

AVE ATQUE VALE

With this number, the editors must reluctantly inform our subscribers and readers that the publication of *JPRAS* will be suspended following a final issue devoted to unrecorded drawings by Dante Gabriel Rossetti, which will appear sometime in the late spring or summer of 1990. This penultimate number, due out last May, has been delayed pending the outcome of negotiations for a transfer of the journal to a new proprietor, which we had hoped by this time to be able to announce. Unfortunately, no satisfactory arrangements have as yet been concluded, and financial constraints will not allow us to continue beyond the completion of the current volume.

In view of the enthusiasm with which we embarked on publication only two years ago and the great expectations we then had for the journal, our sense of failure at being unable to sustain it is compounded by the disappointment that we know our decision will be to Francis and Barbara Golfing, whose ten-year dedication to *The Pre-Raphaelite Review* and *The Journal of Pre-Raphaelite Studies* puts us to shame. To all our supporters, but especially to the Golfings, we express our sincere regrets.

We were aware from the beginning, of course, that publishing the journal, which could not be financed solely by even substantially increased subscription rates, was a precarious venture, but we were confident of obtaining both grant and university support to offset any shortfall, in the meantime supplementing subscription income with capital and interest. Such was our naivité in making application under the new journals programme of the Social Sciences and Humanities Research Council of Canada (SSHRC) that we did not foresee that as a scholarly journal on the Pre-Raphaelites we would be judged, at least in part, by nationalistic criteria and found wanting in the

three areas of content, subscribers, and contributors. Although we were shortlisted (in thirteenth position) and invited to apply in the next competition, three years hence, it was clear that we could never remedy the deficiency that had disqualified us in this round. Lacking the kudos of SSHRC support which would have strengthened a planned proposal to bring the journal under the umbrella of the university, we were thus left to our own inadequate resources, a turn that has brought us to this unhappy pass.

It is ironic that *JPRAS*, the single journal devoted exclusively to the study of the Pre-Raphaelites, should be folding at a time when Pre-Raphaelite interest, activity, and publications are at an all-time high. A new Pre-Raphaelite Society has just been formed in England. Conferences are flourishing: one entitled "The Pre-Raphaelite Sisterhood" was sponsored by the William Morris Society of Canada in March 1988; another, "The Pre-Raphaelites and Their Successors: New Perspectives," was announced to be held at Newcastle last November, under the joint aegis of the University of Newcastle Upon Tyne and the Laing Art Gallery, but inexplicably cancelled; and a third, "Pre-Raphaelite Art in its Historical Context," will be held in conjunction with the annual meeting of the College Art Association in New York this February.

Exhibitions are held with such frequency and new monographs appear with such regularity that it is becoming increasingly difficult to keep abreast of current publications. In 1989 alone, nearly a dozen new book-length studies (to say nothing of articles) appeared on the Pre-Raphaelites: Anne Clark Amor's *William Holman Hunt: The True Pre-Raphaelite*; Mary Bennett's *Artists of the Pre-Raphaelite Circle: The First Generation*; Gay Daly's *Pre-Raphaelites in Love*; Alicia Faxon's *Dante Gabriel Rossetti*, the