



Introduction

- 1 Peter Finley Dunne, *Observations of Mr. Dooley* (New York, 1902), 21, 24.
- 2 Given the daughters' training in the history of art, and their personal predilections for certain forms of medieval art, the European side of the collection hardly suffered under their stewardship, which lasted until 1972. An important exhibition in the winter of 1964–65, entitled *In Focus, a Look at Realism in Art*, included European as well as American art, highlighting in the process both continuities as well as discontinuities. That show also concluded with examples of pop art, making MAG one of the earliest American museums to feature this new development and stimulate viewers to form their own opinions about the relationship of works by Andy Warhol and Roy Lichtenstein to earlier forms of "realism."
- 3 In 1951, MAG acquired fourteen paintings from the Encyclopedia Britannica collection, including Thomas Hart Benton's *Boomtown* (1928), Ralston Crawford's *Whitestone Bridge* (1939–40), Stuart Davis's *Landscape with Garage Lights* (1931–32), Arthur Dove's *Cars in a Sleet Storm* (1938), William Gropper's *The Opposition* (1942), George Grosz's *The Wanderer* (1943), Robert Gwathmey's *Non-Fiction* (1943), Walt Kuhn's *Clown* (1945), George Luks's *London Bus Driver* (1889), John Marin's *Marin Island, Small Point, Maine* (1931), Georgia O'Keeffe's *Jawbone and Fungus* (1931), John Sloan's *Chinese Restaurant* (1909), Max Weber's *Discourse* (1940), and Karl Zerbe's *Troupers* (1943).
- 4 For a representative example of this theme, see Virgil Barker, "The Search for Americanism," *The American Magazine of Art* 27 (February, 1934): 51–2. For judicious observations on the historical complexity of stylistic distinctiveness in American art, see Dore Ashton, *The Unknown Shore: A View of Contemporary Art* (Boston: Little, Brown, 1962), chap. 3, "Locating the American Note: A Digression."
- 5 See Elizabeth Johns, *Winslow Homer: The Nature of Observation* (Berkeley: Univ. of California Press, 2002), 129–32, 137–40, and plates 25–27.
- 6 George Grosz, quoted by Grace Pagano in *Contemporary American Painting: The Encyclopedia Britannica Collection*, entry 48 (New York: Duell, Sloan and Pearce, 1948), xxvii.
- 7 See Annie Cohen-Solal, *Painting American: The Rise of American Artists, Paris 1867–New York 1948* (New York: Knopf, 2001).



John Singleton Copley *Unfinished Portrait of Nathaniel Hurd* (ca. 1765)

- 1 For the most recent overview of Copley's life and career, see the exhibition catalogue *John Singleton Copley in America*, by Carrie Rebora and Paul Staiti (New York: The Metropolitan Museum of Art, 1995).
- 2 The most recent investigation of the Memorial Art Gallery's portrait of Nathaniel Hurd by John Singleton Copley was the exhibition *About Face: Copley's Portrait of Nathaniel Hurd, Colonial Silversmith and Engraver*, which was on view at the Gallery from November 1999 through May 2003. Papers from the symposium in April 2000 were published in the Gallery's scholarly journal, *Porticus* 20 (2001). Hurd scholarship includes Hollis French's publication *Jacob Hurd and His Sons Nathaniel & Benjamin, Silversmiths, 1702–1781* (Cambridge, Mass.: The Walpole Society, 1939; repr. New York: Da Capo Press, 1972) and Patricia E. Kane's exhaustive study of Colonial silversmiths, *Colonial Massachusetts Silversmiths and Jewelers: A Biographical Dictionary Based on the Notes of Francis Hill Bigelow and John Marshall Phillips* (New Haven, Conn.: Yale Univ. Press, 1998).
- 3 Lawrence W. Kennedy, *Planning the City Upon a Hill* (Amherst: Univ. of Massachusetts Press, 1992), 255.
- 4 Warren (1728–1814) was a distinguished writer and articulate defender of the Revolutionary cause.

- 5 John Singleton Copley and Henry Pelham, *Letters & Papers of John Singleton Copley and Henry Pelham, 1739–1776* (Boston: Massachusetts Historical Society, 1914), 31.
- 6 Regarding the relationship between Benjamin Hurd and Copley, see William Whitmore, *The Heraldic Journal*, vol. 4 (Boston, 1865), 192; regarding Nathaniel Hurd and Pelham, see Patricia E. Kane, "Nathaniel Hurd: The Life of a Colonial Silversmith and Engraver," in *Porticus* 20 (2001): 12.
- 7 While the miniature is documented, its current owner has not been determined. See Jules Prown's *John Singleton Copley* (Cambridge, Mass.: Harvard Univ. Press, 1966), 1: 220.
- 8 Because the creation of the paintings would seem to be linked to Copley's commission of the mezzotint of Reverend Joseph Sewall, which is dated 1765, the paintings are dated ca. 1765.
- 9 Carrie Rebora Barratt, "Oriental Undress and the Artist," *Porticus* 20 (2001): 22. Barratt's article discusses the iconography of the costumes of the two Hurd paintings.
- 10 See Sandra L. Webber, "The Discovered Hand: John Singleton Copley's Underdrawing Techniques," *Porticus* 20 (2001): 48–58.
- 11 Entry for Wednesday, November 27, 1776, *Journals of the House of Representatives of Massachusetts*, Vol. 52, Pt. 2, 1776–1777 (Boston: Massachusetts Historical Society, 1986), 173.
- 12 Nathaniel Hurd, will, docket no. 16448, Suffolk County Judicial Archives, Boston, Mass. Hurd signed his will on December 8, 1777, and the will was probated shortly after, on January 23, 1778.
- 13 Ibid.



2 Thomas Chambers *View of West Point* (after 1828)

- 1 O. L. Holley, ed., *The Picturesque Tourist: Being a Guide Through the Northern and Eastern States and Canada; Giving an Accurate Description of Cities and Villages, Celebrated Places of Resort, etc.* (New York, 1844), 29–30.
- 2 *The New York State Tourist* (New York, 1842), 23.
- 3 Chambers's paintings held by other museums include: *The Constitution and the Guerrière* (The Metropolitan Museum of Art), *Looking North to Kingston* (Smith College Museum), *Niagara Falls From the American Side* (Wadsworth Athenaeum), *Staten Island and the Narrows* (The Brooklyn Museum), *View of the Hudson Near Weehawken* (Fenimore Art Museum), and *Upper Falls of the Genesee* (Albright-Knox Art Gallery).
- 4 Nina Fletcher Little's articles are: "T. Chambers, Man or Myth?" *Antiques* 53 (March 1948): 194, "Earliest Signed Picture by T. Chambers," *Antiques* 53 (April 1948): 285, and "More About T. Chambers," *Antiques* 60 (November 1951): 469.
- 5 Chambers's last signed painting was of the *Harriet Lane*, commemorating a naval action involving the ship in January 1863. See John K. Howat, *The Hudson River and Its Painters* (New York: Viking, 1972).
- 6 Howard Merritt, "Thomas Chambers—Artist," *New York History* 37, no. 2 (April 1956): 212. Professor Merritt associated twenty-two of Chambers's paintings with prints: nine by Bartlett, seven by Milbert, and three by Durand. Bartlett's work was published in Nathaniel Parker Willis's *American Scenery* (London, 1840).
- 7 Merritt went on to conclude that Durand, in turn, copied his view of the Delaware Water Gap from a print by Thomas Doughty.
- 8 *Itinéraire pittoresque du fleuve Hudson et des parties latérales de l'Amérique du Nord* (Paris, 1828–29). See *Antiques* 36, p. 21, for a photograph of Milbert's original oil painting, then in the possession of Joe Kindig, Jr. of York, Pa.
- 9 Julia D. Sophronia Snow, "Delineators of the Adams-Jackson American Views," *Antiques* 36, no. 1 (July 1939): 21.
- 10 All of these buildings were subsequently razed to make way for new construction. The dating of Milbert's original painting to the early 1820s is based upon his known return to Paris in 1824.
- 11 Holley, ed. *The Picturesque Tourist*, 57. The author later describes the convenience and ease of travel up and down the Hudson by steamship and the unique combination of history and beauty to be found at West Point.

No stranger should leave this place without visiting the public buildings, Kosciusko's monument, and a wild and romantic retreat near the water's edge called "Kosciusko's Garden," the ruins of old Fort Putnam, which commands a view of West Point, the Hudson River, and the surrounding mountain scenery....

If the visitor tarries through the day at this attractive place, any time during the summer months, when the hotel usually is thronged with fashionable people from every section of the Union, he will have an opportunity to view West Point in all its loveliness. (58–9)

Kathleen Foster, curator of American Art at the Philadelphia Museum of Art, notes in recent correspondence with the Memorial Art Gallery the existence of similar views in the Albany, Minneapolis, and Shelburne art museums and describes having seen photographs of many others, either lost in the market or held in private collections (e-mail communication from Kathleen Foster to Marjorie Searl, March 18, 2005).

- 12 Holley, ed, *The Picturesque Tourist*, 57. Another guide book puts the traveler up front on the morning boat for the best of all views:

[The traveler is] kept in agreeable suspense for a few minutes while near the Caldwell landing...gazing up at the stupendous elevation close at hand, that the steamer almost brushes or grazes in its panting and rapid course....

When at about fifty miles from New-York, we catch the first glimpse of the ruins of *Fort Putnam*, in a northwest direction, five hundred and ninety-eight feet above the river, peering over the brow of the hill on the left, and soon after, of the out-works and buildings attached to the United States military academy at West Point...one hundred and eighty-eight feet above the river....(*The New York State Tourist*, 22–3)

- 13 On the evidence of contemporary municipal directories "portraiture," for instance, was offered only after 1830.



Unknown American Artist
3 Portrait of Colonel Nathaniel Rochester
(before 1831)

- 1 Multi-focal glasses of the type worn by the sitter were invented and patented by the English optician John Richardson in 1797 and were in relatively common use in the nineteenth century. Charles E. Letocha, M.D., "The Invention and Early Manufacture of Bifocals," *Survey of Ophthalmology* 35, no. 3 (November–December 1990): 232.
- 2 Since the provenance is murky, it can't be known when the attribution was made. The painting was acquired in 1934 from the estate of Emilie Jane Logan, Rochester's grand-niece, by Thomas J. Watson, through the auspices of Mrs. Chester Dale. (See MAG curatorial files.) But MAG's records are inconsistent about the provenance. The original ownership information was provided by the curator of the Burlingham Collection from which the painting was sold in 1934, Fleetwood Brownridge. He provided the genealogical information that was made available when the painting was acquired by Hiram Burlingham in 1928. This has been confused with provenance information, leading to an assumption that the painting went originally to Nathaniel's brother John, then to John's daughter Artemisia, then to her daughter Emilie Jane Logan. But this is based on speculation, for as yet there has been no adequate documentation proving that the painting was in the hands of either John Rochester or Artemisia.

On another note, further research is needed into the possibility of Nathaniel Rochester having sat for a portrait while in Kentucky managing business interests, especially in light of the fact that Emilie Jane Logan lived in Kentucky.

The Nathaniel Rochester family papers are preserved in the Department of Rare Books, Rush Rhees Library, the University of Rochester. A good source of information about Col. Rochester is Blake McKelvey, "Colonel Nathaniel Rochester," *Rochester History* 24, no. 1 (January 1962): 1–23.

- 3 The information regarding Audubon's career comes from Edward R. Foreman, "Discovery of an Audubon Portrait of Col. Nathaniel Rochester," *The Rochester Historical Society Publication Fund Series*, vol. 7 (1928): 1–5, and, more recently, from Richard Rhodes, *John Jay Audubon: The Making of an American* (New York: Knopf, 2004).

Nearly fifty portraits have been attributed to Audubon, almost all of them unsigned. The style of these paintings varies widely. Most contain obvious "primitive" elements and only a few, including a signed self-portrait from 1822 and a painting of Daniel Boone from the same period, even begin to approach the confident and accomplished technique so evident in MAG's portrait of Colonel Rochester. A 2005 exhibition at the Portland Museum in Louisville, Kentucky, called "If Not Audubon, Who?" suggests that in the Kentucky region alone there are many portraits presenting similar attribution challenges. MAG would like to thank Nathalie Andrews of the Portland Museum, Louisville, Kentucky, for her insights, as well as Dr. Linda Dugan Partridge of Marywood University, Scranton, Pennsylvania.

- 4 Foreman, "Discovery of an Audubon Portrait," 3–4.
- 5 Mary M. Burdick noted this information in a paper, "Audubon and the Portrait of Nathaniel Rochester," written for a museum course at the University of Rochester, February 20, 1942, p. 14. The paper is housed in MAG's curatorial files.
- 6 A January 8, 1984 article in the *Rochester Democrat and Chronicle* questioned the identity and painter of the Memorial Art Gallery's portrait, citing Shepard's criticisms voiced a decade and a half earlier. Shepard, however, refused to be interviewed for the article.
- 7 Rood and his brother are also the owners, by inheritance, of a portrait of one of Rochester's sons, Nathaniel Thrift Rochester, which is painted from a similar perspective and whose subject bears a considerable resemblance to the sitter for the Memorial Art Gallery's painting.
- 8 Sketches related to the Rochester Historical Society's portraits of Nathaniel and Sophia were purchased in the 1990s by a Rochester descendant. A recent examination has revealed that they are copies, possibly made by V. Payson Shaver in connection with Henry O'Reilly's *Sketches of Rochester*, published in 1838. Another Historical Society version exists in the same collection signed "J. Gauntt." Jefferson Gauntt, an itinerant portrait painter from New York City, recorded in his journal starting a portrait of "Old Mrs. Rochester" on September 2, 1830. Writing about the engraving of the Historical Society version of Nathaniel Rochester's portrait, which is reproduced in *Sketches of Rochester*, O'Reilly states that this image, which became the most popular view of the Colonel, was taken "from a painting made by Harding a few years before Colonel Rochester's death" (p. 383). O'Reilly could have been referring to either Horace Harding or his more distinguished brother, Chester, as both practiced portraiture from time to time and made limited visits to the area. It is also quite possible that Jefferson Gauntt painted Colonel Rochester as well as Sophia, but so far the family has not made that painting accessible.
- 9 Helen Rochester Rogers, the descendant who insisted that the inscription on the back of the MAG portrait was in her ancestor's hand (see note 5 above), was the owner of the "Hagerstown Bank" pastel portrait, which had been given to her just prior to World War II by the then bank president. She took a great interest in promoting the Rochester family and its legacy to the City. The portrait hangs at the Campbell-Whittlesey House, which is a part of the Landmark Society complex in Corn Hill, Rochester.
- 10 Sophia Rochester's will, dated April 29, 1842 (Monroe County Surrogate's Court, File No. 1846-40), makes specific reference to the "family pictures" which she bequeathed to her then unmarried daughter, Luisa. Sons Thomas, Henry, and Nathaniel T. Rochester were named as her executors. According to Hart Rogers, a great grandson of the Colonel, a portrait set of Nathaniel and Sophia (the Rochester Historical Society version) once in his possession also bore a reverse legend, "Colonel Nathaniel Rochester. Taken 1822, aged 70." These are now in the possession of Rochester descendants.

Notes

- 11 For three years, beginning in 1821, Nathaniel Rochester had led a group of local businessmen in seeking a charter from the State of New York for Rochester's first bank. This was to be Rochester's last significant financial endeavor; his health sliding into a steady decline thereafter. Nineteenth-century American banks were frequently founded on a local businessman's reputation and, as in the case of the Hagerstown Bank, a portrait of the founder was often commissioned for a prominent place in the lobby. The Memorial Art Gallery's strong rendering of Colonel Rochester would have suited this requirement admirably.
- 12 For Harding, see note 8 above. Gilbert's candidacy was presumably based upon stylistic comparisons and his long career as a Rochester portrait painter. However, a fairly encyclopedic retrospective of Gilbert's work near the close of his life fails to list any portrait of Nathaniel Rochester in its catalogue. For additional information on Gilbert, see Clifford M. Ulp, "Art and Artists in Rochester," *Rochester Historical Society Publications* 14 (1936): 30–32.
- 13 There is no record of what reply, if any, was given to Mrs. Russell, but she cannot be referring to MAG's painting, which was acquired in 1934. However, given the demand in the nineteenth century for Rochester's portrait, which led to copies of other versions, there may be multiples of the MAG portrait as well.



4 Ammi Phillips
Old Woman with a Bible (ca. 1834)

- 1 Much of what we know today about Ammi Phillips's oeuvre comes from the work of Barbara and Lawrence B. Holdridge, "Ammi Phillips," *Art in America* 48, no. 2 (1960): 98–103 and "Ammi Phillips, 1788–1865," *Connecticut Historical Society Bulletin* 31, no. 1 (1966); and their catalogue for the 1968 exhibition of his works, *Ammi Phillips: Portrait Painter 1788–1865*, Museum of American Folk Art (New York: Clarkson N. Potter, 1969), as well as from the introduction to the catalogue by Mary Black, the first director of the Museum of American Folk Art. A catalogue was also published for a second exhibition held at the museum in 1994: *Revisiting Ammi Phillips: Fifty Years of American Portraiture*, ed. Stacy C. Hollander, with an essay by Mary Black in association with Barbara and Larry Holdridge (New York: Museum of American Folk Art, 1994).
- 2 The exhibit opened in November 1930 at the Newark Museum of Art in Newark, N.J., curated by Holger Cahill. Excerpts from the original exhibition essays were used in the Memorial Art Gallery brochure. A subsequent exhibition, also curated by Cahill, *American Folk Art: The Art of the Common Man in America 1750–1900*, opened at MoMA in 1932. Cahill went on to become head of the Index of American Art during the 1930s.
- 3 Although MAG's portrait is unsigned, it bears marks noted during its 1983 conservation that are consistent with Phillips's unique way of building his wooden stretchers, i.e., joining the corners in a blind mortise with tenon. (Conservation report from Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio, December 9, 1983, by Michael Heslip, Acting Chief Conservator.) According to Patricia Anderson, "Ammi Phillips's *Old Woman with a Bible*: Expanding the Definition of American Naïve Art," *Porticus* 8 (1985): 27:

Although nothing is known of the history of the Gallery portrait, attribution to Phillips is easily made on stylistic and technical grounds. Moreover, we can place the portrait fairly confidently within Phillips's career by comparing it with other works. The painting is said to have been found in Ontario, New York, east of Rochester, but comparison shows that it clearly belongs to the body of work Phillips produced as an itinerant in a region encompassing Kent, Connecticut, and Amenia, New York, in the 1830s.

Anderson notes: "It was purchased from a Caledonia, N.Y., art dealer [in 1984] who could provide no information on the portrait's history [other than that he'd found it in Ontario, New York]."

- 4 Gerald C. Werkin, "Foreword," in Stacy C. Hollander, *Revisiting Ammi Phillips: Fifty Years of American Portraiture*, exhibition catalogue (New York: Museum of American Folk Art, 1994), 7. The biblical source of the name is Hosea 2:1; it means "my people."
- 5 The Holdridges (see note #1 above) were the first to combine known works by Phillips with works by the so-called "Border Limner" and the Kent Portraitist. The Border Limner was so named for the number of portraits done in the area of the borders of New York, Massachusetts, and Connecticut from 1812 to 1819. The Kent portraits, from 1829 to 1838, were named for Kent, Connecticut, where many were first found. See Holdridge and Holdridge, "Ammi Phillips," and Mary Black, "Ammi Phillips: Portrait Painter," in Hollander, ed., *Revisiting Ammi Phillips*. Also see Anderson, "Ammi Phillips's *Old Woman with a Bible*," 30.
- 6 Stacy C. Hollander, "Introduction," in Hollander, ed., *Revisiting Ammi Phillips*, 11.
- 7 Ibid., 12.
- 8 Anderson, "Ammi Phillips's *Old Woman with a Bible*," 29, 30.
- 9 Black, "Ammi Phillips: Portrait Painter," 16.
- 10 Ibid., 13–14.
- 11 Ibid., 16.
- 12 See Holdridge and Holdridge, *Ammi Phillips: Portrait Painter 1788–1865* for examples (e.g.: Phillips's Cornelius Allerton, ca. 1817, #32, Art Institute of Chicago; William Cantyne De Witt, ca. 1823, #79, private collection; and, late in his career, Elizabeth Harris Husted, 1862, #277, private collection).
- 13 R. Turner Wilcox, *The Mode in Costume* (New York: Charles Scribner's Sons, 1942), 262.
- 14 *Lady in White* (ca. 1820, National Gallery of Art).
- 15 Anderson, "Ammi Phillips's *Old Woman with a Bible*," 30.
- 16 Linda Baumgarten, *What Clothes Reveal: The Language of Clothing in Colonial and Federal America* (Williamsburg, Va.: The Colonial Williamsburg Foundation with Yale University Press, 2002), 176.
- 17 Anderson, "Ammi Phillips's *Old Woman with a Bible*," 34.
- 18 Holger Cahill, *American Primitives* (Newark, N.J.: The Newark Museum, 1930), 9.
- 19 E-mail, September 6, 2005, from Virginia Mecklenberg, senior curator at the Smithsonian American Art Museum, Washington, DC, to Marjorie Searl, chief curator at MAG.



5 Milton W. Hopkins
Pierrepoint Edward Lacey and His Dog, Gun (1835–36)

- 1 Jacquelyn Oak, et al., *Face to Face: M. W. Hopkins and Noah North*, exhibition catalogue, Museum of Our National Heritage, Lexington, Mass., 1988, 94–96. Pierrepoint's grandfathers, farmers Isaac Lacey (b. 1780) and William Pixley (1784–1853), also participated in the anti-Masonic movement and Whig politics in the Rochester area. Pixley and Hopkins testified at the same trial of an alleged anti-Masonic conspirator in 1828. See Edward Evans Pixley and Franklin Hanford (compilers), *William Pixley of Hadley, Northampton, and Westfield, Mass., and Some of His Descendants* (Buffalo, N.Y.: P. Paul and Co., 1900), 34–35.
- 2 Pixley, *William Pixley of Hadley*..., 63.
- 3 Oak, *Face to Face*, 23–4. Hopkins's portrait painting advertisement in the Albion newspaper, *The Orleans Advocate and Anti-Masonic Telegraph*, in 1833, states that "Lessons will be given to pupils who may desire, for a few weeks." North, who lived in Alexander, some twenty miles south of Albion, may have started to study painting with Hopkins at this time.
- 4 Ibid., 39–54. Research subsequent to the publication of Oak, *Face to Face* has revealed that Hopkins was a leader in the underground railroad in Ohio and traveled extensively in the south. In an 1842 letter (privately owned by the family) to his wife, Hopkins writes as he comes north from Mississippi: "I have barely escaped with my life.... a number of rowdies... agreed to reek their vengeance against the abolitionists on me.... [they] followed me in order to get up a mob and lynch me before I could get on a steamboat.... I will write again if I live to get into a free state...."



6 George Harvey Pittsford on the Erie Canal (1837)

- 1 "Low Bridge, Everybody Down (The Erie Canal)" by Thomas S. Allen, 1905 (<http://www.eduplace.com/ss/hmss/8/unit/act4.1.2.html>).
- 2 David E. Nye, *American Technological Sublime* (Cambridge, Mass: The MIT Press, 1994), 34–35.
- 3 Ibid., 37, 39.
- 4 "The Erie Canal," Rochester Images, Central Library of Rochester and Monroe County, N.Y. (<http://www.rochester.lib.ny.us/rochimag/4thmain.html>).
- 5 It is not known when, exactly, George Harvey was in Pittsford. He may have come during the two years he claims to have traveled to the "far west," 1820–1822. This would have corresponded with the period of time during which the canal was being built.
- 6 Robert Corby, mayor of Pittsford Village, generously gave his opinion about the buildings in the painting, and Audrey Johnson, Pittsford Town Historian, has provided important help in determining the location of this scene. Thomas Grasso, President of the Canal Society of New York State, also suggests the location as being a view from what is now Jefferson Road, or from the Monroe Avenue bridge at the west end of the village (e-mail to the author; March 31, 2006). The painting is related to a watercolor in the collection of the Fenimore Museum in Cooperstown, New York (*Pittsford on the Erie Canal*) although the village buildings in the distance are quite different. It may be assumed that the artist took liberties with some of the details in one or both paintings. In fact, if the painting is compared with the image of the Village of Rochester on p. 31, it might be inferred that Harvey placed the steeples and cupola from Captain Basil Hall's 1827–28 sketch in the background of his oil painting while retaining the Pittsford terrain in the foreground.
- 7 A good source for research on George Harvey is Christine Huber Jones, "George Harvey's Atmospheric Landscapes: Picturesque, Scientific and Historic American Scenes" (master's thesis, University of North Carolina, 1989).
- 8 George Harvey, *Harvey's Scenes in the Primeval Forests of America...* (London, 1841), 9.
- 9 Hastings was not far from Washington Irving's home, Sunnyside, in Tarrytown, for which Harvey provided design assistance.
- 10 N.A., *The Anglo-American* 2, no. 10 (December 30, 1843): 239. This type of portfolio had been produced by a number of other entrepreneurial artists. One example is *Picturesque View of American Scenery*, 36 aquatint engravings by John Hill after watercolors by Joshua Shaw (1835). There seemed to be a European market for these in response to the belief that the American wilderness was unique and, also, ironically, fast-disappearing—not unlike the trips to Alaska that are being promoted in the twenty-first century ("see the glacier before it melts").
- 11 George Harvey, *A Descriptive pamphlet of the Original Drawings of American Scenery...* (London, 1850), 24.
- 12 "Exhibition of the National Academy of Design," Editor's Table, *The Knickerbocker* 9 (June 1837): 618. The MAG oil painting has been called: *Dead Calm*, *Afternoon View Near Pittsford on the Erie Canal*, *Afternoon—Dead Calm: Pittsford on the Erie Canal*; and *Late Afternoon—Calm on the Erie Canal*. The National Academy of Design records indicate that the original owner was Moses Grinnell, a wealthy merchant active in Republican politics, who also had a distinguished art collection and whose wife was a niece of Washington Irving (see note 9 above). In 1854, seven years following the National Academy of Design exhibition that included the canal painting from Grinnell's collection, he backed an amendment to the New York State constitution to expand the Erie Canal.
- 13 George Harvey, "Introduction to the Eight Lectures... Before... The Royal Institution of Great Britain, in 1849," in *Harvey's Illustration of the Forest Wilds & Uncultivated Wastes of Our Country...* (Boston, 1851), 3.
- 14 Ibid., 6.
- 15 David Nye, *America as Second Creation: Technology and Narratives of New Beginnings* (Cambridge, Mass.: MIT Press, 2003), 1.
- 16 A similar case is made by Christine Huber Jones about Harvey's *Atmospheric Landscape, Afternoon Rainbow—The Boston Common from Charles Street Mall*: "Harvey's painting is about harmony among citizens and between people, the landscapes, religion and government" ("George Harvey's Atmospheric Landscapes," 91).
- 17 An 1831 minister's journal gives us a glimpse of the canal experience through the eyes of a traveler:

Friday July 8: After spending another night on the canal, and having passed through many thriving villages I landed at Pittsford....

Saturday July 9th.—After an uncomf. breakfast at the Inn, set off for the residence of Mr. Billingham.... They lived in a good brick house, the old log one having been removed.... The weather chill & I ill.

Sunday July 10th: Preached two sermons to very att. congregns.—There are in this neighbourhood. Many Universts. or call them Unitarians if you will....

Tuesday July 12th: Still very unwell but induced to visit the village 2 1/2 miles distant to deliver an evening lecture. had a large and an attentive cong... In the morning of this day visited several individuals, and found them all liberally inclined

Wednesday July 13th. Left Pittsford for Rochester, a busy town of the great Erie Canal—a popn. Of 11,000—and 16 years since there was not one house on the site of this now flourishing town.—

There is an abundance of water power here, the Genessee, a considerable river, having a considerable fall—on the NE of the town, one of these cataracts assumes an appearance of the sublime. The whole body of this river falls 96 feet in one unbroken sheet, over a ledge of rocks stretching across the river. A waterfall however looks sadly out of place in the midst of a populous town.

