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Louis D. Rubin Jr.
Hollins College

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THE DEPARTMENT OF ENGLISH NEWS-LETTER

VOL. I, No. 4

Hollins College, Virginia

May 20, 1964

BENEDICT KIELY. Writer in residence at Hollins College next fall will be the Irish novelist and critic Benedict Kiely. He will arrive in mid-September and be in residence on the campus throughout the school year. During the first term he will offer a seminar on Modern Irish Literature, and during the second term he will give a series of public lectures. He will also take part in the advanced creative writing seminar.

Born August 15, 1919, in Dromore, County Tyrone, Ireland, Mr. Kiely is a graduate of University College, Dublin, and has worked at radio and journalism. His novels are: LAND WITHOUT STARS (Christopher Johnson, London); IN A HARBOUR GREEN (Cape: Dutton), CALL FOR A MIRACLE (Cape: Dutton), HONEY SEEMS BITTER (Methuen: Dutton; also in paperback as THE EVIL MEN DO), THE CARDS OF THE GAMBLER (Methuen), THERE WAS AN ANCIENT HOUSE (Methuen), THE CAPTAIN WITH THE WHISKERS (Methuen: Criterion), and a collection of short stories, A JOURNEY TO THE SEVEN STREAMS (Methuen.) His books of nonfiction are: COUNTIES OF CONTENTION (Mercier Press, Cork), POOR SCHOLAR: A STUDY OF WILLIAM CARLETON (Sheed and Ward), and MODERN IRISH FICTION (Golden Eagle Books). He is now at work on a novel, another collection of stories, and several works of nonfiction. He is a council member of the Irish Academy of Letters, which was founded by George Bernard Shaw and William Butler Yeats.

NEW MAJORS. Here are the new rising junior English majors, having declared their undying allegiance during spring advising:

Margarita Bailey, Sarasota, Florida
Karen Bolding, Daytona Beach, Florida
Amanda Chase, Gates Mills, Ohio
Marilyn Curley, Ardsley-on-Hudson, N. Y.
Margaret Davis, Savannah, Ga.
Patricia Dordelman, Essex Falls, N. J.
Owen Easton, Charlottesville, Va.
Frances Evoy, Fort Washington, Pa. (Hollins Abroad)
Margaret Ferguson, Richmond, Va.
Pamela Fish, Pittsburgh, Pa.
Elise Hammond (Mrs.), Roanoke, Va.
Katharine Hershey, Richmond, Va.
Frances Jewell, Wilmore, Kentucky
Kay Kendall, Chattanooga, Tenn.
Marian McIntosh, Savannah, Ga.
Mary Sheppard Poe, Raleigh, N. C. (Hollins Abroad)
Joan Raffeld, Longmeadow, Mass.
Sheila Roth, Ashland, Ky. (Hollins Abroad)
Jean Rudd, Rochester, N. Y. (Hollins Abroad)
Frances Shinnick, Richmond, Va.
Stephanie Strakosh, Rochester, N. Y.
Nancy Lou Sullivan, Scarsdale, N. Y.
Mary Lyons Temple, Cincinnati, Ohio
Barbara Wickenden, Marion, Mass.
Ann Wilsey, Winston-Salem, N. C.

and four freshmen:

Meta Ann Doak, Pittsburgh, Pa.
Christine Edwards, Alexandria, Va.
Donna Jean Mason, Rochester, N. Y.
Jennifer Sechrist, York, Pa.

ACTING CHAIRMAN of the English Department for 1964-1965 will be Associate Professor JOHN A. ALLEN, B.A., Swarthmore, M.A., Oxford, Ph.D., Univ. of North Carolina, and a staff member since 1955. At Hollins he teaches beginning and advanced creative writing, English literature, Shakespeare and (next year) Chaucer.

JESSE ZELDIN, associate professor of English, will serve in 1964-1965 as acting chairman of the master of arts program. Mr. Zeldin, B.A., M.A., New York University, Ph.D., Columbia University, has been at Hollins since 1953; he teaches Humanities, the Russian novel, the Renaissance and (next year) a seminar in Nikolai Gogol.

