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Announcements and Comments

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Announcements and Comments

THE PICTURE on the front cover of the present issue is from an oil painting entitled *Paddle Steamship "Addison E. Andrews."* The painting is by James Bard, and dated 1865. It was given to the American Heritage Collection of the Colby Museum of Art by Mr. and Mrs. Ellerton M. Jetté. The picture on the back cover is of an Italian processional cross. It is made of bronze, and dates from about 1320. It is a part of the permanent collection of the Colby Museum.

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LOUIS J. BUDD is Professor of English at Duke University. He received his Ph.D. from the University of Wisconsin. Representative publications include *Mark Twain: Social Philosopher* (Indiana University Press, 1962), *Robert Herrick* (Twayne, 1973), and *A Listing of and Selection from Newspaper and Magazine Interviews with Samuel L. Clemens* (Arlington, Texas: ALR Press, 1977). He is editor of *Toward a New Literary History: Essays in Honor of Arlin Turner* (Duke University Press, 1979), and he is at work on a study of Mark Twain's public image during his lifetime. He is managing editor of *American Literature*. In 1966–1967 he received a Guggenheim Fellowship, and in 1979–1980 an NEH Fellowship.

JHS

MR. C. DAVID O'BRIEN, Colby '58, who serves on the College's Board of Trustees and its Museum Committee, and Mrs. O'Brien have recently placed on permanent loan to the Museum of Art six paintings and watercolors by artists closely associated with the State of Maine. The artists are Walter Griffin (1861–1935), Marsden Hartley (1877–1943), DeWitt Hardy (b. 1940), William Kienbusch (1914–1980), John Marin (1870–1953) and Fairfield Porter (1907–1975).

Since the early nineteenth century, Maine held a strong attraction for artists. Some of this country's finest works of art have been produced in Maine or been inspired by artists' visits to the State. Artists born in Maine have traveled, studied and worked abroad, but returned to their native state often to have one of the productive periods of their careers. Other artists have visited Maine and remained permanently. The diversity of the Maine landscape and its coastline has drawn a large number of artists to Maine where they maintain summer studios. The three categories are represented in the O'Brien collection. Griffin and Hartley are in the first category; Hardy, born in Missouri, has become a year-round resident; Kienbusch, Marin and Porter derived much of the subject matter for their work during the long summers they painted in Maine.

The six works range in date from 1910 to 1979 and show a variety of styles in painting. The earliest work is a landscape painted by Griffin in

the impressionist style on one of his painting trips to Norway. The most recent work is the realistically rendered watercolor, *Sketch Group*, by Hardy. The vibrant colors of Hartley's *The Stream*, done about 1930, are reminiscent of work to which he was exposed earlier in Europe. *Sheep Island, Penobscot Bay* by Kienbusch, dated 1973, is an abstract interpretation of a specific island very familiar to him. The fluid use of the watercolor medium, so closely identified with Marin, is evident in *Movement—Sea Gull in Flight*, dated 1939. Porter's watercolor, *Interior*, painted during the latter part of his life, combines his interest in painting the figure and the Maine landscape. It was done on Great Spruce Head Island which his family bought in 1912, and which has been made famous through his paintings and the photographs of his brother, Eliot Porter, both of whom received honorary degrees from Colby College in 1969.

HUGH J. GOURLEY III
Director, Museum of Art