

**Noble Dreams, Simple Pleasures/MN Collects
Label Copy
February 2008**

Folk Art

Anonymous (New England)
Wooden box with painted tassels, 1800–25
Wood, pigment
Collection of Samuel D. and Patricia N. McCullough

Storing everyday items has been a necessity for people of every era. Making a utilitarian storage object a thing of beauty that enhances the domestic environment has remained a persistent challenge. Early American households resolved the dilemma of form versus function through the creation of painted or carved boxes, in which they could stow away such items as extra candles, salt, tea, documents, and various keepsakes.

John Brewster, Jr., 1766–1854
Portrait of Rebecca Warren, 1805–10
Oil on canvas
Collection of Samuel D. and Patricia N. McCullough

Rebecca Warren, 1795–?
Fair Musicians, c. 1805–10
Silk embroidery
Collection of Samuel D. and Patricia N. McCullough

Collectors are gratified when they acquire works that bear a direct relationship to each other, and the owners of the portrait (at right) and the silk-embroidered vignette (at left) were delighted when fate placed these two works in their path. Discovered in the original family homestead in Eastern Connecticut, each attests to a connection between the artist, John Brewster, Jr., and the family of Rebecca Warren.

John Brewster, Jr., the son of a doctor, grew up in a very enlightened household in Hampton, Connecticut. Born a deaf-mute, his artistic talent provided him with independence and a means by which he could earn a living. Traveling along the coast of New England, he used advertisements to announce his talents and availability, and the written word to communicate with prospective clients. His prolific output and reputation testify not only to his artistic skills but also to his determination to refuse any limitations to his possibilities.

The frank portrayal of Rebecca Warren in her pink empire-style dress displays the clarity and sensitivity key to Brewster's portraiture. Typical too is the emphasis on the eyes, which indicates how important these windows of communication were for the deaf artist. Although Miss Warren was from Connecticut, the work was executed in Boston where, it is believed, she was visiting with relatives. Back home, Miss Warren's family lived only a few miles down the road from John Brewster.

Like many proper young ladies, Miss Warren would have been expected to develop her skills in needlework, and *Fair Musicians* is a testament to her budding virtuosity. She had not, however, acquired skills as a painter. Who then, collaborated with the young lady by painting the small landscape spied through the window behind the young musicians? Inspection of the work points, decidedly, to the brush of John Brewster.

Thomas Chambers, 1808–69

The Shipwreck, 1850

Oil on canvas

Private collection

Although portraiture was the main income source for an artist, landscapes and marine paintings were also extremely popular. While the English-born Thomas Chambers was equipped to oblige his customers in all three genres, his marine paintings remain his most engaging. *The Shipwreck* is a fantastical production in which illogical scale and spatial relationships among the elements of the composition combine with bold, high-key color in a delightfully animated account that mitigates the implications of such a serious event.

Erastus Salisbury Field, 1805–1900

Lady and a Gentleman Seated on a Classical Sofa, c. 1825–40

Oil on canvas

Collection of Stewart Stender and Deborah Davenport

Erastus Salisbury Field, like the older Ammi Phillips, was one of several competent itinerant painters who worked the region that stretched to the east of the Hudson River and north of the Connecticut River valley. Working as a portraitist from 1825 to 1843, he traveled to towns in Connecticut, Massachusetts, and eastern New York. With the rise of daguerreotype photography, Field left behind painted portraiture in 1843 in order to redefine himself as a painter of more complex subjects, such as mythological scenes—something a camera could not do.

While the identity of the sitters and exact date of these portraits are unknown, there are aspects that may tie them to Field's sojourn to southern Berkshire County, Massachusetts, in the summer of 1836. Field's pendant portraits of a couple from Stockbridge share the same muted background, classical sofa, and steeply sloping shoulders so characteristic of his work in the 1830s.

William James Hubbard, 1807–62

Adam and Eve Before the Fall, c. 1840

Oil on canvas

Private collection

William James Hubbard immigrated to America in 1824 from his native England and quickly progressed from making silhouette cutout likenesses to painting oil portraits in 1829. Around 1838 he expanded his repertoire to include genre, historical, and fantasy scenes, such as this whimsical interpretation of the Garden of Eden before Eve took her infamous bite of the apple.

Hubard placed before us a visual feast of plush vegetation and exotic birds that surround and envelop God's first couple in the bower of greenery at left. Meanwhile, in the distance, fountains spout up from the mountain in a well-timed display. We, and the lone young maid concealed in the foliage at right (most likely an angel), are the only witnesses to this idyllic union.

Joshua Johnson, 1765–1830

Portrait of Richard John Cock, c. 1815

Oil on canvas

Collection of Samuel D. and Patricia N. McCullough

Mystery and conjecture have surrounded the history of Joshua Johnson ever since an art historian linked a small group of works to him in 1939. Accounts by the descendants of Johnson's former sitters conflicted—referring to him alternately as black slave, a “red man,” a free white, and even an immigrant from the West Indies. The emergence in 1994 of old chattel records for Baltimore County, Maryland (containing the bill of sale and manumission record for Johnson), conclusively established that he was, indeed, the first-known black portrait painter in American art history. Born to a black slave, Johnson was purchased from his owner by his white father for 25 dollars in 1764, and subsequently given his freedom after completing his apprenticeship with a blacksmith.

Once free, Johnson obviously chose a different path for himself and was not shy about his abilities, as is revealed by a newspaper ad wherein he declared himself a “self-taught genius.” He found a ready clientele and a successful career among the farmers and merchants of Maryland and Virginia. Robert John Cock, the son of Elizabeth and Captain John Cock (a privateer during the War of 1812), died at the age of nine in 1817. This posthumous portrait shows him pointing to a moth—a symbol of his untimely passing.

Susanna Paine, 1792–1862

Rhode Island Woman in White, 1824

Pastel and applied gold foil on paper

Collection of Stewart Stender and Deborah Davenport

In addition to the travel difficulties facing any itinerant artist in the nineteenth century, Susanna Paine had to struggle against societal conventions while working along the East Coast from Providence, Rhode Island, to Portland, Maine. In 1854 she provided the public with a vivid account of her challenges (the first being her escape from an abusive rake of a husband) in her memoir, *Roses and Thorns, Recollections of an Artist: A Tale of Truth, for the Grave and the Gay*.

Paine's mechanical execution of dress, curls, and braids, and her difficulties with proportion betray her lack of training but express, nonetheless, what the sitter wished to be projected for posterity—her beauty and wealth. The fashionable white dress and the gold jewelry—for which the artist used actual gold leaf—were meant to convey to the viewer that beauty was not the sitter's only asset.

John Usher Parsons, 1806–74

Portrait of Mrs. William E. Goodnow (Harriet Paddleford), c. 1837

Oil on canvas

Collection of Samuel D. and Patricia N. McCullough

Among the many attributes that guide a collector in acquiring a work of art, first and foremost is immediate visual appeal. This high-spirited likeness of Mrs. Goodnow possesses all the awkward charms that appeal to a folk collector, but other factors also made it highly desirable to the present owners. First, works by John Usher Parsons are not plentiful. Following his graduation from Bowdoin College in Maine, he worked only two years as a painter before taking up a career as an itinerant preacher and evangelist. Second, the object's provenance (ownership history) is impressive, in that it was formerly in the collection of Nina Fletcher Little, a premier authority and collector of American folk art.

William Goodnow was a staunch abolitionist who left his home in Norway, Maine, and along with 100 other New Englanders moved to the newly opened Kansas territory in an effort to ensure it would become a free state. Mrs. Goodnow, whose health was frail, was not prepared to suffer the privations of pioneer life and remained behind at their comfortable home in Maine. Her husband took this portrait to Kansas, along with one of his daughter, to serve as loving reminders of his family who remained so far away.

Sheldon Peck, 1797–1868

Captain Forrester of Marblehead, Massachusetts, 1825

Oil on board

Private collection

Born in Cornwall, Vermont, Sheldon Peck worked as an itinerant painter in New England and New York before becoming a homesteading farmer in Lombard, Illinois, around 1835. His portrait of Captain Forrester dates from an earlier phase of his career wherein his works exhibited somber tones and a crisp, highly constrained manner. The chiseled visage of Captain Forrester bears the stern countenance characteristic to Peck's portraits of adults, due primarily to an inadvertent emphasis on the downward-sweeping creases to either side of the nose and mouth.

Sheldon Peck, 1797–1868

Portrait of Oscar Gilbert Adams, c. 1828

Oil on canvas

Collection of Samuel D. and Patricia N. McCullough

Born in Cornwall, Vermont, Sheldon Peck worked as an itinerant painter in New England and New York, eventually moving to Lombard, Illinois. This charming portrait of Oscar Gilbert Adams dates to Peck's middle period around the time of the artist's move in 1828 to Jordan, New York, a small town located along the Erie Canal. This work is one of a group of four family portraits by Peck that included pendant portraits of the child's parents, as well as a likeness of his grandmother, all of whom lived in Harpersfield, New York.

Here we see the artist departed from the tightly constructed style of a few years previous, as seen in the likeness of *Captain Forrester of Marblehead* (also on view in this gallery). The artist's growing interest in brighter colors and more complex settings is apparent in the carved and stenciled chair with its red decorative upholstery.

Deacon Robert Peckham, 1785–1877

Portrait of John Adams, c. 1822

Oil on panel

Collection of Samuel D. and Patricia N. McCullough

Robert Peckham lived out his life in Massachusetts, and at the time of this portrait resided in Westminster, where he served for many years as a deacon of his church. He was also an active participant in the abolitionist movement and his house was a “station stop” on the Underground Railroad.

