

Colby



Colby Quarterly

Volume 19
Issue 2 *June*

Article 9

June 1983

Announcements and Comments

Follow this and additional works at: <https://digitalcommons.colby.edu/cq>

Recommended Citation

Colby Library Quarterly, Volume 19, no.2, June 1983

This Front Matter is brought to you for free and open access by Digital Commons @ Colby. It has been accepted for inclusion in Colby Quarterly by an authorized editor of Digital Commons @ Colby.

Announcements and Comments

THE ORIGINALS of the teapot on the front cover and the tankard on the back cover are both in the Colby Museum of Art. For more information about them, see the museum notes, below.

CONTRIBUTORS TO THIS ISSUE

DIANE F. GILLESPIE is Associate Professor of English at Washington State University. Her B.A. and M.A. are from the University of Minnesota, and her Ph.D. is from the University of Alberta. She has published articles on Virginia Woolf, Dorothy Richardson, May Sinclair, Christopher Fry, and August Strindberg. She is completing a book entitled *The Sisters' Arts: Virginia Woolf and Vanessa Bell*. She writes that the book, "like the Blake article, is a product of my abiding interest in the relationships between the visual and verbal arts."

MARJORIE PRYSE is Associate Professor of English at the University of Tennessee, Knoxville. Her Ph.D. is from the University of California, Santa Cruz. She has published *The Mark and the Knowledge: Social Stigma in Classic American Fiction* (Ohio State Univ. Press, 1979) and the Introduction to a new edition of Sarah Orne Jewett's *The Country of the Pointed Firs* (Norton, 1982). Her *Selected Stories of Mary E. Wilkins Freeman* has just been published by Norton (March 1983). Her *Black American Women Novelists: A Collection of Criticism* is forthcoming from the Indiana University Press.

GEORGE R. UBA is a Lecturer in English at the California State College, Northridge. His Ph.D. (1982) is from the University of California at Los Angeles. His dissertation was entitled *Native Grains: Marriage and Family in the Fiction of W. D. Howells*.

HARVEY STRUM is an Adjunct Instructor in History at Syracuse University. He has taught previously in an adjunct capacity at Onondaga Community College and at Columbia University, and full time at SUNY at Oswego. He has published a number of articles about the same period with which he deals in his present article, e.g.: "Politics of New York's Antiwar Campaign, 1812-1815" (*Peace and Change*, Spring 1982); "Property Qualifications and Voting Behavior in New York, 1807-1816" (*Journal of the Early Republic*, Winter 1981); and "Federalist Hibernophobes in New York, 1807" (*Eire-Ireland*, Winter 1981). He is

presently at work on articles about the Fort Ontario refugee shelter, 1944-46, and about the Truman and Eisenhower solar energy policies.

EBEN E. BASS is Professor of English at Slippery Rock State College, Pennsylvania. His Ph.D. is from the University of Pittsburgh. He has published previously in *CLQ* (on Cather and Hawthorne) in March, 1978. His recent publications include *Aldous Huxley: An Annotated Bibliography of Criticism* (Garland, 1981), and a short story, "The Lost Doll" in *Odyssey* (Fall 1982). His booklength manuscript, *Dante Gabriel Rossetti: Poet and Painter*, is currently being read by a publisher. He is at work on an historical novel about the British West Indies.

JHS

THE PERMANENT collection of the Colby College Museum of Art is primarily composed of American paintings, but it is fortunate to have two fine examples of eighteenth-century American silver in its decorative arts collection. One is a tankard by William Simpkins (1704-80), the gift of James H. Halpin, Colby '26, and Mrs. Halpin; the second is a teapot by Isaac Hutton (1766-1855), given by Mr. and Mrs. Nevil Ford.

The craft of the silversmith, or goldsmith, as he was called, was the first to be practiced in the Colonies on a sophisticated level. The earliest silversmiths were born and trained abroad and their work after arriving in this country was, not surprisingly, identical to that which they had done before arriving here. Gradually colonial characteristics began to appear, but new styles were continuously introduced from abroad. They were not accepted immediately, and when they were, they were usually modified by a greater desire for simplicity than was seen in the prototypes.

