

EDITORIAL

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As *The Journal of Pre-Raphaelite Studies* approaches the twentieth anniversary of its founding, the change of its editorial office and this new design may suggest new directions for the future. Yet, since so few journals survive beyond two issues, it is equally important for a new editor to maintain continuity with a successful tradition. Hence, *The Journal* retains the same inclusive scope derived from the flexible definition of “Pre-Raphaelite studies” apparent in the wide variety of articles published since Francis Golffing founded *The Journal*: studies of Pre-Raphaelite, Aesthetic, and Decadent art, culture, and literature of the nineteenth century, as well as of its influence in the twentieth century. This inclusive interpretation of our scope has evolved from what W.E. Fredeman first articulated as the distinction between the original Pre-Raphaelites in 1848 and the evolving notion of Pre-Raphaelitism that followed. The evolution of the title of this Journal reflects a lingering discomfort with our term: *The Pre-Raphaelite Review* (1977-80), *The Journal of Pre-Raphaelite Studies* (1980-87), *The Journal of Pre-Raphaelite and Aesthetic Studies* (1987-90), and then back again to *The Journal of Pre-Raphaelite Studies* (new series). Such changes present a cataloguing nightmare; libraries recognize an annual award of notoriety for the journal with the most cumbersome change of title. To avoid winning the award we may delete the “new series” distinction as soon as we surpass volume 7 of the old series.

What has enabled our journal to remain successful for these many years is the interdisciplinary nature of our field. Gore Vidal has complained that the phrase “famous novelist” has become about as oxymoronic as “famous ceramicist.” But no such marginalization is suffered by readers of our journal, wherein the adjective does indeed fit either noun: we can expect to read here analyses of De Morgan’s ceramics and analyses of his novels.

The change in our size and format from the double-columns of *The Oxford and Cambridge Magazine* to the octavo format of *The Germ* is strictly a financial consideration; it is no way meant to signal a shift in emphasis from art to print. After learning that the smaller format with more pages would reduce the production costs by 30% (by reducing “wasted” white space), we perused through several issues of the journal and found that the art was most often presented as two or more illustrations on a page. For the most part, then, the new format will not affect the usual size of our illustrations.

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