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Correspondence

Miscellaneous

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Galler BOS 475-6868

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T shirts.
765-8924 Hanes Knit wear

FORM RM-673-99U
HANDSETS
TEPLY MESSAGE

Reply Message

Fold at Guide Mark to Mail in Window Envelope.

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Sandra Rosendach
Museum of Modern Art
21 W. 53 St
NYC. 10019

F
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M

SCALAMANDRE
37-24 24TH STREET
LONG ISLAND CITY, N. Y. 11101
EMPIRE 1-8500

SUBJECT

Re. Wallcovering

DATE

12/4/75

FOLD — MESSAGE

Enclosed is sample of custom dyed red
taffeta weave approved for use at the
Phila. Academy of Fine Arts. for wallcovering.
Any additional information please contact me
Sincerely Paul Rusta

ORIGINATOR-DO NOT WRITE BELOW THIS LINE

REPLY TO

SIGNED

REPLY

DATE

SIGNED

SEND WHITE AND PINK COPIES WITH CARBONS INTACT. PINK COPY IS RETURNED WITH REPLY.

Orchard St

GR 3-1650

2 doz 9.21.75
Essner Bros

5 doz

475-6868

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Postmark
of Modern Art
5-3 ad St
10019



N.P./MSC.

Topper

M. Trenk

Orchard St

OR 4-3498

Eva Hosiery

GR 3-1650

2 doz 921

5 doz

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Scolamandre
 Fabrics
 Penn. Art. Assoc.
 of Fine Arts
 26207-1
 En 1-6500
 F30 3rd one
 Mr. Paul Wasta

Roundstick
 W. 53rd St
 NYC 10019
 Museum of Modern Art



Topper

M. Trenk

Orchard St

OR 4-3498

Eva Hosieny

GR 3-1650

2 doz 921.

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T shirts

765-8924

Hanes knit wear



N.P./MISC.



Laura Rosenstock
c/o Museum of Modern Art
21 W. 53rd St
NYC 10019

Room of the room 164-9333

581-9700 Union Underwear

100 doz

Topper

M. Trenk

Orchard St

OR 4-3498

Eva Hosiery

GR 3-1650

2 doz 9 doz

5 doz

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1148.21

T shirts

765-8924 Hanes knit wear

S. Mantis & Co 558 Bldway

226-6288

2 doz white Medium
round \$11.65 / doz

come pick up

Fruit of the Loom 764-4⁰⁰⁰~~333~~

581-9700 Union Underwear
100 doz

Tobler
M. Trenk Orchard St

OR 4-3498

Eva Hosiery GR 3-1650
2 doz \$21.4 5 doz
Essner Bros 475-6868

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Richard Elner

Renelle Silkscreen ^{minimum} 12 doz.
2 colors

719 Bdway 673-6880

If he provides "Hanes quality"
7 shirts

\$19.80 / doz 2 colors

screen charge \$35/color

wave minimum

They

2 doz $70 + 39.60 = 109.60$

5 doz $70 + 100 = 170 -$

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N.P./MISC.

The Mastery
Edward

", vol.1 by

on lo

Included i

Moran
Biers
Kense
Crops

H + A Biers at in 1876 etc.

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The Masterpieces of the Centennial International Exhibition, "Fine Art", vol.1 by
Edward Strahan. Philadelphia: Gebbie & Barrie, 1876.

on loan from the Philadelphia library

Included in Centennial Exhibition:

Moran: New York Harbor: Moonlight
Bierstadt: Western Kansas
Kensett: Lake George
Cropsey: The Old Mill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FINE ART.

21

an example of Mr. Cutting's, the lady's satin dresses are set upon a local background as opaque and inky as the inkiest shadows sometimes employed by the



J. W. Underbush, Esq.

New York Harbor: Moonlight.

Ed. Moran, Esq.

tudy
ating
gure
atting
expe:
In

Hungarian painter MUNKACSY. Painting "by the spots" need not be done in
splendid colors either. The photograph is one of the best proficient of the

Ed. Moran

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A. Bierstadt Western Kansas



would never attract notice from its classical perfection, if left to honest competition with other edifices; but in Venice its situation, with the broad mouth

A.K. Kensell

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by Ruskin, because the architect in his intellectual vacancy, put a hole in the pediment where Phidias would have put a grand statue. The building in fact,



would never attract notice from its classical perfection, if left to honest competition with other edifices; but in Venice its situation, with the broad mouth

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J F Cropsey The old Mill



1851
NY Reliance

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Frick has the 2

~~2~~

~~3~~

3 weeks for ^{Carleton}~~Harvard~~ - ordered Sept 22^d
from Lanna
Sarkis

Philadelphia
Sarkis

Harvard. ordered 10-28-75

much
yet
my place

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1876 Philadelphia Centennial

Dexter Perkins + Glyndon G. Van Deusen
The United States of America:
a History vol. I (to 1876)
 N.Y. The Macmillan Company 1962
 pp. 759-762

Ptgs: C.W. Peale, Rembrandt Peale,
 Eastman Johnson's "Corn-husking Scene",
 Homer, Hiram Powers

Bibliography:

- Adams News: The Emergence of Modern
America, 1865-1878 (1928)
- * Appleton's Annual Encyclopedia
 new series, vol. I (1877)
- * The Nation, XXII, XXIII

Art

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 please arrange
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Phil. Cent. Exh 1876 - they have lots
 of this in info.
 on W. 43rd St.
 bet 10th & 11th
 (9-5 Mon/Fri)

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library. Thanks

Met Mus. has guide to exhibition 159
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 vol. 8, part 4

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* W.D. Howells, "A Sonnet of the
Centennial", Atlantic Monthly
~~xxx~~ VIII (July 1876) pp 92-107

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Met Mus. has guide to exhibition 159
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vol. 8, part 4

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The Museum of Modern Art

To Inga Forslund
From Laura Rosenstock
Date September 16, 1975
Re Inter-library loan

Dear Inga:

Kynaston would like to borrow certain books relating to the International Centennial Exhibition in Philadelphia in 1876. Would you please arrange for another library to loan these books to us. The books are:

1. The Official Catalogue, Gallery of Art and Annexes, Department for International Exhibition 1876. John R. Nagle & Co. Riverside Press, Cambridge, Mass. Late edition - 11th

(I know the N.Y. Public Library has copies of this in the Stewart Collection and at the Annex on W. 43rd St. VC (Phil) is the Class Mark)
*Filed under Phil. Cent. Exh 1876 - they have lots of info.
bet 107.115
(9-5 Mar/Fri)*

2. Masterpieces of (Centennial) International Exhibition 1876, Illustrated Catalog. Published Gebbie & Barrie, Philadelphia. Text Edward T. Mahan. There are 2 or 3 volumes, we need only the Fine Arts vol.

(The N.Y. Public Library has this at the W. 43rd St. Annex. Class Mark VC+ (Phil. 1876); The Metropolitan Museum also has this: 107.1
PC 33

If these libraries will not lend could you check another library. Thanks very much

*Met Mus. has guide to exhibition 159
EX
vol. 8, part 4*

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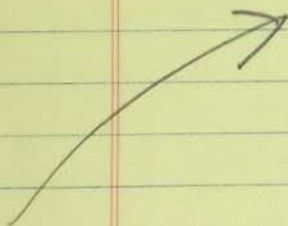
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Phil Cent Exh
1876
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The Official Catalogue Gallery of Art and Annexes Dept. for International Exhibition

1876

John R. Wagle & Co.
Riverside Press, Cambridge, Mass.



Late edition.

11th

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N4 Pub - W. 43rd St. 10th Fl.
Cent.

VC+ (Phil. 1876)

Hesperides of the Exhibition
1876.

(MMA)
107.1
PC 33

illus. Catalog 2 Vols.

Fine Arts
Technical.

Published
Lebbie & Barrie Phila

REVOL.
1

Text Edward Thorburn

3 vols.



[Buckhamian]

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Met. Mus - guide to the exhibition 159
EX
vol. 8 part 4

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Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California, 93101

Your Entry Blank for



"NEW GLORY"

A Bicentennial Project
for better flag designs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PLEASE POST

ENTRY BLANK

Designers and artists are invited to participate in an American Revolution Bicentennial project for better flag designs,



"NEW GLORY"

A nationwide flag history and design project for the American Revolution Bicentennial Era, undertaken by the Santa Barbara Museum of Art with a grant from the National Endowment for the Arts.

Regional and national competitive exhibitions for distinguished flag designs proposed for cities, counties, states and other agencies and organizations.



Purpose

The purpose of the project is to commemorate the Bicentennial by encouraging a higher level of design in local and regional flags of the country. The project will give designers and artists an opportunity to display the selected designs, and for the public as well as officials of local agencies to see them, under the auspices of art museums throughout the land.



Eligibility

Graphic designers and artists residing in the United States are eligible to enter. Painters, printmakers, commercial artists, architects and designers of every sort capable of producing distinguished work in this medium are encouraged to participate. Though there are no specific restrictions against any entrants residing in the United States, the project is intended for entrants of a high level of talent and skill, and not for amateurs or young students. (Bona fide members of recognized associations concerned with vexillology — the study of flag history and

symbolism — including the North American Vexillological Association, are also eligible to enter.)



Subject of Designs

Designs must be for specific cities, counties, states or other governmental agencies; for public or private schools; for educational and cultural corporations and agencies. Any agency having tax-exempt status with the Internal Revenue Service, as evidenced by its having received a Form 501 C 3 exemption, is clearly appropriate. Designs will be considered for unincorporated community groups and associations where found to be appropriate. Designs for minority and ethnic communities and organizations are encouraged.

The subject does not have to be in the entrant's area; for example, a designer living in Oregon may submit a design for a town in Maine. Designs will not be considered for businesses and commercial, profit-making firms, or for religious organizations, private individuals, general causes or concepts however worthy, or for alterations or changes in the United States national flag, the "Stars and Stripes."

A design should be such that, in the eyes of the entrant, it could

conceivably be adopted by the agency it was created for, and could express the identity and aspirations of those who belong to it. Critical, negative symbolism (representing such things as smog, blight, pollution, etc., etc.), while a possible subject for flags, is not part of this project. The incorporation of some form of symbol accepted by the people of the particular agency as representative or typical is usually helpful to the design.



Design Factors

The principal purpose of the project is to improve the quality of design of traditional, everyday flags. While flags made in materials, techniques, shapes, sizes and styles which are novel or unorthodox are not excluded from this project, the further the entry varies from the traditional flag medium the more distinguished must its design be in other ways, and the more relevant.

Two areas, flag textile techniques and heraldic design, are important to flag design.



I. Flag Textile Techniques

Of the various traditional techniques for making flags, the following are the most relevant to this project 1. *Cut and sewn*: Large areas of fabric of different colors are cut and sewn together. Some flagmakers also use this technique for large, simple emblems or other shapes. Cut-and-sewn work is never more than one thickness of fabric, except at the seams. Large seams are "flat fell seams." Smaller areas are done in what could be called a single-side applique, trimmed on both sides. 2. *Applique*: Pieces of cloth, representing emblems, are sewed to the field of the flag on both sides. Thus, where applique, such a flag has three thicknesses of cloth. 3. *Embroidered*: Designs are created with stitchery or needlework, either by hand or machine. Some flags use all three techniques.

Certain manufacturers will choose to make some kinds of emblems in cut-and-sewn or single-side applique technique, while others will make the same kind of emblem in applique. While a knowledge of textile techniques may be helpful, the lack of it should not deter a designer who is willing to work in bold, simple shapes.

Flags are made of wool bunting, now usually a nylon and wool, or of

[Continued on other side]

"NEW GLORY"

An American Revolution Bicentennial Project for better flag designs, sponsored by the Santa Barbara Museum of Art under a grant from the National Endowment for the Arts.

One copy of the entry blank [or photocopy] must be firmly fixed to the back of the entry.

A duplicate for filing purposes must also be enclosed. Mail to the Regional Center for your area, [see list] to arrive by November 31, 1975.

1. (Fix to back of entry)

Name _____

Street Address _____

City _____ State _____ Zip Code _____

Telephone _____

Name of agency for which flag design is proposed _____

Give title of chief officer of agency, address of agency if known, or other information to assist in contacting the agency if design is accepted. _____

How many entries are you submitting to the competition? (Each entrant may submit up to three, each being submitted separately.) _____

If you wish your entry, accepted or unaccepted, returned to you, \$1 postage and handling must be enclosed. Enclosed _____ Do not return: _____

Brief explanation of symbolism of design, if appropriate. (More extensive explanation may be attached, if desired, to the back of the entry.) _____

This entry is submitted in accordance with the "New Glory" Entry Blank.

Signature _____

"NEW GLORY"

An American Revolution Bicentennial Project for better flag designs, sponsored by the Santa Barbara Museum of Art under a grant from the National Endowment for the Arts.

One copy of the entry blank [or photocopy] must be firmly fixed to the back of the entry.

A duplicate for filing purposes must also be enclosed. Mail to the Regional Center for your area, [see list] to arrive by November 31, 1975.

11. (Enclose loose in entry envelope)

Name _____

Street Address _____

City _____ State _____ Zip Code _____

Telephone _____

Name of agency for which flag design is proposed _____

Give title of chief officer of agency, address of agency if known, or other information to assist in contacting the agency if design is accepted. _____

How many entries are you submitting to the competition? (Each entrant may submit up to three, each being submitted separately.) _____

If you wish entry, accepted or unaccepted, returned to you, \$1 postage and handling must be enclosed. Enclosed _____ Do not return: _____

Brief explanation of symbolism of design, if appropriate. (More extensive explanation may be attached, if desired, to the back of the entry.) _____

This entry is submitted in accordance with the "New Glory" Entry Blank.

Signature _____

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cotton or cotton substitutes, of silk taffeta, silk substitutes or nylon. Flags made in this project will usually be made up in wool-nylon bunting. The various bunnings used by flag manufacturers usually come in a very limited number of colors. These are white, black, green, red (as in the U.S. flag), dark blue (as in the U.S. flag), royal blue, light blue (as in the U.N. flag), golden yellow and often orange. Flag designs, to be easily manufactured, must be in these colors and must be bold enough to surmount the variations in these colors from one manufacturer to another. Embroidery can be in any color.

Certain flag designs used to be hand-painted, though this technique is seldom used today, since it does not lend itself to controlled quantity production.

Silk screen printing is a popular technique for miniature flags and for inexpensive flags of medium size. Designs which require a silk screen production, but with no more than four screens, will be accepted in the project, but designers are cautioned that good flag design is usually bolder and simpler than much silk screen work.



II. Flags and Heraldic Design

Flag design descends from the sort of designs knights displayed on their shields, surcoats and other objects of military or symbolic use, which were designed and controlled by heralds. Heraldic design over the centuries evolved complex systems of shapes and symbols which are more relevant to contemporary design than those unfamiliar with the subject might realize. (There are, of course, also many arms which are badly designed or would translate poorly into flags.) Designers are encouraged at least to expose themselves to the literature. Public libraries usually have something to show under "Heraldry," as does the Encyclopedia Britannica. A few of the good books now in print on heraldry and flags are:

Julian Franklyn, *Shield and Crest*, 1971, Genealogical Publishing Co., Inc., Baltimore, MD.

Boutell's *Heraldry*, revised by J.P. Brooke-Little, 1973, Frederick Warne & Co., Ltd., New York.