The earlier piece in the collection is the tankard by Simpkins. Its tapering sides and high domed cover with its flame finial are characteristic of tankards made about 1770. Earlier ones had almost straight sides and flat covers. The curved handle of the Simpkins tankard has a scrolled thumbpiece and a mask on its tip. Initials N^M E, perhaps those of the original owner, are engraved on the handle and a coat-of-arms is engraved on the front. W Simpkins in a rectangle, the mark used by Simpkins and which identifies the tankard as his work, is to the left of the handle.

The Hutton teapot was made about 1795. It has an elliptical body, a straight spout, a domed hinged cover and a high curved wooden handle. On one side is a heart-shaped design which was meant to contain initials. This and the decorative bands on the top and bottom of the teapot are examples of bright-cut decoration. This method of decoration was achieved by cutting into the surface of the silver at a slight angle so that reflecting grooves were created. These grooves are commonly compared

to the wood inlays that occur on Sheraton and Hepplewhite furniture. Hutton's mark, Hutton and Albany in two rectangles, is on the bottom of the piece. In design and decoration, this teapot is similar to pieces in tea sets made by Paul Revere during the 1790's.

HUGH J. GOURLEY III
Director, Museum of Art

DURING the spring of 1982, Special Collections staff packed and moved to storage all the books and manuscripts preserved in Special Collections. Since that time, while our quarters were being renovated, Special Collections Associate Ms. P. A. Lenk has concentrated on helping to catalog books purchased prior to the move.

The usual acquisition of new material by purchase and gift has been slowed by our changed circumstances. However, Special Collections has managed to obtain a number of significant items. Two members of the 50 Alumni Club, Mrs. Joseph E. Wiley (C'28) and Rev. Carroll Tripp (C'26), made handsome gifts. Mrs. Wiley gave copies of the *Rubaiyat of Omar Khayyam*, illustrated by Willy Pogany, and Alfred Lord Tennyson, *Three Poems*, illustrated by Edward Lear, 1889, signed and numbered. Rev. Tripp contributed 122 issues of *Railroad*, 18 issues of *Railfan and Railroad*, 12 issues of *Railroad Magazine* and 31 books and pamphlets pertaining to inter-urbans, railroads, and the history of railroad development in the United States.

Hugh F. Kennison donated over 200 letters written by his grandfather, Andrew Kennison, during his service in the Union Army in the Civil War. Kennison, a Norridgewock, Maine, farmer and deacon of the local Congregational Church, volunteered for service at age 38 and lost his right leg at Gettysburg. His perceptive and humane letters, 1862-63, many of them written from the hospital where he recuperated, contain valuable information regarding the state of support services for the infantrymen of the Army.

As a result of the good offices of Professor Tom Morrione of the Sociology Department, Special Collections has obtained the papers (ca. 1925-82) of sociologist Herbert Blumer. The collection consists of 17.5 linear feet of correspondence, drafts of manuscripts, reviews of papers, notes and lectures for classes, manuscripts of books and articles, and notes for various research projects. The core of the collection contains correspondence between Blumer and colleagues in sociology and philosophy concerning issues and concepts in the social sciences. Blumer taught at the University of Chicago from the 1920's through 1951, moving on to the University of California, Berkeley, in 1952.

Special Collections made one large purchase this winter. From Arthur Grenier of Waterville we purchased 41 first editions of "Sophie May's"

children's books. Rebecca Sophia Clarke (1833–1906) was born in Norridgewock, Maine, and, except for a brief stint of teaching in Evansville, Indiana, while still a teenager, she spent her entire life in Norridgewock. Although less famous than her contemporaries Chauncey Woolsey and Louisa May Alcott, “Sophie May’s” Little Purdy and Dotty Dimple series earned her great popularity. This acquisition augments an already significant number of children’s literature collections, including those of Jacob Abbott and Edward Kellogg, preserved in Special Collections.

J. FRASER COCKS III
Curator, Special Collections