Peckham was largely self-taught, and his portrait of John Adams shows the crisp outlines, bright colors, and decorative surroundings typical of his early works.

The artist's early struggle with perspective is discernible in the relationship of the objects to one another within the room (i.e., the chair and the blue jug on the windowsill). Also betrayed is Peckham's unfamiliarity with the nature of his materials. Rather than executing the dog as an integrated element of the composition, he layered it on top of the finished work. With time, the black pigment of the dog has faded and thinned, allowing the boy's red dress to “ghost” up through the upper layers.

Ammi Phillips, 1788–1865

Portrait of Catharina van Keuren, c. 1825

Oil on canvas

Collection of Samuel D. and Patricia N. McCullough

With a career spanning five decades, Ammi Phillips ranks as one of the most prolific of the folk painters who worked the border region of western Massachusetts and eastern New York. During those years, his work underwent several stylistic changes, with the present work being executed at the height of his second stage—the Realistic period (c. 1817–28). Prior to this era, his compositions were spare in their detail and were executed in a delicate range of pastel hues. However, after settling in Troy around 1817, he was exposed to works of academic painters and quickly incorporated many of their conventions into his work. Along with an increased sense of realism he adopted richer colors and darker backgrounds that set off his sitters to their best advantage.

Phillips, like most of his contemporaries, relied on standard poses and costumes to yield maximum effect with the least expenditure of time—shortcuts that have enabled art historians to track the evolution of the artist's work. Between 1818 and 1825, Phillips executed a series of “women-in-white” portraits that exhibit an increasing refinement of the composition and the addition of, or adjustments to, distinct elements within (i.e., chair, shawl, dress, and the elaborate tortoise-shell hair comb). His portrait of Catharina van Keuren ranks as one of his most engaging and successfully realized of the series and can be comfortably dated to 1825.

Susan Catherine Moore Waters, 1823–1900
Boy with Knife, c. 1840–45
Oil on canvas
Collection of Stewart Stender and Deborah Davenport

Travel in the early twentieth century was a notoriously arduous affair of cramped coaches and flea-infested inns. Yet several women made successful careers as itinerant painters. Susan Catherine Moore Waters endured all the rigors of the road as she traveled with her husband, an itinerant minister, to small towns in southern New York and northern Pennsylvania.

Boy with Knife falls late in the artist's career as a portraitist, and is unusual for the expanse of landscape that serves as a backdrop to the engaging front-facing figure of the child. Waters carried this landscape into the backgrounds of her portraits of the child's parents, meant to hang on either side of *Boy with Knife*. While the owners possess the portrait of the mother, that of the father has not yet been located.

Waters gave up portraiture shortly after executing this painting, no doubt in reaction to the invention of the daguerreotype. Rather than compete with the new technology, Waters and her husband embraced it and ran their own photography studio until the mid-1850s.

Early Minnesota

Anonymous
Fort Snelling, c. 1870–80
Oil on canvas
Collection of Daniel Shogren and Susan Meyer

Grafton Tyler Brown, 1841–1918
Mississippi at Winona, c. 1890
Oil on canvas
Collection of Daniel Shogren and Susan Meyer

Believed to be the first African-American artist to record the major geological landmarks of the Pacific Northwest, Grafton Tyler Brown lived his early years on the cusp of the Civil War in the border region of Pennsylvania. Although he was born a free black, it is believed that border raids by slavery sympathizers to capture “runaways” played a decisive role in Brown's departure for San Francisco around 1860. Trained as a lithographer, he eventually established his own company. Following the sale of his business in 1879, he set out to explore the northwestern United States. Under the auspices of the Canadian government, Brown served as a member of a geological survey team between 1882 and 1884. His detailed sketches were the basis for paintings of the continent's most celebrated northern vistas.

In 1892 Brown secured employment with the U.S. Army Corps of Engineers, which brought him to its St. Paul office. Brown's official capacity as a draftsman took him to various points along the Mississippi, and around 1895 he captured this long view of the river valley with the city of Winona glimpsed in the notch between the bluffs at far right.

Between 1897 and 1910 Brown worked as a draftsman for St. Paul's Civil Engineering Department. He died in St. Peter, Minnesota, in 1918.

James D. Larpenteur, 1847–1937

The Gibbs Homestead, c. 1880

Oil on canvas

Private collection

The artist, also known as James Desvarreaux-Larpenteur, was born in Baltimore in 1847, coming to Minnesota with his father, an early settler in St. Paul. After extended study in Paris at the École des Beaux Arts, Larpenteur returned to Minnesota where he created his own works of art, assisted James J. Hill with his collection, and supervised the arts program for the Minnesota State Fair.

It is believed the present painting depicts an Indian encampment at the Gibbs homestead (now an historic site) near present-day Larpenteur and Cleveland avenues.

Barton Stone Hays, 1826–1914

First Mills on the Mississippi and Spirit Island c. 1857, c. 1880s

Oil on canvas

Anonymous lender

For many artists of the nineteenth century, flexibility was *de rigueur*. During his lifetime, Barton S. Hays painted portraits in Ohio, then collaborated with a daguerreotypist in creating portraits in Indianapolis. In 1882, Hays moved to Minneapolis, where he is most known today as a painter of still lifes. The present painting of the first mills on the Mississippi seems a bold foray for the artist until it is realized that the composition owes its genesis to a pre-existing photograph.

In 1856 the daguerreotypist Benjamin Franklin Upton moved to the Minnesota Territory and began documenting key points of interest using glass-plate negatives. In 1857, standing next to the sluiceway in the right foreground and looking to the southeast, Hays captured this view of the Government Mills and at far left, Spirit Island. Glimpsed in the far distance is the 20th Avenue bridge.

In order to facilitate navigation in this stretch of the river, most of Spirit Island was eventually removed. Its remains lie beneath the breakwater leading into the upper lock of the falls.

Francis Blackwell Mayer, 1827–99

Little Crow and the Council at Traverse des Sioux, July, 1851, 1897

Oil on canvas

Anonymous lender

Few events in the history of Minnesota could be more consequential to the outcome of white settlement in the state than the treaty signed at Traverse des Sioux during the summer of 1851. Frank Mayer, a young artist from Baltimore, desperately wanted to document this momentous

event. Failing to get a government commission, he decided to pay his own way and, with letters of introduction in hand from Seth Eastman (whom he had met in Washington), he set off for Minnesota. Mayer relied on his memory and sketches to create this portrayal of Chief Little Crow addressing one of the Indian councils that met before the treaty was signed. Another painting by Mayer, which depicts the treaty signing, is in the collection of the Minnesota Historical Society.

At Traverse des Sioux (a trading post and mission station on the Minnesota River near St. Peter), the Indians ceded to the United States government approximately 24 million acres of land (with 19 of those going to Minnesota) for a \$1,665,000.00 trust fund. Traders, however, managed to maneuver an agreement that allowed them to deduct outstanding (and grossly inflated) debts from yearly cash payments that, in essence, left the tribes of the Upper Sioux (the Sisseton and Wahpeton) with next to nothing. The deprivation and starvation that ensued was at the root of the tragic Minnesota Uprising of 1862.

Joseph Rusling Meeker, 1827–89

Lake Pepin, 1875

Oil on canvas

Burrichter-Kierlin Collection at the Minnesota Marine Art Museum, Winona, Minnesota

Following his training with Asher B. Durand and Charles Loring Elliott at the National Academy of Design in New York, Joseph Meeker began a slow, westward migration. He spent several years in Buffalo, New York, and Louisville, Kentucky, until finally settling in St. Louis, Missouri, in 1859. The Mississippi River provided the artist with easy access to splendid scenery from Louisiana's bayous to the upper reaches of the river.

During the 1870s, the artist made repeated summer forays to the north that yielded several views of Lake Pepin, all of which include the imposing promontory of Maiden Rock. Much like Monet's serial paintings of haystacks, Meeker's works of Lake Pepin explored the impact of time of day and atmospheric conditions to dramatic effect.

Edward Kirkbride Thomas, 1817–1906

View of Fort Snelling from Mendota, 1851

Oil on canvas

Anonymous loan

Although the upper reaches of the Mississippi were sparsely settled in the 1850s, a surprising number of artists sought out the northern landscapes of Minnesota. Fort Snelling was a particularly popular subject. This view of the fort as spied by Edward Thomas from Pilot Knob is one of four known versions of the same view (one of which is in the collection of the Minneapolis Institute of Arts). All four provide an expansive panorama that includes the first houses of Mendota in the middle distance, and all were associated with the American Fur Company. The Dakotah people, who lived on the east bank of the river opposite the distant fort, are represented in the foreground. This is the only version that includes a tree to the right.

Edward Thomas was an Army sergeant who led a peripatetic existence, serving a series of enlistments that included posts in Florida, Virginia, Detroit, the Mexican War, Cleveland, New Orleans, and St. Louis. He probably arrived in the Minnesota Territory in late 1849, as he is first mentioned as “a painter of rare merit” in the March 13, 1850, issue of the *Minnesota Pioneer*, the territory’s first newspaper.

