

# Editor's Foreword



**Michael Ovens**

In a departure from the previous issue's foreword, I am delighted not to open but to close Volume 2 of *Ceræ: An Australasian Journal of Medieval and Early Modern Studies*. This issue has seen a number of developments and changes in how the journal is run, not least of which is the introduction of a rolling release schedule that allows us to reduce the turnaround time between article submission and publication – an arrangement which is good for both editors and authors! We have also seen a changing of the guard here at the journal as members finish their allotted terms on the Executive in order to make way for a new generation.

One thing which has not changed is the quality of the articles we have both received and published. This volume publishes seven articles from fifteen submissions which run the gamut from early Byzantine martial culture through to seventeenth-century witch trials, with two articles on the theme, *Transitions, Fractures, and Fragments*. We have also published our first multi-media article on the interpretation of harp performance in medieval romance. The future is bright for *Ceræ*!

On behalf of the Editorial Committee I would like to extend my deepest thanks to the Centre for Medieval and Early Modern Studies at the University of Western Australia for their ongoing support of the journal, and also to the Postgraduate Students Association and our anonymous PayPal donors. As an online journal we are able to keep our running costs low, but the ability to offer prize money which our sponsors

have enabled has allowed us to both attract and support quality scholarship from both new scholars in the field.

I would also like to extend our thanks to the anonymous peer reviewers and all who volunteered their time to the running of the journal; *Ceræ* would not exist without your dedication and support.