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A Celebration of
Her Life and Work
Thursday,
JUNE 11, 1992

Endgame $21.95
Letter to May 16.95
Writings on Writing 6.95
The Silence Now 7.95
Selected Poems of May Sarton 10.95
Sarton Selected 22.95
May Sarton: Woman and Poet 12.95
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A Rockoning 5.95
Faithful Are the Hounds 4.95
Crucial Conversations 3.95
Journal of a Stroke 4.95
Now I Become Myself 25.00

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The Maine Women Writers Collection
The Josephine S. Abplanalp Library
Westbrook College
Portland, Maine 04103

would define as “wrong”—not for the universal truth, but for the appeal of the personal, the concrete, the specific. Sarton appears to me to be at her strongest in the wedding together of housework and word-work, of traditionally “masculine” artistic concerns and traditionally “feminine” domestic ones.

3:00 - 4:30 p.m. Refreshments
Abplanalp Library Courtyard

3:05 - 3:45 p.m. Three Presentations, Abplanalp Library
I. The May Sarton Room, Maine Women Writers Collection (Moderator: Mary Anne Wallace, Special Collections Librarian)
Bobby Cauldie Rodgers
[Union University, Memphis, Tennessee]
“Imagining the Unicorn: A Consideration of May Sarton’s Poetic Sequence ‘Letters From Maine’”

May Sarton’s structurally challenging poem “Letters From Maine” is best understood as an example of what M. L. Rosenblatt and Sally M. Gall have identified as “the crucial genre of modern poetic art: the modern poetic sequence”. Sarton’s construction is formally, successful, extending from “A Farewell,” which serves as prologue, through the ten sections of “Letters From Maine” itself, establishing an expanded poetic field of accumulated narrative detail and emotional effect. It is helpful to consider the intentions of the poem in light of Tess Gallagher’s essay, “The Poem as a Reservoir for Grief,” which asserts that poems are “multi-directional,” making claims of the past and future in order to transmute the chaos of grief into something comprehended.

II. The Cumings Seminar Room
(Moderator: David A. Berona, Technical Services Librarian)
Hazel Hunley
[Graduate Teaching Assistant, Goodrich Scholarship Program, University of Nebraska, Omaha: Instructor, Creighton University]
“Homeward to Self: May Sarton Planting Her Dreaming Deep, Women Reaping the Blessings”

May Sarton’s life and work entered a new depth once she turned her back on the literary establishment and retreated to solitude at Nelson, New Hampshire, creating her own identity and value as a woman artist. Her self-reflective writings, especially Plant Dreaming Deep and Journal of a Solitude, depict her journey homeward to her deep center from which she radiates affirmation for others, particularly women. Sarton’s journals validate the inner lives of other women as well as

MAY SARTON AT 80

WESTBROOK COLLEGE
THURSDAY, JUNE 11, 1992
her own, as excerpts from their letters reveal. For a writer whose voice has been suppressed by a powerful literary estab-
ishment, the journal has been a liberating force for Sarton who has quietly exemplified much of the feminist struggle in
her enduring resolve to follow her own path.

III. The Hildreth, Stickney, & Yamvakias Room
(Moderator: Carolyn Fish, Professor of Nursing)

Vicki M. Runion
[Director of Social Services,
Hospice of Louisville, Kentucky]

"Themes of Death and Grief
in the Work of May Sarton:
A Hospice Perspective"

Rarely have the values and wisdom of the hospice philoso-
phy been so gently integrated into a lifework: the beauty and,
sometimes, exhilaration of a death approached consciously
and reflectively: the necessity for effective symptom-control
to free diminishing energies for recollection and meaningful
goodbyes; the vital need for a skilled and sensitive caregiver
who can move adeptly between the call to lead/protect, and
to follow/allow/enable; and the damage caused by unre-
solved, buried grief. Sarton's work is considered "required
reading" by, and has served as a catalyst for the work of many
a "hospice person." The vision of life for which Sarton will
become known is the richer for its inclusion of the realities of
death and grief.

