

At The English Department Things Could Be Verse

By PETE IVEY
Special To The DTH

Amid the commotion of the celebrated Paul Squall, Raymond Adams has found the time to write a poem about his troubles.

An authority on the works of Thoreau and a teacher of American literature here for the past 45 years, 68-year-old Adams was inspired to verse by a message from a kinswoman.

Adams has a niece who saw his picture in *Life* magazine and she wrote him a saucy bit of verse about his role as acting chairman of the English Department which investigated assertions about graduate student instructor Michael Paul. A Raleigh TV station reported Mr. Paul had assigned freshmen students to write a poem on "How I Would Seduce a Girl" based on a 17th century poem by Andrew Marvell entitled "To His Coy Mistress." A faculty investigating committee has cleared Mr. Paul and returned him to his classroom.

KEPT POISE

As those who know him best would expect, Prof Adams has kept his poise despite the swirl of newspaper interviews, one phone call after another from counselors and inter-

gators, plus delegations petitioning him for instantaneous action on a variety of matters. During the past three weeks he has confronted daily newspaper reporters, TV newsmen and cameramen and magazine reporters. He called the campus cops when a *Life* photographer tried to snap a picture from over a classroom transom. He has been on the hot spot and admits he may be the "fall guy" in the publicity and controversy. To commiserating colleagues, he said, "I'm rather enjoying it."

Here is Dr. Adams' reply (also in the language of Marvell) to his niece:

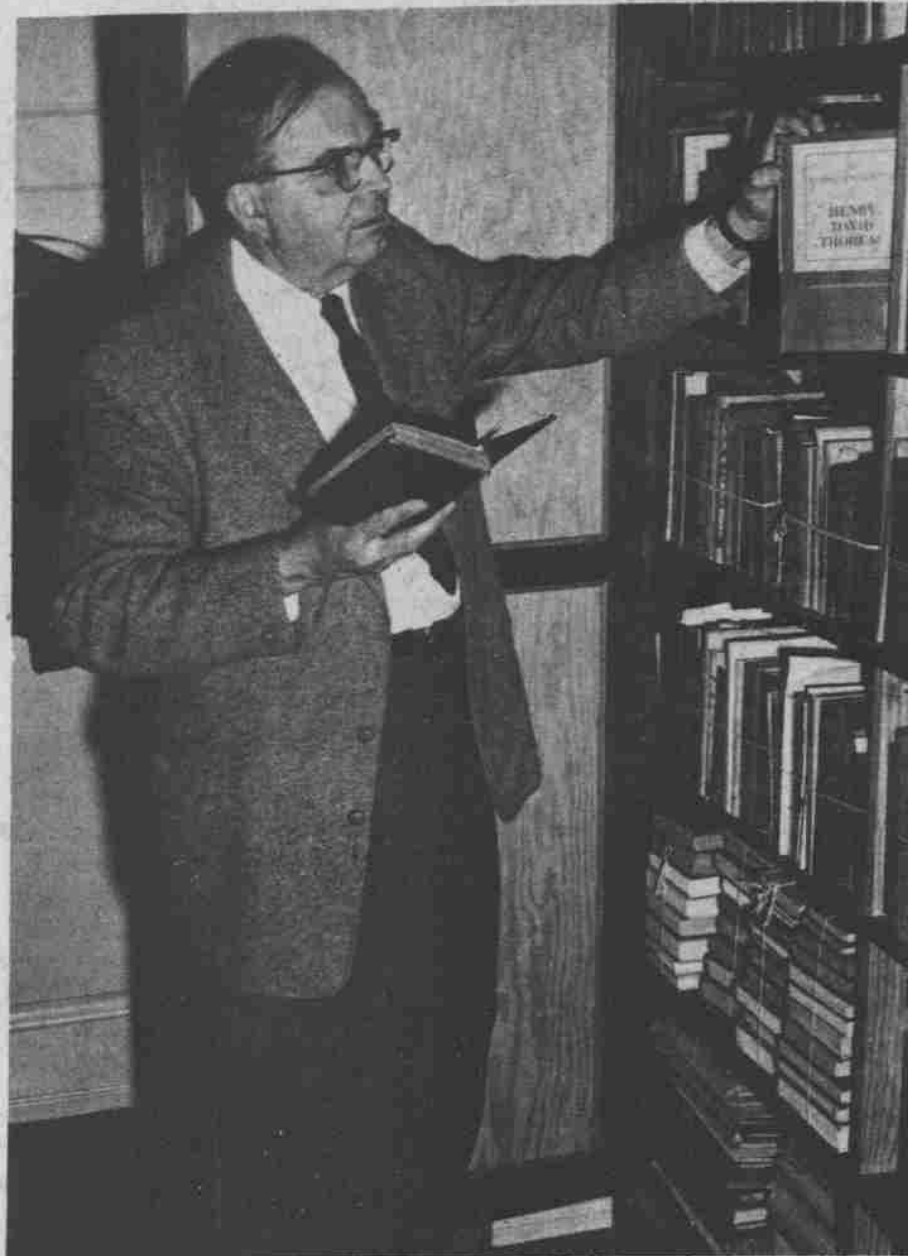
Thank You, Peggy
"Had we but world enough,
and time,"
I'd thank you, Peggy, for that rhyme;
"But at my back I always hear"
The news reporters drawing near,
Or *LIFE* men wanting word of Paul,
"Coy Mistress" holding me in thrall.
"We would sit down and think which way,"
Except, "like amorous birds of prey,"
No one will give me time to plan
Where to consign the TV man.
"The grave's a fine and private place,"
I'll let him go to hell apace.

