



## NOTA DEL EDITOR: TWENTY YEARS

Twenty years. Two decades. An idea that from an uncertain base has become a mature enterprise. Sponsored by two institutions (University of Georgia through 15.1, Michigan State University since) under the same editor and an active group of correspondents, *Celestinesca* has seen help from four or five secretaries, at Georgia, that took it from antiquated cold-composition production (with each page being typed twice on IBM selectric: remember the courier ball? the italic ball?) through its first camera-ready copy phase with computers. Since then, it has seen three research assistants, at Michigan State, who have improved formatting, page appearance, type-face (*Celestinesca* is done in Palatino), and more. It has been successful at the operational stage thanks to department chairs and Deans and to its loyal — and growing — band of subscribers.

If there is one area in which all of us who have shared in the journal's birth, growth and success must surely rest happy, it is that between solid articles and notes, the reprinting of a few forgotten texts, of creative work, documents, the news and notes of congresses, theatrical presentations (to include ballet, opera and film), conference paper and dissertation abstracts, bibliographical supplements, and illustrations (and maybe more), *Celestinesca* — with this twentieth volume — has printed 3,300 pages of information related to the phenomenon it purports to survey. Of its 40 numbers, two were guest-edited homage issues: Dorothy Severin edited the number honoring Stephen Gilman (8.2), Julian Weiss the one celebrating the 80th birthday of Peter Russell (17.2). A third number was dedicated to the memory of Alvaro Custodio, whose theatrical relationship with *Celestina* was one of the longest and most enduring, an appropriate tribute from a journal whose interest in twentieth-century adaptations is well established to one of its most ardent fans.

I, too, have grown along with the journal. Twenty years ago, I was an Assistant Professor with an offbeat idea (not everyone thought it was a good one, or believed in it). But if I could truly count the literally more-than-hundreds of people with whom *Celestinesca* has brought me into contact, who have contributed to its pages, who have sent letters (snail mail and, increasingly, e-mail) with information about the worldwide "celestinesca", who have come to talk to me, who have extended to me gracious invitations to speak at their institutions, who continue to support my 'offbeat' idea, I think even I might be surprised.

And that, as far as I am concerned, is the real story of *Celestinesca*. It has given a great work of literature a very special forum. It has, along its way, created a meeting place where a community of scholars of varying interests come together and share a common interest. From Tokyo to Oslo, from Vancouver to Buenos Aires, there is this small connection, within the large scale of everything these days, that continues to make small differences. Many colleagues and friends and acquaintances and even faces that I may never see share in that small community, and so I feel bound to say, in this prefatory note to volume 20 (whose complete Index will document these matters better than I can), that this is exactly the reason why I will continue to edit the journal for, say, five additional years. My goal is personally to oversee *Celestinesca*'s silver anniversary issue (2001). Beyond that, it will be truly the turn of others.

In those five years, I would wish to see improvements everywhere possible: physical presentation, outreach to younger scholars and students, expansion of academic libraries that hold *Celestinesca*, and in expanded service to our 'community'. I will continue to depend on you for your input, ideas, mail, submissions, and your help in making the journal known to your libraries and to colleagues of whatever age and career stage.

In this issue there are nine articles, four from scholars based in the US and four more from scholars based in Spain, with one arriving from New Zealand. The two "notas" are similarly distributed (Spain, USA). These, plus the bibliography and the Index, are good indicators of how dynamic are *Celestina* studies in 1996.

¡Quedaos adios!

J. Snow