

## Minnesota Collects Tour Series

Object List Week 2 – July 29 and 31, 2008

Prints, Rare Printed Books and Photography

1. Albrecht Dürer, St. Jerome in His Study, German, 1514
2. Albrecht Dürer, The Four Horsemen, German, 1496 – 98
3. Lucas van Leyden, David Playing the Harp before Saul, Dutch, c. 1508
4. Unknown artist, Christ on the Cross with Mary and St. John, German, 1499
5. Rembrandt, St. Jerome Reading in an Italian Landscape, Dutch, 1561 – 62
6. Thomas Gainsborough, Wooded Landscape with Cows, British, c. 1785
7. James Tissot, A Winter's Walk, French, 1880
8. Johannes Gutenberg, Leaf of the *Gutenberg Bible*, German, 1450 – 55
9. Edward Burne-Jones and William Morris, *The Works of Geoffrey Chaucer*, British, 19<sup>th</sup> c.
10. Leslie Book of Hours, French, c. 1450
11. Printer: Aldus Manutius, Author: Fra Francesco Colonna, Artist: attr. to Benedetto Bordone, *Hypnerotomachia Poliphili* (Poliphilo's Dream about the Strife of Love), Venetian, 1499
12. Utamaro, Three Women with Bills for Sweets, Japanese, c. 1789 – 1801
13. Utamaro, Abalone Divers, Japanese, c. 1797 – 98
14. Hiroshige, Night Snow, Kanbara, Japanese, 1832 – 35
15. Hiroshige, Shōno: Driving Rain, 1832 – 35
16. Hokusai, Iris Flowers and Grasshopper, c. 1830 – 31
17. Hokusai, Under Mannen Bridge, c. 1829 – 33
18. William Henry Fox Talbot, Untitled Portrait, English, c. 1836
19. Berenice Abbott, 48<sup>th</sup> Street, Looking Northwest, American, February 1, 1938
20. Alfred Stieglitz, Untitled Portrait, American, 1898
21. Edward Weston, Pepper No. 30, American, 1930

## Herschel Vespasian Jones

By bequest and through gift of his heirs  
Old Masters print collection

### Biography

Herschel V. Jones “had two great ambitions in life: to be the proprietor of a great newspaper and to own an important library.”<sup>1</sup> He was born in New York in 1861, and left school at age 15 to become a reporter for the local paper. Within 3 years he was able to buy it. In 1882 he traveled west to make a survey of potential newspaper markets, and decided on Minneapolis as the most opportune. Three years later he was a reporter on the staff of the Minneapolis Journal. He bought it in 1908. In one of his opening editorials, he announced that the Journal would not publish “advertisements of whisky or beer, fake investments, nor the line of medical and other objectionable advertising.”<sup>2</sup> Jones’ first art collection was devoted to rare books, but in 1916 he acquired the William Ladd print collection, and its subsequent donation to the MIA basically founded the Prints and Drawings Department. He also collected paintings, many of which were donated to the museum long after his death by Tessie Jones, one of his 3 daughters (he also had 4 sons). These include Canaletto’s *Grand Canal*, Nardo di Cione’s *Standing Madonna with Child*, Cranach’s *Madonna and Child*, Fra Angelico’s *Nativity* and Ghirlandaio’s *Portrait of a Lady*. He also owned the Rembrandt *Lucretia*, which the museum purchased after his death. Jones served as a museum trustee.

### Role in Minnesota’s Past

Besides wielding the influence that an owner/editor/publisher of a major newspaper has, Jones also had an impact on the grain industry. He developed a grain market page for the paper, for which he personally viewed growing crops to predict harvest yields. He “gained a reputation for almost uncanny skill in predicting crops,”<sup>3</sup> a very useful attribute in an economy that depended on the success of the grain trade, and useful as well for increasing readership. More importantly for our purposes, Jones put Minneapolis on the map as an art institution, giving it a sound foundation for its new Prints and Drawings department, even before the New York Met and the Art Institute of Chicago did so. His gift encompassed the history of the graphic arts, and is still “of permanent and increasing value and interest, not only to the print-student, but to the larger public.”<sup>4</sup>

