The Lunder Collection
A GIFT OF ART TO COLBY COLLEGE
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The publication of this catalogue of Peter and Paula Lunder’s collection and the opening of the Alfond-Lunder Family Pavilion with an exhibition of the Lunder Collection coincide with the final moments of Colby’s bicentennial celebration.

It is a most fitting association.

The bicentennial theme, “In Their Footsteps,” recognizes that Colby’s long and distinguished history has been punctuated and transformed by a handful of gifts from visionary alumni and friends of the College. The College’s very name, as well as its survival following the dark days of the Civil War, derives from Gardner Colby’s transformative generosity across a three-decade period in the middle of the nineteenth century. The Mayflower Hill campus—itself the product of unwavering dedication to the College’s survival—is dotted with buildings named for individuals who epitomize the Colby story of strength, perseverance, innovation, and excellence.

Peter ’56, D.F.A.’98 and Paula, D.F.A.’98, Lunder now join this pantheon of supporters who, with the scope and aim of their generosity, have made it possible for Colby to leap forward. As historians look back on Colby’s third century, they will certainly count the gift of the Lunder Collection among the most important in Colby’s history and will acknowledge the outsize impact of the Lunder and Alfond families on the college to which they are so devoted.

As these pages make clear, the Lunder Collection and the compelling physical expansion it has occasioned add luster and substance to the College’s fine academic reputation and programs. The collection and pavilion also affirm the Colby College Museum of Art as one of the finest college museums in the country and an unparalleled cultural resource for
those who live in and visit central Maine. Most important, they will provide future generations of Colby students and faculty extraordinary opportunities to engage with and explore the visual arts as a core element of a liberal arts education.
Collectors’ Reflection

The Lunder Collection was assembled with our personal vision and great pleasure. Thirty years ago we started visiting Maine antique shops, then branched out to art galleries and museums in Montreal, Chicago, Washington, DC, New York, and Boston. We sought scholarly advice from curators, museum directors, artists, art dealers, and consultants to help us select objects of exceptional quality. The knowledge, the relationships, the experiences, and the pure pleasure of being involved with the art world have contributed greatly to our lives.

We have had the honor of being associated with the Colby College Museum of Art. Under the guidance of its longtime director Hugh J. Gourley III, our education and appreciation deepened, our vision broadened, and we became passionate and committed collectors. Gourley and the current museum director, Sharon Corwin, have had a major influence in the formation of our collection. The 1990s were transformational for us when we met Elizabeth Broun, The Margaret and Terry Stent Director of the Smithsonian American Art Museum. Being exposed to the collection at that museum and to its outstanding curators was inspiring, as were our travels with them. We were introduced to other collectors and viewed a wide array of art as we traveled to many venues both in this country and abroad. For many years these wonderful friends and countless others have shared with us their knowledge and all-consuming love of American art. Through these relationships we have a deeper understanding of the importance of art within a liberal arts curriculum and a greater appreciation of our country.

Our collection represents a broad spectrum of American art. We continue to collect as we learn more and our vision is refined. The joy of discovery
has and always will be an important element for us, whether we are viewing a new piece or rediscovering the beauty in an artwork we have had in our home for years. For more than fifty-six years we have enjoyed our association with Colby College. Under the leadership of President William D. Adams, we, our children, and our grandchildren share this collection with the College. We have full confidence in President Adams, Sharon Corwin, and her very talented colleagues: Hannah W. Blunt, Lorraine Delaney, Paige Doore, Elizabeth Finch, Stewart Henderson, Patricia King, Lauren Lessing, Elizabeth Spear, Matthew Timme, Karen Wickman, and Gregory Williams. We know they will exhibit the Lunder Collection for the enlightenment and education of students and the Maine community. With Charles Swann’s words from Marcel Proust’s *Cities of the Plain* to guide us, we move into the future with the Colby College Museum of Art:

*Even when one is no longer attached to things, it’s still something to have been attached to them; because it was always for reasons which other people didn’t grasp. . . . Well, now that I’m a little too weary to live with other people, these old feelings, so personal and individual, that I had in the past, seem to me—it’s the mania of all collectors—very precious. I open my heart to myself like a sort of vitrine, and examine one by one all those love affairs of which the world can know nothing. And of this collection to which I’m now much more attached than to my others, I say to myself, rather as Mazarin said of his books, but in fact without the least distress, that it will be very tiresome to have to leave it all.*
Peter and Paula Lunder’s love for art has always been a shared pursuit. As a young couple, they drove around Maine visiting antique shops and purchased objects that caught their eye. They recall fondly, in one instance, a “blue picture with yellow daisies.” Although none of these pieces survives today in the Lunder Collection, they have special memories for Peter and Paula as the genesis of their life as collectors.

In the late 1970s they began to collect in earnest, starting with works of nineteenth-century European art. Henri Fantin-Latour’s *Carnations of All Sorts*, 1872, is one of the first major works that they acquired and remains one of the finest works of European art in the Lunder Collection; other pieces soon followed, including Eugène Boudin’s *Fécamp, le bassin*, 1891, and William-Adolphe Bouguereau’s *Petite fille tenant des pommes dans les mains*, 1895.

In the early 1980s, as prices for European art soared, the Lunders turned to American art, which has remained their primary focus, with notable exceptions in Chinese art and occasional European paintings, to this day. Included among their first American acquisitions are Joseph Decker’s *Strawberries on a Marble Ledge*, about 1895, and John Singer Sargent’s *Study of Three Figures*, about 1878–79. It became clear that they were off to a strong start.

One of the first areas they began to collect in depth was the art of the American West, with a concentration in paintings by the Taos Society of Artists. In the mid-1980s they acquired works by the Taos artists Eanger Irving Couse and Joseph Henry Sharp. Other superb examples of western art would follow, such as Alfred Jacob Miller’s powerful *Buffalo Hunt with Lances*, 1858, Thomas Moran’s majestic *Acoma*, 1902, and Frederic Remington’s iconic *The
Bronco Buster, 1895. In his essay in this catalogue, William H. Truettner, a scholar of western art and senior curator at the Smithsonian American Art Museum, examines this group of works in the Lunder Collection alongside the mythologizing of the Old West. Elizabeth Spear, the Anne Lunder Leland Curatorial Fellow at the Colby College Museum of Art, considers a number of the Lunders’ Taos Society paintings in her written reflection.

Another area of extraordinary depth in the Lunder Collection is the work of James McNeill Whistler. In 2001, presented with an exceptional group of twenty-two Whistler prints for sale, Peter and Paula recognized an opportunity to build a distinctive collection by an American master that could also serve the teaching mission of the Museum and the College through a retrospective account of the artist’s oeuvre that includes multiple states of important prints, such as the drypoint The Guitar Player (M. W. Ridley), 1874–75, the etching The Palaces, 1879–80, and the lithograph Yellow House, Lannion, 1893.

The Lunders continued to add generously to their holdings of Whistler’s artwork, which now consist of nearly three hundred prints, drawings, pastels, oils, and watercolors. The Whistlers in the Lunder Collection join other great collections at the Freer Gallery of Art, Washington, DC; the Hunterian, University of Glasgow; and the Art Institute of Chicago—instutions that, with the Colby Museum, constitute the Lunder Consortium for Whistler Studies. In her essay, the preeminent Whistler scholar Margaret F. MacDonald situates the Lunder Collection within a history of Whistler’s market while discussing the many exceptionally fine works that make up this grouping. Susan Schulman, a print expert and dealer, traces the development of this collection in her reflection.

The Whistlers in the Lunder Collection are in very good company, and if the collection can be said to have a high point, it might be located around the 1870s. In her essay on this period, Museum of Fine Arts, Boston, senior curator Erica E. Hirshler points to the expanding horizons that American artists explored during the Gilded Age, from opportunities to study and work abroad, to the new roles afforded to women artists, and to a broadening field of artistic media.

This section also includes a number of reflections by noted art historians and curators, including Mark H. C. Bessire, director at the Portland Museum of Art on the collection’s depth in works by Winslow Homer; Linda Merrill, lecturer at Emory University, on John Singer Sargent; Martha Tedeschi, deputy director for art and research at the Art Institute of Chicago, on Mary Cassatt’s In the Opera Box prints, 1879–80, which are part of a group of forty-seven Cassatt prints, drawings, and oils in the Lunder Collection; Lee Glazer, associate curator from the Freer Gallery of Art, on John La Farge’s exquisite watercolor Sleep, 1884–85, one of nine La Farge works in the Lunder Collection; and Thayer Tolles, curator at the Metropolitan Museum of Art on Augustus Saint-Gaudens’s 1890s casts of The Puritan, 1883–86, Robert Louis Stevenson, 1887–88, and Amor Caritas, 1880–98. Frames also play an important role in the Lunder Collection, especially from this period. As collectors, Peter and Paula pay very close attention to the historical and aesthetic role of frames, and the frame expert and dealer Eli Wilner provides an enlightening essay on the period frames that grace many paintings in their collection.
While works from the Gilded Age form a specific strength of the Lunder Collection, the Lunders’ American holdings also include many important examples created during the decades between the American Revolution and the Centennial of 1876. Benjamin West’s *A Drayman Drinking* from 1796 anchors the collection in the late eighteenth century. As Lauren Lessing, the Colby Museum’s Mirken Curator of Education, traces in her essay, from the antebellum period through the Civil War, artists represented various notions of American national identity. Also included in this section are reflections by the director of the Smithsonian American Art Museum, Elizabeth Broun, on three portraits by Charles Bird King; by Hannah W. Blunt, the Colby Museum’s Langlais Curator for Special Projects, on Eastman Johnson’s *The Party in the Maple Sugar Camp*, about 1861–66; the Smithsonian American Art Museum curator emeritus George Gurney on John Rogers’s *The Wounded Scout: A Friend in the Swamp*, 1864, and the chief curator of the Detroit Institute of Arts, Kenneth John Myers, on Sanford Robinson Gifford.

Works of American art from the early twentieth century are also well represented in the Lunder Collection. In fact, some of the collection’s most brilliant gems date to this period, including three stunning works by Georgia O’Keeffe—*Lake George in Woods*, 1922, *Birch and Pine Trees—Pink*, 1925, and *Pink Daisy with Iris*, 1927. As Virginia M. Mecklenburg, chief curator at the Smithsonian American Art Museum, examines in her essay, this was a time marked not only by artistic experimentation but also by differing definitions of what “modern” could mean. In his reflection, David M. Lubin, professor of art at Wake Forest University, ruminates on the symbolic weight of snow in early twentieth-century American literary and artistic culture through a consideration of Ernest Lawson’s painting *Union Square in Winter*, about 1906–10, and Joseph Stella’s drawing *Pittsburgh, Winter*, 1908. Barbara Haskell, curator at the Whitney Museum of American Art, reflects on the four Elie Nadelman sculptures in the Lunder Collection within the context of this wholly original American sculptor’s career.

American sculpture has always been an interest of Peter and Paula’s, and it constitutes a distinguishing aspect of the collection. From the nineteenth-century Neoclassical marbles by Thomas Crawford and Joseph Mozier to the five bronzes by Paul Manship, it might seem an unexpected leap to Fred Sandback’s installation of colored yarn, *Untitled (Fourth of Ten Corner Constructions)*, 1983, and Maya Lin’s *Pin River—Kissimmee*, 2008, an abstract rendering of the Florida river made entirely of straight pins. Yet it is not surprising that the Lunders entered contemporary art through sculpture. They had already amassed one of the finest collections of nineteenth- and early twentieth-century American sculpture in private hands when, in 2004, they began to collect postwar sculpture, acquiring at the same time John Chamberlain’s *Rare Meat* and Donald Judd’s *Untitled*, both from 1977.

