

6 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.

7 Because the creation of the paintings would seem to be linked to Copley's commission of the equestrian of Reverend Joseph Sewall, which is dated 1765, the paintings are dated ca. 1765.


11 Nathaniel Hurd, will, docket no. 16444, Suffolk County Judicial Archives, Boston, Mass. Hurd signed his will on December 6, 1777, and the will was probated shortly after, on January 23, 1778.

12 Ibid.


14 The New York State Tourist (New York, 1844), 23.

15 Chamber's paintings held by other museums include: The Constitution and the Guerriere (The Metropolitan Museum of Art, Looking North to Kingston (Smith College Museum), Niagara Falls from the American Side (Wadsworth Atheneum), Staten Island and the Narrows (The Brooklyn Museum), View of the Hudson Near Weehawken (Pennsylvina Art Museum), and Upper Falls of the Genesee (Albany Museum of Art).


17 Chambers' 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: Viozio, 1972).


19 Kitts went on to conclude that Durand in turn, copied his view of the Delaware Water Gap from a print by Thomas Doughty.


22 All of these buildings were subsequently razed to make way for new construction. The dating of Milbert's original painting to the early 1820's is based upon his known return to Paris in 1824.

23 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.
Notes

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

If the visitor treads 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 (general communication from Kathleen Foster to Mary Anne Sears, March 18, 2005).

14 Hollywood, ed., The Picturesque, 57. Another guide book puts the traveler 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 spectator almost breathes or gasps at its painting and rapid course.

When at about fifty miles from New York, we catch the first glimpse of the ruins of fort Putnam, in a northwestern direction, five hundred and ninety-seven feet above the river, and peering over the brow of the hill on the left, and soon after, of the out-buildings 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) Burritt, 22-3)

13 The evidence of contemporary municipal directories “portraits,” for instance, was offered only after 1830.

Unknown American Artist
Portrait of Colonel Nathaniel Rochester (Before 1830)

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. Lutocoff, M.D., “The Invention and Early Manufacture of bifocals,” Survey of Ophthalmology 35, no. 1 (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 Burgham 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 Bingham in 1928. This has been confused with provenance information, leading to an assumption that the painting went originally to Nathaniel’s brother, then to John’s daughter Amanda, 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 Amanda.

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.


Nearly fifty portraits have been attributed to Audubon, almost all of them unsigned. The style of these paintings varies widely. Most contain obvious “primitivist” elements and some, including a signed self-portrait from 1822 and a painting of Daniel Boone from the same period, even been to approach the confident and accomplished technique so evident in MAG’s portrait of Col. 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 Natalie Andrews of the Portland Museum, Louisville, Kentucky, for her insights, as well as Dr. Linda Dugan Partridge of Marywood University Scranton, Pennsylvania.


15 Mary M. Burdick noted this information in a letter, “Audubon and the Portrait of Nathaniel Rochester,” written for a museum course at the University of Rochester in February 1942, p. 14. The letter is housed in MAG’s curatorial files.

16 A January 8, 1844 article in the Rochester Democrat and Chronicle questioned the identity and painter of the Memorial Art Gallery’s portrait, citing Jefferson’s criticism a decade and a half earlier. Shepard, however, refused to be interviewed for the article.

17 Rood and his brother are also the owners, by inheritance, of a portrait of one of Rochester’s sons, Nathaniel III, 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.

18 Sketches related to the Rochester Historical Society’s portraits of Nathaniel and Sophia were purchased in 1990, 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. Gaunt.” Jefferson Gaunt, an itinerant portrait painter from New York City, recorded in his journal 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 Colones, 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, both of whom practiced portrait painting from time to time and made limited visits to the area. It is also quite possible that Jefferson Gaunt painted Colonel Rochester as well as Sophia, but so far the family has not made that painting accessible.

19 Helen Rochester Rogers, the descendant who insisted that the inscription on the back of the MAG’s portrait was in her ancestor’s hand (see note S below), 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-Whitney House, which is a part of the Landmarks Society complex in Corn Hill, Rochester.

20 Sophia Rochester’s will, dated April 28, 1842 (Monroe County Surrogate’s Court, File No. 846-40), makes specific reference to the “family pictures” which she bequeathed to her then unmarried daughter, Luiza. Sons Thomas, Henry, and Nathaniel T. Rochester were named as 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 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 1823, Nathanial 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 slipping 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 Nathanial Rochester in its catalogue. For additional information about Gilbert, see Clifford M. Upson, ‘Art and Artists in Rochester,’ Rochester Historical Society Publications 14 (1936): 30–35.

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 this painting as well.

4

Ammi Phillips

Old Woman with a Bible [ca. 1834]


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 Design 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 and tenon. (Conservation report from Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio, December 9, 1983, by Michael Helms, Acting Chief Conservator). According to Patricia Anderson, “Ammi Phillips’s Old Woman with a Bible: Expanding the Definition of American Naïve Art,” Possible 8 (1981): 121–27, "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 1884] who could provide no information on the portrait’s history [other than that he’d found it in Ontario, New York]."


5 The Holdridge (see note 1 above) were the first to combine known works by Phillips with works by the so-called "Border Limeren" and the Kent Portraitist. The Border Limeren was so named for the number of portraits done in the area of the borders of New York, Massachusetts, and Connecticut (1816–1819). The portraits of Kent, from 1829 to 1838, were named for Kent, Connecticut, where many were first found. See Holdridge and Holdridge, Ammi Phillips: Portrait Painter, (1986) and Mango and Mary Black, Ammi Phillips: Portrait Painter, in Holland, ed., Rediscovering Ammi Phillips, also see Anderson, Ammi Phillips’s Old Woman with a Bible, 30.


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, #2, Art Institute of Chicago, William Canby De Witt, ca. 1823, #79, private collection; and late in his career, Elizabeth Mann Huskell, #82, #227, private collection).


14 Lody in White (ca. 1820, National Gallery of Art), 30.

15 Anderson, Ammi Phillips’s Old Woman with a Bible, 30.


17 Anderson, Ammi Phillips’s Old Woman with a Bible, 34.


19 Email, September 6, 2005, from Virginia Mecmbs, senior curator at the Smithsonian American Art Museum, Washington, D.C., to Marjorie Sears, chief curator at MAG.

5

Wilton W. Hopkins

Pierrepoint Edward Lacey and His Boy,
Gun (1835–36)


2 Pkeley, William Pkeley of Hudson, 43.

3 Oak, Faces 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., 39–44. Research subsequent to the publication of Oak, Faces 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 tear 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...”

Viewing America: Painting and Sculpture from the Collection of the Memorial Art Gallery
Notes

George Harvey
Pittsford on the Erie Canal (1837)

3 Ibid., 37, 39.
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 building and the people in the painting; and Audrey Proctor, Pittsford Town Historian, has provided important help in determining the location of this scene. Thomas Gross, 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 (email to the author, March 31, 2006). The painting is related to a watercolor in the collection of the Feminist 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 used 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: Picturist, Scientific and Historic American Scenes" (master's thesis, University of North Carolina, 1989).
8 George Harvey, Harvey's Sketches in the Primitive 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.
11 N.Y., The Magazine Oil Painting 20, no. 6 (September 7, 1845): 618. The MAC 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. In 1854, seven years following the National Academy of Design exhibition that included the canal painting from Grinnell's collection, he backed an unsuccessful bid to the New York State constitution to expand the Erie Canal.
12 "Exhibition of the National Academy of Design," Executors Sale, The Knoedler & Co., 9 June 1873; 618. The MAC 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. In 1854, seven years following the National Academy of Design exhibition that included the canal painting from Grinnell's collection, he backed an unsuccessful bid to the New York State constitution to expand the Erie Canal.
13 George Harvey, "Introduction to the Eighth Lectures... Before... The Royal Institution of Great Britain, in 1849," in Harvey's Illustration of the Forest Wids & Unfortified Wastes of Our Country... (Boston, 1851), 3.
14 Ibid., 6.

16 A similar case is made by Christine Huber Jones about Harvey's Atmospheric Landscapes: 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," 1).
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 uneventful breakfast at the inn, set off for the residence of Mr. Bellinghurst... They lived in a good brick house, the old log one having been removed... The weather still & hot Sunday July 10th: Preached two sermons to very att. congregations... There is in this neighbourhood, many Universities, or call them Universities if you will... Tuesday July 10th: Still very unwell but induced to visit the village 2 ¼ miles distant to deliver an evening lecture, had a large and attentive company... in the morning of this day visited several individuals, and found them all industrious, and particularly inclined Wednesday July 10th: 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 Roasting 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 gives 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 America's Eastern Waterways: The 1831 Illustrated journals of Herbert Hoffman's Travels, ed. Seymour L. 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.

