

Hollins University

Hollins Digital Commons

Calliope's Comments

Hollins Publications

11-1-1966

Calliope's Comments, vol. 3, no. 1 (1966 Nov 1)

Louis D. Rubin Jr.

Follow this and additional works at: <https://digitalcommons.hollins.edu/calliopecomments>

Calliope's Comments

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

Vol. III, No. 1

November, 1966

BARBARA STEELE. Scheduled for November publication in the Contemporary Poetry Series of the University of North Carolina Press is THE DAY I STOPPED DREAMING ABOUT BARBARA STEELE AND OTHER POEMS, by Richard H.W. Dillard, assistant professor of English. "The most notable characteristic of Richard Dillard's work," declares the UNC Press, "is that he has developed his own special way of putting a poem together. There is no other voice or way like his on the current scene. His method is imagistic and cinematic; not, as it might appear, surrealistic, for there is a strict logical sequence of images, presented dramatically with what might be called very modern transitions. In verbal technique and invention, he is an extremely subtle and gifted poet." The book will appear in paperback (\$1.85) and clothbound (\$3.75) editions.

#

THE 1966-1967 MAJORS. Herewith the English majors for 1966-1967---all 111 of them. More than ever we continue to get the most of all and the best of all. This year the Confederates outnumber the Yankees almost 2 to 1!

Class of 1967

Marietta Allison, Lynchburg, Va.	Lucinda Hardwick, Milwaukee, Wis.
Carol Andrews, Greensboro, N. C.	Lee Harrison, Camden, S. C.
Alice Arnall, Newnan, Ga.	Challen Heaney, White Plains, N. Y.
Diana Arnett, Youngstown, Ohio	Sarah Hearon, Ormond Beach, Fla.
Nancy Beckham, Durham, N. C.	Anne Jones, Chapel Hill, N. C.
Josephine Berson, Nashville, Tenn.	Sandra Jones, Sergeantsville, N. J.
Anne Bradford, Houston, Texas	Mary Keith, Shreveport, La.
Mary-Curtis Briggs, Merion Station, Pa.	Kathleen McCann, Gates Mills, Ohio
Frances Carney, Norfolk, Va.	Donna Mason, Rockville, Md.
Jocelyn Cobb, Augusta, Ga.	Emily Miller, Essex, Conn.
(Mrs.) Lynn Tyack Conner, Fincastle, Va.	Bonnie Moon, Charleston, S. C.
(Mrs.) Ann Doak Dillard, Hollins, Va.	Catherine Neidlinger, Westbrook, Conn.
Christine Edwards, Manassas, Va.	Jeanette Purrington, Franklin, Va.
Maryrose Eannace, Utica, N. Y.	Elizabeth Reppert, Clarksburg, W. Va.
Kathleen Fagan, Mahwah, N. J.	Elizabeth Rose, Birmingham, Ala.
(Mrs.) Emily Chewning Fleet, Hollins Va.	Patricia Schroeder, St. Louis, Mo.
Anne Gossett, Danville, Ky.	Anne Shepard, Shaker Heights, Ohio
	Lee Smith, Grundy, Va.

Class of 1968

Elliot Abhau, Norfolk, Va.	Leckie Havens, Huntington, W. Va.
Elizabeth Ayers, Greensboro, N. C.	Carolyn Howe, New Vernon, N. J.
Susan Berentson, Barrington, Ill.	Sally Hurt, Atlanta, Ga.
Helen Biggs, Vernon, Texas	Bonnie Jacobs, Lexington, Ky.
Joey Bourgholtzer, Mahwah, N. J.	Patricia Lee, Cloverdale, Va.
Betsy Brooks, Richmond, Va.	Suzanne Lee, Maplewood, N. J.
Blair Burns, Chevy Chase, Md.	Margaret Leiby, Simsbury, Conn.
Blanche Capel, Troy, N. C.	Virginia Mann, Greensboro, N. C.
Susan Carlson, Daytona Beach, Fla.	Anne Lee Merkel, Nashotah, Wis.
Pamela Chisman, Hampton, Va.	Mary Ann Mohr, Nassawadox, Va.
Rosanne Coggeshall, Hartsville, S. C.	Clare Morison, Grosse Pointe, Mich.
Tunstall Collins, Lynchburg, Va.	Julia Morton, Wilmington, N. C.
Beth Anne Colloty, Middlebury, Conn.	Jean Norfleet, Memphis, Tenn.
Mary Howard Cooper, Memphis, Tenn.	Nancy Nuckols, Richmond, Va.
Ann Dexter, Oklahoma City, Okla.	Clare O'Keeffe, Palm Beach, Fla.
Rebecca Doll, Baltimore, Md.	Mary Martha Olmstead, Savannah, Ga.
Sarah Jane Eblen, Knoxville, Tenn.	Ophelia Ou Yang, New York, N. Y.
Helen Feagans, Lynchburg, Va.	Elizabeth Rawleigh, High Point, N. C.
Frances Farr, Houston, Texas	Emily Rees, Atlanta, Ga.
Michele Forte, Anniston, Ala.	Elizabeth Seale, Houston, Texas
Susan Gager, Woodbridge, Conn.	Catherine Strause, Richmond, Va.
Courtney Goode, Newport News, Va.	Page Trout, Roanoke, Va.
Kathleen Grand, Gainesville, Fla.	Anne Van Orden, Arlington, Va.
Judy Grant, Indianapolis, Ind.	Cheryl Walden, Colonial Heights, Va.
Amy Griscom, Charlotte, N. C.	Sarah White, Clinton, N. Y.
Catherine Hall, Lake Charles, La.	Frances Yeomans, Milton Junction, Wis.
	Enid Young, Huntington, L. I., N. Y.

