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Announcements and Comments

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Announcements and Comments

WE HAVE DRAWN so often on the Colby Museum of Art for pictures for our covers, it seems appropriate at this time to show pictures of the museum itself. Nineteen eighty-four is the twenty-fifth anniversary of the founding of the museum (see the museum notes for an account of the museum and its history). The picture on the front cover of the present issue shows the east side of the museum wing of the Bixler Art and Music Center. The section on the left, with two skylights, is the Lenk Studio Building; the section on the right, with three skylights, is the museum proper. The picture on the back cover is an interior view of the museum, showing a part of one of the lower galleries. Both pictures are by Steve Rosenthal.

CONTRIBUTORS TO THIS ISSUE

IRENE H. CHAYES has taught at the University of Maryland, Hollins College, SUNY Binghamton, and elsewhere. Her Ph.D. is from Johns Hopkins. She is a well-known Blake specialist, but she published many critical essays on James Joyce, on American fiction, and on the English Romantic poets, before concentrating on Blake. Her Blake studies have been published in various journals and anthologies. For many years she has been pursuing an investigation of Blake's relationship to his art background; some of her findings are now being published in essay form. We are delighted to be able to publish one of these essays.

DONALD PALUMBO is Language and Humanities Division Chairman at Lorain County Community College in Elyria, Ohio. His A.B. is from the University of Chicago, and his Ph.D. from the University of Michigan. He has published widely—thirty-four or more articles. Two representative titles are "Alone, Isolated, Betrayed, Banished: Similarities in the Social Alienation of Joyce's Stephen Dedalus and Leopold Bloom" (*Etudes Irlandaises: James Joyce Centenary Issue*, 1982), and "Loving that Machine, or The Mechanical Egg: Sexual Mechanisms and Metaphors in Science Fiction Films" (*The Mechanical God: Machines in Science Fiction*, Greenwood Press, 1982). His work in progress includes: *Erotic Universe: Sexuality and Fantastic Literature* (editor), *Eros in the Mind's Eye: Sexuality and the Fantastic in Art and Film* (editor), *The Existential James Joyce* (author), *Comics as Literature: An Analysis of*

Marvel Comics (author). He also writes: "I am presently treasurer for the International Association for the Fantastic in the Arts, the academic association attached to the International Conference on the Fantastic in the Arts, which occurs each March in Boca Raton, Florida. For the past few years I have also been Comic Art Area Chair for the Popular Culture Association, and currently I am a freelance plot and script writer under contract with Marvel Comics. My primary research interests are modern fiction, fantasy literature and film, existential literature, and American popular culture."

ROBERT C. GRAYSON is Associate Professor of English at Southeast Missouri State University, where he has taught for the past twenty-five years. Previously he taught at various places in Nebraska, Illinois, and Arkansas. His B.A. is from Harding College, Searcy, Arkansas; his M.A. from George Peabody College, Nashville, Tennessee; and his Ph.D. from the University of Missouri (Columbia). Representative publications include "Hawthorne's Early Interest in Portraits" (*Nathaniel Hawthorne Society Newsletter*, Fall 1982), "The Identity of the Minister in Hawthorne's 'The Gentle Boy'" (*Publications of the Missouri Philological Association*, 1981), and "The New England Sources of 'My Kinsman, Major Molineux'" (*American Literature*, 1982). He reports that he is presently at work on "an effort to unravel some of the mysteries of Hawthorne's unpublished 'The Story Teller.'" He is listed as a contributor in the *Anthology of American Literature*, second edition, ed. George McMichael (New York: MacMillan), to which he contributed historical notes for "My Kinsman, Major Molineux" and "Young Goodman Brown." He is vice-president of the Missouri Philological Association for 1983-84.

ELSA NETTELS is Professor of English at the College of William and Mary in Williamsburg, Virginia. She has published previously in *CLQ*, and her representative publications include a book, *James and Conrad*, which received a SAML A Studies Award for 1975, and articles on Howells in *Texas Studies in Literature and Language*, *Studies in Short Fiction*, and *The New England Quarterly*. She is presently at work on a book on Howells. She received an NEH fellowship for 1984 to complete her study of Howells.

JHS

NOTES FROM SPECIAL COLLECTIONS

SPECIAL COLLECTIONS has received during this past academic year several significant gifts.

Ernest Cummings Marriner (C'13), Professor of English at Colby 1929-60 and Dean of Faculty 1946-57, in addition to performing his many college and state-wide educational duties, studied at length the local history of America as it was expressed in Maine. At his death in

1983, his family donated to the Colby Library for preservation in Special Collections Dean Marriner's collection of books pertaining to the history of Maine. Included are fifty nineteenth- and twentieth-century town and county histories, many rare, all important sources; a collection of informative ephemeral material concerning railroad activity in Maine; books on Maine military history; biographies of noted Maine citizens; items of Maine fiction, poetry, and humor; and early registers and other civic publications. Accession of this superb collection has created a valuable resource for the teaching and study of Maine local history at Colby.

Donald Gallup of New Haven, Connecticut, donated eighteen first editions, including seven titles of Alfred Lord Tennyson, four volumes by Elizabeth Browning, six works by Robert Browning, including *Strafford: An Historical Tragedy*, London, 1837, and the *Life of Robert Browning* by William Sharp.