ON SABBATICAL LEAVE during 1964-1965 will be PROFESSOR LOUIS D. RUBIN, JR., chairman of the Department, who has been awarded an American Council of Learned Societies Fellowship to do a study of the form of the novel. The Rubins will sail for Italy on August 28, and plan to spend the year there and in France.

NEW STAFF MEMBERS. Two newcomers, one man, one woman, join the English Department staff in the fall:

RICHARD H. W. DILLARD, B.A., Roanoke College, M.A., Univ. of Virginia, Ph.D. expected in 1964, Univ. of Virginia, will teach Humanities, English literature, creative writing, and the modern novel. A Woodrow Wilson Fellow, Mr. Dillard has taught freshman English, American literature, and the modern novel at the University of Virginia and at Roanoke College. He has published fiction and poems in New Writing from Virginia, Impetus, Transatlantic Review; an essay on Ellen Glasgow in Studies in Bibliography; at Charlottesville he has been a member of the Peters Rushton Seminar Committee and the William Faulkner Foundation Novel Award Committee.

MRS. JANET PEARSON PINKERTON, B.A., Univ. of California, Ph.D. expected in June, 1965, Harvard University, will teach Humanities and, depending on other arrangements, other courses. She has been teaching at Harvard for the past several years, and has been working on a dissertation on American Imaginative Ideas, under the late Perry Miller.

Both will take part in departmental activities and will, we are sure, make interesting additions to the department.

CHAUNCEY D. WOOD, assistant professor of English and a member of the Hollins staff since 1960, has resigned to become assistant professor of English at the University of Cincinnati, where he will teach graduate and undergraduate courses in medieval literature. At Hollins he has been secretary of the Iota chapter of Phi Beta Kappa since its installation, a member of the scholarship committee, and clarinetist for the Hollins Hambones--this in addition to teaching Humanities, English literature, the English novel, Victorian literature, Allegory, and, most recently, Chaucer and Dante. He received his Ph.D. from Princeton in 1963. He leaves Hollins in order to take advantage of the research facilities available in a university library; his field of scholarship, medieval literature and, more specifically, Chaucer's use of astrology in the Canterbury Tales, requires a university collection.

NEW COURSES in the department next year include a first term seminar in the writing of James Joyce and William Butler Yeats, offered by ASSOCIATE PROFESSOR MOORE, and a second term seminar in the writing of Nikolai Gogol, by ASSOCIATE PROFESSOR ZELDIN.

HOLLINS CRITIC. From all over the United States have come letters praising the first two numbers of The Hollins Critic, Hollins' new literary periodical. Even though all five numbers of the first year's edition are being distributed free of charge, numerous libraries and individuals have written to place orders for subscriptions beginning in 1965. The first issue of the Critic featured JOHN REES MOORE's essay review of J. P. Donleavy's A Singular Man, along with poems by Daniel J. Hoffman and JOHN ALEXANDER ALLEN. Issue No. 2 contained George Garrett's study of John Cheever's A Wapshot Scandal, and poems by Howard Nemerov and Hollins graduate student Theodore Hirschfield. The third issue, to be mailed in June, will have Walter Sullivan's estimate of William Golding's new novel, The Spire, and poems by Elliott Coleman and JULIA RANDALL. Two more issues will appear next fall--in October and December--to complete the Critic's first year. 3100 copies of the Critic have been distributed each time--all English majors present and past have received them (if you didn't get yours, let us know right away). In the fall, subscriptions for the second volume will be invited, at \$1 a year (five issues).

MISS LONG. Professor Emeritus of English MARY VINCENT LONG, former chairman of the Department before her retirement in 1959, returned to the campus on May 7 to speak to the Grapheon Literary Society. Miss Long, who now lives in Hartleton, Union County, Pennsylvania, was in her usual fine form: she produced a witty, provocative analysis of why women ought to go into teaching, finishing up with several examples of what literary scholarship ought not to be like that kept her audience in continual laughter. Miss Long, her friends noted, has lost none of her own way of doing things; when she drove up to the campus on Wednesday, it was in an automobile painted fire-engine red.