19 "The Great Water-Highway through New York State, 1829," (http://www.history.rochester.edu/CANAL/08/029.htm). This account is not technically a travel "book," for it was published in a Philadelphia periodical, The Anvil, in 1829–30 under the title, "Notes on a Tour through the Western Part of the State of New York."

Asahel Lynde Powers
Portrait of a Black haired Man Reading (the "Renaissance"), (ca. 1839)

1 Although there is an example of Power's including a newspaper in the editor's portrait—Benjamin Clarke, 1840 (Fogg Art Museum: Harvard University, ed. of the Fall River Gazette)—it is unlikely that the MAC 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.
3 Letter from Thomas Loraine McKinney to unknown recipient dated June 12, 1826, in his Sketches of a Tour to the Lakes, of the Character and Customs of the Chipeway Indians, and of Inhabitants Connected with the Treaty of Fond du Lac (Baltimore, 1827), 85–98.
Notes

4. The Genoa Scene, October 12, 1839, vol. 9, no. 41.


6. Ibid, no. 41. These are the only concrete pieces of evidence of this endeavor are on an oil on canvas painting believed to be by a cycle of a European engraving, Study of a Nude, (1837, Shelburne Museum, Vermont).

7. Similar sketches are on the verso of another Power's painting from this period, Boy Studying Geometry, October 1839, See Little, Asa Blowers, no. 41, no. 43. Also inscribed on the verso of the MAC portrait are "Painted by A. P. Power" and "1832." Beginning around 1836, Powers began executing the "A" from his signature.

8. Pittsburgh Republican, November 7, 1840.

9. Little, Asa Blowers, no. 1, Powers's success in New York made for a prosperous period, during which he married, when he later moved to Ohio, his join. To his parents, his wife remained in Pittsburgh 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.

DeWitt Clinton Boulette
The Indian Hunter (1846)


4. The British poet Eliza Cook (1818-1889) wrote these words, which became the lyrics to the English national song "The Indian Hunter," published ca. 1835. The American sheet music associated with the song was issued in New York by J. S. 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 on 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 Boulette's life or career. The facts and dates stated here are taken from "DeWitt Clinton Boulette," M. and M. Karolik Collection of American Paintings, 1815-1865 (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.

10. 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 past, friends, and first biographer, it was first printed in 1853, issued 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. Illustrated by his Life, Character, and Genius. The title was shortened by the third printing in 1856.

11. 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.

12. 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 Genese Scenery, was invaluable. Most helpful was his exhibition catalogue, The Genese Scenery, published in 1975 by the Memorial Art Gallery. It was through the generosity of Howard and Florence Merritt that Genese Scenery entered the collection of the Memorial Art Gallery.


14. Ibid, 4. Due to financial strain, construction on the canal was delayed between 1842 and 1848. The canal was officially abandoned in 1879, and the canal boats were sold off as railroad beds.


16. Letter from Thomas Cole to Maria Cole, August 3, 1839, quoted in Noble, Life and Works of Thomas Cole, 204.

17. 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 Genese 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.

18. 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 blasted of the rock cliffs under nicht Hornby Lodge for the canal damaged the structure beyond repair. It was torn down in 1849.


20. Genese Scenery (Mountain Landscape with Waterfall) (1847, Museum of Art, Rhode Island School of Design).

21. Pottage Falls came into the Seward House in 1848. Thanks to Peter Wosley, Director, Seward House, Auburn, New York, for his assistance on this project.

22. Thanks to Leonard 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.


24. "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 reseeded paintings and gazing." Thomas Cole to Baltimore art patron Robert Gilmor, undated draft of a letter after May 10, 1835, quoted in Harvey, The Painted Sketch, 30.

Notes

10

Lilly Martin Spencer
Peeling Onions (ca. 1852)


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 stage, oil on canvas (1854, private collection); The Young Wife Post Stage, oil on board (ca. 1856, Ohio Historical Society).


4. For more about the social and legal initiatives of women in the American work force, see Julie A. Matthews, 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), 192.


6. For an exploration of Spencer’s formative years, see chap. 2 in Katz, Regionalism and Reform.


8. Ibid., 25–27; Katz, Regionalism and Reform, 79.


10. Letter from CMS to her parents, December 1859; quoted in Bolton-Smith and Truettner, Lilly Martin Spencer, 56.


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 Coli family through Elizabeth Hart Jarvis Coli’s sister’s family (Hetsy Jarvis Robinson) to her great-granddaughter, Mrs. Cushman, who is thought to have owned nine Catlin paintings from this series; they originally hung in Coli’s billiard room at Arrowsmear, his Hartford mansion. William Hosley, author of Coli: The Making of an American Legend (Anhent: Mass. University Press, 1996), was most helpful in providing this information. Elizabeth Marlin Kornskaees, Chief Curator and Kornskauaeas Chief Curator of American Paintings and Sculpture, Waddsworth Atheneum, confirmed that the Catlin paintings hung in Coli’s billiard room at Arrowsmear (email communication with the author, February 26, 2003). The numbers of paintings produced by Catlin for Coli 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, [singer to make the case for their adoption [Colt gun]], 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, 1999), 347].

Hosley, the author of the book cited above, also says that there were twelve paintings.

4. The Gallery’s painting is signed “G. Catlin 1879” and is inscribed on the back of the stretcher: “Geo. Catlin. Buenos Ayres 1879 View of Etelat (a bathing [place]) 20 miles from Havana [Le Havre]" (since Etelat 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 Internmuseum 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. Knudrud & Co.

5. George Catlin, Last Nornbles Amstests Indians of the Rocky Mountains and the Ardis (1848), 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 wish ‘Sam’ in hand and a shot-shot revolver in my belt, was considered equal to a war party,” he wrote in Last Reminiscs (p. 262). Catlin was not the only artist to paint Sam Colt’s products. William Harnett’s The Faithful Colt (1880) is a prized holding of Hartford’s Waddsworth Atheneum collection.

7. “But, before picking up my birds, I had been obliged to pick up my negro Indian boy: he had no idea of my firing more than once, and my agitation and somewhat of confusion in turning to fire right and left, and whirling up in a bunch of others 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 Reminiscs, 284–85).
Rubens Peale
Still Life Number 26: Silver Basket of Fruit (1855-59)


Rubens's brothers were Raphaelle (1744-1825), Rembrandt (1778-1860), and Titian (1797-1888). After 1801, the centerpiece was a mastodon exhumed from an Upper New York farm and immortalized in a large painting by Charles Willson Peale, perhaps the first painting of a paleontology dig: Extinction of the Mastodon (1825-30). The Peale Museum, Baltimore City Life Museum.

John Frederick Kensett
A Showy Bay, Lake George (ca. 1860s)


Wills, 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 documented the latest fashion trends in scenic landscapes, steamboats, hotels, and the lake as a resort.
Notes

3 The lake simultaneously epitomized nineteenth-century artistic concepts of the "sublime" and the "picturesque:" its dramatic vista and rugged mountains stirred feelings of awe and wonder in viewers, thus endowing nature with the divine characteristics defining these terms. The lake's pure and impure 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: Aesthetics of Nature in the Natural and Cultural Landscape (Nashville and London: Vanderbilt Univ. Press, 1994), 24-45. For a discussion of Adirondack art, see Patricia C. F. Mandle, Fair Wilderness: American Paintings in the Collection of the Adirondack Museum (Blue Mountain Lake, N.Y.: The Adirondack Museum, 1990), and Caroline M. Welch, "Paintings of the Adirondack Mountains," The Magazine Antiques 135, no. 1 (July 1999): 78-88.

4 Appleton’s Journal of Literature, Science and Art, 1, no. 14 (July 14, 1869).

5 Asher B. Durand Papers, Manuscript and Archives Division, New York Public Library.

6 Kennett made sketching tours every summer between 1841 and 1870, 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, Cassileth, Benjamin Champney, Jasper Cropsey, Frederic Edwin Church, Thomas P. Rossiter, Sanford Gifford, Regis Gignoux, Worthington Whittredge, and others. See John Paul Osborn and John K. Howat, John J. Kent, American Master (Worcester, Mass.: Worcester Art Museum, New York and London: W.W. Norton, 1985), 42, 63, 70, 91, 123.