III. The Hildreth, Stickney, & Yamvakias Room
(Moderator: Carolyn Fish, Professor of Nursing)

Mary LeDonne Cassidy
[Ph.D. Candidate, SUNY-Binghamton;
Orangeburg, South Carolina]

"Who has imagined the unicorn grown old?":
The Old People in May Sarton's Novels"

Carolyn Heilbrun is Professor of English at Columbia Uni-
versity and author of, among other books, Renewing Women
hood, Writing a Woman's Life, and Hamlet's Mother.

III. The Hildreth, Stickney, & Yamvakias Room
(Moderator: Carolyn Fish, Professor of Nursing)

Shelley Armitage
[Associate Professor of American Studies,
University of Hawaii at Manoa]

"The Correspondence of May Sarton and
Peggy Pond Church, 1948–1986"

In their more than thirty years of correspondence, May Sarton
and Peggy Pond Church shared feelings and opinions about
their very different private and public worlds. The two women
nevertheless carried on the supportive and stimulating "con-
versations" due to their common dedication to poetry. By
examining this imaginative connection through the topics of
the woman artist, creativity, and aging, I hope to illustrate
how these reviving and inspiring letters are themselves docu-
ments of the sustaining power of women's creativity in friend-
ship.

III. The Hildreth, Stickney, & Yamvakias Room
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Friday
JUNE 12, 1992

7:30 – 8:30 a.m. Continental Breakfast
Ludcke Auditorium
Wing Lounge, Alexander Hall

8:45 – 9:30 a.m. Plenary Session
Ludcke Auditorium
Host Speaker
Moderator: Ronald P. Morrison, Dean of the College

Bradford Dudley Daziel

Bradford Dudley Daziel is Dorothy M. Hauly Professor of Literature at Westbrook College. Scholar in residence at the Maine Women Writers Collection, he recently edited Sarton Selected: An Anthology of the Journals, Novels, and Poetry of May Sarton.

"City of Departures," "City of Arrival":
Sarton's Romantic Vision"

Virginia Woolf and May Sarton are what Yeats called him-
self, "one of the last romantics." Their "reorganized" roman-
ticism and that of their characters is constantly subjected to
self-criticism. In her elegy for Woolf, "Letter from Chicago,"
Sarton defines a romantic preoccupation with the individual
moment and its corollary obsession with loss. Much of Sarton's
work offers radical, almost existential awareness of the mu-
tability of all things. Perhaps only one faced with terminal
illness and watching a slow gradual diminution of the elan
vital can fully appreciate such passages in Sarton which recall
the third stanza of Keats’s "Ode to Melancholy." Sarton does
not offer the easy answers of the traditional elegist. "The city
of arrival" is a place where Sarton accepts the fact that the
seed of all life contains within it the genes which program
death. In the "city of arrival," two central paradigms are
abandoned. The first is that maturity, growth, and healing come (a)
from accepting the paramount importance of the self and (b) from
accepting the paramount importance of reality outside self. This
paradox lies at the heart, for example, of one of Sarton's recent
masterpieces, "Old Lovers at the Ballet." The second
paradox found in the "city of arrival" is that Sarton believes,
at one and the same time, (a) in life as process and (b) in life as
a series of discrete moments. There is no easy argument in Sarton's
work that death is the final step in growth. While it is true that
Lauria, in A Reckoning does "ripen toward death," it
is also true that the novel is not the last sentimental. Un-
like Tolstoy's Ivan, Lauria faces her end as a series of moments,
not a seamless progressing toward a literal deus ex machina.

III. The May Sarton Room
(Moderator: Mary Anne Wallace, Special Collections Librarian)

Susan Alves
[Lecturer, Department of English,
Northeastern University]

"A Poetry of Absence:
May Sarton's Poetry Since 1982"

May Sarton's canon of poetry is marked by the conventions
of a sentimental poetics. Her poems published after 1982 are
particularly embedded in, and, held, enmeshed by this tradi-
tion. In these poems, the total force of absence and the fre-
quency of sentimental conventions appear to increase. In
fact, Sarton's prose narrative, Honey in the Hive (1988), while a bi-
ographical memoir of Judy Matlack, can be read against these
later poems to provide a key to the poet's emotional life and
to her poetic handling of death, aging, illness, and loneliness.

