

NOTA DEL EDITOR

I am again writing from the viewpoint of another double volume (two numbers in one issue). The delay this time was, sadly, occasioned by a hard disk crash in the summer of 2000. In my own rush to keep overseas commitments, I failed to back-up recent work (including *Celestinesca*) and the rest is now history. The painstaking reconstruction has been carried out with the patience of the authors of the works which appear in these pages, and I do indeed thank them for their patience. It has also been made easier by the use of Pagemaker, introduced to me by the new editorial assistant, Michelle Wilson. I cannot thank her enough.

As I write, in 2001, we are busy preparing a special Anniversary volume of the journal, in order to commemorate a quarter century of service to the professional interests of so many. The addition of Eloísa Palafox as Associate Editor has proven a wise and timely appointment, for as the journal grows more hands are needed to achieve the right mix. I look forward to continued collaboration with her.

With fourteen articles and notes, three reviews and the bibliographical supplement, along with several celestinesque illustrations, this is the largest double-issue we have printed (210 pages). There is one study devoted to the still-mysterious letter, “El autor a un su amigo” (van der Walde) which fits it into the rhetorical tradition of its historical moment. The “Argumento general” of the work is also re-examined (Castells) with some surprising conclusions. The issue of the role of the added materials to the *Comedia* (Pardo Pastor) is richly illuminated in some pertinent commentary on the intervention of Alonso de Proaza, some of the freshest and most original research in recent times. The *Comedia* also fascinates owing to the existence of the Palacio manuscript and we print her (Prieto de la Iglesia) some valuable observations on the textual history bridging the two texts. And with the *Comedia* as its nucleus, the authorship enigmas are revisited through a different perspective (De Vries).

Other studies are post-*Tragicomedia* oriented and fruitfully explore the energy that Celestina provides other writers with. The vogue of the sixteenth-century epistles that Celestina “writes” or has written for her (García Mondelo) is expertly captured on a broad canvas; Francisco de Monzón may be an additional reader of

Celestina (Montes) and it is well-argued that in *El caballero de Olmedo*, Lope in fact 'rehabilitates' Celestina. Also post-*Celestina* is the resuscitated figure of Claudina (Esteban Martin) as her mentions in the earlier work are made manifest in some of the continuations.

Two studies explore the text itself. One records new echoes of Virgil (García Plaza) in the scene depicting the assassination of Celestina; the other is a welcome exploration of Melibea as she turns from her enclosed, virginal self into a woman that cannot be contained (Brooks). The medical context offered by fifteenth-century Spain (Amasuno Sárraga) becomes a valid backdrop for a better understanding of the ailments, symptoms and treatments on display in the *Celestina* text. If there was a historical Celestina whose house was known, and even if there were not, the speculation on this issue (Beardsley) is carried well into modern times. Luis García Montero's lively version of *Celestina* (Walsh) is explored as a thoughtful adaptation for our times.

That production was seen in La Coruña before it reached Madrid and it is reviewed in these pages (Castro González), as is a Mexican production seen in El Chamizal, Texas (Lauer). A third review looks at a monograph that surveys the celestinesque tradition as a hypertext (Vicente García). The bibliographical supplement reviews almost one hundred new and recent studies.

The Silver Anniversary volume in preparation will feature, largely, invited studies, some reviews and, in addition, to the traditional bibliographical supplement, the PREGONERO will make its re-appearance, including in its pages a survey of the world-wide activity that Celestina scholars around the globe engaged upon in a host of commemorative conferences and simposia. And, as it will also mark a quarter-century of my own as Founder and Editor, it will surely contain an extended "Editor's Note" with some ruminations about the journal, where it has been and where it is headed. This should all be in the mail in the Autumn, *deo volente*.

Quedaos adios!

A handwritten signature in black ink that reads "Joseph Snow". The signature is written in a cursive, slightly slanted style.