

Editorial Comment

There has been a gratifying show of support for a journal with the rather particularized interest of *Focus*, and the fact that we are going to press as planned with four more articles on Robert Graves and his contemporaries is an indication of the encouragement that we have received. Since taking over the editorship from Ellsworth Mason a year ago, I have been sent much interesting information and many fascinating insights from scholars and researchers all over the world, such as bundles of articles on Graves from Rych Mills in Canada; audio tapes of a birthday memorial reading in Mallorca of Graves' poetry from Ben Wright in Cambridge; and photographs of Fitz House—Sassoon's country home in England in the thirties—from Philip Hoare, Stephen Tennant's biographer, who is based in London. All in all, this feedback confirms my belief that interest in World War I literature is alive and well in the outside world.

This edition of *Focus* continues the editorial policy begun in the last issue of devoting half of the publication to Robert Graves and the other half to his contemporaries (this time, Richard Aldington and T.E. Lawrence): Michael Thompson's article on Aldington's war poetry and autobiography gives us an insight into the vituperative soldier trying to come to grips with a genteel society that had no grasp of the realities of war. June Van Ingen's piece on T.E. Lawrence would no doubt have been read with much delight by Aldington, whose own *Lawrence of Arabia* caused such literary furore when it was first published in 1955. Christopher MacLachlan's study of the heroic archetypes in *Goodbye to All That* adds a further dimension to Graves' already well-criticized autobiography. And the opening article in the journal written by William Graves, Robert Graves' son, provides an update on the Graves' Estate's efforts to keep the poet's reputation and writings in the forefront of English letters. Finally, Daniel Hoffman's fine poetic eulogy to Robert Graves gives us a taste of the latest publication by the author of *Barbarous Knowledge*.

The issue of fifty four of Graves' war poems in November under the title *Poems About War* should make for some interesting reviews and will hopefully spark off an article or two for these pages. Most of the poems that William Graves has assembled for the new collection have not appeared since they were published in *Over the Brazier, Fairies and Fusiliers*, and the retrospective section of *Country Sentiment*. They are not Graves' greatest poems, but perhaps they have been dismissed in too cavalier a fashion by Graves' critics in the past.

Finally, I would ask potential contributors to note that, beginning in January of 1989, submissions should be sent to one of the following addresses: Patrick Quinn, The University of Maryland, United Kingdom, Box 99, FPO NY 09510 (for mail from North America) or to Patrick Quinn, The University of Maryland, Box 99, 7 North Audley Street, London, W1, England (for mail from locations other than North America).

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