



NOTE FROM THE EDITOR

I recall the excitement of being able to sit at the typewriter one year ago and write that the first full year of *Celestinesca* had been a success. That year was full of technical problems that needed solving, principally, I suppose, because I launched into the venture with not quite wide-open eyes. It seemed to me a good idea whose time had come and, almost before I knew it, there it was! Even as I spoke to the Celestina Scholarship session at the Chicago MLA in December of 1977, the future of the *boletín*--which was the subject of my remarks--seemed uncertain at best. After the "glow" was gone, what then?

Well, the "glow," the rewards of the work it takes to gather the information each issue carries, is still there. I tried this year to ease the passage of *Celestinesca* across the seas and to make it more truly international. Walter METTMANN and Jacques JOSET are new *corresponsales* from Germany and Belgium. Cecilia Lee now reports from Colombia and a new *corresponsal* from the USA is, with this issue, given hearty welcome: George SHIPLEY, of the University of Washington-Seattle. Research Libraries in Madrid, Paris, London, Oxford, Exeter, Oslo, Zurich, Rome, Santiago de Compostela, Oviedo, and Münster now subscribe. Foreign subscriptions are up slightly and many of the initial subscribers have renewed, several taking advantage of the multiple-year option. The contents of *Celestinesca* are being noted in the Review of Reviews section (thanks to Ann L. MACKENZIE, Univ. of Liverpool) in the *Bulletin of Hispanic Studies* and briefly annotated in the *Year's Work in Modern Language Studies* (thanks to A. Anthony HEATHCOTE, Univ. of Sheffield).

In the USA the story is the same: more individual and institution support for *Celestinesca*, inclusion in the PMLA bibliography, and the flattering report on the first issues written by Samuel G. ARMISTEAD for *Hispanic Review* (Summer, 1978) was a definite plus. So it is with a very real sense of personal pride, and of deep gratitude to all those who contributed world-wide to our venture, that I write that the second year, too, was a success. With your help in getting *Celestinesca* into the hands of other interested parties, and in keeping the exchange of information free-flowing, the future looks a very bright one indeed.

One particular compliment I hear over and over is that the *boletín* is useful (and fun) because of the diversity of its coverage. I think this issue will not disappoint. There is one scholarly article, one review article, a performance review, a series of observations on an unusual metrical *Celestina* from the sixteenth century, a postscript to an earlier article, a report on the LC holdings of Nebraska's Center for Golden Age Studies, a comment on Marcel Bataillon and LC, the latest news in the PREGONERO section, the fourth bibliographical supplement to LCDB, and a variety of illustrations concerning *la celestinesca*. There literally must be something for everyone!

A final note. I should like to see future numbers of *Celestinesca* print more articles or notes on little-known and unusual LC-inspired works; perhaps one per issue. I have included one of my own--on Juan de Seden's *Tragicomedia "trobada en metros"* of 1540--in this issue. In the future I have in mind to contribute observations on Felipe Pedrell's 1902 opera and on Mesonero Romanos's *De tejas arriba* (1838). These three works are out of the mainstream of the scholarly work done by Lida de Malkiel, Heugas, and others: *Celestinesca* could provide a place for them, and for others, too, as part of its continuing commitment to diversity. Thus, submission of manuscripts treating such works would be welcome.

[JTS]

P.S. Our corresponsal from Switzerland, Gustav Siebenmann, has sent me a copy of an announcement of CELESTINESCA which has now appeared in *IBERO-ROMANIA*, no. 7, New Series, 1978 (p. 168). He laments that in the initial list of subscribers I printed there were no institutional subscribers in Switzerland, Germany or Austria. He will perhaps be happy that we now have four from Germany and one from Switzerland, and would be very happy to hear from Austria.

Readers of *Renaissance Quarterly* will soon be hearing more about us through an announcement to appear soon in Vol. 31, number 4.



TO THE READER

*LO heere thy Celestine, that wicked wight,
 Who did her tricks upon poore Lovers proove;
 And in her company, the god of Love.
 Lo, grace, beauty, desire, terrour, hope, fright,
 Faith, fulsehood, hate, love, musicke, griefe, delight,
 Sighes, sobs, teares, cares, heates, colds, girdle, glove,
 Paintings, Mercury, Sublimate, dung of Dove.
 Prison, force, fury, craft, scoffes, Art, despight,
 Bawds, Ruffians, Harlots, servants, false, untrue:
 And all th' effects that follow on the same:
 As warre, strife, losse, death, infamy and shame.
 All which and more, shall come unto thy view.
 But if this Booke speake not his English plaine,
 Excuse him: for hee lately came from Spaine.*

[Mabbe, 1631]