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Announcements and Comments

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Announcements and Comments

PLEASE note that, for the first time, members of an Editorial Board are listed inside the front cover. This listing represents a new beginning—a new point of departure for the *Quarterly*. Members of the Editorial Board are not only involved in paper evaluation and selection (as most of them have been in the past), but also in reexamining editorial policy and planning future issues. One of their first decisions was to solicit papers for a special issue on *Redefinitions of Regionalism*, as announced below.

Members of the Editorial Board were selected to represent a variety of fields and special interests. Membership may change as individuals become more or less active in work with the *Quarterly*. We owe thanks to many others who help with paper evaluation without public recognition.

We wish to announce that a new special issue is in the planning stage. The title is *Redefinitions of Regionalism*, and the deadline for papers is December 15, 1983. Early submissions are encouraged. If all goes to schedule, the issue will be published in June 1984.

We are looking for papers on a variety of approaches to regionalism: political, historical, cultural, anthropological, artistic and other approaches will all be welcome. Papers on specific artists, writers, historical events and the like will be welcome; however, we are looking particularly for engagement with broader issues. The revival of regional cultural and political movements around the world seems both promising and threatening. To what extent are regionalist loyalties parochial, even destructive, in their influence? To what extent does regionalism (like individualism) enhance our liberties and enrich our culture? What part has regionalism to play in the cultural and political lives of people who are—willy nilly—citizens of large nation-states, and who are developing a global sense—a sense of inhabiting a single, fragile planet? Examples may be chosen from regionalist cultures and movements around the world, but we are particularly interested in how all this impinges on our own region: Maine in the center, the other New England states, Quebec and the Maritime provinces.

The picture on the front cover of the present issue is from a pen and ink drawing, with chalk and wash, by Henry Fuseli (1741–1825). Some

readers may notice that it is similar to a picture by Fuseli which appeared on the back cover of *CLQ*, Vol XIII, No. 4 (December 1977), and which served as an illustration to an article by Leonard M. Trawick entitled "William Blake's German Connection." The earlier illustration was from a print in the Hunter translation of Johann Casper Lavater's *Essays on Physiognomy*, 3 vols. in 5 (London: John Murray, 1789-98). It seems likely that the drawing from which the present cover picture is reproduced may well have been a study for the illustration to Lavater. If any readers have further information about either the drawing or the illustration to Lavater, we would appreciate hearing from them.

The picture on the back cover of the present issue is from a chalk drawing, circa 1950, by Pavel Tchelitchew (1898-1957). Both drawings are recent acquisitions of the Colby Museum of Art as a result of a bequest from Jere Abbott. See the Museum notes, below, for more information about this bequest.

CONTRIBUTORS TO THIS ISSUE

LINDA HUNT is Director of Women's Studies and Assistant Professor of English at Ohio University. Her Ph.D. is from the University of California at Berkeley. Representative publications include "Sustenance and Balm: The Question of Female Friendship in *Shirley* and *Villette*," *Tulsa Studies in Women's Literature*, Spring 1982; and "Empty Benches: Gwendolen Harleth and the Community of Women," *Focus*, Fall 1981. She is presently doing research for an article on Mary Hays, the late-eighteenth-century novelist.

NICHOLAS O. WARNER is Assistant Professor of Literature at Claremont McKenna College. He previously served as Visiting Assistant Professor of English at Oberlin College. His Ph.D. is from the University of California at Berkeley. His publications include studies of Blake, literature in relation to the visual arts, and literary theory.

ARNOLD E. DAVIDSON is Associate Professor of English at Elmhurst College. He was a Visiting Professor of Canadian and American Literature, Kobe College and Konan University, 1979-80. His B.A. and M.A. are from the University of Chicago, his Ph.D. from the State University of New York at Binghamton. He was co-editor of *The Art of Margaret Atwood: Essays in Criticism* (Toronto: Anansi, 1981), and his *Mordecai Richler* (New York: Ungar) is in press. He has published some forty-five articles, mostly on Canadian and British fiction. He is at work on another book, *Jean Rhys* (under contract with Ungar).

