

## Minnesota Collects Tour Series

Object List Week 1 - July 22 and 24, 2008

Euro-American Painting

1. Anthony Van Dyck, *The Betrayal of Christ*, Flemish, c. 1618 – 20
2. Gerrit Dou, *A Hermit Praying*, Dutch, 1670
3. Gilbert Stuart, *Portrait of James Ward*, American, 1779
4. Anne-Louis Girodet, *Portrait of Mlle. Lange*, French, 1799
5. Eugène Delacroix, *View of Tangier*, French, 1856 – 58
6. Jean-François Millet, *Seated Shepherdess*, French c. 1852
7. Gustave Courbet, *Deer in the Forest*, French, 1868
8. Jean-Baptiste Corot, *Springtime of Life*, French, 1871
9. Paul Gauguin, *Under the Pandanus*, French, 1891
10. Alfred Sisley, *Le Pont de Moret*, French, 1888
11. Roger de la Fresnaye, *Married Life*, French, 1912
12. Henri Matisse, *Three Bathers*, French, 1907
13. Max Beckmann, *The Skaters*, German, 1932
14. Maurice de Vlaminck, *The Blue House*, French, 1906
15. André Derain, *St. Paul's seen from the Thames*, French, 1906
16. George Bellows, *Mrs. T. in Cream Silk*, American, 1920

## Putnam Dana McMillan

Art acquired through funds and bequests, or as gifts of the P.D. McMillan Land Co.

Derain, *The Bagpiper*, and *St. Paul's from the Thames*

Vuillard, *Place Saint-Augustin*, and *The Sunny Room*

Léger, *Smoke over Rooftops*

Jan Both, *Wooded Hillside*

Matisse, *The Three Bathers*

Castiglione, *Immaculate Conception*

Monet, *The Japanese Bridge*

Millais, *Peace Concluded*

Signac, *Snow, Boulevard de Clichy, Paris*

Unknown, *Lady at Her Toilette*

Vlaminck, *The Blue House*

Honthorst, *Denial of St. Peter*

Beckmann, *The Skaters*

Boucher, *St. John the Baptist*

Picasso, *Woman by the Sea*

Ittenbach, *Madonna and Child*

Feininger, *Gross-Kromsdorf I*

Ghezzi, *Prodigal Son*

Chagall, *The Poet with the Birds*

Roualt, *The Crucifixion*

Schiele, *Portrait of Paris von Gütersloh*

Luce, *Notre Dame*

### Biography

McMillan's father arrived in Minneapolis in 1872 and built his fortune in real estate and insurance. Older sister Emily studied art in Paris under James McNeill Whistler, and introduced P.D. to the “ ‘ exciting forms and colors’ of turn-of-the century Parisian art”<sup>1</sup>. Unlike his rather flamboyant father and sister, P.D. “was an orderly man who lived a beautifully ordered life.”<sup>2</sup> He never married. Most of his career was spent as a VP for General Mills; he was elected to the museum's board of trustees in 1942. He didn't begin collecting art until after he retired at age 65. Then he methodically set about acquiring the work of late 19<sup>th</sup> and early 20<sup>th</sup> c. French artists. The first painting he bought was Derain's *St. Paul's from the Thames*, considered too bright and bold for the MIA collection by the MIA's accession committee. At his death in 1961, he left the museum about 24 paintings from the same era, as well as a \$1,000,000 endowment for works created before 1925.

### Role in Minnesota's Past

Though his career at General Mills certainly contributed to that corporation's success, McMillan's tenure as a trustee for the MIA had an equally if not more profound impact. McMillan was one of the “new guard” (along with Bruce Dayton) who took over guidance of the museum in the early 1940s and redirected its acquisition policies. Modern art, contemporary art, and African sculpture were now considered appropriate additions to the collection. It's hard to imagine now what a major change that was at the time. Eventually, even other daring subjects were added – Oceania, automobiles, even photography! McMillan was also an exemplar of a rare but wonderful art patron – someone extraordinarily public-minded who bought paintings, not “primarily for pleasure...[but] so that others would have them.”<sup>2</sup>

### Notes of Interest:

The MIA owns a portrait of McMillan by Oskar Kokoschka painted in 1957.