Whitney Smith, *The Flag Book of the United States*, 1970, Wm. Morrow & Co., Inc., New York.

Christian Fogd Pedersen, *The International Flag Book in Color*, 1971, Wm. Morrow & Co., Inc., New York.

Other flag experts say flags are, and should be, a totally separate design discipline from heraldry and need show no relation to it. This project will accept designs which are heraldic in character, semi-heraldic or non-heraldic. Certain design suggestions follow:

A flag should be judged while flying and seen from a distance. Thus designs should be bold and simple and

involve the total field of the flag, and not merely present a small, complex emblem in the center. A flag is seen on both sides. Words or letters are usually regarded as undesirable; they are unheraldic, generally harm the design more than help it, are too small to be read while the flag is flying, and show backwards on one side of the flag. However, initials, monograms and other uses of a few letters are often handled successfully. The light colors, white and yellow, separate the darker colors, and do not themselves touch, a heraldic law obeyed by many, though not all, flags.

Flag proportions vary. They are usually horizontal rectangles, of a proportion perhaps 1 to 1½, most commonly closer to 1 to 2. They may, however, be vertical rectangles, squares or simple shapes.



Entries

Entries in this competition must be submitted on stiff illustration board or the equivalent, unframed, to fit a mailing envelope approximately 10 x 15", and protected by cardboard. The flag design itself should be shown in color, flat, approximately six inches or more in height. The entry blank over, or a photocopy of it, must be attached to the back. Also attached must be an explanation of any symbols or emblems, or a statement on why the design is relevant to the particular agency it is designed for. While the quality of the presentation is not totally unimportant, it is the quality of the flag design itself, rather than the skill of presentation, which will be judged. A person may submit as many as three separate entries. Each should be submitted separately. Since it is presumed entrants will keep some other copy of their design, no insurance against loss or damage will be provided by the project, and no responsibility is assumed.

Those who wish their entry — whether accepted or rejected — returned after the competition must enclose a one-dollar bill, or postal money order or stamps, in that amount to cover repackaging and mailing. (If not enclosed, the entry will be kept in the files of the project or destroyed.)

Entries should be sent to the regional headquarters of the district in which the entrant lives, as listed below, to arrive not later than November 31, 1975. Accepted entries in the regional competitions will be exhibited or otherwise displayed at the discretion of the regional headquarters, and will also all be sent on to the national competition. Regional jurors will include the national director of the project and others appointed by the region. The national jury will include a distinguished cross section of people knowledgeable in aspects of flag design. Notification of acceptance or non-acceptance for both regional and national competitions will be made by postcard or letter

shortly after each jurying.

Regional headquarters may make up one set of flags accepted in the regional competition for exhibition during the Bicentennial era. Accepted regional entries, which are also accepted at the national level, will be made up in a number of sets, to be shown as exhibitions in art museums and other agencies throughout the country. Between 25 and 50 flags will be accepted at the national level. By participating, the entrant's permission to have the entry made up in this manner and exhibited, as well as reproduced in catalogues, press materials, cards, etc., is assumed to be granted. At the end of the project in 1977, remaining flags in good condition will be distributed appropriately through exhibiting institutions and no more will be made as part of this project. Any further manufacture will be controlled by the entrant or by the agency which has obtained the design from the entrant.

Encouragement of

Adoption by Agency

The project will encourage the adoption of flags accepted for the national competition and, at its discretion, for the regional competitions. The chief executive of the agency for which the flag was designed will be notified that the flag design selected as a superior one, and that, for an honorarium, the flag design is available to them. For agencies which intend to order no more than 20 flags in any two-year period, the honorarium to the designer will be \$200. For agencies intending to use the flag in greater quantity, there will be a sliding scale of increased honoraria. The agency may accept and adopt the flag as an agency flag or a special bicentennial flag or, of course, it may be uninterested and indifferent. If accepted by the agency, proper acknowledgement of the designer will be encouraged. Any alterations in the design which are proposed by the agency but not approved by the designer will be discouraged.



Selected art museums throughout the United States will exhibit made-up examples of the flags in exhibitions held during the bicentennial era and through the 200th anniversary of the first Flag Day, June 14, 1977. They will also be displayed by other appropriate cultural and civic agencies and at events such as parades. A simple catalogue will be produced and circulated, with copies being sent to the designers. Other public events and means of public information will also be developed.

In addition to the competition for proposed new designs, the "New Glory" project will offer a circulating exhibition of historic American flag designs and will on occasion give its endorsement to certain "Special Projects," such as local competitions for flags, etc.

The exhibitions will be circulated

by SITES, the Smithsonian Institution Traveling Exhibition Service.

Administration of the project, and all decisions regarding administration, will be the responsibility of the National Director and the National Advisory Committee. "New Glory" is an American Revolution Bicentennial Project of the Santa Barbara Museum of Art, Santa Barbara, California. Paul Chadbourne Mills, National Director, and operates under a grant from the National Endowment for the Arts. Members of the National Advisory Committee appointed to date are Mr. Arthur Drexler, Director of the Department of Architecture and Design, the Museum of Modern Art, New York City; Designer Irving Harper, New York City; Dr. Whitney Smith, Director of the Flag Research Center, Lexington, Mass.; Miss Quintin Hoglund, SITES coordinator for the project, and Mr. Mills.

Honorary Marshals of the project are Senator Claiborne Pell, Rhode Island, and Congressman John Brademas, Indiana.

"New Glory" National Headquarters
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, CA 93101



Regional Centers

1. North East Region: Residents of Maine, Vermont, New Hampshire, New York, Massachusetts, Rhode Island, Connecticut, Ohio, Pennsylvania, New Jersey, mail entries to: "New Glory," Department of Architecture and Design, Museum of Modern Art, 11 West 53rd Street, New York, N.Y., 10019.
2. Southern Region: Residents of West Virginia, Maryland, Delaware, The District of Columbia, Kentucky, Louisiana, Mississippi, Alabama, Georgia, Florida, Virginia, Arkansas, Tennessee, North Carolina, South Carolina, Texas and the Virgin Islands, mail entries to: "New Glory," Virginia Museum of Fine Arts, Boulevard and Grove Avenue, Richmond, Virginia, 23221.
3. Central Region: Residents of North Dakota, South Dakota, Minnesota, Wisconsin, Michigan, Nebraska, Iowa, Illinois, Indiana, Kansas, Missouri, and Oklahoma, mail entries to: "New Glory," University of Nebraska Art Galleries, 12th and R Streets, Lincoln, Nebraska, 68508.
4. Western Region: Residents of Alaska, Washington, Idaho, Montana, Oregon, Wyoming, California, Nevada, Utah, Colorado, Arizona, New Mexico, Hawaii and Pacific Island trusts, send entries to: "New Glory," Santa Barbara Museum of Art, 1130 State Street, Santa Barbara, California, 93101.

Additional entry blanks are available from the Santa Barbara Museum of Art and from the regional centers; please send stamps to cover mailing.

for better flag designs
A Bicentennial Project
"NEW GLORY"



Your Entry Blank for

Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California, 93101

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Orig. Reg., cc: CR, CK, WSP, Cons.

Dugs.

→ Bill Kubin - original
cc: RTO

The Metropolitan Museum of Art

✓ Copy for KMS

→ Laura

MP/My-Met
MISC

DIRECTOR

October 23, 1975

Mr. Richard Oldenburg
Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear Dick:

As I discussed on the phone the other day, The Metropolitan Museum is preparing a major exhibition of the works of Andrew Wyeth for October, 1976. This exhibition is not intended to be a random selection of Mr. Wyeth's oeuvre, but will focus on the two fundamental environments in which this painter of rare distinction has worked for four decades, namely: Olson's Farm in Maine and Kuerner's Farm in Pennsylvania. These environments and the multiple images derived from them are basic to his creative character.

We are planning to examine each area in a penetrating manner, exhibiting the important works of tempera, dry brush and watercolor as well as a large number of pre-studies which Andrew Wyeth has graciously consented to lend from his own collection. The latter incidentally, have never been publicly exhibited.

The intention is to give the fullest possible picture of Olson's and Kuerner's and to reveal for the first time in depth, the complex working process of the artist. The general impression of the artist's conception is that he fixes a certain image in his mind and eye, prepares an almost wholly finished drawing for it, and then commits it to a tempera panel. In reality, this is indeed far from the fact. Wyeth examines each scene in many, sometimes dozens of drawings, studying it from different viewpoints and angles, at various times of the day and year, composing the finished work over a long period of time by a remarkable system of refinement and simplification.

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Mr. Oldenburg

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October 23, 1975

In one sense, Andrew Wyeth is one of the most renowned of living American artists; in another sense, that pertaining to his imaginative process, he is little known. We believe that this exhibition, Two Worlds of Andrew Wyeth: Olson's and Kuerner's, will fully reveal for the first time his fascinating creative process and thereby make a significant contribution to the understanding of this artist of genius.

Within the scope of this exhibition, Christina's World is a fundamentally big work. Since it is the broadest view of the Olson's Environment, it would become the centerpiece of the first gallery of those works that examine the Olson's Environment. We have isolated ten important pre-studies for this pivotal painting, all in the Andrew Wyeth collection. These drawings have never been exhibited with the tempera. The pre-studies in question are the following:

1. First thought, 1947
2. First study of the house, 1948
3. Olson House, morning
4. Second Study
5. Christina's World plus a study of the left hand of Christina
6. Third study of House
7. Hands
8. Hands
9. Arms and feet
10. Christina's World, study of the pink dress, drybrush

We are planning several publications for this exhibition. They will include a Museum Bulletin and a Catalogue of the works in the exhibition written and prepared by Andrew Wyeth and myself. In conjunction with this exhibition, we will begin a complete scholarly catalogue raisonnée of all works in all media of both Olson's Farm and Kuerner's Farm. This publication, dealing with approximately six hundred items will be published within two to three years after the exhibition.

In asking for the loan of this crucial painting, I realize that I am seeking one of the very important works in your collection. I am well aware that the condition of Christina's World is extremely delicate. However, let me assure you that I would never request this work for an exhibition which merely contained selections from the artist's work, but only for the

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Mr. Oldenburg

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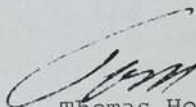
October 23, 1975

type of exhibition that will make an important art historical contribution. Let me also assure you that we will do everything to insure the best possible care of the picture both in transport and within the exhibition itself. Furthermore, we will be most pleased to carry out all steps that your experts in conservation might desire.

At present we are planning to open the exhibition during the first two weeks of October, 1976 and hope to maintain it for twelve weeks. All works will be fully insured by the Metropolitan Museum. I know you will give this request the deepest consideration. If there are any questions you might have regarding the request or any phase of the exhibition, I would be delighted to answer them.

With warm regards,

Sincerely,


Thomas Hoving

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Memorandum

To

From Carl Morse

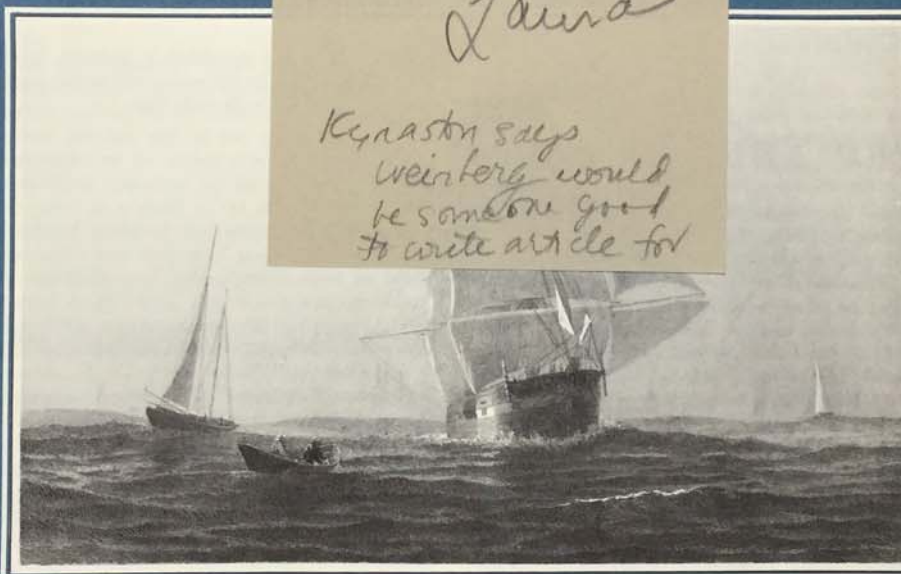
Date

Re

→ Kynaston
McShine

Laura

Kynaston says
Weinberg would
be someone good
to write article for



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H. BARBARA WEINBERG, QUEENS COLLEGE

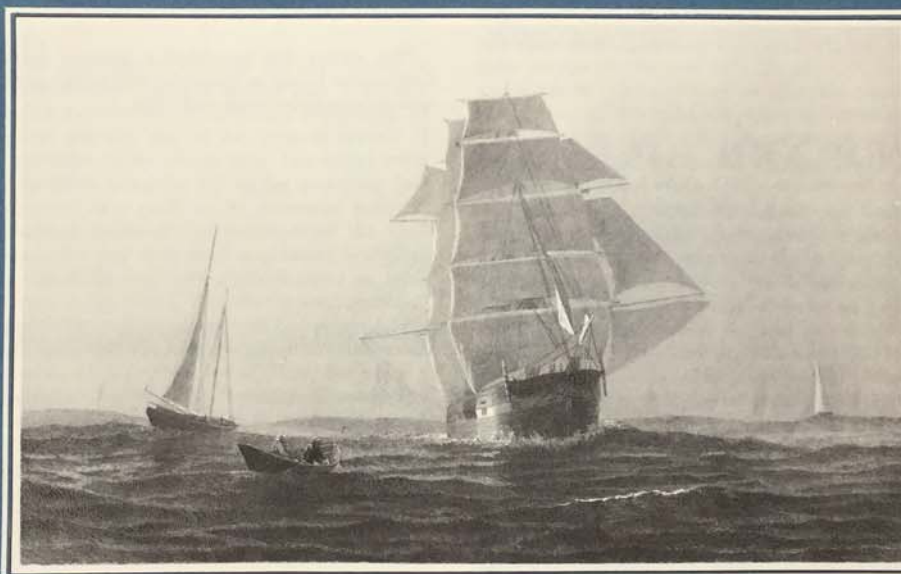
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THE
ART EXPERIENCE
IN
LATE NINETEENTH CENTURY
AMERICA



EDITED WITH AN INTRODUCTION BY
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Publisher's Note

Garland Publishing is pleased to announce the publication of *THE ART EXPERIENCE IN LATE NINETEENTH CENTURY AMERICA*, the most comprehensive set of facsimile reprints on late nineteenth century American art and taste ever published. Including critical, biographical, and autobiographical materials on the artists themselves as well as documents relating to the reception of European art in the United States, this series will be of interest to all historians of nineteenth century art. In addition, the inclusion as such landmark books in American civilization as *THE MASTERPIECES OF THE CENTENNIAL INTERNATIONAL EXHIBITION* will make the series of interest to everyone studying American history and American culture.

The editor has provided a general introduction, both to the books in the series and to the period itself, which is included with each title.