9 Alexander Wyant and Roswell Morse Shurtleff, both of whom purchased summer homes in Keene Flats, were particularly influenced by Kennett's personality and art. Shurtleff wrote: "In those days Wyant, and in fact everyone else, looked upon Kennett 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’s files, Adirondack Museum Library.

10 Notations for sixty-five paintings and studies, identified in the Adirondack Museum artist files from the exhibits records of the National Academy of Design: The Brooklyn Academy of Arts: auction records from the Robert Somervell auction sale after Kennett’s death in March 1873 and the Somervell sale of the Robert M. Oliphant 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.

11 Most artists came to Lake George for the summer or for shorter visits to establish connections 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 between 1870 and 1874. In a diary now in the collection of the Adirondack Museum, Hill recorded his daily life, the weather, and the art he made.

12 Quoted in Execution Sale, The Collection of Over Five Hundred Paintings and Drawings, by the Late John H. Kent, (New York, 1874), 4.

Leonard Volk
Life Mask and Rings of Abraham Lincoln (1860/1865)


3 Leonard Volk, The Lincoln Mask and How It Was Made, Century Magazine 23 (December 1886): 223.

4 Ibid., 226.

5 Ibid.


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 hypochromatic 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 1861 by President Garfield.

12 See essay 12 on Saint-Gaudens in this volume.


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. Lavallé 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 20 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 Wiedeman, "The Genesee Oaks," The Conservator (September–October 1983): 7.

3 Thanks to Dr. Gregg Harvigson, Assistant Professor, Department of Biology, State University of New York, Geneseo, for making these identifications.

4 Ibid.
Notes

6. Built by Wadsworth in 1835, Hartford House still stands in Geneseo. A commanding view of the valley, as seen in Geneseo Oakes, is clearly visible from behind the main house. While there is no documentation proving 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 Geneseo, and Liz Argentieri, Special Collections Librarian, SUNY Geneseo, for their help with research on the Wadsworth Family.
9. Ibid.
10. Lease signed between James Wadsworth and Charles F. Shaw and Josiah Chadwick of Avon, New York, February 20, 1843. Wadsworth Family Papers, SUNY Geneseo, box C1.1
11. The drawings are catalogued in and the collection of the New York Historical Society, numbers 918, 956-159; 191 (204).
13. With thanks to Howard Miernik, Professor Emeritus, University of Rochester, for providing directly relevant information, and his early and insightful writings on Durand in various sources.
15. Thanks to Corwin 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 Gallery, Lake View, N.Y., and purchased by the Memorial Art Gallery in 1974.

16 Martín Johnson Heade
Newbury Bayfield at Sunset (1862)

1. "Didymus" (Martín Johnson Heade), "Taming Hummingbirds," Forest and Stream 38:15 (April 14, 1892): 348. The dedicated lifetime work of Theodore E. Stebbins, Jr., of the Fogg Art Museum at Harvard University has illuminated and clarified 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).
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 poet 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 original Reverend Bishop Thomas Marsh 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 mansions (28-29).
7. Stebbins, Martin Johnson Heade, 39.
9. Betsy H. Woodward, Salt Hoping: Farming and Fishing in Salem, Massachusetts (The 1/B of South Essex: 1900-1983, Essex Institute Historical Collections, 1993 (July 1983)): 165-81. While Eaton's recollections are of his life in Salem, 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.
14. Ibid., 123.
15. http://www.8th.org

17. The World of David Gilmore Blythe
Tribul Scene (Molly Maguire) (ca. 1862-63)

1. Bruce Chambers, "David Gilmore Blythe (1815-1865): An Artist at Urbanization's Edge" (Ph.D. 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 prints" but later mentions that there was "some doubt that such societies existed in the middle 1800s." 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, Molly Maguire, 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, Molly Maguire, 79, 96-102. Chapter 3 of this book discusses the first wave of Molly Maguire violence, which was distinct from later activity in the 1870s.
4. For more about Bannan's background see Kenny, Molly Maguire, 76. For more analysis of Blythe's politics see Bruce Chambers, The World of David Gilmore Blythe (1815-1865), exhibition catalogue, Smithsonian Institution, Washington, D.C., 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 Gilmore Blythe, 84, cat. no. 228).
6. Artists such as George Caleb Bingham, William Josiah Bridges, and Tompkins Harrison Matteson portrayed frontier scenes, but the authors often poke fun at participants in the legal process who 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, De Young Museum, Fine Arts Museums of San Francisco), Courthouse 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).
Notes

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


4 Ibid. Wallace in 1882 wrote Ben Hur at his home in Crawfordville, Indiana.

5 Photographs and descriptions of goblins can be found in Bicardi, A Photographic Portrait of the Civil War, vol. 2, ed. William G. Dwelle (Boston and Toronto: Little, Brown, 1898), 52-53.

6 Dean S. Thomas, Cannon: 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 Mounted by Company C, 1st Connecticut Heavy Artillery, Fort Brady, Va. 1864, available on the Civil War Home Page at http://www.civil-war-home.com_images/Brady/1314.jpg.

8 Andrew Berg, “‘The Best Defense,’” 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.


10 E-mail correspondence between Professor James Ramage and the author September 1, 2005.

11 George Henry Preble, History of the Flag of the United States of America (Boston, 1880), 459-60.

12 Beard, Morality or War, 119.

13 Graf, Woman’s Civil War Collectibles. The tin cup appears to be “typical” of those “carried by many soldiers” (355). The dark innel might be made of gutta-percha, a material popular at the time. (331). Though possibly only a fragment of a tobacco twist, its inclusion certainly be in keeping with a display of “typical soldier belongings” (342).


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 (from the War through various locations, to the Smithsonians.) Documented in Smithsonian American Art, Control No. 1690, 1990, 4, accessible through the Smithsonian’s online database. See: http://www.smithistory.com.

16 In a speech delivered on October 15, 1778, James H. Beard, 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 Gethsemanee and the sleepless disciples. (Trancript in MAG curatorial files.)


19 Three of Frank Beards illustrations from the war front in Tennessee were published in Harper’s Weekly Early in June 1863: January 10, 1864, and February 7, 1865. 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, 1865), 107.)

21 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)


2 The Rocky Mountains, which measures 37 x 120 x 2 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.


Notes


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 Berndt 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 80), which Berndt and Ludlow followed to Placerville. I am indebted to Katy Coulter, Assistant Heritage Program Manager of Colorado 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 Berndt has been known to take liberties by incorporating non-native vegetation in his paintings, all of the foliage depicted here is indigenous to the area, according to Coulter.

9 For 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 expedition, 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, 1872).


11 Ibid., 494–95.


14 Ibid., 12.

15 Berndt 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, Berndt paid a commutation fee and was excused from service, see Anderson and Ferber, Albert Berndt, 78–79.

16 Buckley, "The Sierras Near Lake Tahoe," 46.

17 Fischer, "The Story of the "Mainfield" Berndsts," 15; Anderson and Ferber, Albert Berndt, 76.


19 For an account of Berndt's selling reputation and bankruptcy, see ibid., 16–25.

20 Ibid., 28.

20 Mortimer Smith Home Life (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, 1896, discusses seven of Smith's works exhibited in the 1897 fair as well as the sale of Frontier Home.


5 Quoted in Jacqueline Adams, "Mortimer L. Smith, 1840–1896," Portraits (1974); Smith wrote to his son Fred L. Smith on March 7, 1881, that his prices was making him from his paintings "will make me more than architecture, I'm thinking seriously of closing up the office.

6 Detroit Journal, April 15, 1896, p. 4.

7 Detroit Journal, January 20, 1896, p. 5.


11 United States Centennial Commission Records, 1876–1879, Archives of American Art, Smithsonian Institution, microfilm reel 3603. Through the application, Gould stated all four were his own original work, the 1876 Official Catalogue lists Winter Brothers as done by "P.S. Gould," his son, Marshall, also a sculptor; who often assisted with his father's work later in Gould's life.

12 Shahn, Masterpieces, 296.

13 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.)

14 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 exhibition version of The West Wind that would definitively determine which statue was in the show; one with the title carved (Barnes) or the one without (Powers).