Seth Eastman, 1808–75

Among the artists who rushed to document the trans-Mississippi West, Seth Eastman remains the foremost interpreter of the lives and customs of the native peoples who populated a region that had become the gateway to the Northwest Territories. Trained in drawing at West Point Military Academy, Eastman first came to Fort Snelling in 1829 with an assignment to document frontier forts. After a subsequent teaching stint at West Point, he returned to Fort Snelling in 1841 as a commissioned officer. During the next seven years he traveled the region, observing and sketching significant landmarks and the daily lives of the Dakotah and Ojibwe tribes.

Many artists who passed through the region inevitably romanticized the native tribes. In contrast, Eastman’s long-term residence allowed him a depth of observation and interaction that informed the spirit of his images. His dignified depictions of people at work and at play presented to audiences back East a very human and sympathetic vision of a people whose way of life was threatened by the westward expansion of white European culture.

(From left to right, top to bottom)

Indians in Council, 1850

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Gathering Rice, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Indian Sugar Camp, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Muskrat Hunting in Winter, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Guarding the Corn, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Laughing Waters, Three Miles Below the Falls of St. Anthony, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75
The Falls of St. Anthony, 1848
Oil on canvas
Anonymous lender

Seth Eastman, 1808–75
Itasca Lake, Source of the Mississippi, 1575 feet above the Gulf of Mexico, n.d.
Watercolor
From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75
Falls of St. Anthony, 1851
Watercolor
From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75
The Mountain that Soaks in the Water (On the Mississippi, Looking South), 1848
Watercolor on paper
Anonymous lender

Known today as Trempealeau Mountain, this solid rock mountain is a sacred site to the Ho Chunk and Dakotah tribes. Their original native names for this geologic formation were the equivalents of “soaking mountain” or “bluff in the water.” When the French fur traders encountered the landmark they continued with native tradition, calling it “la montagne qui trempe à l’eau” that, literally translated, forms the title of this work by Eastman.

Trempealeau Mountain is part of Perrot State Park on the Wisconsin side of the Mississippi River near Winona, Minnesota.

Seth Eastman, 1808–75
Moccasins, c. 1850
Watercolor on paper
Anonymous lender

Seth Eastman, 1808–75
Indians Traveling, 1850
Watercolor
From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75
Dakotah Encampment, 1830–31
Watercolor
From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75
Indian Courting, n.d.
Watercolor
From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Seth Eastman, 1808–75

Wenona's Leap, Lake Pepin, Mississippi River, 1851

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

While most of Eastman's works fall into the category of documentation, the artist was clearly intrigued by the folklore associated with certain sites. *Wenona's Leap* (known today as Maiden Rock) is the legendary site where a Dakotah maiden leapt to her death rather than marry a man she did not love.

Seth Eastman, 1808–75

Marriage Custom of the Indians, n.d.

Watercolor

From the Seth Eastman Collection, sponsored by Nivin S. MacMillan

Minnesota Painters

Nicholas Richard Brewer, 1857–1949

At the Spring, c. 1895

Oil on canvas

Given in memory of parents Mary C. (Matthewson) and Philip E. Stock

Better known for his work as a painter of landscapes and portraits, Nicholas Brewer often turned his attention to small genre scenes in which his family frequently played a starring role. Although the location of *At the Spring* is undocumented, the artist's technique and palette, as well as the rustic setting, suggest a date around 1895, when Brewer and his family were living on a farm in Stacy, Minnesota. According to one expert, the honesty, feeling, and directness of the work strongly suggest that the models are, most likely, the artist's wife and one of the couple's six sons.

Born in High Forest, Olmstead County, Brewer first studied art in St. Paul with Henry J. Koempel, followed by several years in New York, where he trained with Charles Noel Flagg and Dwight W. Tryon. Between 1910 and 1940, Brewer received portrait commissions from Presidents Grover Cleveland and Franklin Roosevelt, the musician Ignace Paderewski, and several governors and legislators.

Nicholas Richard Brewer, 1857–1949

In the Shadow of the Grove, 1910

Oil on canvas

Collection of Stephen J. Brewer

When Nicholas Brewer wasn't fulfilling portrait commissions, he turned his attention and brushes to the study of landscape, his true love. *In the Shadow of the Grove* derives from two stylistic influences. The gently sloping cultivated landscape reveals his debt to the Barbizon aesthetic, while the high-key color palette gives a nod toward Impressionism. Color, light, and shadow create a convincing portrayal of a meadow caught under the strong light of the late afternoon sun.

Nicholas Richard Brewer, 1857–1949
Winter on the Mississippi, 1909
Oil on canvas
Collection of Jeffrey C. Meehan

Although Nicholas Brewer traveled North America in pursuit of new subject matter, rich material was to be had in his proverbial backyard of St. Paul, where he and his family were longtime residents. In the present case, Brewer recorded *Winter on the Mississippi* from the heights of the St. Paul bluffs. The artist effectively captured the sense of a late afternoon winter's day toward the end of the season, or an opportune mid-season reprieve from sub-zero readings. The air is clear, the snow is heavy with moisture, and a long path of open water navigates between ice shelves that line the flanking banks of the river.

David Ericson, 1873–1946
Near Dordrecht, c. 1901–12
Oil on canvas
Anonymous lender

Born in Sweden, David Ericson immigrated to the United States at age 4 with his family, which settled in Duluth. Notice of his talents by two Duluth residents led to his first art lessons and, at age 16, he entered his first art competition at the Minnesota State Fair. Between 1887 and 1902, he studied under William Merritt Chase in New York, and with James McNeill Whistler in Paris. *Near Dordrecht* is believed to relate to one of the artist's visits to Holland in either 1901 or around 1912.

Herbjørn Gausta, 1854–1924
Moonlit Scene, c. 1908
Oil on canvas
Private collection

Born in Norway, Herbjørn Gausta immigrated to the United States at age 13 with his family, settling near Harmony, Minnesota. While enrolled in a teacher-training program at Luther College, he was given a stipend to study in Norway, where he attended the Academy of Art in Oslo. After further study in Munich and, again, in Oslo, he returned to North America in 1882 and, eventually, set up a studio in Minneapolis, where he resided for the rest of his life.

Among Norwegian-American artists of the period, Gausta is one of the best known. The poetic sensitivity with which the artist painted *Moonlit Scene* is a testament to his powers of observation and his mastery of materials.

Alexander Grinager, 1865–1949
Wild Minnie, c. 1890s
Oil on canvas
Private collection

Born in Albert Lea, Minnesota, to Norwegian immigrant parents, Alexander Grinager began his art training in Minneapolis. After a period of study in Philadelphia, he trained abroad at the Royal Academy in Copenhagen, and at the Académie Julian in Paris. Following his European travels, Grinager returned to Minneapolis in 1894 and, two years later, moved near New York City, where he remained for the rest of his life.

Wild Minnie very likely stems from Grinager's brief stay in Minneapolis (1894–96). Fresh from his European travels, he expressed his admiration of Claude Monet and Bastien-LePage, respectively, in the blond, high-key palette and handling of the grasses surrounding his model. Though the identity of Minnie is unknown, her ruffled dress, tousled tresses, and stern gaze imply that she surely had earned her nickname.

Alexander Grinager, 1865–1949

The Fountain, n.d.

Oil on canvas

Collection of Sheila Morgan

While there is no documentation that situates the scene of *The Fountain* in a particular locale, the architecture places it, most likely, in England or Europe. According to research by the late Rena Coen, Alexander Grinager exhibited on several occasions with artists from the Kernow Group of Truro, England, in the Regents Park, London, home of the dancer Maud Adams. The artist and his wife became close friends with Adams and were frequent visitors.

Sven August (Knut) Heldner, 1877–1952

Birches, c. 1910s

Oil on canvas

Anonymous lender

Born and raised in Sweden, Sven Heldner immigrated to North America around 1900 and eventually settled in Duluth. Prior to his arrival, his only instruction had been in drawing at Karlskrona Technical Institute; once in Minnesota, he studied briefly at the Minneapolis School of Art. His constant struggle to earn a living while pursuing a course of self-instruction made his successes hard won.

In the present work, birches stand like sentinels along the North Shore of Minnesota, looking out beyond the rocky promontories to the expanse of Lake Superior. The overall effect and spirit of the work leave an impression that Heldner tapped into the aesthetic roots of the Nordic landscape tradition, part of his Swedish visual legacy.

Robert Koehler, 1850–1917

Minnehaha Creek, c. 1910

Watercolor on paper

MPB Collection

Robert Koehler, 1850–1917

Stoney Point, Lake Ida [Douglas County, Minnesota], c. 1900

Oil on canvas

Private collection

Born and trained in Germany, Robert Koehler was probably the single most important figure in the development of the Minneapolis arts community in the late nineteenth century. Born in Hamburg, he immigrated with his family to Milwaukee when he was 4 years old. With the support and solid training of two German-born artists then practicing in Milwaukee, Koehler went on to train and teach in Munich before being invited to lead the young Minneapolis School of Art as its second director in 1893. Known mostly as a portraitist and genre painter, he devoted the remainder of his life to teaching and cultivating the arts organizations of his adopted city. Some contemporaries commented that Koehler had sacrificed a promising career to become a missionary for art in Minnesota.

Stoney Point, Lake Ida, in its limited tonal range and atmospheric effects, seems indebted to the Tonalist aesthetic, which was, during this period, at the height of its popularity. However, unlike the Tonalists, Koehler probably painted this scene out-of-doors before the motif, as was often his practice.