H. Barbara Weinberg is an Assistant Professor of Art at Queens College of the City University of New York. She specializes in teaching American art history at both the graduate and undergraduate levels. In her doctoral dissertation (Columbia University, 1972), she documented and analyzed the mural paintings and stained glass designs of the late nineteenth century American artist, John La Farge. In addition to presenting public lectures on La Farge in New York and Boston and participating in the organization of an exhibition of his drawings, she has published studies of various aspects of his career in the *Journal of the Society of Architectural Historians*, the *American Art Journal*, *Winterthur Portfolio*, and other journals. Her examination of the training and early interests of the American Impressionist, Robert Reid, has appeared in the *Archives of American Art Journal*. She is presently engaged in research on the activities of the late nineteenth century New York collector, dealer, and clubman, Thomas B. Clarke.

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EDITOR'S INTRODUCTION

Today we see a great burgeoning of interest in all aspects of late nineteenth century American art and taste. There are several reasons for this. Expanding study of American art has produced researchers anxious to explore areas heretofore ignored. A student may still enjoy the pleasure of reviving a major late nineteenth century creative personality whose achievements have been obscured by changes in taste. Growing scholarly interest in the conservative, academic attitudes that informed much nineteenth century European art has brought to light the accomplishments of the foreign artists to whom their American contemporaries looked for inspiration and has made necessary documentary and pictorial research tools available.

Perhaps the most important reason for new interest in late nineteenth century American art and taste is the fact that the period itself is one of fascinating complexity, of intense artistic activity, and of the greatest growth of American attention to the visual arts. The native roots that had nourished American art in the preceding half century atrophied as a result of the economic, political, and philosophical upheaval that accompanied the Civil War. A search for new sources of inspiration to replace the earlier moralistic and naturalistic interest in landscape and rural genre began. This search was stimulated by the industrialists and financiers who had enjoyed, perhaps, the only genuine victory of the War. Desiring a cultural expression of their new power, they developed a taste for European art and enthusiastically imported it to provide a stamp of sophistication and respectability for themselves.

American artists in the decades after the Civil War, undoubtedly motivated by the growth of new national values and by their patrons' affection for European art, increasingly explored foreign precedents for an art related at once to tradition and to contemporary American needs. Their retreat from realism was accompanied by a heightened interest in ideal art, expressing more of the conceptual than of the purely perceptual. They examined new subjects in figure painting: the nude, genteel urban society, religion and mythology. They turned to flowers and bric-a-brac in still life, and took a meditative and subjective approach to landscape. They experimented with new media, including watercolor and pastel, and met the challenge of a new type of commission with a variety of mural painting techniques. The sculptors of the period reflect in their works the same eclectic idealism that prevailed among the painters.

These artists, having sought artistic training abroad, particularly in Munich and Paris, returned home to dis-

cover that established exhibiting organizations were indifferent to works new in style and content. By founding new organizations, such as the Society of American Artists, the American Water Color Society, and the National Sculpture Society, these artists were able to exhibit advantageously and to attract significant critical attention. They also benefited from increased public interest in art, largely the result of publicity attending the works shown at the Centennial Exhibition in Philadelphia, from the growth of museums and special expositions engendered by the urban expansion that followed the Civil War, and from greater concern with art history and criticism on the part of popular and professional publications.

Late nineteenth century Americans, energetic and self-conscious in their accomplishments in acquiring, making, and evaluating works of art, produced lavish documents of their own complex interests. These books offer crucial raw material not only for studies of individual collectors, critics and artists, but for broad ranging examinations of an entire era in American cultural life. However, most of these invaluable research tools are presently rare, costly and scattered. This series makes available essential documents from which a coherent picture of American activity and taste in the visual arts from the end of the Civil War to the beginning of the twentieth century may be derived.

The series begins with a vestige of ante-bellum nationalist optimism, *A Landscape Book* devoted to the virtues of American scenery and to those artists who depended on nature "to paint the better part of the picture." It then concentrates on two types of books that reflect the complexity of art and taste in the post-War era, those that document the period's high regard for European art and those that seek to stimulate and to endorse American efforts. James Jackson Jarves' early didactic statement that the deficiencies of American art might be remedied by examination of European art is followed by the profusely illustrated three-volume catalogue of the landmark event that literally brought the accomplishments of foreign artists home to Americans, the Centennial Exhibition. Published in the wake of the Exhibition, such books as Benjamin's *Contemporary Art in Europe*, Strahan's *Art Treasures of America*, Sheldon's *Hours with Art and Artists*, and Cook's *Art and Artists of Our Time* provide pictorial evidence of and critical comment on what Americans regarded as worthy of acquisition and emulation. Notable is the absence of concern with the European *avant garde*, while the academy and Barbizon art are given ample attention.

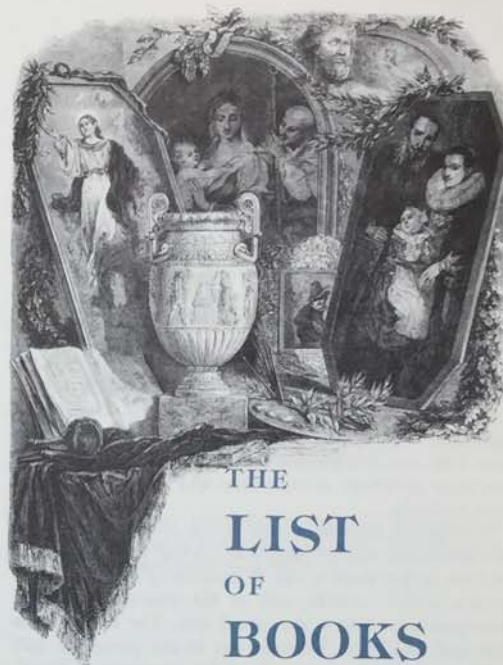
Published concurrently with these reflections of interest in conservative European art were books that promoted American artists' own efforts. With the virtues of European art acknowledged by collectors, critics, and the artists themselves, these appraisals view the growth of American art (that is, the effective assimilation of foreign techniques and ideas by American artists) with great optimism and a notable, if confused, nationalism. Didactic

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and enthusiastic concerning American developments, authors including Benjamin, Clark, Koehler, Trumble, and Robinson review the evolution of American art from its earliest phases and collate significant information regarding the aims, ideals, and works of late nineteenth century American artists.

The artists speak for themselves in autobiographical and critical writings which form a third group within the series. Painters Will H. Low and Edward Simmons, and sculptors Thomas Ball and Augustus Saint-Gaudens record their experiences as students abroad and as practitioners at home and reflect those of many of their contemporaries. A valuable collection of essays by American artists, edited by John C. Van Dyke in 1896, documents their contact with and high regard for the attitudes of a significant number of French masters, academic, Barbizon, and, by this time, Impressionist.

THE ART EXPERIENCE IN LATE NINETEENTH CENTURY AMERICA amply reflects the fascinating cosmopolitanism of the era, recording collectors' affection for European art, American artists' emulation of foreign styles and themes, and critics' enthusiasm for native efforts. It offers invaluable resources to students of American art history who have begun to acknowledge the importance of late nineteenth century efforts to seek reaffiliation with European culture. For students of American history, and for those in the fields of American Studies and American Civilization, it will provide numerous insights into American economic, social and philosophical attitudes. In addition, it will make available important sources in English for scholars who are engaged in re-examining the mainstream academic tradition in nineteenth century European art.



Titles are listed in chronological order, based on the date of first publication.

❖ 1 ❖

A Landscape Book, by American Artists and American Authors.

Sixteen engravings on steel, from paintings by Cole, Church, Cropsey, Durand, Gignoux, Kensett, Miller, Richards, Smillie, Tallot, Weir. New York, 1868.

An expansion of an earlier 'gift book', *A Landscape Book* is an interesting vestige of ante-bellum nationalist or Emersonian optimism. In seventeen chapters, it pairs depictions of American scenes by artists associated with the Hudson River School with writings by Cooper, Irving, Bryant, Whittier, Alfred B. Street, Bayard Taylor, and Henry Tuckerman. While giving due deference to the natural attractions of Europe, these writers claim freshness for American scenery and note its romantic and religious potential.

146 pages 16 illustrations \$30.00
LC 75-28865 ISBN 0-8240-2225-4

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❖ 2 ❖

*Jarves, James Jackson**Art Thoughts: The Experiences and Observations of an American Amateur in Europe.*

New York, 1869

One of the most serious American art-thinkers, Jarves is concerned with the lack of attention to art in America at this time and aims "to train the public to comprehend the true nature and functions of art." He offers a discussion of the art-making impulse and the interaction of art and religion from classical times through the nineteenth century in Europe, takes a glimpse at the art of Japan, and appraises American accomplishments and needs in art. Jarves' book is an important early document of the perception of the deficiencies of American art and of the belief that understanding of tradition will remedy them.

390 pages \$25.00
LC 75-28866 ISBN 0-8240-2226-2

❖ 3 ❖

The Masterpieces of the Centennial International Exhibition. Illustrated.

Volume I: *Fine Art* by Edward Strahan (pseud. of Earl Shinn); Volume II: *Industrial Art* by Walter Smith; Volume III: *History, Mechanics, Science*, by Joseph M. Wilson. Philadelphia, (c. 1876-78).

This profusely illustrated three-volume critical catalogue of the Centennial Exhibition is an indispensable document of the landmark event in the development of late nineteenth century American art awareness and taste. In volume I, Earl Shinn surveys and appraises the painting and sculpture presented in the Exhibition, including the many European works whose quality and variety were a revelation to American artists and their patrons. Professor Smith's volume is largely devoted to the decorative and more utilitarian arts of the Victorian era. Volume III includes an invaluable history of major European and American exhibitions from 1844 to 1876 and a comprehensive discussion of the history and appearance of the Philadelphia Centennial.

Three Volumes 1,564 pages 929 illustrations \$120.00
LC 75-28867 ISBN 0-8240-2227-0

❖ 4 ❖

*Benjamin, S.G.W.**Contemporary Art in Europe.*

New York, 1877.

In a study inevitable in the wake of the Centennial Exhibition, Benjamin notes that his subject "especially claims the attention of the American public at the present time." He observes a new and keen interest in art and anticipates the development of "the still unformed and unorganized art talent of the community into art schools such as have distinguished the Old World." Significantly, he urges study of "arts of other ages and races, for the better appreciation of the principles which underlie art growth." His examination of the present condition of art in England, France, and Germany, the artists, art organizations, and decorative arts of these countries, yields insight into American quality judgments and aspirations and provides useful material for students of late nineteenth century European trends.

165 pages 77 illustrations \$40.00
LC 75-28868 ISBN 0-8240-2228-9

❖ 5 ❖

*Clark, William J., Jr.**Great American Sculptures,*

with twelve superb steel engravings. Philadelphia, 1878.

Clark is typical of certain late nineteenth century American critics who sought the unabashed "promotion" of American art by review of past accomplishments—in this case, those of notable ante-bellum sculptors—and by offering enthusiastic commentary on members of the contemporary generation, educated abroad but "distinctively American in their culture." It is these artists, he feels, whose works will add to "intellectual enjoyment at home" and will serve "to elevate the national character abroad." In his historical and critical survey, Clark offers commentary on nearly all major nineteenth century American sculptors, is attentive to a number of lesser figures, and reserves a chapter for Harriet Hosmer and other women who practiced the art.

179 pages 12 illustrations \$30.00
LC 75-28869 ISBN 0-8240-2229-7

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❧ 6 ❧

Benjamin, S.G.W.

Our American Artists.

With Portraits, Studios and Engravings of Paintings. Boston, 1879.

BOUND WITH

Benjamin, S.G.W.

Our American Artists.

Second Series. Painters, Sculptors, Illustrators, Engravers and Architects. Fully Illustrated. For Young People. Boston, (c. 1881).

Although they are directed to "young people," Benjamin's brief, informal essays provide information, portraits, and illustrations on many late nineteenth century American artists on whom little material is presently available and are, therefore, worthy of inclusion in library collections on American art. Of particular interest are Benjamin's unique illustrations and descriptions of the artists' studios. In addition to essays on twenty-two artists in these two volumes, Benjamin offers commentary on American architecture and a chapter on "Lady Illustrators." Typical of his time is Benjamin's stated desire to provide through these books "a means for initiating the young into some of the mysteries and attractions of art."

132 pages. 83 illustrations \$40.00
LC 75-28870 ISBN 0-8240-2230-0

❧ 7 ❧

Strahan, Edward (pseud. of Earl Shinn).

The Art Treasures of America,

being the choicest works of art in the public and private collections of North America. Philadelphia, (c. 1879-82).

Issued serially and then compiled into volumes of impressive scale, Shinn's study provides catalogues of and commentaries upon major American collections and demonstrates the overwhelming preference of American patrons for European art, particularly for French academic and Barbizon paintings. It is a monument to the astonishing

uniformity of established taste in the era after the Civil War and suggests the necessity for American artists' emulation of foreign models and for American critics' active endorsement of their efforts.

Three Volumes 839 pages 696 illustrations \$200.00
LC 75-28871 ISBN 0-8240-2231-9

❧ 8 ❧

Benjamin, S.G.W.

Art in America: A Critical and Historical Sketch.

New York, 1880.

Benjamin's aims are again nationalistic and didactic. Ignoring expatriate artists, he provides "a historical outline of the growth of the arts in America." He sees earlier American art as divided into two stages, from the earliest times until 1828, when "painters prepared the way for the national art of the future," and from 1828 to 1878, when art "began to assume a more definite individuality, and to exhibit rather less vagueness in its yearnings after national expression." The third stage, of course, is the art of Benjamin's own moment, which he enthusiastically describes and analyzes, noting the growth of "new influences and forms of art expression," and anticipations of continued progress.

214 pages 99 illustrations \$40.00
LC 75-28872 ISBN 0-8240-2232-7

❧ 9 ❧

Sheldon, G. W.

Hours with Art and Artists.

New York, (c. 1882).

Sheldon offers informal personal commentaries on a number of European and American artists, the latter including Chase, Homer, Boughton, and Thayer. His extensive concern with French academicians reflects late nineteenth century American interest in contemporary European art, offers insight into the attitudes of artists with whom aspiring Americans studied, and provides information of interest to scholars engaged in the burgeoning investigations of the European academic tradition.

216 pages 101 illustrations \$40.00
LC 75-28873 ISBN 0-8240-2233-5

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❁ 10 ❁

Koehler, S. R.

The United States Art Directory and Year-Book.

Volume I: A Guide for Artists, Art Students, Travellers, etc. Volume II: A Chronicle of Events in the Art World, and a Guide for all Interested in the Progress of Art in America. New York, London and Paris. Volume I, 1882. Volume II, 1884.

One of the most serious and ambitious products of awakening art awareness in America in the years after the Centennial Exhibition was the *American Art Review*, a journal edited by S. R. Koehler, which commenced publication in 1879. In 1882, the year after its demise, Koehler undertook another didactic and promotional project on behalf of American art. His stated purpose for this project, *The United States Art Directory and Year-Book*, was to chronicle facilities for "the enjoyment, the study, and the commerce of art." His lists of exhibitions, sales, prizes, editions of engravings, books, art institutions, and artists are useful and suggestive research tools and verify, by their extent and variety, the growth of interest in art in America. The scholar's only regret is that this series ceased publication in 1884, after only two volumes had appeared. Its place in American art documentation was not filled until 1898, when the *American Art Annual* was founded.

