



Fall 1979

The Library Associates [v. 1, no. 1]

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Recommended Citation

(1979) "The Library Associates [v. 1, no. 1]," *The Kentucky Review*: Vol. 1 : No. 1 , Article 7.

Available at: <https://uknowledge.uky.edu/kentucky-review/vol1/iss1/7>

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The Library Associates

Report of the Annual Meeting

The Annual Meeting was held at Spindletop Hall, Lexington, on 27 March 1979. Members greeted Donald Hall, the guest speaker, at a reception preceding dinner and The Farrar Trio provided classical selections. Following dinner, President John Clubbe welcomed the members and presided at a brief business meeting. After a brief report on the Associates' accomplishments during the year (detailed in the Annual Report distributed that evening), he introduced Paul Willis, Director of Libraries. Mr. Willis made remarks on the state of the Libraries and thanked members of the 1978-1979 Executive Committee and, especially, the Program Committee.

Dr. Jacqueline Bull, who chaired the Nominating Committee, presented the following nominees for the 1979-1980 Executive Committee:

Joseph A. Bryant, Jr., *President*

Thomas Parrish, *Vice-President*

Members-at-Large

Joseph G. Duncan

Mrs. Jerome Hopkins

Mrs. A. D. Kirwan

Burton Milward

The slate was elected unanimously.

Next, Wendell Berry introduced Donald Hall, poet and editor, whom he praised as "a fascinating and indispensable [writer], whose next words I await leaning a little forward . . ." Mr. Hall's subject was "Remembering More Poets," a personal reminiscence of Robert Frost, Ezra Pound, W. B. Yeats, and other twentieth-century poets. An excerpt from his remarks, "To Imitate Yeats," follows this report.

Following Mr. Hall, Mr. Clubbe introduced the incoming president, Joseph Bryant, who brought the evening to a close by thanking the members for the honor of his election and predicting another successful year.

The following is an excerpt from Mr. Hall's remarks at the Annual Meeting.

To Imitate Yeats

by Donald Hall

I wrote my senior thesis at college on William Butler Yeats's revisions of early poems. Because the *Variorum* had not yet made these revisions public, I worked in a rare book room, comparing texts to find evidence of Yeats's indefatigable struggle to improve his work. Although I had loved his poems for years, and had chosen him for subject because of this love, it was this study which turned him into a model for me. I don't mean a stylistic model, for I never wanted to imitate him—I hope that the early traces of brogue have departed my poems—nor do I mean a model in his private life; no thorough biography exists, but I am confident that he was an imperfect model of the private life—combining affectation and honesty by turns, loyalty and disloyalty. I take him as a model for artistic morality.

When he was young he was literary-political, entrepreneurial, flattering important elders. Reading his letters to Katherine Tynan, or to Oscar Wilde, we find him a trimmer. But as we continue to read the letters—and heaven knows the poems—we watch his character alter profoundly. Gradually, slowly, decade by decade, he becomes more and more serious. Remember that Yeats turned fifty in 1915, and that if he had died at fifty we would not know him for "Sailing to Byzantium," "Leda and the Swan," "Byzantium," "Among School Children," neither the great work of *The Tower*, nor the amazing *Last Poems* written when he was dying. He was already middle-aged when he announced that "I seek an image not a book." The younger man had sought a book indeed; now until the end of his life he sought an image or emblem or symbol which would tell or even discover *the truth*. No longer was he a poem-seeker, but a truth-seeker; however, it was by the poetic image that he sought it. In his pursuit he felt discouraged again and again. One can follow in the *Collected Poems*, and in the