Douglas Volk, 1856–1935

View of a Country Village, c. 1879

Oil on canvas

Collection of Jeffrey C. Meehan

From his birth, Douglas Volk had access to the inner circle of the arts through his father, the sculptor Leonard Volk. At age 14, he left for Europe and over a period of years studied in Rome, Venice, and finally Paris, where he trained under Jean-Léon Gérôme. After teaching two years in New York, he was called upon in 1886 to serve as the first director of the Minneapolis School of Art. During his tenure here he worked as a portraitist, along with playing an active role in the local arts community. He returned to New York City in 1893.

Although the exact location of *View of a Country Village* is unknown, it was most likely executed by Volk during a second extended visit to France between 1876 and 1879, approximately seven years before his arrival in Minneapolis. The manner of execution makes clear that the sketch was done out-of-doors before the motif.

Fournier

Alexis Jean Fournier, 1865–1948

Old Mill Ruins at Pine Island, Minnesota, c. 1885–86

Oil on artist board

Collection of Jeffrey C. Meehan

New information recovered by the collector reveals that Alexis Fournier did not go to Pine Island (Goodhue County) entirely for its scenery, but that romance was another motivating factor. On

April 26, 1887, the artist married Emma M. Fricke, a resident of that community. In 1896, Fournier's brother, Edward, married Emma's sister, Rose.

The mill ruins pictured here are probably those of the original Wyman Mill, constructed in 1856 to serve the needs of new settlers.

Alexis Jean Fournier, 1865–1948
Mill Pond, Pine Island, Minnesota, c. 1885–86
Oil on artist board
Collection of Jeffrey C. Meehan

Alexis Fournier's father-in-law, John B. Fricke, Sr., worked as a millwright in Pine Island, possibly at the Wyman Mill, spied here in the far distance. The mill stood on the south bank of the north branch of the Zumbro River and operated until 1902.

Alexis Jean Fournier, 1865–1948
Off the Coast (Lake Superior), 1886
Oil on canvas
Collection of Sheila Morgan

Ever in search of new subject matter, Fournier traveled to points of interest around the state. *Off the Coast* is rare evidence of the artist's visits to record scenery along the North Shore of Lake Superior. The drama inherent in many of his earlier large-scale works makes an appearance here through the plunging perspective, occasioned by the massive cliffs receding into the distance. The approach of the steamship injects an element of threat to the scene.

When Fournier visited the North Shore, the sole means of access was by boat. Steamers plied the waters with passengers and supplies, destined for the small communities along the lake. Also, lacking road access, the burgeoning timber industry had not yet tapped the vast pine stands that covered areas close to the shore.

Alexis Jean Fournier, 1865–1948
Old Row (Fort Snelling) from the Station, July, 1888, 1888
Oil on canvas
Anonymous lender

In 1888, Fournier did at least two views of Fort Snelling, choosing, in both cases, dramatic vantage points from below the defensive structure. Diagonal lines imposed by two paths that launch from our viewpoint join with the sloping ramp below the fort to create a powerful triangle that thrusts toward the round house at upper left. The station referred to in the title was where the riverboats made their scheduled stops.

Alexis Jean Fournier, 1865–1948
Virginia Around the Bend at the Confluence of the Mississippi and Minnesota Rivers, 1889
Oil on canvas
Anonymous lender

Alexis Jean Fournier, 1865–1948
A Minnesota Sunset, 1889
Oil on canvas
Anonymous lender

Alexis Jean Fournier, 1865–1948
Burton Farm, Deephaven, Minnesota, Oct. 17, 1890
Charcoal on paper
Lent by Durand and Mary Sue Potter

Alexis Jean Fournier, 1865–1948
Untitled, October 9, 1891
Charcoal on paper
Lent by Durand and Mary Sue Potter

Alexis Jean Fournier, 1865–1948
Minnesota Scene, 1892
Oil on canvas
MPB Collection

Alexis Jean Fournier, 1865–1948
After Rain, c. 1902
Oil on canvas
Private collection

In May of 1899, Fournier made his fourth trip to Europe, returning to Minneapolis in November of 1901. *After Rain*, probably executed in France, reveals a dramatic shift in both the artist's color palette and brushwork.

Alexis Jean Fournier, 1865–1948
Snow Scene [Rooftops], c. 1903
Oil on canvas
Private collection

When Fournier returned from his fourth trip to Europe in November of 1901, he remained in Minneapolis until June of 1903, at which time he moved to East Aurora, New York, to assume his new position with the Roycrofters. He returned to Minneapolis only briefly in November of 1903. *Rooftops* is loosely dated to 1903, but also could have been painted during the winters of 1901/02 or 1902/03.

Alexis Jean Fournier, 1865–1948
The Old Swimming Hole, c. 1903
Monotype on paper
Collection of Billie Lawton

While in France, Fournier began experimenting with monotypes and even exhibited one at the Paris Salon in 1901. The process involves painting directly onto a nonporous surface (metal plate) and, after laying a sheet of paper on the surface, putting the sandwich through a press to

transfer the oil pigment from plate to paper. Only one impression (“mono”) can be created from the process.

In 1903, Fournier painted two canvases titled *The Old Swimming Hole*, one of which is now lost. The composition of this monotype does not relate to the extant version. Whether this print served a preparatory purpose for the missing painting may never be known.

Alexis Jean Fournier, 1865–1948
Cazin’s Cottage, Normandy, c. 1907
Color monotype
Collection of Sheila Morgan

Alexis Jean Fournier, 1865–1948
Passing Storm, 1907
Monotype
MPB Collection

In 1907, Fournier returned to France to begin work on his series of paintings dedicated to the Barbizon masters, *The Homes of the Men of 1830*. During that year he paused to create *Passing Storm*.

Alexis Jean Fournier, 1865–1948
In Daubigny’s Country: Chaponval, France, 1912
Oil on canvas
MPB Collection

In addition to Fournier’s series on the homes of the Barbizon masters, he also planned a set of landscapes to feature the countryside that had figured in many of the Barbizon artists’ works. Based on sketches from his trip to France in 1907, *In Daubigny’s Country* is one of six canvases Fournier completed in that separate series.

Alexis Jean Fournier, 1865–1948
Solitude at Night, 1912
Oil on canvas board
Anonymous lender

Alexis Jean Fournier, 1865–1948
Trout Brook, Connecticut, 1916
Oil on canvas board
Anonymous lender

As revealed in research by the late Rena Coen, Fournier rented a small studio near Lee, Massachusetts, during his years in East Aurora, New York. Its location allowed him convenient access to various points of interest in western Massachusetts and to northwestern Connecticut, immediately to the south.

Tonalism

Ralph Albert Blakelock, 1847–1919

Moonlight, n.d.

Oil on canvas

Collection of John and Elizabeth Driscoll

Ralph Albert Blakelock is certainly a tragic figure in American art at the close of the nineteenth century. Mostly self-taught, he became a competent painter working in the style of the Hudson River School. In the mid to late 1870s, he developed a moody, romantic, and visionary style that was rooted more in his imagination than in natural representation. His time-intensive technique was equally singular in achieving textured surfaces by scraping and sanding the previous layer of pigment before applying the next. Additionally, the bitumen he used as a binder, which has darkened the pigments over time, also deepened the mysterious aspect of his work.

Moonlight stems from a theme that is among the most prominent of Blakelock's oeuvre and, in its blurred forms and ethereal mystery, pushes the thematic concept to the border of the abstract. Such an inward-turning vision had no precedent at its time, leaving no wonder as to why the artist's work has been viewed by many as the beginning of modernism.

Such poetry never sold for the prices necessary to keep Blakelock, his wife, and nine children out of abject poverty. Financial pressure led to the artist's mental breakdown in 1899, and he was institutionalized for the rest of his life. Ironically, he was named an Academician by the National Academy of Design during his custody, and works he once sold in desperation changed hands just before his death for the highest prices ever paid for works by a living American artist.

William Crothers Fidler, 1857–1915

Sunset Hour (New York Landscape), n.d.

Oil on canvas

Collection of Billie Lawton

Born in Philadelphia, William Crothers Fidler trained at the Pennsylvania Academy of Fine Arts and came of age as an artist just as Tonalism was on its rise. The artist took his inspiration from the landscape and marine views around Connecticut, Long Island, and, as in the present work, New York. *Sunset Hour* contains key elements of the Tonalist aesthetic: dramatic lighting, contemplative mood, and nebulous title.

Benjamin Foster, 1852–1926

Connecticut Landscape, n.d.

Oil on canvas

Lent by Paul and Barbara Watkins

Though Ben Foster started his art career later than most (at age thirty), he was decisive in the aesthetic he wanted to nurture in his training. From his arrival in Paris in 1886, he was not drawn to Giverny but, instead, to the woods and pastoral scenes associated with the Barbizon painters. It is certain, however, that he was well aware of Impressionist techniques, as the best works of

his oeuvre combine the fluid handling of Impressionism with Tonalism's emphasis on poetic effects.

Foster focused on capturing the mood of the intimate corners of his environment, such as his property in Cornwall Hollow, Connecticut, from where the present work likely originates. He, like most Tonalists, liked to depict contemplative times of day. Also in keeping with Tonalist practice, Foster painted his works in the studio rather than out-of-doors—a process that allowed him to instill his work with a sense of memory and experience.

Winslow Homer, 1836–1910
Prout's Neck in Winter, c. 1892
Oil on canvas
Private collection

Among the most dominant figures in American art, Winslow Homer began his career with very little training, but he quickly progressed from illustrating for commercial publications to becoming one of the foremost proponents of realism in nineteenth-century painting. His subject matter evolved from depicting aspects of American life in his early work to focusing on mortality and the forces of nature late in his career. This thematic shift paralleled his move to the isolation of Prout's Neck, on the Atlantic coast of Maine, in the 1880s.

