

Editorial

AS I WRITE THESE WORDS it is late October 1998; our publication schedule is such that this issue ought to reach subscribers one month from now, in late November 1998. Yet the date it bears on the front cover is Spring 1997. This gap of some nineteen months is at very least a source of bewilderment to our readers, just as it is cause for concern and indeed embarrassment to the editorial staff. You may be certain that it is a problem we are addressing, but I must ask for patience, because it is the kind of problem that can be solved only in the long run, over time. The gap between the actual (calendar) date and the virtual (volume/number) date is itself a product of history: the journal has been lagging behind in this way for several decades. In order to stem the tide, the previous editors reduced the number of issues per volume from four to three. This was a clever move, and one that I endorse: *The Dalhousie Review* will continue publishing only three issues per volume in future. But we now have the capacity to produce four issues *per year*: this indeed is the fourth issue to appear in the calendar year 1998. If we simply proceed by publishing four issues every year, when only three are required by each volume, then eventually we'll close the gap entirely—in the year 2003, to be precise. That's only five years from now: a brief interval in the life of a journal that's already 77 years old.

In the more immediate future, our special issue on Africadian history and literature (77.2) is scheduled for publication in February 1999. It will include an opening statement by George Elliott Clarke, who is serving as Guest Editor for the occasion; articles by James W. St. G. Walker (on the history of Africville), by Jim Freedman (on the Nova Scotia African Baptist Association), by Bernice Moreau (on the education of black Nova Scotian women), and by Marjorie Stone (on the poetry of Maxine Tynes); fiction by Frederick Ward; dramatic writing by George Boyd; and poetry by Walter Borden, Sylvia Hamilton, and David Woods. The Africadian issue

will offer readers ways of thinking about an important and often neglected pattern within our cultural tapestry, and for this reason (among others) I look forward to its appearance in print.

Two authors from our previous volume (76) have had work recently reprinted. Elizabeth Brewster's "Five Poems of Memory" (76.1: 109-14) reappear in her new volume of poetry, *Garden of Sculpture* (Ottawa: Oberon Press, 1998); and Tamas Dobozsy's story, "Soup-Bone Bucolic" (76.2: 229-40) is now a segment in the middle of *Doggone: A Novel* (Toronto: Gutter Press, 1998). I congratulate both authors on the continued success of their work.

A final word about our current issue. The two short stories printed here, by Jess Bond and Ian Colford, are both about the experience of loss. The narrator/writer of the "Letter to Carol from Mrs. James" is trying to recover her connection with a former student who made a brief but luminous appearance in her life; and in "Living with Prue," Jack recognizes exactly how and why he messed up his life, but is unable to take the steps needed to mend it. There are fourteen poems in this issue, by fourteen different poets. The moods of these poems range from comic surrealism (Cellan Jay's "You Can Raise Trout in Your Back Yard") to fine-tuned watchfulness (Jacqueline Karp-Gendre's "Discovery"); from affectionate intimacy (Elana Wolff's "Robber's Cap") to cheerless regret (Rosalyn Stewart's "Red Poem"); from nostalgic bravado (Giovanni Malito's "That Summer in France") to ironical self-deprecation (Fred Cogswell's "The Boy I Was"). The articles in this issue don't fit neatly into a single pigeon-hole, but I have imagined them within a rather large cupboard that includes both aesthetic theory and critical practice. Peter Lamarque offers a philosophical analysis of what we mean when we say that we learn something from reading literature; Norman Newton explores the connection between Ben Jonson's interest in architecture and his craft as a writer; Tony Tremblay interprets the representations of technology in some recent movies; and Mustapha Marrouchi outlines the personal anxieties and cultural assumptions motivating the practice of an important critical thinker, Edward Said. Readers who care about questions of interpretation are likely to find something of interest to them here.

R.H.