16 Barnes (1827–1888) was a former U.S. congressman from Indiana and a stella-active public figure. The New York Times covered the arrival of the 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.

17 [Rochester, N.Y.] Union Advertiser, December 12, 1876. At least one work that Powers bought at the Exposition is in MAC's collection—Nicola Cantalamessa's Portrait of Iowa's Mirror (1875), and another gift from his children in his memory, Edward W. Redfield's River Hils (ca. 1920). Scrapbooks of newspaper clippings about Daniel Powers are at the Landmark Society of Western New York and the Rochester Historical Society.


19 A good succinct account of Powers's life, his gallery, and his collections can be found in Jean Merriel Dine, "Private Art Collections in Rochester," Rochester History, 1, no. 3 (July 1945): 11–17. It can also be accessed on the website http://www.rochester.lib.nys.us/rochester/v1/1945/v173.pdf.


21 Powers's building housed studio space for Rochester artists at well, among them Emma Langort Cooper.

22 Hopkins, Powers Fireproof Commercial and Fine Art Buildings, 86.

23 More information about the Powers Art Gallery can be found in Blake McKelvey, "The First Century of Art in Rochester" to 1925" Rochester History, 1, no. 2 (April, 1926), 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 Deidfeld Trenor was published between 1885 and 1897.


Notes

19 Ibid., p. 569.
21 Ibid.
22 Ibid.
23 Ellen Emerson, cited in Richman, Daniel Chester French, p. 51-52.
25 Ibid., p. 679.
27 Ibid., p. 678.
31 Ibid., iv.
32 There are nine images of Ralph Waldo Emerson in the archives of the George Eastman House, Rochester, New York.
33 Richman, Daniel Chester French, p. 52.
34 Ibid., p. 53.
35 Ibid., p. 54.
36 Ibid., p. 53-54.
37 Ibid., p. 54.
38 Ibid., p. 54.
39 Ibid., p. 54.
40 Ibid., p. 54.
41 Ibid., p. 54.
42 John Haberle Turn in Transit (1888-89)
43 John Frederick Peto
44 Articles Hung on a Door (1930)

The primary references for work on Haberle and Peto are Alfred Frankenstein, After the Hunt: William Mortis 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. These books remain the most comprehensive collections of information on the artists' lives and work. Additional information is available in the following:


2. Harriet was called the "true modern Parmassia" by a Munich art critic (Frankenstein, After the Hunt, p. 69, quoting from Hoflistiftl [Munich] 1889). Louis-Leopold Boilly was apparently the first to use the phrase "Triumph of the One-eyed" when he titled one of his works "Un trompe l'oeil et un Banquet" at an exhibition in Paris in 1832 (Siegfried, "Boilly and the Frame-up of Trompe l'Oeil," The Oxford Art Journal, 15, no. 2 [1992], quoted in Arthur Wheelock, "Illusions in Dutch and Flemish Art," in Wilmerding, Important Information Inside, p. 78).

5. Like Harriet'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 Merriett 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.

7. The painting was acquired for the Memorial Art Gallery from Haberle's daughter, Vera Haberle Denney. According to Frankenstein, it was one of three that were left in the Haberle house in New Haven, Connecticut. This brings unclear as to correspondence between Mrs. Denney and MAG's director, Harris Prior. He suggests that the daughter of her father's paintings available to her (Alfred Frankenstein, "Haberle," p. 75). There is no record of that the Illusion of the Real! Magazine of Art, 40, no. 6 (October 1948), p. 226-27.
8. A July 22, 1945, letter from Haberle's daughter to MAG director Harris Prior, including the following comment about the carted-away purchase: "I think you will be interested in the reason why this museum [the museum that was considering purchasing the painting] did not purchase it from us. They said that this 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 prevents an aesthetic obstacle which is a realizado and eye-stopping." Apparently MAG did not have any such qualities and acquired it in 1945 (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. Does any one know what happened to the painting when Peto died? Does anyone know where the painting is now?
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 Milton Smethem's "The Old Barn Door," 1927 (Frankenstein, After the Hunt, plate 70); and Adolph Braun's photograph trophy of the Hunt (1887), 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, uncataloged).
15. This is similar to the Model 1836 Flintlock Pistol made by Ezra Waters of Milbury Massachusetts and Robert Johnson of Middletown Connecticut from 1836 to 1844 and in common use during the Civil War ("Polish Enterprise", http://www.polishenterprise.com/johnson1836.html), last accessed March 19, 2006. Thanks, too, to Jeremy Greaves and Dan Knee for pointing me in the right direction.
Notes

24 Frederick MacMonnies

Hannah Hale (1890)


2 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.


5 Smart, Flight with Fame, 85–87; Taft, History of American Sculpture, 334–35.


8 The most common point of comparison is the statue of Hale by Ben Lyon Pratt, executed for Yale University in 1912 (Cummings, "Casts as Heroes", 26, 30). It should be noted that no genuine likeness of Hale was available to any of the artists who undertook to sculpt him; no portrait of Hale has ever been identified.

25 Winslow Homer

Paddling at Dusk (1882)

1 For a record of Homer’s visits, see David Talham, Winslow Homer in the Adirondacks (Syracuse: Syracuse Univ. Press, 1976), 137; for a list of Winslow Homer’s 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 Talham, "Paddling at Dusk: Winslow Homer and Ernest Yalden," Portrait 9 (1980), 16–19.

2 For the history of the cleaning, 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 cleaning in 1870.

3 Yalden to Robert McDonald, 30 September 1936 (MAC). None of Yalden’s photographs of Homers have been located. Yalden’s letter was presented to the Memorial Art Gallery with the watercolor in 1964 by Dr. and Mrs. James H. Lockhart Jr., Yalden’s own interest in light took the form of expertise in the technology of sunprints.

4 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)


4 Sarah Burns, Inventing the Modern Artist: Art and Culture in Gilded Age America (New Haven: Yale Univ. Press, 1996), 43.


8 Inness’s devotion to Titian (1485/90–1576) was well publicized by admiring critics. Inness even made a pilgrimage to Padua to Cistorre, the birthplace of Titian, while on a tour of Europe during the 1870s. (Cikovsky, George Inness, 74–75.) On Anglo-American artists’ pursuits of the Titanesque "Venetian Secret" of color, see Biejarac, Washington Alston, 32–65.

9 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.)

10 For other moonlight scenes at Tarpon Springs, see George Inness in Florida, cat. nos. 16, 19, 25, and 34.

11 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 "noon-like figure," who presents "an offering to the rising moon." Beech, Florida Visionaries, 19.


Notes


2 The youngest of the three brothers, Arthur Homer designed and built a nearby summer cottage of his own, El Ranchito, also in 1882. Patrizia Jucker, "Expressions of Art and Life in The Artist's Studio in an Afternoon Fog" in Bean et al., Winslow Homer in the 1890s, 44. Jucker's essay remains the essential source for the history of the cottages the Homers built at Prout's Neck.

3 Steven's plan showing the studio is reproduced in Jucker, "Expressions," 43.

4 Jucker, "Expressions," 47.

5 Homer to John Calvin Stevens, June 30, 1901, Winslow Homer Papers, Bowdoin College Museum of Art. The passage in quoted in full in Jucker, "Expressions," 47. For its present appearance, Homer's punctuation has been regularized.

6 This was the title by which Stevens and his family knew the painting, (MAG curatorial files).

7 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 wondrous scene, are reproduced in Cokolovski and Kelly, Winslow Homer, 327-28.

8 Neal Allen to Gertrude Howel Moore, December 27, 1941, MAG curatorial files.

9 The question has been raised by art historian Trevor Fairbrother about the subject represented in this painting. In his annotated checklist in Winslow Homer in the 1890s, Philip Bean comments: "The boy who [Homer] recorded frequently endeavored the coast of Maine during the summer months. The ソリドル the sun as it descends over Saco Bay to the west and softens the scene with a yellow 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.


12 Boston Evening Transcript, March 17, 1899. The critic was probably William Howe Downes, later Homer's first biographer.

Augustus Saint-Gaudens
Charles Cotesworth Beaman (1894)
Hettie Sherman Evans Beaman (1900)


2 Montgomery Gibbs and his family Gibbs was one of Saint-Gaudens's most enthusiastic early patrons. Hettie Evans was accompanying her father, Senator Evans, 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. Dryhurst, This Land of Pure Delight: Charles C. Beaman and the Bewildered Farm (Corns, 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 Evans's law firm by 1879 (2).