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<sup>1</sup> *Their Splendid Legacy: the first 100 Years of the Minneapolis Society of Fine Arts*, Jeffrey A. Hess, Minneapolis Society of Fine Arts, 1985, Ch 5, p. 1

<sup>2</sup> *The Minneapolis Institute of Arts Bulletin* 50, no. 4 (December, 1961)

## William Hood Dunwoody

### Euro-American Paintings Purchased with the William Hood Dunwoody fund

Gérôme, The Carpet Merchants	Matisse, White Plumes
Boudin, Vacationers on the Beach at Trouville	Van Gogh, Olive Trees
Prud'hon, The Union of Love and Friendship	Seurat, Port-en-Bessin
Chardin, The Attributes of the Arts	Courbet, Château d'Ornans
Pissarro, Place du Théâtre Français	Rembrandt, Lucretia
Poussin, The Death of Germanicus	Cole, Landscape
Magritte, The Promenades of Euclid	Vasari, The Six Tuscan Poets
Vigée-Le Brun, Portrait of the Countess Bucquoi	Gauguin, Under the Pandanus
El Greco, Christ Driving the Money Changers	Teniers, Prodigal Son
Sully, Portrait of George Washington	Gerritt Dou, A Hermit Praying
Copley, Portrait of Sarah Allen	Titian, The Temptation of Christ
Gilbert Stuart, Portrait of James Ward	Girodet, Portrait of Mlle. Lange
Cranach, Portraits of the Buchners	Cézanne, Chestnut Trees
Guercino, Erminia and the Shepherds	
Signac, Blessing of the Tuna Fleet (partial funding)	

### Biography<sup>1</sup>

William Hood Dunwoody was born in Pennsylvania in 1841 and learned the grain business by working at his uncle's feed store in Philadelphia. He arrived in Minneapolis in 1869 as a purchaser of flour for companies back East. He liked the city and set down roots. One of Dunwoody's first great contributions to the local flour milling industry was to build up a trade network between European interests and what was basically a monopoly of local millers. His astute financial instincts led him to great success in several local industries, including flourmills, banking, sawmills, grain elevators and railroads. He contributed \$100,000 towards the building of the MIA and left an endowment of \$1 million at his death in 1914. He also left \$3 million for the founding of Dunwoody Institute, which he specifically dictated was to be open to anyone regardless of race, color or religion. The front page of the Minneapolis Morning Tribune ran his lengthy obituary, calling him a "financier, merchant miller and philanthropist" and "one of [the] city's foremost citizens."

Dunwoody took his exercise each day by "riding his saddle horse in the city streets and suburban roads." He raised prize-winning Shorthorn cattle on his farm on Lake Minnetonka, and "had an exceptionally fine pen of chickens. They were fat and were first-class layers." He hung cabbages from a wire screen for them to eat, and when asked why he made his chickens jump up to get at them, he said, "he believed in making the chicks work for their feed." On the other hand, "he never could understand the reason for heedless and reckless dashing about – sometimes called 'the American hustle.'"

### Role in Minnesota's Past<sup>2</sup>

During the 1850s Minnesota's lumber industry was booming, but the flour industry was just getting started. One of the hurdles it faced was competition with the sawmills for access to the

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<sup>1</sup> Primarily taken from his obituary, *Minneapolis Morning Tribune*, Feb. 9, 1914

<sup>2</sup> Primarily taken from *City of Lakes: An Illustrated History of Minneapolis*, Joseph Stipanovich, Windsor Publications, 1982

waterpower generated by St. Anthony Falls. Access to waterpower was achieved by the powerful Washburn Crosby Company, a flour milling enterprise of which Dunwoody was vice president. Washburn Crosby controlled both the West Bank and the St. Anthony Water Power Company on the East Bank of the Mississippi River. Millers faced additional problems with cash flow, needing a huge outlay after the fall harvest for purchasing wheat for their mills, not recouping through flour sales until a year later. Enter William Hood Dunwoody to the rescue. He helped found and acted as chairman for Northwestern National Bank in 1872, using deposits from the lumber industry to serve the milling industry with local capital. He also organized a millers' association that controlled the prices paid to farmers for their wheat through use of a single purchasing pool. They forced the sawmills out, turning them to steam power instead.

It wasn't long before the mills needed expanded markets to keep up with their growth. In order to reach the east coast and the international markets, the millers built their own railroad, the Soo Line, which in 1887 was connected with the Canadian railway system. Dunwoody was the first president of the Soo Line.