526 pages 76 illustrations \$50.00
LC 75-28874 ISBN 0-8240-2234-3

❁ 11 ❁

Book of American Figure Painters.

Philadelphia, 1886.

A short introductory essay by Mariana Griswold Van Rensselaer, one of the most perceptive and influential critics of the day, indicates as the aim of this lavish book the promotion of American figure painting. This branch of art, she notes, had enjoyed tremendous growth since the Centennial Exhibition, supplanting earlier portraiture and vying with landscape. Plates of important works by American artists alternate with relevant poems by American and English writers.

230 pages 35 illustrations \$50.00
LC 75-28875 ISBN 0-8240-2235-1

❁ 12 ❁

American Etchings.

A Collection of Twenty Original Etchings, by Moran, Parrish, Ferris, Smillie, and others. With descriptive text and biographical matter, by S. R. Koehler and others. Boston, 1886.

After the failure of S. R. Koehler's *American Art Review* in 1881, a large portion of its contents was reprinted in *American Art and American Art Collections* (number 17 in this series). The *American Art Review's* best etchings were reserved for republication in this volume, available originally in an edition of only 350. Here the etchings are accompanied by expanded commentary, including biographical notes on the artists, analyses of the specific works, and notes relating to the appreciation of the medium of etching in general.

BOUND WITH

Koehler, S. R.

American Art.

Illustrated by twenty-five plates, executed by the best American etchers and wood engravers, from paintings selected from public and private collections. New York, London, Paris and Melbourne, (c. 1886).

Like other commentators of the period, Koehler sees 1877 as a watershed year in American art, but attributes new attitudes not only to the Centennial Exhibition but to the maturation of artists trained abroad in the prior two decades. These artists directed attention to the virtues of study in Munich and Paris; their interests, and those of their followers, prompted the secession of the Society of American Artists from the National Academy of Design in 1877. While Koehler views the SAA exhibitions and others held since 1877 as indicative of a new era in American art, he believes that the aspirations of the artists of this decade have not been fully realized because of public indifference. A retrospective exhibition of art since 1877, he contends, would demonstrate the new quality of American art and would stimulate public enthusiasm. His book, he says, is a modest substitute for such an exhibition. In his personal 'retrospective,' Koehler reviews the achievements of American landscape, still life, and figure painters, concludes that they do not yet "rise above a gentle height," and urges his readers to "be just to our artists" by providing them opportunities.

178 pages 45 illustrations \$50.00
LC 75-28876 ISBN 0-8240-2236-X

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❧ 13 ❧

*Trumble, Alfred***Representative Works of Contemporary American Artists.**

New York, (1887).

Trumble calls his book "a missionary in the cause which gave it its existence," contemporary American art. Hand-some plates reproduce what Trumble regards as the greatest works of the artists represented, and are accompanied by general commentary on the artists and special references to the particular paintings offered for study. Trumble's rationale for calling attention to contemporary American paintings in so lavish a manner echoes the attitudes of other authors represented in this series and is, therefore, worth quoting: "The present is a remarkable period in American Art, and every contribution to its history will assume, in the future, an importance which it is not now easy to comprehend. Moreover, at a time when the popular interest in native art is awakening, and the appreciation of the few is commencing to arouse emulation in the many, every intelligent and successful effort to place it in its true light before the world will accelerate the development of its popularity, and aid in rendering its merit comprehensible."

63 pages 30 illustrations \$50.00
LC 75-28879 ISBN 0-8240-2237-8

❧ 14 ❧

*Robinson, Frank T.***Living New England Artists.**

Biographical Sketches. Reproductions of original drawings and paintings by each artist. Boston, 1888.

Robinson offers personal and generally laudatory essays on twenty-seven artists, many of whom were active in and around Boston. While such painters as J. Appleton Brown, John J. Enneking, and Childe Hassam have been the subject of recent scholarly attention, others recorded and appraised by Robinson are no less important for an understanding of late nineteenth century activities in a vital artistic area.

254 pages 113 illustrations \$30.00
LC 75-28880 ISBN 0-8240-2238-6

❧ 15 ❧

*Cook, Clarence***Art and Artists of Our Time.**

With many illustrations. New York, (c. 1888).

Far less sanguine about American accomplishments in art in the past and less optimistic about its future course than other authors represented in this series, Cook incorporates a brief survey of native art—which he regards as "little more than a reflection of the art of different countries of Europe"—into an extended study of contemporary European painting. Ranging from France, England and Germany to Holland, Belgium and Scandinavia, Cook's examples yield insight into contemporary American taste and judgment as to what in foreign art was worthy of respect and emulation and, again, provide important raw material for studies of the academic tradition in Europe and its impact in America.

Three Volumes 1,454 pages Over 1,000 illustrations
\$175.00

LC 75-28881 ISBN 0-8240-2239-4

❧ 16 ❧

*Sheldon, George William***Recent Ideals of American Art.**

One hundred and eighty-four oil paintings and water colors in the galleries of private collectors, reproduced in Paris on copper plates by the Goupil Photogravure and typogravure processes. New York and London, (c. 1888-90).

Sheldon lucidly explains why he believes that "the American art of the present epoch is different from that of any former epoch and superior to it." He cites the growth of sound technique among the artists, their assimilation of worthy European models, the establishment of exhibiting organizations and prizes, and the awakening interest of collectors as both causal and symptomatic of the vitality of contemporary American art. Discussions of individual artists are combined with analyses of particular paintings selected for reproduction.

329 pages 191 illustrations \$60.00
LC 75-28882 ISBN 0-8240-2240-8

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❖ 17 ❖

Montgomery, Walter, Editor
**American Art and
 American Art Collections.**

Essays on Artistic Subjects by the best art writers, fully illustrated with etchings, photo-etchings, photogravures, phototypes, and engravings on steel and wood by the most celebrated artists. Boston, (1889).

A collection of ninety-five articles published between 1876 and 1889, many of which originally appeared in S. R. Koehler's shortlived *American Art Review* (1879-1881), these volumes include monographs on individual artists, articles on American collections, studies of such groups as the Cincinnati artists of the Munich school, excerpts from W. J. Linton's important *History of Wood Engraving in America*, and a survey of "Tendencies of Art in America" by S. G. W. Benjamin. The claim of the work's subtitle to excellent writing and illustrations is not exaggerated.

Two Volumes 1,125 pages 789 illustrations \$125.00
 LC 75-28883 ISBN 0-8240-2241-6

❖ 18 ❖

Ball, Thomas
My Threescore Years and Ten.
 Second Edition Boston, 1892.

Best known for his monumental equestrian portrait of George Washington in Boston's Public Garden, for heroic-size statues of other Americans, and for a number of ideal works, Thomas Ball was also the author of this unusual and revealing autobiography. Here the sculptor documents his major commissions and offers insight into his struggles to bring them to technical and expressive perfection. In addition, he presents recollections of colleagues in art, descriptions of methods of study and work at home and abroad, and advice to young artists based on his own experience and his awareness of the evolution of American art through his long career.

393 pages 5 illustrations \$25.00
 LC 75-28884 ISBN 0-8240-2242-4

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❖ 19 ❖

Van Dyke, John C., Editor
Modern French Masters.

A Series of Biographical and Critical Reviews by American Artists. With Thirty-Seven wood- engravings and Twenty-Eight Halftone illustrations. New York, 1896.

This unique collection of essays offers personal reminiscences, accounts of studio talk and procedures, and critical appraisals of twenty major French masters, academic, Barbizon, and Impressionist, by American artists who were pupils or intimate friends. Among the commentaries are those of Will H. Low on Gérôme, Dwight W. Tryon on Daubigny, Theodore Robinson on Monet, and J. Carroll Beckwith on Manet. The essays reflect an expansion of American artistic interests in the late 1880s and 1890s, particularly an acceptance of Impressionism, and provide important data for students of European, as well as American art.

278 pages 65 illustrations \$35.00
 LC 75-28885 ISBN 0-8240-2243-2

❖ 20 ❖

Champney, Benjamin
Sixty Years' Memories of Art and Artists.

Woburn, Mass., 1900.

Champney notes that he had written his autobiography in response to friends' observations that he was "one of the very few links remaining to connect the older generation of artists with the present schools." Born in 1817, Champney was acquainted with early history painters such as Allston and Vanderlyn, and with precursors of the Hudson River School such as Doughty and Fisher. In the 1840s, he traveled abroad with Rossiter, Casilear and Kensett, and became the lifelong friend of the latter. Remarkably, his travels abroad and artistic activities at home in the post-Civil War era reflect those of a younger circle of artists, including Robert Wylie, William Morris Hunt and George Fuller. In addition to offering insights into the ideals and experiences of several generations of American artists, Champney presents critical commentary on the state of American art in the last years of the nineteenth century.

214 pages 13 illustrations \$25.00
 LC 75-28887 ISBN 0-8240-2244-0

❖ 21 ❖

*La Farge, John and
 August F. Jaccaci, Editors*

**Noteworthy Paintings in
 American Private Collections.**

New York, 1907.

Writing towards the end of a period unprecedented in America for its accumulative aspirations with regard to art, John La Farge observes in his introduction to these lavish volumes, "The time seems to have come definitely and almost with the rush one might expect in our form of civilization, for some record of the gathering together of works of art by our people." He notes that the late nineteenth century American pursuit of foreign works was preceded by the collecting activities of other communities to which wealth had come rapidly, from ancient Rome to seventeenth century England. Notable art writers—La Farge, Kenyon Cox, Sir Martin Conway, and Samuel Isham—appraise five major American collections, including those of Isabella Stewart Gardner and John Hay. Their commentaries, which include descriptions of domestic settings as well as individual paintings, are supplemented by art historical analyses of particular works by Wilhelm Bode, Roger Fry, Max Friedländer, and a host of other authorities.

Two Volumes 529 pages 51 illustrations \$150.00
 LC 75-28888 ISBN 0-8240-2245-9

❖ 22 ❖

Low, Will H.

A Painter's Progress:

being a partial survey along the pathway of art in America and Europe with sundry examples and precepts culled from personal encounters with existing conditions and references to the careers of many artists both ancient and modern.
 New York, 1910.

Low chose to cast his series of Scammon Lectures, delivered at the Art Institute of Chicago in April 1910, into an autobiographical mould. In six essays based on these lectures, Low recalls the formation of his early interest in art, his artistic education at home and abroad, and his mature career and travels. As he shared many of the attitudes that affected the artistic development of his

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contemporaries, and as he offers much commentary, professionally analytical and personal, on other painters and sculptors, American and European, Low's recollections provide useful insights into the artistic ambiance of the late nineteenth century.

315 pages 16 illustrations \$25.00
LC 75-28889 ISBN 0-8240-2246-7

❁ 23 ❁

Saint-Gaudens, Homer, Editor

The Reminiscences of Augustus Saint-Gaudens.

New York, 1913.

These volumes present the autobiographical statement, annotated and, at times, corrected by his son, of one of the most successful and enduringly interesting American sculptors of the late nineteenth century. Saint-Gaudens' reminiscences reflect the nature of the New York art world in the 1850s and 1860s and the quality of training available abroad. His circle of friendships at the end of the century yields fascinating recollections of leading artistic and literary personalities, including John La Farge, Stanford White, Henry Hobson Richardson, and Henry Adams. In addition, Saint-Gaudens' own commissions receive ample attention.

Two Volumes 805 pages 89 illustrations \$50.00
LC 75-28890 ISBN 0-8240-2247-5

❁ 24 ❁

Simmons, Edward

From Seven to Seventy: Memoirs of a Painter and a Yankee.

New York and London, 1922.

Simmons' recollections of his student days in Paris, his exploration of painting sites in the English and French countryside, particularly the area around Concarneau in Brittany, his participation in major mural decoration projects in the 1890s, and his involvement in the founding of "The Ten American Painters" in 1898, reflect the experiences of a number of American artists of his generation, notably their dual allegiance to tradition and to Impressionist attitudes.

362 pages 13 illustrations \$25.00
LC 75-28891 ISBN 0-8240-2248-3

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Technical Studies in the Field of Fine Arts, 1932-1942

published by the Fogg Art Museum, Harvard University

The complete reprint of the ten year run of this important journal is printed in photo-facsimile in ten volumes with a cumulative index and a new introduction by Wolfgang M. Freitag, Librarian, Fogg Art Museum, Harvard University

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compiled by H. W. Janson, New York University

Indispensable to research, these primary sources have never before been available in their entirety outside the collections of Parisian libraries. This new edition makes easily accessible one of the basic reference tools of art history.

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The illustrations in this catalogue are from *The Masterpieces of the Centennial International Exhibition, 1876*, which is title number 3 on the list.

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In mid-October the author, an associate professor of English, joined History Professor Jere Daniell '53 at a two-

NP/MISC
dwindling fish and game, deforestation of wooded areas (in 1875 forests covered half as many acres as they do today), absence of second growth trees, exhaustion of the land, competition from the Midwest for the grain and whiskey market, competition for cheap immigrants from southern Europe.

Some of the results of these conditions were a loss in the

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"Barbara Weinberg is an excellent scholar and the selection she has made of key books in the field of American art in the late nineteenth century includes practically all the important publications of the period, except for a few which have already been reprinted. In sponsoring this project and in making available these volumes to scholars, libraries, and the general public, Dr. Weinberg and Garland Publishing are making a valuable contribution to the history of American art."

Lloyd Goodrich, Consultant
WHITNEY MUSEUM OF AMERICAN ART

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William H. Gerdts
PROFESSOR OF ART HISTORY
THE GRADUATE SCHOOL
CITY UNIVERSITY OF NEW YORK

And drew the head erect;
And then an awful leisure was,
O'er with to regulate.

This may be in the works of Dickinson the traditional Puritan

Nov 1975

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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In mid-October the author of English, joined History Professor of Dartmouth Seminar in the was the fifth annual seminar of "Nature of New England" (some held around the country annually discussed small-town and rural New England life, who wrote *DEATH*, the realities of a *DECLINE*. This view of the past disturbed those readers who had most modern poetry in its obsession with 'violation of the rules of poetry' was an exciting exchange, repeating."

The responses of the participants "ranged from resentment at what on the image of 'the crusty Yankee Amherst' to delight in finding New England life, who wrote *DEATH*, the realities of a *DECLINE*. This view of the past disturbed those readers who had most modern poetry in its obsession with 'violation of the rules of poetry' was an exciting exchange, repeating."

Fairly

By WILLIAM V

He seems to say the reason why Should come to nothing must "Pe

"REGIONALIST" has so of rate or limited in art something like heresy to apply admitted to the ranks of the great such a restrictive label on the anything but regional — tied and its traditions — for in the be regional is to miss the art. Knowing that any writer worth *dition*, we tend to ignore those particular human conditions. written on Robert Frost, we t although he spoke of the p beliefs of New England, he w The most serious difficulty wit it makes it too easy to give sh and to dwell at great length i of the images he presents.