From *An Englishman's Journey along American's Eastern Waterways: The 1831 Illustrated Journals of Herbert Holtham's Travels*, ed. Seymour I. Schwartz (Rochester: Rochester Museum and Science Center and the Univ. of Rochester Press, 2000). Thanks to Dr. and Mrs. James Stewart for bringing this volume to my attention.
- 18 Frances Trollope, *Domestic Manners of the Americans*, ed. Donald Smalley, with a history of Mrs. Trollope's Adventures in America (New York: Alfred A. Knopf, 1949), 334.
- 19 "The Great Water Highway through New York State, 1829" (<http://www.history.rochester.edu/CANAL/BIB/1829>). This account is not technically a travel "book," for it was published in a Philadelphia periodical, *The Ariel*, in 1829–30 under the title, "Notes on a Tour through the Western Part of the State of New York."
- 20 Nathaniel Hawthorne, "The Canal Boat." This sketch originally appeared in the *New-England Magazine* 9 (December 1835): 398–409 (<http://www.history.rochester.edu/CANAL/BIB/hawthorne/canalboat.htm>).
- 21 Nye, *The American Sublime*, 39.



7 Asahel Lynde Powers Portrait of a Dark-haired Man Reading the "Genesee Farmer" (ca. 1839)

- 1 Although there is an example of Powers's including a newspaper in the editor's portrait—*Benjamin Clarke*, 1840 (Fogg Art Museum, Harvard University), editor of the *Fort Covington Gazette*—it is unlikely that the MAG work is a portrait of Luther Tucker. There is no evidence that Powers was anywhere near the Rochester area in 1839; in fact all evidence points to him living and painting in Vermont and northern New York. In addition, Luther Tucker's age of thirty-seven years in 1839 does not match the exceedingly youthful appearance of this man.
- 2 *The Genesee Farmer*, January 1, 1831, vol. 1, no. 1.
- 3 Letter from Thomas Loraine McKenney to unknown recipient dated June 12, 1826, in his *Sketches of a Tour to the Lakes, of the Character and Customs of the Chippeway Indians, and of Incidents Connected with the Treaty of Fond du Lac* (Baltimore, 1827), 85–86.

Notes

- 4 *The Genesee Farmer*, October 12, 1839, vol. 9, no. 41.
- 5 For an in-depth exploration of Asahel Powers see Nina Fletcher Little, *Asahel Powers: Painter of Vermont Faces*, exhibition catalogue, Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia (Williamsburg, Va.: Colonial Williamsburg Foundation, 1973).
- 6 *Ibid.*, 40, no. 41. The only concrete piece of evidence of this endeavor is an oil on cardboard painting believed to be a copy of a European engraving, *Study of a Nude* (1837, Shelburne Museum, Vermont).
- 7 Similar sketches are on the verso of another Powers's painting from this period, *Boy Studying Geometry*, October 1839. See Little, *Asahel Powers*, 41, no. 43. Also inscribed on the verso of the MAG portrait are "Painted by AL Power" and "1839." Beginning around 1836, Powers began excluding the "s" from his signature.
- 8 *Plattsburgh Republican*, November 7, 1840.
- 9 Little, *Asahel Powers*, 11. Powers's success in New York made for a prosperous period, during which he married, though when he later moved to Olney, Illinois, to join his parents, his wife remained in Plattsburgh for unknown reasons. No evidence exists of Powers painting in Illinois. When he died at the age of thirty-three on August 20, 1843, no painting equipment was listed among his modest estate.



8 DeWitt Clinton Boutelle *The Indian Hunter* (1846)

- 1 James Fenimore Cooper, *The Last of the Mohicans*, pt. 2 of *The Leatherstocking Saga*, ed. Allan Nevins (New York: Pantheon, 1954), 295–96.
- 2 U.S. census figures: 1830—12,866,020; 1850—23,191,876. Figures taken from *Measuring America: The Decennial Census from 1790 to 2000* (U.S. Census Bureau, 2002), Appendix A.
- 3 For a thorough discussion of the topic as it pertains to the visual arts, see Julie Schimmel's essay, "Inventing 'the Indian,'" in *The West as America: Reinterpreting Images of the Frontier* (Washington, DC: Smithsonian Institution, 1991), 149–89.
- 4 The British poet Eliza Cook (1818–1889) wrote these words, which became the lyrics to the English parlor song "The Indian Hunter," published ca. 1835. The American sheet music associated with this song was issued at New York by Jas. L. Hewitt & Co., ca. 1836–37. (MAG curatorial files.)
- 5 William Cullen Bryant (1794–1878), lawyer, poet, editor, and abolitionist, was one of the most influential American literary figures of the nineteenth century. Bryant wrote a number of poems with the "disappearing race" as the central theme.
- 6 For the Erie Canal, see essay 6 in this volume on George Harvey.
- 7 Not much is known of the particulars surrounding Boutelle's life or career. The facts and dates stated here are taken from "DeWitt Clinton Boutelle," *M. and M. Karolik Collection of American Paintings, 1815 to 1865* (Boston: Harvard University and The Museum of Fine Arts, 1949), 137.
- 8 See essays in this volume on both Cole and Durand.
- 9 Cooper, *Last of the Mohicans*, 462.



9 Thomas Cole *Genesee Scenery* (ca. 1846–47)

- 1 Much of Cole's biographical information is taken from an early published source, *The Life and Works of Thomas Cole*, written by Louis Legrand Noble, Cole's pastor, friend, and first biographer. It was first printed in 1853 under the title *The Course of Empire, Voyage of Life, and other Pictures of Thomas Cole, N.A., with Selections from his Letters and Miscellaneous Writings: Illustrative of his Life, Character, and Genius*. The title was shortened by the third printing in 1856.
- 2 Noble, *Life and Works of Thomas Cole*, 35, 314–15. John Trumbull (1756–1843) and Asher B. Durand (1796–1886) were well-respected and successful painters by this time. For Durand, see the essay in this volume.
- 3 I am indebted throughout this article to the scholarship of Howard Merritt, professor emeritus of art history, University of Rochester. His work on Cole, especially in regard to the history behind *Genesee Scenery*, was invaluable. Most helpful was his exhibition catalogue *The Genesee Country*, published in 1975 by the Memorial Art Gallery. It was through the generosity of Howard and Florence Merritt that *Genesee Scenery* entered the collection of the Memorial Art Gallery.
- 4 *Rochester History* 56, no. 4 (Fall 1994): 3.
- 5 *Ibid.*, 4. Due to financial strain, construction on the canal was delayed between 1842 and 1848. The canal was officially abandoned in 1878, and the canal banks were sold off as railroad beds.
- 6 Letter from Samuel Ruggles to Thomas Cole, July 29, 1839, Collection of the New York State Library, Albany, ALS, 29 July 1839, SC10635, box 2, folder 9.
- 7 Letter from Thomas Cole to Maria Cole, August 3, 1839, quoted in Noble, *Life and Works of Thomas Cole*, 204.
- 8 Professor Merritt puts the construction date of Hornby Lodge at 1837–38, although in most publications it is given as 1840. I have not found any documentation that proves the 1840 date is correct. Documentation of Cole's visit to the area exists in the form of a letter home to his wife dated August 3, 1839 (see note 7 above). Cole's sketches of Hornby Lodge from that visit date Hornby Lodge to at least August 1839. Elisha Johnson moved to the Genesee to begin overseeing construction of the Canal around 1837, and in all likelihood would have moved quickly to build a home there for his family.
- 9 This quote from Cole appears in his hand as a caption on a 1839 pencil drawing, *Hornby Lodge* (The Detroit Institute of Arts, William N. Murphy Fund). The blasting of the rock cliffs underneath Hornby Lodge for the canal damaged the structure beyond repair. It was torn down in 1849.
- 10 *On the Genesee* (pencil; Detroit Institute of Arts, William N. Murphy Fund).
- 11 *Genesee Scenery (Mountain Landscape with Waterfall)* (1847, Museum of Art, Rhode Island School of Design).
- 12 *Portage Falls* came into the Seward House in 1841. Thanks to Peter Wisbey, Director, Seward House, Auburn, New York, for his assistance on this project.
- 13 Thanks to Leonora K. Brown, Historic Site Assistant, New York State Office of Parks, Recreation and Historic Preservation, located at Letchworth State Park, for her assistance on this project.
- 14 The existence of a camp stool and portable sketch box belonging to Cole is evidence of the artist painting directly from nature. See Eleanor Jones Harvey, *The Painted Sketch: American Impressions from Nature, 1830–1880* (New York: Dallas Museum of Art in association with Harry N. Abrams, 1998), 120.
- 15 "I think that a vivid picture of any object in the mind's eye is worth a hundred finished sketches made on the spot—which are never more than half true—for the glare of light destroys the true effect of colour & the tones of Nature are too refined to be obtained without repeated paintings and glazings." Thomas Cole to Baltimore art patron Robert Gilmore, undated draft of a letter after May 10, 1835; quoted in Harvey, *The Painted Sketch*, 30.
- 16 Letter from Thomas Cole to Asher B. Durand, January 4, 1838, cited in Noble, *Life and Works of Thomas Cole*, 185.



10 Lilly Martin Spencer *Peeling Onions* (ca. 1852)

- 1 To date the most extensive study of Spencer's life and career is Robin Bolton-Smith and William H. Truettner, *Lilly Martin Spencer 1822–1902: The Joys of Sentiment* (Washington, DC: National Collection of Fine Arts, 1973). For a shorter overview, see Elsie Freivogel, "Lilly Martin Spencer," *Archives of American Art Journal* 12 (1972): 9–14.
- 2 Spencer depicted this theme and gesture in similar extant images: *Peeling Onions*, pencil on paper (ca. 1848–52; Munson-Williams-Proctor Institute); *The Young Wife: First Stew*, oil on canvas (1854, private collection); *The Young Wife: First Stew*, oil on board (ca. 1856, Ohio Historical Society).
- 3 Mrs. [Elizabeth Fries] Ellet wrote that Spencer uses "the highly-finished German style," in *Women Artists in All Ages and Countries* (New York: Harper & Bros., 1859), 325. Also see Donelson F. Hoopes, *The Düsseldorf Academy and the Americans* (Atlanta: High Museum of Art, 1972), and Henry Nichols Blake Clark, "The Impact of Seventeenth-Century Dutch and Flemish Genre Painting on American Genre Painting, 1800–1865" (PhD. diss., Univ. of Delaware, 1982), 3, 57–87.
- 4 For more about the social and legal limitations of women in the American work force, see Julie A. Matthaei, *An Economic History of Women in America: Women's Work, the Sexual Division of Labor, and the Development of Capitalism* (New York: Schocken Books, 1982), 102.
- 5 Bolton-Smith and Truettner, *Lilly Martin Spencer*, 11–12; Wendy Jean Katz, *Regionalism and Reform: Art and Class Formation in Antebellum Cincinnati* (Columbus: The Ohio State Univ. Press, 2002), 60–62; Parke Godwin, *A Popular View of the Doctrines of Charles Fourier*, 2nd ed. (New York, 1844; repr., New York: AMS Press, 1974), 58.
- 6 For an exploration of Spencer's formative years, see chap. 2 in Katz, *Regionalism and Reform*.
- 7 Bolton-Smith and Truettner, *Lilly Martin Spencer*, 19–28.
- 8 Ibid., 25–27; Katz, *Regionalism and Reform*, 78.
- 9 Ellet, *Women Artists*, 317.
- 10 Letter from LMS to her parents, December 1859; quoted in Bolton-Smith and Truettner, *Lilly Martin Spencer*, 55.
- 11 For excellent explorations of the genre tradition in the nineteenth-century United States, see Elizabeth Johns, *American Genre Painting: The Politics of Everyday Life* (New Haven & London: Yale Univ. Press, 1991) and Patricia Hills, *The Painters' America, Rural and Urban Life, 1810–1910* (New York: Praeger, 1974).
- 12 Contemporary reviewers did not hesitate to outline Spencer's marketing and financial difficulties—or to suggest that they stemmed from her gender. See Ellet, *Women Artists*, 322–26; Henriette A. Hadry, "Mrs. Lilly M. Spencer," *Sartain's Magazine* 9 (August 1851): 152–54; and "Editorial Etchings," *Cosmopolitan Art Journal* 1 (July 1856): 27.
- 13 For discussions of Spencer's depictions of her household employees, see chap. 3 in Elizabeth L. O'Leary, *At Beck and Call: The Representation of Domestic Servants in Nineteenth-Century American Painting* (Washington, DC: Smithsonian Institution Press, 1996). Recent studies, while acknowledging Spencer's use of her servant as model, interpret her images of working women more broadly as housewives. See Johns, *American Genre Painting*, 163–64, 239n39; David Lubin, *Picturing a Nation: Art and Social Change in Nineteenth-Century America* (New Haven: Yale Univ. Press, 1994), 180–83.



11 George Catlin *Shooting Flamingoes* (1857)

- 1 New York *Morning Herald*, November 28, 1837, p. 1, on the occasion of Catlin's departure for Europe with his initial Indian Collection, which included three hundred individual portraits.
- 2 Joseph Harrison ultimately preserved Catlin's collection, but not before the artist undertook the enormous task of replicating it from cartoons and sketches of the original works. The collection is now in the Smithsonian.
- 3 *Shooting Flamingoes*, the Memorial Art Gallery's painting, was acquired in 1941 from the collection of Mrs. E. Sanderson Cushman. It had descended in the Colt family through Elizabeth Hart Jarvis Colt's sister's family (Hetty Jarvis Robinson) to her great granddaughter, Mrs. Cushman, who is thought to have owned nine Catlin paintings from this series; they originally hung in Colt's billiard room at Armsmead, his Hartford mansion. William Hosley, author of *Colt: The Making of an American Legend* (Amherst: Univ. of Massachusetts Press, 1996), was most helpful in providing this information. Elizabeth Mankin Kornhauser, Chief Curator and Kriebel Curator of American Paintings and Sculpture, Wadsworth Athenaeum, confirmed that the Catlin paintings hung in Colt's billiard room at Armsmead (e-mail communication with the editor, February 28, 2005). The numbers of paintings produced by Catlin for Colt varies depending on the source. A letter in the MAG curatorial file from the Peabody Museum of Natural History refers to the "original Colt Arms Collection... of 10 paintings. The collection was broken up in 1940 and only four remain to a member of the original family, Mrs. E. Sanderson Cushman of New York City" (letter to MAG, May 29, 1962, from Diana L. Ross, Public Relations Dept., Peabody Museum of Natural History, Yale University). According to Western scholar Brian Dippie:

Eager to make the case for their adoption [Colt guns] he [Colt] had Catlin paint a series of twelve pictures showing Colts being employed in the field. The terms of their agreement are unclear, but Catlin completed the order by 1857, and the Colt's Patent Fire-Arms Manufacturing Company subsequently used the paintings in its advertising. (*Catlin and His Contemporaries: The Politics of Patronage* [Lincoln: Univ. of Nebraska Press, 1990], 347)

Hosley (the author of the Colt book cited above) also says that there were twelve paintings.
- 4 The Gallery's painting is signed "G. Catlin 1857" and is inscribed on the back of the stretcher: "Geo. Catlin Buenos Ayres 1857 View of Etretat, a bathing [place?] 20 miles from Havra [Le Havre]." Since Etretat is in France, twenty miles from Le Havre, this inscription suggests that Catlin either reused this stretcher or stretched another canvas over the original. The conservation report in the MAG curatorial files indicates that when the painting was treated at the Intermuseum Laboratory at Oberlin College in 1967, two canvases were attached to the stretcher. In South America Catlin painted on easily transportable paper and bristol board, producing his finished work in the studio. Memorial Art Gallery communications suggest the existence of other versions of *Shooting Flamingoes*, including a gouache and water color painting in the collection of the Museum of Fine Arts, Houston. In 2000 yet another version was offered for sale to the public by M. Knoedler & Co.
- 5 George Catlin, *Last Rambles Amongst the Indians of the Rocky Mountains and the Andes* (1868), chap. 7. During the nineteenth century, flamingo feathers and meat were prized, and the implied relationship between the Colt rifle and more successful flamingo hunting would have been understood by gun buyers.
- 6 Catlin's continuing loyalty to his Colt would have made his now-deceased friend proud: "I...with 'Sam' in hand and a six-shot revolver in my belt, was considered equal to a war party," he wrote in *Last Rambles* (p. 262). Catlin was not the only artist to paint Sam Colt's products. William Harnett's *The Faithful Colt* (1890) is a prized holding of Hartford's Wadsworth Athenaeum collection.
- 7 "But, before picking up my birds, I had been obliged to pick up my negro Indian boy; he had had no idea of my firing more than once, and my agitation and somewhat of confusion in turning to fire right and left, and withed up in a bunch of bushes filled with smoke, the sharp breech of my rifle had struck him on the temple, and knocked him helpless down, without my knowing it. He had fallen backwards, entangled in his bushes, and was lying on his back, imploring me to be merciful. He thought I had shot him, and that I was going to shoot him again" (*Last Rambles*, 284–5).

Notes

- 8 In describing his preparations for the flamingo hunt, Catlin notes that "My cylinders, which my friend Colonel Colt had shaped expressly for shot and ball, I had filled with duck shot, and we began to move forward...." (*Last Rambles*, 282).
- 9 Catlin associated with and tried to learn from some of the better-known artists of his day including Rembrandt Peale, Thomas Sully, and John Neagle, but had difficulty in producing a competitive product. William Truettner, *The Natural Man Observed: A Study of Catlin's Indian Gallery* (Washington, DC: Smithsonian Institution Press, 1979), 86.
- 10 Despite his well-deserved reputation as a preserver of Indian culture and defender of their rights, Catlin has been the subject of revisionist attacks, owing to his underlying desire to profit from the enterprise. In a recent essay ("Green Fields and Red Men," in *George Catlin and His Indian Gallery*, ed. George Gurney and Therese Thau Heyman, exhibition catalogue, The Smithsonian Washington, DC, 2002, 30), Brian W. Dippie observed that "Catlin's mission was never simply altruistic. Indians, a contemporary noted, were for him 'a new path to fame and fortune, and while he leaves a memorial to the true Indian uncorrupted native character, he makes a lasting name for himself.'" (Dippie is quoting from an article in the *Philadelphia Evening Post*, reprinted in *George Catlin, Catlin's Notes of Eight Years' Travels and Residence in Europe with His North American Indian Collection*, 2 vols. [London, 1848], I:225.)
- 11 An experienced intercontinental traveler, Catlin was obsessed with the rapid development of transatlantic passenger ships and anxious to find a way to profit from it. According to Christopher Mulvey, "George Catlin in Europe," in Gurney and Heyman, eds., *George Catlin and His Indian Gallery*, 78, Catlin "published a pamphlet entitled *Steam Raft: Suggested as a Means of Security to Human Life on the Ocean*."
- 12 "George did not linger long in London. He went on to Germany to see the Baron von Humboldt, and tell him of geological discoveries he had made in the mountains during his travels. This was a subject of much interest to both men, and made Catlin decide on a second trip to South America and the West Indies" (Marjorie Catlin Roehm, ed., *The Letters of George Catlin and His Family: A Chronicle of the American West* [Berkeley: Univ. of California Press, 1966], 327).
- 13 Colt arranged to have six lithographs from Catlin's commissioned works published in England by J. M. Gahey. These color prints, measuring 18.5 by 25 inches, are now extremely rare. See the bibliography from *George Catlin and the Old Frontier* (New York: Harold McCracken, 1959), 214. According to Ellsworth S. Grant ("Gunmaker to the World," *American Heritage* 19, no. 4 [1968]: 5–17, 86–89), Catlin's depiction of *Shooting Flamingoes*, described there as "Texas" flamingos, was not among the six images chosen for advertising lithographs by the Colt Mfg. Co.
- 14 Paul Mellon was one of the purchasers (Cartoons 486 and 487).
- 15 See Theresa Thau Heyman in "George Catlin and the Smithsonian," in *George Catlin and His Indian Gallery*, 249–71.
- 16 Since Catlin's time, many of the world's flamingo colonies have been threatened by overhunting and disturbance of nesting areas. Protective legislation and action by conservation groups have begun to minimize the risk of extinction.
- 4 Rubens took over management of The Peale Museum in Philadelphia in 1810 upon his father's retirement. When Charles returned as director in 1822, Rubens took over his brother Rembrandt's failing museum in Baltimore. While a much more inventive showman, he was unable to satisfy the financial backers of the museum, who expected profits from their investments. Rubens added a new museum in New York City to the Peale enterprise in 1824 and left the Baltimore museum to creditors in 1830. In 1837, the Great Crash brought financial ruin to many, including Peale's museum, and he was forced to sell much of the contents to his competition, P.T. Barnum. Most were lost in a subsequent fire. See Wilbur H. Hunter, Jr., "Peale's Baltimore Museum," *College Art Journal* 12, no. 1 (Fall 1952): 31–36.
- 5 Rubens was proud of his ability to overcome a fragile physical nature in early life and, through experimentation, create a pair of glasses to aid his vision. "It was always thought that I required concave glasses and every degree of concavity was tried in vain. At last I happened to take a large burning-glass and placed it to my eye and to my great astonishment I saw at a distance everything distinctly" ("Memorandum of Rubens Peale," Peale-Sellers Papers, American Philosophical Society, Philadelphia, reel P33, pp. 413–77).
- 6 See Rubens Peale, "Journal of Woodland Farm," Archives of American Art, Smithsonian Institution, reel D10: 1881–2259.
- 7 Ibid., entry Monday [March] 2 [1857]: "I painted all day on N.15 and N. 26 as it has been very stormy today, nothing going on out doors...." There is no mention of painting until Tuesday [March] 24: "I arranged my painting apparatus and commenced soon after sunrise and painted all day on N. 26 and 27."
- 8 Ibid., entry Tuesday [February] 3 [1857]: "George commenced a silver basket with fruit and dead coloured it. N. 26."
- 9 Charles Coleman Sellers, "Rubens Peale: A Painter's Decade" *Art Quarterly* 23 (1960): 143.
- 10 See Patricia Anderson, "Rubens Peale's Still Life Number 26: The Chronicle of a Painting," *Porticus* 6 (1983): 35n11.
- 11 Miller, *The Peale Family*, 177, plate 83.
- 12 For more on Matthew Boulton, see Eric Delieb, *Matthew Boulton: Master Silversmith 1760–1790* (New York: Clarkson N. Potter, 1971). The basket is illustrated on p. 41. While owning an English-made silver bread basket would not be out of the question for the Peales, there is a possibility that it was procured for them by their friend Benjamin Franklin, who also knew Matthew Boulton in England. As yet, however, there is no evidence to support this enjoyable speculation.
- 13 William H. Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life 1801–1939* (Columbia, Mo., and London: Philbrook Art Center with the University of Missouri Press, 1981). See chap. 5, "An Abundance of Still Life, The Still Life of Abundance," esp. p. 83, on changing American tastes, and pp. 88–89, on the impact of the Düsseldorf "school" where many American artists went to study and work. The still lifes of Severin Roesen are a good example of the large scale and overly lush trend in this genre (84–88).



12 Rubens Peale *Still Life Number 26: Silver Basket of Fruit* (1857–58)

- 1 An excellent source of information on all the Peale family and the interrelationships of the generations is Lillian B. Miller, ed., *The Peale Family: Creation of a Legacy 1770–1870* (New York: Abbeville Press, 1996). See the website for the exhibition, January 25–April 6, 1997, at the San Francisco Fine Arts Museum, <http://www.tfaoi.com/aa/laa/laa124.htm>.
- 2 Rubens's brothers were Raphaele (1774–1825), Rembrandt (1778–1860), and Titian (1799–1885).
- 3 After 1801, the centerpiece was a mastodon exhumed from an Ulster, New York, farm and immortalized in a large painting by Charles Willson Peale, perhaps the first painting of a paleontology dig: *Exhumation of the Mastodon* (1805–08, The Peale Museum, Baltimore City Life Museums).



13 John Frederick Kensett *A Showery Day, Lake George* (ca. 1860s)

- 1 For a complete discussion of Adirondack prints, see Georgia B. Barnhill, *Wild Impressions: The Adirondacks on Paper: Prints in the Collection of the Adirondack Museum* (Boston: David Godine; Blue Mountain Lake, N.Y.: The Adirondack Museum, 1995).
- 2 Willis, an American correspondent for the *New-York Mirror* assigned to London from 1831 to 1836, met Bartlett in 1835. Together they convinced the London publisher George Virtue to publish a travel book of American scenery, which was published in two parts in June 1837 and November 1839 in London. Bartlett's sketches were made on his first trip. This large number of highly picturesque views all around the lake document tourists, recreational pastimes, steamboats, hotels, and the lake as a resort.

Notes

- 3 The lake simultaneously epitomized nineteenth-century artistic concepts of the "sublime," the "beautiful," and the "picturesque." Its dramatic vistas and rugged mountains stirred feelings of awe and wonder in viewers, thus endowing nature with the divine characteristics defining the sublime. The lake's pure and limpid waters expressed peace and harmony, thus exemplifying the characteristics of the beautiful. Its aesthetic juxtaposition of mountains, water, islands, trees, and rocks provided the memorable view so eagerly sought by travelers "touring in search of the picturesque." See Sue Rainey, *Creating Picturesque America: Monument to the Natural and Cultural Landscape* (Nashville and London: Vanderbilt Univ. Press, 1994), 26–45. For a discussion of Adirondack art, see Patricia C. F. Mandel, *Fair Wilderness: American Paintings in the Collection of the Adirondack Museum* (Blue Mountain Lake, N.Y.: The Adirondack Museum, 1990), and Caroline M. Welsh, "Paintings of the Adirondack Mountains," *The Magazine Antiques* 155, no. 1 (July 1997): 78–88.
- 4 Appleton's *Journal of Literature, Science and Art* 1, no. 17 (July 24, 1869).
- 5 Asher B. Durand Papers, Manuscript and Archives Division, New York Public Library.
- 6 Kensett made sketching tours every summer between 1841 and 1872, leaving New York City in early July and going back in late October. He made his first trip to the West in 1848 after his return from an extended stay in Europe. He traveled at various times with Durand, Casilear, Benjamin Champney, Jasper Cropsey, Frederic Edwin Church, Thomas P. Rossiter, Sanford Gifford, Regis Gignoux, Worthington Whittredge, and others. See John Paul Driscoll and John K. Howat, *John Frederick Kensett: An American Master* (Worcester, Mass.: Worcester Art Museum; New York and London: W. W. Norton, 1985), 42, 63, 70, 91, 123.
- 7 Kensett to his uncle, J. R. Kensett, March 30, 1854, as quoted in Andrew Wilton and Tim Barringer, *American Sublime: Landscape Painting in the United States, 1820–1880* (Princeton: Princeton Univ. Press, 2002), 134.
- 8 See entries on this painting by Tim Barringer in Wilton and Barringer, *American Sublime*, 134–36, and by Carol Troyen in John K. Howat, ed., *American Paradise: The World of the Hudson River School*, exhibition catalogue, The Metropolitan Museum of Art, New York, 1987, 156–57.
- 9 Alexander Wyant and Roswell Morse Shurtleff, both of whom purchased summer homes in Keene Flats, were particularly influenced by Kensett's personality and art. Shurtleff wrote: "In those days Wyant, and in fact everyone else, looked upon Kensett as our greatest landscape painter." See "Recollections of Keene Valley by R. M. Shurtleff," unpublished manuscript in the Keene Valley Free Library, as quoted from notes in Margaret O'Brien artist files, Adirondack Museum Library.
- 10 Notations for sixty-five paintings and studies, identified in the Adirondack Museum artist files from the exhibition records of the National Academy of Design; The Brooklyn Academy of Art; auction records from the Robert Somerville auction sale after Kensett's death in March 1873 and the Somerville sale of the Robert M. Olyphant Collection in December 1877; and modern auction sale records and museum exhibition or permanent collection catalogues substantiate the importance of the Adirondacks as a subject for the artist. Of those Adirondack paintings, thirty or more are of Lake George.

Other contemporaries depicting the region included William Trost Richards, who, like Kensett, was principally recognized as a painter of marine and coastal subjects. Richards explored New York State and the Adirondack region on several trips from 1855 to 1868, and from studies made on these forays produced a series of paintings that figure among the most beautiful and significant records of the region produced at mid-century. See Linda S. Ferber and Caroline M. Welsh, *In Search of a National Landscape: William Trost Richards and the Artists' Adirondacks, 1850–1870* (Blue Mountain Lake, N.Y.: The Adirondack Museum, 2002).

After the Civil War, artists came in greater numbers to Lake George and Adirondack sites. Alfred Thompson Bricher's views of Lake George result from two sketchbooks surviving from an 1867 visit. David Johnson's Lake George paintings and drawings of the 1870s are among his finest. Nelson Augustus Moore was one of the earliest photographers in this country, maintaining successful galleries in New Britain and Hartford, Connecticut, before becoming a landscape painter. Combining art and camping, he spent twenty-five summers in the Adirondacks, primarily at Lake George, beginning in 1866.

