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Calliope's Comments

News & Views of the Department of English,
Hollins College, Virginia, 24020

Vol. V, No. 1

November, 1968

The new academic year burst upon the Hollins English Department with a bright display of publishing news: books and rumors of books abound, both by old hands and by new.

LEE SMITH SEAY AMONG THE DOGBUSHES. The first novel of LEE SEAY (B.A. Hollins, 1967) was published in October by Harper & Row. It is called The Last Day the Dogbushes Bloomed and is the story of a nine year old girl's summer in her native small town. The novel, which Lee began as an independent study project under former Chairman LOUIS D. RUBIN, JR., in her junior year at Hollins, has already received enthusiastic notice: it has won a contest sponsored by the college English Association. It has been hailed by Virginia Kirkus as highly imaginative, "immaculately styled." It has inspired rapture in the heart of columnist James J. Kilpatrick, who writes: "It is clean, original, flawlessly honest. Susan Tobey's summer of discovery is the summer of children everywhere, full of secret dreams and soft imagined things, events half understood, the hurts we used to know as growing pains." While Dogbushes sells briskly in the Hollins Bookstore and elsewhere, Lee and husband James reside at Tuscaloosa, Alabama, where James the poet teaches English at the University and Lee the novelist at last report was at work on opus three. [A swatch of number two was published in Roanoke Review, Fall, 1967.] Hollins hopes to see the Seays and hear them perform sometime in April or May.

A ZELDIN'S-WORTH OF GOGOL. In a full-column spread, a flyer from the Vanderbilt University Press proudly announces the publication in January, 1969, of Selected Passages from Correspondence with Friends by Nikolai Gogol, translated from the Russian, with introduction and notes, by Associate Professor JESSE ZELDIN. This work, the flyer explains, "is the first English translation of the last work to be published (1847) by Gogol during his lifetime. The only important nonfiction prose work of the Russian novelist, these thirty-four critical essays, written in the form of personal letters, define Gogol's views on religion, morality, and aesthetics and provide a key to the underlying motives and messages of his earlier fiction, including Dead Souls and The Inspector General." To our highly literate alumnae, Mr. Z. sends greetings: "Those of you who took the Russian Lit. course at Hollins and who are interested in Russian intellectual history might well find the book intriguing." Price: \$5.95, while they last.

ALLEN TAKEN IN HAND BY GOLDEN QUILL. Enclosed with this issue of Calliope, you will find advertisement of a book of poems by Professor JOHN A. ALLEN--The Lean Divider, published in October by The Golden Quill Press. This volume, whose author has been described (by himself) as "the least precocious poet East of the Great Divide," includes forty poems which have been published in a wide variety of magazines and eight previously unpublished ones. In tribute to Mr. Allen, Associate Professor JULIA RANDALL SAWYER has said, "Here is a poet who is at least two hundred years behind his time." Another friend was pleased to remark in writing, "You do indeed have a very pretty wit. Nor poetry nor scholarship are at all deficient therein. I will not retort on you a question so frequently asked of my own self, i.e.: If you're so smart, why ain't you rich?" The jacket blurb, which we edited ourselves, is naturally less equivocal and speaks of such qualities as "a compassionate awareness of people and a deep sensitivity to their aspirations and predicaments" and "deft and graceful craftsmanship." When you read this, Mr. A. will already have kicked off the book before a wildly enthusiastic partisan crowd in the Green Drawing Room, October 29.

DILLARD AND RUBIN IN TANDEM ON AMERICA. A book of readings in American social and cultural history, edited by Associate Professor RICHARD H.W. DILLARD and Professor LOUIS D. RUBIN, JR. (of UNC), will be published in December or January by Macmillan, c. \$3.95.

AND (more distantly in view) a new book of poems by Associate Professor JULIA RANDALL (SAWYER) will be published by Knopf in the Fall of 1969.

BEHEMOTH RAISED BY GEORGE P. GARRETT IN CAPTIVITY. Of his just completed novel, Professor GEORGE GARRETT writes: "Almost all summer I worked to finish a workable draft of a novel first begun in 1953. It progressed by fits and starts until I signed a contract in 1964, planning to wrap it up in a neat package while I was Writer-in-Residence at Princeton that year. Now, a full 4 years later, with the publisher beginning to be restive, it seemed like the right thing to do was to finish it. Finish it (the full and next to last draft) I did--an MS. of 1893 pp. And just at the end of the summer I sent it in to the publisher in an Army surplus footlocker. The people at the publisher's didn't have a clue how long it would be. In sweet ignorance, prior to receiving the MS., they rashly promised to make a final judgment as to its fate--within two weeks. And I held them to it, though one poor editor complained that it wasn't the kind of MS. you could whip through on the train to Connecticut.

"At last report the novel will be published by Meredith Press in early fall, 1969. I have decided to cut it a bit, because a book that big would be too heavy to tote around--on the train to Connecticut or the bus to Fincastle.

"The book was originally to be a sort of biography of Sir Walter Raleigh. Now, however, it deals with the last two 'action-packed' days of his life. I don't know what it will be called. The people at Meredith call it "That Book." It is a very unusual historical book. For one thing, it is completely irrelevant to our times. And, to the best of my recollection, there is no sex in it. At one point Raleigh starts to have a sexy thought but, being 65 and about to be beheaded, he suppresses it."

GETTING THE BEST OF THE CRITIC. In February, 1964, the first issue of The Hollins College Critic appeared. Since that time, the local journal, brain-child of LOUIS D. RUBIN, JR., has won a faithful and increasing band of followers and an excellent reputation. Now its co-editors, Professors JOHN R. MOORE and GEORGE GARRETT, have decided that the time is ripe for the appearance of a volume of collected Critic essays. "Through the enterprise and energy of George Garrett," says John Moore, "the project is well on its way to completion. The book will contain about fifteen essays; short afterwords by each of the authors, giving them an opportunity to add and retract in the light of further study and reflection; checklists brought up to date; and an index of the contents of The Critic. Subscribers will be able to obtain this book at a considerable reduction. We plan to make a special announcement about it in the December issue." If you are not yet acquainted with the periodical in question, you can begin your subscription simply by sending one dollar (the tenth part of ten dollars) to Box 9677, Hollins College, Va.

IRISH LITERATURE: A PURBLIND PEEK. November, with its chilly winds and other autumnal distempers, will see the release of the long awaited Nuafhiliocht: Staire Chriticiúil by Proinsias O Briain. [FRANK O'BRIEN's "Critical History of the Poetry in Modern Irish."] The Dublin publisher is An Clóchomhar Tta.; it is a house which, according to the muted musings of the author, deals in scholarly examinations of the culture in Gaelic civilization. To prove his point, he mentioned that there are over one hundred footnotes in one chapter. He is not sure that this is a virtue, but it does encourage reading between the lines. The book is a survey of the last sixty years of the Irish language movement from a literary vantage point, and it also contains separate chapters on four of the major writers doing work in Irish poetry today. It is the first full-length study of the modern literature in Irish since the Gaelic League's beginnings in 1890. It was this study which has lead O'Brien to begin the biography of Patrick Pearse, the national figure for the Easter Rising in 1916. Pearse had a part in the poetry and critical attitudes of the Irish language movement at the turn of the century.

"One learns many things in writing a book," O'Brien says. "In fact the most important lessons rarely have an immediate connection with the topic of a study. What I learned in the critical history was how isolated some literary judgments are from the reality of literature. To judge a poet or a critical attitude of a writer in a movement, one has to learn about the society in which it all happened. You learn to be sociologist, psychologist, and textual scholar, in so far as you are able, all at the same swing. You also learn to treat poets as humans who happen to write poetry. I did not learn this in grad school." Mr. O'Brien does not encourage anyone to buy Nuafhiliocht: Staire Chriticiúil unless they are willing to learn Irish. "Despite what some of my Irish buddies will say, it's an excellent job. After all, no one is perfect." Something else Mr. O'Brien learned.

Departmental secretary FAYE IVANHOE announces her work-in-progress: How to be a College Secretary--a book that should have wide appeal for beginning college secretaries or those who work for professorial types. Mrs. Ivanhoe says "some problems peculiar to (peculiar problems?) this secretarial position are knowing How To: (1) not scream when RHWD trips on the step and falls into my office; (2) explain to Sec. Serv. that I do work for the department, even though they get voluminous work from FOB; (3) stop laughing long enough to remember just one of GG's anecdotes; (4) type short stories (some with dirty words yet) without pausing to reflect on them and forgetting to type; (5) show professors and students the magical workings of the ditto machine--persisting even in the face of 'I'm not interested in the aesthetics of it'; (6) keep the coffee strong enough for JRS and on long enough for AJP; and (7) keep JAA happy, because I'd hate to be replaced."