3 William Maxwell Evans (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 (1869-69). He was the chief defense counsel for President Andrew Johnson in his impeachment trial. Saint-Gaudens well understood the importance of Evans as a patron and acquaintance. He described his work for Evens in his Reminiscences, 1:13, 123, 129, 143, 173, and 2:167. See also: Henry Duff, "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.

4 Dryhurst, This Land of Pure Delight, 24.

5 The Beaman family is discussed in detail in Dryhurst, This Land of Pure Delight: Saint-Gaudens's own account is in his Reminiscences, 1:274, 311, and 2:167, 352.

6 Dryhurst, This Land of Pure Delight, 23.

7 Saint-Gaudens, Reminiscences, 1:312.

8 1946, 311.


10 Dryhurst, This Land of Augustus Saint-Gaudens, 11.


13 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-Gauden'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 1907.

14 Her husband died on December 15, 1900 (Dryhurst, 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).

15 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 Riter and Hettie Sherman Lakin Shumway (named for her grandmother, Hettie Beaman). John Dryhurst describes 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.
Notes

16. The presentation of the inscriptions as well are different, more formal and static in their portrait and more relaxed and casual in their narrative.


Frederic Remington
The Broncho Buster (1895)

The Cheyenne (1901)


3. Paul Lyncheh Bigelow, Seven Summers (1925), quoted in Harold McCracken, Frederic Remington: Artist of the Old West (Philadelphia: J. B. Lippincott, 1947), 50, and Philip Rodney Paudling, Illustrating and illustrating: Merewether’s Magazine (May 1897), typescript in the Helen Cat Scrabbacks, Metropolitan Museum of Art Library, New York, Archives of American Art, Smithsonian Institution, microfilm roll N 6826. 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.


12. The Broncho Buster copyright application statement in McCracken, Frederic Remington, 155.


14. Arthur Hooper, "From Ink to Clay," Harper’s Weekly, October 19, 1895, p. 993. For European precedent for Remington’s bronzes, see, for example, Shapiro, Cost and Recast, 42-43.

15. Coffin, "Remington’s Bronco Buster!" 319; Remington was echoing the Gossan according to St. Matheux, "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 Spite and Spleen, Frederic Remington—Selected Letters, 263, 275.

16. C. M. Fairbanks, "Artemis Remington at Home and Afield," Metropolitan Magazine 4 (July 1896): 445, 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. Caulfield, "Illustrators and illustrating: Merewether’s Magazine" (May 1897), typescript in the Helen Cat Scrabbacks, Metropolitan Museum of Art Library, New York, Archives of American Art, Smithsonian Institution, microfilm roll N 6826. 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.

18. The Cheyenne copyright application statement in McCracken, Frederic Remington, 155.


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 position of president of the company and chairman of the board.


23. Shapiro, Cost and Recast, 43.


30. Maurice Prendergast
The Ships (ca. 1905)
Woodland Soldiers (1913)

1. The works by Prendergast in the Memorial Art Gallery are recorded in Nancy Mowll Mathews, Carol Clark, and Clevandony Owens, Maurice Brazil Prendergast: Charles Prendergast: A Catalogue Raisonné (Williamsburg, Mass.: Williams College Museum of Art, 1982). They are listed as follows: Woodland Soldiers, no. 49; Park by the Sea, no. 1337; and The Ship, 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 Segregafa 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.


Viewing America: Painting and Sculpture from the Collection of the Memorial Art Gallery
Notes

5 Gowendylon Owens, “Prendergast Among His Patrons,” in Mathews, Clark, and Owens, Maurice Brazil Prendergast, 51.
6 Fauvism, so-called because a critic in 1907 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 Beast” Fauvism and Its Affiliates (New York: The Museum of Modern Art, 1976).
7 See Dominic Marmara, “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 Gardner, Mac Gray, William Nelson, and Lisa N. Peters.
3 Theodore Robinson’s diary (Greenwich), May 30, 1894. Robinson’s diary from March 29, 1892, to March 30, 1894, may be consulted at the Fisk Art Reference Library, New York.
4 Robinson’s diary (Greenwich), May 16 and 19, 1894.
8 Twachtman visited Venice in 1877–78 with Frank Duveneck and William Merritt Chase, staying 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 sketchbook (ca. 1880–85). For a useful chronology, see Lisa N. Peters, “John Twachtman (1853–1900) and the American Scene in the Late Nineteenth Century: The Frontier within the Terrain of the Familiar” (PhD dissertation, City University of New York, 1995), 523–30.
10 Colonial Revival garden structures were more “solid, regular and symmetrical” than Twachtman’s bridge, according to garden historian Mac Graymond (email to the author, June 30, 2003). She concludes, however, that the white paint and latticed railing suggest the influence of that taste.

32 Everett Shinn
Stullen Street (1900–1901)

1 The exhibition at MAG was from November 10 to December 26, 1944. Michele 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 6, 1944, and was organized by John I. H. Baur, Curator of Paintings at the Brooklyn Museum.” (email to the author, June 20, 2000). 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).
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. Jay L. Wong, whose dissertation focused on Shinn’s early work. Wong also suggested a relationship between the MAG painting and two other small works, Pams Street Scene I (Vose Gallery, Boston) and Pams Street Scene II (New Britain Museum of Art). Additionally, Wong cited Shinn’s first exhibition of oils at Gimbel’s Wildenstein in 1905, where he intended to exhibit a painting called New York Street but withdrew it. This could perhaps have been MAG’s Sullens Street. The author would like to thank Dr. L. Wong for her contribution.
8 MAG curatorial files.
9 Letter from Everett Shinn to Isabel Hentle, January 23, 1945, courtesy of the Archives of American Art.
10 Ibid.
11 Ibid, March 6, 1945. Presumably the “sugar givers” were wealthy patrons whom Shinn had met during his time in Rochester A copy of Rip Van Winkle, the book referred to in the letter, is in the collection of the Memorial Art Gallery’s Charlotte Whitney Allen Library.
13 Ibid, April 24, 1945.
14 Ibid, April 30, 1945.
15 Letter from Isabel Hentle to Everett Shinn, May 1, 1945, MAG curatorial files. The reference to the death of the chair of the accession committee and the founder of the Gallery 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 Hentle Aptekar quoted from the previously cited correspondence.
Notes

33

Thomas Eakins
William M. Mac Dowell
Ica, (1901)

1 The following sources were used for this essay:
   Sylvan Schindler, Eakins (Boston: Little, Brown, 1967).

34

Childe Hassam
The Eoders (1904)

1 Hassam met Wood through their mutual friend Weir in 1890.
3 Hassam “whirled in and painted me a whole wall for my studio, and then told me it was beautiful. I am anxious to see it. It grew out of a remark of mine that I was tired of my brick-brace house, like a dealer’s house, and wanted to get back to Greek simplicity,” ibid. See also Childe Hassam to E. C. S. Wood, March 1, 1904, Charles E. S. Wood Papers, 1884–1920, The Bancroft Library, University of California, Berkeley, Banc Ms. 72/28.
4 Childe Hassam to E. C. S. Wood, March 1, 1904; Wood Papers, Banc Ms. 72/28.
5 Ibid., April 13, 1904.

35

Jeremy Myers
Sunday Morning (1907)

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, Gustave, who grew up to be an influential historian during the muckraking 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 1888, the Meyers moved to Baltimore, where Jerome first worked in a fruit market before becoming a sign painter with his older brother, Harry. In 1889, they moved to New Orleans, where Jerome and Harry painted 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 (at 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 the Art Students League, Jerome Myers Papers, Delaware Art Museum, Wilmington, Delaware.
4 Jerome Myers, Unpublished manuscript, Jerome Myers Papers.
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.
14 Ete Myers to Bernard P filament, undated letter, Jerome Myers Papers, Delaware Art Museum, Wilmington, Delaware.
15 Myers, Artist in Manhattan, 36.
16 Wickery, Jeremy Myers Memorial Exhibition, 3.

