

# Colby



## Colby Quarterly

---

Volume 16  
Issue 2 *June*

Article 9

---

June 1980

## Announcements and Comments

Follow this and additional works at: <https://digitalcommons.colby.edu/cq>

---

### Recommended Citation

Colby Library Quarterly, Volume 16, no.2, June 1980

This Front Matter is brought to you for free and open access by Digital Commons @ Colby. It has been accepted for inclusion in Colby Quarterly by an authorized editor of Digital Commons @ Colby. For more information, please contact [mfkelly@colby.edu](mailto:mfkelly@colby.edu).

## *Announcements and Comments*

ONE OF the aims of scholarship must be to make its findings interesting both to specialist and to nonspecialist readers. A few years ago *PMLA* (*Publications of the Modern Language Association*), which might seem the very type of a specialist journal, set itself the goal of attracting and publishing articles with broader appeal and significance. This seems to be a particularly appropriate goal for a journal like *CLQ*, which has both specialist and non-specialist subscribers. For this reason, we are particularly pleased to be able to publish Darrel Abel's article on Frost in the present issue. The article is certainly of concern to the specialist, as it contributes new interpretations of Frost's poetry, but also it speaks to all of us who worry—at the beginning of what threatens to be an uneasy decade—about “the predicament of modern man.”

Other articles selected for this issue also should be of interest to non-specialists as well as specialists. Judith Weissman's discussion of Keats and an hypothetical language of nature deals with problems which are still living human concerns. Jeanne Argoff's discussion of Yeats's handling of the ballad form deals with poems rich in “vitality” and “coarse vigor,” poems in which Yeats tried both to express basic human concerns and to reach a wider audience. The two articles on E. A. Robinson, by Nancy Joyner and by Richard Crowder, direct attention to a particular poem which was at one time very popular, and which deals with human and philosophical problems of timeless interest. The articles raise questions about relevance and the sources of popularity which remind us that there are no easy answers to such questions—whether they be asked about poets and poetry, or about critics and scholars and the articles in which they convey to us their findings.

The picture on the front cover of the present issue is from an oil painting by an Irish artist, George M. W. Atkinson (1806–1884). It is entitled *A View of the American Packet Ship in Cork Harbor*. It is part of the permanent collection of the Colby Museum of Art, and was the gift of The Honorable Roderic H. D. Henderson. The picture on the back cover is of a large iron Rooster Weathervane (American, nineteenth century), which is in The Helen Warren and Willard Howe Cummings Collection in the Colby Museum of Art.

## CONTRIBUTORS TO THIS ISSUE

DARREL ABEL is Professor Emeritus of English at Purdue University, West Lafayette, Indiana; his permanent address is now in Lisbon Falls, Maine. He has taught previously at South Dakota State University and at Franklin and Marshall College. He was a Fulbright Senior Lecturer at Freiburg University in 1964-1965, and a Visiting Professor at the University of Saskatchewan in 1970-1971. He holds B.A. and M.A. degrees from the University of Iowa, and his Ph.D. is from the University of Michigan. He is the author of *American Literature* (three volumes: *Colonial and Early National Writing*, *Literature of the Atlantic Culture*, and *Masterworks of American Realism*). He has published about fifty articles, mostly on writers of the "American Renaissance." He is currently at work on studies of ideas in Frost's poetry, and on a critical reading of Emily Dickinson.

JUDITH WEISSMAN is Associate Professor of English at Syracuse University, Syracuse, New York. Her B.A. is from Washington University, and her Ph.D. from the University of California at San Diego. She has published essays on many of the major figures of the nineteenth century: Austen, Dickens, Trollope, Hardy, Mary Shelley, John Stuart Mill, Blake, Browning, Emily Brontë. She is at work on two books: one on *Romantic Women's Essays on the Nineteenth Century Novel*, and the other on the village in English literature from Wordsworth to William Morris.

JEANNE ARGOFF is a Lecturer in the Department of English at George Mason University, Fairfax, Virginia. Her B.A. and M.A. degrees are from the University of California at Berkeley, and her Ph.D. is from University College, Dublin. Her Ph.D. thesis is entitled *The Hearth and the Road: The Countryman in the Works of W. B. Yeats*. An earlier version of her paper in the present issue was presented at the 1978 convention of the Modern Language Association of America. She is presently at work on a book on *The Countryman in Anglo-Irish Literature*.

