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Announcements and Comments

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Announcements and Comments

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

In March 1996 we will publish an issue about Sport and Leisure in North America, edited by Richard T. Moss and Steven W. Pope. Essays should be sent by October 1, 1995 to Professor Moss, Department of History, Colby College, Waterville, Maine 04901.

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.

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' "Standing Woman" and "Park Scene," 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. The December issue will reproduce two more sketches.

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.

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