

## Notes

### Hiram Power's Bust of *George Washington*

1. For a more complete analysis of mid-nineteenth-century American public portrait monuments, see my doctoral dissertation, "Sculpture as History: Themes of Liberty, Unity, and Manifest Destiny in American Sculpture, 1825-1865," University of Wisconsin, 1984. Hiram Powers executed a second public portrait monument of George Washington for the Masonic Lodge in Fredericksburg, Virginia (1825-1859). Identified as *George Washington at the Masonic Altar* in a publication of that title (New York, 1859), this full-length, marble statue included Masonic emblems as explained in a letter of April 19, 1855:

My statue stands upon the right foot, with the left advanced in front. The right arm rests upon a column composed of sticks (the fasces) upon which Washington appears to lean. There is nothing in his hand, but I might place a book or something else in it. The other hand hangs at his side and has a scroll in it. This might be the charter. The fasces are close to the figure indeed, for the right hip touches his support. I might suspend upon this support some appropriate emblems, and I might place a book upon the top of it under the right arm. I could also represent some emblems on the base of the foot of the statue.

(Hiram Powers to John J. Young, April 19, 1855, Hiram Powers Papers, Archives of American Art, Smithsonian Institution. Hereafter cited as Hiram Powers Papers.) Commissioned to celebrate the centennial anniversary of Washington's initiation into the Masons, John J. Young, chairman of the Executive Monument Committee, had written Powers on February 1, 1954:

We think your present model [the Louisiana *Washington*] will answer for this work. . . . We wish his right hand to rest on the Holy Bible, square and compass, supported by the Altar (instead of the Fasces). In his left hand the charter of the Lodge (instead of his Farewell Address), with the collar and jewel of the register of the Lodge around his neck and his apron on the pedestal. . . .

(Hiram Powers Papers). To insure accuracy, Young sent samples of the Masonic regalia to Powers (Young to Powers, December 15, 1854, Hiram Powers Papers). Completed by April, 1859 and exhibited at Goupil's Art Gallery in November of that year, the Masonic *Washington* was destroyed during the Civil War in Richmond, Virginia where it had been moved for safekeeping.

2. For a list of those portraits modeled in Washington, DC and Boston and later carved in marble, see Donald Martin Reynolds, *Hiram Powers and His Ideal Sculpture*, Diss. Columbia University, 1975 (New York and London: Garland Publishing, Inc., 1977), pp. 1053-1055.

3. Clara Louise Dentler, *White Marble: A Biography of Powers* (1967), unpublished manuscript, Archives of American Art, Appendix, p. 1. Dentler states that Powers carved the bust in marble in 1838 for his patron Nicholas Longworth who then presented the work to the Cincinnati Historical and Philosophical Society.

4. Hiram Powers executed seven full-length, life-size public portrait monuments: *John C. Calhoun* for the South Carolina statehouse (1843-1850, destroyed during the Civil War); *George Washington* for the Capitol in Baton Rouge, Louisiana (1848-1854); *George Washington* for the Masonic Lodge at Fredericksburg, Virginia (1852-1859); *Daniel Webster* for the Boston statehouse grounds (1853-59); *Thomas Jefferson* for the U.S. Capitol (1859-1863); *Benjamin Franklin* for the U.S. Capitol (1859-1863); and *Edward Everett* (1870, unlocated). With the exception of the Everett monument, each of these works were commissioned by either private citizens or state and federal legislatures.

5. See W.S. Wetmore to George Peabody, March 24, 1846, Hiram Powers Papers. By July 30, 1848, Powers completed the bust of Washington, receiving fifty pounds sterling (about two-hundred dollars) as payment. (See Powers to Wetmore, July 30, 1848, Hiram Powers Papers.) Although Wetmore considered donating the *Washington* bust to either the New York Historical Society or the "University" (presumably New York University), he apparently kept the statue for himself since Arizona State University purchased this bust in 1969 at an auction on the premises of Chateau-sur-mer in Newport, Rhode Island, the home of the Wetmore descendants. (See Wetmore to Powers, September 18, 1848, Hiram Powers Papers).

6. See Reynolds, pp. 1065-1066 for a list of the locations, patrons, and dates of each marble bust.

7. For a discussion of apotheosis in ancient and late antique portraiture, see H.P.L. L'Orange, *Apotheosis in Ancient Portraiture* (Oslo: H. Aschehoug and Co., 1947). Charles Thomas Walters discusses Powers's use of physiognomy, specifically "eye-language," and phrenology in his portrait busts in "The Portraiture of Hiram Powers: Practicality, Physiognomy, and the American Ideal," *Journal of American Culture*, 1 (Spring, 1978), pp. 51-59.

8. George Washington's iconography in mid-century history painting is discussed in Mark Edward Thistlethwaite, *The Image of George Washington: Studies in Mid-Nineteenth Cen-*

ture *American History Painting*, Diss. University of Pennsylvania, 1977 (New York and London: Garland Publishing, Inc., 1979).

9. Mason Lock Weems, *The Life of George Washington*, ed. Marcus Cunliffe (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1962), pp. 168-169.

10. For a discussion of the iconography of Barralet's engraving, see Phoebe Lloyd Jacobs, "John James Barralet and the Apotheosis of George Washington," *Winterthur Portfolio*, XII (1977), pp. 115-137.

11. Camille S. Jungman, "A Season's Sarcophagus in the Elvehjem Center, Madison, Wisconsin," *The Classical Journal* (November, 1980), pp. 21-33.

12. Parallel to this transformation of Washington from a divine ruler to a more humanizing statesman is the change that occurs after 1800 from frequent associations made between Washington and Moses to the more secular view of the former president as Cincinnatus. See Gary Wills, *Cincinnatus, George Washington and the Enlightenment Images of Power in Early America* (Garden City, NY: Doubleday and Co., Inc., 1984), chapter III.

13. *Congressional Debates*, 22nd Cong., 1st Sess., February 14, 1832, p. 1810.

14. *House Executive Documents* No. 45, 27th Cong., 1st Sess., 1841, p. 2. Livingston derived his ideas for the bas-reliefs and their subjects from a 1783 resolution passed by Congress. This resolution stipulated that a bronze equestrian statue of Washington as a general clothed in Roman dress, holding a truncheon in his right hand, and crowned with a laurel wreath could occupy the future location at Congress. It further designated a marble pedestal with bas-reliefs that would illustrate the evacuation of Boston, the capture of the Hessians in Trenton, and the battles of Princeton, Monmouth, and York. (*House Executive Documents*) No. 301, 21st Cong., 1st Sess., February 22, 1830).