II. The Cuming Seminar Room
(Moderator: David A. Beronå
Technical Services Librarian)

Elizabeth Evans
[Professor Emerita of English,
Georgia Institute of Technology]

"May Sarton and Eric Swenson:
Author and Editor"

The relationship between author and editor is both practical
and sacred, necessary and—if one is lucky—inspired. The
felicitous meeting of Sarton and Swenson occurred in the early

Alan D. Runion
[Director of Social Services,
Hospice of Louisville, Kentucky]
forms her poetry. Sarton reads leads through the shadows, those often ill-defined areas in which uncertainty clouds vi-
sion (to use a kind of grace). Sarton’s three most recent collections are not a departure from the earlier volumes; rather, they refine and reshape images which are rooted in her earlier work. Silence leads both inward and outward. In that light we move, often slowly, toward self and beyond self.

II. The Cuming Seminar Room
(Moderator: Roberta C. Gray, Library Director)

Charlote Mandel
Independent scholar, Cedar Grove, NJ

“Letters Across the Atlantic: May Sarton, H. D. Blyer, During World War II”

During World War II, world events and geography created the matrix for a uniquely supportive transatlantic “conver-

sation” in letters between May Sarton and the poet H. D. (Hilda Doolittle), and between Sarton and H.D.’s companion, the

historical novelist Blyer (Wilfrid Ellman). The time pe-
riod of the exchange (125 letters examined) extends through the bombings of London—undergone by H. D. and Blyer—

until shortly after the war’s ending. The three writers’ asso-
ciative words “spoken” on paper nourish one another with feelings and information about personal friends; ideas about

literary work; and the kind of artistry in society: femi-
nist consciousness; and political-humanitarian concerns.
The flow of letters offers insight into the evolution of Sarton’s thought and content of her work.

III. The Hildreth, Stickeye, & Vanvikias Room
(Moderator: Nancy P. Lawthers, Access Services Librarian)

Kenneth Pobo
[Assistant Professor of English, Widener University]

“The Light that Stayed On:
May Sarton’s Imagery of Light and Silence in Halfaioe to Silence, Letters from Maine, and The Silence Now”

In May Sarton’s poetry, images of light and silence abound, especially in her three most recent volumes of poetry. Silence brings forth light: light brings forth silence—this paradox in-

\[11:15 - 11:55 a.m. Three Presentations, Alphanalp Library

I. The May Sarton Room, Maine Women Writers Collection (Moderator: Mary Anne Wallace, Special Collections Librarian)

Janet Warman
[Assistant Professor of English, Elion College, NC]

“May Sarton’s Poetry: Seeking the Feminine in Silent Snow”

For May Sarton, silence is a time (The Silence Now) and a place (The Land of Silence), reference points for the self. Often associ-
ated with trees or the indoors, it is distinct and distant from the

noisy sea (the mother body of water and a natural refer-
ence point for the feminine self), which “has never been material... or kind” ("Innovation"). Large that the sea has not nurtured, Sarton turns to non-oceanic land-

scape and silence for nurturing. Imposed on the landscape and linked with the silence is snow—a frozen version of the water mother. In its frozen state, it creates tension, as does the combination of pleasure and pain from silence.

II. The Cuming Seminar Room
(Moderator: Deborah K. Wray, Library Technician)

Stephen Robitaille
[Department of English, Santa Fe Community College (Gainesville, Florida)]

“May Sarton: Writing in the Upward Years”

Throughout her writing life, May Sarton has chartered the waters of her own aging in various genre: poetry, novels, and non-fiction journals. This paper will explore themes relating to the aging process as it relates to Sarton’s work. In addition, it will con-

sider the relationship between artistic self-expression and cre-

ativity as exemplified in Sarton’s life and art, with particular emphasis on the works produced in her “upward years.”