In *Prout's Neck in Winter*, we find the landscape and sea beyond stripped of all signs of life. Here, the artist has confronted winter on its own terms, and reduced his design to the simplest of physical components. We, too, are forced to confront the starkness of the view through the artist's deft use of the horizontal bands of color that ascend from the snow-covered ground, through the plane of slate-gray sea, to the leaden sky beyond.

Winslow Homer, 1836–1910
Summer Night—Dancing by Moonlight, 1890
Oil on canvas
Anonymous lender

At a moment when critics and the American public were clamoring for a truly American art, many hailed Winslow Homer as one artist whose work had remained pure and devoid of any foreign influences. The artist never disabused anyone of such opinions, even though inspiration had, at various points in his career, come from abroad. For instance, the enigmatic scene in *Summer Night—Dancing by Moonlight* (the preparatory version for *A Summer Night* at the Musée d'Orsay) carries a psychological tension, sense of silence, and ambiguity that align it to contemporary trends in European Symbolism.

Although never associated with the Tonalist painters, Homer often worked in a narrow range of tones that makes many of his works sympathetic to the aesthetic.

George Inness, 1825–94
Sunset at Montclair, 1892
Oil on canvas backed by panel
Collection of John and Elizabeth Driscoll

George Inness was one of the most gifted and versatile artists of the nineteenth century. Over the course of his fifty-year career, he regularly, and sometimes dramatically, altered the style of his paintings as he encountered new aesthetic approaches. In the 1870s he began to experiment with new techniques and color schemes, as well as develop landscapes suggestive of mood and nostalgia.

Sunset at Montclair finds Inness at the apogee of his approach to the visionary landscape, where atmosphere and light are poetic agents in the dissolution of form.

George Inness, 1825–94
The Triumph at Calvary, c. 1874
Oil on canvas
Collection of Andrew Fuller

The Triumph at Calvary is unusual in its presentation of a specific religious event set in a larger landscape, as the spiritual aspects of Inness's landscapes were never explicit but, instead, hidden within the structure and essence of the composition.

George Inness, 1825–94
Two Rainbows, Montclair, 1892
Oil on canvas
Collection of Daniel T. and Helen E. Lindsay

Homer Dodge Martin, 1836–97
Westchester Hills, c. 1887
Oil on canvas
Anonymous lender

Homer Dodge Martin was a transitional figure in American landscape painting whose career, launched in a Hudson River School style, concluded in a *plein air* approach influenced by both the Barbizon and Impressionist practices. The radical change in the final phase of Martin's work resulted directly from an extended visit he made to France (1881–86), where he encountered several of the Barbizon painters. The observable result of this contact was a style more general in its approach, looser in execution, and more somber and muted in its tone. *Westchester Hills*, probably painted in the fall of 1887, was the artist's first experiment in painting directly from nature.

Despite the importance of this work in Martin's stylistic development, it remained unsold after Martin's death in St. Paul in 1897. In July 1899, the painting was purchased for \$1,000 by a key collector of Tonalist works, William T. Evans, who sold it seven months later for \$4,750. Two

years later, it came up for auction and brought \$5,300—the highest price ever paid for a work by Martin or any American artist of that period. It remains among Martin’s most important late works.

J. Francis Murphy, 1853–1921

Afternoon Light, 1887

Oil on canvas

Collection of John and Elizabeth Driscoll

J. Francis Murphy’s earliest landscapes were painted in the style of the Hudson River School, but by the late 1870s he had moved toward the Barbizon style then becoming popular in America. The work of George Inness at this period was highly influential on Murphy’s adoption of the suggestive landscape, wherein evocation of mood took precedence over mere descriptions of actual locales.

The smoky, saturated effect in *Afternoon Light* was achieved through a complex, time-intensive layering of thin glazes built up in many stages. These glazes were composed of pigment mixed into a suspension of either oil or varnish, which allows light to penetrate down to the yellow ground layer.

J. Francis Murphy, 1853–1921

Falling Leaves, n.d.

Oil on canvas

Anonymous lender

J. Francis Murphy, 1853–1921

Sunset Landscape, 1893

Oil on canvas

Lent by Paul and Barbara Watkins

Dwight William Tryon, 1849–1925

Early Moonrise—October, 1913–14

Oil on canvas

Collection of Douglas and Mary Olson

Like J. Francis Murphy and Alexander Wyant, Dwight William Tryon initially worked in a narrow tonal range. In the 1890s, however, he broadened the boundaries of his palette with tones in a higher key that were, no doubt, influenced by Impressionism. His manner of paint application after the turn of the century also mimicked the effect of pastels, a medium he came to prefer late in his career. *Sunset* exhibits these hallmarks of his late style, as well as his quintessential compositional arrangement of light playing through a scrim of trees set at mid-distance.

Alexander Helwig Wyant, 1836–92
Clouds and Sunshine, n.d.
Oil on canvas
Collection of John and Elizabeth Driscoll

Alexander Wyant, along with George Inness and J. Francis Murphy, is considered a key proponent of Tonalism. Like many of his contemporaries, he too had practiced in the style of the Hudson River School. However, his encounters with the works of George Inness and, subsequently, the atmospheric canvasses of J.M.W. Turner led Wyant to reassess and reorient his aesthetic style. This change in manner proved to be both a critical and commercial success for the artist.

Clouds and Sunshine exhibits the gentle nuances, broad brushwork, and low-keyed palette characteristic in the best of his quiet pastoral landscapes.

Transatlantiques

Frank Weston Benson, 1862–1951
Moonlight, 1885
Oil on canvas
Burrichter-Kierlin Collection at the Minnesota Marine Art Museum, Winona, Minnesota

The son of a prosperous Boston cotton merchant, Frank Benson was born into a seafaring family in one of North America's most famous port cities: Salem, Massachusetts. The sea served as a backdrop to many of Benson's major works. Early marine works such as *Moonlight*, however, were not created in America, but during his student years in France (1883–86).

In 1883, Benson traveled to France to study in Paris at the Académie Julian. During the summer of 1884, he joined the thriving art colony of Concarneau, in Brittany. There he met Alexander Harrison, a fellow American whose own eloquent depictions of waves rolling on to the shore—with either the brilliant light of the sun or the silvery shimmer of the moon—were highly influential on Benson. The long, narrow, horizontal format of the present work also owes a debt to Benson's friend and mentor.

John Leslie Breck, 1860–99
Farmhouses in Giverny, c. 1880
Oil on canvas
Collection of Michael and Jean Antonello

John Leslie Breck was born at sea near Hong Kong to a Boston family. He studied briefly in Germany—in Leipzig, then in Munich—and Antwerp, Belgium, before going to Paris in 1886 to study at the Académie Julian. Foreign artists in France were constantly seeking out new locales that offered fresh scenery as well as affordable living. Breck began touting the charms of the small village of Giverny to his countrymen and, consequently, is considered a founder of the American artist colony that flourished there.

Breck was also among the few foreign artists allowed to paint alongside Monet, and he was close to the artist and his family during most of his four years there. However, when Monet discovered a romance between Breck and one of his stepdaughters (Blanche Hoschedé), the artist was sent packing in 1891.

Theodore Earl Butler, 1861–1936

On the Seine, 1902

Oil on canvas

Private collection

Theodore Butler arrived in Giverny in 1888, and for the next several years became part of the cadre of bachelor artists who had adopted the village. In the winter of 1891, he began courting Suzanne Hoschedé, the stepdaughter of Monet's future second wife. Although Monet first opposed the relationship, he came to accept it; in 1892 the young couple was married. Following Suzanne's death in 1899, Butler married her sister, Marthe Hoschedé, in 1900.

While Butler adopted many of Monet's motifs and methodologies, his painting was more attuned to the aesthetics of Post-Impressionism, in its juxtaposed strokes of contrasting color, simplified forms, pronounced contours, and flattened spatial effects.

William Merritt Chase, 1849–1916

Prospect Park, Brooklyn, c. 1886

Oil on canvas

Antonello Family Foundation

Born and raised in the Midwest, William Merritt Chase stands as one of the most successful figures in American art. In addition, as a teacher, Chase had an incalculable influence on the path of American art. His success as a teacher reflected his own openness to new approaches, which is emblematic of his professional evolution. As a student of the Royal Academy in Munich, Chase developed a style that echoed the dark tonal palette and rich brushwork typical of the school. However, by the mid-1880s, he began to adopt aspects of French Impressionism, such as *plein air* painting, in an effort to redefine his art. Most key was his translation of French subject matter into an American vernacular.

Prospect Park, Brooklyn belongs to a series of work that the artist created around 1886 exploring the theme of figures at leisure in public spaces that, in subject matter and handling of forms, parallel contemporaneous works by Eduard Manet and Berthe Morisot. Chase's choice of Prospect Park for a setting was also a matter of convenience. Around 1886 the artist married Alice Gerson, and the couple took up residence near the park. It is very likely that Alice, a favorite model, sits on the shaded bench, engrossed in her book.

Dawson Dawson-Watson, 1864–1939

Haystacks, Giverny, c. 1890

Oil on canvas

Collection of Michael and Jean Antonello

Born in London, Dawson Dawson-Watson initially trained in England, followed by studies in Paris that included classes with Carolus-Duran (teacher to John Singer Sargent and Walter Launt Palmer). His 1884 arrival to Giverny preceded many of his American colleagues by a couple years. He spent five years in the village, and married an American in 1888. He and his wife returned to the States in the 1890s, whereupon he taught in Woodstock, New York; St. Louis, and San Antonio.

