

SHAKESPEARE QUARTERLY



Spring 1980

VOLUME 31, NUMBER 1

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From the Editor

It's Spring

As we begin a new decade of publication, we introduce a new seasonal sequence for *Shakespeare Quarterly*. Henceforth the first issue of each volume will bear the designation Spring (not, as in the past, Winter). The primary reason for the shift is to make the *Quarterly's* schedule more "timely" by having the journal appear earlier in the indicated quarter (in August or September rather than October or November for the Autumn issue, for example), a matter of some moment for those issues, such as the annual survey of Shakespeare in performance, that are sold over the counter in significant numbers.

For the time being, only the names have been changed. As in the past, for instance, the second issue of this volume (now Summer) will be devoted to Shakespeare in the current theatre. The fourth (now Winter) will contain the annual World Shakespeare Bibliography. The first (Spring) and third (Autumn) will continue to feature articles, interpretive notes, and book reviews.

But changes of greater consequence are on the way. For one thing, readers can expect to see fresher material in future issues of *Shakespeare Quarterly*. When the present editorship commenced in mid-1974, the *SQ* files contained a weighty backlog of previously accepted articles and notes. To deal with the situation, it was necessary to declare a one-year moratorium on new submissions and to follow that moratorium with several years in which unusually stringent evaluation policies were in effect. An inevitable concomitant of this long-overdue application of editorial restraint was that many worthy manuscripts which the *Quarterly* would have preferred to publish were instead redirected to other journals. In the meantime, at least as many others that might have been offered to *SQ* never came our way for consideration. And all the while, accepted manuscripts frequently languished in the files for years before they saw the light of day.

Now, happily, the backlog is largely behind us. Even though our standards remain high, therefore, and our limited resources

permit us to print only a small percentage of the material submitted each year, the Editorial Board encourages authors to send their work to *Shakespeare Quarterly* in the expectation that it will be decided upon promptly and, if accepted, published within a few months. Shakespearians who have hesitated to submit to *SQ* should no longer do so. The *Quarterly* is eager to continue as an outlet for the best writing on Shakespeare, and the Editor will welcome manuscripts and proposals from anyone with new research to present, new critical perspectives to suggest, new interpretations to argue.

Nor is the door open only to manuscripts of the kind customarily published in scholarly journals. Authors with ideas for innovative formats or approaches should by all means bid for space in *Shakespeare Quarterly*. We are receptive to proposals for thematic issues, for example—for symposia in print. Personality profiles of major Shakespearians in the theatre or the academy; descriptive histories of influential companies and institutions; analyses of emerging trends in pedagogy and professional training; surveys of particular fields of study or endeavor; reports on out-of-the-way happenings that illuminate the diversity of Shakespeare's cultural presence; discussions of Shakespeare's influence on later artists and on media other than theatre; commentary on issues of contemporary pertinence to Shakespearians: these are some of the possibilities that might be explored. Not to mention entirely new features and magazine departments that would enable the *Quarterly* to address professional concerns and subscriber needs that have been inadequately met in the past.

Given our circumstances, it is unlikely that all of our loftier aspirations will be realized in the immediate future. But let us not for that reason surrender hope for a periodical more nearly approaching the variety and vitality of the poet and playwright whose name we honor in these pages. *Shakespeare flourishes*, and so should we.

JOHN F. ANDREWS