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Announcements and Comments

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Announcements and Comments

THIS SPECIAL ISSUE on William Blake was first announced over a year ago. Response from contributors has been so good that *CLQ* will be able to publish additional articles about Blake in forthcoming issues. Prospective contributors are reminded that we take a continuing interest in Blake, and in the relationships of art and literature.

Another continuing interest is regional. As announced in the last issue, we particularly solicit articles about the literature of Quebec and the Maritime Provinces. Maine people have many ties with the adjacent provinces of Canada. *CLQ* would like to help explore what is, at least in part, a common cultural heritage.

The picture on the front cover of this issue is of *Satan in his Original Glory*. The original is in The Tate Gallery, London. The picture on the back cover is from Blake's *Jerusalem*, Plate 63. The original is in the Library of Congress, Rosenwald Collection. Both are illustrations to Professor Warner's article on "The Language of Art." Illustrations to the various articles are numbered consecutively throughout this issue, and there is a list of illustrations following the table of contents.

CONTRIBUTORS TO THIS ISSUE

CHRISTOPHER HEPPNER is Assistant Professor of English at McGill University, Montreal. He received his B.A. from Oxford, M.A. from McGill, and Ph.D. from the University of Toronto. He has worked on Spenser, and his Ph.D. dissertation was on *The Problem of Form in Blake's Prophecies*. He has published in the *Blake Newsletter*, and is at work on an essay concerning "Blake and Language."

JANET WARNER is Associate Professor of English at Glendon College, York University, Toronto. She has published a number of articles about Blake's art in which she has been particularly concerned with visual symbolism and with art history. She is at work on a longer study on the same subject.

WARREN STEVENSON is Associate Professor of English at the University of British Columbia. He is the author of several articles about Romantic poetry, as well as a longer work, *Divine Analogy: A Study of the Creation Motif in Blake and Coleridge* (Salzburg, 1972).

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EDWARD J. ROSE is Professor of English at the University of Alberta. He received his A.B. and A.M. from Brooklyn College, CUNY, and Ph.D. from the University of Toronto. He has published numerous articles, and a book on Henry George. He has several Blake projects in progress, including work as co-author of the complete edition of *William Blake's Designs for Edward Young's "Night Thoughts."*

JOHN H. SUTHERLAND is Professor of English at Colby College, and editor of *CLQ*. He received his B.A. from Swarthmore College, and M.A. and Ph.D. from the University of Pennsylvania. He edited *Mr. Spectator's London* (Boston, 1959), and he has published numerous articles and reviews about Blake and other eighteenth century writers. He is at work on a longer study, tentatively entitled *Blake's Zoas*.

JHS

SPECIAL COLLECTIONS recently received two handsome gifts. Alfred K. Chapman, Roberts Professor of English Literature, Emeritus, donated seventy-two World War I patriotic posters. Most convey a desperate urgency in their slogans: "Hunger, for three years America has fought starvation in Belgium"; "Women! help America's sons win the war." Others are more plaintive: "Feed a Fighter." Many are superb examples of graphic art and their energy and vibrant colors are as fresh today as when they were printed sixty years ago.

Hazel Littlefield Smith of Ann Arbor, Michigan, donated two of Lord Dunsany's holograph manuscripts. The stories were written in the spring of 1955, scratched out with a swan's quill pen, and quite probably have never been published. Both show the influence of the Cold War's ambience. "Jorcken's Dilemma" recounts the experiences of a political prisoner who is incarcerated and threatened with torture solely in hope of forcing him to reveal the address of a casual acquaintance. His knowledge of the behavior of animals in anticipation of an earthquake enables him to escape.

"The Poisoned Orchid" is the tale of a formerly powerful young politician from an unnamed country who has received asylum in England. Fearful of being poisoned by an older rival, the refugee had emptied out a glass of wine into the pot of the man's prize orchid. The orchid died and the younger man, wise to the passions of collectors, fled to avoid certain death. As he points out to a sympathetic listener, "It is not the fox that is to be so much feared. But when a stoat chooses a rabbit, ah, that is different: he follows that rabbit with implacable fury, there is no escape from him. It was so with me. I had a certain political enemy, but a mere fox. I could have escaped from him. But I turned him into a stoat."

J. FRASER COCKS III
Special Collections Librarian

THE COLBY MUSEUM OF ART announces a special summer show which will run from June 26 through September 4. It will include a retrospective exhibition of the works of Cesar Domela, the second annual exhibition of the faculty of the Skowhegan School of Art (1977 faculty), and selections from the permanent collection.

HUGH J. GOURLEY III
Museum Director