As Colby Museum Lunder Curator of American Art Elizabeth Finch examines in her essay, the post-World War II and contemporary art in the Lunder Collection captures many of the emerging trends from this period. One such work is the large-scale drawing *Dream Deferred II*, 1969, by Charles White, which Philadelphia-based curator Ruth Fine examines in her reflection. Contemporary painting also
became an interest for Peter and Paula when they acquired Alex Katz’s iconic painting Canoe, from 1974. The first major example of abstract painting to enter the Lunder Collection came in 2010, when Peter and Paula purchased Terry Winters’s In Blue, 2008. Adam D. Weinberg, the director of the Whitney Museum of American Art, offers an illuminating reflection on this painting.

For Peter and Paula, the teaching mission of the Colby Museum has consistently played a role in their collecting decisions. When considering works for the Lunder Collection, they always ask how a particular artwork could serve students. As a result, they have created not just one of the great collections of American art at a liberal arts college but also a collection uniquely suited to a context of research and learning.

One of my favorite teaching moments with the collection centers on three contemporary sculptures: the aforementioned Chamberlain and Judd along with Claes Oldenburg’s Typewriter Eraser. Seeing these works together, all made in 1977, allows students to study the dominant art movements of that moment: the Abstract Expressionist drips and twisted steel of the Chamberlain, Judd’s Minimalist box of serially fabricated copper and Plexiglas, and the Pop art vernacular expressed in Oldenburg’s now anachronistic typewriter eraser (students today have no idea what this object is).

Another game-changing addition to the collection came in 2004, when the Lunders made a significant purchase of Chinese antiquities from the fine arts dealer Thomas Colville, who had amassed an impressive private collection of mostly funerary art from the prehistoric period to the Jin dynasty (1115–1234), highlights of which he recounts in his reflection. Recognizing the role that these objects could play in the Museum’s teaching mission, Peter and Paula consulted with Ankeney Weitz, professor of art at Colby, to assess the art historical and pedagogical value of the collection. Professor Weitz immediately responded to the outstanding quality of these pieces. She also foresaw the transformational role that these objects could play in her teaching as well as the tremendous impact that they could have on an array of courses across the curriculum.

Within months of the collection’s arrival at Colby, Professor Weitz started using it as a cornerstone of her teaching. As she recounts in her essay, she saw a fundamental shift in the way her students engaged with the course material; in front of these objects, they began to ask different questions—to think differently—from the way they previously had when working only with reproductions of artworks. Peter and Paula were quick to appreciate the profound effect that this initial collection of thirty-eight objects was having at Colby and began to add to it with significant purchases, including a Northern Qi dynasty Buddhist head and a Buddhist memorial pillar. As an integral teaching tool, the Lunder-Colville Chinese Art Collection holds a special place within the Lunder Collection.

This book is organized in a loose chronology into seven broad sections that follow the contours of the Lunder Collection: Chinese antiquities, art of the antebellum period through the American centennial, the art of James McNeill Whistler, American art of the Gilded Age, art of the American West, early twentieth-century American modernism, and American post-World War II and contemporary art. The essays and reflections in this catalogue are
authored by many of the scholars and curators who have special friendships with Peter and Paula and have played an important role in the formation of the Lunder Collection over the years and decades. I am grateful to each of these authors, whose knowledge, insights, and reflections are thoughtfully captured in these pages.

A project of this scale is indebted to the many scholars across the country who generously responded to our research requests, including Marianne Cawley, Charleston Public Library; Margaret C. Conrads, Amon Carter Museum of American Art, Fort Worth; Cara Cooper, The Nelson-Atkins Museum of Art, Kansas City; Linda Ferber, The New-York Historical Society; Sarah Fick, Preservation Society of Charleston; Alice Cooney Frelinghuysen, The Metropolitan Museum of Art, New York; Sydney Gulbronson, Smithsonian American Art Museum, Washington, DC; Meg Hausberg; Susan A. Hobbs; Jen Leventhal, Whitney Museum of American Art, New York; Maurie McInnis, University of Virginia; Janet Miller, Yale University Art Gallery; Christopher Oliver, University of Virginia; Dean Porter; Michael Quick; Terri Sabatos, United States Military Academy at West Point; Allison F. Schaefer, Thomas Colville Fine Art; Mary Schafer, The Nelson-Atkins Museum of Art; Suzanne Smeaton, Eli Wilner & Company; Seth A. Thayer Jr.; Thayer Tolles, The Metropolitan Museum of Art; Gaylord Torrence, The Nelson-Atkins Museum of Art; Margaret Vining, Smithsonian Institution; and the staffs of the Beinecke Rare Book & Manuscript Library, Yale University; Library of Congress Prints and Photographs Reading Room; and the Archives of American Art.

Our research was also aided by the capable corps of student interns at the Colby Museum: Fabio Castiblanco ’16, Yoshihiro Maruyama ’12, Kathryn McElroy ’13, Dakota Rabbitt ’14, Alacoque Shaughnessy ’15, Jack Vihstadt ’12, and Gabriela Wyatt ’13. The ace curatorial team of Hannah W. Blunt, Elizabeth Finch, Lauren Lessing, and Elizabeth Spear was instrumental in planning for this catalogue and its accompanying exhibition. Fronia W. Simpson edited the essays and reflections with precision and sensitivity, Richard G. Gallin expertly proofread the catalogue, and Nancy Wolff meticulously prepared the index. Katy Homans achieved the catalogue’s beautiful design. For their contributions to this project, I am also grateful to conservators Ronald Harvey and Nina Roth-Wells; photographers Gary M. Green, assistant professor of art at Colby, and Peter Siegel of Pixel Acuity; and to our associates at Colby’s Miller Library: Patricia Burdick, assistant director for Special Collections, and Martin F. Kelly, assistant director for digital collections. I am also deeply grateful to Hannah W. Blunt, who managed this publication and exhibition with immense skill and utmost care.

Frederick Fisher and Joe Coriaty of Frederick Fisher & Partners Architects designed the striking Alfond-Lunder Family Pavilion and the Lunder Wing, in which the inaugural exhibition of the Lunder Collection is presented. Gregory Williams, assistant director for operations at the Museum, David L. Simon, professor of art at Colby, and Kelly E. Doran, assistant director for capital planning and construction at Colby offered their wisdom throughout the design process. The Harold Alfond Foundation provided the generous, lead gift for the Alfond-Lunder Family Pavilion. Other major
donors include Sally and Michael Gordon, Alan and Joan Mirken, and Barbro and Bernard Osher. The Estate of Sol LeWitt generously lent Sol LeWitt’s Wall Drawing #559 for long-term exhibition in the Alfond-Lunder Family Pavilion. My thanks go to Sofia LeWitt, Takashi Arita, and Gabriel Hurier for their help in realizing this stunning artwork at Colby. For the presentation of the Lunder-Colville Chinese Art Collection in Spaces & Places: Chinese Art from the Lunder-Colville Collection and the Museum of Fine Arts, Boston, I am indebted to Colby Professor of Art Ankeney Weitz, curator of the exhibition, in collaboration with the Museum of Fine Arts, Boston. At the Museum of Fine Arts, my profound thanks go to Malcolm Rogers, Ann and Graham Gund Director; Nancy Berliner, Wu Tang Curator of Chinese Art; Jacki Elgar, Head of Asian Conservation and Head of International Projects; Katie Getchell, Deputy Director; and Jane Portal, Matsutaro Shoriki Chair of Asia, Oceania, and Africa.

This publication, the exhibition of the Lunder Collection, and the opening of the Alfond-Lunder Family Pavilion are a testament to the extraordinary dedication of the team at the Colby Museum: Nancy Bixler, Hannah W. Blunt, Daniel Davis, Lorraine Delaney, Paige Doore, Elizabeth Finch, Stewart Henderson, Michael Hudak, Patricia King, Lauren Lessing, Scott Mosher, Elizabeth Spear, Matthew Timme, Diana Tuite, Karen Wickman, and Gregory Williams.

President William D. Adams and the Colby Museum Board of Governors, under the leadership of Board Chair Barbara L. Alfond and Vice Chair Seth A. Thayer Jr., provided critical support for the Museum and its staff throughout this project. Generous financial support for the inaugural exhibition of the Lunder Collection was provided by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Finally, my deepest thanks go to Peter and Paula Lunder for their profound vision and enormous generosity in giving their collection to Colby. This transformational gift will allow generations of students and faculty, Maine residents, and visitors to Colby to appreciate these extraordinary works of art brought together over decades by two visionary collectors, who have always understood the power of sharing.
Art of the Gilded Age
Expanding Horizons

ERICA E. HIRSCHLER

The American painters and sculptors who came of age in the years after the Civil War were a disparate lot, no longer dominated by men from East Coast cities but enriched by aspirants from many places and of both sexes, with ideas and styles as heterogeneous as the country from whence they came. They experimented with different media, explored new ideas about the role of art in American society, and sought to redefine American art for their modern age. If these artists share any characteristic, it was their embrace of growth, whether in artistic, geographic, philosophic, or societal terms. The United States, including its creative class, was in an expansionist mood. The clearest evidence of their search for new horizons involved travel and study abroad, and not only to Italy, which had been a cultural lodestar for generations. “I would rather go to Europe than go to heaven,” remarked the painter William Merritt Chase, revealing the intensity of his desire to extend his world beyond Indiana.¹ In a way, these artistic aspirations, intended to improve the situation of art and artists in the United States by studying and incorporating the best the world had to offer, echoed contemporary politics. The government had been promoting an imperialist agenda, bringing under U.S. influence or domination territories throughout the Pacific (the Philippines, Guam, Hawaii) and the Atlantic (Cuba, Puerto Rico). The strategic goals of both policy makers and artists was based in part on economics; the government sought to secure trade routes and to control goods and their production, while artists realized the economic advantage of undertaking foreign training and travel, benefits that enhanced their reputations and improved their standing in an increasingly diversified art market at...
John Singer Sargent
American, 1856–1925

Rosina, 1878
Oil on panel, 14 x 6¾ in. (35.6 x 17.2 cm)
2013.256

Street in Venice, 1882
Ink on paper, 4½ x 6 in. (11.8 x 15.2 cm)
2013.257

Maurice Brazil Prendergast
American, 1859–1924

Venice, 1898
Watercolor, gouache, and graphite on paper, 18½ x 15½ in. (47 x 38.7 cm)
2013.292
A journey abroad, now faster, safer, and cheaper in the age of steam, became a mark of honor. Italy had been attracting American artists even before the existence of the United States, when the colonial painters Benjamin West and John Singleton Copley went there to absorb the lessons of its ancient monuments and old masters. But many classical ideals about manners and morality had been shattered by the Civil War. The lure of antiquity, while still affecting, seemed old-fashioned in an age devoted to mechanization and movement. Artists who now trekked to Italy were drawn not to Rome but to the exotic settings of places like Capri and Venice, where they recorded informal views of picturesque inhabitants engaged in everyday activities—stringing onions, passing through narrow alleyways, traversing the Fondamenta del Vin near the Rialto Bridge. Italy maintained its charms, but it no longer ruled as the art capital of Europe. Instead, the most important site colonized by American artists in the late nineteenth century was Paris.