GRADS AND UNDERGRADS MAKE NATIONAL SCENE. A number of Hollins students are represented in Intro, a volume of poetry and fiction brought out by Bantam Books in paperback. The collection represents the best college writing in the country today. Hollins is the only women's college which made it, and an able representation it is: Mrs. VALERIE NASH (M.A., Hollins, 1968), ROSANNE COGGESHALL (B.A., Hollins, 1968), AMANDA COCKRELL ('69), CHRISTINE COSTIGAN ('70), and SUSAN TARRANT ('70). R. V. Cassill, the editor of Intro, takes time out in his introduction to praise 'the staunch and delicate poetry of the Hollins girls.' Which sounds good. Apparently, we've been doing something right, and we hope to gain some space in the next volume too. If your bookstore doesn't have Intro, why not request that they order it? Or drop a note to Mrs. ELLEN PILLOW at the Hollins bookstore.

ALSO NEWLY AVAILABLE IN PAPERBACK is the Book-of-the-Month Club volume New Writing, an anthology of writing by winners of last year's Book-of-the-Month Club Fellowships. Hollins has two entrants--the inimitable LEE SMITH SEAY and JEAN CHRISTOPHER, who was in our graduate program last year. Although she is a novelist, Jean chose two of her briefest pieces to represent her in this book. But her biography is the longest and funniest of the batch.

THE RENAISSANCE IN BRADLEY HALL. Looking around us, up and down our corridor now chastely carpeted in gray, we realized, one day last spring, that no fewer than six of our staff members have at least one foot in the Renaissance; and, in addition, George Garrett, who is a Renaissance man in another sense, has long been engaged in a novel set in Renaissance England (see p. 2). Why not get together a volume of Hollins Studies in the Renaissance? Well, friends, the project is now under way, and we hope to have our material in hand by sometime next spring. Participating authors and the subjects of their contributions at this writing are: Professor JOHN R. MOORE (Antony and Cleopatra), Professor GEORGE P. GARRETT (Sir Walter Raleigh's History of the World), Associate Professor JESSE ZELDIN (to be announced), Associate Professor RICHARD H.W. DILLARD (the contemporaneity of John Lyly), Assistant Professor JEANNETTE RIDER ("Malory's King Mark: The Comic Villain"), Assistant Professor WILLIAM McKIM (Spenser's Cave of Mammon episode), Assistant Professor ANDREW J. PURDY (Samson Agonistes), Professor JOHN J. LAWLOR--of University College of North Staffordshire, Hollins ex officio (to be announced), and Professor JOHN A. ALLEN ("Dogberry"). Now if only we could get JULIA R. SAWYER to do something on Milton. . .

Of his proposed essay, "The Cave of Mammon as a Comic Episode," Mr. McKim writes: "Though it has often been noted that Mammon's cave is about as tempting as a house in Hoboken, few have recognized that Spenser did not design it as a temptation to the Knight of Temperance but as a reflection or mirror of Guyon's point of view about the nature of worldly goods. Before entering the cave, the two engage in a debate about the nature of riches in which Guyon describes them as the 'root of all disquietnesse' while Mammon portrays them as the means of satisfying all human cravings. The cave proves Guyon correct in his assessment, as the reader is treated to a horror show rather than a seduction.

"What is amusing is that, in relation to the images of the cave, Mammon's persistent sales pitch is seen not as artful temptation but as absurd desperation. He is constrained to play the role of the imposter who not only can't quite bring it off but can't even find a pretense to hide behind. Here is not progressive uncovering, as in the case of Duessa, since there never was any cover to hide behind, but grotesque behavior as mysteriously absurd as Chaucer's Pardoner attempting to sell worthless relics to the pilgrims while manifesting definitive proof of their worthlessness.

"But what about Guyon in all this? Isn't he in trouble despite Mammon's absurdity? What about his fainting? How does this tie in with the theory about Mammon's non-temptation?"

Sometime in 1969 or 1970, Hollins Studies in the Renaissance should provide the answers.

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MAKE BIG MONEY AT HOME IN YOUR SPARE TIME. For the convenience of our undergraduate and alumnae writers, Professors ALLEN and GARRETT have compiled a list of "opportunities for publication: poetry and fiction," which includes a collection of annual contests and anthologies, as well as of periodicals which are glad to inspect unsolicited material. If you would like a copy of this mimeographed aid to fame and fortune, just let us know of your desire, by dropping a card to Box 9677, Hollins College, Virginia.

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SPEAKING OF PUB'S. English majors, as is traditional, hold key positions in student publications this year.

Hollins Columns: AMANDA POTTERFIELD (Albany, Georgia), Executive News Editor; LAVALLE SIMMS (Atlanta, Georgia), Executive Feature Editor; MIMSIE BIGELOW (Richmond, Virginia), Managing Editor.

The Spinster: SARA TROTT (Cincinnati, Ohio), Co-Editor.

Cargoes: DOOLIE PONDER (Atlanta, Georgia) and AMANDA COCKRELL (Ojai, California), Co-Editors. Amanda, we must confess, is a Russian Studies major.

Symposium: The Spring issue (quaintly enough) has recently gone on sale in the bookstore. It is edited by MARLEY LOTT (Greenwood, Mississippi) and contains articles by English majors JENNIFER BROWN (Dallas, Texas): "Jude the Obscure: Children of the Modern Vice of Unrest"; BETH COLLOTY (Middlebury, Connecticut): "Sean O'Casey: Dual Minstrel"; SASHA MERKEL (Nashotah, Wisconsin): "As Strange a Maze as E'er Men Trod: Restoration and Return in The Tempest"; and FRANCES FARR (Houston, Texas): "An Analysis of Jean-Paul Sartre as Presented in Nausea."

Re HOLLINS COLUMNS, Associate Professor FRANK O'BRIEN writes: "The students on the editorial board of Hollins Columns continue to retain me as their advisor. Perhaps this may be attributed to the fact that I don't shout as loud as I sometimes want to. In all events, the newspaper shows great progress in becoming even more a student organ than it has previously been. With the annual change in the editorial board, it is hard to develop continuity of journalistic awareness. However, the students seem to be growing more quickly into the sense of what newspaper editing and writing are about (not to cut the old girls). The alumnae subscribers to the Columns will have noticed an increase in political coverage, and lately an agreement has been made with W&L to swap news of mutual interest. The freshman class this year has shown great interest in the newspaper, and the underclassmen have put together some fine articles on life at the college."

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ENGLISH MAJORS ALSO REAPED THEIR SHARE OF HONORS at the College's 126th Commencement last May. Winner of the Annie Terrill Bushnell Prize was CATHY STRAUSE (Richmond, Virginia). The Mary Vincent Long Award in English went to ROSANNE COGGESHALL (Hartsville, S. C.). And the Nancy Thorp Prize for the best poem in Cargoes was awarded to JOEY BOURGHOLTZER (Mahwah, New Jersey).

In the list which follows, English majors who graduated with honor are marked (h), those who made Phi Beta Kappa (p), and those who won departmental honors (d):

BETSY BROOKS (Richmond, Va.) (h)
BLAIR BURNS (Chevy Chase, Md.) (h,d)
BLANCHE CAPEL (Troy, N. C.) (h,d)
ROSANNE COGGESHALL (Hartsville, S.C.) (h,d,p)
TUNSTALL COLLINS (Lynchburg, Va.) (d)
COURTNEY GOODE (Newport News, Va.) (h)
KATHLEEN GRAND (Gainesville, Fla.) (h,d)
LYNNE HAWKINS (Mount Pleasant, S.C.) (h,p)
GINNY MANN (Greensboro, N.C.) (d)
CLARE MORISON (Grosse Point, Mich.) (h)
ELIZABETH RAWLEIGH (High Point, N.C.) (h,d,p)

* * * * *

MARLEY LOTT, PRESIDENT OF GRAPHEON LITERARY SOCIETY, announces that the following students are currently Grapheon Fellows--an acknowledgement of their achievements in the field of literature and writing. New Fellows are soon to be added to the list.

SALLY BASKIN (Greenville, Miss.), JENNIFER BROWN (Dallas, Texas), AMANDA COCKRELL (Ojai, Calif.), MARY FLINN (Richmond, Va.), DONNA HARRINGTON (Oxford, Miss.), RACHEL LAVOIE (South Portland, Me.), MARLEY LOTT (Greenwood, Miss.), NANCY McGLASSON (Lynchburg, Va.), LIZ MILES (Palisades, N.Y.), GIGI McGUIRE (New York, N.Y.), DULANE PONDER (Atlanta, Ga.), SANDY STROTHER (Columbus, Ga.), CINDY BAKER (Belmont, Mass.), SUSAN TARRANT (New Haven, Conn.), and CRETIA WEIDMAN (Tampa, Fla.)

* * * * *

AS A GIFT FROM ALUMNAE IN HONOR OF DR. FRANCIS LAMAR JANNEY, for many years Chairman of the English Department at Hollins, this year's senior English majors have received a subscription to The Southern Review. A subscription to a leading literary quarterly will be presented to the seniors every year, and, as LOUIS RUBIN once put it, "we hope that they will continue, after they are graduated, to want the keen intellectual enjoyment that comes of reading good new prose and poetry." Certainly, nothing would have pleased Dr. Janney more.