Most artists came to Lake George for the summer or for shorter visits to fill sketchbooks with subjects for full-scale paintings to be executed in their studios during the winter. However, John Henry Hill, grandson and son of American artists, lived year-round on Phantom Island in Lake George from 1870 to 1874. In a diary now in the collection of the Adirondack Museum, Hill recorded his daily life, the weather, and the art he made.

- 11 Quoted in Executors' Sale, *The Collection of Over Five Hundred Paintings and Studies, by the Late John F. Kensett* (New York, 1873), 4.



Leonard Wells Volk

14 *Life Mask and Hands of Abraham Lincoln* (1860/1886)

- 1 Walt Whitman, "When Lilacs Last in the Dooryard Bloom'd" (second stanza) in *Walt Whitman: Complete Poetry and Collected Prose* (New York: The Library of America, 1982), 459.
- 2 Mark Van Doren, *The Last Days of Lincoln: A Play in Six Scenes* (New York: Hill and Wang, 1959), x.
- 3 Leonard Volk, "The Lincoln Mask and How It Was Made," *Century Magazine* 23 (December 1881): 223.
- 4 *Ibid.*, 226.
- 5 *Ibid.*
- 6 Phillip B. Kunhardt, Phillip B. Kunhardt III, and Peter W. Kunhardt, *Lincoln: An Illustrated Biography* (New York: Knopf, 1992), 119.
- 7 John Hay, "Life in the White House in the Time of Lincoln," *Century Magazine* 41 (November 1890): 37.
- 8 Volk, "The Lincoln Mask," 227.
- 9 *Ibid.*
- 10 *Ibid.*
- 11 Woodruff's study was submitted for a competition for the Registry of Deeds Building in Washington, DC. The subject was a hypothetical meeting of Frederick Douglass, Abraham Lincoln, and Lincoln's cabinet, based on the engraving by Frances Bicknell Carpenter, *The First Reading of the Emancipation Proclamation Before the Cabinet* (ca. 1866). Woodruff's insertion of Douglass into the scene was an appropriate evocation of the African American leader's role in encouraging Lincoln to sign the Emancipation Proclamation, and also Douglass's position as the first African American Recorder of Deeds for the District of Columbia, to which he was appointed in 1881 by President Garfield.
- 12 See essay 28 on Saint-Gaudens in this volume.
- 13 Avar Fairbanks, "The Face of Abraham Lincoln," in *Lincoln for the Ages*, ed. Ralph G. Newman (New York: Pyramid Books, 1960), 162.



15 Asher B. Durand *Genesee Oaks* (1860)

- 1 Like many artists of his generation, Durand was influenced by the poetry of William Cullen Bryant (1794–1878), the paintings of Thomas Cole (1801–1848), and a belief system that directly linked Christianity to an appreciation of natural beauty. David B. Lavall discusses Durand's work at length with regard to the "theological, philosophical, and aesthetic ideas current in his time" in "Asher Brown Durand: His Art and Art Theory in Relation to His Times" (PhD diss., Princeton Univ., 1966).
- 2 White oaks typically grow 70 to 100 feet tall, with diameters usually exceeding four feet and often continuing to more than seven feet. An excellent article on these native trees and their history in the Genesee Valley was written by Carl Wiedemann, "The Genesee Oaks," *The Conservationist* (September–October 1983): 7.
- 3 Thanks to Dr. Gregg Hartvigsen, Assistant Professor, Department of Biology, State University of New York, Geneseo, for making these identifications.
- 4 *Ibid.*

Notes

- 5 A. B. Durand, "Letters on Landscape Painting, IX," *The Crayon* 2 (July 11, 1855): 16.
- 6 Built by Wadsworth in 1835, Hartford House still stands in Genesee. A commanding view of the valley, as seen in *Genesee Oaks*, is clearly visible from behind the main house. While there is no documentation to prove that this is the site where Durand stood, it is the most plausible.
- 7 Thanks to Dr. Judith Hunter, Senior Research Scholar in History, SUNY Genesee, and Liz Argentieri, Special Collections Librarian, SUNY Genesee, for their help with research on the Wadsworth family.
- 8 Wiedemann, "The Genesee Oaks," 8.
- 9 Ibid.
- 10 Lease signed between James Wadsworth and Charles F. Isham and Josiah Chadwick of Avon, New York, February 20, 1843. Wadsworth Family Papers, SUNY Genesee, box C1.hj.
- 11 The drawings are catalogued and in the collection of the New York Historical Society, numbers 1918.156–159; 1918.242.
- 12 Asher B. Durand Papers, New York Public Library, Archives of American Art, Smithsonian Institution, microfilm N20:1072–1073. With thanks to Howard Merritt, Professor Emeritus, University of Rochester, for providing direction to this citation, and his early and insightful writings on Durand in various sources.
- 13 Listed in The National Academy of Design Exhibition Record for 1861 as "#184. Genesee Oaks, J. S. Wadsworth."
- 14 Thanks to Corrin Strong for his assistance and access to the land surrounding Hartford House. Thank you to Harry Wadsworth for information on the painting as it hung in Hartford House. The painting was sold to Lake View Galleries, Lake View, N.Y., and purchased by the Memorial Art Gallery in 1974.
- 15 Durand, "Letters on Landscape Painting, IX," 16.

16 Martin Johnson Heade *Newbury Hayfield at Sunset* (1862)



- 1 "Didymus" [Martin Johnson Heade], "Taming Hummingbirds," *Forest and Stream* 38n15 (April 14, 1892): 348. The dedicated lifetime work of Theodore E. Stebbins, Jr., of the Fogg Art Museum at Harvard University has illuminated and classified the oeuvre of Martin Johnson Heade. I would like to acknowledge his generous discussion with me about the Memorial Art Gallery painting and this essay, as well as his publications that have led the way in Heade studies. Chronological and biographical references in this essay are keyed to Stebbins's book, *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven, Conn.: Yale Univ. Press, 2000).
- 2 "Art Items," *Boston Evening Transcript*, December 1, 1859, p. 2, cited in Theodore E. Stebbins, Jr., *Martin Johnson Heade*, with contributions by Janet L. Comey, Karen E. Quinn, and Jim Wright, exhibition catalogue, Museum of Fine Arts, Boston, 1999.
- 3 Stebbins, *Life and Work of Martin Johnson Heade*, 117.
- 4 Ibid., 24.
- 5 Ibid., 172–73.
- 6 Stebbins identifies some of these friends as the Reverend James Cooley Fletcher, who had important connections to poets John Greenleaf Whittier and Henry Wadsworth Longfellow, and Harvard scientist Louis Agassiz; as well, Fletcher had important Brazilian contacts that no doubt encouraged Heade's interest in traveling there. See Stebbins's essay, "Painter of the Tropics," in *Life and Work of Martin Johnson Heade*. Stebbins also suggests that the Newburyport link was originally Reverend Bishop Thomas March Clark, whom he met in Providence and whose portrait he painted ca. 1856 (16). Clark hailed from Newburyport, where his mother owned significant property in the region, including marshlands (28–29).
- 7 Stebbins, *Martin Johnson Heade*, 29.
- 8 Bruce Johnson, "Martin Johnson Heade's Salt Marshes and the American Sublime," *Porticus* 3 (1980): 34–39.

- 9 Betsy H. Woodman, *Salt Haying, Farming and Fishing in Salisbury, Massachusetts: The Life of Sherb Eaton* (1900–1982), *Essex Institute Historical Collections*, 119n3 (July 1983): 165–81. While Eaton's recollections are of his life in Salisbury, the processes that he describes are essentially those used by all farmers in the region, and the methods used had been handed down for generations.
- 10 John Wilmerding, *American Views: Essays on American Art* (Princeton: Princeton Univ. Press, 1991), 61.
- 11 *Journal of John Winthrop*, ed. Richard S. Dunn, James Savage, and Laetitia Yeandle (Cambridge, Mass.: The Belknap Press of Harvard Univ. Press, 1996), 35.
- 12 Estate of Thomas Smith of Newbury, Essex County (Mass.) Probate Docket #25779. Probate Records of Essex County, Mass., 1635–1681, The Essex Institute, Salem, Mass., 1916, 42–43.
- 13 John R. Stilgoe, *Alongshore* (New Haven, Conn.: Yale Univ. Press, 1994), 116. Stilgoe's essay "Salt Marsh" offers important analyses of the cultural impact of the salt marsh.
- 14 Ibid., 123.
- 15 <http://www.8tb.org>
- 16 Heade's letters appeared in *Forest and Stream* from 1880 to 1904: "The Plume Bird Traffic," 44 (July 27, 1895): 71; "Disappearing Ducks," 55 (November 10, 1900): 370; "Save the Woodcock," 59 (October 18, 1902): 310.



17 David Gilmour Blythe *Trial Scene (Molly Maguires)* (ca. 1862–63)

- 1 Bruce Chambers, "David Gilmour Blythe (1815–1865): An Artist at Urbanization's Edge" (PhD diss., Univ. of Pennsylvania, 1974), 150–51. In the first in-depth biography of Blythe, the author, Dorothy Miller, describes the painting as "one of the Molly Maguire trials" but later mentions that there was "some doubt that such societies existed in the middle 1800's." See Dorothy Miller, *The Life and Work of David G. Blythe* (Pittsburgh: Univ. of Pittsburgh Press, 1950), 54–55. Indeed, it was not until the 1870s that the Molly Maguires targeted the Philadelphia and Reading Railroad mining subsidiary to which Miller refers. More recent scholarship into the Molly Maguires has shown that there were several waves of violence, one of which began as early as 1862. For this new interpretation see Kevin Kenny, *Making Sense of the Molly Maguires* (New York: Oxford Univ. Press, 1998).
- 2 The assassination of one mine owner in November of 1863 made national news, as did accounts of worker beatings and intimidation in early 1864. Soon afterwards, federal troops arrived and stayed to maintain order until the end of the Civil War. Kenny, *Making Sense*, 71, 96–102. Chap. 3 of this book discusses the first wave of Molly Maguire violence, which was distinct from later activity in the 1870s.
- 3 *Miners' Journal*, October 3, 1857; cited in Kenny, *Making Sense*, 79.
- 4 For more about Bannan's background see Kenny, *Making Sense*, 76. For more analysis of Blythe's politics see Bruce Chambers, *The World of David Gilmour Blythe (1815–1865)*, exhibition catalogue, Smithsonian Institution, Washington, DC, 1980, 78–79.
- 5 Blythe portrayed a mob on at least one other occasion. An unlocated work titled *Illustration of a Mob by the Figure of a Woman* was mentioned in an 1879 article about Blythe (Chambers, *The World of David Gilmour Blythe*, 184, cat. no. 228).
- 6 Artists such as George Caleb Bingham, William Josiah Bricey, and Tompkins Harrison Matteson portrayed frontier courts of law. Although artists often poke fun at participants in the legal process, they are benign in comparison to Blythe, who chose to depict the absurdities of the law more than any other nineteenth-century artist. Between 1859 and 1863 he painted the subject at least five times. The other works by Blythe that take up the theme of jurisprudence are *Justice* (ca. 1859–62, DeYoung Museum, Fine Arts Museums of San Francisco), *Courtroom Scene* (ca. 1860–63, private collection), *The Lawyer's Dream* (1859, Museum of Art, Carnegie Institute, Pittsburgh), and *The First Mayor of Pittsburgh* (ca. 1860–63, Museum of Art, Carnegie Institute, Pittsburgh).

- 7 Bruce Chambers, who was curator and acting director of the Memorial Art Gallery of the University of Rochester in the 1970s, has written the most thorough biography of Blythe and his work. Biographical information about the artist that follows is taken from Chambers's important work, "David Gilmour Blythe (1815–1865)" and *The World of David Gilmour Blythe*.
- 8 On occasion Blythe's late paintings were commissioned. Chambers suggests that Captain Charles W. Batchelor of Pittsburgh might have commissioned some of Blythe's political paintings executed during the Civil War. Blythe's last paintings, a pair of still lifes titled *Youth and Old Age*, were commissioned by Christian H. Wolff of Pittsburgh in March 1865. See Chambers, *The World of David Gilmour Blythe*, 79–80, 103.



18 James Henry Beard *The Night Before the Battle* (1865)

- 1 "The Exhibition of the National Academy," *Harper's Weekly* 9 (May 13, 1865): 291.
- 2 Excerpt from a speech by Abraham Lincoln to the Sanitary Commission in Philadelphia, June 16, 1864, cited in James M. McPherson, *Battle Cry of Freedom: The Civil War Era* (New York and Oxford: Oxford Univ. Press, 1988), 742. Lincoln is borrowing from the funeral lament for Henry V in the opening line of Shakespeare's *Henry VI, Part I*: "Hung be the heavens with black, yield day to night!"
- 3 Daniel Carter Beard, *Hardly a Man is Now Alive: The Autobiography of Dan Beard* (New York: Doubleday, Doran, 1939), 167.
- 4 Ibid. Wallace in 1880 wrote *Ben Hur* at his home in Crawfordsville, Indiana.
- 5 Photographs and descriptions of gabions can be found in *Touched by Fire: A Photographic Portrait of the Civil War*, vol. 2, ed. William C. Davis (Boston and Toronto: Little, Brown, 1986), 152–53.
- 6 Dean S. Thomas, *Cannons: An Introduction to Civil War Artillery* (Gettysburg, Pa: Thomas Publications, 1985), 53–54.
- 7 For comparison with Beard's painting of a cannon carriage, see photograph of *Battery of Parrott Guns Manned by Company C, 1st Connecticut Heavy Artillery, Fort Brady, VA 1864*, available on the "Civil War Home Page" at http://www.civil-war.net/cw_images/files/images/214.jpg.
- 8 Andrew Berg, "The Best Offense," *Smithsonian* 36, no. 6 (September 2005): 42. Thanks to Civil War scholar Professor James Ramage, Northern Kentucky University, for his generous e-mail correspondence in September 2005 in response to inquiries about his research on the defense of Cincinnati, Covington, and Newport.
- 9 John F. Graf, *Warman's Civil War Collectibles* (Iola, Wis: Krause Publications, 2003), chap. 18, "Uniforms," 480–94, esp. 489, 490, 491.
- 10 E-mail correspondence between Professor James Ramage and the author, September 13, 2005.
- 11 George Henry Preble, *History of the Flag of the United States of America* (Boston, 1880), 459–60.
- 12 Beard, *Hardly a Man is Now Alive*, 149.
- 13 Graf, *Warman's Civil War Collectibles*. The tin cup appears to be "typical" of those "carried by many soldiers" (335). The dark inkwell might be made of gutta-percha, a material popular at the time (337). Though possibly only a fragment of a tobacco twist, its inclusion would certainly be in keeping with a display of "typical soldier belongings" (342).
- 14 "The Soldier's Respite: Civil War Gambling, How to Play Faro, Monte, & Dice." Cited on <http://www.shasta.com/suesgoodco/respite/>, accessed 6/30/2005. Monte had been learned by soldiers in the Mexican-American War earlier in the century, and Beard's depiction is faithful to many characteristics of the game. Thanks to Mary Mathews, Education Department of the Memorial Art Gallery, for her valuable research into this game.
- 15 An engraving in the July 22, 1865, issue of *Harper's Weekly* based on Timothy O'Sullivan's photograph of a field of corpses was titled *The Harvest of Death*. Even the year before, Beard could still paint a sentimental domestic scene of a wounded soldier teaching his young son (no more than three years old) to stand at arms, the mother proudly looking on (*Back from the War* [1864, location unknown]). Documented in Smithsonian American Art Inventory, Control No. IAP 70620014, accessible through the Smithsonian's archival website, <http://siris-artinventories.si.edu>. In a lecture delivered on October 19, 1978, Bruce W. Chambers, assistant director for curatorial services of the Memorial Art Gallery, proposed a biblical interpretation based on Italian Renaissance paintings, which, he argued, evoked the Garden of Gethsemane and the sleeping disciples. (Transcript in MAG curatorial files.)
- 16 In her study of Apocalyptic visions in mid-nineteenth century painting, art historian Gail Husch writes that Beard, unlike many of his contemporaries, "does not deny disturbing realities" in his work. "Beard recognized that westward expansion visited grave injustices on Native Americans, opened a new field for the spread of slavery and for sectional conflict, and encouraged rootlessness and dislocation." Gail E. Husch, "Poor White Folks and Western Squatters: James Henry Beard's Images of Emigration," *American Art* 7, no. 3 (Summer 1993): 37–38.
- 17 Lyrics by Robert Morris Esq., "The Night Before the Battle" (Philadelphia: Lee and Walker, 1865), plate no. 5162.4.
- 18 Cara Montane, "Another Woman's View of the New Academy of Design," *New York Leader*, June 3, 1865 (np); "Exhibition of the National Academy of Design," 291. Cited in David Dearing, ed., *Rave Reviews: American Art and Its Critics, 1826–1925*, exhibition catalogue, National Academy of Design, New York, 2000, 205–6.
- 19 Three of Frank Beard's illustrations from the war front in Tennessee were published in *Harper's Weekly* in early 1863: January 10, 31, and February 7. Additionally, twenty-five drawings were published in *New York Illustrated News*. (Cited in *The Civil War: A Centennial Exhibition of Eyewitness Drawings* [Washington, DC: National Gallery of Art, 1961], 107.)
- 20 Illustration by Frank Beard, in Jesse Bowman Young, *What a Boy Saw in the Army: A Story of Sight-Seeing and Adventure in the War for the Union* (New York, ca. 1894), 399, illus. no. 100.



19 Albert Bierstadt *The Sierras Near Lake Tahoe, California* (1865)

- 1 For a thorough analysis of this painting, see Laurene Buckley, "The Sierras Near Lake Tahoe by Albert Bierstadt," *Porticus* 14–16 (1991–93): 42–51. See also "New Acquisition Fills Major Gap in American Collection," *Gallery Notes* (Memorial Art Gallery of the University of Rochester, N.Y., March–April 1993): 6, and *American Paintings IV* (New York: Berry-Hill Galleries, 1986), 36. For the most extensive study on Bierstadt to date, see Nancy K. Anderson and Linda S. Ferber, *Albert Bierstadt: Art and Enterprise* (New York: Hudson Hills Press with the Brooklyn Museum, 1990); *The Sierras Near Lake Tahoe, California* is reproduced on p. 202.
- 2 *The Rocky Mountains*, which measures 73¼ x 120¼ inches, made its debut in Bierstadt's New York studio in February of 1863, and was subsequently exhibited in Boston that spring. During Bierstadt's seven-month trip west beginning in May of that year, the painting traveled to New Bedford, New York, Portland, Maine, and Boston, and continued to be exhibited after he returned east in mid-December. In 1866, Bierstadt sold *The Rocky Mountains* to an English collector for \$25,000, breaking the record for the highest price ever paid for an American painting. For details, see Anderson and Ferber, *Albert Bierstadt*, 177 ff.
- 3 See Nancy Anderson's entry on Bierstadt in Jane Turner, ed., *The Dictionary of Art*, vol. 4 (London: Macmillan, 1996), 43.
- 4 Albert Bierstadt, "Letter from the Rocky Mountains," letter dated 10 July [1859], *Crayon* (September 1859): 287; cf. Anderson and Ferber, *Albert Bierstadt*, 145. For a documentation of Bierstadt's early trips to the West see Gordon Hendricks, "The First Three Western Journeys of Albert Bierstadt," *Art Bulletin* 46, no. 3 (September 1964): 333–65. See also Gordon Hendricks, *Albert Bierstadt* (Fort Worth, Texas: Amon Carter Museum, 1972).

Notes

- 5 For a discussion of this, see Buckley, "The Sierras Near Lake Tahoe," 46, who cites S. G. W. Benjamin, *Art in America: A Critical and Historical Sketch* (New York: Harper & Brothers, 1880), 98, as well as Oliver Larkin, *Art and Life in America* (New York: Rinehart, 1949), 210.
- 6 I would like to thank James B. Snyder, Yosemite Research Library, Yosemite National Park, and Laurel Ames, Sierra Nevada Alliance, for their insights.
- 7 The spot that may have inspired Bierstadt to paint *The Sierras Near Lake Tahoe* is located just southwest of Meyers along what is now Highway 89, near the Pioneer Trail (present-day Route 50), which Bierstadt and Ludlow followed to Placerville. I am indebted to Katy Coulter, Assistant Heritage Program Manager of Eldorado National Forest, who was especially helpful in consulting a number of park officials on my behalf.
- 8 Buckley, "The Sierras Near Lake Tahoe," 46. Although Bierstadt has been known to take liberties by including non-native vegetation in his paintings, all of the foliage depicted here is indigenous to the area, according to Coulter.
- 9 Fitz Hugh Ludlow, "Among the Mormons," *Atlantic Monthly* (April 1864): 479–95. The public had access to accounts of the 1863 expedition through Ludlow's articles, which were published serially in the *Atlantic Monthly*, *Evening Post* (New York), and the *Golden Era* (San Francisco). Ludlow also wrote a book about the excursion, entitled *The Heart of the Continent: A Record of Travel Across the Plains and in Oregon, with an Examination of the Mormon Principle* (New York: Hurd and Houghton, 1870).
- 10 Ludlow, "Among the Mormons," 493–94.
- 11 *Ibid.*, 494–95.
- 12 Buckley, "The Sierras Near Lake Tahoe," 46–7.
- 13 For a discussion about Bierstadt's "primal visions," see Diane R. Fischer, "The Story of the 'Plainfield Bierstadts': Shifting Perspectives, Changing Times," in *Primal Visions: Albert Bierstadt 'Discovers' America*, exhibition catalogue, Montclair Art Museum, Montclair, NJ, 2002, 11–31.
- 14 *Ibid.*, 12.
- 15 Bierstadt himself escaped the horrors of the Civil War by traveling west. While visiting Yosemite in August of 1863, the artist was drafted for service in the Union Army. However, through an agent in New York Bierstadt paid a commutation fee and was excused from service. See Anderson and Ferber, *Albert Bierstadt*, 178–79.
- 16 Buckley, "The Sierras Near Lake Tahoe," 46.
- 17 Fischer, "The Story of the 'Plainfield Bierstadts,'" 15; Anderson and Ferber, *Albert Bierstadt*, 76.
- 18 Fischer, "The Story of the 'Plainfield Bierstadts,'" 15, 17.
- 19 For an account of Bierstadt's waning reputation and bankruptcy, see *Ibid.*, 16–25.
- 20 *Ibid.*, 28.



20 Mortimer Smith *Home Late* (1866)

- 1 For general information on Detroit of the period, see Melvin G. Holli, *Detroit* (New York: New Viewpoints, 1976), esp. the appendix from the U.S. Census Bureau.
- 2 Obituary, *Detroit Journal*, January 19, 1896.
- 3 The *Detroit Free Press* of February 2, 1868, discusses seven of Smith's works exhibited in the 1867 fair as well as the raffle for *Frontier Home*.
- 4 In fact, after the Smith family left Sandusky, the Cosmopolitan bought out the Düsseldorf Gallery, and continued its programming. See Walter Sutton, "The Derby Brothers: 19th Century Bookmen," *University of Rochester Library Bulletin* 3, no. 2 (Winter 1948).
- 5 Quoted in Jacqueline K. Adams, "Mortimer L. Smith, 1840–1896," *Porticus* 1 (1978): 34. Smith wrote to his son Fred L. Smith on March 7, 1881, that the prices he was making from his paintings "will clear me more than architecture. I'm thinking seriously of closing up the office."
- 6 *Detroit Journal*, April 18, 1893, p. 4.
- 7 *Detroit Journal*, January 20, 1896, p. 5.



21 Thomas Ridgeway Gould *The West Wind* (1876)

- 1 Edward Strahan, *The Masterpieces of the Centennial International Exhibition*, vol. 1: *Fine Art* (Philadelphia: Gebbie & Barrie, 1876), 296.
- 2 *New York Times*, February 16, 1871, p. 2.
- 3 Centennial Catalogue Company, *International Exhibition, 1876 Official Catalogue*, pt. 2: *Art Gallery, Annexes, and Outdoor Works of Art* (Philadelphia: John R. Nagle and Co., 1876), 38.
- 4 United States Centennial Commission Records, 1876–1879, Archives of American Art, Smithsonian Institution, microfilm reel 3603. Though on the application Gould claims all four were his own original work, the 1876 *Official Catalogue* lists *Water Babies* as done by "M.S. Gould," his son, Marshall, also a sculptor, who often assisted with his father's work later in Gould's life.
- 5 Strahan, *Masterpieces*, 296.
The Barnes *West Wind* was donated by his wife to the St. Louis Mercantile Library in 1890. (Thanks to Julie A. Dunn-Morton, Curator of American Art at the Mercantile Library, for this information.)
The Barnes version has the title carved into the marble base, whereas the Powers does not. A recent search among the vast photographic archives of the Centennial in the Archives of American Art, the Free Library of Philadelphia, the Historical Society of Pennsylvania, and others, has so far not turned up a photograph of the exhibited version of *The West Wind* that would definitively determine which statue was in the show, the one with the title carving (Barnes) or the one without (Powers).
- 6 See Pennsylvania Board of Centennial Managers, *Pennsylvania and The Centennial Exposition*, vol. 2, pt. 3 (Philadelphia: Gillin & Nagle, 1878), x.
- 7 Barnes (1827–1888) was a former U.S. congressman from Brooklyn and a still-active public figure. *The New York Times* covered the arrival of his *West Wind* from Italy and announced an intended public showing in 1871. It seems possible that someone on the Centennial committee, knowing he owned the statue, and perhaps not realizing there were several other copies in existence, assumed he had lent it to the exhibition, especially since he had also lent other works.
- 8 [Rochester, N.Y.] *Union Advertiser*, December 12, 1876. At least one work that Powers bought at the Exposition is in MAG's collection—Nicola Cantalamessa-Papotti's *Love's Mirror* (1875), and another the gift from his children in his memory, Edward W. Redfield's *River Hills* (ca. 1920). Scrapbooks of newspaper clippings about Daniel Powers are at the Landmark Society of Western New York and the Rochester Historical Society.
- 9 The Exposition sent American inspectors to Rome, Paris, and Munich, and offered free shipment from Europe aboard a Navy vessel to encourage American artists living abroad to submit entries to the exhibition. Pennsylvania Board of Centennial Managers, *Pennsylvania and The Centennial Exposition*, vol. 1, pt. 1, 172.
- 10 A good succinct account of Powers's life, his gallery, and his collections can be found in Jean Merrell Dinse, "Private Art Collections in Rochester," *Rochester History* 7, no. 3 (July 1945): 11–17. It can also be accessed on the website http://www.rochesterlib.nyu.edu/~rochhist/v7_1945/v7i3.pdf.
- 11 Alphonso A. Hopkins, *The Powers Fire-Proof Commercial and Fine Art Buildings* (Rochester, N.Y.: E. R. Andrews, 1883), 85.
- 12 Powers's building housed studio space for Rochester artists as well, among them Emma Lampert Cooper.
- 13 Hopkins, *Powers Fire-Proof Commercial and Fine Art Buildings*, 86.
- 14 More information about the Powers Art Gallery can be found in Blake McKelvey, "The First Century of Art in Rochester—to 1925," *Rochester History* 17, no. 2 (April 1955), and in Virginia Jeffrey Smith, "The Powers Art Gallery," *Scrapbook* [Rochester Historical Society] 2, no. 1 (1951). In addition, a series of catalogues authored by C. C. Merriman and James Delafield Tenor was published between 1885 and 1897.
- 15 McKelvey, "The First Century of Art in Rochester," 13.
- 16 Smith, "The Powers Art Gallery," 12.

Notes

- 17 Betsy Brayer, *Brighton* [N.Y.: Pittsford Post, February 3, 1999.
- 18 [Rochester, N.Y.] *Democrat and Chronicle*, January 9, 1898.
- 19 *Ibid.*, March 19, 1898.
- 20 Recently, a woman who worked in the Powers building around 1945 recalls seeing it next to the staircase on the second floor near the phone booth and the George D. B. Bonbright Brokerage. (Ann Stear, interview by the author, Rochester, N.Y., October 11, 2005.)



