

Directions

With this issue, Chimères completes its sixteenth year of publication. The journal's beginnings were humble; its continuation was uncertain and even precarious. Today, however, it is no longer a question of survival: Chimères has long since achieved international stature.

The credit for this belongs largely to the many editors and associate editors who performed a labor of love in order to produce a literary journal. But it would be a serious error not to mention the faculty advisors, most of whom are still members of the Department of French and Italian at The University of Kansas. In refereeing an article submitted for publication, they always insisted on perfection. With Chimères, this was a two-fold goal: the finest in language as well as in literature.

With each succeeding editor, it appeared as though Chimères was taking another direction. One says, in fact, that a journal mirrors its maker, its editor. Actually, the editor of Chimères has never been the maker: he or she has been the contact person between those submitting manuscripts and those who do the bulk of the work: the faculty advisors and the graduate students, all of whom work as a team. The new direction was only an impression, not reality. From time to time an almost imperceptible change took place in, for example, format or art work. But today Chimères remains essentially what it was when its very first number appeared.

It is true that fewer creative writing articles are submitted for publication. This is a pity. In the Spring 1969 issue, Professor John D. Erickson commented on the distinct advantage of a graduate student literary journal. He noted that it could

serve "as a medium for creative writing in a foreign language." Nonetheless, what has taken place can hardly be considered a loss: Chimères has become in every sense of the word a journal of French and Italian literature. In spite of the appearance of a directional change to more literary criticism, creative writing and other forms of literature (poetry, bibliographies, book reviews) have always been welcome.

With the publication of this number, the guard will change once again. Chimères will have a new, highly qualified editor with the Fall 1983 issue. The enthusiasm which inspired the early editors of the journal is still at work: the staff has already begun to prepare articles accepted for the Fall 1983 number.

I wish to express my thanks to our referees, particularly to those with whom I have worked since 1979, for their never-ending assistance, encouragement, advice, and emphasis on excellence. All their names appear on page one of this issue with the exception of Professor Erickson, now chairperson of the Department of French and Italian, Louisiana State University, and Professor Raymond Comeau, now at Harvard University. I express my appreciation also to the professors of French and the professors of Italian in the United States, Canada and Europe who have recommended Chimères to their students. I thank particularly those who have preceded me in the journal and those with whom I have worked: who have made Chimères such a success: rédacteurs collaborateurs, and associate editors.

Countless reasons can be cited for the necessity of such a journal as Chimères: the honing of writing abilities, the correct usage of writing techniques, and--for those who wish--improved expression in French or Italian. Moreover, there are the benefits to be gained from the mechanical side of preparing a journal: from proofreading to publication. As for the future, however, there is

another far more impelling reason. We live in an age of research, and literary research must not be excluded. In this regard, Chimères has already played a great role. Judging from the excellence of the incoming staff, from the journal's record to the present, and from the 1980's emphasis on research, one has every confidence that Chimères will continue, and even surpass, its contributions in the study of French and Italian literature.

It may seem as though the directions are once again changing, but it is only the editor who is stepping aside.

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