RETURN OF KATIE. Back to Hollins College on April 13 came KATIE LETCHER, English major '59, now MRS. ROYSTER LYLE of Lexington, Virginia, to present a program of ballads and folk songs to the Grapheon Literary Society. Since graduation Mrs. Lyle has received an M.A. in English writing from Johns Hopkins, done a year's work toward the doctorate at Vanderbilt, taught at the Roland Park School and the Samuel Ready School in Baltimore, and continued to write poetry. In April also appeared Lyrics of Three Women, with poems by Mrs. Lyle and two other writers. It is available from the Linden Press, 901 Lake Drive, Baltimore, at \$3.

POETIC RENAISSANCE. Associate Professor JOHN ALEXANDER ALLEN, who in the past has been known to write poetry, entered the Advanced Creative Writing class as a teacher (along with MRS. JULIA SAWYER and MR. RUBIN) last fall, and has been getting A in the course ever since, to the tune of at least one new poem almost every week. Furthermore, he has been marketing poems right and left--at the present writing to the Atlantic, the Reporter, the newly revived Southern Review, and the Transatlantic Review. A group of his poems are being brought out in a limited edition, entitled Pismire Agonistes and Other Poems, by the Tinker Press (q.v.).

SAXTON FELLOWSHIP. SYLVIA WILKINSON, M.A., Hollins, '63, has been awarded a \$1,000 Fellowship by the Eugene Saxton Memorial Trust to rewrite her novel, "Moss on the North Side," which served as her graduate thesis at Hollins and was published in Cargoes last spring. Miss Wilkinson, now a member of the English staff at Asheville-Biltmore College, Asheville, N. C., did her undergraduate work at the University of North Carolina at Greensboro. "Moss on the North Side" was sent to Harper and Row, publishers, which awards the Saxton Fellowships, after its appearance in Cargoes. This marks the second straight year in which a novel appearing in Cargoes attracted a publisher's attention; in the spring 1962 number appeared ANNA SEVIER's Porphyry, published the following summer by Atheneum as Early Summer.

LORAIN REED, English major and last year the first junior Phi Beta Kappa in the history of Iota chapter of Hollins, will go on for graduate study at Indiana University, where she will teach freshman English. Chairman of the Religious Life Association at Hollins, Loraine received an honorable mention in the Woodrow Wilson Fellowship competition.

STUDIES IN THE MODERN NOVEL: First Term,
a course description by
Professor LOUIS D. RUBIN, JR.

If, as seems likely, the novel is the dominant literary form of the twentieth century, then a study of the modern novel must deal with the most important literary expression of our time. But the question is, What is the 'modern' novel? As literary historians reckon such things, all novels are 'modern,' for the novel as an

important art form dates from no earlier than the eighteenth century. This won't do, however; the roots of the twentieth century novel may lie in the work of Fielding, Sterne, Defoe, in de Laclos, Madame de Lafayette, in Rousseau, Manzoni, even Cervantes, and so on. Such distinguished nineteenth century novelists as Stendhal, Tolstoy, Dostoyevsky, Flaubert, and so forth may speak very directly indeed to our own day. But the novel in the twentieth century, growing specifically out of the concerns of the twentieth century, and imaging the life of the twentieth century, is so massive and so important a literary phenomenon that it demands extended consideration in its own right.

So English 343, 344, "Studies in the Modern Novel," deals only with the books of our own time. Note, however, that the course is entitled, not "The Modern Novel," but "Studies In The Modern Novel." For the truth is that there is so much ground to be covered, so many important novels to be considered, that no two-term course can make even a pretense of covering The Modern Novel. One can cover only the highlights, and one is limited, not only by course restrictions, but by one's own personal shortcomings. For how many of us, no matter how interested, can pretend to know the modern novel? I can't, at any rate. I know some novelists and novels, I don't know others, and I must make do with what I know.

The fact is that the Modern Novel course at Hollins has been taught differently almost every year since it was instituted. The first year it was a cooperative course, with lectures on various novels and novelists by various hands. This had the advantage of covering a number of important writers by lecturers particularly interested in those writers, but we felt that the course lacked continuity and development. So the next year it was taught by Mr. John W. Aldridge and myself, and the year after that, by Mr. Robert M. Figg and myself. During the 1963-1964 session I undertook responsibility for the full course, with the exception of several lectures on Andre Malraux by Professor Thomas Hanna of the Department of Philosophical and Religious Thought.