15. Everett to Greenough, July 29, 1832, Edward Everett Papers, Massachusetts Historical Society.

16. Greenough to Washington Allston, December 18, 1833, Nathalia Wright, *Letters to Horatio Greenough: American Sculpture* (Madison, Wisconsin: University of Wisconsin Press, 1972, p. 171. Hereafter *Letters*. Greenough altered the accessory figures and motifs in this final composition, omitting the decorations on Washington's robe, the fruits, the flowers, the naval and military trophies, the virtues and the eagles. Instead, surmounting the back of Washington's throne are two subsidiary figures: an Indian and Columbus. In addition, two reliefs decorate either side of the throne: *Apollo in his Chariot* and *Hercules and Iphictus*. See my dissertation for a more complete discussion of the iconography of Greenough's *Washington* and the meaning of the subsidiary figures and reliefs, especially in the work's representation of the president as an agent of civilization.

17. Wayne Craven, "Horatio Greenough's Statue of Washington and Phidias' Olympian Zeus," *Art Quarterly*, XXVI (Winter 1963), pp. 429-440, compares Greenough's Phidian figure to similar representations by John Flaxman

and Ingres, thereby demonstrating the pervasive influence of the Phidian Zeus in late eighteenth- and early nineteenth-century art.

18. Reynolds, pp. 82-83 argues that Ingres directly influenced Greenough's composition.

19. See L'Orange for a discussion of hairstyles in Hellenistic portraits of inspired rulers, pp. 30-35.

20. Greenough to Lady Rosina Wheeler Bulwer-Lytton, May 8, 1841, and to John Wakefield Francis, date unknown, *Letters*, pp. 309 and 298.

21. This is Gary Wills's interpretation as outlined in *Cincinnatus*. Wills argues that Washington's resignations were carefully orchestrated events intended to unify the nation and to fortify democracy. Wills furthermore discusses other works by American artists which similarly refer to Washington's resignations.

22. Greenough to Samuel F.B. Morse, May 24, 1834, *Letters*, pp. 176-177.

23. Quoted in William H. Gerdts, *The Great American Nude* (New York: Praeger, 1974), p. 82.

24. Rembrandt Lockwood's *The Last Judgement* is housed in the Newark Museum, while Brumidi's better known *Apotheosis of Washington* decorates the dome of the US Capitol building. These works are discussed in Thistlethwaite, pp. 190-192.

25. Quoted in Thistlethwaite, p. 191.

26. At the end of the 1840s and during the next decade, bronze equestrian monuments were commissioned and erected in New York City, Boston, and Washington, DC. Limited in subject matter to George Washington and Andrew Jackson who had first distinguished themselves during the Revolution and the War of 1812, respectively, and it is their military accomplishments that are celebrated in equestrian format. For a more complete discussion of the equestrian monument in American sculpture before the Civil War, see my doctoral dissertation, pp. 198-224.

27. I have adopted the term "philosopher in his cabinet" from Wills who examines this portrait type in eighteenth- and nineteenth-century American and European paintings, pp. 167-172.

28. The governor, Isaac Johnson, sent to Hiram Powers a copy of the act, no. 110, approved by the legislature on March 16, 1848, along with a letter dated May 19, 1848, telling the sculptor about the commission (Johnson to Powers, May 19, 1848, Hiram Powers Papers). Powers requested and received five-thousand dollars more than originally appropriated (Powers to Marc Johnson, Governor, October 7, 1848; Powers to Charles Gayarré, Secretary of State, May 23, 1849; Gayarré to Powers, July 13, 1852, Hiram Powers Papers). This statue arrived in Baton Rouge on June 7, 1855 where it was placed outside the statehouse. In 1859, it was moved to its intended location, inside the rotunda. During the Civil War, General Butler, who commanded the Union Forces in Baton Rouge, sent the work to Washington, DC where it was placed in storage. In response to a petition, the government returned the

statue to Louisiana in 1868 where it was destroyed by fire three years later.

29. Powers to Joseph Walker, June 8, 1852, Hiram Powers Papers. An inaccurate publication of this letter and others that pertain to the payment of Hiram Powers can be found in *Louisiana Historical Quarterly*, 2 (July, 1919), pp. 272-275.
30. The clothes were preserved in the Patent Office in Washington DC and at the request of Powers studied by Miner Kellogg who made sketches and took measurements. (Powers to Sydney Brooks, January 30, 1850; Powers to John S. Preston, March 17, 1850; Powers to Thomas Worchester, December 11, 1850; Powers to Sydney Brooks, January 1, 1851, Hiram Powers Papers).
31. John S. Hallam, "Houdon's *Washington* in Richmond: Some New Observations," *The American Art Journal*, X (November, 1978), pp. 72-80.
32. Powers rejected the plow in sculpture as too cumbersome and clumsy. Powers to Walker, June 8, 1852, Hiram Powers Papers.
33. Powers to Phillip Slaughter, February 3, 1853, Hiram Powers Papers.
34. Edward Everett, *Orations and Speeches*, III (Boston: Little, Brown and Company, 1860-1868), pp. 63-64.
35. *Ibid.*, IV, pp. 49-50.
36. *Ibid.*, III, p. 59.
37. This is illustrated in Thistlethwaite, Figure 22.
38. Boston, *Bronze Group Commemorating Emancipation*, City Document 126 (Boston: 1879, p. 75.