Our central question is ho Edwin Arlington Robinson, England small-town life? Ho the soil and history of the hill specifics, believing that if the the "universals" will take ca

Professor Daniell describes peak period in the economy relative prosperity was followed hill country which lasted roughl and was marked by a gradual de million acres were in cultivation

American Arts An American Museum

The
Bicentennial
Programs
of the
Wadsworth
Atheneum



of wooded areas (in 1875 they do today), absence of land, competition from market, competition for

ope. ions were a loss in the to the influx of large ation of a fairly uniform in most of the towns bes, inbreeding, poor diet, of young people to the were centered left in its sially the spinster who gland mythology. The in- is threatened the resident rket and the Protestant ders, the establishment of

The preoccupation with triumph of the shrewd minister, spinster, the businessman, the drunk and that distinguished the

hing" that was his way of thology of failure. There not being part of the ss money grubbers. The d, the period before the ness which a life spent in demanded. He began to

win Arlington Robinson, gland in decline. Dickinson, Puritanism in its most fading ethic. Robinson's and Frost's hill country arcan wilderness" but a scribed this New England England past — heirs to ilderred infants trying to rs learning in singing not

ne broadside elegy, that nd intended both to con- on the universal truths cinson, like 17th century legies, her focus is not on the death she laments. of Bradstreet's poem "In rabeth Bradstreet, Who nd Half Old":

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in the traditional Puritan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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In mid-October the author of English, joined History Professor [redacted] at the Dartmouth Seminar in the [redacted] was the fifth annual seminar for [redacted]

of wooded areas (in 1875 they do today), absence of land, competition from market competition for

Education

Tours and Gallery Talks

Student Programs

Tours based on the collections of American paintings, sculpture, and decorative arts and special tours based on the Bicentennial exhibitions are designed to show how we can understand the American past and present through the artist's eye. Tours are available for all grade levels.

Adult Programs

Arts / America: A Celebration

A series of one-hour evening gallery talks on the American collections, given two times a month, will explore the contributions of the creative artist in our society. Admission is by subscription.

Art Talks

These short chats on one or two different objects from the American collections will be offered on Tuesdays, Wednesdays, and Thursdays at noon.

Gallery Talks

Informative talks on the Bicentennial exhibition are offered on Sundays at 2:00 pm and Thursdays at 1:00 pm.

For details or registration call 278-2670, ext. 271.

Art Classes

Children's Classes

A variety of special classes and events, using the American collections, are offered to involve young people in an appreciation of the American arts including beadwork, colonial spinning and dyeing, Connecticut whaling macramé.

Adult Classes

Two lecture series will be offered: 18th and 19th century American painting, and 20th century American painting. Also offered are courses in painting, using the American collections as a resource, landscape painting, quilting and weaving.

For details or registration call 278-2670, ext. 273.

Public Programs

Film Programs

The American Cinema

This program will present over 150 feature and short films to trace the development of major themes and genres in the American cinema. The screenings are organized in nine series of films: *A Fine Romance*; *The Great Gangsters*; *The Super Stars*; *America on Parade*; *The American Experience on Film*; *The Legendary West*; *The American Comedy*; *Monsters: Earthly and Unearthly*; *Gotta Sing! Gotta Dance!*; *The American Musical on Film*; and, *Independent /Experimental Films*. October 1, 1975 to June 26, 1976.

Programs from The American Film Institute

The Vintage Years of Hollywood, a selection of archival treasures from the silent era and the early days of sound. *In Glorious Black-and-White*, a tribute to the great Hollywood cameramen from 1925 to 1955. *Fred Astaire and Ginger Rogers at RKO*, the legendary series of nine musical comedies made in the 1930's.

Public Lectures

A series of lectures will be given in the winter and spring relating to the Bicentennial exhibitions and the collections of American art. Also, three lectures dealing with the history of American cinema are planned for the spring.

Concerts

Many of the free Sunday concerts and members' concerts will present instrumental, vocal, and choral music in popular and classical veins composed by Americans in the last 200 years.

For more information on these programs call 278-2670, ext. 233.

These programs are recognized by American Revolution Bicentennial Administration and Hartford Bicentennial Committee.

Details from *Battle of Bunker Hill* by John Trumbull

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In mid-October the author of English, joined History Prof. [redacted] at the day Dartmouth Seminar in the [redacted]

of wooded areas (in 1875 they do today), absence of land, competition from [redacted]

Exhibitions

American
Artists
Look at
America:

John Trumbull: Five Paintings of the Revolution

An exhibition of the Atheneum's five major, 18th century Revolutionary War paintings, with preliminary sketches by the artist and supplementary material describing their recent restoration. November 25, 1975 to January 4, 1976.

The Hudson River School:

19th Century American Landscapes

This selection of over 50 paintings from the Atheneum's collections surveys the first and most sustained effort at landscape painting in America, and displays 19th century America's joy in discovering its own natural wonders. March 16 to April 25, 1976.

The U.S. Department of the Interior Bicentennial Exhibition

This selection of 100 works commissioned for the exhibition will explore the scope of contemporary American realism, using the nation's natural resources as subject matter and employing a wide range of styles, techniques, and media. July 4 to September 12, 1976.

Other
major
exhibitions:

American Dress from Three Centuries

Approximately 30 costumes from the collection will illustrate the changing philosophies and life styles of Americans from the early 18th century through the mid 20th century. January 13 to February 29, 1976.

American Coverlets

An exhibition of coverlets from the collection with supplementary visual material explaining the spinning, dyeing, and weaving of typically American bed coverings. May 4 to June 13, 1976.

Glass: 1500-1950

Over 1,000 pieces of American and European glass selected from the Atheneum's collection will display the varied and beautiful uses of this material over four and one half centuries. September 28 to November 7, 1976.



hill country which tasted rough
and was marked by a gradual de
million acres were in cultivation

on the traditional Puritan

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In mid-October the author, an associate professor of English, joined History Professor Jere Daniell '55 at a two-day Dartmouth Seminar in the foothills of the Berkshires. This was the fifth annual seminar for alumni on the theme of "The Nature of New England" (some eight or ten similar sessions are held around the country annually), and this time the focus discussed small-town and rural New England in the period after the Civil War; the decline of New England as an economic and cultural center and its effect on the literature produced by such "regionalists" as Frost, Dickinson, Robinson, Wharton, and Metalious (Grace).

The responses of the participants, says Professor Cook, "ranged from resentment at what was perceived to be an assault on the image of 'the crusty Yankee farmer' and the 'white nun of Amherst' to delight in finding poets who were a reflection of real New England life, who wrote of specific deaths rather than

dwindling fish and game, deforestation of wooded areas (in 1875 forests covered half as many acres as they do today), absence of second growth trees, exhaustion of the land, competition from the Midwest for the grain and whiskey market, competition for jobs by immigrants from southern Europe.

Some of the results of these conditions were a loss in the region of the large family that had existed prior to the influx of large numbers of Roman Catholics, fragmentation of a fairly uniform social population, a loss of population in most of the towns between 1870 and 1900, abandoned farms, inbreeding, poor diet, and excessive drinking. The migration of young people to the larger towns where industry and jobs were centered left in its wake the old, the hopeless, and especially the spinster who became such a central figure in New England mythology. The influx of new people, who in many instances threatened the resident Yankee's domination of the labor market and the Protestant

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CALENDAR OF EVENTS

December 1975

and its traditions — for in the view of some critics and readers, to be regional is to miss the artist's proper function: universality. Knowing that any writer worth his salt deals with the human condition, we tend to ignore those aspects of his work that are tied to particular human conditions. Like many of the critics who have written on Robert Frost, we belabor the obvious: we argue that although he spoke of the particular landscape, customs and beliefs of New England, he was presenting a world in miniature. The most serious difficulty with this approach to the artist is that it makes it too easy to give short shrift to the specifics of his work and to dwell at great length instead on the broader implications of the images he presents.

Our central question is how did the poetry of Robert Frost, Edwin Arlington Robinson, and Emily Dickinson reflect New England small-town life? How was that literature a product of the soil and history of the hill country? Here I will deal with the specifics, believing that if they are clearly and closely examined the "universals" will take care of themselves.

Professor Daniell describes the years from 1790 to 1830 as a peak period in the economy of New England. This time of relative prosperity was followed by an economic decline in the hill country which lasted roughly until the turn of the century, and was marked by a gradual decline in agriculture (in 1664, 12 million acres were in cultivation; 50 years later, seven million);

poem written on the occasion of death and intended both to console the mourning family and to comment on the universal truths to be found in that death. Although Dickinson, like 17th century poet Anne Bradstreet, wrote broadside elegies, her focus is not on the orthodox Puritan interpretation of the death she laments. Note the difference in the closing lines of Bradstreet's poem "In Memory of My Dear Grand-child Elizabeth Bradstreet, Who Deceased August 1665 Being a Year and Half Old":

In nature Trees do rot when they are grown,
And Plumbs and Apples throughly ripe do fall,
And Corn and grass are in their season mown,
And time brings down what is both strong and tall.
But plants new set to be eradicate,
And buds new blown, to have so short a date,
Is by his hand alone that guides nature and fate.

and Dickinson's elegy on the death of Laura Dickey:

She mentioned, and forgot;
Then lightly as a reed
Bent to the water, shivered scarce,
Consented and was dead.

And we, we placed the hair,
And drew the head erect;
And then an awful leisure was,
For faith to regulate.

The contrast is in the works of Dickinson the traditional Puritan

Dartmouth Alumni Magazine Nov 1975

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In mid-October the author, an associate professor of English, joined History Professor Jere Daniell '53 at a two-day symposium on the depletion of the land, competition from dwindling fish and game, deforestation of wooded areas (in 1875 forests covered half as many acres as they do today), absence of

National Gallery of Art

December 1975



MARK CATESBY.
Carolina Moth and Custard Apple (1731-1749)
Lent by Middleton Place, Charleston, South Carolina

SPECIAL FILM

Mark Catesby's colorful eighteenth-century prints of the flora and fauna of the New World are the subject of the film *The Colonial Naturalist*, which will be shown at the Gallery during the Christmas week to coincide with the special exhibition, *The European Vision of America*. Catesby, an English naturalist, made several trips to the Americas to record the plant and animal life found there by early explorers. Unknown in Europe, these American species were considered exotic and tropical by many Europeans. *Carolina Moth and Custard Apple* (illustrated above) is one of many Catesby works on view in the exhibition. (Check inside listing for days and times of film showings.)

SPECIAL LECTURES

Talks on the Spanish view of America, plant life discovered in the New World, book illustrations depicting America, and Indians as seen through European eyes will be the subjects of Sunday lectures this month. Delivered by distinguished scholars, these lectures are being presented in conjunction with the Gallery's special exhibition *The European Vision of America*. (Check inside listing for details.)

HOLIDAYS

The Gallery is closed Christmas Day and New Year's Day. On Christmas Eve and New Year's Eve, December 24 and 31, the cafeteria will be open from 10 a.m. until 3:00 p.m.



JAN VAN KESSEL THE ELDER.
America (detail) (1666)
Lent by the Bayerische Staatsgemaldesammlungen, Munich

THE EUROPEAN VISION OF AMERICA

Fantastic animals and strange plants, feather-covered Indians and practicing cannibals, allegorical representations of America and romantic scenes of the Old West characterize some of the Old World's views of the New World for five centuries following Columbus' first voyage. The earliest explorers told of exotic and tropical lands, inspiring European artists to record their impressions of the newly discovered Americas. As travel to the New World increased, artists, writers, cartographers, historians and botanists became an integral part of expeditions to document the discoveries. Over 300 works of art, presenting the imaginings of Europeans about the New World, comprise this Bicentennial international loan exhibition, *The European Vision of America*. British art historian Hugh Honour is guest curator of the exhibition, which opens December 7 at the National Gallery.

Mr. Honour's extraordinary research has uncovered such diverse objects as silver and gold work, tapestries, early maps, and hand-colored engravings in addition to paintings, furniture, small sculpture and porcelains to document this subject. Recalling a fabulous *Wunderkammer* of the fifteenth and sixteenth centuries, this unusual assortment will be installed in the ground floor galleries.

Organized by the Cleveland Museum of Art, in cooperation with the National Gallery and the Réunion des Musées Nationaux de France, the exhibition will be on view through February 15, 1976. A fully illustrated catalogue, written by Mr. Honour, will be available at the exhibition and through mail order.

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AMERICAN SCHOOL, *Mahantango Valley Farm*
(detail)

National Gallery of Art

MONDAY, December 1 through SUNDAY, December 7

†PAINTING OF THE WEEK

American School. *Mahantango Valley Farm*
(Gift of Edgar William and Bernice Chrysler Garbisch)
Gallery 66
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Women Painters. Rotunda
Tues. through Sat. 1:00; Sun. 2:30

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 5:00

SUNDAY LECTURE

Beasts, Barbarians or Brothers?
Sixteenth-Century Europe and the Indians
Speaker: John H. Elliott
Professor in the School of Historical Studies
The Institute for Advanced Study, Princeton
Auditorium 4:00

SUNDAY CONCERT

William Phemister, *Pianist*
East Garden Court 7:00

†Color postcards with texts for sale this week—10c each, postpaid.



JUAN DE FLANDES. *The Adoration of the Magi*

National Gallery of Art

MONDAY, December 8 through SUNDAY, December 14

*PAINTING OF THE WEEK

Juan de Flandes. *The Adoration of the Magi*
(Samuel H. Kress Collection) Gallery 38
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

16th- through 18th-Century Furniture. Rotunda
Tues. through Sat. 1:00; Sun. 2:30

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 5:00

SUNDAY LECTURE

The Botanical Discovery of America
Speaker: Joseph A. Ewan
Professor of Botany
Tulane University, New Orleans
Auditorium 4:00

SUNDAY CONCERT

Stephanie Low, *Mezzo Soprano*
Margo Garrett, *Pianist*
East Garden Court 7:00

*11" x 14" color reproductions with texts for sale this week—25c each. If mailed, 35c each.

National Gallery of Art

MONDAY, December 1

*PAINTING OF THE WEEK

Copley. *Eleazer Tyng*
(Gift of the Avalon Foundation)
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Exotic Influences on American Art. Rotunda
Tues. through Sat. 1:00; Sun. 2:30

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 5:00

SUNDAY LECTURE

In the Eye of the Beholder: European Book Illustration
Speaker: Edwin Wilentz
Librarian
The Library Company
Auditorium 4:00

SUNDAY CONCERT

National Gallery of Art
Richard Bales, *Conductor*
Susan Godine, *Soprano*
East Garden Court 7:00

All concerts, with intermission, 10c each.
National Gallery Staff
WGMS-AM (570) and F

and was marked by a gradual decline in agriculture. In 1600, 10 million acres were in cultivation; 50 years later, seven million.

The end may be in the works of Dickinson the traditional Puritan

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COPLEY. *Eleazer Tyng*



DOMENICO GHIRLANDAIO. *Madonna and Child*

National Gallery of Art

MONDAY, December 15 through SUNDAY, December 21

*PAINTING OF THE WEEK

Copley. *Eleazer Tyng*
(Gift of the Avalon Foundation) Gallery 64
Tues. through Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR OF THE WEEK

Exotic Influences on European Art. Rotunda
Tues. through Sat. 1:00; Sun. 2:30

TOUR

Introduction to the Collection. Rotunda
Mon. through Sat. 11:00 & 3:00; Sun. 5:00

SUNDAY LECTURE

*In the Eye of the Beholder:
European Book Illustrations of America*
Speaker: Edwin Wolf 2nd
Librarian
The Library Company of Philadelphia, Philadelphia
Auditorium 4:00

SUNDAY CONCERT

National Gallery Orchestra
Richard Bales, *Conductor*
Susan Godine, *Soprano*
East Garden Court 7:00

All concerts, with intermission talks by members of the National Gallery Staff, are broadcast by Station WGMS-AM (570) and FM (103.5).