22 Daniel Chester French *Bust of Ralph Waldo Emerson* (1879)

- 1 Robert D. Richardson Jr., *Emerson: The Mind on Fire* (Berkeley: Univ. of California Press, 1995), 569.
- 2 *Ibid.*, 524.
- 3 Daniel Chester French, cited in Michael Richman, *Daniel Chester French: An American Sculptor* (New York: Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976), 51.
- 4 *Ibid.*
- 5 *Ibid.*
- 6 Ellen Emerson, cited in Richman, *Daniel Chester French*, 51-52.
- 7 James Elliot Cabot, *A Memoir of Ralph Waldo Emerson*, Vol. 2 (Boston: Houghton, Mifflin, 1887), 678.
- 8 *Ibid.*, 679.
- 9 Adeline Adams, *Daniel Chester French, Sculptor* (Boston: Houghton Mifflin, 1932), 9.
- 10 Cabot, *Memoir*, 678.
- 11 Daniel Chester French, cited in Cabot, *Memoir*, 679.
- 12 From Emerson's October 24, 1841 journal entry, cited in The Daguerreian Society website: <http://www.daguerre.org/resource/texts/emerson.html>, accessed 10/16/2005.
- 13 James Elliott Cabot, ed., *The Works of Ralph Waldo Emerson* (Boston: Houghton, Mifflin, 1883), frontispiece.
- 14 *Ibid.*, iv.
- 15 There are nine images of Ralph Waldo Emerson in the archives of the George Eastman House, Rochester, New York.
- 16 Richman, *Daniel Chester French*, 52.
- 17 *Ibid.*, 52-53.
- 18 *Ibid.*, 53.
- 19 *Ibid.*
- 20 *Ibid.*, 53-54.
- 21 *Ibid.*, 54.
- 22 *Ibid.* The Roman Bronze Works was founded in Brooklyn in 1899.
- 23 *Ibid.*, 54.



23 John Haberle *Torn in Transit* (1888-89) John Frederick Peto *Articles Hung on a Door* (after 1890)

The primary references for work on Harnett and Peto are Alfred Frankenstein's *After the Hunt: William Harnett and Other American Still Life Painters* (Berkeley and Los Angeles: Univ. of California Press, 1953) and John Wilmerding, *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America*, exhibition catalogue, National Gallery of Art, Washington DC, 1983.

- 1 Sybille Ebert-Schifferer, "Trompe l'Oeil: The Underestimated Trick," in Sybille Ebert-Schifferer, ed., *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, exhibition catalogue, National Gallery of Art, Washington, DC, 2002, 19.

- 2 Harnett was called the "true modern Parrhasios" by a Munich art critic (Frankenstein, *After the Hunt*, 69, quoting from *Handelsblatt* [Munich, 1884]). Louis-Leopold Boilly was apparently the first to use the phrase "trompe l'oeil" when he titled one of his works "Un trompe l'oeil at an exhibition in Paris in 1800" (Susan L. Siegfried, "Boilly and the Frame-Up of Trompe l'Oeil," *The Oxford Art Journal* 15, no. 2 [1992], quoted in Arthur Wheelock, "Illusionism in Dutch and Flemish Art," in Wilmerding, *Important Information Inside*, 78).
- 3 Frankenstein, *After the Hunt*, 78-80.
- 4 Olive Bragazzi, "The Story Behind the Rediscovery of William Harnett and John Peto by Edith Halpert and Alfred Frankenstein," *American Art Journal* 74, no. 1 (Spring 1984): 53.
- 5 Like Harnett's *After the Hunt*, this work hung in a commercial venue, Rochester Stationery Company, where it was one of a pair admired by Professor Howard Merritt of the University of Rochester. He inquired about the paintings' availability for purchase, and bought them for his collection. Director Harris Prior subsequently recommended the purchase of one of them for the MAG's permanent collection (author's conversation with Professor Merritt on October 8, 2005). The Memorial Art Gallery remains indebted to Professor Merritt for his scholarly and material contributions to the American collection.
- 6 Frankenstein, *After the Hunt*, 115.
- 7 The painting was acquired for the Memorial Art Gallery from Haberle's daughter, Vera Haberle Demmer. According to Frankenstein, it was one of three that were left in the Haberle house in New Haven, Connecticut. This seems unclear based on correspondence between Mrs. Demmer and MAG's director, Harris Prior, which suggests that she had a group of her father's paintings available to sell (Alfred Frankenstein, "Haberle: or the Illusion of the Real," *Magazine of Art* 41, no. 6 [October 1948]: 226-27).
- 8 A July 22, 1965, letter from Haberle's daughter to MAG director Harris Prior included the following comment about the carte-de-visite: "I think you will be interested in the reason why this museum [another museum that was considering purchasing the painting] did not purchase *Torn in Transit*. They said that 'though interesting and the quality is excellent from the point of view of trompe l'oeil the face of the woman in the upper left hand corner is unfortunate and presents an aesthetic obstacle which becomes a real eye-stopper.'" Apparently MAG did not have any such qualms and acquired it in 1965 (MAG curatorial files).
- 9 When Peto died of Bright's disease, many of his canvases remained at his studio with varying degrees of finish. The Memorial Art Gallery's painting is signed on the back by Helen Peto Smiley. Comparison with other works by Peto of this period suggests that this painting may be somewhat unfinished.
- 10 Frankenstein, *After the Hunt*, 10, 15.
- 11 *Ibid.*, 14.
- 12 Wilmerding, *Important Information Inside*, 33n3 (photo studio), and 62.
- 13 Ken Scott is a craftsman in Indianapolis, Indiana, who makes hunting pouches. I am indebted to him for his assistance in identifying the origin of this object (e-mail correspondence, August 10-11, 2005). Also, see other "game paintings" that include fringed hunting bags, including John Marion Shinn's *The Old Barn Door*, 1927 (Frankenstein, *After the Hunt*, plate 70) and Adophe Braun's photograph *Trophy of the Hunt* (1867, The Cleveland Museum of Art).
- 14 Frankenstein, *After the Hunt*, plate 12; this may also be at the Archives of American Art, Smithsonian Institution (recent donation, uncatalogued).
- 15 This is similar to the Model 1836 Flintlock Pistol made by Asa Waters of Millbury Massachusetts and Robert Johnson of Middletown Connecticut from 1836 to 1844 and in common use during the Civil War ("Ron Ruble Enterprises" [<http://www.ruble-enterprises.com/johnson1836.htm>], last accessed March 19, 2006). Thanks, too, to Jeremy Greaves and Dan Knerr for pointing me in the right direction.
- 16 William H. Gerds and Russell Burke: *American Still-Life Painting* (New York: Praeger Publishers, 1971), 144.

Notes



24 Frederick MacMonnies *Nathan Hale* (1890)

- Hale's bravery and exploits receive detailed attention in Henry Phelps Johnson, *Nathan Hale, 1776: Biography and Memorials* (New Haven, Conn.: Yale Univ. Press, 1914), and William Ordway Partridge, *Nathan Hale: The Ideal Patriot* (New York: Funk and Wagnalls, 1902). For a contemporary account with more critical balance, see Barnett Schecter, *The Battle For New York: A City at the Heart of the American Revolution* (New York: Walker and Co., 2002), 210–16.
- The MacMonnies quotation is cited as having been heard personally by artist and author Lorenzo Taft in Taft, *The History of American Sculpture* (New York: Macmillan, 1903), 339.
- Some critical appraisals of Nathan Hale are found in Taft, *History of American Sculpture*, 336, 339; Judith A. Barter, et al., *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: The Art Institute of Chicago, 1998), 279–80; Mary Smart, *A Flight with Fame: The Life and Art of Frederick MacMonnies* (Madison, Conn.: Sound View Press, 1996), 87–88, 99–100; and Hildegard Z. Cummings, "Cast as Hero: Frederick MacMonnies' Nathan Hale," *Porticus* 17–19 (1994–1996): 26–31. The phrase "surface bravado" appears in reference to the work of Saint-Gaudens in the online essay "Augustus Saint-Gaudens" by Thayer Tolles, Associate Curator of American Paintings and Sculpture for the Metropolitan Museum of Art, located at http://www.metmuseum.org/toah/hd/astg/hd_astg.htm.
- A detailed and fascinating analysis of later nineteenth-century New York City is found in Edwin G. Burrow and Mike Wallace, *Gotham: A History of New York City to 1898*, pts. 4 and 5 (New York: Oxford Univ. Press, 1999), 929–1208.
- Smart, *Flight with Fame*, 85–87; Taft, *History of American Sculpture*, 334–35.
- Schecter, *Battle For New York*, 210–16.
- James Hutson, "Nathan Hale Revisited: A Tory's Account of the Arrest of the First American Spy," in *Library of Congress Information Bulletin* (July/August 2003), available at <http://www.loc.gov/loc/cib/0307-8/hale.html>.
- The most common point of comparison is the statue of Hale by Bela Lyon Pratt, executed for Yale University in 1912 (Cummings, "Cast as Hero," 28, 30). It should be noted that no genuine likeness of Hale was available to any of the artists who undertook to sculpt him, as no portrait of Hale has ever been identified.



25 Winslow Homer *Paddling at Dusk* (1892)

- For a record of Homer's visits, see David Tatham, *Winslow Homer in the Adirondacks* (Syracuse: Syracuse Univ. Press, 1996), 137; for a list of his Adirondack oils and watercolors, see 138–42. In addition to his stays in Minerva, Homer visited another Adirondack locale, Keene Valley, in 1870, 1874, and 1877. For a further discussion of *Paddling at Dusk*, see David Tatham, "Paddling at Dusk: Winslow Homer and Ernest Yalden," *Porticus* 9 (1986), 16–19.
- For the history of the clearing, originally the Baker farm, and its later development as the North Woods Club, see Leila Fosburgh Wilson, *The North Woods Club, 1886–1996* (Minerva, N.Y.: privately printed, 1996). Homer first visited the clearing in 1870.
- Yalden to Robert McDonald, 30 September 1936 (MAG curatorial file). None of Yalden's photographs of Homer have been located. Yalden's letter was presented to the Memorial Art Gallery with the watercolor in 1984 by Dr. and Mrs. James H. Lockhart, Jr. Yalden's own interest in light took the form of expertise in the technology of sundials.
- The inclusive dates of Homer's visits, and those of the Yaldens, are recorded in the North Woods Club Register, Adirondack Museum, Blue Mountain Lake.



26 George Inness *Early Moonrise in Florida* (1893)

- George Inness in Florida, 1890–1894 and the South, 1884–1894*, exhibition catalogue, Cummer Gallery of Art, Jacksonville, FL., 1980.
- Ruth K. Beesch, "Introduction," *Florida Visionaries: 1870–1930* (Gainesville: Univ. of Florida, 1989), 6.
- Writer's Program of the Work Projects Administration in the State of Florida, *A Guide to Key West*, rev. 2nd ed. (New York: Hastings House, 1949), 58.
- Sarah Burns, *Inventing the Modern Artist: Art and Culture in Gilded Age America* (New Haven: Yale Univ. Press, 1996), 43.
- On Inness's stylistic development, see Nicolai Cikovsky, Jr., *George Inness* (New York: Harry N. Abrams, 1993) and Nicolai Cikovsky, Jr. and Michael Quick, *George Inness* (New York: Harper & Row, 1985).
- On Inness and Swedenborgianism, see especially Sally M. Promey, "The Ribband of Faith: George Inness, Color Theory, and the Swedenborgian Church," *The American Art Journal* 26, nos. 1–2 (1994): 44–65.
- On the hermetic and alchemical traditions in American art, see David Bjelajac, "William Sidney Mount and the Hermetic Tradition in American Art," in *The Visual Culture of American Religions*, ed. David Morgan and Sally M. Promey (Berkeley and Los Angeles: Univ. of California Press, 2001), 176–90; David Bjelajac, *Washington Allston, Secret Societies, and the Alchemy of Anglo-American Painting* (Cambridge and New York: Cambridge Univ. Press, 1997).
- Inness's devotion to Titian (1485/90–1576) was well publicized by admiring critics. Inness even made a pilgrimage to Pieve di Cadore, the birthplace of Titian, while on a tour of Europe during the 1870s. (Cikovsky, *George Inness*, 74–75.) On Anglo-American artists' pursuit of the Titianesque "Venetian Secret" of color, see Bjelajac, *Washington Allston*, 32–65.
- The painting is signed and dated 1893, but it is unclear when precisely it was painted during that year. In fact, the painting has also been listed with the title of *July Moonrise in Florida*. While it is highly unlikely that Inness would have been in his Tarpon Springs studio during the summer months, it is possible that he painted the landscape from memory in his Montclair, New Jersey, studio. However, the Memorial Art Gallery painting was more likely executed sometime during the months of January through March, 1893. (*George Inness in Florida*, 25, cat. no. 20.)
- For other moonlight scenes at Tarpon Springs, see *George Inness in Florida*, cat. nos. 16, 19, 25 and 34.
- Leroy Ireland identified the figure as "a woman on a path carrying a basket" in *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: Univ. of Texas Press, 1965), 377, cat. no. 1450. But it actually appears to represent a "monk-like figure," who presents "an offering to the rising moon." Beesch, *Florida Visionaries*, 19.
- Gwendolyn Owens and John Peters-Campbell, *Golden Day, Silver Night: Perceptions of Nature in American Art 1850–1910*, exhibition catalogue, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y., 1982, 66.
- Inness article, *New York Evening Post*, May 11, 1867, quoted in Promey, "The Ribband of Faith," 53.
- George Inness, "Color and Their Correspondences," *New Jerusalem Messenger* 13 (November 13, 1867) is reprinted in its entirety in Promey, "The Ribband of Faith," 59–60.
- Candace J. Adelson, "Frits Thaulow's *The Stream*: George Eastman and Impressionism," *Porticus* 17–19 (1994–96): 46.



27 Winslow Homer *The Artist's Studio in an Afternoon Fog* (1894)

- For an account of Homer's years at Prout's Neck, see Philip C. Beam, *Winslow Homer at Prout's Neck* (Boston: Little Brown, 1966). See also the same author's entry for *The Artist's Studio in an Afternoon Fog* in Philip Beam, et al., *Winslow Homer in the 1890s: Prout's Neck Observed*, exhibition catalogue, Memorial Art Gallery, Rochester, N.Y. (New York: Hudson Hills Press, 1990), 126–29. See also entries on Prout's Neck subjects in Nicolai Cikovsky, Jr. and Franklin Kelly, *Winslow Homer*, exhibition catalogue, National Gallery of Art, Washington, DC, 1995.
- The youngest of the three brothers, Arthur Homer, designed and built a nearby summer cottage of his own, El Rancho, also in 1882; Patricia Junker, "Expressions of Art and Life in *The Artist's Studio in an Afternoon Fog*," in Beam et al., *Winslow Homer in the 1890s*, 41. Junker's essay remains the essential source for the history of the cottages the Homers built at Prout's Neck.
- Steven's plan showing the studio is reproduced in Junker, "Expressions," 43.
- Junker, "Expressions," 47.
- Homer to John Calvin Stevens, June 26, 1901, Winslow Homer Papers, Bowdoin College Museum of Art. The passage is quoted in full in Junker, "Expressions," 47. For its present appearance, Homer's punctuation has been regularized.
- This was the title by which Stevens and his family knew the painting (MAG curatorial files).
- Homer's comments about the painting are known from an undated clipping from an unidentified newspaper preserved in the Winslow Homer Papers, Bowdoin College Museum of Art. The comments, dealing primarily with a critic's misinterpretation of the painting as a moonlit scene, are reproduced in Cikovsky and Kelly, *Winslow Homer*, 327–28.
- Neal Allen to Gertrude Herdle Moore, December 27, 1941 (MAG curatorial files).
- The question has been raised by art historian Trevor Fairbrother about the season represented in this painting. In his annotated checklist in *Winslow Homer in the 1890s*, Philip Beam comments: "The fog he [Homer] recorded frequently enshrouds the coast of Maine during the summer months. The filtering of the rays of the sun as it descends over Saco Bay to the west and softens the scene with a yellowing hue is a display Homer must have witnessed numerous times as he returned from his late afternoon walks above the cliffs" (126). On the other hand, fog is a constant phenomenon on the coast of Maine, albeit more frequent in summer; lacking any documentation, it is difficult to determine the exact season, as Homer lived in Prout's Neck year-round.
- Other of Homer's tonalist-like works are *The West Wind* (1891, Addison Gallery of American Art, Andover, Mass.) and *The Wreck* (1896, Carnegie Museum of Art, Pittsburgh), both reproduced in Junker, "Expressions," 60–61.
- A possible Japanese influence is proposed in Albert Ten Eyck Gardner, *Winslow Homer, American Artist: His World and His Work* (New York: Clarkson N. Potter, 1961), 206–7.
- Boston Evening Transcript*, March 17, 1899. The critic was probably William Howe Downes, later Homer's first biographer.
- of New York, 2003). Saint-Gaudens's own reminiscences are also a valuable resource: *The Reminiscences of Augustus Saint-Gaudens*, ed. Homer Saint-Gaudens, 2 vols. (New York: The Century Company, 1913).
- Montgomery Gibbs and his family. Gibbs was one of Saint-Gaudens's most enthusiastic early patrons. Hettie Evarts's family was accompanying her father, Senator Evarts, in Geneva, Switzerland, where he was participating in an international tribunal representing U. S. interests. That same year in Geneva, Charles Cotesworth Beaman was Solicitor for the United States before the Arbitration Tribunal (John H. Dryfhout, *This Land of Pure Delight: Charles C. Beaman and Blowmedown Farm* [Cornish, N.H.: Trustees of the Saint-Gaudens Memorial, 2000], 8). This provided the opportunity for Charles and Hettie to meet; they were engaged by 1873 (11) and married in 1874 (17). Beaman became associated with Evarts's law firm by 1879 (21).
- William Maxwell Evarts (1818–1901) was a prominent attorney and politician. He was Secretary of State for President Rutherford B. Hayes in 1877–81, a U.S. Senator (1885–91) and Attorney General for President Ulysses S. Grant (1868–69). He was the chief defense counsel for President Andrew Johnson in his impeachment trial. Saint-Gaudens well understood the importance of Evarts as a patron and acquaintance. He describes his work for Evarts in his *Reminiscences*, 1: 13, 123, 129, 143, 173, and 2: 167. See also: Henry Duffy "American Collectors and the Patronage of Augustus Saint-Gaudens," *Augustus Saint-Gaudens (1848–1907): A Master of American Sculpture* exhibition catalogue, Musée des Augustins, Toulouse, 1999.
- Dryfhout, *The Work of Augustus Saint-Gaudens*, 74.
- The Beaman family is discussed in detail in Dryfhout, *This Land of Pure Delight*. Saint-Gaudens's own account is in his *Reminiscences* 1: 274, 311, and 2: 167, 352.
- Dryfhout, *This Land of Pure Delight*, 23.
- Saint-Gaudens, *Reminiscences*, 1: 312.
- Ibid.*, 311.
- Saint-Gaudens, *Reminiscences*, 2: 315–16. The reference for the \$2500 is Burke Wilkinson, *Uncommon Clay: The Life and Work of Augustus Saint Gaudens* (New York: Harcourt Brace Jovanovich, 1985), 167.
- Dryfhout, *The Work of Augustus Saint-Gaudens*, 11.
- Tharp, *Saint-Gaudens and the Gilded Era*, 246. Wilkinson, *Uncommon Clay*, uses a shorter quote and cites a letter from Augustus Saint-Gaudens to Charles Cotesworth Beaman, January 1891, in the Saint-Gaudens collection, Baker Library, Dartmouth College Library, Hanover, N.H.
- John Dryfhout, *Augustus Saint-Gaudens: The Portrait Reliefs*, exhibition catalogue, The National Portrait Gallery, Washington, DC, 1969, No. 48.
- The portrait bust of General Sherman was made in 1888. To counter his initial reluctance at sitting for his portrait, the general was promised a meeting with Robert Louis Stevenson, whom he admired for *Dr. Jekyll and Mr. Hyde*. The story of the meeting is told in Saint Gaudens's *Reminiscences*, 1: 378–83. The portrait was immediately understood by critics to be the most truthful depiction of the general. The bust later served as a model for Saint-Gaudens's full-scale monument to Sherman unveiled in New York City in 1903.
- Her husband died on December 15, 1900 (Dryfhout, *This Land of Pure Delight*, 53) at which time he held over one thousand acres of land in the Cornish region. Saint-Gaudens died in Cornish in 1907. Mrs. Beaman survived until 1917, and continued to spend her summers in Cornish. She supported the Discussion Club and also the 1913 "Bird Masque" (70).
- Several versions of these pieces have been made. The two in Rochester have an important local provenance, having been given to MAG by the Shumway family. They were donated in 1994 by Mary Ellen Gaylord, great-granddaughter of the Beamans and daughter of Frank Ritter and Hettie Beaman Lakin Shumway (named for her grandmother, Hettie Beaman). John Dryfhout describes in a letter of February 23, 2000, his reasons for believing that these two examples may be original casts. The question is interesting, as there are many examples in public and private hands. See the MAG curatorial files.



28 Augustus Saint-Gaudens *Charles Cotesworth Beaman* (1894) *Hettie Sherman Evarts Beaman* (1900)

- The standard reference for Augustus Saint-Gaudens is John H. Dryfhout, *The Work of Augustus Saint-Gaudens*, catalogue raisonné (Hanover, N.H.: The University Press of New England, 1982). The most recent publications are: Henry J. Duffy and John H. Dryfhout, *Augustus Saint-Gaudens, American Sculptor of the Gilded Age* (Washington, DC: Trust for Museum Exhibitions, 2003) and Thayer Tolles, "Augustus Saint-Gaudens, His Critics, and the New School of American Sculpture 1875–1893" (PhD diss., City Univ.

- 16 The presentation of the inscriptions as well are different, more formal and static in his portrait and more relaxed and casual in hers.
- 17 Augustus Saint-Gaudens 1848–1907: A Master of American Sculpture, exhibition catalogue, Musée des Augustins, Toulouse, 1999, 192.
- 18 Saint-Gaudens, *Reminiscences*, 2: 352.



29

Frederic Remington *The Broncho Buster* (1895) *The Cheyenne* (1901)

- 1 Augustus Thomas, "Recollections of Frederic Remington," *Century Magazine* 86 (July 1913): 361, and *The Print of My Remembrance* (New York: Charles Scribner's Sons, 1922), 326–27. Two excellent studies of Remington's bronzes examine the variant quality of castings: Michael Edward Shapiro, *Cast and Recast: The Sculpture of Frederic Remington* (Washington, DC: Smithsonian Institution Press for the National Museum of American Art, 1981), and Michael D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture* (Ogdenburg, N.Y.: Frederic Remington Art Museum, 1996). For Remington's flat art, Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings* (Cody, WY: Buffalo Bill Historical Center, in association with Univ. of Washington Press, Seattle, 1996), is indispensable. The standard biography is Peggy and Harold Samuels, *Frederic Remington: A Biography* (Garden City, N.Y.: Doubleday & Company, 1982). The commentary here also draws on my book *The Frederic Remington Art Museum Collection* (Ogdenburg, N.Y.: Frederic Remington Art Museum, distributed by Harry N. Abrams, New York, 2001).
- 2 Frederic Remington to Owen Wister [before February 1, 1896], in Allen P. Splete and Marilyn D. Splete, *Frederic Remington—Selected Letters* (New York: Abbeville Press, 1988), 280–81.
- 3 Poultney Bigelow, *Seventy Summers* (1925), quoted in Harold McCracken, *Frederic Remington: Artist of the Old West* (Philadelphia: J. B. Lippincott, 1947), 50; and Philip Rodney Paulding, "Illustrators and Illustrating," *Munsey's Magazine* (May 1895), typescript in the Helen Card Scrapbooks, Metropolitan Museum of Art Library, New York, Archives of American Art, Smithsonian Institution, microfilm roll N 68-26. It should be noted that Remington's "photographic realism" was often enough the result of a close reliance on photographs, a subject that has been fully explored in Remington scholarship.
- 4 Remington published an illustrated account of his adventures in 1900: *Men With the Bark On* (New York: Harper & Bros.).
- 5 Julian Ralph, "Frederic Remington," *Harper's Weekly*, February 2, 1895, p. 688.
- 6 *Catalogue of a Collection of Paintings, Drawings and Water-Colors by Frederic Remington, A.N.A.* (New York: The American Art Galleries, 1893); "Painting the West Many Colors," unidentified clipping (New York, January 1893), Box 18B, Frederic Remington Art Museum, Ogdenburg, N.Y.
- 7 Frederic Remington Diary, 1909, entry for July 30, Frederic Remington Art Museum, Ogdenburg, N.Y.; "A Few Words from Mr. Remington," *Collier's Weekly* 34 (March 18, 1905): 16.
- 8 Theodore Roosevelt, "Ranch Life in the Far West: In the Cattle Country," *Century Magazine* 35 (February 1888): 502.
- 9 Frederic Remington, "Cracker Cowboys of Florida," *Harper's Monthly* 91 (August 1895): 339.
- 10 Frederic Remington Diary, 1909, entry for December 9.
- 11 Frederic Remington to Owen Wister, [January 1895], in facsimile in Ben Merchant Vorpahl, *My Dear Wister—The Frederic Remington—Owen Wister Letters* (Palo Alto: American West Publishing Company, 1972), 160–61. Remington had begun illustrating Wister's stories in *Harper's Monthly* the previous year.
- 12 *The Broncho Buster* copyright application statement in McCracken, *Frederic Remington*, 155.
- 13 William A. Coffin, "Remington's 'Bronco Buster,'" *Century Magazine* 52 (June 1896): 319. Remington possibly chose the Henry-Bonnard Bronze Company on the recommendation of Ruckstull. See Shapiro, *Cast and Recast*, 40.

- 14 Arthur Hoeber, "From Ink to Clay," *Harper's Weekly*, October 19, 1895, p. 993. For European precedents for Remington's bronzes see, for example, Shapiro, *Cast and Recast*, 42–43.
- 15 Coffin, "Remington's 'Bronco Buster,'" 319. Remington was echoing the Gospel according to St. Matthew: "But lay up to yourselves treasures in heaven: where neither the rust nor moth doth consume, and where thieves do not break through, nor steal." He repeated the sentiment in letters to Owen Wister, [January 1895], October 24, [1895], in Splete and Splete, *Frederic Remington—Selected Letters*, 263, 275.
- 16 C. M. Fairbanks, "Artist Remington at Home and Afield," *Metropolitan Magazine* 4 (July 1896): 448, 450, observes that before Remington went west, "No one had ever before told us so truly what manner of man was the cowboy, no one else had so literally brought us face to face with the poor Indian, and never before had we of the East had such a realistic view of the lives of our soldiers in camp and in action.... In a word, he has fixed on the dial of time types that are disappearing from our Western borders...."
- 17 Paulding, "Illustrators and Illustrating."
- 18 *The Cheyenne* copyright application statement in McCracken, *Frederic Remington*, 155.
- 19 Frederic Remington to Owen Wister, [late April 1901], in Splete and Splete, *Frederic Remington—Selected Letters*, 296 (the letter is misdated 1900).
- 20 Frederic Remington, "How Stillwell Sold Out," *Collier's Weekly*, December 16, 1899, in Peggy and Harold Samuels, eds., *The Collected Writings of Frederic Remington* (Garden City, N.Y.: Doubleday & Company, 1979), 397.
- 21 The Memorial Art Gallery received *Cheyenne* as a bequest from Marjorie S. Cleveland, the granddaughter of William G. Stuber, who was hired by George Eastman at Eastman Kodak in 1893. In 1919, Stuber became vice president in charge of photographic quality, presumably the occasion for the gift of the Remington sculpture. He rose to the positions of president of the company and chairman of the board.
Broncho Buster was a gift in 1955 to the Memorial Art Gallery from Hildegard Watson, the daughter-in-law of MAG's founding family.
- 22 Last Will and Testament of Eva A. Remington (probated December 23, 1918), copy, Frederic Remington Art Museum, Ogdenburg, N.Y. The will permitted only one exemption: "The models must be broken, but before they are broken I want one made from each model, (not already in the Frederic Remington Collection) and added to the Frederic Remington Collection to be paid for out of my estate."
- 23 Shapiro, *Cast and Recast*, 43.
- 24 Frederic Remington Diary, 1909, entry for December 9.
- 25 Giles Edgerton [Mary Fanton Roberts], "Bronze Sculpture in America: Its Value to the Art History of the Nation," *The Craftsman* 13 (March 1908): 617.