#### **A Sky After El Greco: An Early Homage by Demuth**

1. A.A. Davidson, *Early American Modernist Painting 1910-1935*, New York, 1981, 218.
2. Davidson, *American Modernist*, 20.
3. *A Sky After El Greco*, 1919, tempera, 20 × 16, Art Collections, Arizona State University, Tempe, Oliver B. James Collection of American Art. (51.29)
4. A.C. Ritchie, *Charles Demuth*, New York, 1950, 12. In this catalog for a retrospective exhibition at the Modern Museum of Art, Ritchie discusses Demuth's literary illustration and alludes to the James watercolors as Demuth's masterpieces. Also see, H. McBride, "Demuth: Phantoms from Literature," *Art News*, XLIX, 1950, 18-21. Reviewing this retrospective exhibition McBride calls Demuth "America's Toulouse-Lautrec."
5. M.W. Brown, "Cubist-Realism: An American Style," *Marsyas* III, 1943-45, 138-60.
6. A.L. Eiseman, *Charles Demuth*, New York, 1982, 60. These same mast-like forms also appear in *Gloucester* of the same date. Redpr. Davidson, *American Modernist*, 194, Figure 98.
7. E.E. Farnham, "Charles Demuth's Bermuda Landscapes," *Art Journal* XXV, 1965/66, 130-137.
8. Farnham, "Bermuda," 132.
9. Farnham's four categories are 1) the early landscapes (1911-15); 2) the Bermuda Cubist-influenced landscapes (1916-17); 3)

the transitional landscape (1918-17 ???); 4) the late architectural-industrial landscapes 1927-33). Farnham, "Bermuda," 134.

10. Farnham, "Bermuda," 133.

11. There can be little doubt that Demuth would have been familiar with El Greco's *View of Toledo*. The work was donated to the Metropolitan Museum of Art in 1929 as part of the Havemeyer Collection. A 1915 exhibition of the works of El Greco and Goya mounted at the Knoedler Galleries, New York, included *View of Toledo* as Item No. 3 in the catalog. Dividing his time between Lancaster and a New York apartment he maintained on Washington Square South that year, Demuth was intimately involved with the city's artistic community. A member of the Arensberg Circle, he formed a quick bond with Duchamp and Picabia who both arrived in New York in 1915. The year also marked Demuth's second one man show at the Daniel Gallery.

12. An examination of early criticisms of Demuth's use of titles may be found in D. Gebhard and P. Plous, *Charles Demuth: the Mechanical Encrusted on the Living*, Santa Barbara, 1971, II; and B. Fahlman, *Pennsylvania Modern: Charles Demuth of Lancaster*, Philadelphia, 1983, 19, 43.

13. M.W. Brown, *American Painting from the Armory Show to the Depression*, Princeton, 1955, III.

14. E.E. Farnham, *Charles Demuth: Behind a Laughing Mask*, Norman, 1971, 120.

15. Farnham, *Demuth*, 7.

16. Davidson, *American Modernist*, 92.

17. Davidson, *American Modernist*, 92.

18. S.L. Faison, Jr, "Fact and Art in Charles Demuth," *Magazine of Art*, XLIII, 1950, 129.

19. Karal Ann Marling, "My Egypt: The Irony of the American Dream," *Winterthur Portfolio* XV, 1980, 30.

20. Marling, *My Egypt*, 29.

21. Marling, *My Egypt*, 25-39.

22. Marling, *My Egypt*, 33.

23. Fahlman, *Pennsylvania Modern*, 59.

24. Eiseman, *Demuth*, 72, Davidson, *American Modernist*, 91.

25. F. Watson, "Charles Demuth," *The Arts*, III, 77.

26. C. Demuth, "The Azure Adder," *The Glebe*, 1913, 10.

27. C. Demuth, "Across a Greco is Written," *Creative Art*, V, 1929, 629, 634.

28. S. Rimmon, *The Concept of Ambiguity – The Examples of James*, Chicago, 1977, 8.

29. Ritchie, *Demuth*, 12.

30. Demuth's illustrations for Henry James's *Turn of the Screw*, 1918, and *The Beast in the Jungle*, 1919, are reproduced in Ritchie, *Demuth*, 53-61, (The Philadelphia Museum of Art. Given by Frank and Alice Osborn.) *At a House in Harley Street*, illustration No. 1 for *Turn of the Screw*, (The Museum of Modern Art, gift of Mrs John D. Rockefeller, Jr)

31. J.L. Sweeney, "The Demuth Pictures," *il Kenyon Review*, V, 1943, 523.

32. Sweeney, "Demuth Pictures," 522.

33. Sweeney, "Demuth Pictures," 524.

34. Sweeney, "Demuth Pictures," 524-525.

35. Sweeney, "Demuth Pictures," 527-528.

36. Sweeney, "Demuth Pictures," 529.
37. Sweeney, "Demuth Pictures," 530.
38. For a more detailed account of the ambiguity present in these works of James see D. Krook, *The Ordeal of Consciousness in Henry James*, Cambridge, 1962; and S. Rimmon, *The Concept of Ambiguity – The Examples of James*.
39. Dickran Tashjian, *Skyscraper Primitives: Dada and the American Avant-Garde 1910-1925*, Middletown, 1975; and Davidson, *American Modernist*, discuss the Precisionist's quest for a peculiarly American art and the role of Alfred Stieglitz in this search.
40. Davidson, *American Modernist*, 92.
41. Eiseman, *Demuth*, 18.
42. Eiseman, *Demuth*, 72.
43. Davidson, *American Modernist*, 93.  
Eiseman, *Demuth*, 72.
44. Davidson, *American Modernist*, 93
45. Farnham, *Demuth*, 177-179.
46. D. Tashjian, *William Carlos Williams and the American Scene, 1920-1940*, New York, 1978, 71.
47. Davidson, *American Modernist*, 93.
48. J. Brown, "El Greco, the Man and the Myths," in J. Brown, W.B. Jordan, R.L. Kagan and A.E. Perez Sanchez, *El Greco of Toledo*, 1982; and J. Brown, "The Redefinition of El Greco in the Twentieth Century," in J. Brown, ed., "Figures of Thought: El Greco as Interpreter of History, Tradition and Ideas," *Studies in the History of Art*, XIII, Washington, DC, 1982. Brown discusses in depth the reappraisal of El Greco in the 19th and 20th centuries.
49. R. Bryon and D.T. Rice, *The Birth of Western Painting: a History of Colour, Form and Iconography Giotto, Duccio, and El Greco*, New York, 1930, reprint ed., 1968, 3.
50. H. McBride, *The Flow of Art: Essays and Criticisms of Henry McBride*, D.C. Rich, ed., New York, 1975, 374.
51. Though these viewpoints prevailed in the early part of this century, and thus influenced Demuth, Brown disputes these myths about El Greco and asserts that there is no evidence to link El Greco with the Spanish mystics of his day. On the contrary, he cites evidence which confirms that El Greco was an integral part of the intellectual community of Toledo and points out that many of his works were commissioned by religious bodies in Toledo and thus were acceptable to at least a segment of the religious community. Brown concludes El Greco's acceptance of the traditional artistic values of his day is validated by a study by Xavier de Salas of El Greco's written comments in the margins of his personal copy of the second edition of Vasari and the recent discovery of his personal notations to Barbaro's edition of Vitruvius.
- Brown, "Redefinition," p. 31; also Brown, *El Greco of Toledo*. 110-111.
52. Franz Marc, "Spiritual Treasures," *The Blaue Ritter Almanac*, 1974 edition, New York, K. Lankheit, ed., trans. by H. Falkenstein with assistance of M. Terzian and G. Hinderlie,
53. Roger Fry, *Vision and Design*, New York, 1920, 138-139.
54. Bryon, *Birth*, 199.