National Gallery of Art

MONDAY, December 22 through SUNDAY, December 28

#PAINTING OF THE WEEK

Domenico Ghirlandaio. *Madonna and Child*
(Samuel H. Kress Collection) Gallery 7
Tues., Wed., Fri., & Sat. 12:00 & 2:00; Sun. 3:30 & 6:00

TOUR

Introduction to the Collection. Rotunda
Mon. 11:00 & 3:00
Tues., Fri., & Sat. 11:00, 1:00, & 3:00
Wed. (Christmas Eve) 11:00 & 1:00
Sun. 2:30 & 5:00

FILM

The Colonial Naturalist. Auditorium
Fri., Sat. 1:00 & 3:00; Sun. 1:00

SUNDAY LECTURE

Accuracy and Imagination in European Pictures of American Indians
Speaker: William C. Sturtevant
Curator of North American Ethnology
National Museum of Natural History
Smithsonian Institution, Washington
Auditorium 4:00

SUNDAY CONCERT

Raymond Jackson, *Pianist*
East Garden Court 7:00

#11" x 14" color reproductions with texts for sale this week—50c each. If mailed, 55c each.

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The responses of the participants, says Professor Cook, "ranged from resentment at what was perceived to be an assault on the image of 'the crusty Yankee farmer' and the 'white nun of Amherst' to delight in finding poets who were a reflection of real New England life, who wrote of specific deaths rather than DEATH, the realities of a declining economy rather than DECLINE. This view of the darker side of the poets certainly disturbed those readers who had cherished the poets as proof that most modern poetry in its obsession with tragedy and failure, its 'violation of the rules of poetry,' was way off base. In short, it was an exciting exchange, one which I look forward to repeating."

Fairly Faced

By WILLIAM W. COOK

He seems to say the reason why so much
Should come to nothing must be fairly faced.

"Pod of Milkweed," Robert Frost

"REGIONALIST" has so often been used to mean second-rate or limited in artistic appeal that it amounts to something like heresy to apply the term to a writer who has been admitted to the ranks of the great or near-great. Rather than slap such a restrictive label on the artist, we must show how he is anything but regional — tied to a specific geographical region and its traditions — for in the view of some critics and readers, to be regional is to miss the artist's proper function: universality. Knowing that any writer worth his salt deals with *the human condition*, we tend to ignore those aspects of his work that are tied to particular human conditions. Like many of the critics who have written on Robert Frost, we belabor the obvious: we argue that although he spoke of the particular landscape, customs and beliefs of New England, he was presenting a world in miniature. The most serious difficulty with this approach to the artist is that it makes it too easy to give short shrift to the specifics of his work and to dwell at great length instead on the broader implications of the images he presents.

Our central question is how did the poetry of Robert Frost, Edwin Arlington Robinson, and Emily Dickinson reflect New England small-town life? How was that literature a product of the soil and history of the hill country? Here I will deal with the specifics, believing that if they are clearly and closely examined the "universals" will take care of themselves.

Professor Daniell describes the years from 1790 to 1830 as a peak period in the economy of New England. This time of relative prosperity was followed by an economic decline in the hill country which lasted roughly until the turn of the century, and was marked by a gradual decline in agriculture (in 1864, 12 million acres were in cultivation; 50 years later, seven million).

dwindling fish and game, deforestation of wooded areas (in 1875 forests covered half as many acres as they do today), absence of second-growth trees, exhaustion of the land, competition from the Midwest for the grain and whiskey market, competition for jobs by immigrants from southern Europe.

Some of the results of these conditions were a loss in the religious unity that had existed prior to the influx of large numbers of Roman Catholics, fragmentation of a fairly uniform ethnic population, a loss of population in most of the towns between 1870 and 1900, abandoned farms, inbreeding, poor diet, and excessive drinking. The migration of young people to the larger towns where industry and jobs were centered left in its wake the old, the hopeless, and especially the spinster who became such a central figure in New England mythology. The influx of new people, who in many instances threatened the resident Yankee's domination of the labor market and the Protestant unity of the area, bred a distrust of outsiders, the establishment of ethnic ghettos and a rigid caste system. The preoccupation with caste, the recital of genealogies, the triumph of the shrewd Yankee over the outsider, the doctor, minister, spinster, the eccentric, the grasping newly-arrived businessman, the drunk and the idiot — all these were features that distinguished the literature of decline.

In order to live with the "diminished thing" that was his way of life, the New Englander developed a mythology of failure. There was something worthy of respect in not being part of the economic boom. That was for the crass money grubbers. The Yankee looked back to another period, the period before the decline, and made a gospel of the toughness which a life spent in struggle with a harsh, unyielding land demanded. He began to worship his "queerness."

So we come to Emily Dickinson, Edwin Arlington Robinson, and Robert Frost — poets of New England in decline. Dickinson's Amherst was not the home of Puritanism in its most glorious day; it was the last bastion of a fading ethic. Robinson's Gardiner, Maine was a dying mill town, and Frost's hill country New Hampshire was not a bucolic "Barcan wilderness" but a harsh, desolate foe. The artists who described this New England were very much the children of the New England past — heirs to a great tradition now dimmed — bewildered infants trying to spell God with the wrong blocks — singers learning in singing not to sing.

Consider Dickinson's treatment of the broadside elegy, that poem written on the occasion of death and intended both to console the mourning family and to comment on the universal truths to be found in that death. Although Dickinson, like 17th century poet Anne Bradstreet, wrote broadside elegies, her focus is not on the orthodox Puritan interpretation of the death she laments. Note the difference in the closing lines of Bradstreet's poem "In Memory of My Dear Grand-child Elizabeth Bradstreet, Who Deceased August 1665 Being a Year and Half Old":

In nature Trees do rot when they are grown,
And Plumbs and Apples throughly ripe do fall,
And Corn and grass are in their season mown,
And time brings down what is both strong and tall.
But plants new set to be eradicate,
And buds new blown, to have so short a date,
Is by his hand alone that guides nature and fate.

and Dickinson's elegy on the death of Laura Dickey:

She mentioned, and forgot;
Then lightly as a reed
Bent to the water, shivered scarce,
Consented and was dead.

And we, we placed the hair,
And drew the head erect;
And then an awful leisure was,
Our faith to regulate.

There may be in the works of Dickinson the traditional Puritan

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broadside elegies, the poems of providential mercy or disaster, the dedicatory poem, the meditation, the valentines and the poems of trial and purification through suffering, but in most instances she makes her poems unique by refusing to adopt whole either the buoyant optimism of the transcendental view or the oppressive fatalism of her Puritan forebears. She may use the old theme of transcendence through suffering, she may employ the traditional hymn meters in many of her poems, but she puts on all these the mark of her individual personality. She is the poet of Amherst during the decline of the Puritan tradition, but she does not trade this system of belief for the Romantic Idealism of Emerson and Thoreau. Rather, she forges out of her experience a view that is in some sense a wedding of the two traditions.

Edwin Arlington Robinson, according to critic Yvor Winters, was a belated and attenuated example of the kind of New Englander in whom ingenuity has become a form of eccentricity. "When you encounter a gentleman of this breed," says Winters, "you cannot avoid the feeling that he may at any moment sit down on the rug and begin inventing a watch or a conundrum. . . . Robinson is a specimen of the ingenious Yankee become whimsical."

The failures who live in Robinson's Tilbury Town are the New Englanders described in the first part of this essay: men like Eben Flood who have lived past the days of friendship and glory; men like Cliff Klingenhagen who, despairing of the good things in life, prepare themselves for the bitterness; men like Captain Craig in whom the vital spark is "choked under, like a jest in Holy Writ." The most important question for them is not how one might triumph; this is not possible. What one must learn in the diminished world of Robinson is how to bear life in all its hardness and at the same time retain some belief that goodness is possible beyond the darkness.



Like Robinson, Frost speaks of New England in decline. He is, according to Malcolm Cowley, "not the poet of New England in its great days, or in its late nineteenth century decline (except in some of his earlier poems); rather he is a poet who celebrates the diminished but prosperous and self-respecting New England of the tourist home and the antique shop in the abandoned grist mill."

There are some serious weaknesses in Cowley's analysis, but it is not necessary here to argue them. It should be noted that Frost's failure to give equal time to the Poles and French Canadians who lived in the region about which he wrote and with whom Cowley feels he should have been concerned, is a mark of the distrust of the newcomer that characterizes the literature of small-town New England. Further explanation may be found in Frost's own concern with what he called synecdoche: the part for the whole. He wrote about particular men in order to speak to the condition of all men. In the same sense, he ignored in most of his poetry the large towns, the factories, railroads and radios that were a part of the landscape. Frost carved out a specific territory for himself and it was with this territory that he was concerned for most of his life as an artist. Like many of his characters, his poetry was defensive — behind the mask of the crusty Yankee he was free from interference and possibly from undesirable influence.

Frost's ties with earlier New England literature are clear from his selection of Longfellow's poem about diminished possibility as the source for the title of his first published collection of poetry. Like Dickinson, however, he was not of the world inhabited by Longfellow, Emerson or Thoreau and so although he may have dealt with similar subjects and themes, his voice and attitude were different. To Frost, Emerson's "Brahma" is not a poem of triumph for the lover of the good. "War is the natural

state of man — remember what Emerson said about nature being red in tooth and claw." He takes issue in "New Hampshire" with the Emerson of "Ode" — the poet as social critic and reformer. His "Ovenbird" and "The Quest of the Purple Fringe" have little in common with Bryant's "To the Fringed Gentian" even though the image of the bird and that of the flower are used in both. Bryant ends what is in the main a descriptive poem with a "transcendent truth" —

I would that thus, when I shall see
The hour of death draw near to me,
Hope, blossoming within my heart,
May look to heaven as I depart.

Frost comes from his observation of the flower not with "a great clarification, such as sects and cults are founded on" but a less resounding awareness

I only knelt and putting the boughs aside
Looked, or at most
Counted them all to the buds in the copse's depth
That were pale as a ghost.
Then I arose and silently wandered home,
And I for one
Said that the fall might come and whirl of leaves,
For summer was done.

The New England of Robert Frost, the "diminished thing," was not something about which one could sing songs of praise and transcendence. It was a land whose harshness demanded that one develop toughness, coldness and detachment if one hoped to survive. One must "Take something like a star," be separate, keep cold, take one step backward "out of all this now too much for us." It was not the land which Berkeley saw in 1726

Not such as Europe breeds in her decay;
Such as she bred when fresh and young
When heavenly flame did animate her clay
By future poets shall be sung.
Westward the course of Empire takes its way;
The first four acts already past,
A fifth shall close the drama with the day;
Time's noblest offspring is the last.

or the land prophesied by Brackenridge and Freneau in their commencement poem

Paradise anew
Shall flourish, by no second Adam lost,
No dangerous tree with deadly fruit shall groan,
No tempting serpent to allure the soul
From native innocence. — A Canaan here,
Another Canaan shall excel the old.

or the land Thomas Tillam saw in 1638

Hayle holy-land wherein our holy lord
Hath planted his most true and holy word
Hayle happy people who have dispossessed
Yourselves of friends, and meanes, to find some rest.

These are springtime poems while the personae who inhabit the world of Dickinson, Robinson, and Frost live in another season: "the fall we name the fall." In this season of loss, "children learn to walk on frozen toes." Here we are rarely presented images of abundance or light. Rather we have Calvary and New Hampshire — a state with nothing in abundance, nothing in commercial quantities except writing and that won't sell. It is a restful and desirable state because it is deficient; a world of retreat whether that retreat is toward the star or toward a stream too "lofty and original to rage"; a state where we pull in our ladder and put up a sign forbidding anyone else to enter our secure hole. It is a world of retreat in which we avoid the corrupting influence of the world by relinquishing contact with it and its vulgar pleasures. We become nobody instead of somebody. We select once and then refuse to be drawn into the act of passionate contact again. We choose to wade in grief, to drink the wormwood — for the strength to live lies in this acceptance rather than in joy and wine. We are driven by life's coldness to a hill above Tilbury Town with only our jug for company and two moons listening; to the narrowest corner that is available.

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William Kelby
 NOTES ON AMERICAN ARTISTS 1754-1820
 NY Historical Society 1922
 A NEW MODE OF PAINTING

Mr. Savage, No. 166 Greenwich-street, has prevailed on Miss Sally Rogers to remain until the first of May at his house, for the purpose of gratifying visitors, by her singular mode of using a pair of scissors in cutting paper, cloth, &c., &c., by her manner of writing, and above all, from her very extraordinary form of Painting. The circumstance of her effecting all this with her MOUTH ALONE, being deprived of the use of both hands, is pretty generally known, and needs but this remark, that Mr. Savage pledges his reputation as an artist, he has seen her drawing, specimens of design, taste, and execution, which astonished him, and will bear minute criticism.

She is here, as in Boston and other places, visited by people of rank and information, who have found her person and features interesting and agreeable.

Those Ladies and Gentlemen who wish to see her work, may be gratified every day, from 9 in the morning till 10 at night.—Admission 25 cents.

N.B. A specimen of her work may be seen at David Longworth's, Shakespeare Gallery.

[New-York Commercial Advertiser, April 15, 1807.]

JOHN W. JARVIS,

PORTRAIT PAINTER,

No. 1, Wall-Street, next door to the corner of
 Broad-Way, New-York,

Believing many persons are prevented from having Likenesses, from not knowing where to apply, or at what price they can have them done, I make this statement of the several manners, prices, and sizes, in which I paint them.

Whole Length Portraits	\$300
Portraits with Hands	60
Portraits without Hands	40
Miniatures on Ivory	50 & 30
Sketches on Paper with Hands	15 & 20
Sketches on do. without do.	10
Coloured Profiles	3

Those who wish to have Portraits of their deceased friends, should be particular to apply time enough before they inter them.

[The Long Island Star, June 8, 1809.]

From Betty Jones 12/75

Kynaston - Here are some criteria to consider for
 your American sketch
 album

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Feb.3,1976

To File

Re:P.O.12543

From

Dear Miss Rosenstock,

Date

Since this is such a small amount,

Re

please remit \$2.50 as soon as possible

Audubon:

to cover enclosed print. Thank you.

Sincerely,

Josephine M.D'Orsi
Div.of Photography

Club - 370 Park Ave
753-9700
Mr. Robert Henderson,
Librarian

maybe its them)

America
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its surprised

ornithology dept. (Mary LeCroy - 873-1300 ext.504) said Alice Ford's book
Audobon's Animals lists several works of this title:

first version from Mrs. Audubon to American Mus.
second version for King George IV - died before it was completed-
went to Raquette Club
third version- wc in private coll.

Mary LeCroy also said Herrick's Audubon the Naturalist - 2 vols tells that
Audubon had painting of dogs and pheasants in (Eng?), he planned
to give it to George, but it was sold privately instead

Mrs. Flagg said the dog covers another animal

bird art gallery

Photographic Reproduction Dept. ext. 346, Mrs. Dorsi sent photo

PR 12543

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N. J. misc.

