

# Colby



## Colby Quarterly

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## Announcements and Comments

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## *Announcements and Comments*

WITH THIS issue, the beginning of our fifth decade and approaching the twenty-first century, we are changing our name to the *Colby Quarterly*. “Library” sounds anachronistic, and the Library Associates is no longer an active organization. It is also misleading as this is not really a library journal. The change indicates both a broadening of editorial interest and a continuing aim to be a general journal of literate and informed commentary on subjects in the humanities. William Palmer’s essay on Riesman and de Tocqueville is an example of that broadening while the essays on Blake, Hardy, and Freeman represent established interests of the journal.

We shall continue to publish special issues. In 1991 there will be one on Irish Women Writers, edited by Marilyn Throne (English Department, Miami University, Oxford, Ohio 45056—deadline September 1, 1990) and another on the contemporary London stage, edited by Patrick Brancaccio of Colby. In 1992 there will be one on Modern Irish Theater, edited by Anthony Roche (Assistant Director of the Yeats International Summer School and currently at the University of California, Santa Barbara) and another on Irish Poetry after Yeats, edited by Eammon Grennan (poet and Professor of English at Vassar). More particular information and calls for papers will appear in subsequent issues.

I regret having to report that J. Fraser Cocks III has left Colby to become the Curator of Special Collections at the Knight Library, The University of Oregon. He has been a friend to this journal as well as a valued colleague, and we will miss him. Colby will continue his important work in Special Collections.

The illustrations for this issue are from Irene Chayes’s article on Blake. The front cover is *Antaeus Setting down Dante and Virgil in the Last Circle of Hell*; illustrations to Dante’s *The Divine Comedy*, no. 63, pen and watercolor, 52.6 x 37.4 cm, Felton Bequest, 1920; National Gallery of Victoria, Melbourne, reproduced by permission of the National Gallery of Victoria. On the back cover is *The Overthrow of Apollo and the Pagan Gods*; illustrations to Milton’s “On the Morning of Christ’s Nativity,” no. 4, pen and watercolor, The Huntington Library and Art Gallery, San Marino, California.

### CONTRIBUTORS TO THIS ISSUE

HAROLD OREL is University Professor of English at the University of Kansas, has written and edited numerous books on Hardy and Victorian literature, and is currently editing a collection of Kipling criticism and writing

a critical study. He is a Fellow of the Royal Society of Literature and Vice President of the Thomas Hardy Society.

WILLIAM PALMER is an Associate Professor of History at Marshall University, Huntington, West Virginia, has published many articles on British and American history, and is at work on a series of studies of Anglo-Irish relations during the Elizabethan age. His essay on Burke and the French Revolution appeared in the December 1984 issue of *CLQ*.

IRENE H. CHAYES has taught at Maryland, Hollins, and Binghamton. Her article in this issue is a chapter of a book in progress on Blake's relation to traditional art. Part I, on Blake and Michelangelo's *The Last Judgement*, appeared in *CLQ*, June 1984. She has also published essays on Joyce, American fiction, and the Romantic poets.

THOMAS A. MAIK is Professor and Chair of the Department of English at the University of Wisconsin-LaCrosse. He has published essays on Freeman, Mark Twain, and computers and composition and is working on a book about Twain's *Joan of Arc*.

#### NOTES FROM THE MUSEUM OF ART

PORTRAITS, a selection of still lifes, drawings, and a group of terra cotta portraits by Willard W. Cummings, will be on view at the Colby College Museum of Art during July and August. In addition to his career as an artist, Cummings was a co-founder of the Skowhegan School of Painting and Sculpture in Skowhegan, Maine. The school, established in 1946, is one of the finest summer art schools in the country. Cummings served as its president from its founding until his death in 1975.

The exhibition will include large portraits of people such as Pablo Casals, Katherine Cornell, Bette Davis, J. Seelye Bixler, president of Colby College from 1942 to 1960, and more intimate portraits of friends and members of his family. In addition, a series of drawings done in Alaska during World War II will be shown. Cummings, who was appointed by the War Department to paint portraits of commanding officers, did these more personal works while serving in the Aleutian Islands. Some of the drawings were recently shown in the exhibition, *Drawing the Lines of Battle: Military Art of World War II Alaska*, at the Anchorage Museum of History and Art.

Ben Shahn was one of the many artists Cummings interested in the Skowhegan School, and Cummings was a member of the Ben Shahn Foundation. He was an Academician of the National Academy of Design, New York, a member of the Advisory Committee on the Arts of the John F. Kennedy Center for the Performing Arts, Washington, D.C., and a member of the Colby College Museum of Art's Advisory Council and Museum Committee. He was instrumental in the development of the College's museum and the growth of its permanent collection and received an honorary degree from the College in 1960.

Cummings was born in Old Town, Maine, in 1915. He studied at the Academie Julien in Paris, the Art Students League in New York, and the Yale University School of Fine Arts. His work has been shown in many exhibitions, including

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those at the Whitney Museum of American Art, New York, the Detroit Institute of Arts, the Art Institute of Chicago, the Corcoran Gallery of Art, Washington, D.C., the Museum of Modern Art, New York, the Museum of Fine Arts, Boston, and the Institute of Fine Arts, Boston. He also exhibited at the Vose Galleries of Boston and at the Maynard Walker Gallery in New York.

HUGH J. GOURLEY III  
*Director, Museum of Art*