Childe Hassam, 1859–1935

Sixth Avenue El—Nocturne (The El, New York), 1894

Oil on canvas

Collection of Michael and Jean Antonello

Hassam’s painting of the Sixth Avenue El is a visual manifestation of the artist’s own assertion, two years prior, that “humanity in motion is a continual study for me.” Massive immigration had set off a population explosion in Manhattan during the nineteenth century, and the new inhabitants began to spread to north Manhattan and the boroughs beyond. The availability of mass transportation, such as the El (elevated train), was crucial both to the expansion of the population as well as to the management of its flow between work and home.

From a raised viewpoint, Hassam captures the rush of an incoming train (at left) and the bustle of the street (at right), and merges the two in a perspectival rush to the distance. The lights of the train counter the streetlamps on the street as the pedestrians in between keep to the pace of their respective schedules. There is, nonetheless, a visual poetry to this scene of days’ end—an aspect that the artist acknowledges in appending the musical word “nocturne” to the end of the title.

Sixth Avenue El—Nocturne was formerly in the collection of Frank Sinatra.

Childe Hassam, 1859–1935

Woman in a Flower Garden, c. 1890–91

Oil on canvas

Collection of Michael and Jean Antonello

Childe Hassam, after three years of study at the Académie Julian in Paris, ventured in 1889 to the remote island of Appledore, part of the Isles of Shoals off the coasts of Maine and New Hampshire. Though it was primarily a resort community, the artist was attracted there by the poet and avid gardener, Celia Thaxter. She had established an informal salon where writers, musicians, and artists liked to gather. In spite of the rocky soil, Thaxter had cultivated a luxuriant garden that, along with the landscapes of Appledore, inspired a series of work by Hassam between 1890 and 1894. *Woman in a Flower Garden* is a poignant example of this period, capturing the setting’s various colors, textures, and light.

American Impressionists sought to explore the concept of leisure in their work; Hassam in this period focused on the ideas of escape, retreat, and tranquility.

George Hitchcock, 1850–1913
Swans by a Bridge, Holland, 1898
Oil on canvas
Collection of Siri and Bob Marshall

Despite the career possibilities that an education at Brown and Harvard Law School could afford him, George Hitchcock turned his back on law and headed to Paris to study painting at the Académie Julian. During the 1880s he also trained in London and Düsseldorf. During studies in The Hague, the artist became enamored with Holland and chose to settle there. The low-lying country and its flowers, peasants, and canals provided him with subject matter for the rest of his life.

Walter Launt Palmer, 1854–1932
Blue-Barred Snow, 1888
Oil on canvas
Collection of Alfred and Ingrid Lenz Harrison

Walter Launt Palmer was an academically trained artist who studied first with Frederic E. Church (of the Hudson River School) and in Paris with Carolus-Duran. Nevertheless, his interest in light and color align him more closely with the Impressionist movement in American art. His early works concentrated on interior scenes, but in the mid-1880s his interest shifted to rendering snow-covered landscapes—a formula that proved a critical and commercial success.

Blue-Barred Snow is a tour de force interpretation of the countless light effects inherent in a patch of snow. Close inspection reveals that the artist used very little white; instead he employed a range of colors—primarily pinks and blues—to model the sloping landscape. The “blue-barred” shadows cast from trees in works such as this were considered revolutionary by American critics and the public alike.

Walter Launt Palmer, 1854–1932
Lagoon of Venice, 1895
Oil on canvas
Private collection

Walter Launt Palmer was an academically trained artist who studied first with Frederic E. Church (of the Hudson River School), then in Paris with Carolus-Duran in the 1870s. From Church he learned the rudiments of landscape composition, and from Carolus-Duran he acquired the skills of direct application of paint to canvas with little or no preparatory sketch. During a trip to Europe in 1881, he made an extended visit to Venice and was enamored of the pastel colors rendered by the blinding Adriatic light. The artist’s portrayals of the waterborne city reached a peak in the 1890s in highly realized works such as *Lagoon of Venice*.

William Lamb Picknell, 1853–97
Moret on the Loing River, c. 1896
Oil on canvas
Anonymous lender

Born in Vermont, William Picknell was orphaned at an early age and raised by an uncle in Boston. Though his uncle opposed Picknell's taking a career in art, he relented in 1872 and gave the young man a onetime gift of \$1,000 to pursue his dreams. Over several years Picknell studied with George Inness in Rome, and for a period with Jean-Léon Gérôme in Paris. Robert Wylie at the artist colony of Pont-Aven, where Picknell spent many student breaks, was likely another influential force on his style.

Picknell took from Inness an understanding of how to use bright light to define form and create atmosphere. From Wylie he gained a love of painting out of doors, surrounded by his subject matter. These two influences seamlessly come together in *Moret on the Loing River*, which Picknell executed during his last trip to France in the 1890s. The medieval bridge, as well as the blue-capped western gate tower, were focuses for many artists, not least of them Alfred Sisley, who was living in Moret at the time of Picknell's visit.

Charles Adam Platt, 1861–1933
Larmor at Low Tide, 1885
Oil on canvas
Anonymous lender

Charles Platt is best known today for his work as an architect, his most famous project being the Freer Gallery of Art in Washington, D.C. However, from his childhood in Connecticut, he chose initially to pursue a career in art. Following studies in New York, he set off for Paris to study at the Académie Julian and made frequent sketching trips outside the city. In the fall of 1884, the artist stayed in the town of Larmor, on the Breton coast, where he concentrated most of his observations on the town's beach and harbor.

The high horizon line of *Larmor at Low Tide* focuses our attention on the temporarily exposed beach in the foreground. The steep spatial recession toward the town, when juxtaposed against the design and pattern of shapes on the beach, achieves a visual tension that enlivens the scene overall.

Hiram Powers, 1805–73
Charity, 1867–71
Marble
Antonello Family Foundation

Hiram Powers, 1805–73
Faith, 1866
Marble
Antonello Family Foundation

Hiram Powers, 1805–73
Hope, 1866–67
Marble
Antonello Family Foundation

During the nineteenth century, American sculptors who worked in marble generally based themselves in Italy. Chief among them was Hiram Powers, who worked in a style combining Neoclassicism and naturalism—then the popular taste in the United States.

In 1866, Rhode Island businessman Marshall Woods asked Powers to create a set of three busts depicting the three heavenly graces: Faith, Hope, and Charity. This is the original set commissioned by Woods and delivered to him in stages between 1868 and 1871. The set remained in the family until its recent acquisition by the present owner.

Inspiration for the set derives from the New Testament book of 1 Corinthians 13:13: “And now abideth faith, hope, charity, these three; but the greatest of these is charity.” Acting on the significance given to charity in the biblical framework, Powers conceived the triad with *Charity* elevated at the center, flanked by *Faith* and *Hope*. He distinguished each grace through both posture and the use of traditional attributes. *Hope* bears a tiara with an anchor and gazes at the other two rather than heavenward, indicating that the object of her hope is not yet attained. *Faith* wears a tiara with the Greek cross, and her skyward gaze implies that she has “attained.” *Charity*, at center, wears a crown of sunflower petals arranged in a flame-like motif—an emblem of divine love—and gives a leftward glance to *Hope*.

Robert Lewis Reid, 1862–1929
Girl at Window, 1885
Oil on canvas
Collection of Siri and Bob Marshall

American Impressionist Robert Reid, like many of his compatriots, sought early training in Paris, enrolling at the Académie Julian in 1884. During summers, however, he abandoned the strictures of the studio for the Normandy countryside and, during a stay at the French fishing village of Étapes, painted *Girl at Window*. The relaxed posture of the solitary girl absorbed in her reveries may seem the soul of simplicity. Yet, it rests on a masterful balance of tonal harmony and tight formal structure.

The male half of this collecting couple shares several points in common with Robert Reid. Both, in their respective times, attended Phillips-Andover Academy in Massachusetts and lived in the Bronxville, New York, area. Reid’s residence there as part of an art colony qualified him for inclusion in Mr. Marshall’s book *Lawrence Park: Bronxville’s Turn-of-the-Century Art Colony*.

Theodore Robinson, 1852–96
Farm Among Hills, Giverny, c. 1890
Oil on canvas
Anonymous lender

Theodore Robinson, 1852–96
Normandy Farm, c. 1891
Oil on canvas
Collection of Michael and Jean Antonello

A Vermont Yankee by way of Wisconsin, Theodore Robinson was among the few American artists gathered at Giverny who enjoyed a close personal relationship with Claude Monet. Academically trained, Robinson lived in the small French village for four years (1888–92), during which time he achieved a style that combined a faithfulness to formal concerns with elements of Impressionist style.

Normandy Farm captures the artist at the height of his powers, when his Impressionist style was at its freest and most spontaneous. Painted with short, precise strokes of green, white, and pink pigment, the work is filled with light and color that vividly evoke the effect of wind rustling through the branches of the dense bush in the foreground.

Though he would only live to age 43, Robinson became one of the pioneers in the evolution of American Impressionism.

Theodore Robinson, 1852–96
The Plum Tree, c. 1890–96
Oil on canvas
Collection of Michael and Jean Antonello

The Plum Tree is typical of Robinson's later works but, due to his frequent travel between France and the United States from 1890 to 1896 (when he died from complications of asthma), it is not known where the work was executed. Its style, however, is clearly inspired by his time in Giverny.