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SPEAKING OF GOOD NEW POETRY, here follows a recent poem by ELIZABETH MILES ('69), a member of the current Advanced Writing Seminar:

A Vigil for the King

The ribbons of my lute lie like blood
Against the black of my bodice,
As I sit by the window facing France and wait.
We spend our days in waiting;
We who wear black for the King
And for the young Charles,
Who failed to gain his own at Worcester.
He took my brothers; one to France in exile,
The other to his death at Dunbar.
Yet still I would give him all I have:
The rotted vegetables of a poor harvest,
The spavined gelding who mocks stabling
For four and twenty,
The makeshift furniture replacing the ancient oak
Gone to light the Lord Protector's way to Cornwall.

* * * * *

THE SCOOP ON GARRETT'S GRADUATE GROUP. Professor George Garrett, Director of the Master's Program in English Writing at Hollins, has put together a likely bunch this year, total of four. They are: MINERVA LOPEZ, who had never been east of El Paso before she came here, writes her poetry in Spanish and her fiction in English; DAVID HUDDLE, a native of Roanoke, graduate of U.Va. (in Foreign Affairs), Vietnam veteran, recent bridegroom (bride: the former LINDSEY MASSIE, a graduate of Randolph-Macon W. C.), a fiction writer; JOHN CARR, who arrived with a brand new contract for his novel, courtesy of Harper's, the celebrated publishers of LEE SEAY; and ANNA LOGAN LAWSON, part-time employee of Hollins' Press Relations Office, a Hollins graduate ('65). Mrs. Lawson was awarded the Mary Vincent Long Prize for excellence in English when (as we thought) she bowed out here, but happily she is back again, putting her talent to work both as girl reporter and as the Tenth Muse lately arisen from the Old Well. She is married unto Thomas T. Lawson, lawyer, and dwells at Garland Orchards in the reformed log cabin which numbers among its previous tenants JOHN A. ALLEN and JULIA R. SAWYER.

GRADUATE'S-EYE VIEW. We happen to have in hand a couple of biographical sketches in the very words of Miss López and Mr. Carr, and we pass them along to you herewith:

Minerva López: "I'm from El Paso, Texas, where more than half the population is of Mexican extraction. I don't speak with a Mexican accent but I write with one, and I like enchiladas, tequila, and good mariachi music very much.

"I was born in Chihuahua City more than twenty years ago. My father is from California (of fruit-picker stock) and my mother from Durango (of anti-Pancho Villa stock). I went to a private girls' school for ten years. I can't remember much about it except that we had an excellent French teacher and that at lunch--when we had the honor of sitting at the principal's table--we had to recite the names of the Seven Women's Colleges (Bryn Mawr, Smith, etc.).

"The best four years of my life I spent at the University of Texas at El Paso. That's where I began to appreciate Freud, the Japanese language, Pirandello and all that good stuff.

"Then I received a fellowship to attend any university of my choice for graduate studies. Although I have almost completed all the requirements for my M.A. in Modern Languages I thought it'd be a bit too soon to try for a Ph.D. now. Besides, I really want to write fiction. So I came to Hollins and, from the way things are looking, it seems as if I made the right choice.

"Next September I hope to go to North Carolina or California for that Ph.D. in Modern Languages. I'd like to teach in England someday and make my home there. I feel I will be able to do much writing in England as well as some good with my teaching--preferably of history."

John Carr: "Born in Lexington, Miss. in 1942. Led dull and uneventful boyhood, surrounded by a loyal pack of fyce dogs and other strange canines. Moved to Greenwood, Miss. in 1954 where things were not so dull. Attended University of Mississippi, 1960-1964, graduated with majors in history, English and anthropology, and went to graduate school at Ole Miss 1964-1965, then taught at University Military School in Mobile, Ala. 1965-1966. Taught grammar, went out of my mind, published a few poems in Folio of Birmingham, went into newspaper business summer of 1966. Things went swimmingly until I called the Ku Klux Klan several nasty names, at which point they threatened to burn my newspaper with me in it. They did burn a cross in front of my office, but unfortunately I had no marshmallows. The boys in white sheets finally backed down, due to the presence of large numbers of highway patrolmen hanging around the town in coveralls, chewing Red Man chewing tobacco to blend in with the populace. The sheriff was no help, as by that time I had given the story to the Associated Press that he was the moonshining lord of Webster County. The U.S. marshals came and took him away as he muttered about counties' rights. However, my publisher was not too thrilled about all the commotion and I was fired after the KKK went back to building crosses. Then I was sports editor for the Clarksdale Press-Register until I went to work for Hodding Carter's Delta Democrat-Times, where I worked from November, 1966 to January 1968. While with Hodding and his merry men I covered civil rights shootings and visits of dignitaries like Robert Kennedy and Orville Freeman and Stokely Carmichael, although I found the former and latter too right-wing for my taste. Received a Ford Foundation fellowship to read Southern history at North Carolina-Chapel Hill in January of this year, although I spent most of my time at Chapel Hill in Max Steele's creative writing class or recovering from severe wounds incurred in a rugby game. Max recommended that I come to Hollins to finish a novel I had started between classes in History of the Congo and Dixie Demagogues, so there you have it."

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THE THING ABOUT MAJORS. As for English majors, we have a goodly group this year, together with a growing contingent of English-French majors. Here is the list as of this moment, including students now on Hollins Abroad, studying in other foreign parts (including Scotland and Ireland), and for other reasons temporarily in absentia:

ENGLISH MAJORS

Class of 1969

Jo Ann Almy, Severna Park, Md.
Linda Anderson, Brooklyn, N. Y.
Sally Baskin, Greenville, Miss.
Jennifer Brown, Dallas, Texas
Donna Butler, Columbus, Ga.

Lynda Cole, Barbourville, Ky.
Susan Cook, Short Hills, N.J.
Carol Dawson, Westfield, N.J.
Mrs. Diane DeBell, Roanoke, Va.
Sharon Donovan, New York, N.Y.

Elizabeth Fentress, Villanova, Pa.
Myra Ficklen, Greenville, N.C.
Mary Flinn, Richmond, Va.
Katherine Gibson, Shreveport, La.
Donna Harrington, Oxford, Miss.
Kathleen Heedy, Asheville, N. C.
Ann Jespersen, Lincoln, R.I.
Gayle Johnson, Perrysburg, Ohio
Edith Johnston, Montgomery, Ala.
Harriet Jones, Alexandria, Va.
Rachel Lavoie, South Portland, Maine
Marley Lott, Greenwood, Miss.
Nancy McGlasson, Lynchburg, Va.
Mary Marston, Greenwich, Conn.
Mollie Massie, Richmond, Va.
Mrs. Nicki Rector Manson

Ann Payne, Shreveport, La.
Ann Pfingst, Louisville, Ky.
Paula Phillips, Huntsville, Texas
Dulane Ponder, Atlanta, Ga.
Amanda Potterfield, Jacksonville, Fla.
Pamela Powers, Hollidaysburg, Pa.
Laura Robinson, Vero Beach, Fla.
Elizabeth Saunders, Lynchburg, Va.
Ettamary Sherman, Hampton, Va.
Valle Simms, Atlanta, Ga.
Ana Torstenson, Moline, Ill.
Sarah Trott, Cincinnati, Ohio
Janet Vanderpool, Monroe, La.
Elizabeth Volck, Port Washington, L.I., NY
Nancy Wright, Barrington, Ill.
Sarah Yuille, Charlottesville, Va.

Class of 1970

Cynthia Baker (L.A.), Belmont, Mass.
Annie Barlow, Califon, N.J.
Tina Bell (H.A.), Alexandria, Va.
Mary Susan Bennett, Toms River, N.J.
Mimi Bigelow, Richmond, Va.
Susan Brettmann, Sewanee, Tenn.
Nancy Brookes, Danville, Ohio
Laura Brown, Waco, Texas
Katherine Clay, Winston-Salem, N.C.
Lisa Cross, New Hartford, N.Y.
Kathleen Earl, Paoli, Pa.
Judy Everett, Atlanta, Ga.
Suzanne Garden (H.A.), Wheeling, W. Va.
Virginia Gaynor, Canton, Ohio
Lynne Haagensen (H.A.), Murrysville, Pa.
Anna Harbin, Rome, Ga.
Judy Hawkes, Memphis, Tenn.
Elizabeth Hines, Chestertown, Md.
Dorothy Hockenjos, Short Hills, N.J.
Marsha Hunter, Tyler, Texas
Gayle Layfield, Richmond, Va.
Anita Loch, Baltimore, Md.
Katharine McClure, Columbus, Ohio

Jane McCullough, Richmond, Va.
Ann Martyn (H.A.), Alexandria, Va.
Ann Brian Murphy (L.A.), Riverside, Conn.
Diana Murphy, Charlottesville, Va.
Katharine Murphy, Salisbury, N.C.
Lynn Parker, Longmeadow, Mass.
Margaret Printz, Falls Church, Va.
Glorvina Reiter, Los Altos, Calif.
Nancy Roper (H.A.), Hagerstown, Md.
Ann Roy, New Orleans, La.
Kathy Sanford, Riverside, Conn.
Donna Shoemaker (H.A.), Pittsburgh, Pa.
Susan Smith, Charlottesville, Va.
Susan Tarrant, (L.A.), New Haven, Conn.
Daryl Trainor, Hughes, Ark.
Nancy Jane Turner, Tampa, Fla.
Jane Upson, Greensboro, N. C.
Laura Walker, Atlanta, Ga.
Mary Joyce Walter, Ellijay, Ga.
Kate Webb (H.A.), South Norwalk, Conn.
Lucretia Weidman, Tampa, Fla.
Clara Belle Wheeler, Charlottesville, Va.

