

NOTA DEL EDITOR

After 26 years and 52 numbers of *Celestinesca*, I sit down to pen my final "Nota del Editor." I beg your readerly indulgence if I wax a little historical at this bittersweet junction. After all, it is an idea that took hold of me when as a lowly untenured assistant professor at the University of Georgia and which, thanks to circumstances and "a little help from my friends", became, slow step by slow step, the journal it is today. Having given birth to—or been midwife to—such a fractious child, and having nurtured her through good times and bad, it with a small sigh that I send her off to Spain and to a splendid nuptial with her suitors at the University of Valencia. But more on this a bit later.

Celestinesca began life in a pre-computer age and every page of the initial numbers was typed, twice, on an electric typewriter, the IBM kind with the ball—for those of you with long memories, thanks to a series of patient secretaries who took more than an idle interest in what they were typing. Her first issue was all of 48 pages (including the illustrations, which now have become a staple of the journal).¹ By now, the total pages are close to 4,000 and have covered the great Spanish classic, of course, but also her many progeny, and their appearance and progress over the past more than half a millennium. The main body of the journal has carried articles, notes and reviews, as one would expect. But there were at least two aspects I decided to cover rather more rigorously than similar niche journals, to wit, that which I think of as the international phenomenon surrounding the work and which is not strictly academic (think PREGONERO); that which is useful and never out-of-date (think bibliographical supplements).

We—*Celestinesca* and I—stayed on in Athens, Georgia until May of 1991, at which time we came north to relocate in our new home at Michigan State University, thanks to an opening for a Full Professor and a farsighted Dean who received *Celestinesca* with delight. For the record, our fifteenth volume

year was split between the two loci, 15.1 having seen the light in the Southland Spring and 15.2 the frosty Autumn of the North. And now, I come not to a parting of the ways, for the new editorial team wishes me to continue in an active way and continue to contribute—all of which I have happily agreed to do, but it is, none the less, a parting of sorts, inevitable but with the usual mixed feelings.

When I realized that we could not always stay together, my initial idea was to keep her States side. **Eloísa Palafox** had done an MA thesis at Georgia on *Celestina*, under my direction, and later finished her Ph.D at Michigan State on—yes!, *Celestina*, again under my direction. She was the first editorial assistant I ever had, she knew the journal well, was a reputable young scholar and was willing to accept the challenge as a recently tenured Associate professor at Washington University in St. Louis. As you may suspect, this kind of editorial work does require institutional support as well as commitment and this, despite Eloísa's best efforts, and mine, was not forthcoming. Next in line was **Juan Carlos Conde**, who was in the process of moving from Madrid to Indiana University and was indeed eager to be the new editor. The administration there had a worrisome experience with a prior journal and was reluctant to commit so soon again. This was compounded by the newness of Conde to the American system and a need for a period of adjustment. So that idea was scuttled, rather more quickly than the previous one. But Conde responded by organizing an International Symposium to commemorate the 500th anniversary of the putative first *Tragicomedia* edition (see the report of this by Raúl Álvarez in this number) early in his second year (October 2002)

And so, with the greatness of heart of a vibrant team of scholars in Valencia, a new home base was found. Indeed, I cannot express how deeply runs my appreciation to **José Luis Canet**, **Josep Lluís Sirera**, **Rafael Beltrán** and **Marta Haro** for the enthusiasm, the responsibility and the good cheer with which they have taken on this relationship. I know for certain that *Celestinesca*, in her new home, will have to adapt and grow, leave behind some old habits and acquire some dynamic new ones. That is as it should and must be. I am particularly pleased that both Eloísa Palafox and Juan Carlos Conde (who edited the *Castalia Didáctica Celestina* with Marta Haro) will be joining in the new enterprise as well. There will be a new Editorial Board, and new ropes to learn. But *Celestinesca*, once a fighting tomboy, will know how to survive and attract new generations of readers.

This journal has been a member of the Conference of Editors of Learned Journals (CELJ) for many years. They hold an annual competition in several categories of journalistic activity, and one of these is for Distinguished Retiring Editor. I was nominated through the kindness of George Greenia and a small phalanx of letter writers he marshaled to support the nomination. Although I

and *Celestinesca* did not place first, we did receive the *accesit* award and citation, thus making an important statement about the presence in the USA of journals and scholarship that do not focus on either American or British literature. I am indeed proud of this “yellow rag” (a reference to its cover color, and not to the quality of its contents) and her humble beginnings. In fact, the only dress she ever wore that was not the familiar canary or ochre shades of yellow we all recognize was the silver lamé one I ordered for her and which she donned for our Silver Anniversary volume.

I assure you, faithful subscribers and readers alike, that I have received from my associations with *Celestinesca* every bit as much, if not much more, than I have put into it. One of the nicest things ever said about us (that I actually heard) was that we succeeded in creating a “home”, a crossroads, for the international community of *celestinistas*. Who could ask for anything more?

¡Quedaos adios!



Melibea. Teo Puebla, 1999.

¹ Some indication of the variety of the iconographic materials appearing in her pages is made explicit in the Index appearing at the end of this volume, and at the end of the Index.



Calisto. TeoPuebla, 1999-