

# Colby



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## Announcements and Comments

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## Announcements and Comments

THE PICTURES on the covers of the present issue are from oil portraits by Charles Willson Peale (American, 1741–1827). These paintings were part of a recent gift from Mr. and Mrs. Ellerton M. Jetté to the Colby Museum of Art. For more information about the paintings, see the museum notes, below.

Gwen L. Nagel has asked us to announce that she is currently editing a collection of essays on Sarah Orne Jewett. The volume will be published by G. K. Hall, and will include both reprinted and original essays. Anyone interested in submitting original work on Jewett should write to her at the Management Communication Department, Baker Library 418, Graduate School of Business Administration, Harvard University, Soldiers Field, Boston, Massachusetts 02163.

### CONTRIBUTORS TO THIS ISSUE

DAVID G. WRIGHT is a Lecturer in English at the University of Auckland, New Zealand. His B.A. and M.A. are from the University of Canterbury, Christchurch, New Zealand. His Ph.D. is from the University of Toronto. His Ph.D. thesis was on *Autobiographical Expression in Yeats and Joyce* (1978). He held a Canadian Commonwealth Scholarship, 1974–78, and his Ph.D. thesis was awarded the Woodhouse Prize by the University of Toronto in 1980. He has published a number of articles on Yeats and Joyce, including one in *CLQ* (September 1980). He is writing a book on characterization in Joyce, to be published by Gill & Macmillan.

DENNIS M. READ is an Assistant Professor of English at Denison University, Granville, Ohio. His Ph.D. is from the University of Wisconsin—Milwaukee. He has had articles published in *PBSA*, *PQ*, *BRH*, *N&Q*, *ELN*, *SB*, and *Blake: An Illustrated Quarterly*; he has had reviews published in *The American Scholar* and *The Wordsworth Circle*. He is presently at work on a booklength study entitled *R. H. Cromek and William Blake: The Entrepreneur and the Artist in Early Nineteenth-Century England*. He was a Fellow of the Huntington Library in 1981.

ADELINE R. TINTNER is an independent scholar, residing in New York City. She holds B.A. and M.A. degrees from Barnard College,

Columbia University. She has more than one hundred articles in print or in press, most of which are about Henry James. A number of these articles have appeared in previous issues of *CLQ*. She is at work on two books: *The Museum World of James* and *Henry James Rewrites the Classics*. She is on the editorial boards of *The Henry James Review* and *The Journal of Pre-Raphaelite Studies*.

MARY ANN KELLY is a Visiting Instructor in the University of Nebraska—Lincoln English Department. She received her M.A. and Ph.D. (1980) from the University of Nebraska—Lincoln, where she held the Gretchen Bechtel Lee Fellowship in 1973, and the Louise Pound Fellowship in 1975. The title of her dissertation (from which the present article was taken) was *Hardy's Reading in Schopenhauer: Tess of the D'Urbervilles*. She is presently at work on articles about George Eliot, and about Dickens.

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MR. AND MRS. Ellerton M. Jetté have recently presented the College with a collection of twelve eighteenth and early nineteenth century American portraits. Mr. and Mrs. Jetté have been loyal and devoted friends of the College and its museum for many years. In 1956 they gave the American Heritage Collection which is comprised of almost eighty nineteenth century primitive paintings and watercolors. A collection of ninety-four paintings and watercolors by American painters of the impressionist period was given by them in 1975. Between 1956 and 1975 they added many other works in the American field to the permanent collection. The latest gift is another example of their generosity and interest and adds immeasurably to the comprehensiveness and importance of the collection.

Portraiture was the major form of painting in America during the eighteenth century. The portrait was a likeness of the sitter which could be passed down through generations in a family; it served as an important item, often in a handsome frame, in the decoration of the early homes in this country as well as indicating the affluence of the subject.

Many of the portraits painted during the first sixty years of the eighteenth century were by artists who traveled to this country from abroad and spent varying periods of time painting the colonists. John Wollaston, who is represented in the collection by portraits of Frederick Philipse, Second Lord of Philipse Manor in what is now Westchester County, New York, and his wife, Joanna (Brockholls), was English and worked in the Colonies between 1749 and 1758 when he painted the Philipses. He returned for a year in 1767. Joseph Badger, on the other hand, who painted the portraits of Hannah Gould and Colonel William Lithgow, was born in Charlestown, Massachusetts, and was the major painter in Boston for a number of years. He was followed in Boston by

American-born John Singleton Copley whose early portrait of Mrs. Metcalf Bowler, painted about 1758, is in the collection; a second portrait of her is in the National Gallery of Art in Washington, D.C. Copley went to Europe in 1774 and settled in London the following year, never to return. Other American artists studied in England or Scotland and returned to this country where they opened highly successful studios. The artists in the collection who did this are Ralph Earl, Charles Willson Peale and Gilbert Stuart.

The Peale portraits, illustrated on the front and back covers of this issue of the *Colby Library Quarterly*, are of Mr. and Mrs. George Sutton. Peale was born in Maryland in 1741, and studied in London from 1767 to 1769. The Sutton portraits were painted about 1783 and have a stylishness characteristic of artists who studied abroad. Sutton was born in England in 1758 and brought up in Dublin by an uncle. He emigrated to America in 1783 and went to Philadelphia where he met and married Rachael Bolitho. He worked as a merchant in Philadelphia, possibly dealing in Irish linens and drygoods. Rachael Sutton was born in Philadelphia in 1765. She was the daughter of a Cornish sea captain, John Bolitho, Master of the ship, *Myrtilla*, of Philadelphia. The uses of roses and rosebuds is thought to be symbolic in Peale's portraits of women. A rose signified the subject, and a bud or smaller rose was painted for each child. The Suttons were friends of George Washington. Mrs. Sutton died in 1805; Mr. Sutton's death date is not known.

In addition to the artists already mentioned, Robert Feke is represented by his portrait of Edward Gray, and John Greenwood by his portrait of Francis Cabot. Both artists were born in this country and worked in Boston during the middle of the eighteenth century. According to family tradition Feke died in either Bermuda or Barbados. Greenwood went to Holland and eventually settled in London, where he became an art dealer, although he continued to do some painting.

The twelve portraits were featured in a major summer exhibition, *One Hundred Paintings and Watercolors from the Jetté Collections at Colby College*.

HUGH J. GOURLEY III  
*Director, Museum of Art*