Class of 1969
(thus far declared)

Linda Anderson, Brooklyn, N. Y.	Ann Payne, Shreveport, La.
Sally Baskin, Greenville, Miss.	Paula Phillips, Huntsville, Tex.
Elise Berger, Charlottesville, Va.	Dulane Ponder, Atlanta, Ga.
Myra Ficklen, Greenville, N. C.	Amanda Potterfield, Jacksonville, Fa.
Donna Harrington, Oxford, Miss.	Pamela Powers, Hollidaysburg, Pa.
Harriet Jones, Alexandria, Va.	Laura Robinson, Vero Beach, Fla.
Rachel Lavoie, South Portland, Maine	Nancy Roosevelt, Far Hills, N. J.
Cynthia Lee, Bethlehem, Pa.	Betsy Saunders, Lynchburg, Va.
Gigi McGuire, New York, N. Y.	Ana Torstenson, Moline, Ill.
Mary Lucinda Mette, Camp Hill, Pa.	Virginia Turnbull, New York, N. Y.
Patricia Moore, Vero Beach, Fla.	Elizabeth K. Volck, Port Washington, L.I., N.Y.
	Florence White, New Orleans, La.

#

SYLVIA WILKINSON. It has been an exciting summer and autumn for SYLVIA WILKINSON, 1963 Hollins M. A. student. The Houghton-Mifflin Company published her first novel, Moss On The North Side (\$3.95), to the accompaniment of rave reviews from all over.

Time magazine hailed it as a "lyric evocation of childhood by one of the most talented Southern belletrists to appear since Carson McCullers." For the New York Times Book Review it was "a work of high quality." The Chicago Daily News declared it "a superior first novel and sets an exciting new writer on her way." The Associated Press described the book as "a first novel that displays considerable talent" and noted its author's "unusual powers of description and characterization," concluding that "her portrait of the young heroine is a memorable one." It is now in its third printing. Moss On The North Side was first written as Miss Wilkinson's Hollins M. A. thesis, and was published first in Cargoes. This year Miss Wilkinson is teaching at the College of William and Mary; she will return to the Hollins campus on November 10 for a reading. Meanwhile she has finished her second novel, and it has been accepted for publication by Houghton-Mifflin---where her editor is SHANNON RAVENEL, 1960 Hollins English major.

#

VISITORS. The Grapheon Literary Society and the Department of English have scheduled a busy calendar of events for 1966-1967. Writer-in-residence COLIN WILSON led off with a lecture on October 4. On October 18 there was a "read-in" in honor of The Girl In The Black Raincoat. On November 10 SYLVIA WILKINSON comes to give a reading. On November 29 Prof. O. B. HARDISON of the University of North Carolina will give a talk. On December 12 RICHARD H.W. DILLARD will give a poetry reading. January 12 will feature a reading by some of the Hollins student poets, and Feb. 9 there will be a poetry reading by JULIA RANDALL SAWYER and JOHN ALEXANDER ALLEN. The Seventh Annual Literary Festival is scheduled for March 4: JOHN BARTH will give the fiction session and JAMES DICKEY the afternoon poetry reading. Former writer-in-residence HOWARD NEMEROV comes back to the campus on April 13 for a poetry reading. The novelist WILLIAM STYRON is scheduled to speak on May 9.

#

GRADUATE STUDENTS. Four students are enrolled in the Department's graduate program in creative writing, contemporary literature and literary criticism this year. They are: ELIZABETH B. HOPKINS, 1966 graduate of the College of Notre Dame in Maryland; GEORGE T. BUTLER and RAPHAEL JONES, 1966 University of North Carolina graduates; and MICHAEL CRONAN MINTON, a graduate of Stanford University. Miss Hopkins writes poetry; the three men are fiction writers.

