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Announcements and Comments

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The cover pictures for the present issue are both by John Marin (1870–1953), and are both from the John Marin Collection in the Colby College Museum of Art. The picture on the front cover is from an oil painting entitled From Seeing Cape Split, 1935. The picture on the back cover is from a watercolor entitled White Waves on Sand, Maine (1917). Both pictures were gifts to the museum from Mr. and Mrs. John Marin, Jr.

Contributors to this Issue

Minna Doskow is Assistant Dean, College of Liberal Arts, University of Baltimore. Her M.A. is from the University of Connecticut, and her Ph.D. from the University of Maryland. She has published articles on Blake and others, and her book, William Blake's Jerusalem: Structure and Meaning in Poetry and Picture, is forthcoming from Fairleigh Dickinson University Press. Her work in progress includes an article on Jane Austen.

D. M. R. Bentley is Associate Professor of English at the University of Western Ontario. He has an M.A. from Dalhousie University, another in Canadian Studies from Carleton University, and a Ph.D. from the University of London. He has published articles and books on various aspects of Victorian and Canadian literature—Rossetti, Morris, Archibald Lampman, Charles G. D. Roberts. He is presently working on the Pre-Raphaelites, and on the relation between form and landscape in Canadian poetry. He is co-founder and co-editor of Canadian Poetry: Studies, Documents, Reviews.

Robert F. Garratt is Associate Professor of English, University of Puget Sound. His Ph.D. is from the University of Oregon. He has published articles on Browning and Austin Clarke, and book reviews on Irish poetry. He is at work on a book-length study of Irish poetry since Yeats, and he is editing a special Irish Poetry issue of Concerning Poetry which is scheduled for the fall of 1981.

Elizabeth Steele is Associate Professor of English, University of Toledo. Her Ph.D. is from Bowling Green State University. She is the author of Hugh Walpole (Twayne English Authors Series), and she is at work on several studies of Virginia Woolf.

JHS

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The Museum of Art recently received five works by Reginald Marsh (1898–1954) in the bequest of his widow, Felicia Meyer Marsh. Marsh was born in Paris of American parents, both of whom were painters. He attended Yale University, where he was art editor of the Record. After graduation he was an illustrator for a number of New York newspapers, Vanity Fair, The New Yorker and Harpers Bazaar. In 1924 he had his first one-man exhibition at the Whitney Studio Club, which was to evolve into the Whitney Museum of American Art. He studied abroad and at the Art Students League in New York.

Marsh had a realistic approach to his subject matter and was strongly influenced by Renaissance and Baroque traditions. His aim was to depict the contemporary world—crowded New York streets, subways, Coney Island, circuses—in a style based on the old masters.

The five works included in Mrs. Marsh’s bequest are two oil sketches, two watercolors and one drawing. Each oil sketch shows a woman striding along a New York sidewalk. Behind her are Victorian posts that could be at the end of a flight of steps leading to a brownstone house. In one of the sketches, a derelict sits against a post. Although many of Marsh’s compositions are filled with people, the theme of a single woman walking along a New York street is recurrent in his work. The sketches were done in 1953 and 1954.

Marsh spent time in the Caribbean and in Florida and trips there are recorded in the two watercolors. The earlier one, dated 1929, is a view of Havana. The second, dated 1937, is a beach scene and was probably done on one of the Florida keys. The drawing, which is pencil, pen and ink with wash and dated 1952, is of a circus or amusement park building called the Palace of Wonders. A barker stands in the entrance to the building, the facade of which is decorated with advertisements for side shows.

This bequest complements other works by Marsh in the Museum’s permanent collection. They include New York from the Hudson River, 1928, a watercolor, the gift of Rowland Burdon-Muller; View in Key West, Florida, 1929, a watercolor, the gift of John D. MacDonald; and an egg tempera painting, Merry-go-round, 1954, the gift of Senator William Benton.

Hugh J. Gourley III
Director, Museum of Art