Dunwoody died in 1914, leaving the milling industry with a declining future. Production was lost to other milling centers, such as Buffalo and Kansas City. Mills were consolidated into fewer hands, and many were shut down. The effects of consolidation can be seen in the creation of General Mills, which incorporated the Washburn Crosby Company among others. And the local economy became far more diversified. The mills have been dismantled or serve as warehouses. But entrepreneurs like Dunwoody made enough during the boom times to contribute to the MIA in ways that are nearly unheard of today.

#### Notes of Interest

On the front page of the same paper carrying Dunwoody's obituary was the news that the constitutional amendment for equal suffrage was coming before the Senate for consideration that same day.

The MIA owns a portrait of Dunwoody painted by Julian Story in 1911

## Ethel Morrison and John Russell Van Derlip

### Both individually and through funds

Morisot, The Artist's Daughter, Julie  
Renoir, The Piazza San Marco  
Fresnaye, Married Life  
Kirchner, Seated Girl (Fränzi)  
Gainsborough, The Fallen Tree  
Bonnard, Dining Room in the Country  
Van Dyck, The Betrayal of Christ  
Signac, Blessing of the Tuna Fleet (partial funding)  
Sargent, The Birthday Party  
Caillebotte, Nude on a Couch  
Van der Horst, Portrait of a Burgomaster  
Master of the St. Lucy Legend, Lamentation triptych  
Clouet, Portrait of Princess Charlotte  
Sisley, Le Pont de Moret  
Degas, Portrait of Mlle. Hortense  
Daddi triptych  
Bellows, Mrs. T. in Cream Silk  
Goya, Self-Portrait with Dr. Arrieta

### Biography

As a couple and as individuals, the Van Derlips were essential to the founding and success of the MIA. Ethel Morrison was part of one of the important pioneering business families in Minneapolis. Her father Clinton Morrison was involved in both the lumber and milling industries, and donated the family homestead Villa Rosa as the site for the MIA. Ethel herself and her brother supplied the funding for the original building for the Art School (now MCAD), known as the Julia Morrison Memorial Building in honor of her mother. She was an active supporter of the arts in Minneapolis, and was tireless in her efforts to make the MIA a success. In recognition of her efforts, "devoted friends...established The Friends of the Institute on January 21, 1922, to...continue her dedicated and benevolent support of the arts." (See frontispiece to the *Volunteer Handbook & Directory* of the Friends of the Institute.) At her death in 1921, Ethel left a \$500,000 endowment to the museum.

John Van Derlip<sup>1</sup> was born in 1860 in Dansville, New York, and studied law in his father's law office. He moved to Minneapolis in 1883 and set up what became his own very successful practice. In 1898 he married Ethel Morrison. During his career, he served as a director of several banks and was instrumental in founding the MIA. In fact, without him there probably wouldn't be an MIA. He made a special trip to New York's Metropolitan Museum "to see if any of its features will do for Minneapolis,"<sup>1</sup> including taking a lesson on how it hung its pictures, and getting advice on finding the ideal director ("Finding a good museum director is harder even than getting a good servant girl, and I imagine that the latter, given what my wife says, is a difficult enough task."<sup>2</sup>). And he appreciated the encouragement he received there, though he commented, "You people in New York have an idea that as soon as you get west of Buffalo

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<sup>1</sup> Primarily taken from "John Van Derlip, Art Patron, Dies," *New York Times*, Mar 24, 1935

<sup>2</sup> "Northwest to Have a Fine Art Museum," *New York Times*, May 2, 1913

people live in tepees and don't know how to spell art.”<sup>2</sup> He organized a fundraising dinner and badgered William Hood Dunwoody for building funds until the latter wrote a check for \$100,000. He served as the president of the Society of Fine Arts from 1915, when the MIA opened, until his death 20 years later. The art collection he assembled was eclectic, “ranging from Italian primitives to Dutch seventeenth century portraits to Chinese embroideries and Toltec sculptures”.<sup>3</sup> Most of it came to the MIA by bequest. John also left a sizeable endowment fund for the purchase of works of art.

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<sup>3</sup> *Their Splendid Legacy: the first 100 Years of the Minneapolis Society of Fine Arts*, Jeffrey A. Hess, Minneapolis Society of Fine Arts, 1985, Ch 4.

