

## NOTA DEL EDITOR

While this is the second number for the subscription year 1998, I am writing this preface in April of 1999. The first number for the subscription year will arrive in Autumn of 1999. Soon, it is my fondest hope, we will be caught up with el tiempo "que passa tan callando." That is, at least, the present goal. Even though this issue reflects 1998 submissions, it contains much information in both the **suplemento bibliográfico** and the **pregonero** sections about 1999. Readers will certainly wish to note what I have designated as FLASH #1 and FLASH #2 (see pp. 109-111). The first reflects the acquisition of a unique (in that it contains the missing first four folios of the edition of the Real Academia de la Historia), complete copy of the *Tragicomedia* of Zaragoza 1507. The notice was first released by Julián Martín Abad, and then followed by further notice and a complete transcription of the newly-seen sections by Patrizia Botta & Victor Infantes (see relevant items in the bibliographical supplement).

There are many events being organized (and as of this writing, some have already been celebrated) during the Fifth Centenary year of the printing of the first edition of the *Comedia de Calisto y Melibea* (1499). Suffice it here to mention a few of those venues: New York, Salamanca-Talavera-Toledo-Puebla de Montalbán, Burgos, Victoria, Leeds, Münster, Kalamazoo, Chicago (the MLA), Santander, and others. In future numbers I will attempt to give as complete account of all this activity as I possibly can (with your help; do please think to send copies of programs or notices of special events throughout all of 1999). I would appreciate any and all copies of programs, media reports and other realia "celestinesca". I am one person and you are the many: I recycle all the information I receive for the pleasure and benefit of our subscriber base.

This number is, like previous ones, diverse and rich in its contents. We have further linkages proposed by Isidro Rivera between the performance-reading of *Celestina* and how that may have influenced

the artists who first illustrated it. The notion of women's work in late fifteenth-century society is, according to Leyla Rouhi, on ample display in the *Tragicomedia*, and her readings show us how better to evaluate the world of *Celestina's* female characters. Françoise Maurizi explores a wide range of complementary readings in her analysis of Calisto's 'ladder'. John Ardila probes the underlying causes of the originality of James Mabbe's English version of *Celestina*, while Paolo Cherchi and J. Snow call attention to some early knowledge of the wide-spread fame that *Celestina* was earning outside of her native Spain, specifically in texts authored by Cornelius Agrippa. Two recent books are reviewed as well as the 1998 ballet version with music by Carmen Bernaola.

One would have imagined (I would have done, I know) that a journal devoted to "la celestinesca" would surely have had a special issue for 1999. *Insula* is preparing a special issue to coincide with the International Congress in late September, and the Reichenberger Press in Kassel is preparing a special volume of studies to commemorate *Celestina's* first half century. What I instead have decided to do is to mount a special issue for the journal's Silver Anniversary year (2001). That year is also when we might well have reason to be commemorating the printing of the Sevilla 1501 *Comedia*. But there are many *Celestina* anniversaries to celebrate after 1999. There are important high water marks in 2000, 2001, 2005 (the first translation, into Italian), 2007, 2014 and so on.

It gives me great pleasure to have been editing our journal these past twenty-two years. It is exciting to me to be launching volume 23, and to be anticipating with such rare excitement the entrance of *Celestinesca* into the new millennium and into *Celestina's* second half-millennium. The many letters of appreciation and support of my venture are, for me, the true bottom line, the only endorsement I ever will need. But *Celestinesca* is, like all valuable enterprises, a shared effort, one that never grows old or stale. And until the next issue, I bid you all a productive and meaningful Quintocentenario...

Quedaos adios!

Joseph Snow