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Announcements and Comments

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Alex Katz, study for *Ada with Superb Lily*

Announcements and Comments

SAPIENT swine, and some less scrupulous human characters, are welcome to this issue. I trust it will be noted that all articles are serious, in the sense that they attempt to throw light on real questions in literary history and criticism. I trust, also, that some will be found amusing.

The pictures on the covers of this issue are of a cast bronze medal by Sperandio (c. 1440–1528). It is of Gianfrancesco II Gonzaga, fourth Marquis of Mantua and commander of the Venetian troops. The medal commemorates the battle of Fornovo where Gianfrancesco commanded the Italian army. The medal is one of a number of medals which were a recent gift of Mr. and Mrs. Frank Didisheim to the Colby College Museum of Art. The medal was in the collection of Mrs. Didisheim's father, Professor Valdimir G. Simkhovitch.

CONTRIBUTORS TO THIS ISSUE

G. E. BENTLEY, JR., is Professor of English, University College, University of Toronto. He has taught previously at the University of Chicago, at l'université d'Alger, and at the University of Poona. His B.A. is from Princeton University, and he holds B.Litt. and D.Phil. degrees from Oxford University. He is the editor of William Blake's *Vala, or The Four Zoas* (1963), *Tiriel* (1967), and *William Blake's Writings*, 2 vols. (1978). He is the author of *Blake Records* (1969), *Blake Books* (1977), *The Early Engravings of Flaxman's Classical Designs* (1964), and *A Bibliography of George Cumberland* (1975). He is at work on a study of the great illustrated-book publishers of the 1790's and William Blake. He has been a fellow of the Guggenheim Foundation (1957–58); The Canada Council (1963–64, 1970–71); Social Sciences and Humanities Research Council of Canada (1977–78); and he has been a Fulbright Lecturer (1967–68, 1975–76). He received the Jenkins Award for Bibliography in 1978.

WILLIAM E. LENZ is Assistant Professor of English, Chatham College, Pittsburgh. His B.A. is from Amherst College, and his M.A. and Ph.D. from the University of Virginia. He has published articles on D. H. Lawrence, Herman Melville, George W. Harris, and Charles Henry Smith, among others. He has recently completed a book-length

study of the American confidence man, and he is currently doing research on the influence of the 1838–42 U.S. expedition to the Antarctica on the American literary imagination.

CAROL CARR is an associate with Writing Consultants in Washington, D.C. She has taught previously at Cook College, Rutgers University, and at the University of Maryland, College Park. She holds an M.A. from the University of Virginia and Ph.D. from the University of Connecticut. She has published previously "Volpone and Mosca: Two Styles of Roguery" in *College Literature* (Spring 1981), and she has been at work on a study of Edmund in *Lear* as a type of rogue. She was the recipient of a J. Hillis Miller Scholarship; she is a member of Phi Beta Kappa; she was a Woodrow Wilson Fellow (1962–63); she was a Dissertation Research Fellow (Connecticut); and she was awarded a stipend for advanced study at the Folger Shakespeare Library (1974).

JOSEPH C. VOELKER is Assistant Professor of English, Franklin and Marshall College. His Ph.D. is from Yale University. He has published articles on Joyce in *James Joyce Quarterly*, *Modern British Literature*, *Comparative Literature Studies*, and *Eire-Ireland*. He is at work on a study of Milton's *Samson Agonistes* from the perspective of social and family history.

JHS

SPECIAL COLLECTIONS was able to make a number of important acquisitions during the winter months.

Bertrand W. Hayward (C'33) continued, in memory of his wife, Martha, to donate to the Robinson Memorial Room first editions of works by William Carlos Williams. He presented *In the American Grain* (1925), *The Autobiography of William Carlos Williams* (1951), and the delicate work Williams did in conjunction with artist William Zorach, *Two Drawings, Two Poems* (1937).