Class of 1971

Marylyn Barlow, Port Jefferson, L.I., N.Y.
Becky Clark, (Mrs.) Roanoke, Va.
Kris Cockley, Cleveland, Ohio
Erin Dickins, Annapolis, Md.
Rena Edwards (Mrs.), Roanoke, Va.
Cornelia Emerson, Jacksonville, Fla.
Sara Ewing, Rockville, Md.

Laetitia Geary, Chester, Va.
Pendred Keller, Charlottesville, Va.
Elizabeth Morrow, Orange Park, Fla.
Jean Stallings, Tampa, Fla.
Maeryn Stradley, Radnor, Pa.
Evelyn Cole, Greenwich, Conn.

ENGLISH-FRENCH MAJOR

Class of 1969

Pamela Danos, Metairie, La.
Deborah Deberry, Charlotte, N. C.
Jane Ellen Doolittle, Trenton, N. J.
Emma Anne Moore, Raleigh, N. C.

Carter Parsley, Coral Gables, Fla.
Elizabeth Saunders, Lynchburg, Va.
Christine Sims, Bethlehem, Pa.

Class of 1970

Jane Arnold, Providence, R. I.
Elizabeth Baybutt, Chestnut Hill, Mass.

Laura Faye Couch, Oklahoma City, Okla.
Marguerite Regis, Silver Spring, Md.

Class of 1971

Ruby Melton, Virginia Beach, Va.

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EASTWARD HO! In recent years English majors have become increasingly interested in doing their junior year at British Universities. Now, as negotiations begun by LOUIS RUBIN in 1962 have been pressed to the desired conclusion, the opportunities expand apace. Dean J. R. Jones, of the School of English and American Studies of the University of East Anglia (Norwich, Norfolk), has invited us to recommend up to six students for admission to studies there in 1969-1970. If all goes well, we may be welcoming some British students to Hollins soon, fresh from the misty marshes of East Anglia. Meanwhile, on the Gaelic front, Associate Professor FRANK O'BRIEN, conveniently on fellowship in Ireland last summer, dropped in to chat with the Chairman of the English Department at Trinity College, Dublin, his alma mater, and found that gentleman very receptive to the notion of admitting a number of Hollins English majors for the junior year. As it happened, we had already arranged for one student--SUSAN TARRANT--to attend Trinity College this year, and she is happily ensconced there at this moment. It seems more than likely that others will follow in due course.

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STAR TREK: LITERARY VISITORS ON CAMPUS. When you read this report, the first four events on the Hollins literary calendar for 1968-1969 will be history: a three-day visit from HOWARD NEMEROV, poet, sage and critic; a lecture on "Literature and Nihilism" by poet, critic and novelist GEORGE P. ELLIOTT; a reading from his book, The Lean Divider, by JOHN A. ALLEN; and the launching, by MALCOLM COWLEY, of his Collected Poems. More properly, Mr. Cowley's book is called Blue Juniata: Collected Poems. We are looking at a copy of this work as we write, and we find that the dust jacket states, right under the title: "The poetry of fifty years by one of America's most distinguished men of letters: an inner view of a life's work." Both the book and Mr. Cowley are indeed all of that and more. We are proud that the first poem in the volume, "Boy in Sunlight," was written while its author was writer-in-residence at Hollins last fall, and we like to think that our cow-pasture calm was congenial to its composition. Mr. Cowley will return to Hollins as writer-in-residence for the spring term in 1970.

THE RETURN OF MR. NEMEROV, which has happily become an annual event here, lasted three days this time, October 15-17. Mr. N., a very serviceable gentleman, had no sooner stepped out of the car at the guest apartment on faculty row than he was whisked off to a class in writing for apprentices, where he performed with his usual extemporaneous brilliance. That evening, he lectured to a large crowd in Babcock auditorium on "Poetry and Meaning," and the next morning he was right back in the salt mines, holding forth to the seniors on Henry IV (II). That afternoon, he read informally from his latest book, The Blue Swallows, which won the Theodore Roethke Poetry Prize; and in the evening he wowed the Advanced Writing Seminar. On Thursday, JULIA R. SAWYER got hold of him for Romantic Poetry, and on that propitious note the busy visitor bowed out. Oh yes, he had lunch with Grapheon, at the Hollins Inn, Wednesday noon. Mr. Nemerov will return for the Literary Festival in March, 1970.

WHY NOT ATTEND TO THINGS properly by dropping in to catch some of the following events which time hath not yet plucked?--

Wed., Nov. 20 (4:30)	Vance Bourjaily, novelist
Thurs., Dec. 5 (8:15)	W. S. Merwin, poet
Thurs., Jan. 16 (8:15)	William Jay Smith, poet
Tues., Jan. 21 (8:15)	Louise Bogan, poet and critic
Tues., Feb. 18 (8:15)	Glenway Wescott, novelist and critic
Sat., Mar. 8	Literary Festival, all day long

1. (10:30) Sylvia Wilkinson, novelist
2. (11:30) Panel, "The Literary Scene Today":

[This is the big one.
Do come and be with us
if you can.]

Shannon Ravenel (editor, Houghton
Mifflin)
Robie Macauley (fiction editor,
Playboy)
James B. Colvert (Editor, Georgia
Review)
Perry Knowlton (Agent and President
of Curtis Brown, Ltd.)
Paxton Davis (novelist and Book
Review Journalist)

3. (2:30) A. D. Hope, poet, followed by panel
discussion of student poems.

Thurs., April 10 (4:30)	Douglas Bush, scholar
Thurs., Mar. 27 (4:30)	Undergraduate reading
Wed., April 23 (4:30)	Graduate reading
Sometime in April or May	Lee Seay, novelist and James Seay, poet

[The best husband and wife team since Burns
and Allen, or maybe Adam and Eve.]

WE HAVE CAST OUR BREAD UPON THE WATERS. Yes, and the returns are coming in. Examining the calendar detailed above, you will note that SYLVIA WILKINSON (M.A. Hollins, '63) is the featured speaker on fiction in the Lit. Fest.; SHANNON RAVENEL (B.A. Hollins, '60) appears at the Lit. Fest. as a senior editor in publishing; and LEE SEAY rides into Hollins on a tide of enthusiasm for her recently published first novel.****A. D. HOPE is perhaps Australia's most distinguished living poet, and he is beginning his tour of America at Hollins, thanks to the good offices of Professor WILLIAM JAY SMITH.****The said Mr. Smith, by the way, has recently

inaugurated his consultantship in poetry at the Library of Congress by reading from his several books of poems, and especially from the latest, the delightful Mr. Smith and Other Nonsense. We went up to catch the event and can report that he is alive and well in Washington.

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SEE AMERICA FIRST, BY PAPERBACK AND LECTURE. Throughout our tenure at Hollins, no English course has remained so consistently popular as American Literature. First MARY VINCENT LONG packed them in, then LOUIS D. RUBIN of blessed memory, and now that highly individual critic, bard and Beatle fancier, Associate Professor RICHARD H.W. DILLARD, to be joined in the spring term by the certainly no less dynamic Professor GEORGE P. GARRETT, who will take one-half of English 282 to be his special province. Having been asked to write a piece about Am. Lit., Mr. Dillard did deliberate and thus opines:

It is very difficult to give a rationale for a survey course in American Literature, but:

Since the new curriculum offers only 24 weeks of study, the course is necessarily a "Great Writers" course. Since so much of the new Hollins thrust is toward depth study, I have kept this course chronological in an attempt to try to give our students some sense of historical perspective and breadth, at least in American literature. For literature does grow out of the life of the people and out of itself, try as you may to deny it. Any work of art cannot be understood at all fully taken by itself in isolate purity. Thoreau is richer in relation to Emerson; Emerson is richer in relation to Poe; Faulkner requires a knowledge of Poe as much as Hemingway does of Emerson; and so on and on. American literature is perfect for this kind of study because it is really only 150 years old; the weave of the texture is clearer; the body of the literature is truly organic.

