

NOTA DEL EDITOR

I would like to dedicate this number, volume 15, no. 1 (May 1991) to all the many wonderful people over the years, here at the University of Georgia, whose co-operation and input have made the transition from that first number way back in May of 1977 a positive and exhilarating one for me. This would include many staff secretaries and research typists as well as a few student assistants who were helpful in doubling the number of hands I had to check current periodical publications for news of *Celestina*. Also there are many folks--dedicated and professional--at Georgia's Office of Central Duplicating who have produced and printed and bound all twenty-nine issues that have gone out under the aegis of the Department of Romance Languages. As it now takes up its new home at Michigan State University, where I will continue to edit it from my new base in the Department of Romance and Classical Languages there (see the insert in this issue), these terrific folks at Georgia can all take pride in the good work that *Celestinesca* signifies: I will ever be grateful to all of them.

This final number delivers part II of Charles Faulhaber's work on his startling discovery of a handwritten copy of part of Act I. His edition and commentary may prove to be the "revolution" in textual studies we have all known would eventually arrive one day. There is, too, a first-time study by one of our Japanese *celestinistas*, Hajime Okamura, whose reading of Lucrecia in the *Tragicomedia*'s overall didactic scheme offers unfamiliar views of that member of Pleberio's household. We continue to feature commentary by those whose adaptations/productions of *Celestina* in our century have illuminated the text from another angle, another perspective, in--this time--the words of J. Ricardo Morales. The phrase "Minerva con el can" resurfaces in a new reading by Isabel Lozano-Renieblas, and it merits our attention. The ongoing *Suplementos bibliográficos* add another unit and, after two delays (all mine), PREGONERO rejoins the staple features of *Celestinesca*.

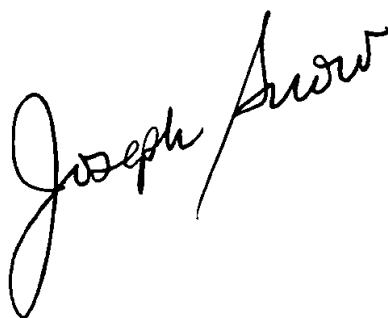
My final note here will be a plea, one made often before. It is my intention that readers of *Celestinesca* will have before them, twice a year, as much information about the state of *Celestina* studies as can be sandwiched between the yellow covers that have become its trademark. My network of "corresponsales" funnels much information to me, of

course. But the rest of the readership has been very supportive in this area as well. The many *suplementos bibliográficos* and *pregoneros* are filled with these many reports that wind up on my desk from the diverse places where *Celestinesca's* readers live and travel. Could I encourage each of you to send me any and all evidence of world-wide interest in *Celestina*, be it an early XVI-century reference or the latest publication or production note?

This is 1991: the 450th anniversary of the death of Fernando de Rojas. A major international state-of-the-art gathering is scheduled for Purdue Univ. in November, and announcements have been mailed to medieval and renaissance scholars in the U.S. and Canada. Anyone else wishing to have information (and a program) about this gathering should write to Charles Ganelin, Conference Coordinator, Dept. of Modern Languages, Stanley Coulter Hall, Purdue University, West Lafayette IN 47409 (USA).

1999 is only eight years distant. I can only wonder now how many conferences might be organized in anticipation of the half-century, the 500th anniversary of the first printing of the *Comedia de Calisto y Melibea*? We at *Celestinesca* will be in our 23rd year, nearing only a quarter of *one* century. it is my great hope to have ready for that year a considerable expansion of the bibliography I published in Madison, Wisconsin (Hispanic Seminary of Medieval Studies) in 1985: '*Celestina*' by Fernando de Rojas: *An Annotated Bibliography of World Interest, 1930-1985*. Would that it too would cover those same 500 years!

Quedaos adios...

A handwritten signature in black ink that reads "Joseph Snow". The signature is written in a cursive style with a large, looping initial "J" and a long, sweeping underline that extends to the right.