“When to-day we look for American art, we find it mainly in Paris,” the novelist Henry James explained. “When we find it out of Paris, we at least find a great deal of Paris in it.” The French capital represented education, sophistication, and opportunity, and aspiring artists flocked there to take advantage of the city’s renowned art schools, its legendary museums, and its popular exhibition spaces. Of the artists represented in the Lunder Collection whose careers were made after 1865, more than two-thirds studied in France, a figure representative of the age. Most simply, they reveled in the manner in which art was integral to life in Paris in a way it seemed never to be in the United States.
Metcalf reconfigured Impressionism, employing its bright colors and interest in surface design to portray glimpses of New England harbors. Together, these artists expanded the range of acceptable styles available to both artists and patrons.

While in many ways Paris became the headquarters of American art during the late nineteenth century, France was not the only foreign country to attract American attention. The academies of Germany were also appealing, particularly to artists with roots in the midwestern United States, where German immigrants were plentiful. The art school in Düsseldorf was especially valued for its lessons in landscape painting, embraced by painters like Albert Bierstadt and Worthington Whittredge. Later in the century, a younger generation preferred the example of Munich, where students were taught a bold, direct manner of painting indebted to such admired old masters as Frans Hals and Diego Velázquez. William Merritt Chase’s *Boy Eating Apple (The Apprentice)*, 1876, one of a series of freely brushed figural works made in Munich, demonstrates the artist’s command of the German style. While likely using a professional model, Chase gave his figure the convincing guise of a grimy working boy, caught in a moment of wary pleasure as he bites the tart fruit, perhaps taking an unsanctioned break from his tasks while he protects the stash of apples he has hidden in his heavy apron. Chase’s palette is limited to the dullest of grays and browns; the green apple is the brightest note in the composition, save for the boy’s rosy cheeks and clear, watchful eyes.

Chase went on to Venice and Spain, honing his skills and eventually becoming as cosmopolitan as any of the American expatriates in Europe. But Europe was not the only destination that appealed.
Childe Hassam
American, 1859–1935

*The Mackerel Schooner, Gloucester*, 1890
Oil on canvas, 20 ⅛ x 20 ¼ in. (51.1 x 51.4 cm)
2013.134

Willard Leroy Metcalf
American, 1858–1925

*East Boothbay Harbor, Maine*, 1904
Oil on canvas, 26 x 29 in. (66 x 73.7 cm)
2013.205
Dennis Miller Bunker  
American, 1861–1890  
*When the Tide Is Down*, 1880  
Oil on canvas, 11 x 19 in. (27.9 x 48.3 cm)  
2013.030

Theodore Robinson  
American, 1852–1896  
*The Ship Yard, Cos Cob*, 1894  
Oil on canvas, 16 x 22 in. (40.6 x 55.9 cm)  
2013.243
Abbott H. Thayer
American, 1849–1921
*Mount Monadnock*, c. 1887
Watercolor on paper, 16⅜ x 13⅜ in. (42.2 x 34.6 cm)
005.2009

Dennis Miller Bunker
American, 1861–1890
*Larmor*, 1884
Oil on canvas, 18 x 25⅜ in. (45.7 x 64.8 cm)
002.2007
William Merritt Chase
American, 1849–1916

*Boy Eating Apple (The Apprentice)*, 1876
Oil on canvas, 37¾ x 23¼ in. (94.5 x 59.1 cm)
2013.042

William-Adolphe Bouguereau
French, 1825–1905

*Petite fille tenant des pommes dans les mains*, 1895
Oil on canvas, 36¾ x 21¼ in. (93.5 x 55.3 cm)
2013.022
John La Farge
American, 1835–1910

*Early Morning, Uponohu*, 1891
Watercolor on paper, 10⅜ x 7⅝ in. (26.7 x 19.4 cm)
2013.173

John La Farge
American, 1835–1910

*Lower Fall of the Papa-Seea, Fagalo Preparing to Slide the Waterfall*, 1891
Watercolor on paper, 11⅜ x 9⅝ in. (29.8 x 24.1 cm)
2013.175
Robert Frederick Blum
American, 1857–1903

Cherry Blossoms, 1892
Oil on canvas, 28⅝ x 13⅜ in. (72.4 x 34.3 cm)
014.2010

Edwin Lord Weeks
American, d. France, 1849–1903

The Silk Merchants (Indian Bazaar), c. 1885
Oil on canvas, 36⅞ x 26 in. (92.7 x 66 cm)
2013.282
As foreign and picturesque as Italy, France, Spain, and Germany could appear to American eyes, the Far East offered something even more exotic. John La Farge traveled the most widely, recording the customs and colors of the Pacific islands and of Japan. Robert Frederick Blum spent three years in Japan, recording its inhabitants in a colorful style that he had first mastered in Italy under the influence of the genre painter Mariano Fortuny, whereas Edwin Lord Weeks favored the activities and architecture of India. This ability to mix and match cultural traditions without belonging to (or even understanding) them was a common trait of Americans and their magpie approach to culture. Without centuries of national identity and cultural achievement behind them, with little interest in the cultural history of their own native peoples (which seemed to them equally foreign), Americans were free, as Henry James proclaimed, to “pick and choose and assimilate and in short (aesthetically etc.) claim our property wherever we find it.”

Theodore Robinson’s Boats at a Landing, 1894, illustrates James’s statement, for it combines an American motif with Japanese design principles—*notan*, the balanced arrangement of dark and light shapes across the surface of the picture plane—and Claude Monet’s brand of Impressionism, exemplified by coarse, crusty brushwork and careful attention to light and atmosphere. Robinson wrote, “I am impressed with the necessity of synthesis.”

America’s expanding horizons were not limited to travel; the age also encompassed growth in other ways: with more inclusive ideas about who was eligible to become a professional artist, more venues for exhibition and display, a broader scope of media that could be considered as fine art, and an increasing sense that the life of the mind could be
expressed through form and color, not just through narrative. These characteristics are also well represented in the Lunder Collection.

One of the signature events of the late nineteenth century in American art was the tremendous increase in the numbers of women who became professional painters and sculptors, among them three represented in the Lunder Collection, Mary Cassatt, Elizabeth Nourse, and Bessie Potter Vonnoh. Together, their stories summarize the challenges faced and opportunities taken by women artists of their generation. Cassatt and Nourse had both received their earliest training, piecemeal as it was, in the United States during the 1860s and 1870s, but each of them found Paris more hospitable to their aspirations. It was not just the city’s opportunities for education and exhibition that they found appealing. “After all give me France,” wrote Cassatt. “Women do not have to fight for recognition here, if they do serious work.” Both Cassatt and Nourse became permanent expatriates, establishing their careers in the French capital while maintaining many American ties, particularly to the marketplace. Neither woman married, each devoting herself to her career while playing the roles society expected of them—Cassatt living with and caring for her elderly parents and her chronically ill sister, Nourse supporting her own older sister through her work. Both painters drew on the daily lives of women for their subjects, but their methods and milieu were different.

Cassatt embraced modern art, abandoning the solid academic principles in which she had been trained (as in *Pensive Roman Girl*, about 1872) in exchange for loosely finished works in a variety of media (pencil, oil, etching) that communicate the lively impermanence of her subjects, whom she caught for just a moment in lives full of light and shadow, color, and motion. While Cassatt’s fashionable female subjects rarely trespass against social convention, they are far from passive; instead, they (like Cassatt herself) are fully engaged in contemporary affairs, reading the newspaper or attending the opera, caught up in the world around them. The sketchiness of Cassatt’s forms implies action on the part of both her models and herself—the artist’s hand is always evident, moving across the paper or canvas to create a facsimile of the world that often seems on the verge of dissolving into a flurry of gestural strokes. Cassatt’s approach brought her into the circle of the independent French artists now called the Impressionists, and through them her artistic environment expanded to include not only the Americans who came to pay their respects but also the French artists, particularly Edgar Degas and Camille Pissarro, who were her closest friends and colleagues. Few of her compatriots achieved Cassatt’s position at the center of the French avant-garde.

Despite some similarities in their life stories and their equal devotion to their careers, Nourse and Cassatt were artistic opposites. Nourse eschewed Cassatt’s experimentation and instead dedicated herself to tradition. Her goal was to achieve success within the confines of academic practice, not only in technical and stylistic terms but also in spiritual ones. Nourse selected timeless motifs and rendered them carefully with solid illusionism, creating a window into another world. She devoted herself to depicting dignified records of peasant life, mostly images of women as honed by work and faith as the painter was herself.

Unlike Cassatt and Nourse, Potter was young enough to be the beneficiary of the increased
Mary Cassatt
American, 1844–1926

_Pensive Roman Girl_, c. 1872
Oil on canvas, 18 ¼ x 15 in. (46.4 x 38.1 cm)
2013.038

Mary Cassatt
American, 1844–1926

_Profile of Mrs. Cassatt Reading, with Glasses_, c. 1881
Graphite on cream wove paper, 8 ¼ x 5 ¾ in. (21 x 13.3 cm)
2013.035

Mary Cassatt
American, 1844–1926

_The Stocking_, 1890
Drypoint in black ink on cream Japanese paper, plate: 10 ¼ x 7 ¾ in. (25.7 x 18.7 cm), sheet: 13 ¾ x 8 ¾ in. (34.1 x 21.1 cm); fifth state (of six)
2013.037
Theodore Robinson
American, 1852–1896

*Variation on “La Vachere,”* 1888–89
Oil on canvas, 21 ¾ x 17 ¾ in. (55.3 x 45.1 cm)
2013.244

Elizabeth Nourse
American, 1859–1938

*Étude,* 1891
Oil on canvas, 23 ½ x 21 ¾ in. (59.7 x 54.6 cm)
2013.219
Thomas Hovenden
American, 1840–1895

*An Old Shaver*, 1886
Oil on canvas, 20 ½ x 14 in. (52.1 x 35.6 cm)
2013.151

John Frederick Peto
American, 1854–1907

*Office Board for Robert B. Davis*, 1904
Oil on canvas, 17 x 14 in. (43.2 x 35.6 cm)
2013.223
Louis Charles Moeller  
American, d. Germany, 1855–1930  
*The Connoisseur*, 1885  
Oil on panel, 14¼ x 11¼ in. (36.2 x 28.6 cm)  
037.2009

Thomas Eakins  
American, 1844–1916  
*Franklin L. Schenck: A Study*, c. 1890  
Oil on panel, 13¾ x 10¼ in. (34.9 x 27.3 cm)  
2013.117
Bessie Potter Vonnoh
American, 1872–1955

*Enthroned*, 1902
Bronze with brown patina mounted on wood,
12 x 8¼ x 10½ in. (30.5 x 21.6 x 26.7 cm) (bronze);
14 x 10½ x 12¼ in. (35.6 x 26.7 x 31.1 cm) (overall)
2013.279

Bessie Potter Vonnoh
American, 1872–1955

*Girl Dancing*, 1897
Bronze with brown and verdigris patina,
14¼ x 12 x 8¼ in. (36.5 x 30.5 x 20.6 cm)
2013.280
Daniel Chester French
American, 1850–1931
The Minuteman, 1889
Bronze, 32 5/16 x 17 3/8 x 21 5/8 in. (82.1 x 44.1 x 54.9 cm)
2013.126