## James Jerome Hill

By gift and bequest from Hill and his heirs<sup>1</sup>

Courbet, Deer in the Forest (the only object given by James J. Hill himself)

Dupré, View of the Pastures of the Limousin

Corot, Misty Morning

Corot, Springtime of Life

Corot, Peasant Girl at the Spring

Corot, The Wounded Eurydice, c. 1868 – 70

Delacroix, Lioness Reclining

Delacroix, Fanatics of Tangier

Troyon, Landscape with Cattle and Sheep

Millet, Pasture near Cherbourg

Corot, Silenus

Corot, The Reader, 1868

Rousseau, Hillock in a Forest

Delacroix, View of Tangier

Millet, Seated Shepherdess

### Biography

James J. Hill was born in 1838 in Ontario, Canada. It was apparent early on that he would make a name for himself; wanting to distinguish himself from the 4 James Hills living before him in his family tree, he took Jerome as his middle name after Napoleon's brother (he was rather obsessed with Napoleon, another small man who became the ruler of an empire). He left home at 17, ending up in St. Paul as a shipping clerk in the fledgling but flourishing steamboat business. Though his initial ventures were restricted to this area, they taught him valuable lessons in cut-throat, monopolizing tactics ("including, on one occasion, 'accidentally' ramming a competitor's steamboat").<sup>2</sup>

But by the end of the Civil War, Hill could see that the future lay in railroads. In 1878 Hill put together an investment group that purchased the bankrupt Saint Paul, Minneapolis and Manitoba Railroad (known locally as the Manitoba line but later called the Great Northern Railway), the first major step in building what was to become a multi-million dollar financial empire of railroads, banks, mines and shipping lines. In 1883 he built what may be his most recognized local achievement, the Stone Arch Bridge (called at the time "Jim Hill's Folly"). This bridge connected his railroad lines on both sides of the Mississippi River.

Hill married Mary Mehegan (or Meigham) in 1867 and together they produced 10 children. The story of his courtship was seen at the time as extremely romantic. "When he was a station agent near St. Paul he boarded at the Merchants' Hotel, where Mary Mehegan served his meals to him. He lost his heart to her and won her promise that she would marry him. Then he sent her away to school, where he paid for her education, and when she returned some years later they were married. Their home life was said to be most happy."<sup>3</sup> In 1891 they built their grand mansion on Summit Avenue, which can still be toured today. The house includes an art gallery for the impressive art collection Hill accumulated. He died in 1916. The governor of Minnesota ordered the flags at the Capitol to be lowered to half-mast, "said to be the first time that such deference has been made to a private citizen in the State," and "all traffic on Hill roads and all boats on Hill lines [was] stopped for five minutes."<sup>3</sup>

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<sup>1</sup> See *Homecoming: The Art Collection of James J. Hill*, Hancock et al., Minnesota Historical Society Press, 1991

<sup>2</sup> "The First Empire Builder of the Northwest," Minna Morse, *Smithsonian Magazine*, October 1999

<sup>3</sup> "J.J. Hill Dead in St. Paul Home at the Age of 77," *New York Times*, May 30, 1916

### Role in Minnesota's Past

“The pattern of towns and transportation seen in the state today was set during the age of railroad building. In Minnesota this lasted from the end of the Civil War to the early 1900s.”<sup>4</sup> Farmers, millers and lumbermen all depended on railroads to get their goods to market. And the presence of those steel rails could make or break a town. If the railroad bypassed your community, it could become a ghost town. When Hill acquired the Manitoba line, its initial business lay to the north, to Winnipeg. But Hill envisioned markets going all the way to the Pacific coast, and in 1890 he started extending his railroad all the way to Seattle. Along the way, he did everything in his power to eliminate any obstacles standing in his way. “Often accused of bribing legislators as well as businessmen, and certainly ‘guilty’ of using his power and influence in the halls of government, Hill could not bear it when others did the same.”<sup>4</sup> It was largely due to Hill’s penchant for often questionable, monopolizing tactics that Congress enacted the Sherman Antitrust Act of 1890. Not until 1903, however, was the government able to break up Hill’s empire using such legislation (it was a hollow victory, for Hill still controlled the component parts).

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<sup>4</sup> *The Story of Minnesota's Past*, Rhoda R. Gilman, Minnesota Historical Society, 1989