Adams said that the Paul issue takes on all the characteristics of a literary plot. "We have here the dramatic clash of opposing ideas, sex, mystery, academic freedom notions, suggestions of *in loco parentis*, TV-press squabbles, instigations by campus activists."

He added, "The only thing I haven't been able to detect in the drama is the role of heroine."

ARCH TYPE

Raymond Adams looks like the archetype of the pedagogue: countenance solemn and slightly shy; shoulders stooped; speech soft, cultivated, voice well modulated. He wears a tweed coat, and a muffler in cold weather. His bulging brief case goes with him everywhere. Looks are often deceiving, and Adams is one of those deacons who may appear the absent-minded professor type, but he is seldom absent and never absent-minded. With a poker face, he can utter unexpected witty comic phrases, shafts of wit that lighten the conversation when he sits down at coffee with colleagues in Lenoir Hall. One day he picked up his individualized coffee mug from a shelf on which



Raymond Adams In His Library

the name "Adams" was printed for his daily use, he filled up the mug with coffee and walked to a table where other faculty members were assembled. There he was introduced to Chancellor Paul F. Sharp, who also had acquired a coffee mug with the name "Sharp" on it. "I am glad to meet you," said Prof. Adams. "I would know that mug anywhere."

Over 40 years ago in Chapel Hill, Adams, then a young instructor, suddenly found he had no chalk in his classroom. The University was economizing on supplies — including chalk which was rationed to departments, and the English Department's supply had run out.

Adams dismissed the class. He then walked to the South Building and told the Secretary of the University, Robert B. House what he had done and why.

Years later, over coffee in Lenoir Hall, Chancellor Emeritus House reminded Prof. Adams of his indignation at that time.

"Is that what Thoreau would have done?" asked House. "That is exactly what Thoreau would have done," said Adams.

BIG LIBRARY

Adams was once President of the international Thoreau Society. He owns the world's largest collection of works of Henry David Thoreau, including over 2,000 volumes. When Thoreau's bust was unveiled in the Hall of Fame, Adams was invited to deliver the eulogy.

He admits to a certain emulation of his hero. But he doesn't carry it too far. He says he doesn't live near a lake, like Thoreau lived near Walden Pond. "But I do have a bird bath in the yard," he said.