55. Yvon Taillandier, *Cezanne*, New York, 1961, 34.
56. Bryon, *Birth*, 194.
57. H.A. Bull, "The Traveler's Notebook," *International Studio*, XCIV, 1929, 69.
58. Faison, "Fact and Art," 123-128.
59. When Toledo was reconquered in 1085 by the Spanish King Alfonso VI, he made it his capital city. The old Moslem fortress, the Alcazar, was converted into the Spanish royal palace. A few years later Alfonso made the Archbishop of Toledo titular head of the Spanish church. Citing the popularity of idealistic, emblematic landscapes in the sixteenth century, Brown concludes that the union of the church and state is symbolized by these two buildings, which epitomized the power and wealth of Toledo. J. Brown and R.L. Kagan, "View of Toledo," *El Greco of Toledo*, 49.
60. Faison, "Fact and Art," 126.
61. Brown, *El Greco of Toledo*, 18.
62. Brown, *El Greco of Toledo*, 111.
63. J. Pijoan, "El Greco – A Spaniard," *The Art Bulletin*, XII, 1930, 17.

#### **Ben Shahn's *Mine Building*: A Symbol of Disaster**

1. Tempera on masonite, 10" × 20"; signed l.r. Ben Shahn, excellent condition, 51.62. Gift of Oliver B. James. Provenance: The Downtown Gallery, New York; Oliver B. James, Phoenix, Arizona.
2. Patricia Hills in her article, "'American Tragedy': The Poetics of Ugliness, The Politics of Anger," *Art Magazine*, Feb, 1980, 138-142, took a similar approach in demonstrating Philip Evergood's use of journalistic sources for imagery in his painting, *American Tragedy*.
3. Abraham A. Davidson, *Early American Modernist Painting, 1910-1935*, New York, 1981, 184.
4. John Bartlow Martin, "The Blast in Centralia No. 5," *Harper's Magazine*, March, 1948, 198.
5. Joseph E. Finley, *The Corrupt Kingdom*, New York, 1972, 228; John Bartlow Martin, "The Blast in Centralia No. 5," 205.
6. Finley, *The Corrupt Kingdom*, 228; Martin, "The Blast in Centralia No. 5," 205.
7. Finley, *The Corrupt Kingdom*, 206.
8. *Ibid.*, 178.
9. *Ibid.*, 188.
10. Selden Rodman, *Portrait of the Artist as an American*, New York, 1951, 32.
11. Mr. Harper, "After Hours: Ben Shahn," *Harper's Magazine*, December 1957, 79-81.
12. Shahn was "haunted by the circumstances of the disaster." Bernarda Bryson Shahn, *Ben Shahn*, New York, 1972, 169.
13. Ben Shahn, *The Shape of Content*, Cambridge, 1957, 29.
14. Bernarda Bryson, "The Drawings of Ben Shahn," *Image* (London), Autumn 1949, 38.
15. Martin, "The Blast in Centralia No. 5, 195.



16. *Life*, "Lewis Rants but Miners' Widows are Silent," April 14, 1947, 44.
17. Martin, "The Blast in Centralia No. 5." 216, Mrs. Bryant's eldest son was also killed in the explosion which took the life of her husband.
18. In a 1957 interview by Nadya Aisenberg, Shahn revealed his inspiration for an evolution of the two mine officials who are found in the Centralia paintings. Shahn's words curiously sound as though he had nothing to do with their appearance:

In one instance I had to do a series of illustrations on a mine disaster. I have been quite familiar with mines (my wife comes from mine country and I have been down mines). . . I remember once being at a mine disaster and seeing two rather official-looking gentleman. They looked like mine inspectors or something – sort of dark clothes. They might have been undertakers. Well, they entered the first painting, and they were in the second painting and they were in the third painting. But they got smaller and smaller, and finally in one painting they were just in the doorway, no bigger than three inches. Then they disappeared completely and never appeared again.

- John D. Morse, *Ben Shahn*, New York, 1972, 55.
19. Ben Shahn, *The Shape of Content*, 39.
20. Frances K. Pohl, "An American in Venice: Ben Shahn and United States Foreign Policy at the 1954 Venice Biennale or Portrait of the Artist as an American Liberal," *Art History*, Vol. 4, No. 1, March 1981, 80-113.
21. Sheldon Rodman, *Portrait of the Artist as an American*, 52-53.
22. Martin, "The Blast in Centralia No. 5," 194.
23. Ben Shahn, *The Shape of Content*, 32.
24. *Ibid.*, 106.
25. Morse, *Ben Shahn*, 57.
26. "A symbolism which I might once have considered cryptic now became the only means by which I could formulate the sense of emptiness and waste that the war gave me, and the sense of the littleness of people trying to live on through the enormity of the war." Ben Shahn, *The Shape of Content*, 47.
27. Bernarda Bryson Shahn, *Ben Shahn*, 169.
28. James Thrall Soby, *Ben Shahn: His Graphic Art*, 1963, 19, 32.
29. Ben Shahn, *The Shape of Content*, 107.

**Georgia O'Keeffe's *Horse's Skull on Blue*:  
A Dedicatory Tribute**

1. R.D. Coffey, *The Skull Painting of Georgia O'Keeffe*, from personal interviews with Miss Georgia O'Keeffe for his Masters Thesis, Arizona State University, 1974, 6-7.