Central to my “reading” of Sarton’s life and writings is the notion that creative self-expression, as represented, say, by

Sarton’s adoption of the phoenix as a personal symbol, is a

dualizing experience. Thus, to read the Sarton oeuvre is to

witness the self in the process of self-renewal, of re-birth.

III. The Hildreth, Stickeye, & Vanvikias Room
(Moderator: Elaine P. Rigby, Reference Librarian)

Barbara Bair
[Virginia Center for the Humanities, Charlottesville]

“Fire and Ice: Constructions of Love, Death, and Self in Sarton’s As We Are Now”

This paper explores the creation of gender and identity in As We Are Now from the standpoint of feminist theory and medical sociology. Sarton’s journal-style tale of an elderly, previously self-sufficient professional woman confined in an abusive nursing home is a story of agency and anger, foreboding dependency and rebellion. In constructing this gothic story of institutionalization, Sarton deconstructs the meanings of solitude conveyed in many of her other works. In doing so, she creates a character who examines the boundaries of indi-

vidualism and connection, discovers new forms of love, and transforms death from decay imposed from without to some-

thing passionate and essential that she holds in her own hand.

III. 12:00 - 12:5 p.m. Lunch
Commons, Alexander Hall

III. 1:30 - 2:30 p.m. Plenary Session
Luuldeek Auditorium
Katonah Presentation
Moderator: Mary Anne Wallace, Special Collections Librarian

Constance Hunting

Constance Hunting, poet, editor, and publisher, is Professor of English at the University of Maine and author of, among other books, May Sarton: Woman and Poet, editor of Mabel Sarton’s Letters to May 1917-1948, and publisher of The Puckerbrush Review.

“My Sarton, Editor”

In her essay “Revision as Creation,” in Writings on Writing (Puckerbrush Press, 1980), May Sarton unequivocally states: “It is my thesis that revision is creation and that it is a far more exciting and revolutionary process than the mere manipulating of word and idea, though at its lowest level it is, of course, also that.” The comparison clearly implies a difference of de-

gree, in Sarton’s eyes, between revision and “mere editing,” the “manipulating” of a work by selecting, arranging, and sometimes annotating certain of its parts in order to arrive at the effect of a new and pleasing whole. Yet Sarton herself remarked not long ago, “After all, revision is a kind of edit-

ing—not it?” This paper attempts to show Sarton at work both editing and revising, by analyzing her drafts of the poem “At the Black Rock” (Halfaioe to Silence, Norton, 1980) and her selecting and arranging, with notes and running commentary, her mother’s letters to her during more than 30 years to make the book Letters to May (Puckerbrush Press, 1986), and to show the relationship between these two delicately balanced liter-

ary approaches.

\[2:30 – 3:15 p.m. Three Presentations, Alphanalp Library

I. The May Sarton Room, Maine Women Writers Collection (Moderator: Deborah K. Wray, Library Technician)
“Sailing” to a Different Shore: May Sarton’s Revision of Yeats

Sarton’s “Old Lovers at the Ballet” is a revisioning of Yeats’s “Sailing to Byzantium.” Sarton alludes to Yeats’s image of a soul’s clapping its hands but carries the image to its natural conclusion—that of the “radiant Paraclete.” Unlike Yeats, whose “vision” had arrogance to victimize, Sarton’s lovers learn to accept their wasting physicality. They need none of the goldsmith’s wares to embody eternity; instead, they experience their “dark night of the soul” without the youthful dancers. The many drafts of each poem reveal each poet’s process. From the edited images, I point to even more similarities in thought between the two, both suggesting a procreative/creative link in their sexual imagery (most of which for Sarton was edited).