#

COLIN WILSON. Very much on the Hollins scene this year is writer-in-residence COLIN WILSON, who arrived in September with wife and two children. Mr. Wilson gave a public lecture to a packed house in early October, and is giving a seminar on Existentialism in Literature to a large group of enthusiastic undergraduates. At the age of 35 Mr. Wilson is author of no less than eighteen books of fiction and non-fiction. A new novel, The Glass Cage, came out in England this summer and will be brought out in this country by Random House early in 1967. Houghton-Mifflin will publish his Introduction to the New Existentialism, which came out in England last spring. Chords and Discords, a volume of music criticism, was published in England in 1964 and has just been brought out over here by Crown Publishers. A paperback, Sex and the Intelligent Teenager, also came out this year in England. Meanwhile Mr. Wilson works on a new novel as yet untitled.

#

MRS. ALLEN. Teaching rhetoric for freshmen this year and occupying an office in Main Building is JOSEPHINE (Mrs. John A.) ALLEN. Mrs. Allen is a graduate of Blue Mountain College in Mississippi and the University of North Carolina at Chapel Hill. To her is assigned the ever-present "writing problem" formerly handled by the late JOHN C. GARRUTO. She meets with freshmen and goes over their written work during the first term; in the second term she deals with students recommended to her from all four classes, and offers a course in Advanced Grammar.

#

PHI BETA KAPPA. Among the fifteen Hollins College juniors and seniors honored by membership in Iota of Virginia chapter of Phi Beta Kappa were five English majors: seniors MARGARET FERGUSON, KATHARINE HERSHEY, MARGARET DAVIS, and MARY SHEPPERD POE, and junior ANNE GOODWYN JONES. Like Margaret Ferguson the previous year, Anne Jones achieved the astronomically high merit point ratio to make her eligible as a junior.

#

WHODUNIT. Almost everyone likes detective stories. Why? Last year Assistant Professor RICHARD H.W. DILLARD and some junior English majors decided to investigate that question. For this edition of Calliope's Comments we asked Mr. Dillard to describe what took place in his course, with the idea that some of our former English majors might want to undertake a similar project sometime. Here is Mr. Dillard's report:

COURSE DESCRIPTION: English 451 - The Detective Story as Serious Literary Form.

I developed the idea for a course of this nature from a series of curious observations, none of them singly very exciting, which led to the questioning of the worth of the form of the detective story which, in the brief span of 150 years or so, has not only become immensely popular but has also clearly influenced so much of the work of so many major modern writers. But first, some of the observations: 1) very many serious writers have long professed to reading detective fiction and to reading it heavily, 2) many of these writers also admit to reading it seriously and not just for relaxation, for example Colin Wilson reads the Sherlock Holmes almost annually, 3) many of these writers have been clearly influenced by detective fiction, for example Hemingway's prose was almost certainly shaped in great part by his reading of Hammett and the other Black Mask writers and George Garrett's extensive use of fresh and often colloquial metaphor owes at least something to his reading of Raymond Chandler, 4) many of these writers have written detective stories, among them Faulkner (Knight's Gambit), Dürrenmatt (The Pledge), The Judge and His Hangman et al), Dickens (The Mystery of Edwin Drood), T. S. Stribling (Clues of the Caribbees), Robbe-Grillet (The Erasers), and Colin Wilson (Necessary Doubt, The Glass Cage), and 5) even more interestingly, many writers have constructed stories which, although not openly detective stories, are clearly influenced by the pattern of the detective story, for example Faulkner (Intruder in the Dust), Robbe-Grillet (The Voyeur, Jealousy), Nabokov (Lolita, Despair, Pale Fire).

Why? Why should such a "trivial" literary form show up in serious literature in so many ways? Why should a second-rate writer like Conan Doyle become first-rate when he wrote about a detective? Why should writers of

such obvious ability as Hammett and Chandler write only detective stories? Why should a writer of Faulkner's intense seriousness and genius use the detective form in his (very under-rated) most completely affirmative novel, Intruder in the Dust?

To attempt an answer to these and other questions, I set up the course as an independent study seminar. I certainly could not offer it as a formal lecture course, for I do not know the answers myself. And besides the excitement here lies in working in fresh ground, untrampled by those frightening and overwhelming creatures - the major critics. The class and I approached our problem in as many ways as there were us...and I hope in future in as many new ways as there will be us. Because of the freedom involved in breaking new ground, we began to approach some answers which I find exciting and even significant.

But first, there has been some good criticism. W. H. Auden has a fine and perceptive essay examining the detective story in the light of the universal human quest for lost Eden in his book of essays, The Dyer's Hand, called "The Guilty Vicarage." And most of the rest of the good criticism can be found in a nice fat Universal Library paperback edited by Howard Haycraft, called The Art of the Mystery Story. Among the many and varied essays there collected, the best are: G. K. Chesterton's "A Defense of Detective Stories," Raymond Chandler's "The Simple Art of Murder," and Nicholas Blake's "The Detective Story - Why?"