The first term, which I propose to discuss here, was devoted exclusively to Marcel Proust, James Joyce, and to Mr. Hanna's lectures on Malraux. For seven weeks there was a close analysis of Proust's Swann's Way, the first volume of the Remembrance of Things Past. Somehow Proust cannot be covered (at least by the present writer) in a week or two; it is essential that the intricate structure, the convoluted scheme of cross-reference, the subtle statement and restatement of themes and motifs, be worked out page by page. For of all twentieth century novels Proust's great work is the most complex; and for a proper understanding of the dramatic, even breathtaking development of the novel's overall meaning, it is necessary to show how all the numerous characters, events, and themes relate to each other and to the ultimate meaning of the novel. One might ask, why only Swann's Way? Why not the other six books of the novel? Ideally, of course, it would be preferable to read the book from beginning to end. But such would not be possible within the framework of a two-term course which must after all consider not only Proust but various other and very different novelists as well. The fact is that Swann's Way is, in miniature, a statement of the entire novel; there is not a theme that is not first developed in the first volume. If, therefore, one can study Swann's Way in detail, keeping in mind at all times its relationship, both as a whole and in its particulars, to the entire novel, one is able to get a pretty good idea of what the Remembrance of Things Past is about, and what Proust has to say in terms of technique and characterization--the two are inseparable--about human experience.

At first sight the work of James Joyce, in particular Ulysses, seems diametrically opposed to that of Proust. The French novel describes a man's lifetime; the Irish novelist devotes his entire master work to 16 hours in the life of two people in Dublin.

In Proust everything is refined and analyzed almost to the limits of consciousness; the page-long sentences, the complex metaphors, the exhaustive analysis seem to stretch syntax almost to the breaking point in order to explain the meaning of events. Joyce, on the other hand, abandons the attempt to contain experience within conscious analysis; he uses the stream of consciousness to go within the minds of his characters, to present thoughts as they occur, to show the association of idea and image, of which conscious analysis is but a small portion of the whole. Furthermore, the milieu is very different; Proust writes of the rich, the estate, the salon, the resort hotel; Joyce depicts solid, often squalid, middle class life. Joyce's people must work for their living; Proust's do not. Joyce's people are, so far as affairs of the heart go, quite "normal"; Proustian love is severely marked by abnormality. And so on.

Yet--and this is what finally develops out of a comparison of both these novelists during a term of study--ultimately the human experience that Proust and Joyce recreate in their art is of a piece. For the focus of the Remembrance of Things Past is on the mind of an artist, and all the complex analysis of the seven volumes comes down finally to the attempt of that artist, the 'I' who tells the story, to give form and order to a bewilderingly Protean experience. Conscious analysis, finally, is of the parts; it is the artistic order that gives meaning to the whole, and not the narrator's analysis itself. Even the summation in the last book, The Past Recaptured, is not so much an analytical interpretation of what has gone before, as it is the fictional conclusion, the dramatic resolution of the problems that have confronted the narrator all the way through. At the end of the book, the narrator decides to write a book about what it has all meant; it is the book we have been reading.

And similarly, the apparent chaos, free association, disorder of the lives of Stephen Dedalus and Leopold Bloom in Ulysses turn out to have a meaning which if anything is even more clearly and convincingly delineated than that of Proust's world. For when Stephen leaves No. 7 Eccles Street early in the morning of June 17, 1904, he will go forth to create the work of art that will bring together the humanity of Bloom and the ideality of Stephen, the absurdly ineffective and courageous effort by which Bloom confronts existence on a day-to-day basis and the desperate effort of the will whereby Stephen attempts to keep from being immersed in the chaos of his own existence, into a 16-hour image of past and present, imperfect order out of tantalizing disorder, that is the vision and meaning of Ulysses. So that this, too, is the book we have been reading. And if Proust's people would not speak to Joyce's people, they are nonetheless both dealing with the same human problems, and the solutions they reach are not finally very different.

Thus these two modern novelists, men of profound insight and great intellect, experimentalists who carry new techniques of characterization and chronological form to extraordinary lengths, whose work is so full of the conditions of human experience in our century, provide an unsurpassed introduction into the way that literary art can provide an image of our time. And it is one's hope that the student who reads and understands what these two great novelists have to say will be substantially equipped to explore the rich territory of modern fiction on her own.