Two first books were added to the Robinson Room: Wendell Berry, *Nathan Coulter* (1960) and E. L. Mayo, *The Diver* (1947). Poet Donald Evans, an associate of William Carlos Williams during the New York literary renaissance period prior to World War I, began publishing in 1912. We obtained *Sonnets from the Patagonian* (1918) and *Ironica* (1919) and now hold his first five books. The Robinson Room also purchased John Berryman, *The Dispossessed* (1948), the poet's second regularly published work. The Curator began a campaign to obtain for Special Collections a complete run of *New Directions* "Annuals." He purchased 13 volumes, numbers 6, 7, 11, 12, 14, 15, 17, 18, 20, 38, 39, 40, and 41.

For the Bern Porter collection of avant-garde literature, the Curator purchased three works by Richard Kostelanetz, *More Short Fictions*, *Metamorphosis in the Arts*, and *Exhaustive Parallel Intervals*, and two

books by Dick Higgins, *Twenty-six Mountains for Viewing the Sunset From* and *Ten Ways of Looking at a Bird*.

A variety of works in Irish literature were added to the James Augustine Healy collection of Irish literature. Older, established collections received additions: E. Æ. Somerville and Martin Ross, *The Big House of Inver* (1925); playwright Lennox Robinson's play, *Ever the Twain* (1930), inscribed; and Joseph Campbell's first book of verse, *The Garden of the Bees* (1905). Three juvenile works were added to two collections: Louis MacNeice's scarce *Penny That Rolled Away* (1954); and two recent works by Liam O'Flaherty, *The Test of Courage* (1977) and *All Things Come of Age* (1977). The collection also obtained established Ulster poet Michael Longley's first regularly published work of verse, *No Continuing City* (1969). For the nearly complete Francis Stuart collection, we purchased *Memorial* (1973). Three works by two older minor poets were obtained: Bland Salkeld's reminiscences, *Hello, Eternity!* (1933); and *City Songs, and Others* (1918) and *Ballads of the Mourne* (1940) by Belfast dialect poet, the industrialist Richard Rowley. In 1981 Edna O'Brien published a sensitive description of James and Nora Joyce. The Healy collection obtained number 100, signed, of *James and Nora: Portrait of Joyce's Marriage*. Matthew Scully and Matthew Sweeney are two young Dublin poets. We obtained Scully's *Love Poems and Others* (1981) and Sweeney's *A Dream of Maps* (1981).

Short back runs of three Irish periodicals were added to the Healy collection: *Everyman/Aquarius*, 1968–1974, an annual religious and cultural review; the bibliographical magazine *Irish Booklore*, 1971–1980; and the literary journal *Lace Curtain*, 1969–1974.

J. FRASER COCKS III
Curator, Special Collections

THE MUSEUM OF ART has recently been given two paintings by Alex Katz, *Hamman House* and *Ada with Superb Lily*. They are the gift of Mr. Aaron Kozak.

Katz's work is exhibited throughout the United States and abroad and is included in major museum collections here and in Europe, but he is an artist closely associated with the State of Maine. He first came to Maine in 1949 when he received a scholarship at the Skowhegan School of Painting and Sculpture. He received a second scholarship the following year and in 1954 purchased a house near Lincolnville, Maine, where he has summered since then. Much of the subject matter in his paintings is derived from these periods spent in the State.

Hamman House, which measures 35" by 49", is the earlier of the two paintings and was painted in 1963. The directness that typifies Katz's approach to his subject is obvious here. A low Maine farmhouse is

simply and clearly defined on the top of a gentle knoll and the building is flanked by trees. The free brushstrokes are characteristic of the way Katz painted the landscape during this period.

Katz has continued to paint landscapes, as well as flowers, throughout his career, but he is best known for his portraits. In these, his figures are frequently placed in the Maine landscape. The portraits are of his friends—artists, poets, dancers, art dealers—and of his wife Ada and their son Vincent. *Ada with Superb Lily*, painted in 1968, is a shoulder length portrait of his wife wearing sunglasses and seated in a canvas backed summer chair. The stem of a tiger lily with one blossom and buds is on the left side of the picture. The painting is small in size, 13½" x 16", and is a study for a larger painting of the same title, which measures 46½" x 52", and is in a private collection in New York.

The Museum has had two lithographs by Katz in its permanent collection for a number of years, but *Hamman House* and *Ada with Superb Lily* are the first paintings by this major contemporary artist to enter the permanent collection.

HUGH J. GOURLEY III
Director, Museum of Art