2. *Horses Skull on Blue*, 1930.  
Gift of Oliver B. James (deceased) Phoenix, Arizona. Presented to Arizona State Collections, January, 1951. Previous owner, Downtown Galleries, NYC Acc. No. 51.57/30" × 16" oil on canvas, unsigned.
3. Lisa Mintz Messinger, Curatorial Assistant. Department of Twentieth Century Art "Georgia O'Keeffe," *Metropolitan Museum of Art Bulletin*, XLII, Fall 1984, f. 4.
4. Georgia O'Keeffe, *Georgia O'Keeffe*, A Studio Book, Viking Press, New York, 1976.
5. O'Keeffe.
6. E.W. Watson, "Georgia O'Keeffe," *American Artist*, 7:11, June, 1943, f. 8.
7. Messinger, 5.
8. Watson, 29.
9. C.S. Rubinstein, *American Women Artists*, New York, 1982, 184.
10. Messinger, 32.
11. O'Keeffe.
12. C. Schwartz, *Nevelson and O'Keeffe: Independents of the 20th Century*, Nassau County Museum of Fine Art, Roslyn Harbor, New York, 1983, 35.
13. L. Goodrich, D. Bry, *Georgia O'Keeffe*, Exh. Cat., Whitney Museum of American Art, New York, 1970.
14. Messinger, 49.
15. Schwartz, 35.
16. Watson, 8.

#### **Eastman Johnson's *Cranberry Pickers***

1. Johnson and his friend George Hall were urged by members of the powerful American-Art Union to attend the Dusseldorf Art School. The Dusseldorf Gallery paintings were then the rage in New York.
2. P. Hills, *Eastman Johnson*, 1972, 14.
3. W. Walton, "Eastman Johnson, Painter," *Scribner's Magazine*, XL, 1906, 268.
4. J.T. Flexner, *That Wilder Image*, 1962, 240-41.
5. C. Beckwith, "Eastman Johnson – His Life and Works," *Scribner's Magazine*, XL, 1906, 254.
6. Hills has observed that Johnson's works which most closely reflect Couture's teaching methods were painted during the late 1860s and the 1870s. She suggests this latent surfacing of Couture's influence may be due to the publication of the master's *Conversation on Art Methods* in 1867, a book very popular in the USA (see Hills, *E. Johnson*, 74). Boime argues that Johnson's work of the mid 1850s and early 1860s already reveals Couture's influence (see *Thomas Couture and the Eclectic Vision*, 1980, 595-602).
7. A. Boime, *The Academy and French Painting in the Nineteenth Century*, 1971, 71.
8. P. Hills, *The Genre Painting of Eastman Johnson* (University Microfilms), 1973, 152.
9. Hills, *Genre Painting of E. Johnson*, 150.

10. Hills, *Genre Painting of E. Johnson*, 157.
11. For Couture's remarks on lighting effects and the sketch see A. Boime's *The Academy of French Painting*, 28-29.
12. Telephone conversation between author and Mr Edouard Stackpole, Director of Peter Foulger Museum at Nantucket, on March 27, 1979. Johnson's working methods were told to him by Eastman's coachman. Whether or not the coachman's recollection is precise is less important than the fact it illustrates Johnson's general attitudes and practices.
13. These opinions were expressed during a telephone conversation with E. Stackpole and another with Patricia Hills on April 5, 1979.
14. Telephone conversation between author and Mr Stackpole of March 27, 1979.
15. E. French, "An American Portrait Painter of Three Historical Epochs," *World's Work*, XIII, 1906, 8323.
16. W. Walton, *Scribner's Magazine*, 1906, 272.
17. L. Champney, "The Summer Haunts of American Artists," *Century Magazine*, XXX, 1885, 854.
18. Telephone conversation with Mr. Stackpole on March 27, 1979.
19. See the letter from Lloyd Goodrich of July 29, 1949 at ASU Art Collections and an accompanying note by John Baur; both scholars have authenticated the work.
20. Telephone conversation with P. Hills of April 5, 1979.
21. Second telephone conversation with Mr. Stackpole, April 18, 1979.

#### ***Dull Knife's Defiance***

1. These words were on a typed note attached to the back of the canvas.
2. *Dull Knife's Defiance* (18 $\frac{1}{8}$ " x 14 $\frac{1}{8}$ ") was a gift of Mr. and Mrs. Orme Lewis of Phoenix, AZ, presented to the University in October 1959. (Acquisition #59.201)
3. Detailed information on the life and works of Ernest L. Blumenshein are courtesy of Ms Sherry Brown of Tucson, AZ. Ms Brown has worked for some five years compiling eight thousand pages on the artist for a catalogue raisonne, scheduled to be released in September 1986. I would like to thank Ms Brown for her cooperation in obtaining information for this article.
4. Blumenshein attended the Cincinnati College of Music in 1891 on a scholarship and supported himself as a symphonic violinist during his student days at the Art Student League in New York in late 1893.
5. Blumenshein also did illustrations for *Harpers Weekly*, *Harpers Monthly*, and *McClure's*, on a wide variety of stories.
6. Sherry Brown, from research for, *The Artist Who Passes This Way*, Utah, 1986.
7. Garland, Hamlin, "General Custer's Last Fight as seen by Two Moon," *McClure's Magazine*, XI No. 5, September 1898, 443-48.

8. M. Gidley, *The Vanishing Race*, selections from Edward S. Curtis' "The North American Indians," Taping Publishing Co., Inc., 1977, 51.
9. Gidley, 54.
10. D. Brown, *Bury My Heart at Wounded Heart*, New York, 1970, 318.
11. Brown, 326.
12. Brown, 329. While in the south, Wild Hog was appointed to speak for the northern Cheyenne. He is reported as speaking in greater detail of the poor rations and sickness they were experiencing.
13. Sherry Brown, from research for, *The Artist Who Passes This Way*, Utah, 1986.
14. D. Brown, *Bury My Heart At Wounded Knee*, New York, 1970, 326. "Tell the Great Father that Dull Knife and his people want only to end their days here in the north where they were born. Tell him we want no more war. We cannot live in the south; there is no game. Here, when rations are short, we can hunt. Tell him if he lets us stay here Dull Knife's people will hurt no one. Tell him if he tries to send us back we will butcher each other with our own knives."