We approached our task by reading the criticism and by gaining a common body of background, a sort of primer of the form. We read Poe's detective stories ["The Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter," and (of disputed authorship) "Thou Art the Man"] and his aesthetic criticism, Doyle's The Hound of the Baskervilles, G. K. Chesterton's The Amazing Adventures of Father Brown, Melville Davison Post's Uncle Abner: Master of Mysteries. We should have read Dashiell Hammett's The Maltese Falcon. Then we went our separate ways; one wrote on Faulkner, another on Dürrenmatt, another on Robbe-Grillet, another on Hammett, and one brave other on the modern popular detective hero.

From all this, we managed a few general conclusions.

1. The appeal of the detective story is closely akin to that of parable. Whether's Auden's lost Eden is recovered or not, the detective story does present a world with the possibility of justice, a world in which the chaos of good and bad is resolved into an orderly and finally controlled pattern of black and white, good and bad. It, then, gives us that order for which we have a divine rage.
2. The detective is one of the few successful heroes in modern fiction where too often realism demands a hero who fails, whose actions deny even the possibility of heroism. The detective, whether he be Poe's imaginative and ratiocinative intellect or Chandler's honest and good man, is a man who succeeds at his appointed task and corrects the world around him, making it conform to an ideal order of justice. He succeeds in doing what we all strive to do in one degree or another from day to day.
3. The detective story, like the good horror story, accommodates us to the black face of death by giving it to us in an artificial and distorted form, rather like an inoculation to its final reality. The hero proves to us that action, creative and purposive action is possible despite the disorder, ugliness and impermanence of the world around us.

4. Modern serious writers use the detective story in the same way that they use myth, to give form and a sense of order to their work in a time when disorder often seems more real and true than any order at all. Faulkner's detective does more than endure suffering; he prevails over it and is, therefore, an emblem of Faulkner's belief in the ability of man to prevail (as he put it in his Nobel prize address). To Robbe-Grillet, much of our suffering comes from our inability to view ourselves and reality dispassionately and objectively; to prevail in his world, we all must develop the cool and analytic eye of the detective simply to see the very world of simple fact with any accuracy.

5. Much of modern literature, rebelling from the subjective and "realistic" tastes of the preceding generation, is becoming intellectual, witty and artificial in the manner of Fielding and Sterne. The puzzle of the detective story suits itself perfectly to that movement. The reader of a Nabokov novel must be the detective, must unravel the clues of the page to catch the wily Russian at his tricks and to receive the prize of understanding as well as delight as his reward.

These (and many many others) are some of our tentative conclusions. The detective as a useful and meaningful hero of our times seems to be the most fruitful for fuller exploration. The Dürrenmatt detective ignores even the rules of his craft to juggle facts and frame victims so that he can bring about justice as he sees it before he dies; he is in many ways the post-Nietzschean hero of our times. The Faulkner detective is the last remnant of a tradition of intelligence and reason in a chaotic world, prevailing by his own mind and, in Intruder in the Dust, a working alliance of that mind and the force of human compassion. The Chandler hero is alone in ugliness, but his faith in doing the right as honestly as possible gives him the ability not only to do right but to live with his own loneliness. All these are significant modern figures and all are products of the detective story tradition.

Our study in Eng. 451 certainly did not do much more than to begin on a difficult subject, but we did find it to be a rewarding one. A start anyway, and perhaps one that another brave little band may want to take up and continue in future. I hope so.

#

PADUCAH TO NEW ORLEANS. Never think that books are without their impact in daily life. For instance, Huckleberry Finn. Impressed with the exploits of Huck and Jim on the Mississippi, a group of Hollins girls decided to try it for themselves. Seven junior and senior English majors were among the sixteen Hollinsians who clambered aboard the Good Raft Rosebud Hopkins at Paducah, Ky., in early June, for a trip downstream all the way to New Orleans. True, the Rosebud Hopkins was a bit more amply furnished than Huck's raft---canopy, sleeping bags, a stove, ice chest, two outboard motors, etc.---but there were mosquitoes, rainstorms, sun and heat, just as in the book. A most intriguing time was apparently had by all, and all the way down the river their exploits were extensively chronicled in the public press. At New Orleans a tugboat with brass band aboard met them, while helicopters flew overhead. English majors who were aboard the raft were ANNE JONES, NANCY BECKHAM, LEE SMITH, LEE HARRISON, KATHY HERSHEY, ALISON AMES, and MARY POE. Guiding genius of the whole affair was PATRICIA NEILD, who though an economics major did extensive work in English as well (she contributed one of the essays in Papers On Proust). Where to, next summer? Perhaps the Amazon or the Nile. Don't bet they won't do it.

