

NOTA DEL EDITOR

Although this number is late in arriving, much of that has to do with the quality items we have included and the processing time this added to the normal procedures. Since the next issue (17.2) is also nearing completion, it appears that both 1993 numbers will be appearing within a brief time span. Which means that we expect to be *al día* with the Spring 1994 issue (the 18th year of our modest CELESTINESCA).

I would like here to express personal thanks to **Eloísa Palafox Morales**, whose invaluable assistance and editorial prowess over the past 2 years has enabled us to produce a slimmer, more industry-compatible format, inside and out. She is now Dr. Palafox (with a dissertation on *Celestina*) and teaches at Washington University in St. Louis. Taking her place is **Martín Reyes-Durán**, another computer-knowledgeable assistant who will serve this journal well. Martín did an MA thesis on *Celestina*-iconography at Texas A & M University with **Nancy Joe Dyer**. He had begun helping with the bibliographical supplements as well.

I think this number of *Celestinesca* in particular reflects the richness of the phenomenon that seems bottomless in its ability to inspire scholarship as well as new creative endeavor throughout the world. The *Tragedia Policiana* is aired again in these pages, with stunning results, in a well-argued piece by **Harry Vélez**, while a casual remark by Diane Hartunian--flavored by Bakhtin--has set **Robert Hathaway** on a search through graphic representations of Melibea to see if in fact contradictory claims about Melibea's breasts do not lead to some exaggeration of their importance as indicators of the shift from the Middle Ages to the Renaissance. **Michael Harney's** essay on Melibea's mother explores the medieval kinship culture to produce some better understanding of Alisa's irrational-seeming behaviors.

Our "NOTAS" this time lean toward textual clarification, with another excursus into the 'huevos asados' reference from Act I by E. Fernández-Rivera; a study on 'lanillas' from *Celestina's* laboratory by Alicia Martínez Crespo; and three notes by José Fradejas Lebrero (adding to the previous studies on 'Minerva con Vulcán,' 'cazar aves con lumbre,' [*Celestinesca* seems destined to be a repository for comments on Act 11's *boezuelo*] and *Celestina's* correction of Parmeno's 'beber tres vezes' and her reply '... por treze, tres').

Celestina has a long tradition of theatrical linkings. We are delighted to present an English translation (by J. R. Jones and L. Guzzi) of the *Philodoxus* (ca 1424), a lively humanistic comedy by León Battista Alberti. There is, then, from the early eighteenth century (1702), an edition of the celestinesque *entremés* "Los Gigantones" (prepared and presented by Catalina Buezo). And representing the 20th century, enjoy the review of London's "Salsa *Celestina*" by Jane Whetnall.

The issue contains several illustrations and is rounded off by the usual bibliographical supplement. The *Pregonero* will make a new appearance in 17.2 and probably will be featured in future just once each volume year.

To all readers of this journal, subscribers or not, I thank the many of you who continue to send snippets of things that find their way into these pages (works-in-progress, theatrical adaptations in-the-works, unusual reviews of things in out-of-the-way places, and so much more), and I encourage all of you to keep right on sending me these small treasures. In the best of senses, *Celestinesca* can only be all it strives to be when it is a shared labor. The pace of things might be heating up, as many of us begin to turn our thoughts to the 500th anniversary of the *Comedia*, so the more collaborations, the better. Do keep in touch, won't you?

Quedaos adios ...

A handwritten signature in black ink that reads "Joseph T. Snow". The signature is written in a cursive, flowing style with a long, sweeping tail on the final letter.