36

John Sloan
Election Night (1907)

Chinese Restaurant (1909)

3 John Sloan, Unpublished notes, John Sloan Papers, Delaware Art Museum, Wilmington, Delaware.
Notes

5 Ibid, 155.
6 John Sloan, Gist of Art: Principles and Practice Expounded in the Classroom and Studio, recorded with the assistance of Helen Parr (New York: American Artists Group, 1939, 1943).
8 Herald Square, the location of this painting, was one of New York’s earliest 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 site in Sloan’s painting. The Sixth Avenue Elevated Railroad, built in 1878 with seating capacity designed by architect and planner Jasper Cropsey, framed the painting. 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, 100.
11 Sloan, Gist of Art, 221.
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 Thought, 5, no. 3 (October 1911): 16.
2 Emma Lempert Cooper (1855–1920) was born in New York, New York, a small village fifty miles south of Rochester. She attended Welles 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 1905. 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 artists, 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 Cooper’s, including Main Street Bridge, were exhibited at the 25th Annual Exhibition of the Rochester Art Club at Excelsior 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 Galleries, bought it from that exhibition.
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 Gale 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 inwork and ashes. Butchers and retailers rented space on the bridge and built their businesses there, and in October 1835 the building.

38 Thomas Wilmer Dewing
portrait in a brown coat (ca. 1880)

2 The Ten American Painters included Edmund Tarbell, Frank Benson, Joseph DeCamp, Thomas Dewing, Childe Hassam, Willard Metcalf, Robert Reid, Edward Simmons, John H. Twachtman, A. Alden Weir, and William Merritt Chase. He was elected to membership in 1904 upon the death of Twachtman.
3 The frame for MAG’s Portrait was designed by White in 1908.
4 Catherine Beach Ely, for example, writing a few years later, could have been speaking of this work when she said, “[N]ot once had I ever seen a girl who seemed to me to have character traits and the maturity of a woman if she had been speaking of this work when she said, ‘[N]ot once had I ever seen a girl who seemed to me to have character traits and the maturity of a woman if she had chosen her route, they knew why and with what economy. In this they are modern,’” Catherine Beach Ely, “Thomas Dewing Art in America,” Art in America (August 1922): 235; Charles de Kay, “Recent Paintings in New Galleries,” New York Times, February 10, 1910, 6, p. 6; a more typical review in it that 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.
6 Charles de Kay, “Two Figure and Landscape Men,” The New York Evening Post, February 19, 1908, p. 5.
7 de Kay, “Two Figure and Landscape Men,” The New York Evening Post, 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.
1 I want to thank Professor Janet Wolff, formerly of the University of Rochester and now at Columbia University, for her seminal scholarship on McInerney’s work and for her generous support of further research on the artist. Much of the factual information on McInerney’s life is based on Janet Wolff’s “Questions of Discovery: The Art of Kathleen McInerney” in Anglo-American Painting and Modernity in the United States (Ithaca and London: Cornell Univ. Press, 2003); and The Art of Kathleen McInerney: exhibition catalogue, Hatfield Gallery, University of Rochester, 2003.

2 To judge from letters to her family, McInerney was in Paris from around September 1908 to March 1910, when she left to tour Italy before returning to the United States. Kathleen McInerney correspondence, on loan to the Memorial Art Gallery from the artist’s descendants, MAG Archives, while in Paris, McInerney studied under Lucien Simon and Angélina Camarasso. Thanks to the artist’s descendants for their ongoing support of the Memorial Art Gallery and scholarship on Kathleen McInerney.

3 For a more in-depth discussion of McInerney’s later style, see Wolff, “Questions of Discovery,” 48.


5 Letter dated September 6, 1928, Kathleen McInerney correspondence.

6 Undated letter to family, Kathleen McInerney correspondence.

7 Undated letter to family, Kathleen McInerney correspondence.

8 McInerney had two paintings at the Salon of 1909, Nuits Rospato and Portrait de Poulette. Research has proved inconclusive as to whether Woman in an Emma Collier was either of these paintings.

9 Letter dated October 31, Kathleen McInerney correspondence.

10 Despite these intriguing details, an exact identification of the model for Woman in an Emma Collier has yet to be determined.


12 In 1915 McInerney 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 Marina Caudill-Dennison, “Relief for Suffrage: The Exhibition of Painting and Sculpture by Women Artists for the Benefit of the Woman Suffrage Campaign,” Women’s Art Journal 24, no. 2 (Fall 2003/Winter 2004).

13 McInerney, letter to McInerney, 1913, Macbeth Gallery Records, reel NMAF 848, Correspondence with Artists, Collectors, Sellers, Institutions and Other Galleries, 1911–1933, frame 255.

14 See essay 46 on Bernard in this volume.

15 Macbeth Gallery Records, reel NMAF 848, frame 256.

16 McInerney shared lodgings with Huntington and two other women who were musicians. Huntington said of those days: “‘Sister’ 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 Heydt, Huntington, conducted by Dorothy Laster, in Connecticut, December 14, 1964, Oral History Interviews, Archives of American Art, Smithsonian Institutions).

17 The jury recommended that Men and Bell 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.


19 Huntington’s career prospered with sculptures and monuments on traditional heroic and mythological themes like her 1921 Jean of Art on Riverside Drive in New York. The Memorial Art Gallery owns a small bronze model of this sculpture.


21 Macbeth Gallery Records, reel NMAF 848, frame 257.


24 Eberie’s experiment at the Naples Foundry was written up in the New York Sun (Noun, “Introduction,” 6).


26 See essays on Young (50) and Myers (35) in this volume.


29 This figure was exhibited at the National Academy of Design in 1907. Noun, “Introduction,” S.


32 Windy Doorstop 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 National Museum.)

33 Macbeth Gallery Records, reel 2588, frames 285–86. The Memorial Art Gallery’s Windy Doorstop is marked “S. Kabin & Co. Founders, NY” indicating an early casting of this piece, according to Joel Rosenzweig (see MAG curatorial files).


35 “White Slave” was exhibited in plaster and Eberie never cast it. Later she did have the figure of the girl carved in marble, painted, Noun, “Introduction,” 9–10.

36 Macbeth Gallery Records, reel NMAF 848, frame 256.

40 Abastenia St. Leger Eberie Windy Doorstop (1910)


2 Eberie was christened Mary Abastenia St. Leger Eberie, but she did not use “Mary” in her professional work. In New York, where her career began in earnest, her friends called her “Sister.” Abastenia was her maternal grandmother’s name. She signed her correspondence “Abastenial” or “Adel,” and often used these initials on her sculptures (Noun, “Introduction,” 2).


5 Eberie, letter to McInerney, 1913, Macbeth Gallery Records, reel NMAF 848, Correspondence with Artists, Collectors, Sellers, Institutions and Other Galleries, 1911–1933, frame 255.

41 Jonas Lie

Morning on the River (c. 1911–12)

1 Lorinda Plunkett 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 Folkom Galleries, The Craftsman 21 (January 1913): 455.

Notes


George Bellows
Evening Group (1914)
Lament Brook (1922)

42


2 Letters to Emma Bellows, Summer 1911, George Wesley Bellows Papers, Archives and Special Collections, Amherst College Library, quoted in Morgan, George Bellows, 135, 136, 139.

3 See Jay Hambridge, 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): 389.

Ernest Lawson
The Garden (1914)

43

1 Henry and Sidney Berry-Hill, Ernest Lawson, American Impressionist, 1873-1939 (Leghorn, Italy: Edward Lewis, 1968), 98.

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 K. 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 Troy, New York, and designed at least four houses there, it is not known if the Rogers house 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 Tuxedo family, the current owners. Sonne confirmed that the Rogers family owned the Tuxedo Park property from 1906 to 1933. 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 house for Roger’s sister, Miss 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 (1918).


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 1915, 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 Roger’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 at another Walker & Gillette client, H.H. Rogers, Jr. (Also see essay 32 on Shinn’s Sullivan Street in this volume.)

William Ordway Partridge
Memory (1914)

44

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 platter 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.C. Averell—1877-1904: He loved life, beauty and honor: His mother dedicates this building to his memory.”


8 William Ordway Partridge, The Technique of Sculpture (Boston, 1895), 91-92.

9 Ibid., 92.


11 MAG Correspondence, Department of Rare Books & Special Collections, Rush Rhees Library, University of Rochester, box 1, folder 5.

William Glackens
Beach at Blue Point (ca. 1915)

45

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.: Seacrets Graphics, Inc., 1998), thanks to Gary Kerstetter of the Bayport-Blue Point Public Library for providing this reference.


