

NOTA DEL EDITOR

≈ "por entre las `puertas"

Like Celestina, I am always alert to see where I may next cast my net in the constant search for new material. For I am convinced that around every corner there is always some new article, notice, or review that needs a home. Think how true this must be when placed on a scale to include all the owrld! We do, I think, a respectable job, but it is not ever all we ought to do. Help is always needed and I would like to encourage our subscribers freely to contribute news items and notes as they occur in our increasingly diverse geographical bases. Many are the letters and notes I receive, and read with sinking heart, which begin: "I read a notice the other day in (any obscure source your mind will conjure up) about so-and-so's new (adaptation, translation, take-off, et caetera) of LC, but I figured you already knew all about it" Please, DO NOT make such assumptions. Even duplication of information is very welcome here at headquarters and I do try to acknowledge, both in the PREGONERO and in the SUPLEMENTOS BIBLIOGRAFICOS, all such generous sources of information.

With this issue, our boletín completes its third year of life. The issue was a little late getting to the printer (it did go to press in November, though) and we can only promise to try harder in future. Still, the net that was cast came up with some interesting catches. An announcement in RENAISSANCE QUARTERLY led to the bibliographical note by Albert GERITZ which appears in this number and is devoted to the first English "version" of LC. Meeting Erica MORGAN in Alan DEYERMOND's London office led to a correspondence which netted her article on rhetoric. J. R. STAMM's article takes up again the "plebérico coraçon" question recently debated in the pages of HISPANIC REVIEW by F. RUIZ RAMON and Keith WHIN-NOM. The latter of these two critics has kindly contributed a review to this issue. Patricia S. Finch, an American graduate student, takes up the Comedia Policiãna, one of many of the progeny of LC. There are two further reviews, both discussing the same work. Reed ANDERSON contributes his eye-witness account of the staging of Jerome ROSEN (music) and Edwin HONIG's (libretto) opera, Calisto and Melibea, which premièred this year in Davis, California. And yours truly summarizes the text of the libretto with LC in mind. The PREGONERO is twice the size of the previous one and that is progress. I have appended, for no other good reason than to acknowledge those who have supported us monetarily, a 1979 subscriber list.

My final note is by way of an apology. An insert in this issue explains the new rates for CELESTINESCA. We are definitely not out to make any profits, but we must be prepared to pay our bills. The covers, mailing lists and labels, envelopes, and the printing and mailing bills are all higher than before. I think that a mere three (3)\$US [or an

equivalent in other currencies] is reasonable and represents good value. Please remember that the year of expiration of your current subscription is included on your address label (lower right). Those who took advantage of the opportunity to subscribe in advance at guaranteed rates need do nothing until the current period expires. We will still accept new subscriptions for up to three years at the current rate. This means that for subscribers whose term is up in 1979 (with this number of vol. 3), a three-year renewal [at \$9.00 US or its equivalent] will bring vols. 4-5-6 to you and insures against any price rises during the period. We can do this since the cash flow permits us to buy many of our paper supplies at current prices and in bulk, and store them for future use (paper being almost 90% of the expenses incurred). So do PLEASE consider renewing for more than one year. You save check charges and we save labor and time.

I do hope you will find this issue as interesting as many of you have told me you found others preceding it. Keep writing with your words of encouragement and constructive criticism and, when appropriate, with news and notices for sharing with other readers of the boletín.

Quedaos adios . . .

Joseph Snow



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