys, the end result would be many times more pages than are printed here. And to what avail, I ask? Since some works listed here

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actually supersede, historically, many earlier works also included, should the Reichenbergers have left them out? I think not. No, what they have amply provided is the means by which to attain more-than-reasonable access to the many fields and sub-fields of Spanish theatre to the early 1700s—with especial concentration on the period 1550-1680, as we might expect. If the works listed for *Celestina* are a representative sampling, then I feel confident that the users of this volume now have at their fingertips all the right keys with which to enter through the bibliographic portals into a vast library of reference works on the unique theatrical life that was Spain's in the Golden Age.

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