4 William H. Gerdts, William Glackens: Life and Work (New York: Attabelle 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


9 Seagrave, William Glackens and the Ashcan Group, 170.


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George Grey Barnard
Abraham Lincoln (ca. 1888)


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 masonry 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 site in Westchester County north of Barnard’s original site. "Introduction to the Cloisters," The Metropolitan Museum. (http://www.metmuseum.org/WORLD_OF_ART/introduction.asp


7 Moffatt, Emori Bronzes, 33.

8 “George Grey Barnard” Kankakee County Historical Society, 1.

9 Ibid, 3, 5.

10 In later years, 1959-63, Burchfield recreated some of these destroyed 1919 drawings and paintings from memory, such as New Life.

11 This visual reaction 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 1951): 2/4.


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Springtime in the Pool (1922)
Telegraph Pole (1923)
Notes

8 The quotation (from an article in The Buffalo Times, "Call Buffalo Artists 'Shenandoah Anderson';" reprinted in Carl Bredemeier, "Charles Burchfield: The Homer," Buffalo Arts Journal 8 [June-July 1923]: 15.)

9 Burchfield, "Fifty Years as a Painter," p. 36.

10 He painted a larger version of the 1931-34 painting, titled 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-Penny Art Center, Buffalo State College, Buffalo, New York.


13 Ibid. (May 15, 1922): 54.


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-Penny Art Center, Buffalo State College.


17 Charles E. Burchfield, Painting Index, vol. 4, no. 17.

49 George Luks

Boy with a Pipe (ca. 1923-24)

1 Luks is quoted in Bernard Parmet, The Immortal Eight (Westport, Conn.: North Light Publishers, 1979), 78.


3 Mary Fenton Roberts, "Painting Real People is the Purpose of George Luks' Art," Burchfield 8 [October 1920]: 32.

4 Luks dedicated and gave the painting to the artist Elizabeth Oids (1896-1991); Oids 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 Oids, "From the Old Man's Hat" (found art in the Slums: The Story of Artist George Luks, 1921).


50 Mahonri M. Young

Right to the Jaw (ca. 1926)


2 Young actively researched and tried images of works by other artists and drew American primitivist iconography. Artists of his generation boxes for recreation in 1886 (Exxon) wrote to his father about art students wrestling in Jean-Georges Gérente's Paris atelier and that Max Schmitt had taught him about boxing (Gordon Hendricks, The Life and Work of Thomas Eakins [New York: Greenman, 1974], 39). Exxon execs ordered skull photographs (1983), and three major paintings of hunting: Logging the Count (Yale University Art Gallery, 1888), Salutat (Addison Gallery of American Art, 1898), and Between Rounds (Philadelphia...
Notes


3. Utah because the forty-fifth state in 1896, when Mahonri Young was nineteen.

4. “Town Builders of Today as Interpreted by Mahonri Young,” The Survey 52, July 1, 1916, The American transcontinental railroad had been completed 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 workers 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 iron and women working in the mill itself, there was a cornfield 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, “Milestones,” J. E. 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 1929, the National Art Institute, the Panama-Pacific International Exposition 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. He was a member of the Society of American Ironers. Young returned many times to the Art Students League between 1916 and 1930 to teach sculpture, printmaking, and painting, according to his New York Times obituary (“Mahonri Young, Sculptor, Dead.”)


10. Other bronze casts of fields from the two found at Brigham Young University Fine Arts Museum, Provo, Utah; the Brooklyn Museum, Brooklyn, NY; Smithsonian Museum of American Art, Washington, DC; and the Museum of Art, Columbus, Ohio (posthumous cast). Sculpture, Drawing and Paintings by Mahonri Young (New York: The Sculptors’ Gallery, 1918) lists Provenzale (location unknown) as one of the sixty-five sculptures Young exhibited, documenting his claim that he had been using subjects throughout his career.


12. Toome, Mahonri Young, 133.


14. Toome, Mahonri Young, 140.
Notes


53 John Marin
Marin Island, Small Paint, Maine (1931)


53 Charles Sheeler
Ballet Mechanique (1913)

1 Charles Sheeler to Walter Arensberg, October 25, 1937, Correspondence Series, Arensberg Archives, Philadelphia Museum of Art, Archives.

2 Ibid.


6 "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 with Martin Friedman, June 18, 1959, Archives of American Art, sound tape transcription, Smithsonian Institution, 11-15. Cited in "Charles Sheeler—Some Early Documents and a Reminiscence," Archives of American Art Journal 5, no. 2 (April 1965): 4.

7 "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.


Notes


6. Stuart Davis Papers, Harvard University Art Museums, on deposit at 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 17, 1956.

Alexander Calder

Umbilicated Mobile (1935)


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-wall sarcophagus. Various local residents and out-of-town guests were often in attendance. The Sidewalks were probably involved, as well as Tom and Mildred Taylor of Sausalito & Lamb. Chester Stevie when he was in town, the newspaperman Henry Clune, Frank and Kathleen McEwen Cuming (whose painting Watson in an Empty Cellor is the subject of essay 3 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 inevitable to become a normal gathering for stimulating conversation among intellectuals.

3. Chester Stevie was the nephew of Emma Lambert Cooper, wife of Colin Campbell Cooper whose painting Mom Street Bridge, Rochester is the subject of essay 37 in this volume.


5. For artist Ralph Avery's watercolor rendition of the garden and Fletcher Steele's garden plan, see essay 31 in Gaston Lachaise's Fountain in this volume.


8. Ibid., 27.

9. Calder to Allen, April 13, 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.


17. Calder to Allen, April 13, 1935, KC.

58

Arthur Dove

Cars in a 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 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. Mrs. Morgan wrote, [A]: 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, 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 it working on "Automobiles in Rain." Ann Lee Morgan to Janet Ons, MAG archivist, July 13, 1985, 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 a Sleet 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 selling story in the context of an unpublished, undated, ca. 1930 autobiographical statement, beginning and ending with recollections of his mentor Newton Weathery, who taught him how to paint and camp. See Dove papers, reel 682, frame 77, Archives of American Art. He wrote: 'In writing about ideas I 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 Weathery. 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—caring for a month or two—Waking up here looking in the woods for motifs, studying butterflies, bees, flowers—The 1-2-3 thing—condition of light, the condition of shade. Comic sections as trades. Found that they were invented by Mannerist. Greek sculptor. There was a series done from planes chosen from hillocks, sail of boats, horses—several different paintings expressing through rhythm of these shapes and choice of colors the spirit..."

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 (Fletcher) 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 staged 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. 3 (May 1974).
Notes

5. Arthur G. Dove, Cars in a Street Storm, 5 x 7 inches, watercolor (1938; collection Herbert F. Johnson Museum, Cornell University).
7. The show was "Arthur G. Dove: Exhibition of Recent Paintings, 1938," March 29-May 18, 1938, American Place, New York.

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

3. For more on Marsh and burlesque, see Kathleen Spiers, "'Girls and Gags': Sequel to an Interview with Reginald Marsh," in The Story of Reginald Marsh (New York: Silver, Stuart, 1942), 12.

60. Robert Caven
Whitestone Bridge (1939-40)

1. Excerpt from Gulls and The Man by Maria Terence, 1998, reprinted with the kind permission of the author, Maria Terence, from The Bodies We Were Loaned (The World, Works, 2002).
9. Here, Crawford may have been referring to preliminary studies that he did for the bridge.

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

1. Hudson D. Walker wrote in his sales order of October 4, 1945 to the Memorial Art Gallery, "This is the only oil painting I ever saw Marsden Hartley work on. He finished it at our gallery in 38 East 57th Street in 1940." (MAG curatorial files).
4. Hartley was an avid reader of the transcendentalists Emerson, Thoreau, and Whitman.
5. Morse Pond is near Mount Snowy, N.H., near the Lincoln, New Hampshire, area.
8. Hartley's "Compassion for Water," 1942, was published in the appendix to Marsden Hartley Papers, Archives of American Art, Smithsonian Institution, reel 369, frame 1297.
Notes


11 Elizabeth McCausland Papers, reel 270, frame 250.


13 ibid., 77.


15 Conner, Democratic Visions, 24.


17 Marsden Hartley, "On the Subject of Nativeism—A Tribute to Maine," in Marsden Hartley: Exhibition of Recent Paintings, 1946, Elizabeth McCausland Papers, reel 273, frame 89.

18 ibid., frame 65.


20 Ibid., 67.

62 Douglas Gardine Bar Scene (1932)

1 Letter from Douglas Gardine to Gertrude Herdie Moore, undated, probably May 1935 (MAG archives).


3 "Our Cover," American Artist, September 1945, p. 6.