II. The Cuming Seminar Room
(Moderator: David A. Beron, Technical Services Librarian)

Susan V. Facknitz
[Department of English, James Madison University]

“World Without End: Images of the Maternal in the Poetry of May Sarton”

Mothers appear as emblems of mystery, harbingers of death and representatives of permanence and transience in Sarton’s poetry. They delineate the dangerous territory where self and other meet in a continuum both nourishing and terrorizing. Sarton acknowledges the fact of life there is a healing mother (“Reflections in a Double Mirror”), but she also admits that the child carries the mother’s “death within me” (“Dream”). She chronicles the long journey away from the mother until in “The last, struggling breath.../I shall not be a daughter anymore” (“My Father’s Death”). After autogenetic, the poet must find the maternal in herself and the journey away becomes the journey into the maternal. In her love of women, in her view of the maternal as ambigously gendered, Sarton is mapping new territory.

III. The Hillsbread, Stickey, & Vamvakias Room
(Moderator: Elaine P. Rigby, Reference Librarian)

Christine Jackson
[Associate Professor of English, Nova University]

“As We Are Now: Masks of Callisto and the American Women Writers’ Tradition”

Sarton portrays the ravages of age through the mental lapses of narrator Carson Spencer. Carson’s sometimes unevolved narrative, while poignant, often blocks the reader’s understanding of events. The reader gains a clearer view by conceptualizing Carson as a series of masks, defensive postures which peel away to illustrate Carson’s progress toward self awareness. The masks show transformations from innocence to victimization to transcendence. This progression suggests useful comparisons to the classical myth of Callisto, placing Carson in a tradition of responses to patriarchy by other American women novelists, most notably Charlotte Perkins Gilman. Thus the mythic masks delineate the novel’s conclusion as both personal re- demption and cultural tragedy.

11:35 - 12:35 p.m. Refreshments
Alplanalp Library Courtyard

12:30 - 1:10 p.m. Three Presentations, Alplanalp Library

I. The May Sarton Room
Maine Women Writers Collection
(Modulator: Mary Anne Wallace, Special Collections Librarian)

Maurya Simon
[Assistant Professor in Creative Writing, University of California, Riverside]

“May Sarton’s ‘The Invocation to Kali’: An Exploration of the Human Need to Destroy”

“The Invocation to Kali” is a poem of process which takes writer and reader through a passionate exploration of the human urge to destroy. The poem’s structure reflects a syn- thesizing of mythological and historical occasions of destruction. The poem moves from a deeply personal, free verse stro- phes (part 1) to a poetic vision on the Hindu goddess Kali, writ- ten in rhyming quatrains (2) and then to the centerpieces (3), a sestina “The Concentration Camps,” that holds both witnesses to past horrors and to present observation of perpet- ration of human destruction. Part 4 returns to the quatrains structure; Part 5, to free verse. It culminates in a coherent and evocative search for public and private accountability in the face of continuing destruction.

II. The Cuming Seminar Room
(Moderator: David A. Beron, Technical Services Librarian)

Phyllis F. Mannocchi
[Associate Professor of English, Colby College]

“Growing into Solitude: May Sarton’s Maine Landscape”

III. The Hillsbread, Stickey, & Vamvakias Room

Catherine B. Emanuel
[Graduate Student, University of Tennessee, Knoxville]

“The Comfort and Company of Creatures in the Life and Work of May Sarton”

May Sarton respects animals and birds and has learned a great deal from them. They have also provided her with close company. In her journals, poetry and letters, especially, Sarton honors individual animals and birds in her life and in the lives of her characters. Creatures have not been the ultimate healers that human friendship (has been) in Sarton’s life and work, nor have they acted as Muse as often as women. But the poet has learned much about patience, trust and change from cats, dogs and a duck. To have many of her charac- ters, and, thus, of course, her readers.

III. The Hillsbread, Stickey, & Vamvakias Room
(Moderator: Elaine P. Rigby, Reference Librarian)

Beth A. Casey
[Director, Center for Academic Options and Affiliate Professor of English, Brown College University]

“May Sarton and the Muse: Of Lovers, Water, and Leaves”

The unique achievement of May Sarton’s poetry as well as her successful revisions of the American tradition of the sub- lime are best revealed through an understanding of her mythologizing of the muse and her representations of this crucial life experience over time. The muse allows Sarton to medi- ate what she has termed “the daily conflict between art and life,” for her experience of the muse lies within human relation- ship itself. This allows Sarton to develop her own version of the American transcendental sublime and to open the doors to a different point of origin for poetry, a non-patriarchal line of descent.