One day a friend accosted him in the super-market. "Would Thoreau approve your buying these fancy groceries?" asked the colleague. "Yes," replied Adams. "He would have liked the do-it-yourself aspect of marketing."

Prof. Adams is also a frequent lecturer at gatherings of Unitarian Church congregations. Once in a sermon, he quoted Henry L. Mencken's advice: "If you want to make my poor ghost happy, forgive some poor sinner and wink at some homely girl."

A wink at some homely girl may be more Christian than you think, Adams told the congregation. "It could even be called The Art of Christian Winking."

He concluded: "There are moments in anyone's life when to have shortcomings overlooked and be regarded as a worthwhile person is life itself. . . . Perhaps we cannot forgive the sinner and give him a new change. Say to him: I'm not concerned about what you have done but what you will and can do!"

Indian Warpath Crossed All-Star Cowboy Lineup

FORT LOYON, Colo. (UPI)

— An unpublished manuscript and notes written by a 19th Century soldier and cattleman have shown that a 1868 - 69 winter campaign pitted an all star lineup of Indian fighters — Comanche and Arapaho tribes.

But there is no indication that Kit Carson, Wild Bill Hickock, Buffalo Bill Cody and met that year.

Notes left by the late Luke Cahill say the campaign was the idea of Gen. Kit Carson. Cahill said Carson convinced President Andrew Johnson and a reluctant Lt. Gen. U. S. Grant that a winter thrust like the one he used to defeat the Navajos in 1863 was the only answer to the Indian problem.

But before Carson's brainchild was transformed into action, he died at Fort Lyon. Cahill claims in his manuscript that he was holding the great frontiersman's head when he "breathed his

last" May 23, 1868.

The plan devised by Maj. Gen. Philip H. Sheridan that summer had Custer moving south from Fort Dodge, Kan., with his column: Brevet Lieut. Col. A. W. Evans was to march from Fort Bascom, N. M., and a third column under Brevet Maj. Gen. Eugene A. Carr was to set out from Fort Lyon, Colo.

Cahill said Buffalo Bill was a scout for Carr's column and Hickock was a scout for Brevet Brig. Gen. Penrose, who commanded Carr's advance element.

Cahill's manuscript then deals only with Carr's column. Cahill said the troopers never shot at an Indian that winter and became hopelessly slowed by a bitter blizzard that swept bogged in the resulting mud.

Cody became a hero in the campaign, staying with the column and providing buffalo meat with his hunting skills.

It Was A 'Prank,' But The Judges Seem To Have Taken It Seriously

RALEIGH — What it was was a "Prank."

That is the title of a big, vertical (79-by-34 1/2 - inch) painting of splashes of color on a dead white ground. Done by J. P. Huggins of Chapel Hill, it is in the North Carolina Artists Annual Exhibition at the N. C. Museum of Art through Nov. 27.

Then the show moves to Winston-Salem for Culture Week, and the awarding of prizes at the second opening of the show Nov. 30. Rumor has it that J. P. Huggins will win a \$500 purchase award for her work.

Brief biography of J. P. (for Jo Pat) Huggins, wife of L. V. Huggins Jr.:

Born in Herford, 28 years ago. Professional training, Watts Hospital School of Nursing, Durham.

Total painting experience to date: the 20 minutes it took her to paint "Prank."

Jurors for the show selected 58 works by 51 N. C. artists from 600 submissions. On the jury were Theodore Stamos, New York artist represented by the Emrich Gallery, Gertrude Rosenthal, curator of the Baltimore Museum and Fred L. Messersmith, chairman of the art department at Stetson University in Florida.

Color Ben Williams' face red.

Williams, curator of the N. C. Museum, has been factotum of the Artists Annual for years. The statement from the jurors declared all the works in the show "highly professional." At the recent vernissage in Raleigh, Williams was obviously discomfited by my interest in "Prank" and defended it as a splendid example of avant garde colorism in a contained poured style. Then he ran for the back room to inquire who had let the cat out of the bag.