John Singer Sargent, 1856–1925
Jerusalem, 1906
Oil on canvas
Private collection

Although most of Sargent's architectural studies from 1900 to 1914 focus on Venice, he did paintings of many other structures while traveling around the Mediterranean. In 1905 he did a number of studies during a visit to Jerusalem. The artist's attraction to covered spaces for the variety of shadow and light they offered comes to the fore in *Jerusalem*. The artist frames for us a view through the small portico toward the distant rooftops of the ancient city. The heat of the day and glaring light are strongly sensed through Sargent's juxtaposition of the pale stone surfaces against the intense blue of the sky.

John Singer Sargent, 1856–1925

The Moraine, 1908

Oil on canvas

Private collection

When not documenting figures of royalty or Gilded Age robber barons in portraits, John Singer Sargent traveled extensively and devoted his leisure to subjects of his own choosing. *Plein air* painting was particularly satisfying for the artist, and during his peregrinations he captured views of unlikely subject matter such as *The Moraine*. Ever the master of optical veracity, Sargent transformed a scrabble of rocks into a visual tour de force that explores the intricacies of light and its effect on form and shadow.

John Singer Sargent, 1856–1925

Study of a Salmon, c. 1902

Watercolor on paper, over preliminary pencil

Collection of Michael and Jean Antonello

Though Sargent's fame and fortune resided in his astounding success as a painter of portraits, his spirit and his brush bristled under the constraints of sitters' demands and expectations. On his own clock and particularly during his extensive travels, he found much to admire in his daily encounters—whether landscape, figure, or the occasional still life.

Around the turn of the century, Sargent increasingly turned toward watercolor to create preliminary studies for larger oils, or sometimes as independent works in their own right. Regardless, the Italian-born American was an undisputed master, as witnessed in *Study of a Salmon*—a souvenir from a summer holiday in Sunndal, Norway.

John Singer Sargent, 1856–1925

Val d'Aosta: Stepping Stones, c. 1907

Oil on canvas

Collection of Michael and Jean Antonello

Sargent spent much of his childhood being shuttled about Europe by his American parents, seeking climates and locales more amenable to their tolerances. A nomadic existence inevitably became part of his nature; he particularly enjoyed visits to the Alps, where he painted views of the mountains, glaciers, and streams. The Val d'Aosta (French for "Valley of Aosta") in northwestern Italy is one of the great thoroughfares leading travelers down from the mountain passes of France and Switzerland to the Italian plains.

During Sargent's visit to Val d'Aosta in the summer of 1907, his compositions of streams there took a new turn in perspective, with the artist looking straight down into the rippling pools. By so doing, the artist draws our attention to the play of light across the surface, while also pushing us to consider the depths beyond. The cast shadow in the left foreground is, most likely, that of Sargent himself.

John Singer Sargent, 1856–1925
Venetian Canal, n.d.
Watercolor and pencil on paper
Collection of Michael and Jean Antonello

Venice was a magnetic attraction to many artists, and John Singer Sargent was not immune to its forces. Over the length of his career he was a frequent visitor to the city, but, unlike his contemporaries, he shunned the centers of tourist activity and sought his subjects off the beaten path. The artist was particularly fond of renting a gondola, from which he could capture unique views of Venice's lesser-known quarters.

Watercolor, applied directly to paper, is an extremely unforgiving medium that requires a great deal of confidence from an artist. Sargent's ability to convey optical veracity through an economy of means is legendary. Limiting himself to only six or seven colors, he was able to maximize the range of his expression by varying the intensity of the hues.

Edmund Charles Tarbell, 1862–1938
Emeline, in a Garden, c. 1890
Oil on canvas
Collection of Michael and Jean Antonello

In 1890, Edmund Tarbell was a 28-year-old Boston painter, working hard to establish himself as a portraitist and teacher at the School of the Museum of Fine Arts in Boston. Thoroughly grounded through his academic training in Paris, he also had firsthand experience with the French Impressionists and, as a Bostonian, was equally aware of the work of Mary Cassatt, John Singer Sargent, and Childe Hassam.

Emeline, in a Garden, a portrait of the artist's wife, falls in a period during which Tarbell adapted Impressionist painting strategies to outdoor figural themes. The setting of the portrait is believed to be that of the Tarbell summer home in New Castle, New Hampshire.

Edmund Charles Tarbell, 1862–1938
Portrait of Mercie Tarbell, c. 1919
Oil on canvas
Private collection

Born and raised in Massachusetts, Edmund Tarbell rose to become a key figure of American Impressionism of the Boston School, as well as an influential force through his role as a teacher. Following his early training at the Boston Museum of Fine Arts School, he went to Paris and, with Frank Benson, enrolled at the Académie Julian. During this time in France he first came into contact with Impressionism. Upon his return to the United States in 1889, he began to incorporate broken brushwork and high-key color into his work, while retaining an element of realism.

Around 1899, Tarbell undertook a change in style, preferring to experiment with controlled light effects in the studio, mostly featuring young women in interiors. *Portrait of Mercie Tarbell*,

executed in the 1910s, captures his second daughter in a manner characteristic of his late style. The delicate hues of skin and costume, as well as Mercie's calm demeanor, are set off to dramatic effect by the agitated brushwork and darkness of the background. Also discerned is Tarbell's reuse of canvas, which formerly bore a horizontal study of an interior.

The portrait is owned by a direct descendant of the sitter.

Robert William Vonnoh, 1858–1933

Study for 'The Ring,' c. 1891

Oil on canvas

Collection of Michael and Jean Antonello

Born in Hartford, Connecticut, Robert Vonnoh went to Paris in 1881 to study at the Académie Julian, where he showed great promise as a portraitist. Upon returning to the States, he taught in several arts institutions in Boston and introduced academic principles for painting the human figure he had learned at the Académie Julian. It was only during a trip to Grez-sur-Loing (a town on the Loing River in France) that Vonnoh first experimented with *plein air* painting. By 1891 he had become a devoted advocate of Impressionism.

Study for "The Ring" possesses the vibrant palette, spontaneous brushwork, and unconventional format so characteristic of Vonnoh's landscapes and garden scenes of this period. Probably executed shortly after his return from France in 1891, the work is a preparatory study through which the artist figured out the framework for *The Ring* (private collection), a large-scale painting in which the artist posed four young women sitting on the low branches and at the base of the tree.

James McNeill Whistler, 1834–1903

The Widow [Beatrice Philip Godwin Whistler], c. 1887

Oil on canvas

Anonymous lender

Born in Lowell, Massachusetts, James Whistler was intended for the military by his family, but a very lackluster performance as a cadet at West Point (and a facility as a draftsman) set him on a path that, ultimately, made him a key figure in the history of American art. Following studies in France at the studio of Charles Gleyre, Whistler resided in London for most of his career.

Among his close associates was the English architect and designer E. W. Godwin. Following Godwin's death in 1886, Whistler led petitions to provide a pension for his friend's widow, Beatrice. Even though Whistler had lived happily as a bachelor until then, it appears that the American's interest in Beatrice Godwin deepened, ultimately leading to their marriage in 1888.

James McNeill Whistler, 1834–1903

Howth Head, Near Dublin, 1900

Oil on panel

Anonymous lender

James McNeill Whistler, 1834–1903
The Seashore, 1883–85
Oil on panel
Anonymous Lender

Pigments almost as sheer as a glaze and subtly laid on the surface of a panel—as if breathed into existence—is a hallmark of James Whistler’s technique. In *The Seashore* three bands of color serve as visual shorthand for shore, sea, and sky, in a manner that is lyrical in its abstraction. Each stroke of the ships and figures at the shore, as well as the artist’s butterfly monogram at bottom right, is a distinct element justified only by its role in achieving perfect balance within the whole composition.

Believing that less was more, Whistler often studied a landscape view and, after taking it in completely, turned away to compose the work—thereby ensuring that only the most vital information remained.

James McNeill Whistler, 1834–1903
Venetian Courtyard: Court of Palazzo Zorzi, 1879–80
Pastel on brown paper
Anonymous lender

In 1879, following severe financial reverses, James Whistler was commissioned by the Fine Art Society of London to execute a set of etchings of Venice within three months—in time for the works to be published by Christmas. In characteristic fashion, the artist stayed for fourteen months but returned to London with his most innovative work to date, which included one hundred pastels.

Whistler’s genius with pastels was his recognition of how the color of the paper could serve as the middle tone for his compositions. A few well-placed strokes of black chalk could define key architectural details and imply mass. Color, applied sparingly, was placed like small notes across the surface and united the composition. By grazing the paper’s surface with the chalk pastels, the artist also visually communicated the faded and abraded color stucco facades of the graceful old city.

On the Cusp/Crossroads

George Wesley Bellows, 1882–1925
Gull Rock—Whitehead, 1911
Oil on panel
Private collection

George Bellows first visited Monhegan Island in Maine at the invitation of his former teacher and friend, Robert Henri, who proposed a three-week painting excursion in the summer of 1911. Bellows stayed for four months. The island, populated by only a few lobster fisherman and their families, was home to some of the most spectacular scenery along the Maine coast. The constant

battering of the headlands from the rough seas of the Atlantic became the focus of a spirited series of works by the artist.