30

Maurice Prendergast *The Ships* (ca. 1895) *Woodland Bathers* (1913-15)

- 1 The three works by Prendergast in the Memorial Art Gallery are recorded in Nancy Mowll Mathews, Carol Clark, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné* (Williamstown, Mass.: Williams College Museum of Art, and Prestel, 1990). They are listed as follows: *Woodland Bathers*, no. 491, *Park by the Sea*, no. 1337, and *The Ships*, no. 1676. Another important source on the artist is Richard J. Wattenmaker, *Maurice Prendergast* (New York: Harry N. Abrams, 1994).
- 2 Although Telegraph Hill is near Nantasket, Massachusetts, one of Prendergast's watercolors is titled *Telegraph Hill, Nahant* (private collection; catalogue raisonné, 617), which has led to some confusion about the location of the inspiration for his series of watercolors and monotypes called *Telegraph Hill*.
- 3 William Howe Downes, "Exhibition of Mr. Prendergast's Water Colors," *Boston Evening Transcript*, April 27, 1899, p. 8.

- 4 "Collection of Decorative Drawings Shown at Hart & Watson's," *The Sunday Herald*, December 19, 1897, p. 30.
- 5 Gwendolyn Owens, "Prendergast Among His Patrons," in Mathews, Clark, and Owens, *Maurice Brazil Prendergast*, 51.
- 6 Fauvism, so-called because a critic in 1905 felt that the expressive quality of the paintings reminded him of wild beasts, was a movement that used bright colors and bold brushstrokes. See, for example, John Elderfield, *The "Wild Beasts": Fauvism and Its Affinities* (New York: The Museum of Modern Art, 1976).
- 7 See Dominic Madormo, "The Butterfly Artist Maurice Prendergast and His Critics," in Mathews, Clark, and Owens, *Maurice Brazil Prendergast*, 59–69, for the history of criticism of Prendergast's work.



31 John Henry Twachtman *The White Bridge* (late 1890s)

- 1 In researching and writing this essay, I benefited from the gracious assistance and expert insights of Elizabeth Boone, David Gardiner, Mac Griswold, John Nelson, and Lisa N. Peters.
- 2 John H. Twachtman (Greenwich) to J. Alden Weir (New York), December 16, 1891. Quoted in Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (1960; repr. New York: Kennedy Graphics, and Da Capo Press, 1971), 189–90.
- 3 Theodore Robinson's diary (Greenwich), May 30, 1894. Robinson's diary from March 29, 1892, to March 30, 1896, can be consulted at the Frick Art Reference Library, New York.
- 4 Robinson's diary (Greenwich), May 16 and 19, 1894.
- 5 The dam, swimming pool, and plantings are mentioned in Alfred Henry Goodwin, "An Artist's Unspoiled Country Home," *Country Life in America* 8 (October 1905): 629–30.
- 6 See Susan G. Larkin, *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* (New York and New Haven: National Academy of Design and Yale Univ. Press, 2001), 191–96.
- 7 Another painting, *Summer Afternoon* (Edward Evans collection), depicts an unroofed bridge. All five paintings are illustrated in Lisa N. Peters, "The Suburban Aesthetic: John Twachtman's *White Bridge*," *Porticus* 17–19 (1994–96): 50–56.
- 8 Twachtman visited Venice in 1877–78 with Frank Duveneck and William Merritt Chase, spending about a year; in 1881 on his wedding trip, spending two or three months; and in 1885, spending about three months. He depicted one of the bridges, the Ponte Longo, in his etching *Venice* (ca. 1880–85). For a useful chronology, see Lisa N. Peters, "John Twachtman (1853–1902) and the American Scene in the Late Nineteenth Century: The Frontier within the Terrain of the Familiar" (PhD. diss., City University of New York, 1995), 527–30.
- 9 Goodwin, "An Artist's Unspoiled Country Home," 628.
- 10 Colonial Revival garden structures were more "solid, regular and symmetrical" than Twachtman's bridge, according to garden historian Mac Griswold (e-mail to the author, June 30, 2003). She concurs, however, that the white paint and latticed railing suggest the influence of that taste.
- 11 Katharine Metcalf Roof, "The Work of John H. Twachtman," *Brush and Pencil* 12 (July 1903): 244.
- 12 John H. Twachtman (Paris) to J. Alden Weir (New York), January 2, 1885; transcript in Lisa N. Peters, "John Twachtman," 542.
- 13 Goodwin, "An Artist's Unspoiled Country Home," 625–30.



32 Everett Shinn *Sullivan Street* (1900–1905)

- 1 The exhibition at MAG was from November 10 to December 26, 1944. Michelle Harvey, associate archivist at the Museum of Modern Art, writes that "This exhibition was assembled and circulated by MoMA in cooperation with the Brooklyn Museum. (The exhibition was never shown at MoMA.) According to MoMA's Department of Circulating Exhibition Records, it traveled to seven venues from February 8 [to] December 8, 1944, and was organized by John I. H. Baur, Curator of Paintings at the Brooklyn Museum" (e-mail to the author, June 20, 2005). The MAG venue was the last one and may have been extended. The Eight comprised Robert Henri, Arthur B. Davies, John Sloan, Everett Shinn, William Glackens, Maurice Prendergast, Ernest Lawson, and George Luks.
- 2 Shinn worked with architects Walker & Gillette and interior designer Elsie de Wolfe. For more information on Shinn, see Edith De Shazo, *Everett Shinn: 1876–1953* (New York: Clarkson N. Potter, 1974).
- 3 Aline R. Louchheim, "Last of 'The Eight' Looks Back," *New York Times*, November 2, 1952, sec. X, p. 9. John Sloan echoes Shinn's lack of commitment in this undated quote: "What a paradox that we two should be the last of The Eight, Shinn who was in the group by accident, clinging on Glackens' shirttails...." De Shazo, *Everett Shinn*, 166.
- 4 Rick Beard and Leslie Cohen Berlowitz, eds., *Greenwich Village: Culture and Counterculture* (New Brunswick, N.J.: Rutgers Univ. Press, 1993), 98.
- 5 George Chauncey, "Long-Haired Men and Short-Haired Women," in Beard and Berlowitz, eds., *Greenwich Village*, 152.
- 6 Gerald W. McFarland, *Inside Greenwich Village: A New York City Neighborhood, 1898–1918* (Amherst: Univ. of Massachusetts Press, 2001), 34.
- 7 Shinn was known to have made dates more "convenient," according to his biographer (De Shazo, *Everett Shinn*, 156). The notion that Shinn reused a frame from an earlier work was broached by Dr. Janay Wong, whose dissertation focused on Shinn's early work. Wong also suggested a relationship between the MAG painting and two other small works, *Paris Street Scene I* (Vose Gallery, Boston) and *Paris Street Scene II* (New Britain Museum of Art). Additionally, Wong cited Shinn's first exhibition of oils at Gimpel-Wildenstein in 1905, where he intended to exhibit a painting called *New York Street* but withdrew it. This could perhaps have been MAG's *Sullivan Street*. The author would like to thank Dr. Wong for her contribution.
- 8 MAG curatorial files.
- 9 Letter from Everett Shinn to Isabel Herdle, January 25, 1945, MAG curatorial files.
- 10 Ibid.
- 11 Ibid., March 6, 1945. Presumably, the "sugar givers" were wealthy patrons whom Shinn had met during his time in Rochester. A signed copy of *Rip Van Winkle*, the book referred to in this letter, is in the collection of the Memorial Art Gallery's Charlotte Whitney Allen Library.
- 12 Ibid., March 20, 1945.
- 13 Ibid., April 24, 1945.
- 14 Ibid., April 30, 1945.
- 15 Letter from Isabel Herdle to Everett Shinn, May 1, 1945, MAG curatorial files. The reference to the death of the chair of the accessions committee and the founder of the Gallery likely is to one and the same person, Emily Sibley Watson, who died on February 8, 1945.
- 16 In 2001, Ken Aptekar was invited to mount an exhibition of his work at the Memorial Art Gallery, during which he conducted focus groups with gallery visitors and staff, from which he gleaned text that he sandblasted onto glass and bolted to his paintings of appropriated imagery. In *Everett Shinn Writes Isabel Herdle* Aptekar quoted from the previously cited correspondence.

Notes



33 Thomas Eakins William H. Macdowell (ca. 1904)

- 1 The following sources were used for this essay:
Kathleen A. Foster and Cheryl Leibold, *Writing about Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection* (Philadelphia: Univ. of Pennsylvania Press, 1989).
Kathleen A. Foster, *Thomas Eakins Rediscovered: Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts* (New Haven and London: Yale Univ. Press, 1997).
Lloyd Goodrich, *Thomas Eakins*. 2 vols. (Cambridge: Harvard Univ. Press, 1982).
Elizabeth Johns, "An Avowal of Artistic Community: Nudity and Fantasy in Thomas Eakins's Photographs," in Susan Danly and Cheryl Leibold, *Eakins and the Photograph: Works by Thomas Eakins and His Circle in the Collection of the Pennsylvania Academy of the Fine Arts* (Washington and London: Smithsonian Institution Press, 1994).
Patricia Junker, "William H. Macdowell," in Susan Dodge Peters, ed., *Memorial Art Gallery: An Introduction to the Collection* (New York: Hudson Hills Press, 1988), 202–3.
Sylvan Schendler, *Eakins* (Boston: Little, Brown, 1967).
David Sellin, *Thomas Eakins, Susan Macdowell Eakins, Elizabeth Macdowell Kenton*, exhibition catalogue, North Cross School, Roanoke, Va., 1977.
John Wilmerding, ed., *Thomas Eakins (1844–1916) and the Heart of American Life* (London: National Portrait Gallery, 1993).



34 Childé Hassam The Bathers (1904)

- 1 Hassam had met Wood through their mutual friend Weir in 1890.
- 2 "I suggested him [Hassam] for my study, you for my dining room, and Pinkey [Albert Pinkham Ryder] for the hall, as the largest of all," C. E. S. Wood to J. Alden Weir, May 23, 1904, in Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (New Haven, Conn.: Yale Univ. Press, 1960), 222.
- 3 Hassam "whirled in and painted me a whole wall for my studio, and they tell me it is beautiful. I am anxious to see it. It grew out of a remark of mine that I was tired of my bric-a-brac house, like a dealer's shop, and wanted to get back to Greek simplicity." Ibid. See also Childé Hassam to C. E. S. Wood, March 1, 1904, Charles E. S. Wood Papers, 1884–1920, The Bancroft Library, University of California, Berkeley, Banc Mss 72/28.
- 4 Childé Hassam to C. E. S. Wood, March 1, 1904, Wood Papers, Banc Mss 72/28.
- 5 Ibid., April 13, 1904.
- 6 H. Barbara Weinberg, "Hassam in New York, 1897–1919," in Weinberg, et al., *Childé Hassam, American Impressionist*, exhibition catalogue, Metropolitan Museum of Art, New York, 2004, 203. Numerous other Hassam scholars have also noted Hassam's interest in motifs from antiquity.
- 7 The other four sections of the mural are now titled *Marine View*, *Isles of Shoals* (48 x 40 in.); *Inlet, Monhegan* (48 x 40 ½ in.); *Nudes at the Cove* (48 x 63 in.); *The Bather* aka *Nude Bather* (45 x 52 in.). All are in private collections.
- 8 Document file on *The Bathers*, MAG curatorial files.
- 9 Hassam's Oregon paintings were the subject of a recent exhibition and catalogue titled *Childé Hassam: Impressionist in the West*, at the Portland Art Museum, December 11, 2004–March 6, 2005.



35 Jerome Myers Sunday Morning (1907)

- 1 Lloyd Goodrich and John I.H. Baur, *American Art of Our Century* (New York: Praeger, 1961), 27.
- 2 Jerome remembered little of a father who essentially abandoned the family when he was quite young. They moved often in search of steady employment. Jerome (one of five children, including a brother, Gustavus, who grew up to be an influential historian during the muckracking years in American literature) grew up in Petersburg and moved with his family to Philadelphia when he was ten. Two years later he dropped out of school in order to help with the family finances. In 1881, the Myerses moved to Baltimore, where Jerome first worked in a fruit market before becoming a sign painter with his older brother, Harry. In 1885, they moved to New Orleans; there Jerome and Harry printed posters for advertising agencies and, a year later, moved to New York City, where Jerome became the primary designer in Harry's advertising business and also began a brief career as a scene painter (a hotel interior on Broadway, the Old Opera House in New Haven, Connecticut). More significantly, he soon began his serious study of art, first at Cooper Union and later the Art Students League. (Jerome Myers Papers, Delaware Art Museum, Wilmington, Delaware.)
- 3 Harry Wickey, *Jerome Myers Memorial Exhibition*, exhibition catalogue, New York, Whitney Museum of American Art, 1941, 3.
- 4 Jerome Myers, Unpublished manuscript, Jerome Myers Papers.
- 5 Ada Rainey, "Work of Jerome Myers, Street Scene Painter, On Display at Corcoran," *The Washington Post*, December 14, 1941, sec. L, p. 7.
- 6 Myers, Unpublished manuscript, Jerome Myers Papers.
- 7 Jerome Myers, *Artist in Manhattan* (New York: American Artists Group, 1940), 30.
- 8 Ibid., 132.
- 9 Myers, Unpublished manuscript, Jerome Myers Papers.
- 10 Quoted in Grant Holcomb, "The Forgotten Legacy of Jerome Myers (1867–1940): Painter of New York's Lower East Side," *The American Art Journal* 10, no. 1 (May 1977): 91.
- 11 Samuel Swift, "Revolutionary Figures in American Art," *Harper's Weekly* 51 (April 13, 1907): 533.
- 12 William I. Homer, *Robert Henri and His Circle* (Ithaca, N.Y.: Cornell Univ. Press, 1969), 129.
- 13 Van Wyck Brooks, *John Sloan: A Painter's Life* (New York: Dutton, 1955), 88.
- 14 Ethel Myers to Bennard Perlman, undated letter, Jerome Myers Papers, Delaware Art Museum, Wilmington, Delaware.
- 15 Myers, *Artist in Manhattan*, 36.
- 16 Wickey, *Jerome Myers Memorial Exhibition*, 3.
- 17 Ethel Myers, *A Memorial Exhibition of the Work of Jerome Myers, Virginia-born Master*, exhibition catalogue, Virginia Museum of Fine Arts, Richmond, Va., 1941–42, 9.



36 John Sloan Election Night (1907) Chinese Restaurant (1909)

- 1 Lloyd Goodrich, *John Sloan: 1871–1951*, exhibition catalogue, Whitney Museum of American Art, New York, 1952, 77.
- 2 Walt Whitman, "Pictures," *Leaves of Grass*, in *The Collected Writings of Walt Whitman* (New York: New York Univ. Press, 1965), 649.
- 3 John Sloan, Unpublished notes, 1950, John Sloan Papers, Delaware Art Museum, Wilmington, Delaware.
- 4 Bruce St. John, ed., *John Sloan's New York Scene: From the Diaries, Notes, and Correspondence, 1906–1913*, with an introduction by Helen Farr Sloan (New York: Harper & Row, 1965), 164.

Notes

- 5 Ibid., 165.
- 6 John Sloan, *Gist of Art: Principles and Practice Expounded in the Classroom and Studio*, recorded with the assistance of Helen Farr (New York: American Artists Group, 1939), 213.
- 7 Robert W. Snyder and Rebecca Zurier, "Picturing the City," in *Metropolitan Lives: The Ashcan Artists and Their New York* (Washington, DC: National Museum of American Art, 1995), 143.
- 8 Herald Square, the location of this painting, was one of New York's liveliest neighborhoods. It was named for the New York Herald newspaper whose building, designed by the firm of McKim, Mead and White in 1894, may be on the left in Sloan's painting. The Sixth Avenue Elevated Railroad, built in 1878 with waiting rooms designed by architect/painter Jasper Cropsey, frames the painting on the right. Nearby, Macy's and Gimbel's department stores were popular shopping destinations for New Yorkers.
- 9 St. John, *John Sloan's New York Scene*, 292.
- 10 Ibid., 300.
- 11 Sloan, *Gist of Art*, 221.
- 12 See Suzanne L. Kinsler, "Prostitutes in the Art of John Sloan," *Prospects* 9 (1984): 243, and Snyder and Zurier, "Picturing the City," 187.
- 13 Sloan, *Gist of Art*, 221.
- 14 John Sloan, Typescript manuscript, 1948 interview, John Sloan Papers.



37 Colin Campbell Cooper *Main Street Bridge, Rochester* (1908)

- 1 *The Common Good: An Independent Magazine of Civic and Social Rochester* 5, no. 1 (October 1911): 16.
- 2 Emma Lampert Cooper (1855–1920) was born in Nunda, New York, a small village fifty miles south of Rochester. She attended Wells College in Aurora, New York, Cooper Union, and the Art Students League. She taught at the Mechanics Institute in Rochester, and was an officer of the Rochester Art Club. She was the recipient of a number of distinguished prizes and awards for her paintings. She was the aunt of another famous Rochester artist, landscape architect Fletcher Steele. (See essays 51 and 57.)
- 3 Cooper taught at Drexel Institute in Philadelphia, and moved to New York City in 1902. He and his wife, Emma, exhibited at the National Academy exhibitions in New York during the 1890s, where Hassam's impressionist work was also on view, giving Cooper the opportunity to see the work and also to meet the artist. Cooper was a member of the National Academy of Design and, after his wife died, he moved to California where he became the dean of painting at the Santa Barbara Community School of Arts.
- 4 Colin and Emma Cooper exhibited their work in Rochester, where local patrons had the opportunity to acquire it. In 1911, works by both Coopers, including *Main Street Bridge*, were exhibited at the 28th Annual Exhibition of the Rochester Art Club at Exposition Park in Rochester, New York. It is likely that Hiram W. Sibley (brother of Emily Sibley Watson, MAG's founder), who donated the painting to the Memorial Art Gallery, bought it from that exhibition.
- 5 On Rochester history, see Ruth Rosenberg-Naparstek and Edward P. Curtis, *Runnin' Crazy* (Virginia Beach, Va.: Donning Company, 1996); Blake McKelvey and Ruth Rosenberg-Naparstek, *Rochester: A Panoramic History* (Sun Valley, Cal.: American Historical Press, 2001).
- 6 Blake McKelvey, "Names and Traditions of Some Rochester Streets," *Rochester History* 27, no. 3 (July 1965): 3.
- 7 The fire of January 25, 1834, spread so quickly through the wooden buildings that the firefighters had no chance to extinguish it before it caught the wooden staircase of the stone Globe Building and gutted it too. The village market where the fire began was destroyed, but the site was so popular that the farmers sold their goods among the charred ironwork and ashes. Butchers and retailers rented space on the bridge and built their businesses there, but in October 1835 the flooding Genesee

River swept them away. It tore away the western abutment and collapsed the buildings resting upon it into the river. The market ground was swept clean and other businesses on the east side collapsed. In the midst of repairs the following March, high water brought its own renewed assault on the bridge's businesses.

- 8 *Rochester Daily Union*, April 8 and September 15, 1854.
- 9 The stone was salvaged from the federal government project that called for stone piers at the mouth of the river at Charlotte eighteen years earlier.
- 10 Construction on the north side began as soon as the bridge was completed. Construction delays on the south side spared the owners when Rochester experienced the worst flood in its history in March 1865. The river tore out stores on the lower west end, filled the Genesee Valley and Erie Canal beds, and ran through the city with a current so swift that no one could even enter a boat to salvage their property. Properties on both sides of the bridge were severely damaged or torn out. The basements of bridge buildings suspended over the bridge were washed away. Still the hardy businessmen held flood-damage sales only days after the waters receded. And the bridge, whose west end had been submerged under eight feet of swirling flood water, had proved its durability. Businesses promptly repaired themselves, and by the mid-1870s both the south and north sides were so thickly occupied that visitors might not know they were on the river.



38 Thomas Wilmer Dewing *Portrait in a Brown Dress* (ca. 1908)

- 1 For general information on Dewing's life and career, see Susan A. Hobbs, "Beauty Into Art: The Life of Thomas Wilmer Dewing," in *The Art of Thomas Wilmer Dewing, Beauty Reconfigured*, exhibition catalogue (Washington, DC: Brooklyn Museum and Smithsonian Institution Press, 1996).
- 2 The Ten American Painters included: Edmund Tarbell, Frank Benson, Joseph DeCamp, Thomas Dewing, Childé Hassam, Willard Metcalf, Robert Reid, Edward Simmons, John H. Twachtman, J. Alden Weir, and William Merritt Chase, who was elected to membership in 1904 upon the death of Twachtman.
- 3 The frame for MAG's *Portrait* was designed by White ca. 1908.
- 4 Catherine Beach Ely, for example, writing a few years later, could have been speaking of this work when she said, "[H]is women have character, brains and the mature point of view; they have chosen their route, they know why and whither. In this they are modern." See Ely, "Thomas W. Dewing," *Art in America and Elsewhere* 10 (August 1922): 225; Charles de Kay, "Rare Paintings in New Galleries," *New York Times*, February 10, 1910, p. 6, is a more typical review in that it views the picture as a vehicle for beautiful painting technique. For more information on the contradictory interpretations of Dewing's work see Hobbs, "Beauty Into Art," 1.
- 5 Zachary Ross, "Rest for the Weary," quoting Dewing's friend Royal Cortissoz, in *Women on the Verge: The Culture of Neurasthenia in Nineteenth-Century America* (Palo Alto, Cal.: Stanford Univ. Press, 2004), 27.
- 6 Charles de Kay, "Two Figure and Landscape Men," *The New York Evening Post*, February 19, 1908, p. 5.
- 7 de Kay, *ibid.*; and Royal Cortissoz, "Art Exhibitions," *New York Daily Tribune*, February 19, 1908, p. 26.
- 8 Dewing Daybook (private collection). This record is contained in a small ledger and includes an entry on the painting discussed here.
- 9 de Kay, "Rare Paintings in New Galleries," 6.



39 Kathleen McEnery Cunningham *Woman in an Ermine Collar* (1909)

- 1 I want to thank Professor Janet Wolff, formerly of the University of Rochester and now at Columbia University, for her seminal scholarship on McEnery's work and for her generous support of further research on the artist. Much of the factual information on McEnery's life is based on Janet Wolff's "Questions of Discovery: The Art of Kathleen McEnery," in *AngloModern: Painting and Modernity in the United States* (Ithaca and London: Cornell Univ. Press, 2003), and *The Art of Kathleen McEnery*, exhibition catalogue, Hartnett Gallery, University of Rochester, 2003.
- 2 To judge from letters to her family, McEnery was in Paris from around September 1908 to March 1910, when she left to tour Italy before returning to the United States (Kathleen McEnery correspondence, on loan to the Memorial Art Gallery from the artist's descendants, MAG archives). While in Paris, McEnery studied under Lucien Simon and Anglada-Camarasa.
- Thanks to the artist's descendants for their ongoing support of the Memorial Art Gallery and scholarship on Kathleen McEnery.
- 3 For a more in-depth discussion of McEnery's later style, see Wolff, "Questions of Discovery."
- 4 *Memorial Exhibition: Kathleen McEnery Cunningham*, exhibition catalogue, Memorial Art Gallery, Rochester, N.Y., January 10–30, 1972.
- 5 Letter dated September 6, 1908, Kathleen McEnery correspondence.
- 6 Undated letter to family, Kathleen McEnery correspondence.
- 7 Undated letter to family, Kathleen McEnery correspondence.
- 8 McEnery had two paintings in the Salon of 1909, *Riante Rosario* and *Portrait de Paulette*. Research has proved inconclusive as to whether *Woman in an Ermine Collar* is either of these paintings.
- 9 Letter dated October 31, Kathleen McEnery correspondence.
- 10 Despite these intriguing details, an exact identification of the model for *Woman in an Ermine Collar* has yet to be determined.
- 11 Wolff, "Questions of Discovery," 48.
- 12 In 1915 McEnery participated in the Exhibition of Painting and Sculpture by Women Artists for the Benefit of the Woman Suffrage Campaign held at the Macbeth Gallery in Manhattan. See Mariea Caudill Dennison, "Babies for Suffrage: The Exhibition of Painting and Sculpture by Women Artists for the Benefit of the Woman Suffrage Campaign," *Woman's Art Journal* 24, no. 2 (Fall 2003/Winter 2004).



40 Abastenia St. Leger Eberle *Windy Doorstep* (1910)

- 1 I have relied on these resources for Eberle's life and work: Janis Conner and Joel Rosencrantz, *Rediscoveries in American Sculpture: Studio Works, 1893–1939* (Austin: Univ. of Texas Press, 1989); Macbeth Gallery Records, 1838–1968, Archives of American Art, Smithsonian Institution; Louise Noun, "Introduction," *Abastenia St. Leger Eberle, Sculptor (1878–1942)*, exhibition catalogue, Des Moines Art Center, Des Moines, Iowa, 1980; R.G. McIntyre, "The Broad Vision of Abastenia Eberle: The Increasing Interest in Humanity Shown in This Sculptor's Work," *Arts and Decoration* 3 (August 1913): 334–37.
- 2 Eberle was christened Mary Abastenia St. Leger Eberle, but she did not use "Mary" in her professional work. In New York, where her career began in earnest, her friends called her "Stennie." Abastenia was her maternal great grandmother's name. She signed her correspondence "Abastenia" or "ASTLE," and often used those initials on her sculpture. (Noun, "Introduction," 2.)
- 3 Eberle, letter to Beatrice Gilman Proske, 1937, quoted by Noun, "Introduction," 8.
- 4 Beatrice Gilman Proske, ed., *Brookgreen Gardens: Sculpture*, printed by order of the trustees, Brookgreen, S.C., 1943, 158.

- 5 Eberle, letter to McIntyre, 1913, Macbeth Gallery Records, microfilm reel NMc44, Correspondence with Artists, Collectors, Sellers, Institutions and Other Galleries, etc. 1911–1933, frame 255.
- 6 See essay 46 on Barnard in this volume.
- 7 Macbeth Gallery Records, reel NMc44, frame 256.
- 8 Eberle shared lodging with Huntington and two other women who were musicians. Huntington said of those days, "Stennie of course was studying very hard, and she studied both piano and cello as well as her own work so that she was a very busy person" (interview with Anna Hyatt Huntington, conducted by Dorothy Seckler in Connecticut, December 14, 1964, Oral History Interviews, Archives of American Art, Smithsonian Institution).
- 9 The jury recommended that *Men and Bull* be shown at the Louisiana Purchase Exposition in St. Louis, where it won a bronze medal. For Saint-Gaudens, see the essay in this volume.
- 10 Bertha H. Smith, "Two Women who Collaborate in Sculpture," *The Craftsman* 8 (August 1905): 623.
- 11 Huntington's career prospered with sculptures and monuments on traditional heroic and mythological themes like her 1921 *Joan of Arc* on Riverside Drive in New York. The Memorial Art Gallery owns a small bronze model of this sculpture.
- 12 McIntyre, "The Broad Vision of Abastenia Eberle," 337.
- 13 Macbeth Gallery Records, reel NMc44, frame 257.
- 14 "Mary Abastenia St. Leger Eberle (1878–1942)," *American Sculpture in the Metropolitan Museum of Art, Volume 2: A Catalogue of Works by Artists Born between 1865 and 1885*, ed. Thayer Tolles (New York: Metropolitan Museum of Art, 2001), 627–29.
- 15 McIntyre, "The Broad Vision of Abastenia Eberle," 336.
- 16 Eberle's experience at the Naples foundry was written up in the *New York Sun* (Noun, "Introduction," 6).
- 17 McIntyre, "The Broad Vision of Abastenia Eberle," 336–37.
- 18 See essays on Young (50) and Myers (35) in this volume.
- 19 McIntyre, "The Broad Vision of Abastenia Eberle," 336.
- 20 Alexis L. Boylan, "'The Spectacle of a Merely Charming Girl': Abastenia St. Leger Eberle's *Girl Skating*," in *The Metropolitan Museum of Art Symposia: Perspectives on American Sculpture before 1925*, ed. Thayer Tolles (New York: The Metropolitan Museum of Art, 2004), 116.
- 21 This figure was exhibited at the National Academy of Design in 1907. Noun, "Introduction," 5.
- 22 Christina Merriman, "New Bottles for New Wine: the Work of Abastenia St. Leger Eberle," *The Survey* 30 (May 3, 1913): 196.
- 23 Noun, "Introduction," 14.
- 24 *Windy Doorstep* was bought by the Carnegie Institute, the Newark Museum, Peabody Institute, and the Worcester Art Museum. The Newark Museum's casting was done in 1910, the same year as MAG's. (Thanks to Mary Kate O'Hare, curator at the Newark Museum.)
- 25 Macbeth Gallery Records, reel 2588, frames 285–86. The Memorial Art Gallery's *Windy Doorstep* is marked "S. Klaber & Co/Founders, NY" indicating an early casting of this piece, according to Joel Rosencrantz (see MAG curatorial files).
- 26 Merriman, "New Bottles for New Wine," 198.
- 27 "White Slave" was exhibited in plaster and Eberle never cast it. Later she did have the figure of the girl carved in marble, *Pinioned*. Noun, "Introduction," 9–10.
- 28 Macbeth Gallery Records, reel NMc44, frame 256.