GAYLE SMITH is Assistant Professor of English at the Pennsylvania State University, Worthington Scranton Campus (1977 to present); previously she served as part-time Instructor of English at Holyoke Community College, Massachusetts. Her B.A. is in American Studies from the University of Denver; her M.A. and Ph.D. are in English from the University of Massachusetts at Amherst. Her publications include

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“Style and Vision in Emerson’s ‘Experience,’ ” in *ESQ: A Journal of the American Renaissance*, 1981, and a number of articles on the teaching of English. She is a member of Phi Beta Kappa.

PATRICIA ALDEN is Assistant Professor of English, St. Lawrence University. Her Ph.D. is from Stanford University. She has published “Gissing’s Mimic Man” in the *Gissing Newsletter*, July 1981; her dissertation was entitled *Studies in Social Mobility: Gissing, Hardy, Bennett, and Lawrence*. She is presently working on Bennett and Drabble. In 1979 she was a member of a N.E.H. Summer Seminar on Sociological Approaches to Fiction at Stanford, directed by Ian Watt.

JHS

IN THE recent bequest of Jere Abbott, Colby College has received not only an important collection of drawings and watercolors but also \$1.6 million to establish an endowed account to acquire works of art for the Museum of Art. Mr. Abbott had been a loyal friend of the College’s since the mid-1950’s. He was a member of the Museum’s Advisory Council, formed when the Museum was founded in 1959, a member of the Museum Committee and a donor to the permanent collection.

Mr. Abbott was born in Dexter, Maine, in 1897 and died there this past summer. The Abbott family has lived there since 1820 when ancestors from Andover, Massachusetts, settled there to establish the Amos Abbott Company, which, until 1976 when the mill was sold, was the oldest family-owned woolen mill in New England. A 1920 Bowdoin alumnus, he taught there for two years before going to Harvard to study chemistry and physics. In 1923 his major interest shifted to the field of art which he studied in Paris and then at Princeton. While at Princeton he met Alfred H. Barr, Jr., with whom he shared a keen interest in art, especially modern art. They left Princeton in 1926 to study at Harvard under Paul J. Sachs, the teacher who had such a great impact on the museum field in this country. The following year the two young art historians traveled to Europe. They visited the Bauhaus where they met artists, among them Lyonel Feininger and Paul Klee, both of whom were represented in Mr. Abbott’s private collection. Before returning to the United States they visited Russia. It was on this trip that Mr. Abbott acquired a Diego Rivera watercolor, *Russian Soldier*, which is in his bequest. In 1928, Mr. Abbott returned to Princeton. The same year he lectured on modern art at Wesleyan University where he was also invited to found an art department.

In 1929 the three women instrumental in the founding of the Museum of Modern Art in New York, Miss Lillie P. Bliss, Mrs. Cornelius J. Sullivan and Mrs. John D. Rockefeller, Jr., asked Paul J. Sachs if he could recommend people who might direct the new museum. Alfred Barr and Jere Abbott were suggested. The former became the founding director

of the Museum of Modern Art and the latter its first associate director. Mr. Abbott remained there until 1932 when he went to Smith College to become the director of its museum, a position he held until 1946 when he returned to Maine and the family business. He acquired major works for the Smith collection. His concern was always quality, and his acquisitions there ranged from a major cubist Picasso painting to a rare fifteenth-century Dutch silverpoint portrait.

During his lifetime Mr. Abbott gave a number of works of art to Colby, including sculpture by Alexander Calder and Lynn Chadwick and a watercolor by Paul Klee. His bequest includes works by artists he knew—Feininger and Pavel Tchelitchew—but it also includes watercolors and drawings by earlier artists such as Henry Fuseli, Samuel Palmer, Giovanni Battista Piranesi and Odilon Redon.

Mr. Abbott served on the Visiting Committee to the Smith College Museum of Art for a number of years and was Chairman of the Committee in 1968–69. He received a Doctor of Fine Arts Degree from Colby in 1970 and the Annual Maine Distinguished Art Patron Award from the Skowhegan School of Painting and Sculpture in 1975.

Jere Abbott was keenly interested in the development of the Colby Museum and its permanent collection. His generous bequest has added notable works to the collection and the endowed acquisition fund he established will assure its future growth.

HUGH J. GOURLEY III
Director, Museum of Art