Donald H. Williams donated forty-four letters consisting of seventy-four pages of text written to him between October, 1944, and January, 1946, by Fannie Hardy Eckstorm. Mrs. Eckstorm, who died in 1946 at age 81, was a noted Maine historian who had written on birds, Maine woods, game laws, Indians, folk songs, and local history. In these pungent and sprightly letters, among the last she wrote, Mrs. Eckstorm gives candid bibliographical and critical advice to a young and aspiring collector of Maine history.

Through the courtesy of Harold Raymond, chairman of Colby's department of history, Mrs. Harriet Rogers donated five scrapbooks pertaining to the career of her late husband, A. Raymond Rogers (C'17), who was an attorney for the CIO in Maine during the 1930's.

Susan Kenney, Associate Professor of English at Colby, deposited several typed drafts of her learned and entertaining mystery novel, *Garden of Malice*, Scribners, 1983.

J. FRASER COCKS III
Special Collections Librarian

NOTES FROM THE MUSEUM OF ART

THE Colby College Museum of Art celebrates its twenty-fifth anniversary this summer. It was founded as a teaching museum for the art department and as a museum for Maine residents and visitors to the state. Since 1959 both its permanent collection and its exhibition program have gained national recognition through the interest, guidance, and generosity of a devoted group of patrons.

Prior to the opening of the Museum, the nucleus of a permanent collection existed at Colby. In 1949 Mrs. Harold T. Pulsifer placed on extended loan a collection of Winslow Homer works, two of which she subsequently gave. During the early 1950's Miss Adeline and Miss

Caroline Wing donated works by, among others, William Merritt Chase, Childe Hassam, Winslow Homer, and Andrew Wyeth. In 1956 Mr. and Mrs. Ellerton M. Jetté, major benefactors of the College, donated the American Heritage Collection, which contained nearly one hundred primitive paintings and watercolors. The following year the Helen Warren and Willard Howe Cummings Collection, which included American primitive paintings, weathervanes, and paintings by professionally trained artists, was given. These collections, along with some additional gifts, represented the College's art collection in 1959 and the emphasis was clearly in the American field.

The Friends of Art at Colby, a membership group, was formed soon after the Museum opened, and through the efforts of Mrs. Jetté and Willard W. Cummings, co-founder and then president of the Skowhegan School of Painting and Sculpture, an Advisory Council was formed for the Friends of Art. Distinguished collectors, art dealers, and museum personnel were invited to be on the Council. One of its purposes was to assist the College in the formation of a permanent collection. Since almost no acquisition funds existed for the Museum until 1982, works of art had to be donated. The range and quality of the permanent collection today is testimony to the success the Advisory Council has had.

The rapid growth of the collection and the wish to have an active exhibition program made it obvious by the mid-1960's that more space was needed if the Museum were to meet the goals it had set for itself. A new museum, a wing to the Bixler Art and Music Center, was opened in 1973. It was designed by E. Verner Johnson and Associates, Inc., Boston, and tripled the space in the original galleries. The art critic for *The Maine Sunday Telegram* (October 21, 1973) wrote he could think of "no compact space in any other museum that is more ennobling to the work and more dignifying to the viewer."

The people who had worked towards the building of the new museum did not consider this achievement as the culmination of their efforts, but have continued their support in many ways. The permanent collection now illustrates the development of American painting from the early eighteenth century through the present. The twentieth-century section was greatly enriched in 1973 by the gift from Mr. and Mrs. John Marin, Jr., of twenty-five works by John Marin. The American painting collection is complemented by some American sculpture, a small group of European paintings, both European and American prints and drawings, Greek, Etruscan, and pre-Colombian ceramics, and a decorative arts collection which includes over three hundred Oriental pieces given by Mr. and Mrs. Eugene Bernat.

In 1979 a selection of American works from the collection was exhibited at Davis & Long Company in New York. In "Art Across North America—Outstanding Exhibitions," *Apollo* (January 1980), the following appeared: "Colby Collects. Things have been happening in

Waterville, Maine, so fast in the last twenty years that Davis & Long Company, New York, was able to put on last fall a show of 'American Art from the Colby Collection.' This proves that with determination and a few good friends you can create a first-rate collection in not too long a time. . . ."

One of the Museum's most loyal friends was Jere Abbott, who was the Museum of Modern Art's first Associate Director and later Director of the Smith College Museum of Art. Mr. Abbott, who died in 1982, first became interested in the art program at Colby in 1955, and this interest was heightened with the founding of the Museum. His subtle guidance and professional advice were major factors in the development of the Museum and its collection. His special interest in the growth of the collection was evidenced by his bequest both of major drawings, and of funds in the amount of 1.7 million dollars, to establish an acquisition fund for the Museum.

The Museum will observe its twenty-fifth anniversary on July 18, 1984, with a gala preview of the loan exhibition, *Portraits of New England Places*. The exhibition which is being formed under the direction of Peter Tillou, a member of the College's Museum Committee, will include paintings of identified New England cities, towns, and buildings. The paintings date from the early nineteenth century through the present. A celebration committee is being formed for the preview, and the friends who have played a role in the establishment of the Museum and its permanent collection will be honored members of the committee. The honorary co-chairmen are Mr. and Mrs. Ellerton M. Jetté and the co-chairmen are Margaret P. Watson and Peter Tillou.

HUGH J. GOURLEY III
Director, Museum of Art