#

FELLOWSHIP. During 1966-1967 JULIA RANDALL SAWYER, though remaining in residence at Hollins, is on leave, having been awarded one of the coveted fellowships of the newly-created National Foundation for the Arts and Humanities. She is working on new poetry. Her promotion to Associate Professor of English was announced by President Logan.

#

NEXT YEAR'S WRITERS. Hollins will have two writers-in-residence during 1967-1968, each for one term. In the fall will come critic and poet MALCOLM COWLEY, and for the second term novelist and historian SHELBY FOOTE.

#

STUART DEGGINGER. After three years in Paris as director of the Hollins Abroad program, Associate Professor STUART H. L. DEGGINGER is on leave for 1966-1967. He is remaining in Paris for the year. He was back in the United States during the late summer, and paid several visits to the campus.

#

REPORT ON HONG KONG. During the 1965-1966 school year Associate Professor Jesse Zeldin was on leave from Hollins as Fulbright lecturer in Hong Kong. We asked him to write a description of his year there. To wit:

To describe a year in Hong Kong as a Senior Fulbright Lecturer at The Chinese University of Hong Kong can hardly be done in an article of this length. Still, something has to be said.

I suppose that most important is the enormous amount I learned in the course of the year, more, probably, than I have ever learned in any one year as long as I can remember, ranging from initiations into the classical Chinese novel through the magnificencies of a Mongolian hot pot up to (or down to) the disappearance of Tao as a significant force in Chinese civilization. The experience, in short, was one of the most fascinating I have ever encountered, so fascinating that my wife, our daughter Xenia, and I are doing our utmost to return to the Far East as soon as we can, so that we may at least take a stab at making sense out of it all.

Which leads one to ask, of course, what we actually did during the year. Unlike most Fulbright Lecturers in literature, my job was not to teach American Literature. Instead, the first semester I taught one course in senior composition for English majors and one course in the history of the short story; the second semester I returned to my old favorite, Russian Literature, and also taught a course in "special topics," which latter skipped from The Iliad to Madame Bovary. This was in addition to serving on eleven University committees, six of which I chaired. These were my official duties. Actually, so far as my students were concerned, I found myself spending most of my time as an ambassador of good will--for the U.S. and for the U.S.S.R., since I was confronted constantly by a fantastic ignorance in regard to both countries.

But the main job, from my point of view, was to be taught rather than to teach. This, as most of you know, is not so easy as it sounds. Indeed, in this case it involved a persistence I did not know I had. First, I wished to learn as much Chinese as I could. An immediate problem arose: Hong Kong speaks Cantonese, but the official and most widely used language of the country is Mandarin. The relation between the two is something like

that between Swedish and English. In spite of the difficulties, we chose Mandarin, which only finally became a living language when we visited Taiwan just before returning to the U.S. (I will not speak here of the difficulties involved in learning to read Chinese, which demands a constant effort of memorization--a process whose difficulty seems to be in direct proportion to one's age.) It was a genuine and most unexpected pleasure to find myself interpreting for a non-Mandarin-speaking Canadian in a Taiwan shop.

It is fortunate that the Zeldin family adapts rather easily and quickly to non-American customs, such as eating pickled jelly fish and feeding hungry ghosts. But for that the year could have been a torture. In ascending scale of difficulty, I suppose, I would say that the easiest thing to learn was customs, then language, then intellectual concepts, and then the principles by which people actually live. This last constitutes our current problem, which will take at least twenty years to resolve, if it can be resolved then. Because it is in this, I learned, that the essential difference between China and the west lies, a difference to be understood more through absorption perhaps than by intellectual endeavor. In any event, we're still trying, with no end in sight.

I cannot help making one definitive judgment: I had always been convinced that American education, with all its faults, is more valuable--in a human sense--than European education; I am now convinced that its value simply cannot be compared to the education of Hong Kong, which combines the worst elements of 19th Century British and traditional Chinese methods, i.e., memorize, repeat, and memorize again; speak only in reply to direct questions, and make your response completely conformable to the memorized statements of the instructor. I'll take even the European.

In short, a rewarding year, which I wish made sense. Maybe, in twenty years, it will.

###

BLACK RAINCOAT. It was all very gay, it was all very merry in the Main Drawing Room the evening of Tuesday, October 22. The occasion was a "read-in" in honor of publication of The Girl In The Black Raincoat, by Duell, Sloan and Pearce (\$5.95), being a compendium of prose and poetry by numerous hands, every item of which at one point or another alludes to a girl in a black raincoat. Hollins writers were prominent in the collection---assistant professor RICHARD H.W. DILLARD, undergraduate and faculty wife ANNIE DOAK DILLARD, 1965-1966 graduate student HENRY TAYLOR, 1965-1966 writer-in-residence WILLIAM JAY SMITH, and next year's writer in residence SHELBY FOOTE. The collection was edited by GEORGE GARRETT, associate professor of English at the University of Virginia and a member of the editorial board of The Hollins Critic. The "read-in" was like nothing that ever transpired in the Main Drawing Room before---a rock-and-roll band, a set of Go-Go Girls (all of them senior English majors), and much reading and singing. Richard Dillard, appropriately attired for the occasion, served as master of ceremonies, and a number of the off-campus contributors to the book came to Hollins for the event. A wild time was had by all.