But Williams need not be apologetic, for anyone can do one good painting. The fallacy comes in judging a person's artistic ability on the basis of one work.

Mrs. Huggins said she was going to try to do some more prize winning paintings. Her husband, who was rejected from the show, may well cut

off her art supplies, I'm thinking.

Mrs. Huggins did the work on raw unstretched canvas, which was laid out on a table. She was using a surface tension break which Helen Frankenthaler had painted man-

Art World

By OWEN LEWIS

Manufacturer Leonard Bocour develop for her. She put on the water base acrylic paint with a big brush, and the way the medium soaks into the canvas, there are no brush marks left, but a smooth unified surface as if it were a piece of fabric.

It is basically the same technique used by Kenneth Noland, Morris Lewis, or Miss Frankenthaler. The big difference is that Noland and Lewis used it in a hard-edged style, while Miss Frankenthaler and J. P. Huggins let the transparent wash bleed out to give the contained poured style.

The end result is that in her extremely brief career Mrs. Huggins has turned out an exceedingly good painting, which is likely to win a prize.

We were also authoritatively told that George Bireline, who lives here and is teaching this year at UNC will win the \$1,000 purchase award. Bireline, whose previous work has been hard-edged colorist, has loosened up again, and his imagery is off center, his brush work broad and apparent, and in general the style is freer. Bireline is represented in New York by the Emrich Gallery.

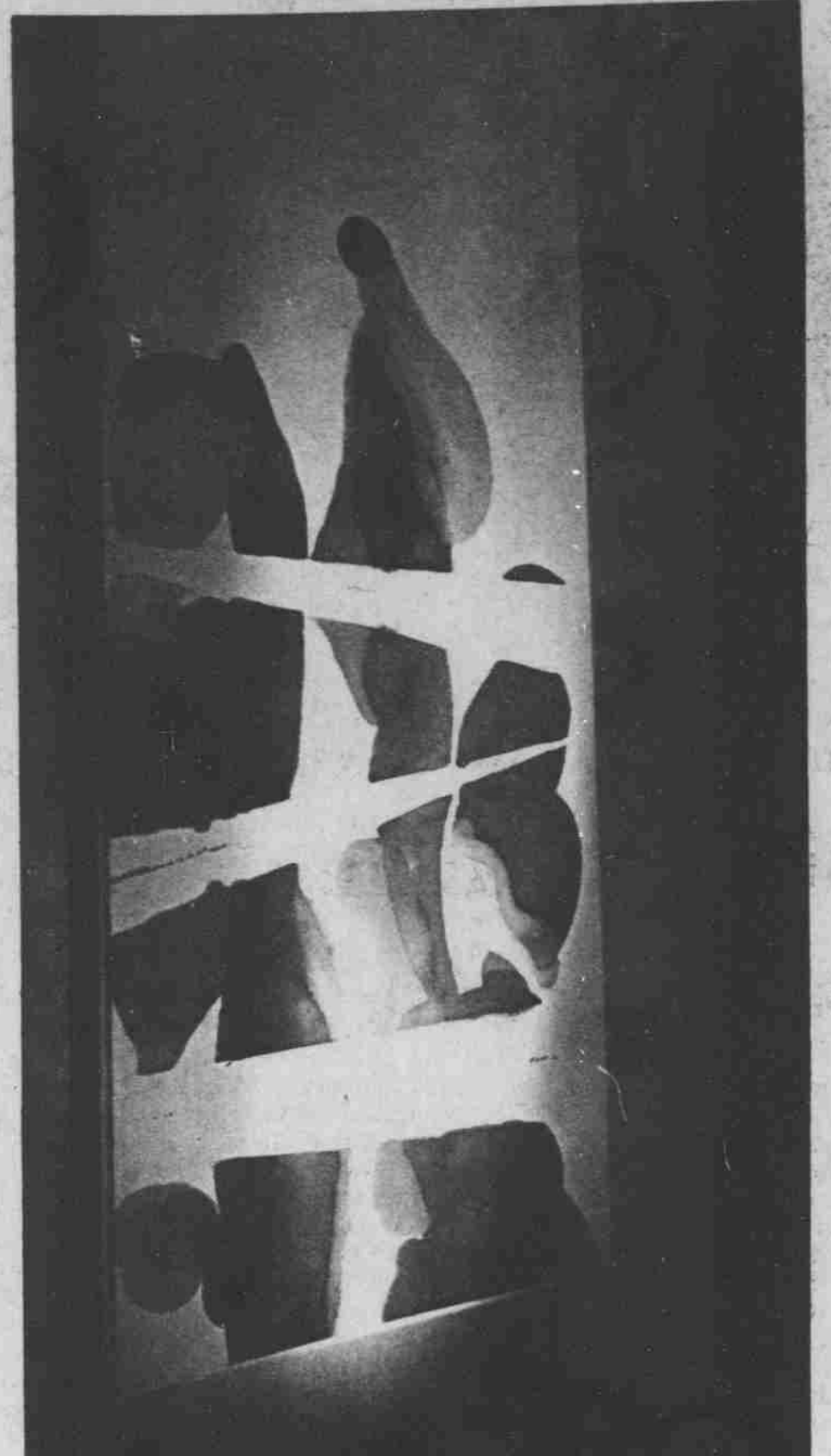
Taking up where Bireline left off is Russell Arnold of Wilson, whose big diagonal hard-edged shapes lead one to believe he has seen Bireline's prize-winning work of two years ago.