5 Gardine's What People Wear: A Visual History of Dress (New York: Viking, 1952), continues to be one of the standard references for artists, costume designers, etc.


9 Advertisement, Art Digest, March 15, 1945. Paint analysis has not been performed, so it is difficult to say with certainty whether Ber Scène includes tempera or is done completely in oil.

10 The menu was first drawn to our attention by Virginia Gordon. Photographs, menu, and sketch are in the archives of the Museum of Modern Art, Bavière, France. We wish to thank Marie Gardine, director of the museum, and Douglas Gardine, for making them available to us.


13 This second version is currently in the collection of the Museum of Modern Art.


15 J. L., "Serious Painting by a Young Artist of Promise, Douglas Gardine," 12.


2 Freundlich, William Gropper, 29. The Senate was based on "Norris, of Nebraska, in a Hurry and Johnson, of California, in Doubt," Vanity Fair 42 (May 1934), 31. A letter from Alfred L. Barr, Jr., Director, Museum of Modern Art, to William Gropper, Ms. Arly Road, Croton-on-Hudson, New York, December 2, 1936 (Gropper Papers, 3501:559) announced the museum's purchase of The Senate with messages from the (A. Conger) Goodyear Fund.

3 Vanity Fair 42 (May 1934), 31–32.

4 Ibid., 31.


8 In October 1922, 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 Page, The Encyclopedia Britannica, 2nd ed., Chicago: Encyclopedia 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 acquisition from the Encyclopedia 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 representative.

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 portrait 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 544 Fourth Avenue in New York include: Not a Col. (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: To the Order, The President, Senate Debate, The Unsuitable, The Investigatory Committee, Three Senators, and The Un-American Committee.

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 (oral correspondence, February 19, 2003), with Charlotte Sherman of Heritage Gallery in Palm Desert, California, and Gropper’s son, Gene Gropper; oral correspondence with Norma Steinberg [see n. 1], Feb. 22, 2005, confirms this.


64 George Grosz
The Wanderer (1933)


3 For MAC’s acquisition from the Encyclopedia Britannica collection, see the introduction to this volume, note 3.


5 George Grosz, ibid., entry 48. Grace Patten, 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.

6 In Grosz’s The Wanderer a vivid imagination can read many subtexts: his figure—the everlasting human spirit once more wanderers 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 was written nearer to 1943, the year that Grosz painted The Wanderer.


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, brudging through branches and mud, it is the nearest in theme to The Wanderer. The 1944 print, im Verzweiflung erinnert from the portfolio, echoes his 1936 drawing On Can Kill Abel, while the 1948 painting The Surfer is almost an exact derivative of the Interregnum drawing. The association of the drawings, often Mud Huts or 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.


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 "Groz Paints What He Can’t Forget," review, Art Digest 17, no. 10 (February 15, 1943), front page.


65 Robert Gwathmey
Non-Fiction (1963)


66 Norman Rockwell
Soldier on Leave (1944)


4 Arthur L. Cappell, Norman Rockwell: The Art of an Illustrator (New York: Watson-Guptill, 1946), 199–203. The Bakelite 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.


6 Ibid., 108–9, 122.

7 Rockwell, My Adventures, 312–17; Marling, Norman Rockwell, 98–105.

8 Marling, Norman Rockwell, 90–96.
Notes

Guy Pène du Bois

Jane (ca. 1906)


2 The Eight included Albert Henry, John Sloan, William Glackens, George Luks, Everett Shinn, Ernest Lawson, Maurice Prendergast, and Arthur G. 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.

Jacob Lawrence

Summer Street Scene in Harlem (1940)

1 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.


3 Stroemaker (1945: Metropolitan Museum of Art), The Seminar (Southern Illinois University Museum at Carbondale), Watchmaker and Gourmet Makers (Wright-Hobart Museum and Sculpture Garden, Washington, DC), Steeplechase (Collection of Edith and Emil Oudot), Nola Repasis (Collection of Mr. and Mrs. Julius Rosemval), and Stenographers (current collection unknown; all of 1946).


5 A. Jacobowitz, transcript of tape-recorded interview with Jacob Lawrence, March 21, 1968, part I, p. 11, Archives of American Art, Smithsonian Institution.


7 Ibid., 12.

8 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.

9 Paul Karlstrom, interview with Jacob Lawrence and Gwendolyn Knight Lawrence, part I, p. 77, November 18, 1998, Archives of American Art, Smithsonian Institution.

10 Lowery Stokes Sims, “The Structure of Narrative Form and Content in Jacob Lawrence’s Builder Paintings, 1946-1948,” in Nesbitt and Dubois, eds., Over the Line, 201.


John Koch

Interlude (1963)


2 Biographical details of the Koch’s lives come from Grady T. Turner, Exhilarating Intimacy: The Interior World of John Koch and “Biography” in Weiner, ed., John Koch: Painting a New York Life, 10. John Koch was born in Iola, 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 M. Schenck, 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.


6 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 2—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 1916, in Clarion, Mississippi, she worked in New York from approximately 1955 to 1967 as a professional model. After 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 frequent 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.)


7 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 sketchbooks 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 (Harrison, 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 M.A.G.’s fiftieth anniversary exhibition entitled “In Focus: A Look at Realism in Art,” 1963, and was then purchased for the Gallery by Mr. and Mrs. Thomas Hawks.
Notes

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.


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.


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, 196.


10. Ibid, 196.

11. Warhol, PopArt, 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 white jackets in the funeral image, and some big square Marilyns with different-color backgrounds, and one jack: the Marilyn combo." (Warhol, PopArt, 70).

13. While it seems as though "Camelot" and the Kennedy White House had been invaded 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, the presidential ghostwriter and author of The Ordeal of the Times and author of 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." (Lubin, Shooting Kennedy, 94).

71 Fairfield Porter
The Beginning of the Fields (1973)


5. The Shoreham paint at Brookhaven, L.I., was bought by local citizens for twenty-five years beginning in 1929; it was finished in 1933, then demolished in 1994 without ever having produced a kowtow of commercial power; see Dan Fagan, "Lights Out at Shoreham," on the New York Daily News website: http://www.newyorkdailynews.com/community/guides/story/history-myth-history.html.53.5.3942/story.html?storyId=53.5.3942/story.html.


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


3. In a phone 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 Muñoz, "the artist's registration number was 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 1970 Indian Arts and Crafts Act, 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 recognized 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" (Muñoz, "The Red Moon," 24).

5. E-mail from Jaune Quick-to-See Smith to the author, August 2005.

6. Ibid.

7. Buffalo Tall's name was given by his mother, Kicka Kicking Woman, whose name appears in the painting, and Mike Swinney, Quick-to-See Smith's cousin, Tree Wolves, and her grandmother, Strong Old Woman, also appear as distant relations, Big Crane.

8. I e-mail from Jaune Quick-to-See Smith to the author, October 2, 2005.

9. The Char-Kootas News is the newsletter of the Confederated Salish and Kootenai Tribes of the Flathead Indian Reservation (http://www.charkootas.com). The name "Char-Kootas" comes from the names of the last traditional leaders of the Salish and Kootenai people—Chief Charles of the Salish people, and Chief Koostan of the Kootenai people.

10. E-mail from Jaune Quick-to-See Smith to the author, August 2005.


Notes

Lorna Simpson
Untitled (The Opal of Sylvestor) (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 Hartman, Lorna Simpson: For the Sake of the Viewer (Chicago: Museum of Contemporary Art, 1992); and Kelle Jones, Thelma Golden, and Chrissie Iles, Lorna Simpson (New York: Phaidon, 2002).

2 Willis, Lorna Simpson, 56.

3 Interview with 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 photograph is 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 1970s to about 1970, and of films from about 1910 to the 1970s. Formally, the oval points to turn-of-the-century photographs and daguerreotypes—photographs that people would carry around, images of their loved ones. The four by five, rectangular images represent modern photography and art. I think 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.”


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.wadsworthart.com/boo-exhibit); in 1994, three novels by the nineteen-century African American poet and social advocate Frances E. W. Harper were unearthed. Minnie’s Sacrifice, Sowing and Reaping, and Triumph were rediscovered novels, ed Frances Smith Foster (Boston: Beacon, 1994), http://www.amazon.com/gp/reader/080708333X/ref=sib_dp_p1/104-474440-5152743.