George Wesley Bellows, 1882–1925

Upper Broadway, 1907

Oil on board

Collection of Michael and Jean Antonello

Born in Columbus, Ohio, George Bellows attended the New York School of Art, where he studied under Robert Henri, the leader of a group of artists known as “The Eight” (later known as the Ashcan School). Though originally not part of the group, Bellows was closely aligned with its goals and gritty aesthetics, particularly evident in his iconic images of prizefighters in the ring. The artist was also a sensitive observer of nature and atmosphere. *Upper Broadway*, with its viscous, painterly brushstrokes, captures the watery essence of a rainy day in New York. The blurring of forms, which replicates the effect of rain sheeting down the pane of glass through which the artist surveys the scene below, is a particularly brilliant touch.

Upper Broadway was formerly in the collection of Katharine Hepburn.

Arthur Bowen Davies, 1862–1928

The Nearer Forest, 1905

Oil on canvas

Private collection

After training at the Art Institute of Chicago in the early 1880s, Arthur Davies moved to New York City to continue his studies. In 1893, the artist made his first trip to Europe, where his exposure to Symbolism would have a profound effect on the stylistic evolution of his art. *The Nearer Forest*, in its nostalgic reference to an idyllic, mythical past, wraps symbolist influences in the cloak of American Tonalism.

Davies’s work was unusual in terms of American art. While his color palette agreed with those of the Tonalist movement, his subject matter was rather at odds with an aesthetic so closely defined by the abstracted landscape. Yet the artist exhibited with the Tonalists for several years before he began to show with the Ashcan painters, whose gritty realism was stylistically unlike Davies’s silent, poetic art.

William James Glackens, 1870–1938

Portsmouth Harbor, 1909

Oil on canvas

Burrichter-Kierlin Collection at the Minnesota Marine Art Museum, Winona, Minnesota

Born in Philadelphia, William Glackens began his career as a reporter-illustrator for the Philadelphia Record in 1891; the next year joined John Sloan, George Luks, and Everett Shinn at the Philadelphia Press. While his first trip to Europe led him to admire the works of Whistler and Manet, a second trip in 1906 brought him in contact with the French Impressionist Auguste

Renoir. The meeting would inspire the American to adopt a brighter palette and impressionist paint handling, as well as a greater interest in landscapes and marines.

Marsden Hartley, 1877–1943
An Evening Mountainscape, 1909
Oil on canvas
Private collection

While the realities and rhythms of urban life formed the core of so many artists' works in the first decade of the twentieth century, Marsden Hartley found interaction with nature to be more sympathetic to his artistic and personal sensibilities. He was repeatedly drawn to the mountains of Maine. In many canvases, he transformed the massive forms of these mountains into monuments of spirituality that exude a symbolic power.

In *An Evening Mountainscape* the whole of nature (field, water, mountain, and sky) vibrates with visible energy through Hartley's deft manipulation of a high-key color palette that is clearly indebted to Neo-impressionism.

Leon Kroll, 1884–1974
On the Hudson, c. 1910
Oil on panel
Anonymous lender

A talented artist working in many genres, Leon Kroll became one of the most visible realists in America. After studying with both John Twachtman and Charles Courtney Curran in New York, he went to study in Paris at the Académie Julian. In spite of such conventional training, Kroll associated with Robert Henri's group of Ashcan painters ("The Eight"), managing all the while to maintain a foothold in each aesthetic camp.

On the Hudson was most likely created in 1910, just after Kroll's return from his two-year trip to Paris. The composition is a masterful arrangement of luscious brushstrokes that appear as fresh as they did the day they were painted.

Walt Francis Kuhn, 1877–1949
Woman in Red Scarf near Seashore, n.d.
Oil on canvas
Collection of Alfred and Ingrid Lenz Harrison

Along with Arthur Davies, Walt Kuhn was a promoter of progressive aesthetic ideals. The two artists became the key protagonists in staging the revolutionary Armory Show of 1913. Kuhn's training had been traditional but broad, including studies in Brooklyn, Paris, Munich, Italy, and the Netherlands.

Inspired by vanguard aesthetics, Kuhn adapted some of his newfound techniques to beach scenes such as *Woman in Red Scarf near Seashore*. It is difficult to imagine that the painter who applied

such viscous brushstrokes of pigment would eventually portray clowns and stage performers in a bold, graphic style.

Ernest Lawson, 1873–1939

New Hope, Pennsylvania, n.d.

Oil on board

Collection of Michael and Jean Antonello

Born in Nova Scotia, Ernest Lawson experienced a peripatetic childhood, finally settling in New York in 1891. During the summers he took classes at Cos Cob, Connecticut, with John Twachtman and J. Alden Weir, both encouraging an impressionist approach to landscape painting. A trip to France in 1893 brought Lawson in contact with Alfred Sisley, who further influenced Lawson to paint in the Impressionist manner—*en plein air*.

New Hope, Pennsylvania bears the hallmark of Lawson's style with its thick impasto, strong contours, and qualities of light reflected off a variety of surfaces.

George Benjamin Luks, 1867–1933

Leena [William Glackens's daughter], 1910

Oil on board

Collection of Michael and Jean Antonello

George Luks led a colorful life, working at various times as a vaudeville performer, a reporter-illustrator for the Philadelphia Press, and an artist. Following a brief stint at the Pennsylvania Academy of the Fine Arts, he picked up most of his training during travel in Europe that included Düsseldorf, Munich, Paris, and London. When one of his portraits was rejected from the annual exhibition at the National Academy of Design, Robert Henri protested, leading to the organization of the first exhibition by "The Eight."

Although known for depicting down-and-out city dwellers with coarse, dark brushstrokes, Luks obviously tailored his technique to capture this generalized likeness of William Glackens's daughter, Leena. The sweeping, gestural strokes, and larger-than-life signature convey the artist's love of viscous paint applied in a bravura manner.

John Marin, 1870–1953

Region Weehauken, New Jersey, 1903–4

Oil on canvas

Collection of John and Elizabeth Driscoll

At the beginning of the twentieth century, one of the great lights of American modernism, John Marin, broke from his academic training and began to experiment. His spontaneous and abstracted new style seems to have presaged Vassily Kandinsky's improvisations. *Region Weehauken, New Jersey* is one of a series of works the artist executed from a period just before his first trip to Europe in 1905. Broad swaths of pigment placed with palette knife and agitated

strokes of the brush impart an aura of artless impulsivity to the panorama. However, these works are actually bound to the dictates of a tightly ordered compositional structure.

Maurice Brazil Prendergast, 1858–1924
Elegant Woman in Blue Dress, c. 1893–94
Watercolor and pencil on paper
Antonello Family Foundation

Maurice Prendergast was among the first American artists to assimilate the developments of French vanguard painting, creating a highly individualized and recognizable style.

Born in Nova Scotia, Prendergast was raised in Boston, and by the early 1890s was in Paris studying at the Académie Julian. While there he began to incorporate into his work new artistic trends, such as Post-impressionism. *Elegant Woman in a Blue Dress* conjures up associations with the graphic works he would have encountered in Paris by artists such as Toulouse-Lautrec.

Maurice Brazil Prendergast, 1858–1924
The Bartol Church (The Fountain), 1900–1901
Watercolor and pencil on paper
Antonello Family Foundation

The Old West Church, built in 1806, was slated for demolition around 1890, when its minister of fifty years, Dr. Cyrus Bartol, was facing his retirement. A wealthy church member purchased the property and saved the church, which was repurposed as a branch of the Boston Public Library in 1894. Bartol's wife commissioned Maurice Prendergast to paint a "portrait" of the church in honor of her husband's tenure as its minister. Prendergast found the subject such an ideal vehicle for his aesthetic aims that he created five additional versions for his own purposes. The present work is one of two vertical compositions that emphasize the structure's previous lifetime as an ecclesiastical building.

The charming fountain and landscaped grounds became a popular Sunday destination for mothers and their children. Prendergast recognized the importance of such public gathering areas in the rapidly changing social dynamic of the American city.

John French Sloan, 1871–1951
Gloucester, c. 1914
Oil on canvas
Collection of John and Elizabeth Driscoll

Following the Armory Show of 1913, John Sloan turned away from his signature subjects toward more formal concerns. He began to incorporate into his landscape paintings, such as *Gloucester*, the high-key color theories then being promoted by Hardesty Maratta.

John French Sloan, 1871–1951
New York Street after the Snow, c. 1903–5
Oil on canvas
Private collection

A successful commercial artist and supporter of progressive ideals, John Sloan gained recognition as a painter for his unsentimental views of gritty urban life. Largely self-taught, he financed art classes at the Pennsylvania Academy of the Fine Arts by working at the Philadelphia Inquirer. He was among the artistic community that swirled around Robert Henri. In 1908 Sloan, Henri, and six other colleagues presented the first exhibition of “The Eight,” as a protest against the conservatism of the National Academy of Design.

New York Street after the Snow conveys a sense of urban grit and grime that cannot be mitigated even by an intervening cloak of snow.

Eduard Jean Steichen, 1879–1973
Mountain of the Crouching Lion, 1916
Oil on board
Private collection

Eduard Steichen remains one of the most prolific and influential figures in the history of photography. Taking up photography in 1895, he distinguished himself as a Pictorialist (believing that photography’s claim as fine art would be secured through the emulation of painting), a fashion photographer, curator, and writer. Surprisingly, the photographer had once been a Tonalist painter of merit, and for many years earned more by his brushes than by his camera. However, around 1922, Steichen destroyed all of the canvases that remained in his possession, nearly editing that part of his life’s work out of his artistic legacy. *Mountain of the Crouching Lion*, painted six years before that purge, is one of the few works that gives witness to Steichen’s skill as a painter.