

### NOTA DEL EDITOR

This space was taken in v. 20 by Rosa Garrido's introduction to the *festnummer* we prepared in homage to Louise Fothergill-Payne. As many of you know, Louise passed away shortly after seeing this well-deserved tribute. At the time of her death, she was actively engaged upon a final read-through of a forthcoming edition of the previously unedited sixteenth-century manuscript, *Celestina comentada*, and working with her husband, Peter, he finishing up the hunt for sources. I can report that Louise's associate, Enrique Fernandez, has finished the checking of the edition against the manuscript, and Peter Fothergill-Payne is putting the final touches on the last sources. The full edition is to be presented for its eventual publication in Salamanca in early 1999. We trust it may appear in this anniversary year.

There might well be several anniversaries associated with the printing history of the *Comedia/Tragicomedia*, beginning with those tributes being planned for 1999. Toledo in 2000? Seville in 2001? Zaragoza in 2007? Valencia in 2014? And why not one to commemorate in 2022 Leon Amarita's Madrid edition, the first Spanish edition after 1634?

As we approach these dates and plan to mark the occasions, "la celestinesca" certainly has not taken a holiday. In 1998, a musical version has had a pre-production viewing in New York (a collaboration of Brad Bond and Jason-Michael Fiske). I have heard ten of its seventeen songs and hope it does make it to at-least Off-Broadway, for it certainly captures the spirit of *Celestina* in modern stage musical idiom. And in Stockholm, the inaugural drama selected to showcase that city's reign as Cultural Capital of Europe was a new (Swedish) version of *Celestina*, directed by a Canadian, Robert Lepage. And then there was the spectacular Quaritch auction house (London) sale to an anonymous buyer of a formerly unknown exemplar of the Zaragoza 1507 *Tragicomedia*! Plus there are, I know, special events being prepared in Santander, Madrid, New York, East Lansing and Kalamazoo (Michigan), Burgos, Leeds (UK), San Francisco (the MLA), and Muenster (at AISO). Of others I will give notice in the following number of this journal.

That *el mundo celestinesco* is alive and well is, I think, particularly noticeable with this number of vol. 22. Jesus Gomez starts it off with a spirited tour of the celestinesque landscape in the theater of Lope; then Ivy Corfis discourses on the causes and effects of 'naming' in *Celestina*. Two other articles give evidence of the work's early impact on foreign literatures, Leo Cabranes Grant's fascinating exploration of Giraldo Cinthio's evocation of *Celestina* in the latter's treatment of the term 'tragicomedia', and Denis Drysdall's sleuthing that has uncovered reports of *Celestina* in seventeenth- and eighteenth-

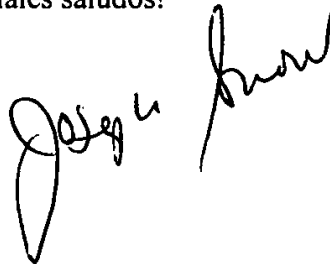
century France. Georgina Olivetto shares detailed information from her *in situ* Buenos Aires inspection of the *Celestina* exemplars from Foulche-Delbosc's library that ended up in Argentina's National Library.

I have contributed, in addition to the more normal Suplemento Bibliográfico, a prologue for four "textos recuperados" (an activity I hope *Celestinesca* will do more of) that center on La Puebla de Montalbán, a prologue which, in part, reflects my own first experiences of that famous small town. Read it to discover who was my 'Sancho Panza' on that occasion. The illustrations I provide keep up the visual witness to "la celestinesca" that have accompanied these pages for almost a quarter of a century.

Finally, I wish to note a few changes. Eloisa Palafox has joined our *corresponsales* as of volume 22. She knows the journal well, having been my assistant for volumes 15-16. And, sadly, Randy Garza, who worked mightily for *Celestinesca* for the past four years, has moved on, leaving an empty place that will be hard to fill. Fortunately for all of us, Randy worked with me while I was still on sabbatical to finish up (in advance) the 2 numbers scheduled for a 1998 imprint (any lateness is strictly owing to problems of time occasioned by own having to once again get up to running speed in the US). These both will still list Randy as Editorial Assistant.

We here are back in harness and hoping to maintain the normal 2 issues per volume year into the future. I hope all of you as readers will encourage interested students of the more recent generations to subscribe (it is still the world's best bargain) or, in some cases, submit studies to us. And we always welcome institutional (library) subscribers. We want to be where users are.

Cordiales saludos!



*Celestina.*



Figurita. J. Cromberger (Sevilla 1525).