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<sup>1</sup> *Herschel V. Jones: The Imprint of a Great Collector*, Lisa Dickinson Michaux, Minneapolis Institute of Arts, 2006, p. 31

<sup>2</sup> “Herschel V. Jones, Noted Editor Dies,” *New York Times*, May 25, 1928

<sup>3</sup> “H.V. Jones, Art Collector and Publisher, Dies,” *Minneapolis Morning Tribune*, May 25, 1928

<sup>4</sup> See footnote 13, p. 29, of Michaux’s book

## Frank P. Leslie

### By gift

Burne-Jones, The Works of Geoffrey Chaucer

Gutenberg, A Leaf of the Gutenberg Bible

Book of Hours, 15<sup>th</sup> c. French

Bonnard, Sainte Monique

Rockwell Kent, Bridge of San Luis Rey

*Hypnerotomachia Poliphili* (Poliphilo's Dream about the Strife of Love)

Izaak Walton, Compleat Angler

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

Leslie was born in St. Paul in 1892, and spent most of the rest of his life in Minneapolis after graduating from Princeton University. His years at Princeton apparently instilled in him a lifelong love of books, particularly in the areas of typography and printing. He especially enjoyed the field of book design, focusing on late Victorian times to the early 20<sup>th</sup> c. Leslie spent his career at the company his father founded, Leslie Paper Company, eventually becoming its president and chairman of the board. Leslie's other accomplishments included serving "as a member of the first Hoover Commission... a director of Northwestern National Bank, a trustee of Farmers and Mechanics Savings Bank [and] chairman of the board of the Title Insurance Company of Minneapolis."<sup>2</sup> Leslie died in 1972.

### Role in Minnesota's Past

The Leslie Paper Company was founded in 1884 by Frank's father, John. John emigrated to St. Paul from Ireland, and the founding of his company made him a relatively wealthy man.<sup>3</sup> His business involved paper marketing and distribution, both as a broker of paper products sent directly from the paper mill, and by providing warehouse services. This was vital to the diversifying economy of the Twin Cities in the early 20<sup>th</sup> c. Publishers, commercial printers, packagers and many others needed paper. The Leslie Paper Company located appropriate sources and obtained that needed paper. Eventually, the company narrowed its focus to printing and copy paper and recently announced plans to be acquired by International Paper.<sup>4</sup> Frank also preserved many early and rare printed books, books that the public now is able to enjoy through his foresight and generosity.

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<sup>1</sup> Primarily taken from "The Vision of Frank P. Leslie: Collecting and Sharing the Fine Art of Printing," Janice Lea Lurie, 20<sup>th</sup> Annual Antiques Show and Sale catalogue, 2003

<sup>2</sup> "Herschel V. Jones, Noted Editor Dies," *New York Times*, May 25, 1928

<sup>3</sup> *Memoirs of Frank P. Leslie*, self-published, 1971

<sup>4</sup> "International Paper to Acquire Leslie," *New York Times*, June 4, 2008

## Hall J. and Kate Butler Peterson

By gift and through funds  
Photographs

### Biography

Kate Butler was the third of 3 children born to Patrick and Aimee Butler in St. Paul. Hall Peterson was born in 1940 in Minneapolis, son of the owner of Peterson Feed Company. Kate and Hall's marriage combined his eye for contemporary art and photography with the Butler Family's financial resources and interest in art philanthropy.<sup>1</sup> Together they were instrumental in the founding of the Department of Photography at the MIA. The MIA had been mounting annual photography shows for many years, but in 1972 the museum, "encouraged by the interest and support of Kate and Hall J. Peterson, formed a curatorial department."<sup>2</sup> The generous support of the Petersons "began as an annual donation of discretionary purchase funds [that] expanded into a five-year program, which actually continued for seven years."<sup>3</sup> The Petersons moved to Massachusetts in the mid-70s, but maintained their interest in and patronage of the MIA. Hall died in 1994, and is remembered as "a longtime philanthropist and leader in the arts."<sup>4</sup> Kate has continued to donate photographs from their collection to the MIA, as well as to other art institutions.