In the first semester, I teach Cooper, Poe, Emerson, Thoreau, Whitman, Hawthorne and Melville. I use Cooper for an example of the romantic sensibility's necessary rejection of rationalistic understanding; Cooper remains torn between the two. In a novel like The Pioneers (1826), Natty Bumppo and Judge Temple offer the poles of Cooper's thought clearly and well; they are poles as well of much of the tension and vitality of American political and philosophical thought--freedom and order, motion and repose. Then Poe and Emerson are the two fountainheads of American literature. They laid down the form and movement from which the rest flows. They represent emphases within the romantic vision; both are consummate artists and thinkers. Then Thoreau and Whitman as workings out in different forms of the Emersonian understanding. [Read Emerson's "Circles," "Fate," and "Experience" for the center; then Walden comes clear as the lake of light itself. And Whitman, too. The three of them offer a perfect fulfillment of what Gertrude Stein would call the literature of "energy and precision."] And then on to Hawthorne and Melville who fuse the two poles into a fiction that is electric in its tension.

In the second semester, I teach, with some variation from year to year, Dickinson, Twain, James, Robinson, Frost, Stevens, Hemingway, Miller, Faulkner, Stein, Williams, Nabokov. The students cry out for Fitzgerald, so I suppose they'll read him themselves; he is certainly understandable enough with no professorial guidance at all! The central thrust of the second semester is the struggle artistically to maintain the spiritual intensity and belief of the earlier Poe-Emerson tradition in an age of materiality. Just as William James [and Peirce, Dewey, Santayana and Whitehead] dominates the philosophical thought of the period, a pragmatic art

provides the necessary mode for the literature. Too involved to explain here, but think of these writers in terms of the creation of fact through action, the transformation of mental experience into fact; it is central to all of them [not that it is anything new, but the emphasis is new]. Thus Stevens and Stein writing an art that is about art, and the others, too. Isn't Absalom, Absalom! as much about the imagination as anything else? But, it is hopeless to try to condense 24 weeks onto a page. American literature, as I see it, is a religious literature, always concerned with the struggle of spirit in matter, and as de Tocqueville predicted, abstractly and egoistically concerned. It is an interior literature for all its trappings; not so much psychological as metaphysical. Realism has never been at home in America [even Dreiser yearned for the lyrical and metaphysical achievements of Yeats].

My delight has been that the students have developed real interest and excitement for such unlikely writers as Robinson and Stein, much more than they feel for a Sinclair Lewis or the usual run of realists. I append a list of texts. To be more specific would take too much room, but they speak for themselves to great degree.

- 281 - Cooper - THE PIONEERS (Signet Classics)
 - Poe - COMPLETE POEMS (Dell) (a curious introduction by Richard Wilbur)
 - Poe - SELECTED PROSE & POETRY (Rinehart Editions) (ed. by W. H. Auden)
 - Emerson - SELECTED WRITINGS (Riverside) (the best introduction to RWE)
 - Thoreau - THE VARIORUM WALDEN (Washington Square Press) (the very best edition)
 - Whitman - LEAVES OF GRASS (Rinehart Editions)
 - Hawthorne - HAWTHORNE'S SHORT STORIES (Vintage)
 - Hawthorne - THE SCARLET LETTER (Perennial Library)
 - Melville - MOBY-DICK (Bobbs-Merrill) (the very best edition)
- 282 - Dickinson - SELECTED POEMS (Dell)
 - Twain - ADVENTURES OF HUCKLEBERRY FINN (Chandler) (a facsimile of the first edition)
 - James - THREE NOVELS (Perennial Library) (I use THE SPOILS OF POYNTON)
 - Robinson - SELECTED POETRY (Collier)
 - Stein - SELECTED WRITINGS (Modern Library) (contains Tender Buttons and "Melcretha")
 - Hemingway - IN OUR TIME (Scribners Library)
 - Frost - SELECTED POEMS (Rinehart Editions) (the best introduction to RF)
 - Stevens - SELECTED POETRY (Vintage)
 - Faulkner - ABSALOM, ABSALOM! (Modern Library)
 - Miller - BLACK SPRING (Black Cat)
 - Williams - PICTURES FROM BRUEGHEL (New Directions)
 - Nabokov - LOLITA (Berkeley)

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BUILD THEE MORE STATELY MANSIONS, cried Mr. DILLARD's students, and lo! there was English 382: Advanced Studies in American Literature, to be offered for the first time in the spring term, 1969. Of this new offering, its creator writes:

The title explains the course; it is for seniors. It is intended to be free and open, able to change its nature year by year [and also able to be useful to the American Studies program]. This year, as it looks now, the course will concern itself with the Hard-boiled tradition in modern American fiction. The reading list:

Stephen Crane - MAGGIE: A GIRL OF THE STREETS (1893)

 - THE MONSTER (1899)

Dashiell Hammett - RED HARVEST (1929)

 - THE MALTESE FALCON (1930)

Michael Gold - JEWS WITHOUT MONEY (1930)

William Faulkner - SANCTUARY (1931)

 - PYLON (1935)

Horace McCoy - THEY SHOOT HORSES, DON'T THEY? (1935)

Ernest Hemingway - TO HAVE AND HAVE NOT (1937)

 - selected stories

Nathanael West - THE DAY OF THE LOCUST (1939)

Richard Wright - NATIVE SON (1940)

Mickey Spillane - I, THE JURY (1947)

Raymond Chandler - THE LITTLE SISTER (1949)

 - THE LONG GOODBYE (1954)

George Garrett - WHICH ONES ARE THE ENEMY? (1961)

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CHARLES IVES MAKES THE SCENE. Freshman Colloquia, as instituted by the new curriculum, are most hospitable to the airing of their special interests by participating members of the faculty. So here came the subject Mr. DILLARD, in the spring term, '68, with Charles Ives, among others, re American transcendentalism. He recapitulates this item thus:

We read Emerson, Thoreau, Whitman, Hawthorne and random transcendentalists (Alcott, Parker, etc.) to establish the nature of the American transcendental way of thinking and doing. Then, Ives' Essays Before A Sonata, which is by the by a brilliant book, and listened to Ives' music (some of it; the symphonies, the Concord Sonata, some of the shorter pieces and songs). Hoping to see how the older tradition is as modern and valid an expression of the American spirit of creative motion as ever. (Bronson Alcott: "The line of beauty symbolizes motion.") What we concluded is less substantial; the nature of the colloquium negates the possibility of real conclusion. Hopefully the suspension was unsettling enough for the future. We did figure out that the flute player in the Beatles' "The Fool on the Hill" was Thoreau.

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WOMEN TO STUDY IMAGES OF MAN. And under the tutelage of a bona fide specimen of manhood--FRANK O'BRIEN. This interesting confrontation will occur in the spring term, when Mr. O'Brien offers his Colloquium, more or less as it is described by him below.

My colloquium in the coming semester is called Images of Man. The title was sneakily borrowed from Mrs. SAWYER of the Department--but she doesn't seem to mind. It will have very little to do with English studies. Rather it is concerned with the ways in which specialists have looked at man singularly or in societies. If there is one fallacy in thought or attitude amongst freshmen classes everywhere, it is the idea that people in one society are essentially different from peoples

in other societies, either contemporary ones or those of a thousand years ago. Somewhere along the educational line, students acquire the silly idea that a difference in time or place makes for an essential difference in character, and the purpose of this colloquium is to controvert that. The intent of Images of Man is to study how one may view a society; that is to say, learn something of the various disciplines which, in their particular bias, structure men or man among men in the hope of seeing how they operate. For this purpose, I have chosen several books which treat of a view of man and considered them as "scientific" observations. The texts will include the work of anthropologists, sociologists, psychologists, philosophers, a playwright and a religious leader. I have even included a notable low-brow, Eric Hoffer. At the time when they read each text, the students will be directing themselves to specific questions: What does each writer consider the most striking and important characteristic of man or of society? What is particular to the author's vocabulary; does it automatically preclude characteristics which the other writers may have regarded as essential in any study? Has the author made any automatic assumption with regard to such things as the reasonableness of man, his competitive or cooperative nature, the necessity for a specific kind of social organization and social freedom, evolutionary progress towards some ideal stability? And so on and so on. I hope that the result of all this will be some awareness on the students' part of the premises (or biases) of their own views of man, and of the value of various disciplines in the liberal arts. Finally, they may learn that man has always made comparisons between himself and his fellows living or dead, regardless of the intervening miles or cultures.

