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Announcements and Comments

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Announcements and Comments

IN KEEPING with recent healthy trends toward interdisciplinary studies within the humanities and social sciences, the editors have prepared this number of the *Colby Library Quarterly* as a special issue on Philosophy and Literature. Each of the essays included seeks to bring the resources and methodologies of literature and philosophy to bear upon one another in an effort to reintegrate fragmented aspects of literary works and philosophical texts. Each essay offers either a philosophical interpretation of a literary text or a literary exploration of a philosophical issue.

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NOTES FROM THE MUSEUM OF ART

JOHN FLAXMAN (1755–1826), the book illustrator, sculptor, and designer for Josiah Wedgwood, left England in 1787 to study in Rome, where he remained until 1794. While there he was commissioned by Mrs. Hare Naylor to do illustrations for Homer's *Odyssey* and *Iliad*. Flaxman's drawings were engraved by the printmaker Piroli and the prints were issued in Rome in 1793. The first English edition of Flaxman's *Iliad* appeared in London in 1795 and a second London edition was published in 1805. This edition contained five additional plates. Among them was *The Meeting of Hector and Andromache*, for which the Museum's pencil drawing illustrated on the cover was a study. Two additional sheets of studies for the engraved print, which was done by James Parker, are in the collection of the Henry E. Huntington Library and Art Gallery, San Marino, California.

The Colby drawing depicts the farewell of Hector and Andromache. Hector stands on the left. Andromache rests a hand and her head on his shoulder and holds his left hand. A nurse holding their son stands on the right and the city of Troy appears in the background. Flaxman chose to use Alexander Pope's translation of the *Iliad*, which was completed in 1720, as his source. The specific line in the *Iliad* used as the basis for the drawing is from Book VI, line 505:

Hung on his hand and then dejected spoke;

The nurse and child are mentioned a few lines above, 496–497:

The nurse stood near, in whose embraces press'd,
His only hope being smiling at her breast,

The drawing is done in the linear style characteristic of Flaxman and other English Neoclassical artists. Their introduction, in most cases, to the classical world was a group of early publications, often produced in Italy, showing antique sculpture and objects such as Greek vases. The illustrations were usually done in a linear style with no use of shading and Flaxman and others adopted this style as their own.

The drawing, which measures $6\frac{3}{4}$ " x $9\frac{1}{2}$ ", was given to the Museum by Agnes Mongan (Colby D.F.A. '73) in 1972. The 1805 edition of Flaxman's *Iliad* was given later to the Museum by Elaine P. Loeffler.

Girl with Garland, the marble fragment illustrated on the back cover, is Greek and dates from the third century B.C. The head is possibly that of a siren from a funerary or votive relief. It measures $8\frac{1}{2}$ " high and was given to the Museum by Miss Adeline and Miss Caroline Wing in 1960.

HUGH J. GOURLEY III
Director, Museum of Art