41 Jonas Lie *Morning on the River* (ca. 1911–12)

- 1 Lorinda Munson Bryant, *What Pictures to See in America* (New York: John Lane Company, 1915), 211.
- 2 "The Presentation of Jonas Lie's Development in Painting at the Folsom Galleries," *The Craftsman* 21 (January 1912): 455.
- 3 Christian Brinton, "Jonas Lie: A Study in Temperament," *American-Scandinavian Review* 3, no. 4 (July–August, 1915): 205.

Notes

- 4 For a history of the Brooklyn Bridge and a survey of its representation in art, see *The Great East River Bridge, 1883–1983*, exhibition catalogue, The Brooklyn Museum, New York, 1983.
- 5 See, for instance, "Jonas Lie of Norway and America: A Painter Who Has Found the Secret of Suggesting on Canvas Nature's Manifold Moods," *The Craftsman* 13 (November 1907): 135–39; and "A Norwegian Artist-Interpreter of America," *Current Literature* 52 (February 1912): 222–24.



42 George Bellows *Evening Group* (1914) *Autumn Brook* (1922)

- 1 Information about Bellows and his work can be found in, among other places, Charles Morgan, *George Bellows: Painter of America* (New York: Reynals & Co., 1965), and Michael Quick, et al., *The Paintings of George Bellows*, exhibition catalogue (New York: Harry N. Abrams, 1992). For a full bibliography, and particular attention to Bellows's Woodstock years, see Marjorie B. Searl and Ronald Netsky, eds., *Leaving for the Country: George Bellows at Woodstock*, exhibition catalogue, The Memorial Art Gallery of the University of Rochester, Rochester, NY, 2003.
- 2 Letters to Emma Bellows, Summer 1911, George Wesley Bellows Papers, Archives and Special Collections, Amherst College Library, as quoted in Morgan, *George Bellows*, 135, 136, 139.
- 3 See Jay Hambidge, *Dynamic Symmetry in Composition: As Used by the Artists* (New York: Brentano's, 1923). For more on Bellows's use of color and compositional systems see Michael Quick, "Technique and Theory," in Quick, *The Paintings of George Bellows*, esp. 33–38, 63–65, with a discussion and diagram of *Evening Group* on 47–48.
- 4 Bellows, "Evening Group," in *Arts and Decoration* (August 1915): 399.



43 Ernest Lawson *The Garden* (1914)

- 1 Henry and Sidney Berry-Hill, *Ernest Lawson, American Impressionist, 1873–1939* (Leigh-on-Sea, England: F. Lewis, 1968), 29.
- 2 In Paris he became friends with Alfred Sisley, and shared a studio with Somerset Maugham, becoming the inspiration for the artist Frederick Lawson in Maugham's 1915 novel *Of Human Bondage*.
- 3 Other members of The Eight, along with the leader Robert Henri, included John Sloan, William Glackens, George Luks, Everett Shinn, Maurice Prendergast, and Arthur B. Davies.
- 4 Berry-Hill, *Ernest Lawson*, 22.
- 5 Richard G. Kenworthy, Associate Professor of History at The Troy University System, in Troy, Alabama, to MAG, September 16, 1990.
- 6 Walker & Gillette was a prominent architectural firm whose designs for skyscrapers and country estates were equally impressive. While the firm had a presence in Tuxedo Park and designed at least four houses there, it is not known if the Rogers home was by Walker & Gillette or just the gardens. Christopher Sonne, the Tuxedo Park historian, has been generous with his responses to questions about the Rogers property, as have the Yassky family, the current owners. Sonne confirmed that the Rogers family owned the Tuxedo Park property from 1906 to 1935. While the Tuxedo Park connection between the Rogerses and Walker & Gillette is not clearly defined, it is well established that the firm continued to be employed by the family. In 1918, the firm designed a lavish home for Rogers's sister, Mae Rogers Coe, on the north shore of Long Island. Originally called Coe Hall, the estate is now called Planting Fields Arboretum State Historic Park. Walker & Gillette designed at least eleven other Long Island homes, one of which belonged to H. H. Rogers, Jr.
- 7 Some of Jekyll's popular publications were *Gardens for Small Country Houses* (1912), *Wood and Garden* (1899), *Wall, Water and Woodland Garden* (1901) and *Colour Schemes for the Flower Garden* (1908).

- 8 John Wallace Gillies, "A Terrace Garden for Mr. H. H. Rogers at Tuxedo Park, New York," photographic essay, *Country Life in America* 29 (November 1915–April 1916): 36–37.
- 9 Walker & Gillette, Architects, "A Hillside Garden," *The Architectural Forum* 27, no. 3 (September 1917): 73–76.
- 10 Gillies, "A Terrace Garden," 36–7.
- 11 A letter from Lawson to the painter Everett Shinn on November 27, 1906, sheds light on this situation: "My dear Shinn, If there is any chance of that friend of yours looking at some of my work could you try and get him before Friday. I have to raise some money by Friday at the latest....I am in a bad hole and it would be awfully kind of you if you could see what you could do..." (Everett Shinn Papers, Archives of American Art, Smithsonian Institution). In 1906, Shinn was hobnobbing with wealthy New Yorkers. By 1914, he was doing decorative work for clients of Walker & Gillette, and he went on to do murals for Rogers's sister at Coe Hall on Long Island. It is not hard to imagine that Shinn might have tried to help his friend obtain a commission from another Walker & Gillette client, H. H. Rogers, Jr. (Also see essay 32 on Shinn's *Sullivan Street* in this volume.)



44 William Ordway Partridge *Memory* (1914)

- 1 Autograph book, Watson Family Papers, Department of Rare Books & Special Collections, Rush Rhees Library, University of Rochester, box 2, folder 2.
- 2 Hiram Sibley Papers, Department of Rare Books & Special Collections, Rush Rhees Library, University of Rochester, box 8, folder 23.
- 3 Watson Family Papers, box 2, folder 4.
- 4 Photographs of the temporary plaster base show that it was much more decorative than the permanent marble version, reflecting Fabry's own aesthetic.
- 5 Existing correspondence is housed in the MAG curatorial files.
- 6 "J. G. Averell—1877–1904. He loved life, beauty and honor. His mother dedicates this building to his memory."
- 7 *New York Times*, January 23, 1923, p. 1.
- 8 William Ordway Partridge, *The Technique of Sculpture* (Boston, 1895), 91–92.
- 9 Ibid., 92.
- 10 Marjorie Pingel Balge, "William Ordway Partridge (1861–1930): American Art Critic and Sculptor" (PhD. diss., University of Delaware, 1982), 113.
- 11 MAG Correspondence, Department of Rare Books & Special Collections, Rush Rhees Library, University of Rochester, box 1, folder 5.



45 William Glackens *Beach at Blue Point* (ca. 1915)

- 1 In 1752 Humphrey Avery purchased property in this region, where his descendants then settled. See Gene Horton, *Blue Point Remembered*, 2nd ed. (Blue Point, N.Y.: Searles Graphics, Inc., 1998). Thanks to Gary Kerstetter of the Bayport-Blue Point Public Library for providing this reference.
- 2 The best source of information on Glackens's Long Island paintings is Richard J. Wattenmaker, "William Glackens's Beach Scenes at Bellport," *Smithsonian Studies in American Art* 2, no. 2 (Spring 1988).
- 3 "The American Section: The National Art, An Interview with the Chairman of the Domestic Committee, Wm. J. Glackens," *Arts and Decoration* 3 (March 1913): 164, cited in Wattenmaker, "William Glackens's Beach Scenes," 84.
- 4 William H. Gerdts, *William Glackens: Life and Work* (New York: Abbeville Press, 1996), 94, also quotes Guy Pène du Bois in 1914: "Of the impressionists, the most admired man in modern circles today is Renoir."

Notes

- 5 Both illustrated in Rebecca Zurier, Robert W. Snyder, Virginia M. Mecklenburg, *Metropolitan Lives: The Ashcan Artists and Their New York*, exhibition catalogue, Smithsonian, National Museum of American Art, Washington, DC, 1995, figs. 14, 108.
- 6 A. W. Greenley, "Where Shall We Spend Our Summer," *Scribner's Magazine* 3, no. 4 (April 1888): 481–88, cited in Ronald G. Pisano, *Long Island Landscape Painting 1820–1920* (Boston: Little, Brown, 1985), 154.
- 7 Ira Glackens, *William Glackens and the Ashcan Group: The Emergence of Realism in American Art* (New York: Crown Publishers, 1957), 177.
- 8 See *Fruit Stand, Coney Island* (ca. 1898) and the drawing *The Beach, Coney Island* (1902), in Zurier, *Metropolitan Lives*, figs. 184, 50.
- 9 Glackens, *William Glackens and the Ashcan Group*, 170.
- 10 H. Barbara Weinberg, Doreen Bolger, David Park Curry, "The Country Retreat and the Suburban Resort," *American Impressionism and Realism: The Painting of Modern Life, 1885–1915*, exhibition catalogue, The Metropolitan Museum of Art, New York, 1994, 121.
- 11 Wattenmaker, "William Glackens's Beach Scenes," 87.
- 12 Angela J. Latham, "Packaging Woman: The Concurrent Rise of Beauty Pageants, Public Bathing, and Other Performances of Female 'Nudity,'" *Journal of Popular Culture* 29, no. 3 (Winter 1995): 149–67.
- 13 Francis R. McCabe, "Modesty in Women's Clothes," *Harper's Weekly* 58 (August 30, 1913): 10. "Vacations" appears on p. 17.
- 14 Albert Barnes, *The Art in Painting* (Merion, Pa.: Barnes Foundation Press, 1925), 297, quoted in Wattenmaker, "William Glackens's Beach Scenes," 88.



46 George Grey Barnard *Abraham Lincoln* (ca. 1918)

- 1 Harold Holzer, "The Many Images of Lincoln," *Antique Trader* (April 1995) and in the Abraham Lincoln Art Gallery (<http://www.abrahamlincolnartgallery.com/referenceholzerpg2.htm>), 2.
- 2 Frederick Moffatt, *Errant Bronzes: George Grey Barnard's Statues of Abraham Lincoln* (Newark: Univ. of Delaware Press, 1998), 61.
- 3 "George Grey Barnard: American Sculptor Sculptor & Artist, 1863–1938," Kankakee County Historical Society (www.kankakeecountymuseum.com/exhibits/barnard/barnard3.html), 2–3.
- 4 The Harrisburg Capitol commission was received in 1902; Barnard then returned to Paris to do the work.
- 5 In addition to making sculptures, Barnard was also an avid collector, especially of medieval art, and indeed much of the sculpture and stonework now at The Cloisters in New York had been gathered by Barnard during his stay in France before World War I. In 1925 John D. Rockefeller acquired the museum and its contents, which were to form the nucleus of the present Cloisters on a sixty-six-acre parkland north of Barnard's original site. ("Introduction to the Cloisters," The Metropolitan Museum, http://www.metmuseum.org/Works_Of_Art/introduction.asp?dep=7)
- 6 Merrill D. Peterson, *Lincoln in American Memory* (New York: Oxford Univ. Press, 1994), 209.
- 7 Moffatt, *Errant Bronzes*, 33.
- 8 "George Grey Barnard," Kankakee County Historical Society, 1.
- 9 *Ibid.*, 2.

Charles Burchfield

Cat-Eyed House (1918)

Springtime in the Pool (1922)

Telegraph Pole (1935)



- 1 Joseph S. Trovato, who in 1970 published the closest to a catalogue raisonné of paintings to exist on the artist with his volume, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, memorial exhibition, April 9–May 31, 1970, Munson-Williams-Proctor Institute, Utica, N.Y., lists only three works from 1922. This information is borne out in the Frank K. M. Rehn Gallery photographic records at the Burchfield-Penney Art Center. Surprisingly, Burchfield himself only lists one in his *Painting Index: Sun Reflected in Pool* (see note 15).
- 2 MAG's three Burchfield paintings were acquired between 1944 and 1947. However, the first mention of Burchfield's work is in *Gallery Notes*, November–December, 1941, when *Telegraph Pole* illustrated an article on page 6 entitled *The Lending Library of American Art*. This remarkable program was initiated by the Women's Council of the Gallery "in an effort to bring contemporary American art closer to the American public in this grave period of national emergency and to present to the Gallery membership the opportunity of securing excellent average-priced paintings by outstanding American artists." One hundred eighty paintings were made available for rental, the initial group having been selected by a committee of the Council with staff members. Ninety artists were asked to contribute paintings, including Burchfield, John Stuart Curry, and Rockwell Kent. Three years later, correspondence from 1944 with Rehn Gallery in New York City indicates that *Cat-Eyed House* and *Springtime in the Pool* were being considered for acquisition (it isn't known if they were also part of the Library), but only *Cat-Eyed House* was purchased (the inscription on the back says "Snow-lit House, Jan. 5, 1918, Washingtonville, Ohio"). The following year, a letter from director Gertrude Herdle Moore to Mrs. Charles E. Babcock, long-time Gallery patron and board member, suggests that Mrs. Babcock had purchased *Springtime in the Pool* (called at that point *Sun Reflected in the Pool*) for herself, perhaps with the intention of donating it to MAG:

September 22, 1945

Dear "Lady B", Ackers brought in today your beautiful "Sun Reflected in a Pool" with your sweet note that it was to be a birthday present to the Gallery. How like you to celebrate your birthday with a most generous gift to our "MAGgie"! We shall surely treasure it always.

You remember what a difficult decision the Art Committee had last year in choosing between it and the "Cat-Eyed House". Now they will hang happily side by side, and once again I am trying to find words to tell you how grateful we are. Bless you and many, many "Happy Birthdays" from all of us at the Gallery.

In a "P.S.," she continued: "Ackers is taking the little 'Telegraph Poles' back to you so you will have at least one Burchfield at Berkeley Street!"

Perhaps Mrs. Moore had a hunch that lending *Telegraph Pole* to Mrs. Babcock, which must have still been part of the Lending Library, might result in yet another contribution of a Burchfield painting—which it did, as that painting entered the Gallery's collection in 1947.

- 3 Charles Burchfield, "Fifty Years as a Painter," *Charles Burchfield: His Golden Year—A Retrospective Exhibition of Watercolors, Oils and Graphics*, organized by William E. Steadman (Tucson: Univ. of Arizona Press, 1965), 16.
- 4 *Ibid.*, 23.
- 5 In later years, 1959–63, Burchfield recreated some of these destroyed 1919 drawings and paintings from memory, such as *New Life*.
- 6 "[H]is visual reactions to the scenes he depicts are of the same mental substance as the literary reactions of Sherwood Anderson. Read 'Winesburg, Ohio' and then look at Burchfield's pictures; the prevailing mood is the same, but the pictures have greater carrying power than the book." Virgil Barker, "Notes on the Exhibitions," *Arts Magazine* 5 (April 1924): 219.
- 7 Carl Bredemeier, "The Art of Charles Burchfield," *Art Chat, Buffalo Saturday Night* 2, no. 98 (January 27, 1923): 4.

Notes

- 8 The quotation (from an article in *The Buffalo Times*, "Call Buffalo Artist 'Sherwood Anderson'") is reprinted in Carl Bredemier, "Charles Burchfield: The Honest," *Buffalo Arts Journal* 8 (June–July 1923): 15.
- 9 Burchfield, "Fifty Years as a Painter," 36.
- 10 He painted a larger version in oil in 1931–34, titling it *November Evening*, and it was purchased by The Metropolitan Museum of Art.
- 11 Letter from Mary Mowbray-Clarke to Charles E. Burchfield, April 13, 1922, Charles E. Burchfield Archives, Burchfield-Penney Art Center, Buffalo State College, Buffalo, New York.
- 12 Charles E. Burchfield, *Charles E. Burchfield's Journals*, vol. 35 (May 11, 1916): 50–51. The *Journals* are part of The Charles E. Burchfield Archives at the Burchfield-Penney Art Center at Buffalo State College in Buffalo, New York.
- 13 *Ibid.* (May 15, 1922): 54.
- 14 *Ibid.* (entry following May 15, 1922 and preceding May 30, 1922): 55.
- 15 Burchfield created twelve volumes of Painting Indexes to document works from 1914 to 1954, which are part of the Charles E. Burchfield Archives at the Burchfield-Penney Art Center, Buffalo State College.
- 16 *Charles E. Burchfield's Journals*, vol. 35 (May 30, 1922): 57.
- 17 Charles E. Burchfield, *Painting Index*, vol. 9, no. 17.



48 Harold Weston *Three Trees, Winter* (1922)

- 1 Harold Weston to Faith Borton, May 4, 1922, Harold Weston Manuscript Collection, Harold Weston Foundation, West Chester, Pa.
- 2 Harold Weston to Hamilton Easter Field, transcribed in *Diary*, Nov. 25, 1920, Harold Weston Manuscript Collection.
- 3 Harold Weston to Gertrude R. Herdle, December 16, 1924, Harold Weston papers, 1916–1972, Archives of American Art, Smithsonian Institution.
- 4 Margaret Breuning, "Galleries Show Many Phases of Modern Art," *New York Evening Post*, November 18, 1922, p. 11.
- 5 D. H. Lawrence, "Humming-Bird," *New Republic*, ca. 1921, Harold Weston papers, 1916–1972.
- 6 Harold Weston to Gertrude R. Herdle, December 2, 1924, Harold Weston papers, 1916–1972.
- 7 Harold Weston to Faith Borton, November 5, 1922, Harold Weston Manuscript Collection; Henry Tyrell, "A Roundabout Modernist," *New York World*, November 12, 1922.
- 8 Breuning, "Galleries Show Many Phases of Modern Art," 11; "Weston's Persian and American Views," *American Art News*, November 11, 1922, pp. 2, 6; "Harold F. Weston: An Adirondack Painter," *Art Review*, November 1922, p. 21; Ruth de Rochemont, "Notes on Painting and Sculpture: Comments on the Current Exhibitions in New York," *Vanity Fair* 19, no. 3 (November 1922): 29.
- 9 Henry McBride, "Art News and Reviews: Attractive Shows in Many Galleries," *New York Herald*, November 12, 1922, sec. 7, p. 7.
- 10 Gertrude R. Herdle to Weston, January 14, 1925, Harold Weston papers, 1916–1972.
- 11 Ernest A. Weiss, "Art in Rochester," *Rochester (N.Y.) Herald*, January 25, 1925, p. 11.
- 12 *Ibid.*, January 18, 1925, p. 9.
- 13 Gertrude R. Herdle to Weston, July 6, 1925, Harold Weston Manuscript Collection.
- 14 During World War II Weston founded and ran a citizens' organization—Food for Freedom—that advocated for famine relief for victims of the war: "[Weston], more than anyone else—as Mrs. Eleanor Roosevelt has written me—was responsible for the original conception and carrying through of UNRRA [United Nations Relief and Rehabilitation Administration]" (Lewis Mumford, statement of support, June 5, 1952, Harold Weston papers, 1916–1972). During the 1950s and 1960s Weston led

the artists' lobby for government support of the arts through the National Council on Arts and Government. He played a key role in writing and securing legislation favorable to artists and the arts, including the law that established the National Endowments for the Arts and Humanities in 1965.

- 15 Ralph Flint, "Exhibitions in New York: Harold Weston, Montross Gallery," *Art News*, December 3, 1932, p. 5.
- 16 Harold Weston to Gertrude R. Herdle, December 16, 1924, Harold Weston papers, 1916–1972.



49 George Luks *Boy with Dice* (ca. 1923–24)

- 1 Luks is quoted in Bennard Perlman, *The Immortal Eight* (Westport, Conn.: North Light Publishers, 1979), 78.
- 2 Bella Mead, "Social Pleasures of the East Side Jews" (master's thesis, Columbia University, 1904), 5–6.
- 3 Mary Fanton Roberts, "Painting Real People is the Purpose of George Luks' Art," *Touchstone* 8 (October 1920): 32.
- 4 Luks dedicated and gave the painting to the artist Elizabeth Olds (1896–1991). Olds had attended Luks's painting class at the Art Students League from early October 1920 through the end of May 1921, and again from early December 1922 through the end of January 1923. She formed a long-term friendship with Luks, and two years after his death she authored an article about her association with him. See Elizabeth Olds, "The Old Man Hatter" Found Art in the Slums (The Story of Artist George Luks, Told by One of His Pupils), *Omaha World-Herald*, Sunday Magazine Section, 27 January 1935, pp. 7–8. Information pertaining to Olds's study with Luks was generously provided by Stephanie Cassidy, Archivist, Art Students League.
- 5 Luks is quoted in Walter H. Vanderburgh, "The Three Top Sergeants," *Walter H. Vanderburgh Papers*, Archives of American Art, Smithsonian Institution, reel 3480, frame 456.
- 6 Gifford Beal, "George Luks," unpublished recollection, copy in William H. Gerds Library, New York.
- 7 Professor William I. Hull, "The Children of the Other Half," *The Arena* 17 (June 1897): 1045.
- 8 Luks is quoted in Edward H. Smith, "'Kids' That Luks Paints," *The [New York] World*, 13 February 1921, magazine sec., p. 9.



50 Mahonri M. Young *Right to the Jaw* (ca. 1926)

- 1 Published biographies include "Mahonri Young, Sculptor; Dead. Grandson of Mormon Leader Was Noted for Bronzes—Taught Students Here," *New York Times*, November 3, 1957, p. 88; Roberta Tarbell, "Mahonri M. Young," *Dictionary of American Biography*, Supplement 6, 1956–60 (New York: Charles Scribner's Sons, 1980), 719–21; Janis Conner and Joel Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893–1939* (Austin: Univ. of Texas Press, 1989), 177–88; Thomas E. Toone, *Mahonri Young: His Life and Art* (Salt Lake City: Signature Books, 1997); and Norma S. Davis, *A Song of Joys: The Biography of Mahonri Mackintosh Young, Sculptor, Painter, Etcher* (Provo, Utah: Brigham Young Univ., 1999). An extensive collection of Young's papers and works of art have been deposited at Brigham Young University, Provo, Utah.
- 2 Young habitually researched and filed images of works by other artists and knew American prizefighter iconography. Artists of his generation boxed for recreation. In 1866 Eakins wrote to his father about art students wrestling in Jean-Léon Gérôme's Paris atelier and that Max Schmitt had taught him about boxing (Gordon Hendricks, *The Life and Work of Thomas Eakins* [New York: Grossman, 1974], 32). Eakins executed oil sketches, photographs (1883), and three major paintings of boxers: *Taking the Count* (Yale University Art Gallery, 1898), *Salutat* (Addison Gallery of American Art, 1898), and *Between Rounds* (Philadelphia

Notes

- Museum of Art, 1899). Bellows's six large oil paintings of boxers (1907–09 and 1923–24) are his signature works. See E. A. Carmean, Jr., John Wilmerding, Linda Ayres, and Deborah Chotner, *Bellows: The Boxing Pictures* (Washington, DC: National Gallery of Art, 1982), a catalogue of forty-six different works about boxing by Bellows; and Jane Myers and Linda Ayers, *George Bellows: The Artist and His Lithographs, 1916–1924* (Fort Worth, Texas: Amon Carter Museum, 1988).
- 3 Utah became the forty-fifth state in 1896, when Mahonri Young was nineteen.
- 4 "Town Builders of Today as interpreted by Mahonri Young," *The Survey* 52: 7 (July 1, 1924). The American transcontinental railroad had been connected at Promontory, Utah, in 1869, ending the pioneer phase of Utah's history. Young wrote, "I was thrown into the company of a number of workmen of many occupations and trades, at the Factory [his father owned the Deseret Woolen Mills and the family lived on a nearby farm until 1884], besides men and women working in the mill itself, there was a comp[lete] farm with all the animals, horses, cows, chickens, that go with a working farm and besides an orchard. I was exposed to the influence of all these different and varied activities and occupations from my most impressionable years." Mahonri M. Young, "Millet, J. F.," Mahonri Young Collections, Brigham Young University, box 6, folder 35.
- 5 In 1911, for *Bovet Arthur—A Laborer*, Young won the Helen Foster Barnett Prize, and, in 1932, for *Emil Carlsen*, the Maynard Portrait Prize at the annual exhibitions of the National Academy of Design. He was elected an Associate member in 1912 and a full member in 1923. Young was a fellow of the National Sculpture Society, was elected to the National Institute of Arts and Letters, and was a member of the Society of American Etchers.
- 6 Young returned many times to the Art Students League between 1916 and 1943 to teach sculpture, printmaking, illustration, and painting, according to his *New York Times* obituary ("Mahonri Young, Sculptor, Dead...").
- 7 See Roberta Tarbell, "Mahonri Young's Sculptures of Laboring Men, Walt Whitman, and Jean-François Millet," *Walt Whitman and the Visual Arts*, ed. Geoffrey M. Sill and Roberta K. Tarbell (New Brunswick, NJ: Rutgers Univ. Press, 1992), 142–65, and Elizabeth B. Hopkin, "A Study of the Philosophical and Stylistic Influence of Jean-François Millet on Mahonri M. Young from 1901–27" (master's thesis, Brigham Young University, 1990), 8.
- 8 *Mahonri M. Young: Retrospective Exhibition*, exhibition catalogue, Addison Gallery of American Art, Phillips Academy, Andover, Mass., 1940, 50.
- 9 J. Lester Lewine, "The Bronzes of Mahonri Young," *International Studio* 47 (October 1912): 55; Pène du Bois, in "Mahonri Young—Sculptor," *Arts and Decoration* 8 (February 1918): 169; Young in "Town Builders... by Mahonri Young," 1924.
- 10 See Alex Nemerov, "'Doing the 'Old America': The Image of the American West, 1880–1920," *The West as America: Reinterpreting Images of the Frontier, 1820–1920* (Washington, DC: Smithsonian Institution Press, 1991), chap. 6.
- 11 Other bronze casts of *Right to the Jaw* are found at Brigham Young University Fine Arts Museum Collection, Provo, Utah; the Brooklyn Museum, Brooklyn, N.Y.; Smithsonian Museum of American Art, Washington, DC; and Columbus Museum of Art, Columbus, Ohio (posthumous cast). *Sculpture, Drawing and Paintings by Mahonri Young* (New York: The Sculptors' Gallery, 1918) lists *Prizefighters* (location unknown) as one of the fifty-five sculptures Young exhibited, documenting his claim that he had been using athletes as subjects throughout his career.
- 12 John Wilmerding, "Bellows' Boxing Pictures and the American Tradition," in Carmean, et al., *Bellows: The Boxing Pictures*. Wilmerding's conclusions for Bellows's work rings true for Young—it came "at the confluence of several elements in earlier American art: the inherent love of narrative in the genre tradition, the Eakins style of direct recording and strong realism, the broad impact of popular illustration, and the sense of immediacy made possible by photography" (20). See *Men Boxing* (1887, Library of Congress, Washington, DC), a stopped-action photograph of boxers by Eadweard Muybridge and Muybridge's *Animal Locomotion*, 1887, plate 336.
- 13 Toone, *Mahonri Young*, 133.
- 14 *New York Times*, February 19, 1928, p. 123. "Prize Ring Sculptures by Mahonri Young," *Vanity Fair* 31 (September 1928): 41, and Royal Cortissoz, "Mahonri Young's Recent Sculptures and the Subject in Art," *New York Herald Tribune*, February 21, 1928, p. 17, are other reviews of the exhibition Mahonri Young: Prize Fight Groups and Other Recent Bronzes, Frank K. M. Rehn Galleries, New York, 1928.
- 15 Royal Cortissoz, "Mahonri Young's Recent Sculptures," 17.
- 16 Toone, *Mahonri Young*, 140.