### Role in Minnesota's Past

The Petersons are a wonderful example of the art patron who possesses both the financial resources and the knowledge and expertise to form a collection, not only for his/herself, but with an eye to presenting it to museums for public viewing. They also had the luck of extraordinary timing, buying vintage prints that today are rare and very expensive, and of making connections with curators like Ted Hartwell who could assist and advise them. Without the Petersons, the MIA could very well not have a Department of Photography at all.

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<sup>1</sup> From a telephone conversation with Kate's brother Peter Butler on June 30, 2008. Mr. Butler is a delightful gentleman who once served as an MIA trustee. He said he had excellent qualifications for this position: he was from St. Paul, was backed by a family foundation, and knew where the building was.

<sup>2</sup> *The Art of Collecting*, ed. by Louise Lincoln, The Minneapolis Institute of Arts, 1986, p. 70.

<sup>3</sup> "Growing a Collection," Carroll T. Hartwell, *Arts Magazine*, June, 1997

<sup>4</sup> Hall J. Peterson, 54; was philanthropist", *Telegram and Gazette*, Worcester, Mass., March 8, 1994

## Richard Pillsbury Gale

### By bequest and through gifts of funds

Collection of Japanese ukiyo-e prints and paintings

Kei Sesson, White Herons and Willow screen

Standing Kannon, gilded bronze

Mori Tetsuzan, Stag, hanging scroll

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

Richard Gale was the son of Edward C. Gale, a local corporate attorney; his mother was Sarah Belle Pillsbury, sister of Alfred Fiske Pillsbury. Born in 1900 in Minneapolis, he spent his childhood here, went to the Blake School, and on to Yale. His graduate work in agriculture was done at the University of Minnesota, and he spent the next 35 years on his farm west of Mound raising prize-winning cattle and thoroughbred horses, and experimenting with seed and production on eroded land. He was described as “a farmer, legislator, world traveler, writer, lecturer, art collector and former Minnesota congressman.” He also served as a long-time trustee for the MIA, and was its first “champion of Japanese art”.<sup>2</sup> His beautiful redstone home still stands on the opposite side of the park from the museum.

Gale worked on his collection for 50 years, buying his very first print (one from Hokusai’s series One Hundred Views of Edo) in 1922 and his last work in 1972, the year before he died. He kept the total number of objects to about 300, acquiring higher quality prints and paintings to gradually replace the poorer ones. What he loved about ukiyo-e was:

“the colorful record of popular life in the capital. ‘There’s a great variety,’ he wrote... ‘What’s more gentle than Harunobu’s lovely girls in the springtime of life? What’s more lurid than Kabuki characters, than Sharaku’s wholly evil Ebizo from twisted leer to twisted fingers? Without doubt he cheats at cards, kicks little children and pinches the waitress.’”<sup>3</sup>

Of Gale’s introduction to the catalogue of his collection, Jack Hillier wrote, “[It] is at once the raciest and most succinct account of Ukiyo-e extant. Not by any means least of [Gale’s] powers was an ability to write prose of a barefaced, downright effrontery that caused scholars to blench.”<sup>3</sup> His collection came to the MIA in 1974, along with an endowment for establishing a curatorial department for Asian art.

### Role in Minnesota’s Past

Gale spent the years of WWII as a U.S. congressman from Minnesota. One of his pet projects was trying to convince Congress to use spores of grain rust and potato and rice

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<sup>1</sup> Primarily taken from Gale’s obituary, *The Minneapolis Star*, Dec. 5, 1973

<sup>2</sup> “New Galleries of Japanese and Korean Art at The Minneapolis Institute of Arts,” Matthew Welch, *Orientalism* magazine, June, 1999

<sup>3</sup> “The Richard Gale Collection of Japanese Paintings and Prints,” Jack Hillier, *MIA Bulletin* 60 (1971 – 1973): 18 – 25

fungus spread by airplane to destroy the enemy's food supply. He was also interested in the organization of the United Nations and a post-war international police force (probably the rebuilding of Interpol). After returning to Minnesota, he served on the MIA's board of trustees for 27 years, and as chairman for two. In that capacity, he encouraged the acquisition of a broad range of Japanese art, supplying funds for purchases as necessary (including the Kei Sesson screen listed above).