

Editorial

Issue twenty-seven of *Colloquy: text, theory, critique* is a general issue, consisting of three articles, prose poetry, a review article and five book reviews. The range of topics with which the issue engages reflects the thematic breadth of *Colloquy's* focus.

The issue begins with Adam Rosen-Carole's extensive and provocative article, which considers the encounter of philosopher of art Arthur Danto with the work of Andy Warhol, suggesting connections between Danto's radical rethinking of the nature of art in the light of modernism and Warhol and Jacques Derrida's deconstruction of the philosophical tradition. Jonathan Michael Dickstein scrutinises Stanley Fish's critique of formalist methods of literary interpretation in order to relate it to a trajectory of early-modern philosophical thought (evident in the works of René Descartes and Gottfried Leibniz) and provide a preliminary ground for a consistent method by which to interpret texts. Dickstein both appropriates and complicates Fish's project: while acknowledging the shortcomings of formalism (according to Fish), he argues that Fish does not account for subjective time.

In the third contribution to the issue, James Dorahy examines an aspect of Horkheimer and Adorno's *Dialectic of Enlightenment* (1944) which has been neglected to date: its relation to the philosophical and theological concept of "the creature." The author argues that this concept acts as more than just a rhetorical device, playing an essential role in the work. Further to this, by engaging with Adorno's concept of "inverse theology," his relation to the writing of Kafka and to the thought of Walter Benjamin, the author discusses the relation between "creaturely life" and the theological moment in Adorno's thought.

The prose poetry by S. D. Chrostowska makes a welcome contribution through its controlled use of language and dense suggestive material. "Inventions of Potency" and "Data on Alien Civilizations" use notes and formatting to present a challenge to the reader as they appear and read in a similar style to the articles that come before them, but do not obey many of the conventions of academic discourse, instead subverting and questioning these norms.

In his review article, Conall Cash examines the recent translation of the novella *Alves & Co.* and other short stories by the nineteenth-century Portuguese novelist Eça de Queirós and its position in relation to the development of literary realism. Cash argues that Eça's work provides a realist critique of literary realism; one finds two realisms in operation. It heeds what he calls the realist imperative—to find an aesthetic form adequate to the representation of the contradictions of social reality—and in doing so problematises the doctrine of literary realism forged as an ideological component of the bourgeois cultural revolution in France, remoulding realism in the very different political context of 19th century Portugal.

Finally, the issue ends with five book reviews, Nick Kankahanian on John Gray's *The Silence of Animals: On Progress and Other Modern Myths*, Belinda Calderone on *Spellbound: The Fairy Tale and the Victorians*, Christian Griffiths on The Arden Shakespeare's *Coriolanus* as edited by Peter Holland, Michela Barisonzi on *Rome: Postmodern Narratives of a Cityscape* and Fiona Cooke on Hermione Lee's biography of Penelope Fitzgerald.

This issue is the debut of a new co-editor-in-chief, Rosalind McFarlane, and the last issue in which Conall Cash will be involved. The journal wishes to acknowledge the hard work Conall has put into *Colloquy* over the two and a half years he has been editor-in-chief, and thank him for his every effort. Issue twenty-seven of the journal also sees the introduction of a book reviews editor, Christian Griffiths, and his outstanding work in this area sees this issue publishing five book reviews.

Last but not least, we would like to extend our thanks to the many referees and editors who made this issue possible.

Samuel Cuff Snow, Conall Cash and Rosalind McFarlane, Editors-in-Chief