###

SUMMER IN ENGLAND. For the second straight year a rising senior English major won one of the coveted summer fellowships of the English Speaking Union to study in England. LUCINDA CLAY HARDWICK studied during the summer at the University of London, and also saw a good deal of Western Europe in the process. Last year's winner was MARGARET FERGUSON (now Margaret Gibson).

###

ALUMNAE COLLEGE. The turnout for the 1966 edition of the Alumnae College was large and apparently quite enthusiastic. "Literature Today" was the subject; participants included JULIA RANDALL SAWYER, RICHARD H.W. DILLARD, LOUIS D. RUBIN, JR., and WILLIAM JAY SMITH, all of the English Department. Director of the whole affair was Associate Professor JOHN ALEXANDER ALLEN.

#

GRADUATE SCHOOL. A number of the 1966 English graduates have gone on for graduate study. MARGARET FERGUSON GIBSON is at the University of Virginia on a Woodrow Wilson fellowship; MARY SHEPPERD POE is at the University of California at Riverside; AMANDA CHASE is at Western Reserve University in Cleveland; JONI RAFFELD is at the Johns Hopkins University in Baltimore. Doubtless there are others who haven't let us know. Please do let us know; we're interested.

#

NANCY THORP CONTEST. Once again the entries are pouring in for the Nancy Thorp Poetry Prize, awarded each year to women high school seniors from schools east of the Mississippi. First prize is \$50 and an expenses-paid visit to the Hollins campus; two second prizes of \$25 are also awarded. The judges are the students and faculty of the advanced creative writing seminar. One of last year's winners, DONNA MARIE SHOEMAKER, of Pittsburgh, Pa., is a member of this year's freshman class.

#

JANNEY FUND. Thanks to the generosity of former students of the late F. LAMAR JANNEY, senior Hollins English majors are again receiving one-year subscriptions to a literary quarterly. This year the Kenyon Review was chosen for the award. Last year's seniors received the Sewanee Review. According to the provisions of a fund raised in Dr. Janney's memory, each year's senior majors will receive gift subscriptions to a magazine chosen for that purpose. It was and is the hope of all concerned that many of the students receiving subscriptions would then continue to subscribe for themselves in subsequent years, thus continuing and deepening their involvement with literature.

#

STAFF ACTIVITIES. Members of the English Department were asked to report on their summertime and current activities. Herewith follow their reports:

"Old JAA spent the summer getting back in shape physically, shaping up an article on Much Ado About Nothing, and writing and revising poems, poems, poems. Had a most enjoyable time reading Lord of the Rings, Tolkien's trilogy about the redemptive quest of Frodo, the Hobbit. I heartily recommend these books. In my opinion, they are going to be permanent.

"As for publications, my poems appear currently in Quartet and The Reporter. In recent months, they have shown up in Shenandoah and The New Mexico Quarterly. The one in The Reporter--'To a Young Woman, Entering a Formal Garden' (October 20th issue) might be of particular interest to Hollins folk, as its subject is a Hollins graduate (June, 1966). Poems are forthcoming soon in The American Scholar and Poetry Northwest.

"Announcement! After three years of trying, Miss Doerr, our indefatigable Librarian, has finally succeeded in subscribing to The Shakespeare Quarterly. Meanwhile, she has been ordering reprints of back issues, so that the library will soon have a complete file. The Winter issue will contain an article by JAA."

--John A. Allen

"The summer of 1966 held no great surprises. I did something I usually do every year or so: I moved from one house to another, a little domestic gesture I have become so adept at executing that now I can do it without batting an eye. I rode a sailboat to Mexico and wrote a story about it for Sports Illustrated. I wrote another story for Diplomat Magazine and saw stories of mine published this fall in Sports Illustrated and Southern Writing in the Sixties. The fall issue of The Southern Review will contain a chapter of a novel I am writing. That's all from here."

--Ellington White

"I spent all summer in Troutville, writing. The Valley of Virginia is a pleasant place to simmer. I finished a draft of my dissertation on the thermodynamics of poetry."

--Philip Cooper, Jr.