The Museum of Modern Art

To File

From

Date

Re

Audubon: "sauve qui peut" (save yourself if you can)
scene of dog chasing pheasants
10' by 6' high

*Raquette & Tennis Club - 370 Park Ave
753-9700
Mr. Robert Henderson,
Librarian*

photographed by published printing book 400 Years of Sport
(Ridge Press does a lot of sporting books - maybe its them)

American Museum of Natural History has oil painting: English pheasants surprised
by Spanish dogs, 58 x 92 1/2"

ornithology dept. (Mary LeCroy - 873-1300 ext.504) said Alice Ford's book
Audobon's Animals lists several works of this title:

first version from Mrs. Audubon to American Mus.
second version for King George IV - died before it was completed-
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HILLS
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W. P. H. S. Collapsus
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J. H. K. Emerson

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RK HILLS
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Mrs. Roberta K. Emerson

22 P / 1215 collagens

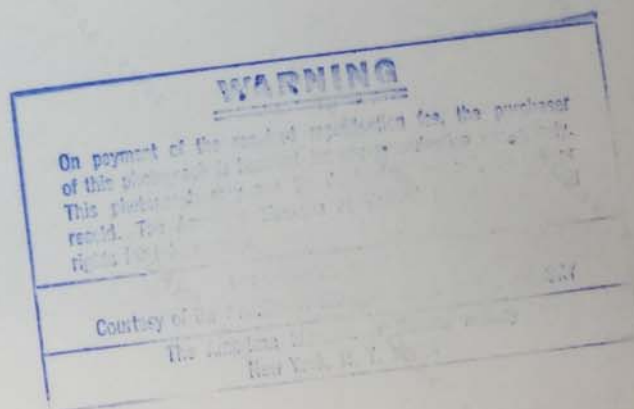
neg.34435 Pheasants and Dog. Painted by J.J.Audubon

(AMNH)

2-8

*Am. Mus. Natural Hist
Audubon*

rec'd 2-4-76



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VIRGINIA 25701

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Director*

NP/MS collections



Gift of George L. Baydy

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Director*

NP/Miscellaneous

October 21 1975

"LANDSCAPE"

56.17

by

Huntington Galleries

A. BIERSTADT

Gift of George D. Sage

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Director*

October 21 1975



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Gift of George B. ...

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HUNTINGTON • WEST VIRGINIA 25701

*Mrs. Roberta K. Emerson
Director*

NP/Miscellaneous

To Laura

keep on file

talk to me

Poetry readings during evk?

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42 3/4 x 64 3/4

56.17

Gift of George L. Bagby

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*Mrs. Roberta K. Emerson
Director*

October 21, 1975



HUNTINGTON
GALLERIES

PARK HILLS
HUNTINGTON
WEST VIRGINIA
25701

2x2 slide

ine

Landscape

Bierstadt

42 3/4" x 64 3/4"

56.17

Gift of George L. Bagby

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*Mrs. Roberta K. Emerson
Director*

October 21, 1975

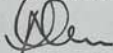
Mr. Dennis Longwell
Assistant Curator
Department of Photography
The Museum of Modern Art
11 West 53rd. Street
New York, N.Y., 10019

Dear Mr. Longwell,

I have enclosed both a photograph and a slide of the Bierstadt which you showed interest in. I might point out that the painting has been conserved within the last six months and is in excellent condition.

If there is any further way I might assist you or Kynaston McShine please let me know.

Sincerely,



Allen D. Mumper
Registrar

Landscape
Bierstadt
42 3/4" x 64 3/4"
56.17

Gift of George L. Bagby

PP/PAI's collages

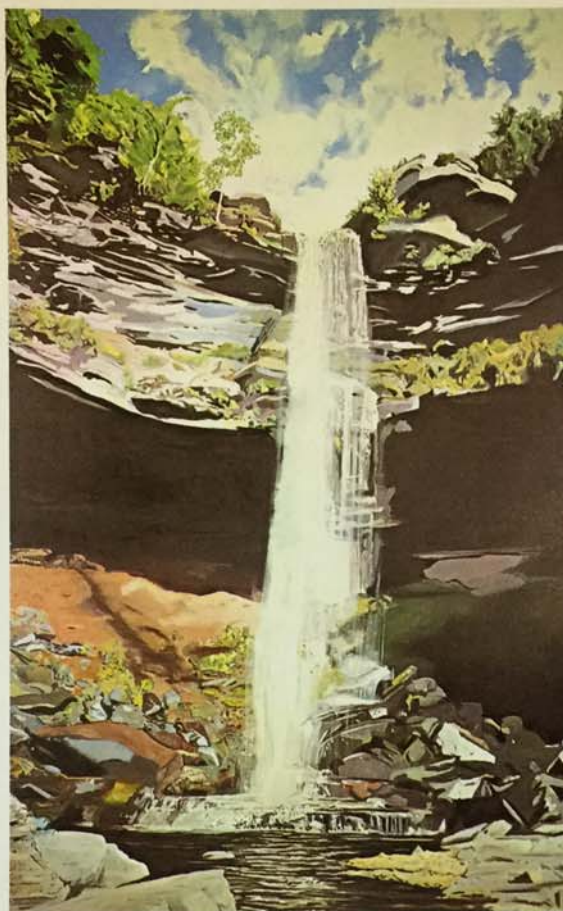
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Laura
FYI
keep for me!
K

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Katerakill Falls

Roger Howrigan

Opening March 26, 5-7 P.M. thru April 15

Green Mountain Gallery

135 Greene Street, New York 10012

Tuesday thru Saturday 12 to 6

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Selections from our

**MARINE
COLLECTION**

VOLUME VII



**VOSE GALLERIES
of Boston, Inc.**

*238 Newbury Street
Boston, MA 02116*

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It has been several years since we presented the sixth in our series of "Selections from our Marine Collection". Paintings of ships and the sea and souvenirs of America's China Trade are now so avidly collected that today fine examples are scarce. We are happy to be able to offer the present exhibition to our friends and customers.

For valuable research assistance the Vose Galleries are grateful to Mrs. Marion V. Brewington of the Mystic Seaport Museum, Mr. Philip C. F. Smith of the Peabody Museum, Salem, and to Mr. Frode Holm-Petersen of the Maritime Museum, Troense, Denmark.

S. Morton Vose II

Seth M. Vose III

(cover painting)

FIRST MAIL PACKET, LIVERPOOL TO GLASGOW, 1805

ROBERT SALMON (1775-c.1845)

Oil on canvas, 24 x 34 inches. Signed and dated at lower right.

Included in the exhibition of the work of Robert Salmon at the DeCordova Museum, Lincoln, Massachusetts, 1967.

Listed and reproduced by John Wilmerding in "Robert Salmon, Painter of Ship and Shore".

Reproduced in Midland Bank Group Calendar, 1975—"The Story of Small Boats in Britain".



Ship DANIEL I. TENNEY of Newburyport, 1881

WILLIAM G. YORKE (active Brooklyn, New York, late nineteenth century)

Oil on canvas, 26 x 38 inches.

Like his Liverpool contemporaries, this Brooklyn marine painter occasionally added an "e" to his name. Vessel built at Newburyport, Massachusetts, in 1875.

THE ICEBERG

GEORGE CURTIS (1826-
Oil on canvas, 24 x 20 in

The Boston artist here a effect more reminiscent than of the arctic of Bra Church. The painting m scenery which he helped play based on Elisha Ke explorations.

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Ship SIERRA NEVADA

DUNCAN MCFARLANE (active Liverpool, 1851-1865)

Oil on canvas, 24 x 36 inches.

At least four American square-rigged sailing vessels bore this name in the 1850s.

VIEW OF THE PRAYA GRANDE AT MACAO.

SHANG TAI

Oil on canvas, 17 1/4 x 29 1/4 inches.

Canvas stamped on reverse "Shang Tai, Portrait Painter, Macao". This is our first encounter with the name and work of this Chinese port artist.

THE ICEBERG

GEORGE CURTIS (1826-1881)

Oil on canvas, 24 x 20 inches.

The Boston artist here achieves an effect more reminiscent of Camelot than of the arctic of Bradford or Church. The painting may relate to the scenery which he helped to design for a play based on Elisha Kent Kane's arctic explorations.



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Hermaphrodite Brig ALFARATA
MICHELE FUNNO (attributed)
Gouache on paper, 16 1/4 x 24 inches.
Vessel built in Harpswell, Maine, in
1856, by Stover and Company.



Ship PROGRESS
JOSEPH DE SILVA of Liverpool (active 1841-1867)
Oil on canvas, 21 x 31 inches.
Very little is known of this interesting artist, whose
trade card, still attached to the stretcher, advertises
him as "Painter, Plumber and Glazier" at Princes'
Dock, Liverpool, and adds "Ship Portraits taken in any
Situation". Later he was to add "Brass Founder, Cop-
per and Tin Smith, Paint Manufacturer" to his accom-
plishments.

Vessel built Westerly, Rhode Island, 1842.



Brig VENUS of Jersey, 1844
MICHELE FUNNO (attributed)
Gouache on paper, 16 1/4 x 25 1/4 inches.

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Ship L'EDOUARD, 486 tons, struck by a hurricane, February 19th., 1824
on a voyage from L'Isle Bourbon to L'Isle Maurice.

ANTOINE ROUX (1765-1835)

Water color on paper, 16 x 22½ inches, sight. Signed and dated at lower
right, and inscribed with an account of the incident.

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Barque VESTA, Captain John D. Carlisle, leaving Messina, 1849. Vessel built Gardiner, Maine, 1848.

HONORÉ PELLEGRIN (attributed)

Oil on canvas, 24½ x 29½ inches.

Painting accompanied by a silver medal for rescue at sea.



Ship TRENTON IN A GALE, 1842

SAMUEL WALTERS (1811-1882)

Oil on canvas, 24 x 36 inches. Signed on reverse, "S. Walters, 52 Nelson Street, Liverpool, December 1842"

Vessel built at Medford, 1832, by Thacher Magoun, 441 tons.

Barque ORIENT Under Full Sail. Vessel built 1853.

McPHEE

Oil on canvas, 26 x 36 inches.



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Ship OSCEOLA at Hong Kong
Unknown Chinese Artist (Possibly LAI SUNG)
Oil on canvas, 23 1/2 x 34 inches.

Vessel built at Newburyport, Massachusetts in 1864 for Thomas Nickerson and D. Walden.



Transitional sail and steam gunboat U.S.S. COLORADO
Unknown Chinese Artist
Oil on canvas, 18 x 23 1/2 inches.

An unusual subject, as Chinese port painters seldom depicted American steam warships.



Barque MARY C. DYER of New York, Captain F.S. Wallace,
entering Marseilles, June 28, 1863.

HONORÉ PELLEGRIN (active Marseilles, mid-nineteenth century)
Water color on paper, 17 1/8 x 24 1/8 inches.

Vessel built by E. Dyer of Millbridge, Maine, 1856, for Peck and Church, 259 tons.

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Ship CHARLES BRANDER, 1845

SAMUEL WALTERS (1811-1882)

Oil on canvas, 26 1/2 x 38. Signed at lower left.

Formerly in the noted marine collection of the late Charles H. Taylor. Note the intriguing figurehead, and the minute solitary seamen at work aloft on foresail-yard and foretopsail-yard.

A VIEW
Unknown
Oil on canvas
This painting
both by the
was stamped

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A VIEW OF THE FOREIGN CEMETERY AT WHAMPOA REACH

Unknown Artist (Probably after SUN QUA)

Oil on canvas, 22½ x 30½.

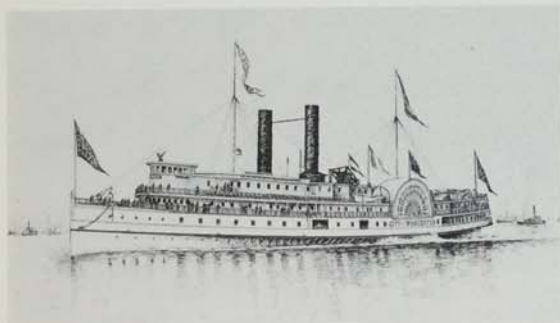
This painting poses an interesting problem. Two other versions are known, both by the painter Sun Qua. However, the reverse of this canvas before lining was stamped "from J.J. Adams, 99 Washington Street, Boston".

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SAMUEL WARD STANTON (1870-1912)

Born in Newburgh, New York, S. Ward Stanton began work with the first issue of Seaboard Magazine, issued January 7, 1888, becoming a partner in the publication with his father in 1891. He continued this partnership after the magazine was reorganized as the Nautical Gazette in 1898. In 1910, he left the partnership and became editor of the nautical journal Master, Mate, and Pilot. In 1912, he went to Europe to study the shipping there, and take instruction at the Julien Academy in Paris. Unhappily, this proved his undoing, for having completed his studies, he booked passage home on the Titanic, and was among the many who went down with her.



Steamer "CITY OF WORCESTER," 1881



Steamer "CITY OF WORCESTER" data sheet.

Today, there is much nostalgic feeling for the days of steam power, and to those so interested, S. Ward Stanton is especially valuable. Though he rapidly rose to high position on the staffs of magazines, his consuming interest remained in recording in pen and ink drawings the coastal and inland steamers of the day, when that mode of transportation was still in full flower. Among his most important contributions were the pairs of drawings, one depicting the vessel, the other giving technical data and history. One of these sets appears on this page.

Seth M. Vose III



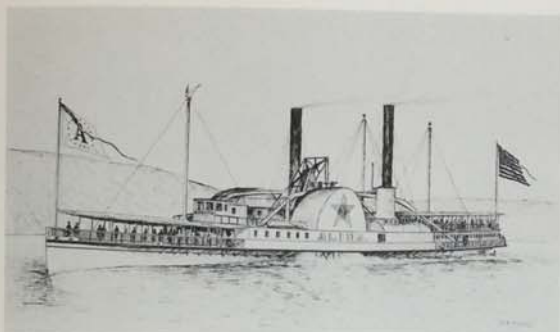
Hudson River Steamer



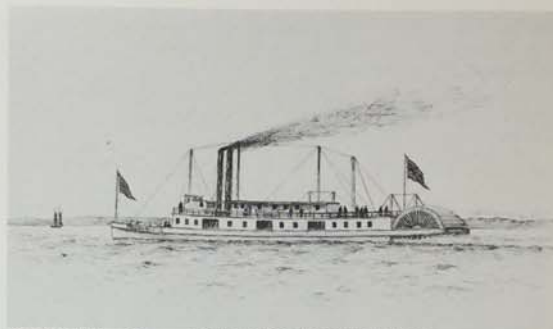
Great Lakes Propellor

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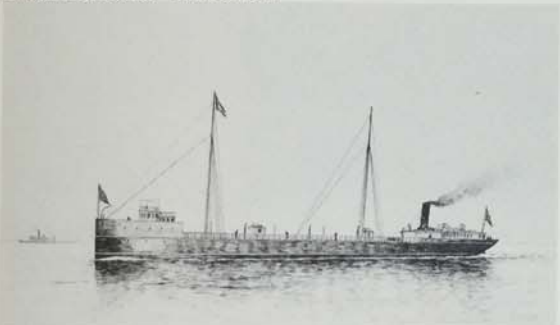
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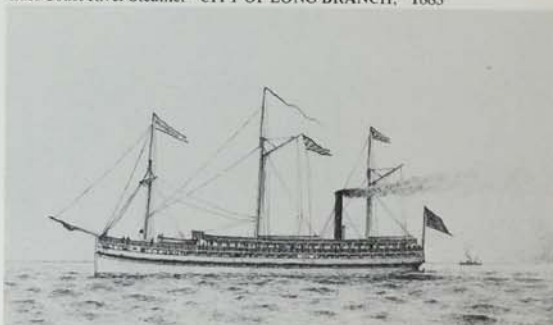
Hudson River Steamer "ALIDA," 1847



East Coast River Steamer "CITY OF LONG BRANCH," 1883



Great Lakes Propellor "SELWYN EDDY," 1893



Great Lakes Propellor "PRINCETON," 1844.