Frederick William MacMonnies
American, 1863–1937
Diana, 1890
Bronze, 30 1/4 x 20 1/4 x 16 1/4 in. (77.5 x 51.4 x 41.3 cm)
2013.190
William Couper
American, 1853–1942

*Vision*, 1884
Marble mounted on wood, 16⅝ x 14¼ x ⅝ in.
(42.2 x 36.2 x 1.6 cm) (marble); 23⅞ x 21⅛ x 2⅞ in.
(60.3 x 54.1 x 7.3 cm) (overall)
010.2010

Augustus Saint-Gaudens
American, 1848–1907

*Head of Victory*, 1904
Bronze, 8 x 7⅛ x 6⅛ in. (20.3 x 19.1 x 16.2 cm)
2013.249
opportunities for art education that were developing rapidly within the United States. She trained in Chicago with the sculptor Lorado Taft and there was also able to study works of art by admired masters, taking advantage of the assemblage of fine art brought to the city for the World’s Columbian Exposition in 1893, a display that outshone those of most American museums of the age. Thus inspired, Potter also traveled to Paris, where she earned acclaim for her lively bronzes. While Cassatt and Nourse found marriage antithetical to their devotion to their profession as well as to their other family obligations, Potter, a generation younger, managed the balance, marrying the painter Robert Vonnoh and still maintaining her career. Nevertheless, like Cassatt, Nourse, and many other women artists, Vonnoh is best known for domestic and feminine subjects, small-scale works that depict refined women dancing or mothers with children. Her choice of tabletop compositions in bronze was also opportune, for the clay modellos she rendered could easily be made in a home studio without assistants, aspects that made her profession infinitely easier to pursue.

While bronze was convenient for Vonnoh, it was also the material of choice for late nineteenth-century sculpture, for it expanded the definition of what sculpture could be. Earlier in the century, most sculptors preferred to work in marble; their productions united in their snowy whiteness, classical allusions, and the physical limitations of carving in stone. Bronze broke those boundaries, for it permitted a (limited) range of color and could be shaped more freely; an outstretched arm or leg would not collapse of its own weight in bronze as it did in marble. Dependent as it was on the clay original, bronze sculpture also allowed for a greater variety of finish, with some sculptors preferring a smooth, polished surface and others determined to retain the traces of their process, casting their gestures and fingerprints in solid form. When used in this way, bronze can be seen as analogous to an Impressionist approach to painting, wherein the marks of the artist’s touch remain evident, the tangible remnants of the creative hand.

Working in bronze could blur the boundaries between sculpture and painting, a feature used to advantage by Augustus Saint-Gaudens, particularly in his compositions in high and low relief. The figure in *Amor Caritas (Angel with Tablet)*, 1880–98, walks out from a mysterious pageant inspired by Sandro Botticelli, her tender, solemn classicism enlivened by the deep gouges and furrows that define her robes, sensuous caresses from the artist’s hand as he shaped and formed the figure. In low-relief portraits like *Rodman de Kay Gilder*, 1879–80, and *Robert Louis Stevenson*, 1887–88, Saint-Gaudens drew in metal, rendering effects as insubstantial as the wisps of a young boy’s curling locks or the plume of smoke from the writer’s cigarette, attributes that expanded the definition of what could be rendered in sculpture.

If some artists worked with their brushes and modeling tools to reinvent traditional techniques, others adopted media that, although popular in the late eighteenth century, had more recently been scorned as inappropriate for fine art. Paintings in watercolor and pastels, earlier in the century used almost exclusively for sketching or considered the domain of scientific illustrators, amateurs, or women, gained renewed status; they began to be displayed, marketed, and sold as finished works. The
founding of the American Society of Water Color Painters in 1866 and the Society of Painters in Pastel in 1885 accorded these techniques renewed legitimacy, and painters as diverse as John La Farge, Winslow Homer, John Singer Sargent, Maurice Brazil Prendergast, and Thomas Wilmer Dewing made some of their finest works in these media. Their methods were entirely different, each artist drawing out characteristics best suited for his vision. Watercolor in La Farge’s hands, for example, was a vehicle for jewel-like hues; he took full advantage of the translucency of his paints, allowing light to reflect the white surface of the paper through his thinly applied layers of color, creating a richness of effect akin to his work in stained glass. Homer used watercolor differently, especially early in his career, when he often preferred opaque pigments that seem to glint and shimmer in emulation of dappled sunlight and fluttering leaves. Homer was also well aware of the salability of his works on paper, which were considerably less expensive to purchase than an oil painting, and he kept his dealers well stocked, thus expanding the market for his art. Unlike Homer, Sargent never intended to sell the watercolors he created in great quantities after 1900, making them instead for his own pleasure. Nonetheless, as soon as his efforts were made public, they became sought-after commodities. Taking advantage of his skill with a variety of watercolor techniques in Constellation: Rainy Day on the Yacht, 1924, Sargent used the wettest of washes to create the slippery surface of the wood deck, slick with a reflected sheen, then employed the delicate strokes of a small brush to define the women’s faces, resolute even as they huddle under an awning, draped in patterned blankets that Sargent depicted by scraping into the paper with a sharp tool or the end of his brush. Sargent’s attention to detail, fluent and effortless as it seems, appears fastidious in comparison with Maurice Prendergast’s Venice, 1898, in which puddled patterns of color barely coalesce to form a view of the festive crowd strolling along a wide embankment.

If La Farge, Homer, Sargent, and Prendergast all used different approaches to watercolor in an attempt to define form, Dewing used pastel to dissolve it, creating ethereal figures that seem to hover between materializing into three dimensions and melting into the paper. His women, entranced and silent, appear to offer a vision of a world beyond the physical, an evocation of the spirit. This expansion of the world of art past the reality of the visible into the territory of thought and dreams is also characteristic of the age. In both pastel and oil, Dewing pushed his elegant and attenuated models toward that place beyond or outside the everyday.

Spiritual matters also became the preoccupation of several late nineteenth-century landscapists, among them George Inness, Dwight Tryon, and John Henry Twachtman. While demonstrating the hand of God in nature had been important to painters earlier in the century, especially Thomas Cole and Frederic Edwin Church, whose omnipotent and majestic views were meant to glorify a landscape they felt had been particularly blessed, the approach later in the century was much more meditative and personal. In the light-infused, tonal atmosphere of Inness’s forests and pastures, the rhythmic regularity of Tryon’s tree-lined riverbanks, and the subtle harmonies of color and form in Twachtman’s snowscapes, an intensity of vision encourages contemplation of ineffable things—of such abstract concepts as truth and beauty, of things that cannot
be seen but only felt. Art could now be used as a force for moral improvement.

This idea, that physical objects could also be catalysts for elevating society, was not unique to painting. In reaction to the industrial age and the surge in inexpensive machine-made goods, both social reformers and artists promoted the superiority (both morally and aesthetically) of handcrafted objects. Under the auspices of burgeoning fine arts societies and societies of Arts and Crafts, these items were marketed, displayed, and sold not only as fine art but as objects that could help bring elevated sensibilities into the home and the people who lived there. One of the most successful of this new kind of artist was Louis Comfort Tiffany, who began his career as a painter, a fact he used to promote the pedigree of his household goods, which were categorized as art for the home. And indeed they were, as can be seen in such objects as his pony begonia lamp, which combines the latest modern technology with sinuous foliate forms that together enabled not only reading but also reflection.

Two objects made the same year, 1904, illustrate the divergent paths American art had taken in the last third of the nineteenth century. In Office Board for Robert B. Davis, John Frederick Peto turned oil paint and canvas into a battered wood panel pocked with nails. A simple pipe hangs near a match, both rendered with minute attention to detail. A worn photograph of President Abraham Lincoln sticks up from behind a yellow envelope, carefully addressed to Robert B. Davis, a structural engineer then engaged in designing platforms for the Boston Elevated Railway Company. Peto’s composition celebrates the real world, a place of paper and frayed string, where memories of Lincoln coexist in men’s minds along with plans for modern framework trusses. This is a place that by and large can be seen, touched, and tasted. In opposition to it is another world, represented by Saint-Gaudens’s Head of Victory, an excerpt from the artist’s monument to General William Tecumseh Sherman (1892–1903). Here, in an allegory borrowed from the classical past, is a solid and three-dimensional likeness of something that one cannot see or perceive through any bodily sense, a force that can be grasped only through the intellect. There was room for both in American art—the real and the unreal, the faithful and the fantastical, the ordinary and the exceptional. Through travel, education, and an open-minded spirit about what could be art and who could make it, horizons began to seem limitless.
Louis Comfort Tiffany
American, 1848–1933
*Tin Peddler at Sea Bright*, 1888–89
Watercolor and gouache on paper, 22¾ x 29¼ in. (57.8 x 74 cm)
019.2010

John La Farge
American, 1835–1910
*Salt Meadow, Newport, Rhode Island*, c. 1884
Watercolor and gouache on paper, 8¾ x 10½ in. (22.2 x 26.7 cm)
2013.176
John Frederick Peto
American, 1854–1907
Still Life with Tobacco Canister, Book, and Pipe, c. 1882–92
Oil on board, 6 ½ x 9 in. (16.5 x 22.9 cm)
2013.224

William Michael Harnett
American, b. Ireland, 1848–1892
After the Hunt, 1885
Oil on canvas, 18 ¼ x 10 ¾ in. (46.4 x 27.3 cm)
151.2008
John George Brown
American, b. England, 1831–1913
*Watching the Circus*, 1881
Oil on canvas, 28¼ x 44 in. (71.8 x 111.8 cm)
2013.028

Winslow Homer
American, 1836–1910
*Fishing*, 1878
Watercolor and gouache on paper, 7 x 8½ in. (17.8 x 21.6 cm)
2013.143
Thomas Wilmer Dewing  
American, 1851–1938  
*Repose*, 1921  
Oil on canvas, 14½ x 12 in. (36.2 x 30.5 cm)  
2013.109

John Singer Sargent  
American, 1856–1925  
*Constellation: Rainy Day on the Yacht*, 1924  
Watercolor and graphite on paper, 13¼ x 21 in. (33.7 x 53.3 cm)  
2013.254
Thomas Wilmer Dewing
American, 1851–1938

**Standing Woman No. 202, c. 1926**
Pastel on brown paper, 14¼ x 10⅞ in. (36.2 x 27.6 cm)
2013.110

Thomas Wilmer Dewing
American, 1851–1938

**The Song, 1891**
Oil on canvas, 26½ x 34 in. (67.3 x 86.4 cm)
2013.111
George Inness
American, 1825–1894

*Spirit of Autumn*, 1891
Oil on canvas, 30 x 45 in. (76.2 x 114.3 cm)
2013.155

George Inness
American, 1825–1894

*Summer Evening, Montclair, New Jersey*, 1892
Oil on canvas, 30 x 45 in. (76.2 x 114.3 cm)
2013.157
Dwight Tryon
American, 1849–1925

The Lake, 1897–98
Oil on panel, 12 x 22 1/2 in. (30.5 x 57.2 cm)
2013.274

Dwight Tryon
American, 1849–1925

October Twilight, 1915
Oil on panel, 18 x 27 3/4 in. (45.7 x 70.5 cm)
2013.275
John Henry Twachtman
American, 1853–1902

