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Announcements and Comments

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THE PICTURES on the covers of this issue are taken from sketches by Thomas Hardy which were first published in *Wessex Poems and Other Verses* (1898). Another one of these sketches is reproduced as an illustration to Norman Arkans' article on "Hardy's Poetic Landscapes." The pictures are taken from one of the copies of *Wessex Poems* in the Colby Library Special Collections. These pictures, and Professor Arkans' article, reflect our continuing interest in the interaction of literature and the visual arts.

Professor Gleckner's article on Blake's "I Saw a Chapel All of Gold" relates to the same interest. While the poem is not illuminated (and the article is not illustrated), a reference to one of Blake's sketches, and the poem itself, remind us of how firmly Blake's work is based on clearly imagined visual imagery. The poem is striking—perhaps disturbing; but since it never was published by Blake, it is not as well known as it might be. We have experimented with reprinting the poem as a kind of illustration, in hopes that this may make the article more accessible to non-specialists.

Professor Mortland's article on Ruth Moore reflects our regional interests, and calls attention to a skillful writer who has, perhaps, not received as much attention as she deserves. Jeffrey L. Spear's article on Robinson and Hardy also reflects these regional interests, and at the same time discusses relationships between two of the major figures in our Special Collections.

Patricia A. Kleman's article on Edna St. Vincent Millay deals with the work of another major Maine author well represented in the Special Collections, and with special ties to Colby. The photograph which accompanies the article was selected from an interesting collection of photographs of Ms. Millay in the Special Collections. Professor Kleman's comments on Ms. Millay's feminist vision, and feminist themes, should be of particular interest today.

CONTRIBUTORS TO THIS ISSUE

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tion was on Richard Crashaw. She has published in *Concerning Poetry*, *College Literature*, and *English Journal*.

NORMAN ARKANS is Assistant Professor of English at the State University of New York at Stony Brook. He received his M.A. and Ph.D. from the University of Washington. His doctoral dissertation was on Hardy's poetry. He has an article on Hardy forthcoming in *Texas Studies in Language and Literature*, and he is currently at work on a book-length study of Hardy's narrative and dramatic poetry, for which he has received grants from the SUNY Research Foundation.

ROBERT F. GLECKNER is Professor of English at Duke University. He has taught previously at Johns Hopkins University, the University of Cincinnati, the University of Wisconsin, Wayne State University, and the University of California at Riverside. He received his B.A. from Williams, and Ph.D. from Johns Hopkins. He is author of *The Piper and the Bard: A Study of William Blake and Byron and the Ruins of Paradise*. He is editor of *Romanticism: Points of View*, *Selected Writings of William Blake*, and *The Complete Poetry of Lord Byron*. He is presently at work on a book about Blake and Spenser, for which he has received NEH and ACLS awards.

DONALD F. MORTLAND is Professor of English at Unity College, Unity, Maine. He is a Phi Beta Kappa graduate of Bowdoin College, and he received his A.M. from Yale. He was Dean of Faculty at Unity from 1967 to 1969, and before coming to Unity served as Chairman of the Department of English at The New Hampton School. He has published in *Thoreau Journal Quarterly*, *Maine Life*, and *English Journal*.

JEFFREY L. SPEAR is Assistant Professor of English at Princeton University. He received his Ph.D. from the University of Minnesota in 1975. He has published in *University Magazine* and *American Literature*, and has delivered papers on Ruskin at a number of conferences.

JHS

THE EIGHTEENTH CENTURY section of the Colby Museum's permanent collection was greatly enriched during the fall with the acquisition of two portraits by John Singleton Copley. They were left to the Museum by Arthur Drinkwater, who was born in Ellsworth, Maine, in 1879 and died in Boston in 1978. He was the son of Arthur Fuller Drinkwater, an 1840 graduate of Waterville College, now Colby College.

The portraits are *Gentleman in a Brown Suit* and *Little Girl with Grapes*. *Gentleman in a Brown Suit* was painted about 1763. The subject wears a gray wig. His coat, which has large gilt buttons on it, and vest are brown. He is placed in front of a landscape. The second portrait was painted about 1765. The young girl wears a pearl-gray dress with a pink scarf around her shoulders. There is a sprig of flowers in her hair

and she holds a bunch of grapes in her skirt. The background is dark with grapevine leaves painted in the upper left-hand corner. The identity of the two people is not known, but it is thought they may be members of the Drinkwater Family.

This recent bequest brings the number of paintings by Copley in the collection to four. In 1977 the Vaughan Family of Maine gave the portrait of Benjamin Hallowell, and the portrait of Mrs. Metcalf Bowler has been on permanent loan to the Museum from Mr. and Mrs. Ellerton M. Jetté for many years.

HUGH J. GOURLEY III
Museum Director