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Announcements and Comments

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THIS IS THE LAST ISSUE of the *COLBY QUARTERLY*, from 1943–1989 the *COLBY LIBRARY QUARTERLY*.

I want to record my gratitude, and that of the College, to our past editors: Carl J. Weber, Richard Carey, and John Sutherland; to our copy editors Regina Knox and the late Peter Westervelt; to Nina DeGraff, production and layout; to Grace Von Tobel, manuscript services and business management. I also want to thank our accomplished guest editors, particularly Michael Marlais and David Simon for this, our splendid final issue; and our authors and readers over sixty-two years.

Farewell, thanks, and good luck.

Douglas Archibald

Front and back cover information appears on pages 391 and 396.

CONTRIBUTORS TO THIS ISSUE

MARIANNE DOEZEMA is Florence Finch Abbott Director of the Mount Holyoke College Art Museum. She is the author of several studies of American Art including *American Realism and the Industrial Age* and *George Bellows and Urban America*. She edited, along with Elizabeth Milroy, *Reading American Art*, a widely used collection of scholarly essays about American art.

DONNA CASSIDY is Professor of American and New England Studies and Art History at the University of Southern Maine. She is a senior consultant for *The Encyclopedia of New England Culture* and author of *Painting the Musical City: Jazz and Cultural Identity in American Art, 1910-1940* and a wide range of articles about early twentieth-century art.

MICHAEL MARLAIS is James M. Gillespie Professor of Art at Colby College. His research has been concentrated on nineteenth-century French art criticism, including *Conservative Echoes in Fin-de-Siècle Parisian Art Criticism*. He has also published on American art and is currently investigating the painting of the Barbizon landscapist Charles-François Daubigny.

DAVID SIMON is Ellerton M. Jetté Professor of Art at Colby College. He teaches courses on ancient and medieval art, as well as on modern European and American architecture. His primary research area is Spanish Romanesque architecture and sculpture. His publications include *La condesa Doña Sanchez y los orígenes de Aragón* among other studies.

DAVID M. LUBIN is Charlotte C. Weber Professor of Art at Wake Forest University. He taught at Colby from 1983 to 1999 and is the author of several books, including *Act of Portrayal: Eakins, Sargent, James*, and *Picturing a Nation: Art and Social Change in Nineteenth-Century America*, and *Titanic*. His present article derives from his forthcoming book on art and the Kennedy assassination.

VÉRONIQUE PLESCH is Associate Professor and Chair of the Art Department at Colby College. She has published widely in Europe and the United States in French, Italian, and English on subjects ranging from Passion iconography to art in the Duchy of Savoy, to early modern graffiti. Her book *Painter and Priest: Giovanni Canavesio and the Passion Cycle at Notre-Dame des Fontaines, La Brigue* will appear next year.

ALEXANDRA LIBBY graduated from Colby in 2003 with distinction in the Art Major. She is currently teaching in Connecticut and applying to graduate programs in the history of art.