

Note

The first issue of a journal is often an occasion to explain the intellectual reasons behind it, as well as to thank the people who have made it possible. In this case, I believe that the former is implicit in the title of the journal, and is clearly exposed in the Editorial Note posted on the web site. As far as the latter, first I need to clarify, right away, why there is only my name at the end of this note. Marco Arnaudo is full co-director of the journal – in fact, he is the one who had the initial idea and inspired the entire operation. His publication record in the field speaks for itself: since his very first steps as a young scholar, besides his many works on the Italian early modern tradition, he has published books and articles on Italian media and popular culture (comics, games, children literature, detective stories, science fiction...) – which is exactly why I am writing this note, and he is not. It is my opportunity to thank him for having asked me to join him in this new editorial adventure.

There are other eminent publications that accept works on media and popular Italian culture, and there are many venues specializing in one or more of the topics we intend to debate in *Simultanea*. However, there still wasn't a comprehensive, open-access peer-reviewed electronic journal devoted to all aspects of Italian pop culture and media. If only my name is at the end of this note, therefore, it is also to pay a tribute to Marco Arnaudo's scholarly depth and resilience in a field that has been too often relegated to second-tier culture. This is also why I asked Marco to write and publish an article of his in the first issue. Despite his initial resistance (editors do not publish in their own journals), I am delighted that I persuaded him, as we have a marvelous article on a subject (toys) that needs scholarly exploration in Italian studies.

Naturally, and from here on I know that I can speak for Marco as well, we are extremely grateful and we thank, unreservedly, all the members of the editorial board. They all enthusiastically accepted to be part of this new transcultural adventure, and all of them have given us insightful ideas and advise on how to better shape the journal. We know that they will keep us on track and will motivate us to broaden our intellectual horizon even more. If *Simultanea* is as inclusive as it is, we owe it also to their intelligent recommendations.

We have received many articles and abstracts, and we are grateful to the authors for choosing our peer-reviewed electronic venue for their publications. We are very pleased that they touch upon a variety of subjects that pertain to a wide-ranging spectrum of intellectual topics and artistic genres. We could not be happier with the outcome, because of the quality of their essays as well as and by their patience in accepting our readers' and our own editorial requests. Behind any scholarly publication there is a lot of hidden work. This is definitively the case for peer-reviewers, whose work is precious and secret, as it should, and does not usually get recognized in all its professional importance.

We would also like to thank our colleagues in the French and Italian Department at Indiana University, Bloomington, as well as our brilliant graduate students in Italian studies. Both groups have given us strong encouragement and precious suggestions. Finally, we would be remiss if we did not thank our Assistant Editor Carlotta Vacchelli. First, she worked tirelessly with our gifted graphic designer, Kaye Lee Johnston (whom we thank profusely), to select and

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create the visible interface of the journal; later, she made this issue possible through her meticulous and skillful editorial work.

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