

NOTA DEL EDITOR

As the previous issue was being put together, we received the tragic announcement of the death of our friend and associate, Edwin J. "Jack" Webber (1918-1992). Jack was not only a respected hispanomedievalist and scholar of the theater of the Spanish Renaissance, he had served a long tenure as a "corresponsal" of this journal. His service to *Celestinesca* was much appreciated, as was his enduring interest in all matters celestinesque. The journal will miss him, as will his many, many friends in the profession at large.

Jack, as he was called by all his friends, was born in Michigan and received his BA from Michigan State University, and his advanced degrees from the University of California at Berkeley (the Ph. D. in 1949). His long and productive teaching career was divided between the University of California (to 1966) and Northwestern University (post-1966). Just a few years ago when they decided to "retire" from the classroom, Jack and his wife, friend and collaborator, Ruth House Webber, who survives him, returned, after more than two decades in the Chicago area, to their home in the Berkeley hills; there they continued to remain active, pursuing research projects and presenting occasional papers at conferences.

Rojas's *Celestina* was one of a great many interests of this wise and humane friend and colleague. His Classical learning and his deep knowledge of the Bible were the common grounds that bound into one whole his scholarly output. I should like here to mention those of his works that dealt principally with *Celestina*, that they be now specially remembered.

"Tragedy and Comedy in *La Celestina*. *Hispania* 35 (1952), 318-320.

"*La Celestina* as an *Arte de amores*." *Modern Philology* 55 (1957-1958), 145-153.

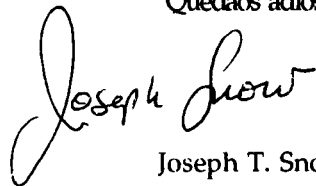
"Hispano-Italian Renaissance Drama: Notes on Opportunities and Problems." *Renaissance Drama* 7 (1964), 151-157.

"The *Comedia de Calisto y Melibea como Arte de amor*." *Actas del Primer Congreso Internacional sobre 'La Celestina'* (Barcelona: Borrás, 1977), 31-34.

This number of *Celestinesca* (and the following one) ought to be printed by the end of summer of 1993, thus bringing us up to date after the move to the journal's new home. On tap for the Autumn 1993 number is a guest-edited special issue.

In the following pages, we have a precis of Miguel Garcí-Gómez's new book on *Celestina* as well as a deeply thoughtful consideration of the post-*Celestina* "cycle" by Consolación Baranda, editor of Feliciano de Silva's *Segunda Celestina*. Arno Gimber's focus on the "rufianes" of *Celestina* follows an interesting line of enquiry, while Jacques Joset keeps the mini-bibliography on the 'falso boezuelo' percolating along. Also exciting are some recent documents that concern Fernando de Rojas that have been turned up and edited by Inés Valverde; she has crafted especially for *Celestinesca* an early glimpse of these documents. The issue is rounded off by an appreciation of a recent theatrical adaptation of *Celestina*, a poem inspired by a reading of the work more than a generation ago, an edition of the PREGONERO and, finally, a new suplemento bibliográfico (the 15th). Vol. 17.1 promises to be as equally full of the rich variety of current interest in *Celestina* as is the one we now present.

"Quedaos adios..."



Joseph T. Snow