

March 1985

Announcements and Comments

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

Recommended Citation

Colby Library Quarterly, Volume 21, no.1, March 1985

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.

Announcements and Comments

THE PICTURE on the front cover of the present issue is from a portrait of Mrs. James Mingay, by George Romney. For more information about this recent museum acquisition, see the museum notes, below. The picture on the back cover is from a portrait of The Honourable Anne Sempill, Mrs. Austin of Kilspindie. The original painting is in the permanent collection of the Colby Museum of Art. It was the gift of Miss Adeline and Miss Caroline Wing.

The special issue on regionalism, which was at one time tentatively scheduled for March, has now been firmly scheduled for June. We have an interesting variety of contributions, illustrating different approaches to this many-sided topic.

CONTRIBUTORS TO THIS ISSUE

CAROL WERSHOVEN is associate professor of English at Palm Beach Junior College, South Campus. She has served previously as academic dean at The College of Boca Raton. She holds a Ph.D. in American literature from the University of Florida. She also holds M.A. and M.Ed. degrees from Florida Atlantic University. In 1970 she was the recipient of an English-Speaking Union award for study at Oxford University, International Graduate Summer School. She is the author of *The Female Intruder in the Novels of Edith Wharton* (Fairleigh Dickinson Univ. Press, 1982), and of "America's Child Brides: The Price of a Bad Bargain," in *Portraits of Marriage in Literature* (Western Illinois Univ. Press, 1984). She is currently at work on a study of American heroines.

TERENCE ALLAN HOAGWOOD is assistant professor of English at West Virginia University. He has taught previously at Vassar College and at Pennsylvania State University. His Ph.D. is from the University of Maryland. He is the author of *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley*, forthcoming in 1985 from the University of Alabama Press. He is at work on another book, tentatively entitled *Sceptical Methodology: Shelley's Prose and Its Philosophical Content*.

KELLEY GRIFFITH, JR., is associate professor of English at the University of North Carolina—Greensboro. He has taught previously at Drexel University. His M.A. and Ph.D. are from the University of Pennsylvania; his B.A. is from Wake Forest University. His publications include two essays in *American Literature*: "Weir Mitchell and the Genteel Romance" (May 1972)

and "Form in *The Blithedale Romance*" (March 1968). He is the author of *Writing Essays about Literature: A Guide and Style Sheet* (Harcourt Brace, 1982), and he is at work on a textbook for Scott Foresman, to be entitled *Argument and Persuasion: A Guide and Reader*, which is tentatively scheduled for publication in 1985. He is also engaged in scholarly work on the incorporation of Darwinian ideas in naturalistic American fiction.

DONALD H. WILLIAMS is a retired technical writer. He has been engaged in research on food products, and he served for twenty-eight years as the technical director of a national food trade association in Washington, D.C. He holds a B.S. from the University of Maryland (1938). In addition to many technical papers, he is the author of two previous contributions to *CLQ*, one in June 1961, and the other in March 1965. He has read two papers before The Literary Society of Washington. These papers are on deposit in the Manuscript Division, Library of Congress. He has served for thirteen years as editor of the *Cosmos Club Bulletin* (Washington, D.C., readership 3400). He has also served as secretary of the Cosmos Club, and as president in 1981. His work-in-progress includes a Katahdin bibliography, a study of Thoreau in Maine, and an essay collection drawn from the *Cosmos Club Bulletin* relating to historical club figures.

FLEDA BROWN JACKSON is a poet, editor of a marine education journal, editor of the *Newsletter of the D. H. Lawrence Society of North America*, and a part-time teacher in the English Department of the University of Delaware. She is a member of Phi Beta Kappa, and she holds a Ph.D. from the University of Arkansas. Her dissertation was on Howells. She has published articles on Jennifer Johnston and on Juanita Casey in the *Dictionary of Literary Biography* (Brucoli Clark), and bibliographies in *The D. H. Lawrence Review* and in *Style*. Her poetry has been published in *Kenyon Review*, *Iowa Review*, *Southern Humanities Review*, *Beloit Poetry Journal*, *Indiana Review*, and elsewhere. She is working on a collection of her poetry.

JHS

NOTES FROM SPECIAL COLLECTIONS

SPECIAL COLLECTIONS received three attractive gifts this past fall. Bertrand W. Hayward of Waterville purchased a copy of William Carlos Williams, *A Dream of Love*, 1948, which he presented to Special Collections in memory of his wife, Martha. Mrs. Howard Hart gave a signed copy of Edwin Arlington Robinson's *The Man Who Died Twice*, 1924. Benjamin F. Stacey contributed the handwritten journal kept by James Medberry describing a transcontinental trip by rail from Massachusetts to California and back, which Medberry took during the spring and early summer of 1888.

To date this year, Special Collections has purchased nearly 100 volumes, primarily of poetry, composed by 20th century poets with strong ties to New England and New York City. In addition, the collection obtained the first (1936) and tenth (1948) volumes in the series *New Directions in Poetry and Prose*. The Healy Collection of Irish Literature is benefitting from a newly

established standing order with Kennys Bookshops and Art Galleries of Galway, Ireland, for works of poetry and prose by contemporary Irish authors. We received 27 titles prior to the holidays.

J. FRASER COCKS III
Curator, Special Collections

NOTES FROM THE MUSEUM OF ART

A LATE eighteenth-century portrait by George Romney recently entered the Museum's permanent collection in the bequest of Miss Amelia Peabody (1890–1984) of Boston. Miss Peabody graduated from the School of the Museum of Fine Arts, Boston, and later studied with the internationally famous sculptor Alexander Archipenko. In addition to following her professional career as a sculptor, she was a patron of the arts and a noted civic leader.

Romney (1734–1802), a contemporary of Sir Joshua Reynolds and Sir Thomas Gainsborough, was one of the most fashionable portrait painters in London during the latter part of the eighteenth century. Born in Lancaster where he was apprenticed to a traveling portrait painter, he moved to London in 1762. From 1773 to 1775 he traveled in Italy. His exposure there to the work of Renaissance painters and classical sculpture had a strong influence on his mature style. When he returned to London he leased property in Cavendish Square, where he established a highly successful studio. Among his patrons were Mr. and Mrs. James Mingay.

The portrait of Mrs. Mingay was painted in 1791 and measures fifty by forty inches. Mrs. Mingay wears a white dress with a blue sash, and is seated on a Chippendale window seat upholstered in red fabric. Behind her is a column. Red drapery fills the upper right-hand area of the painting, and a freely painted landscape extends into the background to the left of the column. The portrait has been in numerous exhibitions between 1913, the earliest recorded date of an exhibition in which it was included, when it was shown at the Grosvenor Gallery in London in *Women and Children in Art*, and 1960, when Miss Peabody acquired it. Romney also painted Mr. Mingay in 1791. The present location of the second portrait is not known, but both are recorded in *Romney* by Humphry Ward and W. Roberts, published in London in 1904, the major publication on the artist.

Mrs. James Mingay is the first portrait by Romney to enter the collection. It is an important addition and enriches the collection of British portraits already at Colby.

HUGH J. GOURLEY III
Director, Museum of Art