*Winter Landscape*, 1890s
Oil on canvas, 25½ x 32 in. (64.8 x 81.3 cm)
2013.276

Willard Leroy Metcalf
American, 1856–1925

*The Enveloping Mantle*, 1920
Oil on canvas, 36 x 39 in. (91.4 x 99.1 cm)
2013.204
Tiffany Studios
Established by Louis Comfort Tiffany (American, 1848–1933)

Pony Begonia Lamp, c. 1905–10
Leaded glass on bronze base, 16½ x 13¼ x 13¼ in. (41.9 x 33.7 x 33.7 cm)
051.2012

Tiffany Studios
Established by Louis Comfort Tiffany (American, 1848–1933)

Daffodil Table Lamp, c. 1913–18
Leaded glass on bronze base, 29½ x 20¼ x 20¼ in. (75.1 x 51.4 x 51.4 cm)
009.2008
John Singer Sargent
American, 1856–1925

*Mrs. Charles Deering*, 1877
Oil on canvas, 22 x 18 in. (55.9 x 45.7 cm)
2013.259

William Merritt Chase
American, 1849–1916

*Portrait of a Woman*, c. 1912
Oil on canvas, 19 x 16 ⅝ in. (48.3 x 42.3 cm)
2013.044
Winslow Homer’s Civil War illustrations reported the news of the front to the general public. The effectiveness and wide distribution of these wartime images place Homer and his cohorts among the first embedded war correspondents. Homer’s work came of age during an explosion of new printed media that was partially driven by the demand for images like those he produced for *Harper’s Weekly*. A far cry from today’s battle photography, his illustrations of war were revolutionary for his time, even though many were theatrically composed and censored the true horrors of war. In fact, paintings such as *The Bright Side*, 1865 (Fine Arts Museums of San Francisco), and *A Rainy Day in Camp (Camp near Yorktown)*, 1871 (The Metropolitan Museum of Art, New York), were intimate, personal looks at the mundane aspects of camp life, where soldiers bivouacked and waited for the next strategic deployment. These newspaper views were some of the first images of war to enter the domestic space and be read in the parlor, and, as such, they were important elements of war reporting. In this working environment, Homer honed his skills as a draftsman and gained a unique understanding for portraying people with dignity and appeal in a succinctly straightforward American way.

Every year since his passing in 1910, Homer’s fame and popularity have increased. How does this happen and why do we still feel such an attraction to his art? The focused Lunder Collection is an excellent lens through which to gain a greater understanding of this phenomenon. Many of the Homer works in the collection are from the 1870s, a period when the engines of growth were amassing strength and the United States was entering an era of change and power through industrialization.
Winslow Homer
American, 1836–1910

*Woman Reading in a Hammock*, c. 1875
Watercolor and graphite on paper,
7½ x 9¼ in. (19.1 x 23.5 cm)
2013.145

*Girl Reading*, c. 1879
Graphite and gouache on paper,
5¼ x 7½ in. (13.3 x 19.1 cm)
2013.147

*Under the Apple Boughs*, 1879
Winslow Homer
American, 1836–1910
Graphite and gouache on paper,
9⅛ x 14⅜ in. (23.2 x 36.5 cm)
006.2009
the travesties of war, Homer did not concentrate on the plight of residents of crowded cities or the complex relation of labor and industry. Instead, he turned his energy to individuals in American rural settings, though his Civil War Reconstruction-era work and representation of African Americans should also be acknowledged for their depth. In fact, Homer was even given assignments by the *Appleton Journal* to chronicle the rise of leisure time in America, and his images provided a nostalgic view of land and nature in contrast to the industrialization and urbanization of America. In reading these works of the 1870s, we sense the bedrock of American iconography, and we begin to understand how Homer became the visual voice for the American experience, a voice that took hold and is still pervasive today. In discussing Homer, the critic Robert Hughes suggested that “[s]ome] major artists create popular stereotypes that last for decades; others never reach into popular culture at all. Winslow Homer was a painter of the first kind. Even today, 150 years after his birth, one sees his echoes on half the magazine racks of America.”

During this period, Homer drew and painted the “America” our popular imagination continues to long for. Examples of such works are seen in his American classics *A Game of Croquet*, 1866 (Yale University Art Gallery, New Haven), *The Country School*, 1871 (Saint Louis Art Museum), *Snap the Whip*, 1872 (The Metropolitan Museum of Art, New York), and *Breezing Up*, 1876 (National Gallery of Art, Washington, DC).

As we take a closer look at the works in the Lunder Collection, we need to remember that in the mid-1870s Homer concluded his career as a commercial illustrator and began to paint watercolors. *Evening on the Beach*, 1871, and a related oil painting

*Winslow Homer<br>American, 1836–1910<br>Girl in a Hammock, 1873<br>Oil on canvas, 13 ¼ × 19 ¾ in. (33.7 x 50.2 cm)<br>2013.148*
of the same name (1871-78), and Woman Reading in a Hammock, about 1875, offer a glimpse into the influence of illustration and the demands of his editors for images of leisure activities and the fashionable world of women. Girl in a Hammock, 1873, and Fishing, 1878, provide robust examples of Homer’s path during this period through both subject matter and media. For what is more American or idyllic than children fishing without adult supervision? These children are safe in nature. They are at ease at a pond’s edge, time has slowed, and they can enjoy nature on their own terms without interruption or rules. The world is theirs to experience and explore, and they want to be together fishing at the local pond. To depict this scene, Homer chose watercolor, a difficult and unforgiving medium he would continue to use as he became the preeminent American watercolorist.

Girl in a Hammock is the perfect counterpoint for Fishing, as we find Homer moving from rural activity to a contemplative reader snug in a hammock among trees. Again the figure is framed within the embrace of nature. The Noon Recess, 1873, moves the action indoors with a dash of humor and anxiety, in which it seems the boy is forced to stay in class while his classmates frolic at recess. Again Homer depicts a classic visual scene of American rural life: the one-room schoolhouse. In this case, the pupil’s crossed legs and bare feet make him seem at ease with his punishment (detention), whereas the teacher’s posture reveals her disdain for the child. The comic tension is elevated by the classmates appearing in the window. It is easy to read this as an antecedent to Norman Rockwell’s images of children and school life in America. In Girl Reading, about 1879, an elegant and minimal work with a lovely dash of Homer red; Under the Apple Boughs, 1879, an energetic study of nature; and then in Women Looking Out to Sea, 1881–82, we sense another shift as Homer refines his treatment of subject and medium, offering more glimpses into his artistic path.

The three intimate and powerful drawings of 1884 discussed below reveal Homer as a confident artist entering a great period in his development, influenced by a profound series of events in his personal life. In 1883 Homer moved from his West Tenth Street studio in New York City to Maine, following his brother Charles’s invitation to take up residence in Prouts Neck. This decision was made soon after Homer’s 1881–82 sojourn in Cullercoats, near the northeastern English town of Tynemouth, where he found a thriving industrial and maritime city and home of the North Sea fishing fleet. Here Homer explored the nature of the sea and the people working in maritime industries, sowing the seeds that would transform his late work created in Maine. Essentially, his visit to England and subsequent move to Maine precipitated and inspired Homer’s transition from his role as the visual voice of the American experience of the late nineteenth century to that of a singular and profound artist who later in life found a fresh stimulus that placed him in the forefront of the history of American art.

Rather than appearing narrative or observational, these drawings place the viewer in nature so that the folds between the image and nature are intertwined. The subject is the power and force of nature, a topic Homer would explore for almost thirty years in Maine. No longer are figures placed in space (next to nature, on the picture plane); instead, we the viewer are now presented with a direct experience of raw energy that forces us to contemplate
our own relationship to nature. This is most evident in *Tense Moments*, 1884, as we sense the ocean spray and swells as if we are standing shoulder to shoulder with the crew on deck. Not only does Homer achieve monumentality in a small drawing, but he manipulated the scale to emphasize the dense power of the sea, making it more monumental and experiential. *A Fishing Schooner*, 1884, reveals his developing modern tendencies to state more with less. With a light touch he allowed charcoal and chalk to produce an image that is dependent on the texture of the paper and absence of touch. It is a study in contrasts. Here the artist’s choice to mark the paper is as important as when he chose not to.

*Stormy Sky*, 1884, brings elements of both drawings to the fore by highlighting nature’s constant potential to effect a dramatic difference on the coast.

All three of these drawings are dated the same year that Homer settled into his new life, after hiring the prominent architect John Calvin Stevens to transform his carriage house into a home and studio with spectacular views and little protection from the elements. As Homer committed to his new life at Prouts Neck, nature and the coast became increasingly prominent in his work. Taken together, these three drawings provide a platform to analyze the transition in his oeuvre toward a more direct and intimate experience, one that is more complex and more profound, one that is essentially based on Homer’s capacity to present the energetic forces of nature in a modern spirit.

Winslow Homer
American, 1836–1910

*The Noon Recess*, 1873

Oil on canvas, 16½ x 21¼ in. (41.9 x 54 cm)

033.2011
Winslow Homer  
American, 1836–1910  

*Women Looking Out to Sea*, 1881–82  
Charcoal and graphite on paper,  
8¼ x 12¾ in. (21 x 31.1 cm)  
022.2008

*A Fishing Schooner*, 1884  
Charcoal and white chalk on paper,  
17½ x 17½ in. (44.5 x 44.5 cm)  
2013.142

*Tense Moments*, 1884  
Charcoal and white chalk on paper,  
4½ x 11¾ in. (11.4 x 29.2 cm)  
2013.146

*Stormy Sky*, 1884  
Charcoal and white chalk on gray paper,  
13½ x 23 in. (34.3 x 58.4 cm)  
013.2010
Among the early works by John Singer Sargent in the Lunder Collection, *Study of Three Figures*, about 1878–79, is something of an enigma. We do not know exactly when, where, or why the picture was painted, whom it represents, what story it is supposed to tell, or even what the artist meant to call it: the present title—purely descriptive and perhaps misleading—was assigned only in 1925, when the work was listed in the catalogue of Sargent’s estate sale.1 Although the sketchy execution suggests that it is a study for a more ambitious painting, there is no indication that the artist ever carried the work beyond this preliminary stage. *Study of Three Figures* appears to have been painted in the late 1870s, just as Sargent was completing his art training in Paris and considering the path he would follow in his profession, for he was earning a reputation as a genre painter but was also inclined toward portraiture. Several works from this period combine aspects of both practices and, like *Study of Three Figures*, manifest Sargent’s interest in studio models as more than anonymous, working-class laborers paid to strike a pose.2

Sargent’s early, experimental paintings also test the definition of a portrait as the likeness of a person typically undertaken on commission and painted from life. In 1877, for example, Sargent painted *Mrs. Charles Deering*, a posthumous portrait of Annie Rogers Case Deering (1848–1876), whose husband Sargent had portrayed in Newport, Rhode Island, the previous summer. When Annie died within months of his visit, Sargent wrote to Charles Deering that he regretted having failed to produce “even an unworthy sketch of Annie taken from nature” when he had the opportunity. He did agree, however, to undertake her portrait on the basis of a photograph and his own recollections.3 The resulting work is an elegant likeness of a lovely young woman, but in its uncharacteristic restraint we sense the artist’s thwarted efforts to infuse the portrait with the emotional complexity that might have emerged over time, in the intimacy of the studio.