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MEDIEVAL AND LINGUISTIC STUDIES, FRONT AND FORWARD. On Tuesday, October 22nd, Assistant Professor Sarita G. Schotta, of the Department of Foreign Languages at V.P.I., informally addressed a group of students who are currently enrolled in Medieval Literature and History of the English Language--courses which are taught by Assistant Professor JEANNETTE RIDER. The session, in the parlor of Barbee, lasted from 8:15 until 11:15, at which time the students, lingering at the door to ask one final question, were politely sent upon their way. Mrs. Schotta's topic:--"A Survey of Current Problems in Linguistics." The event, we think, is notable, because it is one sign among many of a growing interest among Hollins students in the older literatures and in the nature and structure of their native language. Last fall, when it was taught by Associate Professor STUART DEGGINGER (now at the State University of N.Y. at New Paltz), the History of the English Language, which had never before been offered at Hollins, came up with nine students--in this field, a veritable mob. This year, the figure is fifteen. And right in the forefront, egging the interest on, is the indefatigable Miss Rider, who has signed and will sequentially deliver no less than seven linguists, folklore specialists, Medievalists, even one psychologist from neighboring institutions (esp., U.Va.) to speak to her classes and to all who care to join the group. Of these phenomena, Miss Rider writes:

This year promises to be the greatest. The English Department is designing a program in Old and Middle English literature that will enable our students to study these periods and their supremely beautiful texts in a way that is both comprehensive and intensive. Here is an outline of the present stage of development: (1) a 'foundation' course in Middle English that offers a sequence of four topics--the lyric poetry, the romances, The Pearl, the miracle plays; (2) two more specialized courses--Chaucer and Arthurian Romance; (3) a background course

surveying linguistic developments--History of the Language; (4) an Independent Study project in Old English; (5) Short Term projects in problems of special interest not covered in formal course structure.

All of our plans would be for nothing if it were not for student enthusiasm and willingness to undertake the somewhat grubby but necessary work involved in coming to terms with a literature so far removed linguistically and conventionally from our own. Records, microfilms, film strips and supplementary readings help provide a sense of context. In addition, we have arranged to bring in a number of scholars from outside the college who will talk informally on current research. We have at least two aims in doing this: (1) to have interested students encounter at first hand a diversity of viewpoint and method; (2) to give our speakers an informed audience and the possibility of the inter-action of ideas. In November, Robert Kellogg, Professor of English at U.Va., will explore the nature and development of Middle English romance. The other speakers we have lined up are equally exciting.

More information on this project and related developments in the Springtime.

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STRAIGHT FROM THE HOSS'S MOUTH. All up and down the corridor in Bradley Hall, in and out of every quaint and curious office, went our roving reporter, gathering the sheaf of autobiographical notes which follows. To the question "What were you up to, professionally speaking, last summer and even at the present time," the members of the English Department severally replied:

FRANK O'BRIEN: "Thanks to what once seemed the bottomless coffer of U.S. money for humanitarian research, Frank O'Brien and family spent a businesslike summer in a very dry Ireland. It rained but three times in a country noted for its mildew and rheumatism. The purpose of the sojourn in Dublin was to collect information for a biography of Patrick Pearse. Pearse is a major figure in the annals of those Revolutionaries who tried to take over the country in 1916. His career was cut short when he was executed by a court martial, and there is no doubt that those living today regard him with the same reverence that we might accord to Presidents Kennedy and Lincoln. I spent most of the twelve weeks reading brown, fast decaying newspapers and interviewing 80 year old survivors of the revolutionary period. Many of these were suspicious of interlopers like myself, as they felt (perhaps justly) that I would redefine memories which are very precious to them. A further difficulty was that interviewing in Ireland is still done, in some measure, in public houses. It is very difficult to talk in a pub. Nevertheless, I came away with some marvelous insights from witnesses of the great events in question.

"The scholarship stipend from the National Endowment for the Humanities which carried me to Dublin also enabled me to make contacts relevant to a few of my other 'enterprises.' I made arrangements for a collection of poems in Irish to come out at about the same time as my study of poetry in Irish; contributed to a newspaper an essay on the American Committee for Irish Studies; and did a small spot on Irish National Television--an evening interview concerning my study of Pearse and the book on poetry in Irish.

"Come sabbatical time next year, I will be back in Ireland, all things being equal, to continue the research on Pearse and to collect his letters."

JULIA R. SAWYER: "Earth has not anything to show more fair than Red Square by moonlight: cobblestones, the nine mad domes of St. Basil's, the austere Kremlin wall behind the pines, and the finally deserted Tomb (Lenin's). I keep also the impression of a fire-and-snow scene in Boris Godunov at the Bolshoi, the rich singing voices of old women in the dark chapels at Zagorsk, and the view of birches from Tolstoy's simple country study. Otherwise Russia seems gray, clean, reasonable, and tasteless, like the food at Hojo's. One should go there with at least the alphabet and a few names and addresses. The life remains hidden away, like the brilliant icons in the basement of the Tretyakov Gallery or the gleaming gold Scythian comb in the bowels of the Hermitage. In Yugoslavia, there you feel free. Now I am back home, missing my bicycle-benders the cows, and supposedly polishing a manuscript which Knopf will publish next fall." [Ed's. note: Mrs. S. will be on leave in Rome during the Short Term.]

JESSE ZELDIN: "I've just started work on the poetry of F. I. Tyutchev, who is usually ranked with Pushkin and Lermontov and whom Pasternak said influenced him more than any other Russian poet. I also plan to do his political articles, which give a good deal of information on Slavophile thinking in the 19th century. It is Tyutchev who will be occupying my time during my sabbatical next year, 1969-1970, although exactly where the Zeldins will be while the work goes on is still a matter of speculation. We suspect, however, that it will be somewhere beyond the seas, as usual.

"I do plan to have a lot of fun next semester teaching a new course in 20th century Russian lit, out of which I hope to learn as much as my students, if not more. My emergence from 19th century Russia should be quite an experience. Most of the course, I suspect, will involve writers who are officially frowned upon in the Soviet Union [after all, they are, on the whole, the better ones], although we will also struggle through some Socialist Realism.

"Russian Studies does seem to be coming along rather nicely, by the way. What with majors dropping in here and there, we are becoming quite respectable, even, indeed, getting ourselves a bit of a reputation in the field.

"The fort holds; we even make sallies beyond it."

RICHARD H.W. DILLARD: "WHAT I DID LAST . . . Cut weeds and rolled in the sweet grass. Work report: On An Evening Performance (the book on the southern short story which W. R. Robinson and I are writing), I succeeded this last summer in working well on my Poe chapter, now some 70 pages long, should go beyond 100. Should, the book, be finished in the early spring. On Dance, Wolf, Dance (my book of stories), it still passes from hand to editorial hand, looking for a home. The publishers' comments are always a delight. Perhaps soon. On News of the Nile (my new book of poems), it should be finished and ready to go by Christmas. The summer and early fall have been good to it. On projects: a set of reviews for various quarterlies which add literary cash to the eager hand and are fun; a piece for the February Hollins Critic on the poetry of Samuel Hazo.

"Read at the NDEA summer institute at VPI; can't think of anywhere else lately. Annie (M.A., Hollins, 1968) practices creative shopping, takes art at Hollins and writes poems. Oliver prevails."

JOHN R. MOORE: "Until August we worked on gardens, books, and keeping cool. Hollins isn't bad in the summer, being free of riots, political conventions, honor court cases, and the pressures of acquiring culture by the calendar. But in August I bravely plunged into the maelstrom of New York for a couple of weeks to check up on the theater.

"Judging from Futz, The Concept, Hair, and Tom Paine, you have not done your duty to the theater when you pay for your ticket (though that is getting steadily more painful)--you must be prepared to enter the action yourself. This instant intimacy ruffles the unwary. Invited to discuss the role of the police in controlling demonstrations during the intermission of Tom Paine, several indignant patrons walked out. They had come to see the actors do the performing, not to mount a soap box. And in fact one could see that plenty of hard work, hard thought, and theatrical inventiveness had gone into the production of Tom Paine. One of the problems of the 'new' theater is that your senses are bombarded from too many directions at once. It is often impossible to hear the words for the noise, and perhaps this is just as well; still, the transition from a theater of language to a theater of bodily gesture and spiritual communion is difficult for those with an old-fashioned prejudice in favor of the primacy of words in the theater. Of the energy and good will of the actors there can be no doubt, and the effort to make the theater connect more immediately with the life outside in the street ought to have a salutary effect on the more 'escapist' drama uptown. Brian Friel's Lovers provided the most rewarding evening of what I suppose we must call conventional theater. Ironically, the rapport between performers and audience was more natural and spontaneous at this play in the Vivian Beaumont Theater in Lincoln Center than in any of the off-Broadway pieces I saw.

"Arriving home from two glorious weeks on Cape Cod in time to get the children back to school, I immediately set to work on an essay for The Hollins Critic. For some time I had been brooding over the dark and sometimes lovely poems of Thomas Kinsella, probably the best Irish poet writing today. The fruits of my labors will be in the October number of the Critic.

"Meanwhile, I have the satisfaction of shedding some authorial labors and the apprehensions of taking on others. An essay-review of three recent books on drama appeared in the summer issue of The Kenyon Review, and a study of Yeats's Player Queen will be in the autumn issue of the Sewanee Review. As time (that fickle substance) permits, I am gathering together my scattered thoughts on the plays I saw this summer. I try to keep other projects at a safe distance. Like going to Greece or Mexico. After all, I have classes to hold me here, so far. On the whole, I think they are a good thing; maybe even at the heart of the educational enterprise. I would hate to see them washed away by the revolutionary floods that threaten to carry us to God knows (I hope) where."