For the person who has not read Proust or Joyce, and who wishes to read these two masters, I would recommend some parallel reading. Before beginning Proust, it would be well to read Howard Moss's The Magic Lantern of Marcel Proust, and perhaps Milton Hindus' A Readers Guide to Marcel Proust, in the latter book reading the chapter about each of the seven novels of The Remembrance of Things Past before reading the novel itself. For Ulysses, the way of approach lies through Dubliners and Portrait of the Artist as a Young Man. William York Tindall's A Reader's Guide to James Joyce is a

good book to read along with Ulysses, but it might be even better to read Richard Ellmann's long but fascinating biography of Joyce before that. The chapter on Ulysses in Ellmann is the best short discussion of the book I have ever read.

This is, to be sure, a heavy burden of reading, more than most people are prepared to do. Proust and Joyce demand a great deal from the reader. They aren't "light reading." But the reader who is willing to do what is required will find it worthwhile. She will enter a literary territory whose existence she had only barely suspected. She will find, too, that the territory isn't nearly so remote or far distant as she may have thought; in fact, she had been living in it herself all the time and didn't even know it.

VISITORS. It was a year of visiting writers and scholars. They began in October, and continued through June. In October came FLANNERY O'CONNOR, in November KARL SHAPIRO, in December EUDORA WELTY, in January ROBERT PENN WARREN and HIRAM HAYDN, in February ANDREW NELSON LYTLE, in March GEORGE GARRETT, RICHARD WILBUR, and PETER TAYLOR, in April HOWARD NEMEROV, and in May MARY VINCENT LONG. The visitors gave public readings and lectures, visited classes, talked with students, and generally took part in campus life.

LITERARY FESTIVAL. The fourth annual Literary Festival drew students and faculty members from numerous Virginia and North Carolina colleges. Featured were novelist-short story writer Peter Taylor, and poets Richard Wilbur and George Garrett. A selection of student poems were read and discussed during the poetry festival; included was work by Hollins poets DINA COE, TINKA MATSON, MARGARET FERGUSON, CINDY HARDWICK, OWIE EASTON, and JONI RAFFELD.

INTERVIEWS. A series of deftly written interviews with Hollins' visiting writers has been appearing in Literary Sketches, a monthly magazine of literary reviews, interviews and memorabilia published by Mary Lewis B. Chapman in Williamsburg, Virginia. The interviews are written by BETSY PAYNE, English major, class of '64, who is president of the Grapheon Literary Society.

SUMMER PLANS. The Hollins English staff has a busy summer ahead. MR. ALLEN will be at Cape Cod, writing poems and completing his study of Shakespeare. MR. DEGGINGER will be conducting the Hollins Abroad summer tour. MR. ECKLEY will remain on the Hollins campus, working on his doctoral dissertation, a study of the novelist T. S. Stribling. MR. FIGG will give the final touches to his Ph.D. dissertation on Naturalism as a Literary Form. MR. GARRUTO will be doing work in education. MR. MOORE will remain at Hollins, working on his Yeats book. MR. RUBIN will be at Hollins most of the summer, cleaning up his office, writing an essay, and preparing for departure on August 28. For one week in July he will lecture at the Eastern Kentucky College writers' conference. MRS. SAWYER will be tending her garden and writing and revising a new book-length collection of poems. MR. ZELDIN will be preparing to work on a new

book, on Nicolai Gogol. His study of Dostoyevsky is now with a publisher.

THE ALBINO ROBIN

Sprouting farms and budding cows
Each hill slopes down
To a grove of twisted trees and mud
Shadowing the course of Red Run
Where it divides to weave the fields.

At that flat place the tallest tree
Keeps its sentinel straight and dead,
A black beacon by the swampy bed,
But there a white robin has been seen
Floating through the veil of vines and leaves.

Mr. Moser ploughed the hill
Swelling from the socket of the sentinel
Every spring for seventy years
And often his old eyes pierced
To the heart of the swamp fluttering white.

May every person who drove by
The farmer weaving through his winter wheat
Have seen his familiar wave to the sweet
Albino freak flashing like love
Through the damp unploughable grove.