*Rosina*, in contrast, is all exuberance: with an opulent string of onions slung over her right shoulder, the figure embodies the vitality of Capri, the Mediterranean island where Sargent painted through the late summer months of 1878. The seventeen-year-old model, Rosina Ferrara (1861–1934), was already a favorite among the artists in Capri, who were taken with both her exotic beauty and her professional skills, and the many images that Sargent made of her that season would substantially augment her celebrity.4 As a striking likeness of a well-known figure, then, *Rosina* might be regarded as a portrait, although in this case, the terms of the commission were reversed, with the painter paying the “sitter” to pose. Technically, *Rosina* is a figure painting—the depiction of a model who has been posed and costumed to play a part conceived and directed by the artist. Here, however, Rosina is both the model and the sitter, and the part she plays is her own: a spirited young woman in Caprese garb, whose flirtatious pose appears to be her natural attitude.

Hard as it is to reduce the vivacious Rosina to a “figure,” the model depicted in *Nude Boy Seen from Behind*, about 1874–78, cannot be considered in any other terms. Though an exceptionally accomplished example, the sketch is a conventional académie—a study of the male nude intended to display the artist’s mastery of human anatomy. Because we see the young man from behind, his anonymity is assured.
John Singer Sargent
American, 1856–1925

Study of Three Figures, c. 1878–79
Oil on canvas, 18½ x 11¾ in. (47 x 29.8 cm)
2013.258

Nude Boy Seen from Behind, c. 1874–78
Graphite on paper, 9 x 5 in. (22.9 x 12.7 cm)
2013.255
Knowing his name and circumstances—as we know Rosina’s—would only scatter the artist’s focus and compromise the object of the exercise.

The model’s contribution to the artistic enterprise becomes conspicuous in Study of Three Figures. The painting pictures an ordinary occurrence in the life of a Paris studio: the hired models, taking a break between sessions, have temporarily dropped their prescribed poses. The two boys are probably among the scores of Italians who immigrated to Paris in the mid-nineteenth century and found employment in the city’s burgeoning art industry; they may have been engaged to pose for a painting in the Neoclassical tradition—some quasi-mythological idyll featuring innocently naked children as putti or pucks. The third figure—the sole woman in the studio—is more difficult to explain. Dressed in regional costume, she may be there to pose for an Italianate genre painting or perhaps to supervise the children, despite their evidently mutual indifference. As if to denote her peripheral importance, the edge of the canvas slices her sturdy, aproned form cleanly in two. The younger boy, who may be her ward, is also a marginal figure: seated on a modeling stool, his little legs dangling down, he turns his back on the viewer, apparently of his own accord and not, like the model in Nude Boy Seen from Behind, because the artist asked him to.

The partial presence of the peasant woman and the little boy leaves the loose-limbed, tousled-haired adolescent at the center of attention. In marked contrast to the professional passivity of an artist’s model, this gangling young boy actively engages the viewer. He has tied a long black scarf (presumably a studio prop) capriciously around his hips, either to preserve his modesty or to catch the artist’s eye, with the silky ends pooling around his bare feet. With one hand resting lightly on the stool, the other folded back on his hip, he crosses his ankles to strike the calculatedly casual stance associated with such aristocratic sitters as Mr. Robert Andrews, in Thomas Gainsborough’s famous double portrait, about 1750 (The National Gallery, London), or General George Washington, at ease after the Battle of Princeton in the iconic image by Charles Willson Peale, 1779 (United States Senate, Washington, DC). Charmed by the irony of the model’s attitude, Sargent produced a genre scene that behaves like a portrait, capturing the natural insouciance of a nameless, half-naked boy.
Mary Cassatt was an extremely hard worker. Accounts by her mother and other contemporaries document the long hours she spent in the studio. When the light failed toward the end of the day, making it difficult to judge the colors of her paints accurately, she often continued to work at home, making drawings and studies for prints when her family gathered for the evening to read by lamp-light. The Cassatt family also frequented the theater in the evenings, once or twice per week. For a single, well-heeled lady in Paris, these forays into public performance spaces afforded Cassatt the rare opportunity to capture subjects from the modern urban scene. As her career unfolded, she became the preeminent painter of the domestic sphere in which women and children dwelled. Yet in 1879 and early years of the 1880s, when she was working closely with Edgar Degas, she devoted her diligent attention to the theme of the loge, or theater box.

She explored the subject in all of the media at her disposal. A striking instance is the sequence of experimental soft-ground and aquatint etchings that culminated in *In the Opera Box (No. 3)*, also called *At the Theater*, 1879–80. When, in 2012, the Lunders acquired an extraordinary cache of early prints by Cassatt, highlights included a small group of proofs documenting the evolution of the opera box subject through several distinct versions, each printed from a separate copper plate. Taken together, they offer considerable insight into her practice at a moment when her contributions to printmaking were as radically modern as any by her closest male colleagues, including Degas, Camille Pissarro, and Félix Bracquemond.

In 1879 these artists, with Degas taking the lead, discussed producing an illustrated journal called *Le jour et la nuit*, which would feature modernist printmaking aligned with the goals of the Impressionists. Entirely distinct from the popular trade in colored or reproductive prints, these new prints would be realized purely in black and white; they would be the work of the painter-printmaker's own hand, and they would be technically courageous—and thus modern—by embracing the spirit of innovation that was a signal characteristic of the age.

Cassatt’s journey into the world of experimental printmaking took place in Degas’s studio in the fall and winter of 1879–80. Her artistic goals were closely aligned with his, and, more practically, he had set up a workshop that provided all the necessary tools and equipment for a probing inquiry into the techniques of etching. Cassatt and Degas often worked side by side, poring over the proofs that resulted from their experiments. But when Degas became distracted by other projects, his younger colleague did not. In that short initial period when they still thought *Le jour et la nuit* might become a reality, Cassatt created more than thirty black-and-white prints; some are ghostly experiments that she never pursued, while others—like the opera box series—demonstrate her perseverance in the face of technical challenges. Although the project to launch *Le jour et la nuit* failed in 1880, seemingly because Degas doubted he could pull it off, Cassatt was ready with her first contribution, *In the Opera Box (No. 3)*. She was undeterred. Cassatt’s commitment to her experimental work in soft-ground etching and aquatint was manifested in 1883 by a radical group of tonal lamplight prints of her family at home in the evening.

The artist had already devoted herself to the theme of young women at the theater in drawing,
Mary Cassatt
American, 1844–1926

Woman with a Pearl Necklace in a Loge, 1879
Oil on canvas, 32 x 23½ in. (81.3 x 59.7 cm)

painting, and pastel before undertaking her etchings of the subject. Most though not all of these depict a young woman (sometimes her sister, Lydia) sitting upright in a loge. The verticality of her posture offers a counterpoint to the sweeping curves of her plush chair and the tiers of balconies seen behind and above her. A key feature of these images, one that is rarely discussed, is the reflection of the woman’s head and shoulders seen in the mirror behind her. Cassatt remained fascinated with mirrors and mirror images all her life; it is in these early theater images that she first explored the potential of mirrors for unusual light effects, edgy spatial relationships, multiple vantage points, and a sense of intimate voyeurism.

Her first etching to explore the subject of the single female figure in a loge holding an open fan was In the Opera Box, No. 1. It is an extremely rare print; Cassatt must have abandoned it immediately, not taking the time to pull multiple proofs. It is an unsatisfactory image, its purpose the investigation of the mélange of soft-ground drawing and stopped-out highlights with an overall aquatint ground. While these would remain the artist’s salient techniques in subsequent versions of this subject, the first plate was too deeply bitten in its acid bath, resulting in a dark, murky image that resembles an underexposed photograph.

Cassatt quickly learned from this experiment and worked more systematically as she approached a fresh copper plate for another stab at the subject.
This would become *In the Opera Box, No. 2*. The Lunder Collection holds two impressions taken from this plate, each documenting a different state of work on the printing matrix. The proof of the first state is extremely rare, possibly unique. Cassatt did not linger over the printing of it; she used the proof as a touchstone to gauge how dark the tonal areas of the plate would print and to check that the stop-out she had brushed onto the plate had adequately protected the white highlights. This impression gives an intriguing sense of a woman sitting in darkness, sparsely illuminated by an unseen light. Here Cassatt had already taken the trouble to indicate the reflection of the sitter’s head and neck in the mirror. At some level, she must have been pleased with this early proof, since she signed her name in graphite below the image.

The artist’s second phase of work on this plate pulled the figure out of darkness and clarified the space around her. By drawing on a sheet of paper laid over the plate, which had been prepared with a tacky, “soft” ground, Cassatt added many lines to define the face and hair, the shape of the chair, and the curving balconies. When the artist lifted the sheet of paper off the plate, the areas where she had pressed down her pencil pulled away the ground, exposing the bare plate so that, when the plate was immersed in its acid bath, the effect would be strong lines with the weight and character of conté crayon. The result of this methodical approach to the evolution of her image was more successful—this time the scene is legible. The artist signed the rare Lunder Collection proof of this state with her initials, in graphite just below the platemark. Nevertheless, we can guess that Cassatt was not entirely satisfied with the finished print, perhaps disappointed by the lack of contrast between the white highlights and darker tonal areas. The mood is soft, quiet, unresolved.

The artist tried again, this time producing the image (now one of her most celebrated prints) called *In the Opera Box, No. 3*. The elements of Cassatt’s printmaking “cuisine,” or cookery, came together at last. She selected this print to represent her publicly, printing an unprecedented edition of fifty impressions for the market. Cassatt had taken the plate through four states to arrive at the final version, by now fully alive to the value of printing and assessing the plate periodically as work progressed. A unique proof in the Lunder Collection shows only the arm and fan in the lower area of the composition, suggesting that she was scrutinizing even individual sections of the plate. The result in this case was an image that transcends its experimental gestation sufficiently for the viewer to appreciate not only its formal impact—those boldly modern patterns of light and dark—but also its potential meanings.

In this final state of *In the Opera Box, No. 3*, our young theatergoer is illuminated by a light so intense that her facial features are bleached and simplified. Yet we read from her posture and gaze that she is attentive, caught up in her scrutiny of other members of the audience and aware that she is on display. We see her as others in the theater boxes must see her, from the front, her lovely dress modestly covered by her fan. Yet our proximity
Mary Cassatt
American, 1844–1926

_In the Opera Box (No. 2), 1879–80_
Soft-ground and etching in black ink on cream laid paper,
plate: 8 5/16 x 5 5/16 in. (21.2 x 15.1 cm),
sheet: 12 3/16 x 9 5/16 in. (31.8 x 23.4 cm); first state (of three)
2012.292

Mary Cassatt
American, 1844–1926

_In the Opera Box (No. 2), 1879–80_
Soft-ground and etching in black ink on cream wove paper,
plate: 8 1/4 x 6 1/4 in. (21 x 15.8 cm),
sheet: 12 3/16 x 9 5/16 in. (31 x 23.7 cm); second state (of three)
003.2010
allows us a more intimate second view of her in the
mirror, her hairline and the nape of her neck. Her
reflection poses the question: Are the balconies and
theatregoers seen behind her also reflections in
the mirror? What about the glowing globe of light
above her head? What is real? What is instead a
mirror image? Cassatt’s nuanced manipulation of
aquatint to create the “starry night” effect in the
audience now seems intended to mimic the sparkles
and glints created by mirrored surfaces in illumina-
ted interiors. The ambiguities of the mirror were
clearly an important part of Cassatt’s fascination;
the motif appears again and again in her various
renditions of the loge subject. Spatial ambigu-
ity references other uncertainties, alluding to the
uncomfortable place of the single woman (like the
artist herself) in the hall of mirrors that was
modern-urban-public Paris. In the Opera Box,
No. 3, we encounter her public persona on display.
It is only in the mirror that we are permitted a
glimpse of her more vulnerable, private self.