**A Designer of Dreams: Arthur B. Davies'**  
***Dawn, Mother of the Night***

1. F. Watson, in his article "Arthur Bowen Davies," *Magazine of Art* 45, 1952, p. 366 used this provocative term to describe Davies' work.
2. F.N. Price, Kennerly, *The Etchings and Lithographs of Arthur B. Davies*, New York, 1929, p. 13.
3. R. Raoul, "The Strange Case of Arthur B. Davies," *Apollo*, 76, 1962, p. 642.
4. The tapestries are not called official products of the Gobelins factory since the workers did them in their homes.
5. R. Raoul, p. 642.
6. The Ferargil Galleries arranged a show of Davies' estate, reviewed in *Art News*, 49, 1950, p. 49.
7. F.N. Price, "Davies, the Absolute," *International Studio*, 75, 1922, p. 218.
8. Ferargils closed in 1953. The work was illustrated in a small catalog called "Vistas and Visions" for an exhibition from January 22, to February 21, 1966, at Grady Gammage Memorial Auditorium. It was shown at the Tucson Art Center, Utah Museum of Fine Art, University of Utah, and La Jolla Museum of Art in a Davies show in 1967, for which Sheldon Reich wrote the catalog essay. The catalog is entitled "*Arthur B. Davies: Paintings and Graphics*," 1967. The catalog essay was re-written, with the addition of interesting illustrations, as "The Padoxes of Arthur B. Davies," *Apollo*, 92, 1970, 366-71. The work, oil on canvas, measures 17½ × 30 inches.
9. R. Graves, *The Greek Myths*, I, Baltimore, 1955, p. 149-150.
10. F.N. Price, *Etchings and Lithographs*, p. 19.
11. Price, *Etchings*, plate 189.
12. Both paintings are illustrated in *Arthur B. Davies: Essays*

on the Man and his Art, Cambridge, Mass., 1924, issued by the Phillips Memorial Art Gallery, Washington DC.

13. Davies, *Essays*, p. 40.

14. Davies, *Essays*, p. 41. Other of Davies' titles are "After Thoughts of Earth," "Balance of the Golden Scale," "Birth of Green," "Children Dancing," "Without Touching, Do Touch," and hundreds of like titles. 170 titles are listed in IS and K.M. Munro, *Index to Reproductions of American Paintings*, New York, 1948.

15. "Along the Erie Canal," illustrated in R. Cortisoz, *Arthur B. Davies*, New York, 1931, is in the Phillips Memorial Gallery in Washington DC, one of the most frequently illustrated of Davies' works.

16. "Twelve Men," plate 84, and "Moods of Adam," plate 62 in Price, *Etchings and Lithographs*. Davies' only male nude model, according to Price, was an Algonquin Indian of whom the artist did several hundred studies. p. 16. Davies did a woodcut of two nude girls as early as 1896, plate 147 in Price, *Etchings and Lithographs*, called "Two Children."

17. S. Reich, "Paradoxes of Arthur B. Davies," *Apollo*, 92, 1970, p. 368. There are few female nudes in American painting; one is John Vanderlyn's 1812 "Ariadne" in the Pennsylvania Academy of Fine Art, Philadelphia.

18. B.B. Perlman, *The Immortal Eight; American Painting from Eakins to the Armory Show, 1870-1913*, New York, 1962, p. 148.

19. F. Watson, "Arthur Bowen Davies," *Magazine of Art*, 45, 1952, pp. 362-366.

20. F.N. Price, *Etchings and Lithographs*, p. 16.

21. P. Magriel, ed., *Isadora Duncan*, New York, 1947, p. 61.

22. Counted among "The Eight," Davies' style and subjects had little in common with the views of the American scene done by the other seven, though Davies did a painting called, "I Hear America Singing" (illustrated in *International Studio*, 94, 1929, p. 96) after Whitman's poem. Whitman, like "The Eight," celebrated the American scene. Davies joined "The Eight" in their February 3, 1908 show in Macbeth's New York Gallery largely because he knew Macbeth and had other connections useful to them.

23. Magriel, *Isadora Duncan*, p. 72.

24. Illustrated in Price, *Etchings and Lithographs*, plates 150 and 151.

25. Reich believes that Davies' supposed Cubism to be a style approaching the "synchronism" of Macdonald Wright and Morgan Russell, who used repeated, curved, colored panes to create the effect of movement, related to Marcel Duchamp's "Nude Descending the Staircase II" which created such an uproar at the Armory Show. Reich, "Paradoxes of Arthur B. Davies," *Apollo*, p. 370. Davies' "cubism" is seen in "Intermezzo," about 1913. It was in this cubist style that Davies decorated the Music Room for Lizzie P. Bliss in New York.

26. Basic biographical material about Davies can be found in Cortisoz, *Arthur B. Davies*, and in *Essays on the Man and his Art* in which the biography is written by Davies' teacher,

Dwight Williams. Davies was married to one of the first female American doctors, and had two sons, Niles and David. After his death it was discovered that Davies had been leading a second life as "David Owen" with Edna Potter and a daughter, Ronnie. Milton Brown, *The Story of the Armory Show*, New York, 1963, p. 40.

27. See: "Herding Toward Noon," plate 174 in Price, *Etchings and Lithographs*, and "Two Burros," plate 177.

28. Cortissoz, *Arthur B. Davies*, p. 10.

29. Price, *Etchings and Lithographs*, p. 14.

30. Price, "Davies the Absolute," *International Studio*, 75, 1922, p. 219.

31. M. Brown, *American Painting from the Armory Show to the Depression*, Princeton, 1955, p. 61.

32. S. Reich, *Arthur B. Davies* exhibition catalog.

33. G.A. Eisen's essay in *Essays on the Man and his Art*. Ronnie Owen, Davies' daughter, claims that her father got the "inhalation" idea from her mother, Reich, *Arthur B. Davies*, exhibition catalog, p. 4.

34. J. Baur, *Revolution and Tradition*, exhibition catalog, Brooklyn Museum, Nov. 15, 1951 to Jan. 6, 1952.

35. L. Campbell, "An Idealist Who Changed History: Arthur B. Davies," *Art News*, 61, 1962, pp. 40-43.

36. Munson-Williams-Proctor Institute, *Armory Show, 50th Anniversary Exhibition*, New York, 1963. As President of the Association of American Painters and Sculptors, Davies was largely responsible for the Armory Show. Walt Kuhn called it Davies' party.