"During the summer I hoed and trenched and weeded, and grew a few poems for luckless lads to hear. Conducted a 2-day session on the teaching of poetry for an NDEA English Institute at the University of Delaware, where they did not like my pronunciation of 'tomahto.' Took my first Fall Vacation since kindergarten to look at leaves in Vermont and hear Mozart at Lincoln Center. Plan first Winter Vacation ever in Mexico for January. Visitors at Riding Cottage since last news: Marion Hines, Jill Abbott, Anna Coatsworth, Molly Bidwell, Sally Holland, Ann Hopkins, Fontaine and Mimi Belford, Tricia Neild, Lisa Ware, Anna Logan Lawson, Eva Kubik, Anne Megaro. The beer is in the ice-box. Please don't let the dogs out."

--Julia R. Sawyer

"Over the summer Frank O'Brien finished the last touches on his guide to The Scarlet Letter, just published by Bantam Books. An essay of his on 'Modern Irish Poetry in Irish' is appearing in the fall issue of the New York University Arts and Sciences. The same article will also appear in the journal of the Irish American Cultural Institute, Eire. He has also been asked by the Institute to be a judge in their literary contest. At the moment he is working on a script for reading taken from the essays of Joseph Addison; the reading will be given sometime in the middle of the school year by the Hollins Readers. After some more touch-ups, it will be sent to publishers. He and John Moore are also working on preparations for the May conference for the American Committee for Irish Studies, which Hollins will host this year (Gráinne Yeats, daughter in law of the poet, has promised to give a harp concert at the meeting). By way of practice for the May conference, Mr. O'Brien is also managing the Hollins Winter Seminars to be held in January and February.

"But enough of education, Mr. O'Brien would like to find someone who is good with a forked hazel twig. His A-frame in the potatoed precincts of Maine lacks nothing but water. Come summer, he will be looking for a spot to dig a well."

--Frank O'Brien

"Moore's activities (as far as they are anyone else's business): Took field trips to the Fishburn Library as often as five times a week. Developed a non-spontaneous interest in the works of Robert Penn Warren, especially the poetry, in order to do an essay review I'd promised. Wrote it. That took care of June. In July continued field trips to the library. Worked up 'readings' of Yeats's plays for book on same. Wrote some poetry and a story in the evenings. Ordered records and books. Blessed air-conditioner. Discussed plans for going to Mexico or Canada or somewhere next summer. In August wrote pieces on Donleavy's latest novel and on Beckett's plays. Got check for piece on Warren. Broke down and took family to The Sound of Music. Wrote letters to neglected friends. Began to wonder what courses I was teaching this year."

--John R. Moore

"This last summer, instead of doing what I was supposed to be doing, I took a jolly trip with Annie to Maine and Canada and Ohio and other such strange and yankee places, and I wrote: an extended (c. 16,000 words) essay entitled 'Even a Man Who Is Pure at Heart: Poetry and Danger in the Horror Film' for a book of essays on films which, with luck, should be out in the late spring or early summer of next year, and, continuing my project to set American literature back 500 years, I finished my story, 'Pudd, or, The Problem of Identity' and am now well into 'The Road: A Story of Social Significance'--all of which means that my book of stories should be finished in a month or so and, again with luck, perhaps published in my lifetime. I am now teaching as usual (with 90 - count them - 90 girls in the English Novel) and trying to finish the story book as soon as possible, and still plugging away at the now long promised book on the Poe tradition in the Southern short story. Annie is busy making all A's, cooks for me and the voracious Oliver, our hound dog puppy. We endure."

--Richard H.W. Dillard

"Most of what I've been doing since last June falls into two categories: 1.) continuing with my long-term project--still at least a year away from completion--of translating all of Gogol's non-fiction, with the exception of his letters; and 2.) trying to keep up the study of Chinese. Otherwise, in October I made a trip to Lexington, Kentucky, to chair a panel on Soviet Literature at the Southern Conference on Slavic Studies; in November I go to Charlotte, N.C., as a member of the nominating committee of the Slavic Section of the Southern Language Association. Publications so far this year have been nil, except that an article entitled 'Levels of Reality in Gogol' is now going the rounds. Oh, yes--I am scheduled to go to the University of North Carolina in the near future to give a talk on Gogol for their Slavic and Comparative Literature programs."

--Jesse Zeldin

"An awful summer. Drove out to west coast with kids, car gave up the ghost in mid-desert, had to buy a new one in El Paso. Spent six weeks in Santa Barbara living in lower suburbia and teaching to huge classes what I usually teach during the school year, with the result that I am now heartily tired of much of it. Boat builder didn't finish the boat he was building for me. Fish in York River were not biting. Wrote nothing all summer long, now into fall; writing slump. Praying for rain."

--Louis D. Rubin, Jr.