KAREN McKIM: "This summer I crammed roughly four days' work into six weeks and in the remaining minutes learned to play the recorder in order to provide an authentic background of piping for Bill's work on Spenser.

"We have much to say about U-Hauling from Cambridge to Roanoke, but the Chief Censor to the Muse wouldn't let it pass. A non-word to the wise should be sufficient. However, finally at Hollins, we have been taking great pleasure in the community and the scenery, and only occasionally do we get lonesome for a real old-fashioned Harvard Square traffic jam.

"When not in Bill's and my shared office (togetherness at its coziest), I can usually be found out back at home scraping paint, sanding, and refinishing furniture treasures from nearby junk stores. One gets emotionally involved in this project and feels oneself not so much the artist as the angel of mercy, rescuing chairs and tables from appalling mistreatment. My current patient, a mahogany rocking chair, is responding nicely to T.L.C.

"This semester Jo Allen and I are working with about forty freshmen who were identified as having writing problems. These students are doing intensive work in expository writing, work which will, we hope, carry over into all of their academic courses. An ungraded course, Expository Writing is governed by inspiration (nagging?) rather than threat. In spite of the disagreeable task of producing a paper every week, the students remain in high spirits, and we have every indication of a successful course."

GEORGE GARRETT: "Besides finishing a draft of "That Book," partly in Roanoke, partly in Maine, I worked at two writers conferences last summer--The Suffield Writers Conference, where my colleagues were William Jay Smith, Padrick Colum, Louis Untermeyer; and the University of Utah Writers Conference at Salt Lake, with John Frederick Nims, George P. Elliott, and William Eastlake, who was just back from 6 months of front line reporting in Viet Nam. There were lots of fine students at both. Best of the lot was this fabulous ballet dancer from San Francisco. But we never had a real rapport. Because Nims, never good at names, told me her name was Miss Lurleen Lusty. Everytime I called on her by that name, she made a face at me and wouldn't answer. Later somebody else told me her name was Marine Lefty. I tried that and got a bronx cheer. It turned out her name is Marina Littig, and she writes marvelous short stories, worth watching for.

"The truth is that the big event in Salt Lake City this summer, besides something naughty the Utah students painted on a mountainside that was visible for 50 miles and brought out the cops, the fire department, the National Guard, the Green Berrets (training nearby), the Park Service, Forest Rangers, etc., was the arrival on the scene of Henry and Franny Taylor. Thanks to Franny they made it all the way across the country without getting lost, and Henry arrived shyly, only to learn that he's a hero at Univ. of Utah and has it made. After enjoying the adulation a while, he and Franny left for England and Ireland to guide a 'Famous Writers Tour.' Henry was under the impression that this meant a busload of famous writers. We argued long and loud. I haven't heard yet whether he was right or wrong.

"Otherwise my action-packed summer consisted of tooling up and down the York River (in Maine) in what's called a Boston Whaler and horrifying the real sailors and yachtsmen by going on the wrong side of all the bouys. Great sport until I wrecked my engine about 4 miles out in the Atlantic, taking her wide open through a patch of lobster pots.

"The other thing someone might want to know about is the State University of New York Poetry Circuit I'm about to take off on, reading my poems (and some by students) to bearded, urbanized anarchists in upstate New York, a school a day, places like Syracuse, Colgate, Rochester, Buffalo, not to mention Oswego etc. Having done a couple of these horrors in the past--North Carolina and Tennessee--I know just enough of what it can be like to try not to think about it. Will wave the flag of Hollins ('Hurray for Levy, the Occulist!') proudly. If things get rough, I can always say I'm from Rollins. Haven't got time to grow a beard. Can't play the guitar like Leonard Cohen, who recently made the circuit. Too old to write

a whole new batch of poems. Say a little prayer for me.... Best thing, though, I will get to see Mimi Drake at Buffalo. Maybe can read some of her poems and save the day."

JEANNETTE RIDER: "Plans for Short Term: to burrow into the British Museum and investigate the conventional mode of the Middle English romance narrator."

ANDREW J. PURDY: "The deadline for this Calliope coincides almost exactly with the announced publication date of The Smith-10, which will contain my novella, 'Master of the Courts.' Consequently, I write while enjoying a sense of pleasant, suspenseful anticipation, and without having had to bear the jokes, barbs, insults, jokes, corrections and emendations which may come my way once the text is in the hands of those of my friends who, as they might put it, like to praise with more than faint damnation. This may prove to be the most pleasant of the many weeks spent with the tale! [Ed's. note: The Smith-10 is now officially due on the 10th or 11th of November. Meanwhile, the editors thereof are quoted in Publisher's Weekly (Oct. 14) as saying that 'Master of the Courts' 'is the best piece of fiction we've ever published.'] The next order of business for me will be the final chapter and subsequent revisions of a thesis on the mannerist aspects of the plays of J. M. Synge, as well as some fiction which began last year but which has been unfortunately and unavoidably neglected since.

"In the classroom, I have been consistently pleased with the energy and perceptiveness of the better students, particularly in the informal and flexible context of English 152, the newly reorganized course in the English Lyric. Needless to say, I look forward to my first experience with the short term."

JO ALLEN: "The requirement of Calliope's editor (and my twice-over boss) that I respond to his request for news makes me intensely aware of one of the problems facing the novice writers I deal with: how do you write when you don't have two ideas knocking around in your head to write about; the kind, that is, that are not merely dull or sappy by contrast with those of your colleagues. Sigh. I do have a new course which deals with English non-fiction prose from the 17th century to the present--and I like reading all the old and young ducks we are concerned with. Enough said and sigh. English 110 goes on apace. There are two of us available to help that minority of Hollins students whose writing is in a parlous state (see note from KAREN McKIM). We also have four superior English majors--JENNIFER BROWN, MARLEY LOTT, ANN PAYNE and VAL SIMMS--who are eager to assist any student (not just freshmen) who wishes to be helped. Far too few of the really needful students beat paths to anybody's door. Alas and sigh. But perhaps as De Quincey says, to fall under the aegis of Mater Suspiriorum, Our Lady of Sighs, is necessary to unfold the capacities of the spirit. Gulp."

"Recommended reading: The Lean Divider!"

JOHN A. ALLEN: "Spent summer manfully resisting temptation to write poems, as I had vowed to write definitive account of Dogberry, hero of Shax's Much Ado About Nothing. Completed this definitive work and shipped off to Shakespeare Studies. Silence. Enjoyed visit at Cape Cod from Louis O. Thompson (with daughter, Lilla), from Bill and Karen McKim, from John and Betty Moore (with Stevie and Sally). L.O.T. was cold the whole time, chickened out on midnight swim in pond. McKims wouldn't swim--sunburn. Moores ready for anything, really tore up the pond in small hours. Poetry anthology, with sample introductions, is at Prentice-Hall. Silence.

"Will be visiting professor at University of East Anglia, Norwich, Norfolk, England, 1970-1971, while on sabbatical. Went to Washington (hometown) recently to hear Bill Smith read as Consultant in Poetry at Libe of Congress. Bill good. Big buffet afterward. Took sister, as Josephine busy. Sonia Smith loves Washington, loves Hollins. Julie Sawyer, Richard Dillard and I have been invited to record poems for Libe collection of living geniuses. Probably will do. Friends at court. Lean Divider arrived in bookstore yesterday: Cover is two shades of blue; binding shiny black cloth with title stamped in gold on spine, two crescent moons in tandem on front. Significant? Poems inside."

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SONG OF THE OPEN ROAD DEPT. (WHAT ARE THEY DOING NOW?). As you know, we never lose interest in our alumnae, former staff members, ex-writers-in-residence, friends and relations. They are all out in the big world making a name for themselves (cheers!) and for Hollins College (fanfare) and for the Eng. Dept. (rapture!).

ALAS, ROYAL STUART, WE HAVE KNOWN HIM WELL. The Dept. is not the same this year, having been shorn of Associate Professor STUART H.L. DEGGINGER, long a noble fixture on these premises. Mr. Degginger's departure from Hollins to NYSU at New Paltz was the occasion of a spate of fond farewells, accentuated by much feasting and good fellowship. Also the excuse for commemorative verses, a sample of which appears below.

The Anatomy of Stuart H.L. Degginger

On the Occasion of His Departure from Hollins

When Stuart H.L. Degginger was opened for inspection,
You wouldn't believe the bric-a-brac they found within!
For instance, in the attic, Greek and Latin lore,
Old English manuscripts, Robinson's Chaucer;
And, amid the miasma, an enchanting store
Of rumor, piled on rumor, piled on rumor;
A grove of family trees,
Kings, dukes, earls, viscounts and marquises.
Proceeding to the stomach, the commission
Found something very like a delicatessen,
Sufficient for ten gourmet's needs--
Caviar, truffles, pheasant under glass, and a box of AIDS;
Further, a good supply of vintage claret, port,
Fine burgundy, champagne--in short,
A cellar second to none, and one liqueur
Made by hand from an ancestral recipe to please the connoisseur.
Then, in the liver, habitat of the passions,
The explorers found all Paris, swarming with Parisians;
Monuments, galleries, restaurants, and curious quarters
Inhabited by a thousand happy Hollins Abroaders,
All of whom, in terrible French, kept up a chatter,
Praising Daddy Deg, their saint and benefactor.
The expedition found no cause to linger in the spleen,
For here skulked only the Bureau of Internal Revenue, the New
Curriculum, and an anonymous Dean.
Well, to conclude this much abridged report,
The inspectors ventured next into the heart.
How large it was! how roomy and auspicious!
Yet it was packed with stacks of kindness and good wishes;

Yes, and friends--among them, all here present,
And others, noble and hoi poloi, venerable and recent.
Indeed, the commission's conclusion was
That Hollins sadly can sustain the loss
Only because the subject organism
Never abandons auld lang syne, but takes them with him.

