

## PREFACE

This new and revived volume of *Delos* is appearing after a hiatus of thirteen years. As of April 2015 the Harold P. Hanson Estate has turned over the editorship to me. I am no stranger to this enterprise, having been a guest-editor for volume 19-20 in 1997.

*Delos* was founded as part of a generous grant by the Ford Foundation to the University of Texas in Austin in 1965. But only three issues -- albeit rich and diverse in content -- appeared there in 1968-69. Next, *Delos* (re)appeared with eleven issues as a publication of The Center for World Literature at the University of Maryland, edited by Reed Whitemore in 1988-91. And from 1991 through 2003 under the editorship of Harold P. Hanson another eleven issues were published at the University of Florida.

Because literary translation from any language into English is a vast field, a theme of **Literature and Music** was chosen for this year's issue of *Delos*. The theme for 2017 is **Literature and Image**.

In terms of editorial policy, *Delos* solicits and welcomes translations from any language/literature into English -- for practical reasons "any" languages and literatures meaning those taught and researched at major universities in the United States and Canada. At this point the selection for this year may seem somewhat arbitrary; I look forward to more diverse submissions and thus a published selection from other European as well as Asian and African languages and literatures in the future. Shorter pieces -- five to fifteen pages in length -- are preferred.

One of the more interesting and puzzling aspects in the areas of foreign languages and literature teaching/research and literary translations in this country is a disconnect between the two. To illustrate this, let us take the illustrious record of Professor William Calin, Graduate Research Professor at the University of Florida, as an example: there is no connection between his impressive scholarship in literary studies (Cf. **Notes on Contributors**). It doesn't list any item of or about translation. Conversely, the same lack of literary analysis exists in the work by literary translators, although, to be sure, professional, especially full-time translators, are much fewer in number in this country. No doubt, this disparity is part of the nature of specialization. But it is also a result of a misperception of the status of the English language as a lingua franca. Or, to put it another way, if there are fewer and fewer speakers and practitioners of other major languages in which state-of-the-art knowledge is published in this country, than translations from those languages into English, translation becomes increasingly more important and pressing.

A preface also is an opportunity to recognize the individual expertise in the languages and literatures represented in *De/los* and to give thanks. Without the following members of the new Board of Advisors this enterprise could not exist: Cynthia Chennault, Dror Abend-David, Elinore Fresh, Will Kesling, Charles Perrone, Stephen Rojcewicz, Gregor Thuswaldner, Sidney Wade and Mary Watt. My thanks also go to Julia Morrisroe as the new artist-advisor and to Alexander Burak as the new review editor. I also thank the Harold P. Hanson Estate, particularly, Harold's daughter and executor, Ms Barbara Hanson Herbert in the trust extended to me. For generous financial donations I thank the Department of Spanish and Portuguese Studies as well as Professor of Spanish and Associate Dean David Pharies in the College of Liberal Arts and Sciences at the University of Florida.

H.H.R.  
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