John La Farge, 
Sleep, 1884–85

LEE GLAZER

John La Farge’s watercolor Sleep, 1884–85 is a
painting with a complicated back story. It reprises
an image of languid female beauty that the artist
had rendered in oil more than fifteen years before,
and it was one of nearly one hundred works—many
of them, like Sleep, duplicate versions of earlier
images—offered for sale in March 1885 by Moore’s
Art Gallery on Fifth Avenue in New York City. That
sale, like a similar event at Ortgies and
Company the year before, was held to raise money
for the La Farge Decorative Art Company, a troubled
business venture that would collapse amid scandal
later that spring. Yet this picture betrays none of
the turmoil of these real-life circumstances. Indeed,
it seems to illustrate the words of one contemporary
critic who observed, “No wonder that people like
water-colors: they are for the most part so cheerful
and lighthearted, so brilliant, and . . . specially
intended . . . to note pretty things.”

Intimate in scale and intensely private in mood,
the image of Sleep nevertheless reached a wide
audience. A photograph of the original oil (which
was later destroyed in a fire) appeared in Mariana
Van Rensselaer’s Book of American Figure Painters in
1886 and again in Royal Cortissoz’s biography of
La Farge published in 1911. The watercolor
version, which was likely purchased by the English
artist Hubert von Herkomer, appeared as a wood
engraving in the catalogue to the 1887 exhibition of
the American Watercolor Society and in Harper’s
Weekly as well, where the painting was praised as “a
very beautiful and delicately painted study in Mr. La
Farge’s best manner.”

La Farge’s “best manner” was the result of an
eclectic array of influences. The son of wealthy
French émigrés, he was born in New York and, after
completing college, traveled to Europe in 1856, where he saw the old masters, studied for a few weeks with the academic painter Thomas Couture, encountered Japanese ukiyo-e prints through the Goncourt brothers, and was impressed by Pre-Raphaelite painting at the Manchester Art Treasures Exposition in 1857. Shortly after his return to the United States later that year, La Farge settled in Newport, Rhode Island, working briefly with William Morris Hunt but soon embarking on an independent course, pursuing the study of optics and applying the color theories of the Frenchman Michel Eugène Chevreul to a sequence of closely observed landscapes and evocative floral still-life compositions such as *The Last Water Lilies*, 1862, and *Agathon to Erosanthe (Votive Wreath)*, 1861. Like these earlier works, *Sleep* combines an interest in realistic representation with an Aestheticist approach that favors decorative arrangement over narrative content. Indeed, *Sleep* and *Agathon to Erosanthe* share a probable common source: *Soap Bubbles*, about 1859 (The Metropolitan Museum of Art, New York) by La Farge’s erstwhile teacher Couture. Although he was uninterested in the
allegorical content of Couture’s painting, La Farge seems to have mined its composition for his own more purely aesthetic purposes: the laurel wreath on a thickly painted plaster wall becomes the basis for his hanging still life, and the boy’s languid pose resurfaces in the form of a slumbering woman.

The Lunder Collection watercolor, like the oil that preceded it, depicts the artist’s wife, Margaret Mason Perry, in a shallow, unadorned interior space, reclining in a low studio chair, her limp arms and gracefully turned head suggesting complete repose. Throughout the composition, repeated patterns and soft washes of color create connections between the figure and the space she occupies, recalling the description of La Farge’s methods in *The Education of Henry Adams* as “quiet and indirect. He moved round an object, and never separated it from its surroundings.”

Images of enclosed spaces inhabited by artfully posed, self-contained female figures—whose passivity often carries a whiff of eroticism—found a ready market in Europe and the United States in the latter half of the nineteenth century (see, for example, Whistler, *Weary*, 1863, and Homer, *Girl Reading*, about 1879), when the notion of gendered spheres of activity situated men in the outward-directed realms of industry, business, and physical activity, and women in the private world of imagination and self-reflection. This was a realm that was analogous, for artists like La Farge, with the subjective world of aesthetic appreciation and creativity. In this painting, that idea is underscored by its Japonisme: the patterned robe, the vaguely East Asian chair, the decorative arrangement of the figure, even the graceful turn of her head suggest the influence of ukiyo-e prints, particularly the images of Edo beauties that were the specialty of Kitagawa Utamaro, whose work La Farge had long admired.

By the mid-1880s, Japanese art and decorative objects had become a mainstay of the well-appointed domestic interior (owing largely to the forcible opening of Japan to the West in 1854 by Commodore Matthew Perry, who, it is worth noting, was the great-uncle of La Farge’s wife). Japan was thus identified with a feminized artistic sensibility: it was a state of mind as much as a geographical location, taking one, as Cortissoz observed, “away from the world of prose and into one of thought and beauty.” We can imagine La Farge, his professional and personal life a shambles, losing himself in a world of “thought and beauty” as he re-created and imaginatively projected himself into the dream-like space of *Sleep*. The year after the picture was sold, La Farge accompanied Henry Adams on an extended visit to Japan, hoping to leave his troubles even farther behind. He later recalled that they had expected to find Nirvana but found themselves too “late for this season of the world.”
By the early 1890s Augustus Saint-Gaudens had reached the pinnacle of his profession. He was the leading American public sculptor of his day, celebrated for his monuments of Admiral David Glasgow Farragut, 1877–80 (Madison Square Park, New York), and Abraham Lincoln, 1884–87 (Lincoln Park, Chicago). His busy West Thirty-Sixth Street studio in New York contained sketch models for monuments to Colonel Robert Gould Shaw, 1884–97 (Boston Common), and General William Tecumseh Sherman, 1892–1903 (Grand Army Plaza, New York), that would occupy him for much of the decade. Commissions, large and small, were plentiful, and Saint-Gaudens turned away or diverted many of them to capable younger artists, who, as he had done, had undergone rigorous training in the leading art academies of Paris. But a good entrepreneur always sees a marketing opportunity, and by this time Saint-Gaudens was attuned to the potential for bringing in consistent revenue between the lucrative, but infrequent, payouts for monuments by casting statuettes after his best-known sculptures. His Parisian confidant and frequent correspondent, the sculptor Paul Bion, confirmed Saint-Gaudens's business aspirations, writing him in 1894: “What are you singing to me about your Diana and your Puritan, that they’re going to line your pockets with a Niagara of gold?”

By the mid-1890s Saint-Gaudens was collaborating with American and French foundries to cast statuettes after his overlife-size Diana for the tower of Madison Square Garden, 1892–93, and a bas-relief portrait of Robert Louis Stevenson, 1887–88, in diameters of approximately twelve, eighteen, and thirty-six inches. Unlike his earlier small bronzes of the 1870s and 1880s—for instance, Rodman de Kay Gilder, 1879–80—that were cast in very limited editions and presented to friends, fellow artists, and inner-circle clients—these works were intended for the parlors of anonymous purchasers. Regardless of their destination, the perfectionistic Saint-Gaudens lavished considerable attention on the reduction and casting of an expanding repertoire of statuettes and reliefs. In 1897 his small bronze enterprise was jump-started by his relocation to Paris, world capital of the foundry industry. With the completion and casting of two other reductions—The Puritan in 1898 and Amor Caritas (Angel with Tablet) in 1899—Saint-Gaudens had a core stable of four models for commercial sale. Later, after his death in 1907, his widow, Augusta, would expand the inventory to more than twenty-five.

The exact number of bronzes in any of these editions is unknown, since Saint-Gaudens neither numbered his casts nor kept precise production records. The Puritan, with more than forty located examples today, must have been his most frequently reproduced statuette. Based on the statue unveiled in Springfield, Massachusetts, on Thanksgiving Day 1887, the subsequent reduction varies only slightly in the addition of a second pine bough and the inscription “THE PURITAN” to the front of the base. The stern caped figure striding through the scrubby New England wilderness represented an embodiment of traditional Puritan values of stalwartness, moral rectitude, and religious piety and quickly became popular tabletop adornment.

Among the earliest Puritan statuettes, including the one in the Lunder Collection, were those cast at E. Gruet Jeune, a premier Parisian foundry. The presence of a Gruet foundry mark on this cast is a rare and revealing gift, for Saint-Gaudens generally
Augustus Saint-Gaudens
American, 1848–1907

*Amor Caritas (Angel with Tablet)*, 1880–98; this cast, 1899 or after
Bronze, 40 x 17 1/2 x 4 in. (101.6 x 44.4 x 10.2 cm)
2013.252

Augustus Saint-Gaudens
American, 1848–1907

*Rodman de Kay Gilder*, 1879–80
Bronze, 16 x 13 1/4 x 3/4 in. (40.6 x 33.7 x 1.9 cm)
2013.250

Augustus Saint-Gaudens
American, 1848–1907

*Robert Louis Stevenson*, 1887–88; this cast, 1898 or after
Bronze mounted on wood, 17 3/4 x 17 5/16 x 3/8 in. (45.1 x 44 x 1 cm) (bronze); 26 1/4 x 24 7/8 x 1 1/8 in. (66.7 x 61.4 x 2.9 cm) (overall)
2013.253
disliked such marks on his small bronzes. Because Saint-Gaudens's reductions were cast in both France and the United States, as well as during his lifetime and after, it is unusual to be able to determine a statuette’s relative place in the casting chronology (the posthumous casts cast under his widow’s auspices are, for the most part, of good quality). But in this instance, the inscriptions on the cast’s base provide clues that allow for fairly precise dating, always a boon for the bronze connoisseur. Because we know Saint-Gaudens removed his small bronze-casting enterprise back to American foundries in 1903, the Gruet mark confirms that this crisply textured cast is early in the production sequence. A second clue—the copyright roundel—allows the date of this cast to be further narrowed to by 1901, since that year Saint-Gaudens began adding a rectangular tablet copyright to the backs of Puritan bases, thus establishing the latest possible date for the Lunder Collection’s very fine statuette.

Although casts could be ordered directly from his studio, Saint-Gaudens marketed these small bronzes primarily at Doll & Richards in Boston and at Tiffany & Co. in New York. During the American “age of bronze,” such retail emporiums were the principal purveyors of statuettes for the parlor and the garden favored by such artists as Frederic Remington and Bessie Potter Vonnoh. Sales of Saint-Gaudens’s bronzes were steady, with the portrait relief of Robert Louis Stevenson by far the most popular. Even before he visited New York in 1887, the Scottish-born writer was widely admired in the United States for Kidnapped, 1883, and Treasure Island, 1886, and this fame no doubt drove brisk sales through the early 1920s, when Saint-Gaudens’s widow stopped casting his work. The twelve- and eighteen-inch Stevensons were produced commercially beginning in 1895 and were available with gilded, silvered, and regular bronze patinas. In the several variations, Saint-Gaudens depicted Stevenson, who was ill with tuberculosis, seated in bed, with knees pulled up and a sheaf of papers on his lap. Although there are few compositional variations between Puritan casts, Stevenson reliefs exhibit seemingly endless changes in such details as the arrangement of the bedcovers, the number of pillows, and the shape of the bedpost. The eighteen-inch versions were issued in two editions, with the appearance of the bedding in the cast in the Lunder Collection, placing it within in the group produced in 1898 and after. In addition to the lengthy inscription—a poem dedicated to the artist Will Hicok Low—Saint-Gaudens added a dedicatory lettering to Stevenson, as evident in this cast, or occasionally a personalized inscription to a specific recipient. This relief is now mounted in a simple quarter-sawed wood frame (26¼ x 24 3/16 in. [66.7 x 61.4 cm]), frequently found on Stevenson casts, which were sold both framed and unframed.

