

June 1988

## Announcements and Comments

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### Recommended Citation

Colby Library Quarterly, Volume 24, no.2, June 1988

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## *Announcements and Comments*

**I**N 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.

### CONTRIBUTORS TO THIS ISSUE

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FRED D. MILLER, JR., holds a Ph.D. in philosophy from the University of Washington and is currently Professor of Philosophy at Bowling Green State University, where he is also executive director of the Social Philosophy and Policy Center. He has in addition held visiting posts at the University of Washington and the Johns Hopkins University. His research appointments include postdoctoral studies at Harvard University, Princeton University, and the University of Wisconsin, where he undertook the research culminating in his paper for this volume. He has edited or written ten books in political philosophy, ancient philosophy, and philosophy and science fiction, and has published over twenty articles, predominantly in the field of ancient philosophy.

BEATRICE K. NELSON holds a Ph.D. in education from Harvard University and is currently Lecturer in the Department of Philosophy at the University of Massachusetts at Boston. She has for several years had an association with Shakespeare & Company and will be project director for an NEH Summer Institute on Teaching Shakespeare to be offered in the summer of 1988 by Shakespeare & Company and the University of

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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*