

NOTA DEL EDITOR

Yes, this double number for 1999 is late. In part, the delays are the result of some new equipment and design features (this volume number uses the Garamond Antiqua font, which replaces Palatino): all this has created a few setbacks of time. But the major reason is my extensive participation throughout 1999 in a variety of events celebrating the Fifth Centenary of the *Comedia de Calisto y Melibea*. Indeed, I am still gathering information about those many events so that a reasonably complete survey can appear in volume 24, now scheduled for the Autumn of 2000.

The state of *Celestina* studies everywhere is alive and well, and this issue reflects this happy situation: there are contributors from the US, Mexico, Argentina, England, Spain, Canada and the Netherlands. The purposes of the journal are also well-represented: the textual history of the work is updated (Orduna), aspects of the *Celestina* text are explored with great imagination (Hook, Palafox, Layna), the "prole" of *Celestina* are profiled and enrich our larger view of "la celestinesca" in two ways: Brown & Den Boer and Ferrer-Chivite in detailing the impact of the bawd in the writings of authors inside and outside of the peninsula; and Montoya and Esteban Martín in more technical ways, while Amasuno provides a medical context that illuminates the *Celestina*'s intricate tapestry of allusive language. Devries provides an "apostilla" to his earlier article (in this journal) on acrostics messages. Our reviews cover a recent monograph (Michelena), a recent edition (Morros), a recent musical adaptation (Bond & Fiske), and two recent conference sessions (at Leeds) devoted to extending the ways in which we can appreciate *Celestina*. Finally, my 23rd bibliographical supplement since 1985 rounds off volume 23, and it, too, reviews a wide variety of additions to the growing body of worldwide interest in *Celestina*.

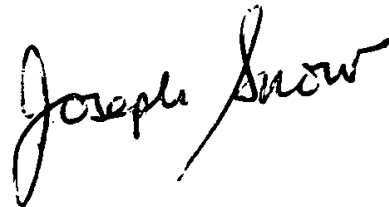
With this volume, Eloísa Palafox assumes duties as Associate Editor. Eloísa completed a Master's thesis (Georgia) and a doctoral dissertation (Michigan State, where she served two years as my editorial assistant) on the *Tragicomedia*. An example of her scholarship appears in this issue, on pp. 41-48. Joining the Board of "Corresponsales" is Prof. Eukene Lacarra Lanz

(Univ. del País Vasco) whose many merits as a *celestinista* are widely-known. A word of thanks as well to another former assistant editor, Randal Garza, whose continuing technical advice allows me to avoid always new pitfalls.

This cover of volume 23 carries the names of two men who left us in 1999: both were scholars of great distinction who, while they mainly worked outside of *Celestina* studies, nonetheless made signal contributions to it. Lloyd A. W. Kasten (together with Jean Anderson) was responsible for the *Concordance to the 'Celestina' (Burgos 1499)* (Madison: HSMS, 1976). Germán Orduna published in this journal his "*Auto → Comedia → Tragicomedia → Celestina: perspectivas críticas de un proceso de creación y recepción literaria*" (mayo 1988), and we are honored to publish one of his final pieces in this issue (pp. 3-10).

With this number, too, we bid farewell to a rich century in *Celestina* studies, and prepare to give a hearty welcome — with volume 24 — to a bright, new and auspicious one. Yet another milestone looms ahead: in 2001 *Celestinesca* completes a quarter century of its own curious life. If someone had forecast this possibility back in 1977, I might have laughed out loud. We've all come a long way since then: that imagined laughter will soon have turned into true delight.

¡Quedaos adios!

A handwritten signature in black ink that reads "Joseph Snow". The signature is written in a cursive, flowing style with a long, sweeping underline.