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X WRITERS-IN-RESIDENCE: HOWARD NEMEROV (Brandeis U.) won the Theodore Roethke Prize for his latest volume, The Blue Swallows and currently has a Guggenheim**** MALCOLM COWLEY has just come out with Blue Juaniata: Collected Poems****COLIN WILSON is living in Cornwall, leading a quiet life, writing. In fact, he is working on no less than 9 books! Including two new novels, The Black Room and The Philosopher's Stone, a textbook on psychology, a book about David Lindsay, another about Shaw, etc. He will also have an article about being a writer-in-residence at Hollins and at the University of Washington in Encounter soon. And two of his novels, Ritual in the Dark and The Glass Cage, are in the slow process of becoming movies. And his play, Strindberg, will be produced off-Broadway soon. He remembers Hollins very fondly****BENEDICT KIELY is 'imprisoned' in his native Ireland by officials who think he has had one visitor's visa too many to this country. He was to have been Visiting Professor at Colgate this year. His latest novel, Dogs Enjoy the Morning, which was composed in part at Hollins, was reported to be doing a brisk business in Dublin bookshops this summer.

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X GRADUATE STUDENTS: JERRY BROWN (M.A., '68) writes, "Though still groggy in the newness of teaching, I have begun to enjoy it. I have two courses in Freshman composition and one in English Literature. So, much of my free time is spent grading themes and preparing a lecture for the next day. . . Livingston (Ala.) is one of those country, countryseat towns. Too typical to waste description on. Two groceries, a confederate soldier, a pool hall, bank, drugstore, Dairy Queen. No theatre; no good restaurants; no real bars. (They sell beer at the bus station) . . . I am enjoying the students' comments on assignments and our class discussions. One girl wrote: 'College teaches one responsibility. One learns to make the most of one's time and one also learns to rationalize one's money.' Reason shall prevail."****JEAN CHRISTOPHER (M.A., '68) is teaching English at Ashley Hall in Charleston, working on her novel****DOTTIE WHITE (M.A., '68) is teaching junior high school kids at St. Ann's in Boston all about religion and literature. ('If one more kid calls me sister, I will beat him to a bloody pulp. It can be done, too, in parochial schools.')****MIMI DRAKE is pursuing the Ph.D. in English on fellowship at the University of New York in Buffalo****JOHN ESCHER (M.A., '62) is an instructor in English at the University of Rhode Island in Kingston, R.I.****Mrs. VALERIE NASH (M.A., '68) teaches Creative Writing at Northcross School (Roanoke) and freshman English at Roanoke College (Salem)****We haven't heard yet whether DOUGLAS LIPMAN (M.A., '68) is making progress on the play which he is supposed to write in connection with his fellowship at Washington University, St. Louis.

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X ENGLISH MAJORS: ANN BRADFORD WARNER ('67) is in Houston working for the Human Relations Council while her husband, Hobie, serves time in the Army****LEE SMITH SEAY ('67), in addition to writing novels, is working for the Tuscaloosa paper, covering the university and single-handedly editing the entertainment section****NANCY HEAD BECKHAM ('67) is still working for The Washington Star, getting ever closer to 'reporter' status, harboring fugitives****FINLAY GRIER ('66) plans to study anthropology at the University of Colorado****The following are continuing or beginning graduate study in English at UNC: ANNE JONES ('67), CINDY HARDWICK ('67), BETSY RAWLEIGH ('68), and KATHY HERSHEY ('66)****SALLY CRAIG ('65) expects to receive her M.A. in English from the University of Maryland next June. She says, contrary to Image, the library at the U. is not in the basement of the gymnasium****BETSY PAYNE ROSEN ('64) remains in London, with frequent trips to the north of England where husband Martin is helping to make a film of Lawrence's Women in Love, the novel on which Betsy did her senior independent study at Hollins****ELLIOTT ABHAU ('68) is training horses in Pennsylvania****GINNY MANN MAY ('68) is working for the Information Service at U.Va., where husband Bob is in Business School****DEE STEELE (an honorary English major) is working for TAP in Roanoke and living in X-librarian Dorothy Doerr's X-apartment****MARGARET LEIBY ('68) is working for the Connecticut General Life Insurance Co. in Hartford, writing literature calculated to explain to employees the virtues of their group insurance policies****BETSY ROSE ('67) is finishing up her Master's work at UNC, fixing to get married in Dec. Meanwhile, she very kindly wrote us some practical suggestions for graduate school applicants. These came in very handy in counseling majors this fall, and we contemplate mimeographing same and passing them out to interested parties in future****SYLVIA DOUGHTY ('65) corresponds with us very actively while teaching and pursuing the Ph.D. in History at Johns Hopkins. She has become acquainted with ROSANNE COGGESHALL ('68) who is enrolled in the Hopkins M.A. writing program****MARTY OLMSTEAD ('68) is in London, working as a temporary secretary for a department store chain.****NANCY NUCKOLS ('68) is in Richmond, working in Miller and Rhoads' Executive Training Program****Tunstall Collins has been teaching in a consolidated school in the Lynchburg area, now has visions of getting on to graduate work****BLAIR BURNS ('68) is the editorial assistant on The Professional Engineer, a periodical produced in Washington, D.C. She plans to go on to graduate school and ultimately into newspaper work****SASHA MERKEL ('68), when last heard from, was a triple threat: as journalist, she was doing sports, news, features and editorials for the Somerset, N.J., Messenger-Gazette; feeding, currying, and generally attending upon horses; and tutoring and grading papers for Tutoring Associates, Morristown, N.J.****ANNE VAN ORDEN COERR (X-'68) is taking courses at American University****MARY HOWARD COOPER ('68) is a travel agent in Cambridge, Mass.****JANE EBLEN ('68) is an editorial assistant for the Harvard Law School Alumni Bulletin****SUSAN GAGER and CLARE MORISON ('68) successfully completed the Publishing Procedures course at Radcliffe last summer, but we have not yet heard about their finding jobs****PAGE TROUT JOHNSON ('68) has a job with a large law firm in Gainesville, Fla., while husband Dave is in law school****ENID YOUNG ('68) is teaching fifth grade in a Huntington, N.Y., school****IBBY SEALE ('68) is hoping for a position in the Teachers' Corps in N.Y., Detroit, Chicago, or St. Louis****SALLY HURT ('68) is working for a brokerage firm in Atlanta--a position which she got without benefit of typing or shorthand****HELEN BIGGS ('68), after doing some department store modeling in Houston during the summer, is now teaching second grade****CATHY STRAUSE PLOTKIN ('68) is teaching English to all four grades at a certain high school--place unspecified.

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READING FOR FUN AND PROFIT. A few suggestions from Staff folk as to what you might enjoy reading: (Richard Dillard) Jorge Luis Borges--A Personal Anthology (now in paperback, Evergreen); Fred Chappell--Dagon (Harcourt, Brace and World--a brilliant novel); Vladimir Nabokov--King, Queen, Knave (McGraw-Hill, one of his very best); Nelson Bond--Nightmares and Dreams (Arkham House, a set of stories) ****(Julia R. Sawyer) Malcolm Cowley--Blue Juniata: Collected Poems (Viking)**** (Frank O'Brien) Malinowski--The Father in Primitive Psychology (Norton paperback); Wyndham Lewis and Charles Lee--The Stuffed Owl: An Anthology of Bad Verse**** (John R. Moore) J. P. Donleavy's new novel--The Beastly Beatitudes of Balthazar B. (the story of the enfance of a Donleavy hero from Paris perambulator to ructions at Trinity College, Dublin)****(John A. Allen) Peter S. Beagle--The Last Unicorn (Viking); Calder Willingham--Eternal Fire.

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AND SO WE LEAVE YOU, UNTIL May of next year, with a few excerpts from The Stuffed Owl recommended by Mr. O'Brien above:

They went across the veldt
As fast as they could pelt.

That is a work of waste and ruin;
Consider, Charles, what you are doing.

Ye monsters of the bubbling deep,
Your Maker's praises shout,
Up from the sands, ye codlings, leap
And wag your tails about.

Surely an elevated note to end on. Farewell for now; keep us posted; blessings on you one and all.

JAA, with much generous help
from staff

JAA/fi
11/1/68