5:00 - 5:40 p.m. Three Presentations, Alplanalp Library

1. The May Sarton Room
Maine Women Writers Collection
(Modulator: Mary Anne Wallace, Special Collections Librarian)

Lance Dean
[Graduate Teaching Associate, University of Tennessee, Knoxville]

“What to Make of the Gift of Inspiration: The Examples of May Sarton and William Stafford”

Sarton and Stafford share many attitudes toward writing. Both are unabashed in confessing a spiritual quality to the acts of writing, a spiritual quality that composes a life. Both focus on the events of daily life, finding a holiness in attentation paid to the presumably common. Both are willing to risk both the sentimental and the political. Not surprisingly, both per- sonalize the political rather than producing abstractions. The themes of solitude and silence are prominent in their poems. Yet they are producing unique people, producing unique poems, often at a very high level. The chief difference between them is their attitudes toward revision and control.

II. The Cuming Seminar Room
(Moderator: David A. Beron, Technical Services Librarian)

Deborah Straw
[Instructor of English, Community College of Vermont]

“May Sarton and Elizabeth Bishop: Women Certain of a Revisionist Age”

Sarton in “My Sisters, O My Sisters” and Bishop in “Cruise in England” participate in a deliberate, early revisionist self- exploration, a form similar to meditation poetry which re- quires a tone figure to prepare for a reluctant, but mandatory,
inward journey. Their journeys prepare the way for interro-
gations of the self. The form demands that one name and
enlive the figure to be revised; second, position the speaker
in relationship to the revised figure; third, reveal the precari-
ous predicament that the speaker remains the teller of the
poem; fourth, permit memory, reflection, and discovery to
flow through the narrative fifth; lay bare the intricate emo-
tional/cultural charging the poem; and end with revelation of
the secret held by the revised figures.

II. The Cuming Seminar Room
(Moderator: David A. Benord, Technical Services Librarian)
Teresa M. Purvis
[Instructor, Lansing Community College]

“Healing Anger: May Sarton’s Personal and
Fictional Response to Violence”

In Writing a Woman’s Life, Carolyn Heilbrun proclaims the 1973
publication of Journal of a Solitude “as the watershed in
women’s autobiography”. Heilbrun explains that Sarton’s
earlier memoir Plant Dreaming Deep vented the writer’s anger,
and that such an emission reflects the acceptable and expected
behavior of real women and fictional women. As Sarton, the
autobiographer, came to reject this “acceptable and expected
behavior,” so, too, do her characters emerge from silent
struggles of conscience to vocalizations of anger. This paper
will discuss the mature woman’s reactions to violence and
her self-healing through anger as revealed in some of May
Sarton’s journals and novels, including After the Stroke, The
Education of Harriet Hatfield, and Anger.

III. The Hildreth, Stickney, & Vamvakias Room
(Moderator: Elaine P. Rigby, Reference Librarian)
Carol Kivo
[Visiting Professor in Humanities, Pepperdine University]

“My Sarton at Eighty
for Students at Twenty”

My undergraduate students at Pepperdine University, like
Harriet Hatfield, often come from sheltered and/or privileged
backgrounds. But, like Harriet, too, they are curious and de-
termined to learn about the world. Through our reading and
discussion of Journal of a Solitude, Mrs. Stevens Years the Mer-
maids Singing, and The Education of Harriet Hatfield we ask
questions. What backgrounds do we come from and what are
the effects of that heritage? How can a humanity worthy of
itself exclude any “Other”? Can we risk as the dashing Harriet
does? Sample student responses will be included. My students
at twenty and I at forty—something find ourselves generously
rewarded by May Sarton at eighty.