51 Gaston Lachaise *Fountain Figure* (1927)

- 1 For further information on Lachaise, see Sam Hunter, *Lachaise*, with photography by David Finn (New York: Cross River Press, 1993), and Cynthia Lynn Campbell (Culbert), "Charlotte Whitney Allen, Fletcher Steele, Gaston Lachaise, and Alexander Calder: A Look at a Garden and Its Makers" (masters thesis, Syracuse University, 1996).
- 2 Gaston Lachaise, "A Comment on My Sculpture" (1928), Gaston Lachaise Archive, Beinecke Rare Book Library, Yale University, New Haven, Connecticut.
- 3 Scofield Thayer was the *Dial*'s founder and editor; James Sibley Watson its cofounder and publisher; Gilbert Seldes its managing editor, 1920–1923, Marianne Moore its acting editor, 1925–1927, and editor after 1927, and e.e. cummings was a regular contributor.
- 4 For more information about the garden and other sculpture in it, see essay 57 on Alexander Calder's *Untitled Mobile* in this volume.
- 5 All through the letters, Lachaise refers to the material as "Tennessee marble," but at some point after the sculpture came into MAG's collection the medium was changed to "cast stone." After several years of pondering, research, and expert opinions, a conservator at Williamstown Art Conservation Center has determined the material to be a type of limestone, quarried in Tennessee, and often referred to as "Tennessee marble."
- 6 Gaston Lachaise to Charlotte Whitney Allen, August 2, 1926, Charlotte Whitney Allen Papers, Greenslade Special Collections and Archives, Kenyon College, Gambier, Ohio. Used by permission.
- 7 In 2005 dollars, the agreed-upon price would equal about \$55,000, and the additional payments about \$11,000.
- 8 Atkinson Allen to Gaston Lachaise, February 24, 1927, Gaston Lachaise Archive.
- 9 *Ibid.*, March 15, 1927.
- 10 Alfred Stieglitz to Allens, March 26, 1927, Charlotte Whitney Allen Papers.
- 11 Gaston Lachaise, "A Comment on My Sculpture."
- 12 Marguerite and William Zorach, interview by Donald B. Goodall, transcript, August 28, 1961, Gaston Lachaise Archive.
- 13 Recent conservation of all the Lachaise sculptures at MAG, including *Fountain Figure*, was made possible by grants from the Institute for Museum and Library Services, and the Lachaise Foundation.



52 Thomas Hart Benton *Boomtown* (1928)

- 1 Thomas Hart Benton, *An Artist in America*, 4th ed., rev. (Columbia and London: Univ. of Missouri Press, 1983), 75–77.
- 2 For an account of Borger and Benton's painting see Henry Adams, *Thomas Hart Benton: An American Original* (New York: Alfred A. Knopf, 1989), 138–39 and 151–53.
- 3 Benton, *An Artist in America*, 201–3.
- 4 *Borger New-Herald*, October 5, 1926. Benton may well have visited Borger earlier, during his sketching trip of 1926, but Mrs. Dilley's account establishes that the sketch for *Boomtown* must have been made in 1928, since the Dilleys came to Borger in February 1927.

Notes

- For an extensive discussion of the iconography of the painting, see Karal Ann Marling, "Thomas Hart Benton's 'Boomtown': Regionalism Redefined," in Jack Salzman, ed., *Prospects: The Annual of American Material Cultural Studies* 6 (1981): 73–137.
- Henry Adams, *Thomas Hart Benton: Drawing from Life* (New York: Abbeville Press, 1990), 108–10.
- For a discussion of *The City* (1920), see *American Art*, auction catalogue, Phillips, de Pury & Luxembourg, December 3, 2002, p. 94. The painting is also reproduced in Matthew Baigell, *Thomas Hart Benton* (New York: Abrams, 1974), 61.



53 John Marin *Marin Island, Small Point, Maine* (1931)

- Major primary sources for Marin include: John Marin Archives, National Gallery of Art, Washington, DC; John Marin File, New York Public Library Papers, Archives of American Art [AAA]; John Marin Papers, AAA; Sheldon Rich papers on Catalogue Raisonné of John Marin, AAA; Alfred Stieglitz Archives, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Conn.; and at The Phillips Collection, Washington, DC; Phillips-Marin correspondence, 1930–53, Foxhall correspondence, Phillips-Stieglitz correspondence, 1926–1946.
The major published sources (in chronological order) on Marin's life include: John Marin, "John Marin, By Himself," *Creative Art* 3 (Oct. 1928): 35–39; Mackinley Helm, *John Marin* (Boston: Pellegrini & Cudahy), 1948; Dorothy Norman, ed., *The Selected Writings of John Marin* (New York: Pellegrini & Cudahy), 1949; Cleve Gray, ed., *John Marin by John Marin* (New York: Holt, Rinehart and Winston), 1970; Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, 2 vols. (Tucson: Univ. of Arizona Press), 1970; Ruth E. Fine, *John Marin*, exhibition catalogue, National Gallery of Art, Washington, DC, 1990.
- Gray, ed., *John Marin by John Marin*, 24.
- Probably the Aliquippa House. See Helm, *John Marin*, 38.
- Marin to Stieglitz, July 31, 1917, *Letters of John Marin*, ed. with an introduction by Herbert J. Seligmann (New York: An American Place, 1931), n.p.
- The Nation*, January 27, 1932, pp. 122–24, *Art News*, October 17, 1931, p. 3, both cited in Helm, *John Marin*, 67–68.
- Lewis Mumford, "The Art Galleries: Resurrection and the Younger Generation," *The New Yorker*, May 13, 1933, pp. 42, 44, quoted in Sarah Greenough, "Alfred Stieglitz and His New York Galleries," in *Modern Art and America*, ed. Sarah Greenough (Boston: Bulfinch Press, 2000), 345.



54 Georgia O'Keeffe *Jawbone and Fungus* (1931)

- Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Press, 1976), opposite catalogue no. 52.
- Georgia O'Keeffe in *Georgia O'Keeffe: Exhibition of Oils and Pastels*, exhibition catalogue, An American Place, New York, 1939, n.p.
- O'Keeffe to Mabel Dodge Luhan, September 29, in Jack Cowart, Juan Hamilton, and Sarah Greenough, *Georgia O'Keeffe: Art and Letters*, exhibition catalogue, National Gallery of Art, Washington, DC, 1987, 196.
- Alfred Stieglitz to Sherwood Anderson, September 18, 1923, Sherwood Anderson Papers, Newberry Library, Chicago. For a discussion of the symbolist aesthetic behind Stieglitz's photography and O'Keeffe's paintings, see Sarah Whitaker Peters, *Becoming O'Keeffe: The Early Years* (New York: Abbeville Press, 1991; 2nd ed., 2001), 63–79.
- O'Keeffe to Anita Pollitzer, in Anita Pollitzer, *A Woman on Paper: Georgia O'Keeffe* (New York: Simon and Schuster, 1988), 12.
- A perfect example of this is *Pelvis with Moon—New Mexico* (1945; Collection of the Norton Museum of Art, West Palm Beach, Florida).



55 Charles Sheeler *Ballet Mechanique* (1931)

- Charles Sheeler to Walter Arensberg, 25 October 1927, Correspondence Series, Arensberg Archives, Philadelphia Museum of Art, Archives.
- Ibid.*
- Carol Troyen and Erica E. Hirshler, *Charles Sheeler: Paintings and Drawings*, exhibition catalogue, Museum of Fine Arts, Boston, 1987, 124.
- Cross-Crossed Conveyors and Powerhouse No. 1*, 1927, reproduced in Theodore E. Stebbins Jr., Gilles Mora, and Karen E. Haas, *The Photography of Charles Sheeler: American Modernist* (Boston: Bulfinch Press, 2002), 145, 157.
- For a more detailed discussion of this process, see Karen E. Haas, "Charles Sheeler and Film," *Antiques* (November 2002): 122–29.
- "For many years now, I've never worked on location. I always gather the nuts and bring them home and chew them over there and arrive at a picture." Interview by Martin Friedman, June 18, 1959, Archives of American Art, sound tape transcript, Smithsonian Institution, 11. Garnett McCoy, "Charles Sheeler—Some Early Documents and a Reminiscence," *Archives of American Art Journal* 5, no. 2 (April 1965): 4.
- "It took me years and years to change the public attitude which was built up many years ago, indicating that he merely transferred one medium to another." Edith Halpert to Musya Sheeler, April 11, 1967, Downtown Gallery Papers, Archives of American Art, Smithsonian Institution, reel 5554, frame 550.
- See Donald Friede, *The Mechanical Angel: His Adventures and Enterprises in the Glittering 1920s* (New York: Alfred A. Knopf, 1948), 49; and Carol J. Oja, "George Antheil's Ballet Mécanique and Transatlantic Modernism," in Townsend Ludington, ed., *A Modern Mosaic: Art and Modernism in the United States* (Chapel Hill: Univ. of North Carolina Press, 2000), 195. For a reproduction of one of these cartoons in *The World*, see Wanda Corn, *The Great American Thing: Modern Art and National Identity, 1915–1935* (Berkeley: Univ. of California Press, 1999), 114, 115.
- Review by Ezra Pound in *The New Criterion* 4, no. 4 (October 1926): 695–99, quoted in Robert M. Crunden, *Body and Soul: The Making of American Modernism* (New York: Basic Books, 2000), 330.
- See Hugh Ford, *Four Lives in Paris* (San Francisco: North Point Press, 1987), 56. Sheeler to Arensberg, 25 October 1927, Arensberg Archives.



56 Stuart Davis *Landscape with Garage Lights* (1931–32)

- Stuart Davis, "The Cube Root," *Art News* 41, no. 18 (February 1–14, 1943): 34.
- Diane Kelder, ed. *Stuart Davis* (New York: Praeger, 1971), 23–24.
- Davis's father, as art editor of the *Philadelphia Press*, employed John Sloan, William Glackens, George Luks, and Everett Shinn as illustrators. They and other members of the Ashcan school, notably Robert Henri, were family friends of the Davises.
- Davis spent summers in Gloucester with his family, who, after renting for many years, acquired a house on Mount Pleasant Avenue in 1925. His sculptor mother, Helen Davis, established a studio nearby and became a nearly year-round Gloucester resident. (Davis maintained a painting studio in the family house until the mid-1930s and participated in many local exhibitions.) From the late 1920s on, Davis's companion was Bessie Chosak, a native of Brooklyn, who accompanied him to Paris, where they were married before returning to the U.S. in 1929. Davis's parents disapproved, so it is not surprising that between the couple's return to New York and Ms. Chosak's tragic death in 1932, Davis spent less time on Cape Ann than he had previously.

Notes

- 5 Stuart Davis, 1934, in Karen Wilkin, *Stuart Davis* (New York: Abbeville Press, 1987), 36. For more on the truly vitriolic quarrel between Davis and Benton, see editorials, articles, and letters in *The Art Digest* 9, nos. 11–14, 17 (March 1–June 1, 1935), esp. “Davis’ Rejoinder” in no. 13 (April 1, 1935): 12.
- 6 Stuart Davis Papers, Harvard University Art Museums, on deposit Houghton Rare Book Library, Harvard University (microfilm reel 1, 1936; no frame numbers; some pages are dated, some not).
- 7 Stuart Davis Papers, reel 14, November 27, 1956.



57 Alexander Calder
Untitled Mobile (1935)

- 1 Alexander Calder and Jean Davidson, *An Autobiography with Pictures* (New York: Pantheon, 1966), 154.
- 2 Mrs. Whitney Allen had an open cocktail hour every day at 4 p.m. where she and her guests would have martinis in the “drinking pit,” which was eventually filled with a chain-mail Saracen tent. Various local residents and out of town guests were often in attendance. The Sibley Watsons were probably involved, as well as Tom and Hilda Taylor of Bausch & Lomb, Fletcher Steele when he was in town, the newspaperman Henry Clune, Frank and Kathleen McEnery Cunningham (whose painting *Woman in an Ermine Collar* is the subject of essay 39 in this volume), the painter Ralph Avery, and other local artists and musicians. The guests were always changing, as the tradition spanned decades. It was known to be a quiet, informal gathering for stimulating conversation among intellectuals.
- 3 Fletcher Steele was the nephew of Emma Lampert Cooper; wife of Colin Campbell Cooper, whose painting *Main Street Bridge, Rochester* is the subject of essay 37 in this volume.
- 4 Robin Karson, *Fletcher Steele, Landscape Architect: An Account of the Gardener’s Life, 1889–1971* (New York: Harry N. Abrams/Sagapress, 1989), 33.
- 5 For artist Ralph Avery’s watercolor rendition of the garden and Fletcher Steele’s garden plan, see essay 51 on Gaston Lachaise’s *Fountain Figure* in this volume.
- 6 Alexander Calder to Charlotte Whitney Allen, January 25, 1935, Charlotte Whitney Allen Papers, Greenslade Special Collections and Archives, Kenyon College, Gambier, Ohio. Used by permission (hereafter cited as KC).
- 7 Cynthia Campbell, “Charlotte Whitney Allen, Fletcher Steele, Gaston Lachaise, and Alexander Calder: A Garden and Its Makers” (master’s thesis, Syracuse University, 1996), 11.
- 8 *Ibid.*, 27.
- 9 Calder to Allen, April 1½, 1935, KC.
- 10 Calder to Allen, August 2, 1935, KC.
- 11 Calder to Allen, August 27, 1935, KC.
- 12 Calder created *The Circus* in Paris between 1926 and 1931 with wire, cloth, wood, metal, yarn, paper, and many other found objects. Most of the characters were articulated. Calder would send out invitations, provide seating and peanuts, and have a performance while his wife helped with the sound effects.
- 13 Robert Henning, Jr. to Joan M. Marter, March 21, 1974, MAG curatorial files.
- 14 Calder, *Autobiography*, 154.
- 15 Calder to Steele, n.d., Fletcher Steele Papers, Manuscript Division, Library of Congress, Washington, DC.
- 16 Calder, *Autobiography*, 154.
- 17 Calder to Allen, April 1½, 1935, KC.



58 Arthur G. Dove
Cars in a Sleet Storm (1938)

- 1 Ann Lee Morgan, in preparing a catalogue raisonné of Arthur Dove’s work to be published for the *American Art Journal*, requested permission for a photograph of *Cars in a Sleet Storm*. She suggested that the painting be dated 1938 rather than the 1925 date that had been assigned to it by the Encyclopedia Britannica Collection. Ms. Morgan wrote,

[A]ll the evidence points to a 1938 date for your painting. Stylistically, it just doesn’t look like anything Dove was doing in 1925. The painting was first exhibited in 1938, and it was Dove’s standard procedure to show each year all the paintings he had completed since the previous year. So far as I know, he never did a watercolor based on an oil. The photograph referred to in the last of the “References” on the information sheets you sent me shows the painting in the company of one painting from 1933, one from 1937, and the rest from 1938; so far as I know, at this point in his life, he didn’t have anything from the early part of his career with him. Finally, in the diaries kept by the artist’s wife, there are two references that I presume must refer to your painting. One, in October 1937, mentions that Dove started a painting of “3 Cars.” The other, in January 1938, mentions him working on “Automobiles in Rain.” (Ann Lee Morgan to Janet Otis, MAG archivist, July 13, 1982, MAG curatorial files.)

The painting was acquired from Dove by Encyclopedia Britannica, Inc., by 1945; by Senator William Benton by 1948; and by the Memorial Art Gallery in 1951. The title has varied over the years. In the 1938 American Place show (see note 8) it was titled *Cars in Sleet and Storm*; in the Encyclopedia Britannica Collection catalogue it was *Cars in Sleet Storm*; MAG correspondence in 1951 lists the work variously as *Cars in Sleet Storm* and *Cars in a Sleet Storm*. For MAG’s acquisitions from the Encyclopedia Britannica collection see Introduction in this volume, note 3.
- 2 Dove tells the camping story in the context of an unpublished, undated, ca. 1930 autobiographical statement, beginning and ending with recollections of his mentor Newton Weatherly, who taught him how to paint and camp. See Dove papers, reel 4682, frame 0172, Archives of American Art. He wrote: “In writing about ideas I can claim no background except perhaps the woods, running streams, hunting, fishing, camping, the sky etc. The first ideas were gained from a fine man who is still living, Newton Weatherly. He taught me fishing hunting the woods, his life in fact. That was at the age of nine. He painted landscape[s] and supported himself by...raising plants in hot houses. I got to like the earth and sky and water and thinking about it. High School and University—whatever came later was nothing as compared to those few years....[Dove next mentions his career in illustration in New York City, next his trip to France, painting landscape in the South of France and his return to Geneva, and then says:] “Then back home again homesick—camping for a month or so—Waking up here looking in the woods for motifs, studying butterflies beetles, flowers—The 1-2-3 thing—condition of light, then the condition of shape. Conic sections as triads. Found that they were invented by Maenechaena a Greek sculptor. There was a series done from planes chosen from hillsides, sails of boats, horses—several different paintings expressing through rhythm of these shapes and choice of colors the spirit. After that it was reduced to line. Watching a waterfall the line had more speed and therefor sticks, sand, canvas and all,—which probably date back to Mr. Weatherly.”
- 3 “To their surprising assortment of improbable dwellings the Doves then added the top floor of an old block of commercial buildings erected by his father and used subsequently as an auditorium (Paderewski once performed there), drill hall, and skating rink....Dove’s sense of the extraordinary possibilities of things transformed it. Neon signs cast colored patterns on the stencilled Victorian ceiling and fire trucks clanged by, but by painting the one wall without windows white and hanging it with paintings, the room became quite as liveable as their previous lodgings.” Dorothy Johnson, quoted in “The Art of Arthur Dove,” *Cornell Alumni News* 78, no. 9 (May 1976).

Notes

- 4 Elizabeth McCausland, "Authentic American is Arthur G. Dove," *Springfield [Mass.] Union and Republican*, May 5, 1935, sec. E, p. 6.
- 5 Arthur G. Dove, *Cars in a Sleet Storm*, 5 x 7 inches, watercolor (1938; collection Herbert F. Johnson Museum, Cornell University).
- 6 Dove to Stieglitz, October 24, 1936, quoted in Elizabeth Hutton Turner, "Going Home: Geneva, 1933–1938," in *Arthur Dove: A Retrospective*, ed. Deborah Bricker Balken (Cambridge, Mass.: The MIT Press, 1997), 106.
- 7 The show was "Arthur G. Dove: Exhibition of Recent Paintings, 1938," March 29–May 10, 1938, An American Place, New York.
- 8 Duncan Phillips, "The Art of Arthur G. Dove," introduction to *Arthur G. Dove: Exhibition of Recent Paintings, 1938*, exhibition catalogue, An American Place, New York, 1938 (Vertical File, The Phillips Collection Library and Archives, Washington, DC).
- 10 Grace Pagano, *Encyclopaedia Britannica Collection of Contemporary American Painting* (Chicago: Encyclopaedia Britannica, Inc., 1946), n.p. For MAG's acquisitions from the Encyclopedia Britannica collection, see Introduction in this volume, note 3.
- 11 Edwin Alden Jewell, "Art in American Life: Whitney Annual," *New York Times*, December 1, 1940, p.X9.
- 12 Grafly's quote is in "Painting Field Broadened," a review of the Pennsylvania Academy of the Fine Arts salon of American paintings and sculpture, *Christian Science Monitor*, January 29, 1944, p. 10.
- 13 Edith Halpert was a remarkable dealer whose gallery represented American modernists such as Charles Sheeler, Stuart Davis, and Jacob Lawrence. Her passion for folk art and establishment of a dedicated gallery, the American Folk Art Gallery, elevated this genre from a nostalgic curiosity to a high art phenomenon.
- 14 Edith Halpert to Crawford, July 12, 1944, Downtown Gallery papers, Archives of American Art, Smithsonian Institution, reel 5546. The Encyclopedia Britannica collection was created by the Encyclopedia Britannica Corporation. In the words of E. H. Powell, President, in the April 1, 1945, issue of *The Art Digest* (Encyclopedia Britannica Special Number), "A few years ago our editor, Walter Yust, in his quest for more original and potent illustrations for our various publications, began to buy paintings and to commission artists to paint certain subjects for him.... It seemed a fine thing to do—and a right thing for Encyclopedia Britannica to sponsor. Inevitably, the Britannica collection began to take shape" (43). In 1951, the Memorial Art Gallery acquired fourteen outstanding paintings from this collection, including *Whitestone Bridge*.



59

Reginald Marsh *People's Potties No. 3* (1938) *Ice Cream Cones* (1938)

- 1 Reginald Marsh, quoted in Norman Sasowsky, *The Prints of Reginald Marsh* (New York: Clarkson N. Potter, 1976), 10.
- 2 For more on burlesque, see Robert Allen, *Honorable Prettiness: Burlesque and American Culture* (Chapel Hill: Univ. of North Carolina Press, 1991) and Rachel Shteir, *Striptease: The Untold History of the Girlie Show* (Oxford: Oxford Univ. Press, 2004). For more on Marsh and burlesque, see Kathleen Spies, "Girls and Gags: Sexual Display and Humor in Reginald Marsh's Burlesque Images," *American Art* 18, no. 2 (Summer 2004): 32–57.
- 3 Lloyd Goodrich, *Reginald Marsh* (New York: Abrams, 1972), 24.
- 4 Reginald Marsh, quoted in *Yale Record* 64 (September 25, 1935): 15.
- 5 Kenneth Hayes Miller, quoted in Marilyn Cohen, *Reginald Marsh's New York: Paintings, Drawings, Prints and Photographs*, exhibition catalogue (New York: Whitney Museum of American Art in conjunction with Dover, 1983), 24.
- 6 Douglas Gilbert, "Camera Craze Has Made American Artists Feel Inferior," *New York World Telegram*, October 5, 1938, p. 3.
- 7 Dorothy Seiberling, "Reginald Marsh: Swarming City Scenes by 'U.S. Hogarth' Go on a Year Long Tour of the Country," *Life*, February 1956, p. 88.
- 15 Crawford to Edith Halpert, July 23, 1944, Downtown Gallery papers, reel 5546, frame 298.
- 16 *Art News*, January 15, 1944, p. 20.
- 17 Edith Halpert to Crawford, April 26, 1945, Downtown Gallery papers, reel 5546, frame 349.
- 18 Crawford to Halpert, April 30, 1945, *ibid.*, reel 5546, frame 351.
- 19 *Fortune*, December 1946; Crawford saw (correctly) a market for his work in *Fortune*. The Memorial Art Gallery owns two studies for *Fortune* covers, the subject of one being the *Whitestone Bridge*, although neither actually was used. Crawford's covers appear on the November 1944 issue and the April and October 1945 issues (Daniel Okrent, *Fortune: The Art of Covering Business* [Salt Lake City: Gibbs-Smith Publisher, 1999]).
- 20 Darl Rastorfer, *Six Bridges: The Legacy of Othmar H. Ammann* (New Haven: Yale Univ. Press, 2000), 124.



60

Ralston Crawford *Whitestone Bridge* (1939–40)

- 1 Excerpt from *Gulls and The Man* by Maria Terrone, 1998, reprinted here with the kind permission of the author. ©Maria Terrone, from *The Bodies We Were Loaned* (The Word Works, 2002).
- 2 Dominique Paini and Guy Cogeval, eds., *Hitchcock and Art: Fatal Coincidences*, exhibition catalogue, The Montreal Museum of Fine Arts, Montreal, Quebec, 2000.
- 3 Crawford was born in St. Catherine's, Ontario, Canada in 1906, and died in New York City in 1978. Two publications are useful references for information about Crawford's life and art: William C. Agee, *Ralston Crawford* (Pasadena, Cal.: Twelve Trees Press, 1983) and Barbara Haskell, *Ralston Crawford*, exhibition catalogue, Whitney Museum of American Art, New York, 1985.
- 4 Robert A. Caro, *The Powerbroker: Robert Moses and the Fall of New York* (New York: Alfred A. Knopf, 1974), 341.
- 5 *New York Times*, April 27, 1939.
- 6 Sharon Reier, *The Bridges of New York* (New York: Quadrant Press, 1977), 136.
- 7 Leslie Maitland, "Moses, 90, Nostalgic About Whitestone Bridge, 40," *New York Times*, April 30, 1979, p. B1.
- 8 "Fair on the Air," *New York Times*, April 30, 1939, p. 186.
- 9 Here, Crawford may have been referring to preliminary studies that he did of the bridge.



61

Marsden Hartley *Waterfall, Morse Pond* (ca. 1940)

- 1 Hudson D. Walker wrote in his sales order of October 4, 1965 to the Memorial Art Gallery, "This is the only oil painting I ever saw Marsden Hartley work on. He finished it in our gallery at 38 East 57th Street in 1940" (MAG curatorial files).
- 2 Harris K. Prior to Hudson D. Walker, June 22, 1964 (MAG curatorial files).
- 3 Hudson D. Walker, "Marsden Hartley," *The Kenyon Review* 9, no. 2 (Spring 1947): 256, in Elizabeth McCausland Papers, Archives of American Art, Smithsonian Institution, reel 273, frame 483.
- 4 Hartley was an avid reader of the transcendentalists Emerson, Thoreau, and Whitman.
- 5 Morse Pond is located on Mahoney Hill near Bingham, Maine.
- 6 Gail Scott, *Marsden Hartley* (New York: Abbeville Press, 1988), 151.
- 7 Marsden Hartley, *The Collected Poems of Marsden Hartley, 1904–1943*, ed. Gail R. Scott (Santa Rosa, Cal.: Black Sparrow Press, 1987), 190.
- 8 Hartley, "Hypnosis of Water," Marsden Hartley Papers, Archives of American Art, Smithsonian Institution, reel 1369, frame 1297.
- 9 *Woodlot, Maine* (1938), *Ghosts of the Forest, Georgetown* (1937–38), *Abundance* (1939–40), *Backwaters Up Millinocket Way* (1939–40), *Log Jam, Penobscot Bay* (1941).

Notes

- 10 Celeste Connor, *Democratic Visions: Art and Theory of the Stieglitz Circle, 1924–1934* (Berkeley: Univ. of California Press, 2001), 137.
- 11 Elizabeth McCausland Papers, reel 270, frame 250.
- 12 Marsden Hartley, *Somehow a Past: The Autobiography of Marsden Hartley*, ed. Susan Elizabeth Ryan (Cambridge, Mass.: MIT Press, 1997), 62, 64.
- 13 *Ibid.*, 77.
- 14 Donna M. Cassidy, "Localized Glory: Marsden Hartley as New England Regionalist," in *Marsden Hartley*, ed. Elizabeth Mankin Kornhauser (New Haven, Conn.: Wadsworth Atheneum Museum of Art in association with Yale Univ. Press, 2002), 175.
- 15 Connor, *Democratic Visions*, 24.
- 16 John I. H. Baur, "The Beginnings of Modernism 1914–1940," in *Maine and Its Role in American Art 1940–1963*, ed. Elizabeth F. Wilder (New York: The Viking Press, 1963), 122.
- 17 Marsden Hartley, "On the Subject of Nativeness—a Tribute to Maine," in *Marsden Hartley: Exhibition of Recent Paintings, 1936*, Elizabeth McCausland Papers, reel 273, frame 89.
- 18 *Ibid.*, frame 85.
- 19 Cassidy, "Localized Glory," 176.
- 20 *Ibid.*, 67.



62 Douglas Gorsline *Bar Scene* (1942)

- 1 Letter from Douglas Gorsline to Gertrude Herdle Moore, undated, probably May 1935 (MAG archives).
- 2 "Douglas Gorsline Continues to Advance," *Art Digest*, December 15, 1940, p. 6.
- 3 "Our Cover," *American Artist*, September 1945, p. 6.
- 4 "Gorsline's Art to be Featured in Exhibition," *Rochester Democrat & Chronicle*, March 21, 1948.
- 5 Gorsline's *What People Wore: A Visual History of Dress* (New York: Viking, 1952), continues to be one of the standard references for artists, costume designers, etc.
- 6 "Gorsline Exhibition," *Rochester Democrat & Chronicle*, May 5, 1936.
- 7 Paul Bird, "The Fortnight in New York," *Art Digest*, March 1, 1939, p. 19.
- 8 J. L., "Serious Painting by a Young Artist of Promise, Douglas Gorsline," *Art News*, March 4, 1939, p. 12.
- 9 Advertisement, *Art Digest*, March 15, 1945. Paint analysis has not been performed, so it is difficult to say with certainty whether *Bar Scene* includes tempera or is done completely in oil.
- 10 The menu was first drawn to our attention by Virginia Corder. Photograph, menu, and sketch are in the archive of the Musée Gorsline, Bussy-le-Grand, France. We wish to thank Marie Gorsline, director of the museum and widow of Douglas Gorsline, for making them available to us.
- 11 Herbert Mitgang, "O, What a Lovely War," *New York Times*, September 1, 1968, p. B86.
- 12 John McNulty, *This Place on Third Avenue* (Washington, DC: Counterpoint, 2001), book jacket blurb.
- 13 This second version is currently in the collection of the Musée Gorsline.
- 14 J. W. L., "Gorsline," *Art News*, March 15–31, 1942, p. 26.
- 15 J. L., "Serious Painting by a Young Artist of Promise, Douglas Gorsline," 12.



