

# Colby



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## Announcements and Comments

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## *Announcements and Comments*

**T**HIS IS THE last issue of *CLQ* which I will prepare for the press. I am retiring now (I write this in June), and the new editor, Douglas Archibald, will take over to see this issue through the press.

Editing the *Quarterly* for the past eleven years has been an interesting and challenging experience. Since it was first published in 1943, under the guidance of Carl J. Weber, the *Quarterly* has provided a forum for scholarly discussion of regional history and literature, and of literature strongly represented in the Colby library's Special Collections. When I took over as editor from Richard Cary in 1975, I expanded this formula slightly to include some of the special interests of members of the Colby faculty. This has proved a fruitful change, as members of the English department, as well as some faculty members from other departments, have not only been helpful in reading and evaluating papers but also have acted as guest editors for a series of special issues. We have had special issues on such diverse topics as Psychoanalysis, History, and Literature; Yeats; William Blake; Black Studies; Women's Studies; Approaches to Regionalism; and Sarah Orne Jewett. The subject matter of regular issues has been similarly expanded. All this has been accomplished, I believe, without neglecting the *Quarterly's* traditional interests.

I wish to thank the many people who have contributed so much to the production of the *Quarterly*: Donald Sanborn and Martha Shattuck have maintained tremendously high standards in all the exacting work of layout, design, proofreading, and all the detailed work of dealing with the printer; P. A. Lenk has been unfailingly skillful in managing all the details of subscriptions, orders, back issues, and the like; Hugh Gourley, the director of the Colby Museum of Art, and Fraser Cocks, the Special Collections librarian, have been frequent contributors to this department, and have been extremely helpful in more ways than I can easily list; members of the Editorial Board have helped me resolve problems of policy; they and other faculty members, here and at other institutions, have read many papers and written careful reports. Finally (there is no space to do them justice) I wish to thank the authors who have contributed so many memorable articles.

I believe that *CLQ* is fortunate in its new editor. Douglas Archibald is professor of English, vice president for academic affairs, and dean of

faculty here at Colby. He is also an experienced member of the *CLQ* editorial board. He plans to leave administration and return full time to the English department within two years. He is an energetic scholar, author of *John Butler Yeats* (Bucknell University Press, 1974) and *Yeats* (Syracuse University Press, 1983). He and Fraser Cocks (Special Collections librarian) are collaborating on an edition of Yeats's *Autobiographies* for the MacMillan collected works. Needless to say, his interest in modern Irish studies correlates well with *CLQ*'s long-standing special interest in that field (based on Colby's Healy Collection). I look forward to seeing what blend of traditional and new fields of interest may be represented in the *Quarterly* as it goes forward under such competent new management.

The picture on the front cover of the present issue is of a still life, oil on canvas, by the nineteenth-century American painter Jonathan Adams Bartlett. The painting was a recent gift to the Colby Museum of Art by Dr. J. E. Martin. The picture on the back cover is of a wood sculpture, over four feet high, by the American artist Bernard Langlais (1921-77). The sculpture is entitled *Auk*, and was a recent gift to the Colby Museum of Art by Mrs. Bernard Langlais. For more information about Bernard Langlais, see *CLQ*, XXI (June 1985), 49-50.

#### CONTRIBUTORS TO THIS ISSUE

WILLIAM FREEDMAN is chairman of the Department of English at the University of Haifa, Israel. He received his Ph.D. from the University of Chicago in 1964. He is the author of *Laurence Sterne and the Origins of the Musical Novel* (University of Georgia Press, 1978), and has published articles in such journals as *Novel*, *Journal of English and Germanic Philology*, *Modern Fiction Studies*, *Modern Language Quarterly*, *Journal of Aesthetics and Art Criticism*, and *British Journal of Aesthetics*. His poetry has appeared in *The Nation*, *Shenandoah*, *Iowa Review*, and elsewhere. He is at work on a book-length study entitled "Father to the Man: Swift, Gulliver, and the Voyages of Childhood."

NORMAN ARKANS is assistant vice president for university relations at the University of Washington. He has served previously as assistant dean of the graduate school and assistant to the provost, both at the same university. Before that he was an assistant professor of English at SUNY Stony Brook. His A.B. is from Franklin and Marshall College, and his M.A. and Ph.D. are both from the University of Washington. He has published numerous articles on Hardy in such journals as *Colby Library Quarterly*, *Modern Language Quarterly*, *Texas Studies in Literature and Language*, and in *The Thomas Hardy Annual*. He has lectured at the Thomas Hardy Society Summer School in Weymouth, England.

DENNIS M. WELCH is associate professor of English and Humanities at Virginia Polytechnic Institute and State University. He has taught previously at Clarkson University (New York) and Gonzaga University

(Washington). His B.A. is from Loyola University, and his M.A. and Ph.D. from the University of Southern California. He has published articles on English poets and poetry ("Donne, Milton, Pope, Shelley, Tennyson, and especially Blake") in such journals as *Bucknell Review*, *Mosaic*, and *Studies in Philology*. He has also published articles on science and literature. He is at work on a book about Blake's theodicy in *Milton*. He has been an NDEA Fellow, has attended an NEH Summer Seminar (Yale), and has received a Mellon Research Award (Science and Literature).

WINIFRED H. SULLIVAN is a Ph.D. candidate at the University of Massachusetts at Amherst. She expects to receive her degree in September 1986. She attended the New England Conservatory of Music, and she holds B.A. and M.Ed. degrees (with highest honors) from Keene State College in New Hampshire. Her master's thesis was on E. A. Robinson. The working title of her doctoral dissertation is "Music as Political and Social Commentary in Elizabethan and Jacobean Drama."

JHS