37. M. Hartley, "The Poetry of Arthur B. Davies' Art" *Touchstone*, 6, 1920, pp. 283-4.

38. D. Phillips, *Essays on the Man and his Art*, p. 3. I do not know whether Davies was, indeed, highly regarded in Europe or whether any of his paintings are there.

39. *Art Digest*, 6, 1932, p. 8.

40. *Art News*, 44, 1945, p. 6.

41. F.F. Sherman, "The Early and Later of ABD," *Art in America*, 6, 1918, p. 295, p. 299.

42. L. Campbell, "An Idealist Who Changed History," p. 41.

43. Price, "Davies the Absolute," p. 214.

44. *American Artist*, 26, 1962, p. 65.

45. A reproduction of "At the Chestnut Root" is in *American Artist*, 26, 1962, p. 32.

#### **Death and Mystical Liberation in John B. Flannagan's *Beginning***

1. John B. Flannagan, "The Image of the Rock," *The Sculpture of John B. Flannagan*, The Museum of Modern Art, New York, 1942, 7.

2. *Monkey*, Stone, H. 9 inches, L. 14 inches, D. 5 inches, Gift of Mable Davis James, 1970. #70.058. Arizona State University Art Museum.

3. *The Letters of John B. Flannagan*, intro. by W.R. Valentiner, New York, 1942, 11.

4. Flannagan, "Image," 7.

5. *Beginning*, Cast Bronze, H. 17½ inches, W. 20 inches, D. 7 inches, Gift of Oliver B. James, January, 1951, #51.33
6. *Letters*, Letter #52, 71–72, to Father Andrew J. Kelly, New York, 1940.
7. *Letters*, 11, and see Introduction by Valentiner.
8. *Letters*, #81, 94.
9. *Letters*, #82, 94–95.
10. *Letters*, #83, 95.
11. H. 20½ inches, W. 9 inches, D. 10 inches, Gift of Mable Davis James, 1970, #70.057, Arizona State University Art Museum. A review of Flannagan's work suggests how often this theme reoccurs: *Monkey and Young*; 1932; *Woman and Child*; 1932; and his only design for a larger than life work, *Design for a Skyscraper Court: Mother and Child*, 1934.
12. More than once in Flannagan's letters it can be found that the concept of Prophecy reoccurs in his thoughts. *Letters*; also see his essay "Image of the Rock," noted above.
13. Flannagan, "Image," 8.
14. *Letters*, 93.

#### **Architecture that Speaks: Edward Hopper's *Cottage, Cape Cod***

1. Lloyd Goodrich, "Six who knew Hopper." *Art Journal*, Summer 1981, 125.
2. Gail Levin, "Editor's Statement." *Art Journal*, Summer 1981, 115.
3. Levin, *Edward Hopper: The Complete Prints*. New York, 1977, 27.
4. Lloyd Goodrich, "Six who knew Hopper," 126.
5. Jean Gillies, "The Timeless Space of Edward Hopper." *Art Journal*, Summer 1972, 410.
6. Gillies, "Hopper," 410.
7. Linda Nochlin, "Edward Hopper and the Imagery of Alienation." *Art Journal*, Summer 1981, 136.

#### **Behind the Mask: Walt Kuhn's *Young Clown***

1. P.R. Adams, *Walt Kuhn, Painter: His Life and Work*, Columbus, 1978, 191.
2. P. Boswell, "Walt Kuhn Passes," *Art Digest*, XXIII, August 1949, 3.
3. Adams, *Walt Kuhn*, 117.
4. Adams, *Walt Kuhn*, 214.
5. D.M. Mendelowitz, *A History of American Art*, New York, 1960, 561.
6. On the back of the painting, the name Buddy Haskell appears with the currently used title. Most likely this is the name of the portrait's sitter.

### George Elbert Burr, A Sometimes Master

1. A.R. Morse, "George Elbert Burr and the Western Landscape: The case for the Post-Victorian Realists," *Art in America*, xxxiv, 1946, 73-90.
2. Morse places the figure at ". . . nearly a thousand prints in over two dozen museum . . .;" *Art in America*, 73.
3. *Desert Twilight*, n.d.; 10.40 × 15.18 cm; etching; museum accession number, 63.406; donated to Matthews Library by Mr and Mrs Orme Lewis of Phoenix, Arizona in December, 1957 and transferred to the museum collection in May 1963. Listed as plate number 318 in the catalogue raisonne by L.C. Seeber, *George Elbert Burr*, Flagstaff, Arizona, 1971, 142.
4. Seeber points out that Burr performed virtually all of his own printing as well as plate making which makes his output of about twenty-five thousand etchings seem all the more remarkable.
5. *Twilight, Laguna, New Mexico*, n.d., 10.96 × 17.43 cm.; etching with aquatint; museum accession number, 63.475; donated to Matthews Library by Mr and Mrs Orme Lewis of Phoenix, Arizona in December 1957 and transferred to the museum collection in May 1963. Seeber lists this as number 230, 126.
6. Seeber, *George Elbert Burr*, 42.
7. Seeber, *George Elbert Burr*, 46.
8. Superstition Mountains, Apache Trail, Arizona, n.d. (ca. 1930); 17.14 × 24.92 cm.; etching with aquatint; museum accession number 63.447; undated Matthews Library acquisition which was transferred to the museum in May, 1963. The chronology given here is based upon Seeber's listing.
9. *Evening in the Painted Desert*, n.d.; drypoint, 12.39 × 17.47 cm.; museum accession number 63.541; donated to Matthews Library by Mrs Caroline and Carol Ann Smarthwaite in 1957 and transferred to the museum collection in May 1963.
10. *Summer Cloud, Apache Trail, Arizona*, n.d.; 19.84 × 24.92 cm.; etching; signed, lower-left, "George Elbert Burr"; museum accession number, 63.465; a gift to the Matthews Library by Mr and Mrs Orme Lewis and transferred to the museum in May, 1963. The second version of this image, also titled *Summer Cloud, Apache Trail, Arizona* measures 19.84 × 25.08 cm and is signed in the lower-left margin, "George Elbert Burr #265." This was an undated acquisition of the Matthews Library which was transferred to the museum in May, 1963.
11. Seeber, 150.
12. Seeber, I.
13. The etching herein illustrated, *Desert Twilight*, would have sold in 1929 for about \$15.00, based on a catalog published privately by the artist which contained, in the main, a reprint of an article by E.L. Allhusen that had appeared originally in *The Studio* in 1928.
14. Seeber, 2.