63 William Gropper *The Opposition* (1942)

- 1 Basic resources for Gropper include August L. Freundlich, *William Gropper: Retrospective* (Los Angeles: Ward Ritchie Press and the Joe and Emily Lowe Art Gallery of the University of Miami, 1968); J. Anthony Gahn, "William Gropper—A Radical Cartoonist: His Early Career, 1897–1928," *The New-York Historical Society Quarterly* (April 1970): 111–44; Louis Lozowick, "William Gropper," *William Gropper: Fifty Years of Drawing, 1921–1971*, exhibition catalogue, ACA Galleries, New York, 1971; Louis Lozowick, *William Gropper* (New York: Abrams, 1973 and Associated University Presses, 1983); Norma S. Steinberg, "William Gropper: Art and Censorship from the 1930s through the Cold War Era" (PhD diss., Boston University, 1994); and "William Gropper Papers," Archives of American Art, Smithsonian Institution, microfilms 3501–04.
- 2 Freundlich, *William Gropper*, 29. *The Senate* was based on "Norris, of Nebraska, in a frenzy; and Johnson, of California, in doubt," *Vanity Fair* 42 (May 1934), 31. A letter from Alfred H. Barr Jr., Director, Museum of Modern Art, to William Gropper, Mt. Airy Road, Croton-on-Hudson, New York, December 2, 1936 (Gropper Papers, 3501:559) announced the museum's purchase of *The Senate* with monies from the (A. Conger) Goodyear Fund.
- 3 *Vanity Fair* 42 (May 1934), 31–32.
- 4 *Ibid.*, 31.
- 5 Allan Antliff, *Anarchist Modernism: Art, Politics, and the First American Avant-Garde* (Chicago: Univ. of Chicago Press, 2001).
- 6 Gropper's sketches and cartoons appeared in the *New York Tribune* between October 1917 and June 1919. See Harry Salpeter, "William Gropper: Proletarian," *Esquire* (September 1937): 10, 105–06, 156, 159, and Gahn, "William Gropper."
- 7 Raphael Soyer, *Self-Revelment: A Memoir* (New York: Random House, 1967), 79.
- 8 In October 1927, William and Sophie Gropper, Sinclair Lewis, Theodore Dreiser, and Scott Nearing traveled to Moscow as delegates to the tenth-anniversary celebration of the Bolshevik Revolution. Gropper spent eight months in the U.S.S.R., drawing for Soviet publications, and five months in the Near East and western Europe.
- 9 Quoted in Grace Pagano, *The Encyclopaedia Britannica Collection of Contemporary American Painting*, 2nd ed. (Chicago: Encyclopaedia Britannica, 1946). The exhibition traveled from April 1945 to May 1950. Gropper referred to the U.S. Treasury Department's "Section of Fine Arts" program that had commissioned him, after peer review, to create a mural for the new Department of the Interior in Washington, DC. He had executed murals for the Schenley Corporation in Detroit, Michigan, in 1934 and 1935 and, in 1936, a mural for the Post Office at Freeport, Long Island, under the WPA. For MAG's acquisitions from the Encyclopaedia Britannica collection, see Introduction in this volume, note 3.
- 10 Tentative identities of some of the senators portrayed in Gropper's ten lithographs of senators, first exhibited at ACA Gallery in 1941, can be made. The senators in his paintings are less representational.
- 11 Letter, Senator Guy M. Gillette to Gropper, Gropper Papers, 3501: 614. Gillette wrote that *Opposition* "is said [by Gropper] to portray the type of representative who is opposed to progress and culture" and "I am informed that it is a portrayal of a member of the House or Senate who is speaking against the fine arts and the graphic division of the Office of War Information."
- 12 Oil paintings with Senate themes that Gropper exhibited in 1989 at Sid Deutsch Gallery in New York include: *Roll Call* (n.d.), *The Senate Hearing* (ca. 1948), *Eternal Senator* (1956–72), *The Caucus Room* (ca. 1959), and *Senate Committee* (1961). Other paintings of congressmen include *Point of Order*, *The Probers*, *Senate Debate*, *The Untouchables*, *The Investigatory Committee*, *Three Senators*, and *The Un-American Committee*.
- 13 Gropper, handwritten and typed notes, n.d. Gropper Papers, 3501: 359, 376–7.

Notes

- 14 Gropper applied for an application to go to Europe in 1943 as a war correspondent, but was not able to leave the country until 1948, when he went to Poland. (E-mail correspondence, February 19, 2005, with Charlotte Sherman of Heritage Gallery, Pacific Palisades, California, and Gropper's son, Gene Gropper. e-mail correspondence with Norma Steinberg [see n. 1], Feb. 22, 2005, confirms this.)
- 15 Louis Lozowick, "William Gropper," n.p.



64 George Grosz *The Wanderer* (1943)

- 1 From Grosz's 1942 lecture *Art Under Hitler* on the radio program "Living Arts," a joint broadcast of CBS and The Metropolitan Museum of Art. Cited by Ralph Jentsch in the chronology included in the exhibition catalogue *George Grosz: Berlin-New York* (Nationalgalerie Berlin, 1994), 551.
- 2 George Grosz, letter to Emily Genauer, April 29, 1947. Cited in Hans Hess, *George Grosz* (New York: Macmillan, 1974), 211n45.
- 3 For MAG's acquisitions from the Encyclopedia Britannica collection, see the Introduction to this volume, note 3.
- 4 Daniel Catton Rich, Preface, *Contemporary American Painting: The Encyclopaedia Britannica Collection* (New York: Duell, Sloan and Pearce, 1948), xxvii.
- 5 George Grosz, *ibid.*, entry 48. Grace Pagano, the author of the Britannica catalogue, had a more optimistic view of *The Wanderer*, which she expressed in her article "The War—As Seven Artists in the Britannica Collection See It," *Art Digest*, April 1, 1945, p. 36:

In Grosz' *The Wanderer* a vivid imagination can read many subtleties. His figure—the everlasting human spirit once more wanders through a dark world, an apocalyptic landscape—but his face is grim, rather than despairing.... This figure still seeks a sunnier day, a brighter world.
- 6 Cited in Hess, *George Grosz*, 217n258. Hess suggests that the letter was written in November or December 1940; it seems more likely, though, that it dates nearer to 1943, the year that Grosz painted *The Wanderer*.
- 7 The significance of the *Interregnum* drawings to the later paintings was discussed by John I. H. Bauer in the exhibition catalogue *George Grosz* (London: Thames and Hudson, 1950), 28. The portfolio is illustrated in its entirety in the catalogue *George Grosz: Berlin-New York*, 479–87.
- 8 The 1940 painting *No Let-Up* closely follows the drawing of the same title, also from *Interregnum*. With its image of a lone man, his back to the viewer and carrying a lantern, trudging through brambles and mud, it is the nearest in theme to *The Wanderer*. The 1944 *Cain, or Hitler in Hell*, echoes his 1936 drawing *So Cain Killed Abel*, while the 1948 painting *The Survivor* is almost an exact derivative of the *Interregnum* drawing. The association of the drawings *Even Mud Has an End* and *No Let-Up* with the flight of exiles from Nazi Germany is demonstrated by the use of both as the illustrations for the German poet and fellow-immigrant Walter Mehring's powerful anti-Nazi epic *No Road Back* of 1944.
- 9 Hess, *George Grosz*, 68.
- 10 Richard O. Boyer, "Profiles, Artist: 1. Demons in the Suburbs," *The New Yorker*, November 27, 1943, p. 33.
- 11 Richard O. Boyer, "Profiles, Artist: 2. The Saddest Man in All the World," *The New Yorker*, December 4, 1943, p. 39.
- 12 John Dos Passos, Introduction, *George Grosz* (London and Brussels: Nicholson and Watson, 1948), 10.
- 13 Boyer, "Profiles, Artist: 1," 32–43; "Profiles, Artist: 2," 39–48; "Profiles, Artist: 3. The Yankee from Berlin," *The New Yorker*, December 11, 1943, pp. 37–44.
- 14 Boyer, "Profiles, Artist: 3," 37.
- 15 *Ibid.*
- 16 As far as can be determined, *The Wanderer* was first exhibited in the Grosz exhibition in February 1943 at the galleries of Associated American Artists, Grosz's representative, in New York City.

- 17 Review of the exhibition from the *New York Sun*, February 12, 1943.
- 18 Boyer, "Profiles, Artist: 1," 41.
- 19 "Grosz Paints What He Can't Forget," review, *Art Digest* 17, no. 10 (February 15, 1943), front page.
- 20 George Grosz, 1954 interview (origin unknown), as cited by Lothar Fischer in his entry on *The Wanderer* in the exhibition catalogue *Die Nibelungen. Bilder von Liebe, Verrat und Untergang* (Munich: Prestel-Verlag, 1987), 271. (Author's translation from the German.)
- 21 Robert Gorham Davis, "A Poet's Anti-Fascist Melodrama," *The New York Times*, March 18, 1945, Book Review, 4.
- 22 Frederic Prokosch, *Age of Thunder* (New York and London: Harper & Brothers, 1945), 25.
- 23 *Ibid.*, 25–26.



65 Robert Gwathmey *Non-Fiction* (1943)

- 1 For more information on Gwathmey's life, see Michael Kammen, *Robert Gwathmey: The Life and Art of a Passionate Observer* (Chapel Hill: Univ. of North Carolina Press, 1999). Also see Robert Gwathmey and Charles K. Piehl, "Art for Art's Sake!" *American Art* 7 (Winter 1993): 99–103; Charles K. Piehl, "The Southern Social Art of Robert Gwathmey," *Transactions of the Wisconsin Academy of Sciences, Arts and Letters* 73 (1985): 54–62; and Charles K. Piehl, "A Southern Artist at Home in the North: Robert Gwathmey's Acceptance of His Identity," *The Southern Quarterly* 26 (Fall 1987): 1–17.



66 Norman Rockwell *Soldier on Leave* (1944)

- 1 Karal Ann Marling, *Norman Rockwell* (New York: Harry N. Abrams, 1997), 90–109, 116.
- 2 Norman Rockwell, *My Adventures as an Illustrator* (New York: Harry N. Abrams, 1994), 328.
- 3 Susan E. Meyer, *Norman Rockwell's World War II: Impressions from the Homefront* (n.p.: USAA Foundation, 1991), 42–3; Marling, *Norman Rockwell*, 101.
- 4 Arthur L. Gupitill, *Norman Rockwell Illustrator* (New York: Watson-Gupitill, 1946), 199–203. The Balopticon projector, much like a modern slide projector, allowed the artist to see a photograph on the surface of his canvas. The main lines of the composition could then be traced as a starting point for the picture.
- 5 Susan E. Meyer, *Norman Rockwell's People* (New York: Harry N. Abrams, 1987), 109.
- 6 *Ibid.*, 108–9, 122.
- 7 Rockwell, *My Adventures*, 312–17; Marling, *Norman Rockwell*, 98–105.
- 8 Marling, *Norman Rockwell*, 90–96.

Notes



67 Guy Pène du Bois *Jane* (ca. 1946)

- For information on Pène du Bois's life and career, see: Betsy Fahlman, "Guy Pène du Bois: Painter, Critic, Teacher" (PhD diss., University of Delaware, 1981); Guy Pène du Bois (1884–1958): *Returning to America*, exhibition catalogue, James Graham and Sons Gallery, New York, 1998 (*Jane* was included as no. 20); "Imaging the Twenties: The Work of Guy Pène du Bois," in Guy Pène du Bois: *The Twenties at Home and Abroad*, ed. Stanley Grand (Wilkes-Barre, Pa.: Sordani Gallery, Wilkes University, 1995); and Guy Pène du Bois: *Artist About Town* (Washington, DC: Corcoran Gallery of Art, 1980). Also, Guy Pène du Bois's autobiography, *Artists Say the Silliest Things* (New York: American Artists Group, 1940) remains a useful period source. His papers are at the Archives of American Art, Smithsonian Institution.
- The Eight included Robert Henri, John Sloan, William Glackens, George Luks, Everett Shinn, Ernest Lawson, Maurice Prendergast, and Arthur B. Davies. Their paintings of city life represented a revolution in subject matter. Their landmark show took place at the Macbeth Gallery in New York in 1908.



68 Jacob Lawrence *Summer Street Scene in Harlem* (1948)

- This painting was acquired in 1991 in conjunction with the exhibition of Lawrence's Frederick Douglass and Harriet Tubman Series of Narrative Paintings, loaned by Hampton University Museum. Jacob and Gwendolyn Lawrence visited the Memorial Art Gallery for the exhibition opening, and they returned in 1994 when Jacob was given an honorary degree by the University of Rochester.
- Sharon F. Patton, *African American Art* (Oxford and New York: Oxford Univ. Press, 1998), 110.
- Shoemaker* (1945; Metropolitan Museum of Art), *The Seamstress* (Southern Illinois University Museum at Carbondale), *Watchmaker and Cabinet Makers* (Hirshhorn Museum and Sculpture Garden, Washington, DC), *Steelworkers* (Collection of Edith and Emil Oxfield), *Radio Repairs* (Collection of Mr. and Mrs. Julius Rosenwald), and *Stenographers* (current collection unknown), all of 1946.
- Elizabeth Hutton Turner, "The Education of Jacob Lawrence," in Peter T. Nesbitt and Michelle DuBois, eds., *Over the Line: The Art and Life of Jacob Lawrence* (Seattle and London: Univ. of Washington Press in association with Jacob Lawrence Catalogue Raisonné Project, Seattle, 2000), 99.
- A. Jacobowitz, transcript of tape-recorded interview with Jacob Lawrence, March 21, 1968, part I, p. 11, Archives of American Art, Smithsonian Institution.
- Charles Alan, unpublished manuscript, ca. 1973, courtesy Harry N. Abrams, New York, 13. Archives of American Art, Smithsonian Institution.
- Ibid.*, 12.
- Ibid.* These scenes were also captured by James VanDerZee (1886–1983) in his contemporary photographs of Marcus Garvey and the members of his Universal Negro Improvement Association.
- Paul Karlstrom, interview with Jacob Lawrence and Gwendolyn Knight Lawrence, part I, p. 77, November 18, 1998, Archives of American Art, Smithsonian Institution.
- Lowery Stokes Sims, "The Structure of Narrative: Form and Content in Jacob Lawrence's Builder Paintings, 1946–1998," in Nesbitt and DuBois, eds., *Over the Line*, 201.
- Alain Locke, "The Legacy of the Ancestral Arts," in Alain Locke, ed., *The New Negro*, intro. by Arnold Rampersad (New York: Atheneum Books, 1992), 256, 267.

- Jeffrey Stewart, "(un)Locke(ing) Jacob Lawrence's Migration Series," in Elizabeth Hutton Turner, ed., *Jacob Lawrence: The Migration Series*, exhibition catalogue (Washington, DC: Rappahannock Press in association with The Phillips Collection, 1993), 48.



69 John Koch *Interlude* (1963)

- Mina Rieur Weiner, "Reminiscences," in John Koch: *Painting a New York Life*, exhibition catalogue, ed. Mina Rieur Weiner (New York and London: New-York Historical Society and Scala Publishers, Ltd., 2001), 44–45.
- Biographical details of the Kochs' lives come from Grady T. Turner, "Enigmatic Intimacy: The Interior World of John Koch" and "Biography," in Weiner, ed., *John Koch: Painting a New York Life*. John Koch was born in Toledo, Ohio, and raised in Ann Arbor, Michigan (13, 108). Dora Zaslavsky, of Jewish descent, was born in the Ukraine and immigrated to the United States, where her musical talents were discovered and promoted by Janet D. Schneck, founder and director of the Manhattan School of Music (30, 60). In 1956 and 1966, Koch painted the Malcolm S. Forbes family (cat. nos. 9, 10, pp. 56–57). In 1973, he was commissioned to paint Henry Luce III (cat. no. 14, p. 60). These are reproduced in Weiner, ed., *John Koch: Painting a New York Life*.
- Felicity Dell'Aquila, cited in Weiner, "Reminiscences," 44.
- Dorothy Parker, "New York at 6:30 PM: John Koch and his Glorious People," *Esquire*, November 1964, cited in cat. entry no. 56 in Weiner, ed., *John Koch: Painting a New York Life*, 94.
- Interview with John Koch in *John Koch in New York, 1950–1963* (New York: Museum of the City of New York, ca. 1963), 9–10. (Interviewer unnamed.)
- Studio—End of Day* (1961) reproduced in *John Koch*, exhibition catalogue, the New York Cultural Center in association with Fairleigh Dickinson University, New York, February 21–April 1, 1973, cat. no. 23; *Two Artists and a Model* (1965) reproduced in Weiner, ed., *John Koch: Painting a New York Life*, cat. no. 32, p. 75. The model's identity first became known to the Memorial Art Gallery through a series of e-mails with her husband Jerome Morgan, beginning in April 2003. Born Rosetta Brooks in 1926, in Clarkston, Mississippi, she worked in New York from approximately 1954 to 1967 as a professional model, also serving during that time as a secretary at the United Nations for Congo-Brazzaville. In 1967 she moved to California and began an acting career under the stage name Rosetta Howard. According to her husband, she often spoke about her experiences as a model, remembering how kind John and Dora Koch were, about frequently eating with the Kochs, and about how cordial Mrs. Koch had been. She died in 2003, before she and her husband were able to make the trip to see *Interlude* at the Gallery. (Notes from author's telephone conversation with Jerome Morgan on July 5, 2005.)
- Turner, "Enigmatic Intimacy," 38.
- In the Gallery's collection, given by the artist, are two drawings: *Study for "Interlude" I* and *Study for "Interlude" II*. Both are graphite on paper and were torn from Koch's sketch book; both have the uneven edges of paper ripped from a spiral binding. A third drawing for this painting, *Study for Interlude*, was published in *Models and Moments: Paintings and Drawings by John Koch*, exhibition catalogue (Hamilton, N.Y. and University Park, Pa.: Picker Art Gallery, Colgate University and Museum of Art, Pennsylvania State University, 1977), 21. At the time of this publication, the drawing was owned by Kraushaar Galleries in New York, which has represented John Koch's work since 1939.

Koch's painting was featured in MAG's fiftieth anniversary exhibition entitled "In Focus: A Look at Realism in Art," 1965, and was then purchased for the Gallery by Mr. and Mrs. Thomas Hawks.



70 Andy Warhol Jackie (1964)

- 1 John Fitzgerald Kennedy, the thirty-fifth President of the United States, was assassinated on November 22, 1963 in Dallas, Texas, by Lee Harvey Oswald.
- 2 David Lubin, *Shooting Kennedy: JFK and the Culture of Images* (Berkeley: Univ. of California Press, 2003), ix; Lubin cites Bradley S. Greenberg and Edwin B. Parker, eds., *The Kennedy Assassination and the American Public: Social Communication in Crisis* (Stanford, Cal: Stanford Univ. Press, 1965).
- 3 Pop art, an ironic movement that flourished in the 1950s and 1960s, attempted to devalue the precious and privileged objects created as High Art and promote subjects taken from the popular culture. Andy Warhol, who originally specialized in images of mass produced goods, was one of the leaders of the movement.
- 4 Andy Warhol and Pat Hackett, *POPism: The Warhol '60s* (New York and London: Harcourt Brace Jovanovich, 1990), 60.
- 5 Art Simon, *Dangerous Knowledge: The JFK Assassination in Art and Film* (Philadelphia: Temple Univ. Press, 1996), 114.
- 6 Lubin, *Shooting Kennedy*, 35-6. Lubin's insightful observations about the relationship between the Kennedys and Hollywood pop culture shed important new light on the reasons why Warhol might have been drawn to images of Jackie.
- 7 *Ibid.*, 198.
- 8 Lady Bird Johnson, *A White House Diary* (New York: Holt, Rinehart and Winston, 1970), 5-6.
- 9 Lubin, *Shooting Kennedy*, 195.
- 10 *Ibid.*, 198.
- 11 Warhol, *POPism*, 22.
- 12 "All that summer [1964] a young English kid named Mark Lancaster...was coming to the Factory every day...People would come over to talk to him as he helped me stretch...the small black and blue Jackies, the funeral image, and some big square Marilyn's with different-color backgrounds, and one Jackie-Liz-Marilyn combo" (Warhol, *POPism*, 70).
- 13 While it seems as though "Camelot" and the Kennedy White House have been linked from the beginning, in reality the idea was not put into public discourse until after the assassination. In an interview a week after the assassination with Theodore H. White, historian and author of *The Once and Future King*, Jackie Kennedy described how the president listened to Lerner and Loewe's *Camelot* before going to sleep every night, and "had more than once expressed the hope that his era would be remembered like King Arthur's" (Lubin, *Shooting Kennedy*, 94).



71 Fairfield Porter The Beginning of the Fields (1973)

- 1 General information on Porter, his life and works, can be found in Joan Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels* (New York: Hudson Hills Press, 2001), and *Fairfield Porter: A Catalogue Raisonné of His Prints* (Westbury, N.Y.: Highland House Publishing, 1981); Justin Spring, *Fairfield Porter: A Life in Art* (New Haven, Conn.: Yale Univ. Press, 2000); and Ted Leigh, *Material Witness: Selected Letters of Fairfield Porter* (Ann Arbor: Univ. of Michigan Press, 2005).
- 2 Hilton Kramer, "Art: Fairfield Porter," *New York Times*, March 9, 1974, p. 25.
- 3 Kenworth Moffett, *Fairfield Porter: Realist Painter in an Age of Abstraction* (Boston, Mass.: Museum of Fine Arts, 1982), 38.
- 4 Michael Brenson, "Porter Paintings on Display," *New York Times*, September 13, 1985, p. C24.
- 5 The Shoreham plant at Brookhaven, L.I., was fought by local citizens for twenty-five years beginning in 1969. It was finished in 1983, then decommissioned in 1994 without ever having produced a kilowatt of commercial power. See Dan Fagin, "Lights Out at Shoreham," <http://www.newsday.com/community/guide/lihistory/ny-history-hs9shore,0,563942.story?coll=ny-lihistory-navigation>.
- 6 Spring, *Fairfield Porter*, 351.



72 Jaune Quick-to-See Smith Famous Names (1998)

- 1 Joy Harjo, "Creation Story: The Jaune Quick-to-See Smith Survey," in Anreus, ed., *Subversions/Affirmations*, 68. (See note 2 below.)
- 2 A good brief source of information on Quick-to-See Smith's life and work is Alejandro Anreus, ed., *Subversions/Affirmations: Jaune Quick-to-See Smith: A Survey*, exhibition catalogue, Jersey City Museum, N.J. In particular see the essays there by Lucy R. Lippard, "Jaune Quick-to-See Smith's Public Art: Generosity With an Edge," 79-92, and Alejandro Anreus, "A Conversation with Jaune Quick-to-See Smith," 108-113. Another useful reference is Linda Muehlig, "The Red Mean: Self Portrait, 1992," in *Masterworks of American Painting and Sculpture from the Smith College Museum of Art*, ed. Linda Muehlig (New York: Hudson Hills Press in assoc. with Smith College Museum of Art).
- 3 In a telephone conversation with the author in August, 2005, Quick-to-See Smith explained that acrylic paint has been applied to the surface of *Famous Names* in a very viscous state, so that the dripping that results lends an appearance of rapid application. In fact, she experiments with many ways to apply the paint, for instance by laying plastic on the canvas to see how different washes work in the space and which wash best preserves the collaged elements underneath. What appears haphazard and fresh on the canvas is thoroughly contemplated before it is applied.
- 4 According to Linda Muehlig, "the artist's registration number, assigned to her at birth,...not only records her identity as an enrolled member of her tribe but 'qualifies' her as a Native American artist under the 1990 Indian Arts and Crafts law enacted by the U.S. Congress. The legislation...was originally intended to protect the market for art and artifacts produced by Native Americans against forgeries made by non-Native fabricators, but a number of artists and craftspeople who were not enrolled or registered members of a tribal group were placed in the anomalous position of risking a large fine or jail term for producing and selling their work because they lacked the required proof of their ethnic identity" (Muehlig, "The Red Mean," 240).
- 5 E-mail from Jaune Quick-to-See Smith to the author, August 2005.
- 6 *Ibid.*
- 7 Buffalo Tail's name was given him by Molly Kicking Woman, whose name also appears in the painting, and Mike Swims. Quick-to-See Smith's cousin, Three Wolves, and her grandmother, Strong Old Woman, also appear, as well as a distant relation, Big Crane. (E-mail from Jaune Quick-to-See-Smith to the author, October 2, 2005.)
- 8 *The Char-Koosta News* is the newsletter of The Confederated Salish and Kootenai Tribes of the Flathead Indian Reservation (<http://www.charkoosta.com/>). The name "Char-Koosta" comes from the names of the last traditional leaders of the Salish and Kootenai people—Chief Charlo of the Salish people, and Chief Koostatah of the Kootenai people.
- 9 E-mail from Jaune Quick-to-See Smith to the author, August 2005.
- 10 "Quotes from the Artist," Artist Spotlight, Jan Cicero Gallery, Chicago, Ill. <http://www.galleryguide.org/ArtistPortfolios/Cicero/Smith/smith.asp> (accessed Sept. 12, 2005).
- 11 A good source of information on Native American photographs is Alfred L. Bush and Lee Clark Mitchell, *The Photograph and the American Indian* (Princeton, N.J.: Princeton Univ. Press, 1994). In the introduction, Lee Clark Mitchell asks the same question Quick-to-See Smith implicitly raises about the photographs in her painting: "Is the photographer a passive recorder or someone who alters what he finds, sympathetic participant or rude intruder, preserver or thief?" (xv).
- 12 Author's phone conversation with Jaune Quick-to-See Smith, August 23, 2005.

Notes



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Lorna Simpson *Untitled (The Failure of Sylvester)* (2001)

- 1 Some good sources of information on Simpson are: Deborah Willis, *Lorna Simpson* (San Francisco: The Friends of Photography, 1992); *Lorna Simpson*, exhibition catalogue (Salamanca, Spain: Centro de Arte de Salamanca, 2002); Beryl J. Wright and Saidiya V. Hartman, *Lorna Simpson: For the Sake of the Viewer* (Chicago: Museum of Contemporary Art, 1992); and Kellie Jones, Thelma Golden, and Chrissie Iles, *Lorna Simpson* (New York: Phaidon, 2002).
- 2 Willis, *Lorna Simpson*, 56.
- 3 "Interview: Thelma Golden in conversation with Lorna Simpson," in Jones et al., *Lorna Simpson*, 20–21. Simpson's full statement is of interest: "This body of work contains oval and square images, and they're all of a woman's head, slightly out of focus. There's a little bit of her revealed, but not much; we kind of see her face, but the photographs lie just beneath a translucent material and become silhouettes or are clouded or glossed, so you can only just make her out. The references within the work are titles of paintings from the 1790s to about 1970, and of films from about 1910 to the 1970s. Formally, the ovals point to turn-of-the-century photographs and daguerrotypes—photographs that people would carry around, images of their loved ones. The four-by-five, rectangular images represent modern photography and art. I mix those up in a kind of incomplete grid, so that it's somewhat fallen apart and not completely filled in, but the grid structures each individual piece."
- 4 *Wanted Poster No. 3*, 1969, painting by Charles White (1918–1979); *Octaroon (Study for a Lithograph)*, ca. 1930s–40s; pencil sketch by Dox Thrash (1893–1965); *Mom and Dad*, 1944, painting by William H. Johnson (1901–1970).
- 5 Minnie was a well-known character in Cab Calloway's all-black musical revue as well as the subject of his famous song "Minnie the Moocher." Minnie Evans (1892–1987) was a self-taught African American painter (see <http://www.antonart.com/bio-evan.htm>). In 1994, three novels by the nineteenth-century African American poet and social advocate Frances E. W. Harper were unearthed: *Minnie's Sacrifice*, *Sowing and Reaping*, *Trial and Triumph: Three Rediscovered Novels*, ed Frances Smith Foster (Boston: Beacon, 1994), http://www.amazon.com/gp/reader/080708333X/ref=sib_dp_pt/104-4744400-5152743.