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SEALING SHIPS AND ICEBERGS (also called Sailing in the Arctic)

WILLIAM BRADFORD (1823-1892)

Oil on canvas, 18 x 30 inches.

Included in the Exhibition of the work of William Bradford at the DeCordova Museum, Lincoln, Massachusetts, 1969. A souvenir of one of the artist's seven voyages to the arctic whaling and sealing grounds.

The Vose Galleries exhibited Bradford's work during the artist's lifetime, and our archives include correspondence with him.



Ship MAINE, c. 1844

DUNCAN MCFARLANE (active Liverpool, 1851-1865)

Oil on canvas, 24 x 36 inches.

Vessel built at Bath, Maine, in 1844, at the yards of J. and G.F. Patten, registered at 749 tons. Active for nine years, being lost on Pond Island Bar in the Kennebec, 1853. A beautiful example by one of Britain's ablest ship portraitists.

The artist has been referred to variously as Duncan, Davis and Douglas-McFarlane and MacFarlane. Gore's Liverpool Directory, 1851-1865, lists him as Duncan McFarlane.

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Barque BELL OF OREGON under sail at Hong Kong

Unknown Chinese artist

oil on canvas $23\frac{3}{4} \times 32\frac{1}{2}$ inches

Unusual hand-carved Chinese frame

Vessel built by Goss and Sawyer, Bath, Maine, 1876, registered at 1110 tons.

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A VIEW DOWN THE CLYDE (or Shipping in a Deep Harbor)
ROBERT SALMON (1775-c.1845)

Oil on panel, 19 1/4 x 24 1/2 inches. Inscribed on reverse with the artist's number 128. His diary notation reads simply "No. 128 begins 1812 in Greenock".

Included in the Exhibition of the works of Robert Salmon at the DeCordova Museum, Lincoln, Massachusetts, 1967.



Ship UNCOWAH

Unknown Chinese Artist (Possibly W.E. CHUNG)

Oil on canvas, 27 x 39 1/4 inches.

Uncowah's flag display is something of a puzzle. Vessel built by William Webb of New York, 1856—998 tons for Wakeman Dimond & Company.



LIST OF PAINTING

- BRADFORD, WILLIAM
Sealing Ships and
- BUTTERS WORTH, JAM
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- CHUNG, W.E. (att'd)
Ship "Uncowah"
- DESILVA, JOSEPH
Ship "Progress"
- DISIMONE, TOMASO
Yacht "Carlotta"
- FUNNO, MICHELE (at
Brig "Alfarata"
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Ship "Venus" of
- JACOBSEN, ANTONIO
Steamer "Yale"
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Ship "Osceola"
- LANE, FITZ HUGH
Fishermen Laun
- LANE, FITZ HUGH
Transitional Ste
- McFARLANE, DUNCAN
Ship "Maine"
- McPHEE
Bark "Orient"
- NORTON, WILLIAM E
Block Island Bo
- A Close Call

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LANE, FITZ HUGH
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McFARLANE, DUNCAN
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McPHEE
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—A Close Call

NORTON, WILLIAM E.
Sail and Steam

PELLEGRIN, HONORÉ
Bark "Mary C. Dyer"

PELLEGRIN, HONORÉ
Brig "Crusader" of Boston

ROUX, ANTOINE
Ship "L'Edouard"

SALMON, ROBERT
A British Port

SALMON, ROBERT
A View Down The Clyde

SALMON, ROBERT
Mail Packet To Glasgow

SHANG TAI
The Praya Grande At Macao

Unknown Artist, After SUN QUA
View Of The Foreign Cemetery At Whampoa

Unknown British
Man Of War In A Heavy Sea

Unknown Chinese
Bark "Belle Of Oregon"

Unknown Chinese
Transitional Steamer "USS Colorado"

WALTERS, SAMUEL
Ship "Charles Brander"

WALTERS, SAMUEL
Ship "Trenton"

YORKE, WILLIAM G.
Ship "Daniel I. Tenney"

LIST OF DRAWINGS

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Steamer "Selwyn Eddy"
Steamer "City Of Long Branch"
Steamer "Princeton"
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"Frank E. Kirby" Data Sheet
Steamer "Massachusetts"
"Massachusetts" Data Sheet
Steamer "John Sylvester"
Steamer "Taurus"
"Taurus" Data Sheet
Whaleback Steamer "Charles W. Whetmore"

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NEW YORK YACHT CLUB RACE ON A BREEZY DAY

JAMES E. BUTTERSWORTH (1817-1894)

Oil on canvas, 12 x 18 inches.

Schooner "Dauntless" (James Gordon Bennett) at right, unidentified schooner at left, and transitional steamer "Egypt" leaving New York at center.



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Selections from our

**MARINE
COLLECTION**

VOLUME VII

**VOSE GALLERIES
of Boston, Inc.**

238 Newbury Street
Boston, MA 02116



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It has been several years since we presented the sixth in our series of "Selections from our Marine Collection". Paintings of ships and the sea and souvenirs of America's China Trade are now so avidly collected that today fine examples are scarce. We are happy to be able to offer the present exhibition to our friends and customers.

For valuable research assistance the Vose Galleries are grateful to Mrs. Marion V. Brewington of the Mystic Seaport Museum, Mr. Philip C. F. Smith of the Peabody Museum, Salem, and to Mr. Frode Holm-Petersen of the Maritime Museum, Troense, Denmark.

S. Morton Vose II

Seth M. Vose III

(cover painting)

FIRST MAIL PACKET, LIVERPOOL TO GLASGOW, 1805

ROBERT SALMON (1775-c.1845)

Oil on canvas, 24 x 34 inches. Signed and dated at lower right.

Included in the exhibition of the work of Robert Salmon at the DeCordova Museum, Lincoln, Massachusetts, 1967.

Listed and reproduced by John Wilmerding in "Robert Salmon, Painter of Ship and Shore".

Reproduced in Midland Bank Group Calendar, 1975—"The Story of Small Boats in Britain".



Ship DANIEL I. TENNEY of Newburyport, 1881

WILLIAM G. YORKE (active Brooklyn, New York, late nineteenth century)

Oil on canvas, 26 x 38 inches.

Like his Liverpool contemporaries, this Brooklyn marine painter occasionally added an "e" to his name. Vessel built at Newburyport, Massachusetts, in 1875.

THE ICEBERG

GEORGE CURTIS (1826-1895)

Oil on canvas, 24 x 20 inches

The Boston artist here achieves an effect more reminiscent of the arctic of B. Church. The painting depicts a scene of icebergs which he helped to popularize in his play based on Elisha's explorations.

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Ship SIERRA NEVADA

DUNCAN MCFARLANE (active Liverpool, 1851-1865)

Oil on canvas, 24 x 36 inches.

At least four American square-rigged sailing vessels bore this name in the 1850s.

VIEW OF THE PRAYA GRANDE AT MACAO.

SHANG TAI

Oil on canvas, 17 1/4 x 29 1/4 inches.

Canvas stamped on reverse "Shang Tai, Portrait Painter, Macao". This is our first encounter with the name and work of this Chinese port artist.

THE ICEBERG

GEORGE CURTIS (1826-1881)

Oil on canvas, 24 x 20 inches.

The Boston artist here achieves an effect more reminiscent of Camelot than of the arctic of Bradford or Church. The painting may relate to the scenery which he helped to design for a play based on Elisha Kent Kane's arctic explorations.



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Hermaphrodite Brig ALFARATA
MICHELE FUNNO (attributed)
Gouache on paper, 16 1/4 x 24 inches.
Vessel built in Harpswell, Maine, in 1856, by Stover and Company.



Ship PROGRESS
JOSEPH DE SILVA of Liverpool (active 1841-1867)
Oil on canvas, 21 x 31 inches.

Very little is known of this interesting artist, whose trade card, still attached to the stretcher, advertises him as "Painter, Plumber and Glazier" at Princes' Dock, Liverpool, and adds "Ship Portraits taken in any Situation". Later he was to add "Brass Founder, Copper and Tin Smith, Paint Manufacturer" to his accomplishments.

Vessel built Westerly, Rhode Island, 1842.



Brig VENUS of Jersey, 1844
MICHELE FUNNO (attributed)
Gouache on paper, 16 1/4 x 25 1/4 inches.

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Ship L'EDOUARD, 486 tons, struck by a hurricane, February 19th., 1824 on a voyage from L'Isle Bourbon to L'Isle Maurice.

ANTOINE ROUX (1765-1835)

Water color on paper, 16 x 22 1/2 inches, sight. Signed and dated at lower right, and inscribed with an account of the incident.

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Barque VESTA, Captain John D. Carlisle, leaving Messina, 1849. Vessel built Gardiner, Maine, 1848.

HONORÉ PELLEGRIN (attributed)

Oil on canvas, 24 1/2 x 29 1/2 inches.

Painting accompanied by a silver medal for rescue at sea.



Ship TRENTON IN A GALE, 1842

SAMUEL WALTERS (1811-1882)

Oil on canvas, 24 x 36 inches. Signed on reverse, "S. Walters, 52 Nelson Street, Liverpool, December 1842"

Vessel built at Medford, 1832, by Thacher Magoun, 441 tons.

Barque ORIENT Under Full Sail. Vessel built 1853.

McPHEE

Oil on canvas, 26 x 36 inches.



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Ship OSCEOLA at Hong Kong
Unknown Chinese Artist (Possibly LAI SUNG)
Oil on canvas, 23½ x 34 inches.

Vessel built at Newburyport, Massachusetts in 1864 for Thomas Nickerson and D. Walden.



Transitional sail and steam gunboat U.S.S. COLORADO
Unknown Chinese Artist
Oil on canvas, 18 x 23½ inches.

An unusual subject, as Chinese port painters seldom depicted American steam warships.



Barque MARY C. DYER of New York, Captain F.S. Wallace,
entering Marseilles, June 28, 1863.

HONORÉ PELLEGRIN (active Marseilles, mid-nineteenth century)
Water color on paper, 17 1/8 x 24 1/8 inches.

Vessel built by E. Dyer of Millbridge, Maine, 1856, for Peck and Church, 259 tons.

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Ship CHARLES BRANDER, 1845
SAMUEL WALTERS (1811-1882)
Oil on canvas, 26 1/2 x 38. Signed at lower left.

Formerly in the noted marine collection of the late Charles H. Taylor. Note the intriguing figurehead, and the minute solitary seamen at work aloft on foresail-yard and foretopsail-yard.

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A VIEW OF THE FOREIGN CEMETERY AT WHAMPOA REACH

Unknown Artist (Probably after SUN QUA)

Oil on canvas, 22½ x 30½.

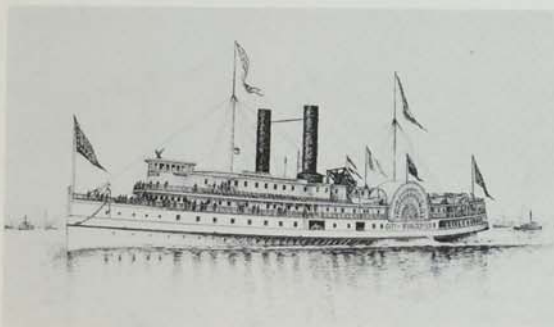
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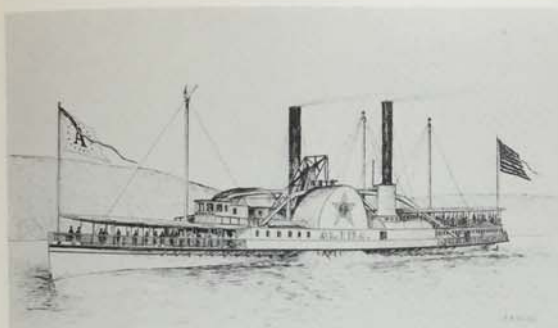
Hudson River Steamer



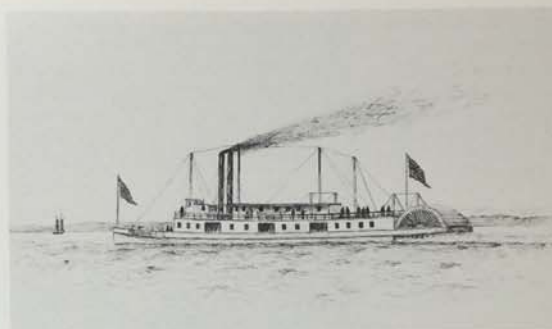
Great Lakes Propeller

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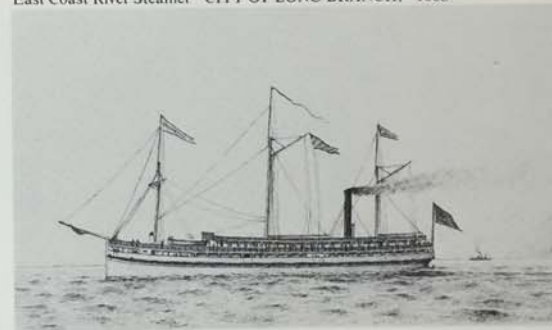
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SEALING SHIPS AND ICEBERGS (also called Sailing in the Arctic)

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Oil on canvas, 18 x 30 inches.

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Barque BELL OF OREGON under sail at Hong Kong

Unknown Chinese artist

oil on canvas $23\frac{3}{4} \times 32\frac{1}{2}$ inches

Unusual hand-carved Chinese frame

Vessel built by Goss and Sawyer, Bath, Maine, 1876, registered at 1110 tons.

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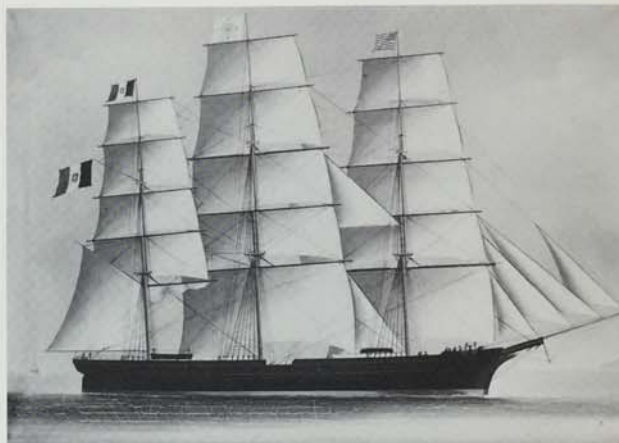


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NEW YORK YACHT CLUB RACE ON A BREEZY DAY

JAMES E. BUTTERSWORTH (1817-1894)

Oil on canvas, 12 x 18 inches.

Schooner "Dauntless" (James Gordon Bennett) at right, unidentified schooner at left, and transitional steamer "Egypt" leaving New York at center.