Saturday
JUNE 13, 1992

9:00 – 10:30 a.m. Plenary Session
Ludcke Auditorium
Honored Artist
Moderator: William D. Andrews,
President, Westbrook College

MAY SARTON
“A Reading from Her Poems”

Following her reading, May Sarton will respond briefly to
questions and then introduce Margot Peters, her authorized
biographer.

MARGOT PETERS
“Informal Notes on Biography”

Professor Emerita, University of Wisconsin-Whitewater,
Margot Peters is the author of the recent The House of Barrymore.
Her biography of Charlotte Bronson, Unquiet Soul, won the 1975
Friends of American Writers Best Work of Prose Award. Also
the author of Bernard Shaw and the Actress and Mrs. Pat: The
Life of Mrs. Patrick Campbell.

10:00 a.m. Coffee
Abplanalp Library Courtyard

10:15 – 10:45 a.m. Three Presentations, Abplanalp
Library
I. The May Sarton Room,
Maine Women Writers Collection
(Moderator: Mary Anne Wallace,
Special Collections Librarian)

Susan Sherman
[Teacher of English, Riverdale Country School, Broth, New York]

“A Reading from the Forthcoming
May Sarton: Among the Usual Days: An
Illustrated Portrait of the Poet
in Unpublished Letters, Journals and Poems”

II. The Cuming Seminar Room
(Moderator: Roberta C. Gray, Library Director)

Marilyn R. Mumford
[Professor of English, Bucknell University]

“My’s Music:
New Notes on a Spring Song”

III. The Hildreth, Stickney, & Vamvakias Room
(Moderator: Elaine P. Rigby,
Reference Librarian)

David Bradt
[Professor of English, New Hampshire College]

“My Sarton’s Poetry and Prose
as Part of A Vision of Life”

May Sarton sees her works—poems, novels, journals, mem-
ories—to be “of a piece, a vision of life.” An examination of
the themes that are revealed in her poems and novels—love, an-
courage, renewal—are intimately connected to her life as
revealed in her non-fiction writing and in comments to inter-
viewers. The artist and her work thus form a synthesis, pre-
senting to her audience an intricate and graceful mosaic, the
pieces of which “all fit together” to reveal a complex and en-
gaging “vision of life.”

11:00 a.m. – noon Plenary Session
Ludcke Auditorium
Keynote Speech
Moderator: Deborah C. Andrews,
Professor of English, University of Delaware

SANDRA M. GILBERT
“Sarton and the Feminist Tradition”
Sandra M. Gilbert, poet and literary critic, is Professor of En-
lishe at the University of California at Davis. She has co-
authored (with Susan Cumb) The Madwoman in the Attic: The
Woman Writer and the Nineteenth-Century Literary Imagination
and No Man’s Land: The Place of the Woman Writer in the Twen-
tieth Century.

12:10 – 12:40 p.m. Video
Audio-Visual Room #A, Abplanalp Library (Basement Level)

Karen Saum’s film,
She Knew a Phoenix

OR
The Hildreth, Stickney, & Vamvakias Room

Stephen Robitaille’s film,
Writing in the Upward Years

From
May Sarton’s
Well

An Exhibit of Photographs by
Edith Roys Schoe
on display
throughout the Conference in
The May Sarton Room,
Maine Women Writers Collection

9 MAY SARTON AT 80 WESTBROOK COLLEGE SATURDAY, JUNE 13, 1992
Friday, August 3

Mother's birthday and a perfect summer day, so a hose is in the picking garden, now yielding wonderful nasturtiums which have to be picked in clouds of vicious small mosquitoes, but worth the bites for the delicious smell when I bring home a small bunch after only a few minutes under fire. Both my parents, lovers of the sea, lovers of silence, would have been entranced by Wild Knoll.

May Sarton
for *Endgame: A Journal*

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*Friday, August 3*

Mother's birthday at a picnic. I bought a small bunch of nasturtiums to pick in clouds of vicious mosquitoes, but with the bites for hours I brought home a small bunch of nasturtiums. I was entranced by Wild Knoll.

*June 11-13, 1992*