

NOTA DEL EDITOR

Celestinesca: Ten Years

With this number, CELESTINESCA quietly closes the books on its tenth year of publication. Although I have been editing it all those years, the speed with which the decade flew by me is singularly astonishing, for it does seem like just yesterday that I was receiving from the printer the copies for vol 1., no. 1. That was in April of 1977, when there were no sold subscriptions, when the venture was still premature, and with the future a very large question mark. With the sort of blind faith that often leads enthusiasts astray, I had leapt into a business about which I knew next to nothing and about which, despite the survival of Celestinesca for one whole decade, I still have a lot to learn. I sent out copies to most everyone who'd ever written on Rojas, Proaza, Celestina or on Celestina-related works, at least to those for whom I could locate addresses. Harvard and Michael Gerli were my first paid institutional and individual subscribers, respectively, and the dream slowly and determinedly became my reality.

CELESTINESCA has, in that span of time, published over 1,200 pages of articles, notes, reviews, texts, bibliography, news of conferences, projects, performances and special events, all focussing in one way or the other on aspects of Celestina and celestinesque literature. It has been illustrated with samples of celestinesque art ranging from the earliest woodcuts of 1499 to the more contemporary line drawings of the Hungarian translation of 1979. There have even been poems, and one prose piece, inspired by Celestina.

The inaugural issue provoked this remark in The Year's Work in Modern Language Studies (vol. 39 for 1977): "Something of a bumper year for LC studies with the appearance of ... Celestinesca ... [which] in spite of its folksy tone, is a new periodical deservedly attracting the attention of international scholars." Later this same publication would comment: "Predictably, Celestinesca 7 ... supplies much of this year's good material on LC" (vol. 45 for 1983), and "The indispensable Celestinesca continues to appear twice yearly ..." (vol. 46 for 1984).

Clearly, then, Celestinesca has filled a void and been a force for good. Originally intended as an informal way in which I might keep informing a small body of interested scholars of updates to the bibliographical piece I and two of my graduate students (Jane Schneider and Cecilia Lee) published in the 1976 issue of Hispania (pp. 610-660), it became a boletin even before the first number was issued. Alan

CELESTINESCA

Deyermund and Eleanor M. Dial offered me articles to print and Jane Schneider offered to do a review. When I had finished the bibliographical supplement and all pages were counted, new directions were called for. Thus, armed with illustrations, with some basic formatting problems solved, and having written several scholars in a variety of countries to ensure their future cooperation in this venture, Celestinesca went to press in a far more journal-like form than was initially envisioned. And it has been ten years.

In addition to the easily-recognized names of the stars in the broad panorama of Celestina criticism, the boletín has printed work by graduate students, independent scholars, stage directors and others. It has rescued a few nineteenth-century pieces from oblivion through reprinting them, it has "discovered" celestinesque works from the fifteenth and sixteenth centuries and dressed them up for modern readers, and it has tried very hard to keep all its readers abreast of what is going on now in Celestina studies. None of this did I do alone and unaided.

From the research typists and secretarial staff here at Georgia, as well as the local Interlibrary loan people, from my official and unofficial "corresponsales" worldwide, from contributors of items which got printed (and from some whose did not), I have received material help and sage counsel, criticism and praise. Without these people, and without the continued support of all of Celestinesca's subscribers and aficionados for these ten years, I could not have managed. Any praise for whatever of good Celestinesca has managed to produce over the decade is praise for a shared vision, inspired by a relentlessly original masterpiece that soon will be half a millenium old. There is a lot of life yet ahead for Celestina and, dare I risk hoping?, may the same be true for Celestinesca!

Joseph Snow