**Parade in Review: An Interview with Phillip C. Curtis**

1. Paintings of recondite ritual processions include: *Parade* 1961; *Celestial Forum* 1962; *Broadwalk Procession* 1964; *Parade* 1965 (Art Museum, Arizona State University, Tempe); *Tree Parade* 1966; *Marching Band* 1967; *Gift Bearers* 1971 (Phoenix Art Museum); (unless otherwise noted, the paintings are housed in private collections.) Public collections which hold paintings by Curtis include the Art Museum, Arizona State University, Tempe, Arizona; the Phoenix Art Museum, Phoenix, Arizona; Northern Arizona Art Gallery, Flagstaff, Arizona; Des Moines Art Center, Iowa; the Phillips Collection, Washington, DC. The majority of his work, outside his personal collection, is held in private collections.
2. P. Hills and R.K. Tarbell, *The Figurative Tradition and the Whitney Museum of American Art*, Newark: Whitney Museum, 1980, 114; and G. Berman and J. Wechsler, *Realism and Realities: the Other Side of American Painting: 1940-1960*, New Brunswick: Rutgers University, 1982, 75.
3. Some examples of paintings by American artists of the period which deal with ambiguous rituals, alienation and confusion are *Vanity Fair* 1946 (Whitney Museum of American Art) by Henry Koerner; *The Shore* 1953 (private coll.) by Bernard Perlin; *Dancers by the Clock* 1949 (Whitney Museum of American Art) by Mitchell Siporin; *Two Houses* 1946 (Corcoran Gallery of Art) by Walter Stuempfig; *The Subway* 1950 (Whitney Museum of American Art) by Robert Vickrey. Figurative artists like Curtis who have continued to work through the present have been generally neglected as a result of the critical importance attributed to the gestural abstractionists. Jeffrey Weschler points out that the work of uncounted figurative artists has gone unnoticed because they have led reclusive lives and gained limited, sometimes only local, fame. J. Weschler, *Surrealism and American Art 1931-1947*, New Brunswick: Rutgers University Art Gallery, 1976, 33. While the number of artists comparable to Curtis cited above is small, the list represents only the handful of figurative artists who have achieved national prominence.
4. Hills, 114.
5. The university art schools did not readily embrace contemporary art or become more progressive even after the Armory Show of 1913. It was left entirely to the student to explore modernism. Curtis continued his education by making weekend trips to New York City while still a student at Yale.
6. The instruction Curtis received at Yale was very traditional including life-drawing classes, drawing from plaster casts and yearly competitions entered by submission of drawings. Applying paint to a smooth gesso surface, then covering the painted surface with numerous glazes for a luminous effect, is the technique he learned at Yale.
7. Curtis is referring to the Abstract Expressionists and their most notorious member, Jackson Pollock who was given his

first one-man exhibition at the Art of This Century Gallery in 1943.

8. Walter Bimson (1892-1980) served as President of Valley National Bank from 1933 to 1953. He retired as chairperson of the board in 1970. He received the Governor's Art Award in 1980 in recognition of his contributions to cultural and artistic life; among those accomplishments his role as founder of the Phoenix Art Museum. He was an influential collector and the moving force behind the Valley National Bank's corporate collection.

9. Initially, Curtis worked in a precisionist manner emulating the style of Charles Sheeler, whose work Curtis had seen in New York City in 1935. *Arizona Rose* (1949, priv. coll.), one of the best examples from this period, depicts the Hayden Flour Mill, a local landmark, viewed from a high vantage point. The structures are composed of flat, angular areas of color emphasizing the abstract of cubistic relationships of planes. He also experimented with an abstract style reminiscent of Stuart Davis's abstractions of posters (e.g., *Poster on Barn* 1952, priv. coll.). After 1950, the character of his work changed, the figure becoming his focal point.

10. Although based on traditional technique and recognizable forms, the recondite symbolism used by Curtis parallels the use of personal imagery by the Abstract Expressionists. The latter's message is conveyed through anxious weaving of lines while the figurative artist's message is transmitted through disquieting subject; both are indicative of the artist's state of mind.

11. The Curtis Trust was organized in 1960 by Lewis J. Ruskin, an influential collector; members included many of the first citizens of Phoenix. The Trust paid all of Curtis's expenses for a three-year period, allowing him to devote all of his time to painting. Investors would recoup their investment from a planned show and sale at the end of the period, and each contributor was also allowed to purchase a work for a nominal amount.

12. M. Knoedler & Co., New York, undertook representation of Curtis in 1963. The following year he was given a one-man exhibition.

13. The costumes, though referred to as Victorian and Edwardian, are inventive and were never intended to be historically accurate. Curtis uses the term "Victorian" when referring to the clothing or architectural styles. The clothing styles are characteristic of those worn by fashionable Edwardians; Victorian is a general term which describes the elaborate interior and exterior architectural details.

14. As a young boy, Curtis lived for a year in his grandparent's house while his parents built a new house.

15. One of the great challenges facing the modern artist is overcoming the communication gap between private and public symbols. By using an easily recognizable form, such as a ritual procession, the artist extends a bridge to the viewer, enabling immediate communication of a subject otherwise inaccessible. C. Seeley, "Notes on the Use of Symbols in Contemporary Painting," *Art Quarterly* XI 1948, 324.

16. The use of irrational scale is first evident in *Wanderers*. In this painting, the proportional variation is used for comedic contrast. After 1960, irrational scale is a device frequently used for diminishing or increasing the importance of certain figures.

17. The tuba, one of Curtis's favorite instruments, lends a naturally absurd character to its players. Instruments, in addition to irrational scale, allow the artist to place special emphasis on individual figures.

18. *Two Way Parade* is the most recent variation on the ritual procession. Here Curtis uses the same elements found in *Parade* to address not only his continuing concern with isolation but concentrates on the problem of distinguishing illusion from reality. Both the lower and upper parades, each depicted with equal clarity, allude to the conscious and unconscious aspects of man's nature, ideas which reflect Curtis's admitted interest in the theories of Freud and Jung.

