

# Colby



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## Announcements and Comments

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## *Announcements and Comments*

**T**HE ISSUE ON The African-American Autobiographical Tradition, edited by Cedric Bryant of Colby, has been postponed until 1997.

In September 1996 we will publish a special issue on John O'Hara, edited by Professor Charles Bassett, Department of English, Colby College. Essays should be sent to him by April 1, 1996.

In December 1996 we will publish a special issue titled "Other Identified: Issues of Alterity in Hispanic Literature." Articles must be in English, between 15 and 20 pages, including notes, and follow the MLA format. Original quotations in Spanish must be translated. Articles must be submitted by June 1, 1996 to Professors Betty Sasaki and Jorge Olivares, Department of Spanish, Colby College.

The March 1997 issue will be our third classical studies collection: The Tragedies of Euripides. Essays should be sent by September 1, 1996 to the guest editor, Professor Hanna Roisman, Department of Classics, Colby College.

The covers are reproductions of William Glackens' "Girls Reading" and "Bathers at La Ciotat," two charcoal sketches from three sketchbooks recently gifted to the Colby Museum through the generosity of The Sansom Foundation and interest of Sanford E. Becker.

Glackens (1870-1938) was born in Philadelphia and attended night classes at the Pennsylvania Academy of the Fine Arts, where he shared a studio with the slightly older Robert Henri. In 1895 he made the first of many trips to France and upon his return settled in New York. He was on the staff of a number of newspapers as an illustrator but increasingly devoted more time to his painting.

In 1907 the National Academy of Design, founded in 1826 in New York, rejected the work of some of Henri's contemporaries submitted to its prestigious annual juried exhibition. Henri withdrew his entry in protest and the following year exhibited his work with seven other artists, including Glackens, at the Macbeth Gallery, a major gallery at the time. The group was called The Eight—and, because of its realistic portrayal of everyday life, was also derisively referred to as the Ash Can School. Glackens' work at the time of the Macbeth Gallery exhibition had a dark palette. Soon thereafter he began to look at the work of the French Impressionists, especially Renoir, which resulted in his mature style.

CONTRIBUTORS TO THIS ISSUE

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THOMAS B. O'GRADY is an associate professor of English and Director of Irish Studies at the University of Massachusetts in Boston. He has published articles in Irish Studies and has a book in progress on William Carleton, Patrick Kavanagh and Benedict Kiely.

JONATHAN HUFSTADER is an assistant professor of English at the University of Connecticut in Storrs, where he teaches twentieth-century British and Irish literature. He has recently written articles on MacNeice and Heaney (the latter to appear in the coming year). He is currently preparing a study of poetry from Northern Ireland and the recent Troubles.

NING YU is an assistant professor of English at Western Washington University in Bellingham, and has published articles on Thoreau's literary use of the "New Geography," his study of what twentieth-century geographers call "sequent occupance," Sui Sin Far's affinity with Fanny Fern, Maxine Hong Kingston's strategy against marginalization, and the changing canon of American autobiography.

MARILYN C. WESLEY is an assistant professor of English at Hartwick College and, in addition to many articles, has written a book on narrative patterns in the fiction of Joyce Carol Oates.