SUNDAY PAINTERS

Although, as usual, a few Sunday painters made it, the show this year is not the outrage that the one two years ago was, when only 34 works were chosen, and a number of them were pretty dreadful. HCAA, 1966, is basically a good show. It's varied, and there is a great deal of first-rate work in it.

Chapel Hill dominates the show, with 25 per cent of the works. This is quite a contrast to the Art on Paper show currently at UNC-G, which has not a living soul from its brother campus represented.

Greensboro is represented by Horace Farlowe of Bennett College with two masterful



'Prank' By J. P. Huggins Of Chapel Hill

stone sculptures, one of finely polished spheres, the other rugged, massive and architectural. Sam Yates has an impasto colorist abstracted landscape.

Joe Cox of Raleigh stole the show with a construction called Amp L'Etude, which has used moving baffles, high intensity lamps and the effects of stage lighting. I whiled a way quite a bit of time cheerfully pushing buttons to see how many different effects I could get. Somebody said to Cox, "Is it art or is it a gimmick?" He replied, "Where do you draw the line?" Anyway all us kids had fun playing with it.

Why, if they moved all of Culture Week to Winston-Salem, the N. C. Artists Annual had to open a month earlier than usual in Raleigh, I don't know. The vernissage in Raleigh attracted about 400 persons, but nobody much from the museum staff or the State Art Society, which is putting up \$2,750 in prize money for the show.

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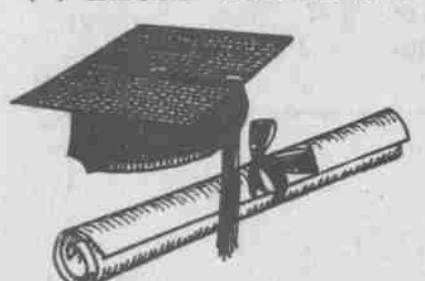
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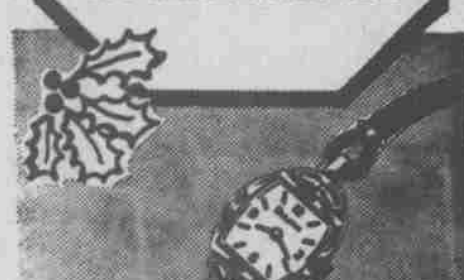
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