Amor Caritas was reduced from full scale shortly after Saint-Gaudens arrived in Paris in 1897. The winged figure in classicizing dress, with a crown and belt of passionflowers, stands on a curved plinth. Over her head she holds a framed tablet inscribed “AMOR CARITAS” (love, charity). As a female embodiment of dreamy ethereal beauty, this high relief represented a departure from his monumental naturalistic portraits of Civil War heroes and became a leitmotif in his oeuvre. He worked and reworked the concept, from angel figures for the unrealized Morgan tomb, 1880, for Cedar Hill Cemetery, Hartford, Connecticut, to the marble Maria Mitchell
Memorial, 1902 (Philadelphia Museum of Art), for St. Stephen’s Church in Philadelphia. The reflective nature of the subject destined *Amor Caritas* reductions for libraries, memorials, and grave markers, in addition to domestic settings. It was a consistent seller in the years before and after Saint-Gaudens’s death, cast both in Paris and, after 1903, in New York, but it did not achieve the same popularity of *The Puritan* or Stevenson. It is not possible to determine the place of the Lunder Collection’s cast in the production sequence, since it does not have a foundry mark.
Over the past twenty-five years I have had the opportunity to work with Peter and Paula Lunder on the framing of their collection. I have experienced firsthand their appreciation for the important relationship between a painting and its frame, and together we have explored the ways that specific frames complement and enhance individual artworks. Together we were able to frame paintings in both the complex and elaborate nineteenth-century frames created of applied, molded ornament as well as the refined and elegant hand-carved frames of early twentieth-century Boston and New York, a period that spans the focus of my own frame collecting.

There are several fine examples of what is known as the fluted cove-style frame in the collection. The name is derived from the use of a Neoclassical ornament of fine parallel lines called flutes or fluting. Because it was popular in mid-nineteenth-century America, many varieties of this frame style exist, some with a laurel leaf and berry ornament at the top rail, others with a more geometric form. Nearly all these frames feature a leaf at the inner corner. The leaves that are used can vary: some are acanthus leaf, a popular leaf in frame design, whereas other leaves resemble lily pads or oak leaves. The fluted cove frame on Eastman Johnson’s *The Party in the Maple Sugar Camp*, about 1861–66, has a simple yet deep and dramatic cove that leads the eye in toward the composition. The central veins of the corner leaves and the inner narrow rail between the fluted cove and the liner are highly burnished, enhancing the areas of light and dark in the composition. Even the tonality of the gilding is quiet and muted and encloses the painting without overwhelming it.

The fluted cove frame on Sanford Robinson Gifford’s *The Marshes of the Hudson*, 1878, has an S-shaped cove known as an ogee. The gracefully S-curved profile is set off by several flats that lead toward the picture plane. The combination of the softly curving fluted cove and the flats adds to the serene mood of the painting. Because of the restraint in the ornament, no one element competes with another for attention.
Another style of frame found in the Lunder Collection is the reeded frame. This style stood in marked contrast to the prevailing style of nineteenth-century frames. Most frames of the period were elaborately embellished with multiple decorative ornaments that created a complex and many-faceted appearance. By contrast, the reeded frame, derived from classical architectural elements, could be considered the inverse of the fluted cove style. Whereas flutes are concave grooves, reeds are convex half-rounds, and the profile (shape) of the frame is usually flatter than a typical cove profile. Reeded frames were especially popular in the mid-nineteenth century and were favored by such British Pre-Raphaelite artists as Dante Gabriel Rossetti and Edward Burne-Jones. The American expatriate James McNeill Whistler was introduced to this kind of frame by his friends the Pre-Raphaelites and found its quiet, restrained style to be a sensitive complement to his muted compositions. Whistler went so far as to specify different tonalities of gold leaf so that each would best relate to the individual canvas. Whistler wrote to George Lucas in 1873, “You will notice . . . that my frames have been designed as carefully as my pictures—and thus they form as important a part as any of the rest of the work—carrying on the particular harmony throughout.”

Decades later, in the 1890s, the reeded frame gained popularity in the United States and was favored for compositions of colorful geometries such as Theodore Robinson’s *Boats at a Landing*, 1894. The lines of Robinson’s painting—the masts on the sailboats, the pilings that support the pier, the horizontal planes of the horizon—are all echoed by the reeded elements of the frame, and the lustrous gold surface captures and enhances the quality of the sunlight.

On another, later painting, Rockwell Kent’s *Tugboat on the Hudson*, 1904, the reeded Kent’s design offers a similar kind of support and complement. The overall effect of the reeds is one of quiet: a clear and focused window on to the view of the lone tugboat against the backdrop of the cliffs at the river’s edge. The strong horizontals of Kent’s scene are emphasized almost subliminally by the reeds on the frame. The understatement of the frame is such that no ornament vies for the viewer’s attention.

The lushly carved frames made by Foster Brothers of Boston during the early years of the twentieth century typify the extraordinary frames that were made during this time in that city by several artist-framemakers, including Hermann Dudley Murphy of the Carrig-Rohane Shop and Charles Prendergast, brother to Maurice. Turning away from molded and applied decorative ornament, framemakers sought to restore the artistry of making frames by hand. Although the brothers John Roy and Stephen Bartlett Foster formed the company in the late nineteenth century, it is their early twentieth-century frames that are most remarkable. Some of the finest Foster Brothers frames show a decidedly Dutch influence, incorporating the stylized use of ripple moldings, checkerboard patterns, and the crossetted corner. This was an especially fitting inspiration, given that the frames they designed were favorites of both Edmund Tarbell and William McGregor Paxton, who were themselves studying Johannes Vermeer and the effects of light in Dutch painting.

The design of the frame on Paxton’s painting *The Open Book*, 1922, incorporates crossetted corners, though they are tightly constrained within the rectangular edges of the frame, and each center
space is punctuated with a flat, overlapping leaf pattern. Other areas of the frame have sculpturally rendered reeds that both outline the corner details and lead progressively in toward the picture plane. The opulent, dense quality of the gilded surface enhances Paxton’s nuanced rendering of light and dark.

The Lunders have assembled a remarkable collection of American art; their vigilant attention to the importance of presentation in general and to the frame in particular yields an even greater depth of enjoyment to the viewer. It has been my distinct privilege and pleasure to work with them in realizing their dreams.
Notes

**Expanding Horizons**


**Winslow Homer**


**John Singer Sargent**

1. The full title, “A Study of Three Figures, with a Martyr on the reverse” (artist’s sale, Christie’s, London, July 27, 1925, lot 182), refers to *A Martyr*, c. 1874–77 (private collection), which became a separate work in 1969, when the paintings were removed from the original panel and transferred to canvases. Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings*, vol. 4, *Figures and Landscapes, 1874–1882* (New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2006), nos. 629 (*Two Nude Boys and a Woman in a Studio Interior*) and 642 (*A Martyr*).

2. On these other “model” paintings, see ibid., 31–53.


4. On Sargent’s paintings of Rosina Ferrara, see Ormond and Kilmurray, *Figures and Landscapes*, nos. 702–12.

5. It has also been proposed that the setting is a temporary studio in Italy: see Barbara Gallati, “John Singer Sargent, *Study of Three Figures*, c. 1878–79,” in *Art at Colby: Celebrating the Fiftieth Anniversary of the Colby College Museum of Art* (Waterville, ME: Colby College Museum of Art, 2009), 144.

6. See, for example, *A Summer Idyll*, c. 1877–78 (Brooklyn Museum, New York).

**Mirror Images: A Reflection on Mary Cassatt’s Opera Box Prints**


4. The classic essay on the project to publish *Le jour et la nuit* is Douglas Druck and Peter Zegers, “Degas and the Printed Image, 1856–1914,” in Sue Welsh Reed and Barbara Stern Shapiro, *Edgar Degas: The Painter as Printmaker*, exh. cat. (Boston: Museum of Fine Arts, 1984), esp. xix–xlii. The authors explain that the original prints created for the journal would have been featured in its pages as gillotage, a photographic method for printing reproductions of artworks, but that the plan also included offering an edition of fifty original impressions from the plate to subscribers.

5. On the relation between the two artists and the resulting dialogue that occurs within their work, see George T. M. Shackelford, “Pas de deux: Mary Cassatt and Edgar Degas,” in Barter et al., *Cassatt: Modern Woman*, 109–43.


7. This was often the case in Cassatt’s work. Her prints frequently were based on and promoted paintings she showed in the Impressionist exhibitions.

8. Two of her last great paintings, *The Mirror*, 1905, and *Woman at Her Toilette*, 1909, explore the optical effects of multiple mirrors in a single scene; see Barter et al., *Cassatt: Modern Woman*, pls. 89 and 90.


10. Ibid., no. 21.

11. Ibid., no. 22.

12. It is worth noting that the reversal of the image that occurs in a mirrored reflection parallels the reversal of the image when an impression is pulled from the plate. A mirror can in a sense be the matrix for a new image.


**John La Farge, Sleep, 1884–85**

1. “Watercolors by La Farge,” *New York Times*, May 26, 1885, for instance, reported that many of the works “are the same . . . or duplicates” of works offered for sale the previous fall. Their lack of singularity, however, was not important to this writer, who declared them all to be “beautiful after Mr. La Farge’s style. At first repulsing one by the boldness of the coloring and the uncertainty, very often the intentional uncertainty, of the drawing, the more one examines them the more their unusual merit begins to tell.”


**Augustus Saint-Gaudens**


**Surrounding Beauty: Period Frames in the Lunder Collection**

In 2007 Peter H. and Paula Crane Lunder promised their extraordinary collection of over 500 works of art to Colby College. The Lunder Collection: A Gift of Art to Colby College features more than 270 highlights from the Lunder Collection, which is widely recognized as one of the most important collections of American art ever assembled by private hands.

Conceived as the companion to the 2009 publication Art at Colby, the lavishly illustrated book is divided into seven sections. Their titles demonstrate the range and depth of works included: Lunder-Colville Chinese Art Collection, Art through the American Centennial, James McNeill Whistler, Art of the Gilded Age, Art of the American West, American Modernism, and Art after 1945. Befitting the breadth of the Lunder Collection, the twenty-four authors of the essays and reflections have been drawn from the many facets of the art world: curators, museum directors, teachers, and dealers, all specialists in their fields, who bring to their writing deep knowledge of the artworks and sometimes of the Lunders themselves.

The Lunder Collection: A Gift of Art to Colby College accompanies the inaugural exhibition of the Lunder Collection, which marks the opening of the Alfond-Lunder Family Pavilion at the Colby College Museum of Art.
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