--DINA COE

STUDENT EDITORS. MARGARET FERGUSON, rising junior from Richmond, Virginia, will edit Hollins' literary magazine Cargoes next year, succeeding rising senior DINA COE. Rising senior SYLVIA DOUGHTY, of Washington, D.C., continues as editor of Hollins Columns. Rising senior PATRICIA GRIFFIN, of New Canaan, Conn., will be co-chairman of the editorial board of Hollins's new undergraduate scholarly journal, The Hollins Symposium. Rising senior CONNIE WHITTET, of Richmond, will continue as editorial assistant to The Hollins Critic.

GRAPHEON FELLOWS. Eleven English majors were elected Grapheon Fellows for their contribution to literary activity on the campus. They are: SALLY CRAIG, Ellicott City, Md.; JANE DYKES, Columbus, Ga.; PATRICIA GRIFFIN, New Canaan, Conn.; MARION HINES, Fairfield, Conn.; ANNA LOGAN, Roanoke, Va.; KATHY RAVENEL, Alexandria, Va.; CONNIE WHITTET, Richmond, Va.; OWEN EASTON, Alexandria, Va.; JOAN RAFFELD, Longmeadow, Mass.; MARGARET FERGUSON, Richmond, Va.; and FRANCES SHINNICK, Richmond, Va. Also elected was KATINKA MATSON, Greenwich, Conn.

CHANGING SOUTH. An essay on William Faulkner, the Negro in the South, and the changing society of the region, "Notes on a Rear Guard Action," by LOUIS D. RUBIN, JR., appears in The Idea Of The South: Pursuit Of A Central Theme, edited by Frank E. Vandiver: University of Chicago Press, 1964. Another essay by Mr. Rubin, "One More Turn of the Screw," is contained in Modern Fiction Studies, winter 1963-1964. Off-prints of both are available from the Department.

MAY DAY. Members of the English Department were very much in evidence at the college's traditional May Day observance. JOHN ALEXANDER ALLEN'S poem, "The Song of Demeter," was choreographed and set to music for a dramatic performance. Senior major BETSY PAYNE, of Shreveport, La., was Queen of the May. Creative writing students and faculty contributed poems which were printed by the Tinker Press and displayed in the library.

THE TINKER PRESS. The Department now has, unofficially to be sure, its own press. As of now it reposes in MR. RUBIN'S basement: a 2,000-pound 1913 proof press, together with an ample supply of Caslon Old Style handset type, and various appurtenances. It isn't exactly high speed printing: each page must be separately inked. But that isn't the point. The Tinker Press, complete with colophon by Lewis O. Thompson, first published 30 numbered copies of 4 Poems by Julia Randall, being verse by MRS. JULIA RANDALL SAWYER. Its second venture was a portfolio of ten poems by creative writing students for May Day, 1964, of which three (3) copies were printed. Now it is preparing a limited edition (approximately 45 copies) of Pismire Agonistes and Other Poems, by JOHN ALEXANDER ALLEN. Chief Tinker Pressmen are Mr. Rubin, Mr. Allen, and MR. JOHN R. MOORE.

IT'S NOW EXACTLY Department activity, but since three Department faculty members were involved, it might be appropriate to say that the Hollins Hambones, the faculty's jazz band extraordinary, not only gave a concert this year but made a record, which was placed on sale in the bookstore and by mail at \$3.95, for the benefit of the scholarship fund.

BEANSTALKS. Not English majors but freshmen creative writers at Hollins this year produced a new freshman literary magazine, containing poetry and fiction written entirely by first year students. 500 copies of Beanstalks went on sale over May Day weekend at twenty-five cents each; they are all gone now. Editors were LEE SMITH, JO BERSON, ANNIE DOAK, and CINDY HARDWICK: business manager was NANCY BECKHAM.

SYMPOSIUM. Hollins College's new undergraduate scholarly journal, The Hollins Symposium, features in its first issue nine essays. Of these, five are by English majors: KARIN MYRIN'S "T. E. Lawrence: The Ethics of Self-Knowledge and Despair"; CAMERON NAGLE'S "Art, Time, Reality, and Elstir," and "Cezanne"; and BETSY PAYNE'S "Charles Swann: Artiste Manqué" and "The Difficult Balance: A Study of the Poetry of Richard Wilbur." Symposium essays were chosen by an editorial committee of students from various Hollins departments.

L.D.R.
Hollins College, Virginia
5-20-64