NANCY C. JOYNER is Professor of English at Western Carolina University, in Cullowhee, North Carolina. She taught previously at the University of Kentucky. Her Ph.D. is from the University of North Carolina. She is the author of *E. A. Robinson: A Reference Guide* (Boston: G. K. Hall, 1978), and of numerous articles on modern poetry and fiction. She was the organizer of a Robinson seminar at the 1977 convention of the Modern Language Association of America. Earlier versions of the Robinson papers in the present issue and the March, 1980, issue of *CLQ* were presented at that seminar.

RICHARD CROWDER is Professor Emeritus of English at Purdue University, West Lafayette, Indiana. He taught at Purdue from 1937

through 1976. Before that he taught briefly at Valparaiso University. He was a Fulbright Lecturer on American Poetry at the University of Bordeaux for two years (1963-1965) and Lecturer at the University of Nice (1965). His A.B. and M.A. degrees are from DePauw University, and his Ph.D. is from the State University of Iowa. He is the author of *Carl Sandburg* (Twayne, 1964), *No Featherbed to Heaven: Michael Wigglesworth* (Michigan State, 1962), and *Those Innocent Years: . . . James Whitcomb Riley* (Bobbs Merrill, 1957). He has published many articles on E. A. Robinson, as well as articles on Sandburg and others. He is a regular contributor to "Poetry: 1900 to the 1930's" in *American Literary Scholarship: An Annual* (Duke). He was named a Fellow of the Church Society for College Work (Episcopal) in 1958, and an American Philosophical Society Fellow in 1955. He received an Alumni Citation from DePauw in 1971.

JHS

SPECIAL COLLECTIONS is pleased to sponsor, during the spring semester, a number of evening readings and lectures. In February poet Ira Sadoff, Assistant Professor of English at Colby, treated more than 60 people to a wide-ranging reading which included some of his earliest published work as well as several recently-composed poems. As of this writing, the spring meeting of the Colby Library Associates is scheduled to feature Richard Beeman, chairman of the Department of History at Colby, speaking on "Maiden Aunts, Constable's Returns, and the Creation of Social History." The Associates will begin planning for their fall Book Fair to be held in Miller Library on October 4 for Maine publishers and out-of-print book dealers. Associate Schuyler Mott, Colby '51, has taken a leading role in organizing the fair.

Two major exhibits were scheduled for the Robinson Room. Early in the semester, Colby senior Peter Forman showed a selection of items from his extensive collection of political memorabilia. On view were a broad sample of buttons, bumper stickers, posters, presidential autographs, and photographs from the presidencies of Zachary Taylor to Jimmy Carter. In the fall of 1979, Franklin Furnace Gallery of New York City prepared a retrospective traveling exhibit of the works of poet, printer, and publisher Bern Porter, Colby '32. The chosen works, which will arrive in the Robinson Room in May, demonstrate Porter's life-long effort, through the print medium, to unite science and art.

A number of important acquisitions were made for both the Healy Collection of Irish Literature and the Robinson Room. From Peter Kavanagh, publisher and brother of Irish poet Patrick Kavanagh, we obtained several volumes to give us a very nearly complete collection of this major writer's work. Victor Power, brother of Irish novelist Richard Power, made available to us the typescript, with holograph cor-

rections, of his late brother's novel *The Hungry Grass*. From Elizabeth Press, we purchased six handsome volumes of poetry by American meditative poet William Bronk, thus beginning a major collection of his important work.

J. FRASER COCKS III  
*Curator, Special Collections*

THE MAJOR summer exhibition at the Colby College Museum of Art will be *Watercolor Painting in Maine*. The exhibition, which was suggested by C. David O'Brien, Colby trustee and member of the Museum Committee, will trace the development of work in the watercolor medium from the mid-nineteenth century through the present. It will open in late July and remain on exhibition into early October. About one hundred watercolors will be borrowed from museums and private collections.

Bartlett H. Hayes, former director of the Addison Gallery of American Art in Andover, Massachusetts and noted American art historian, is guest curator for the exhibit. Mr. Hayes is interested in pointing out the individual artist's connection with Maine, and he has devised five categories of artists to be included: artists who were born and lived in Maine; those who summered in Maine regularly, often living in art colonies such as Monhegan or Ogunquit; those who came to Maine only once or twice, but who did watercolors while in Maine, such as John Singer Sargent who visited friends in 1921 on Ironbound Island in Frenchman's Bay; artists born elsewhere, but who became permanent residents; promising young artists whose only association with Maine has been as students. When it is possible with artists who have a strong association with Maine—artists such as Winslow Homer, John Marin, Andrew Wyeth—Mr. Hayes will include three works by each artist to illustrate the evolution of the artist's style.

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