

## NOTA DEL EDITOR

The first thing subscribers to *Celestinesca* will note are the new format changes: easier to read type (text and notes are no longer reduced before printing: the same is true now of illustrated material): running heads; and a neater looking page. All changes have been introduced with the reader in mind and are made possible by better technology at Georgia.

This issue has been, in part, edited from Madrid, but this alone does not account for the delay in its publication. The real reason is the desire to include in this issue all of the special section on the Almeida Theatre workshop that took place in London and which featured a new English-language version/adaptation of *Celestina*. I attended two days of the workshop which I wrote up while in Madrid. I waited for the written notes of Robert Potter (the translator/adaptor) and his colleague (and director), Pamela Howard, and then for the short précis review from Dorothy Severin who, unlike myself, was able to be in London for the final night of the workshop.

I have been assiduous in *Celestinesca* in trying also to seek out those moments which are the most fleeting in the life of Rojas' *Celestina* and these, mostly, seem to be twentieth-century performance programs. Recent issues have carried more such items (see César Oliva's article on recent *Celestinas* (actresses) and reflections on recent Spanish theatre trends, José Osuna on "his" *Celestina* from the late 1960's (the Casona version with Milagros Leal), my own notes on the recent Jeanne Moreau *Célestine* at Avignon, most of the Pregonero sections from the past numbers, etc., etc.). If one assumes that such performances/adaptations are also contemporary "readings" of Rojas, then there must be a greater effort to preserve data, both written and visual, for the scholars and theatre historians of the future. I again urge all *celestinistas* to please forward to me any news, notices, and other information concerning

these performance readings—be they plays, operas, ballets, poem cycles, and the like—of *Celestina*. They will become, in addition to items for *Celestinesca*, part of the archive I am building for the future (and, obviously, the present as well). There are plenty of new LC items coming into the market these days. Last year we had monographs from Stamm, Fothergill-Payne and Severin. There is now the new one by C. Fraker on Genre and Rhetoric, a new edition with a solid introduction of the LC-inspired *Penitencia de amor* (Ximenez de Urrea) by Robert Hathaway [see also in this issue the study by Jesús Gómez], a new edition of LC with introduction and a good bibliographical guide by María Eugenia Lacarra, and others. The suplemento Bibliográfico section reports on these and more. The Severin volume was reviewed in the previous issue, and the Fothergill-Payne study is reviewed in these pages (J. R. Rank).

Due to the long-distance arrangements necessary for the final editing stages of this number, I am putting off the PREGONERO section until the Fall number, when a double section will appear. Again, to all of you, apologies for the delay. Commentaries on the journal, its appearance and content, are always welcome!

Quedad adios...

A handwritten signature in cursive script that reads "Joseph Snow". The signature is written in black ink on a white background. The first letter "J" is large and loops around the first part of the name. The name "Snow" is written in a fluid, connected cursive style.