AWARDS. English majors were prominent among students honored at graduation time. MARGARET LEIGH FERGUSON received the second-place Faculty Award for Academic Excellence. MARY SHEPPERD POE won the Annie Terrill Bushnell Prize. JOAN MARGO RAFFELD received the Nancy Thorp Prize for the best poem appearing in Cargoes during the school year. The Mary Vincent Long Award in English went to Margaret Ferguson and Mary Poe. Among eighteen graduating seniors achieving 2.30 or more merit points throughout their college career, and graduating With Honor, there were five English majors: Margaret Ferguson, Mary Poe, MARGARET HARTLEY DAVIS, KATHARINE CORBIN HERSHEY, and MARY LYONS TEMPLE. Class honors for the junior class went to two English majors: META ANN DOAK DILLARD and ELIZABETH TRAVIS ROSE. Another English major, SALLY MONTGOMERY BASKIN, was first honor student in the freshman class.

#

My Brother Used To Play

My brother used to play alone
When it was early morning;
Savoring the solitude
As time reprieved from every day's routine.

And he would sit, erect,
Like some small general,
Take two dozen shining marbles
From a bag, and place them all
In regimented rows;
It was a secret garrison,
Outfitted magically for dreams.

Now my brother stands,
Straight as a bar; the buttons
On his uniform are polished brass
That glitters in the sun.

The night before he went to war,
He took his marbles
Out into the yard,
And shot them at the stars;
And watched, as one by one
They fell like just so many
Silent bombs to pierce the night.

--Lucinda Clay Hardwick

#

CONRAD AIKEN. An essay, "Conrad Aiken: The Egotistical Sublime?" by John Reese Moore, associate professor of English, appeared in the summer issue of Sewanee Review.

#

RUBIN. Professor Louis D. Rubin, Jr., published essays in three leading literary quarterlies over the summer. "The Curious Death of the Novel" appeared in the Kenyon Review; "Southerners and Jews" in the Southern Review; and "H. L. Mencken and the National Letters" in the Sewanee Review. An essay, "Flannery O'Connor and the Bible Belt," appears in a new book, The Added Dimension: The Art and Mind of Flannery O'Connor, edited by Melvin J. Friedman and Lewis A. Lawson, and published by the Fordham University Press.

#

IRISH. Assistant Professor Frank O'Brien has been asked by the Executive Director of the Irish American Cultural Institute to be one of three judges in a literary contest of Irish writing in Irish. The Irish American Cultural Institute was founded several years ago to promote interest in the Irish language, and is the only one of its kind with substantial financial backing in this country.

#

DILLARD. New work by Richard H.W. Dillard, assistant professor of English, has appeared as follows: essay, "The Writer's Best Solace: Textual Revisions in Ellen Glasgow's The Past," in Studies in Bibliography; essay on Vladimir Nabokov in Hollins Critic for June; stories in The Girl in the Black Raincoat (Duell, Sloan and Pearce) and Southern Writing in the Sixties (Louisiana State University Press).

#

SOUTHERN WRITING. No less than three Hollins writers have work in a new anthology, Southern Writing in the Sixties, edited by Miller Williams and John William Corrington and published by the Louisiana State University Press. They are: assistant professors ELLINGTON WHITE and RICHARD H.W. DILLARD, and 1963 M. A. graduate SYLVIA WILKINSON. The volume is devoted to new fiction by Southern writers; a poetry volume will appear in the spring, with additional Hollins representation. The book sells for \$7.50 in cloth and \$2.95 in paperback.

#

SOME BOOKS YOU MIGHT ENJOY READING, AS RECOMMENDED BY THE FACULTY:

Josephine Allen:

Collected Stories of Katherine Anne Porter.

A High Wind in Jamaica, by Richard Hughes.

John A. Allen:

A Reading of the Canterbury Tales, by Bernard Huppé.

Lord of the Rings, by J. R. R. Tolkien.

Julia R. Sawyer:

Giles Goat-Boy, by John Barth.

The Outsider, by Colin Wilson.

The Human Condition, by Hannah Arendt.

Poems 1930-1960, by Josephine Miles.

John R. Moore:

On Agression, by Konrad Lorenz.
Giles Goat-Boy, by John Barth.

Louis D. Rubin, Jr.:

Mr. Clemens and Mark Twain, by Justin Kaplan.
Refractions, by Harry Levin.
Selected Poems: New and Old, by Robert Penn Warren.
The American 1890s, by Larzer Ziff.

Philip Cooper, Jr.:

The Old Glory, by Robert Lowell
Love's Body, by Norman O. Brown
The Horse Show at Midnight, by Henry Taylor

Frank O'Brien:

Pictorial History of the Irish Uprising, 1916-1922, by Eamon de Valera,
Goddard Lieberman, Thomas P. O'Neill, Sean T. O'Kelly, and
Benedict Kiely.
Understanding Media, by Marshall McLuhan

Richard Dillard:

The Kremlin Letter, by Noel Behn
Chords and Discords, by Colin Wilson
Battle Report, by Harvey Shapiro
All the Brave Promises, by Mary Lee Settle

#