

FRAMING SPACE

Depictions of Land, City, and Sea



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THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE

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COVER: Jean Dufy, *View of Paris*, ca. 1920–1940. Watercolor and gouache on paper, 18¾ x 24¾ in. (47.6 x 62.9 cm). Signed, lower left: *Jean Dufy*. The Trout Gallery, Dickinson College, Gift of Henry and Donna Clarke, 1983.1.1 (cat. 4).

FRONTISPIECE: Henry Ryan MacGinnis, *Canal with Tree, New Hope*, 1938. Oil on Masonite, 16 x 12 in. (40.6 x 30.4 cm). The Trout Gallery, Dickinson College, Gift of the Herbert Brooks Walker Family Collection, 2008.21 (cat. 30).



Acknowledgments

Dickinson College's senior Art History Seminar is unique among undergraduate programs in art history in both process and outcome. It offers students the opportunity to become curators for a semester wherein they formulate, research, write a professional catalogue for, and organize a public exhibition in The Trout Gallery. In the mere three and one-half months of the fall semester, this process is demanding and always seems a difficult challenge at the start. This year, the images around which the seminar was organized were drawn from the permanent collection of The Trout Gallery and include many works that either have never been exhibited or have not been exhibited for many years. Spanning the seventeenth through the twenty-first century, they represent media and artists that required specialized expertise the students did not previously have. The students, however, enthusiastically rose to the occasion and have devoted enormous time, energy, and excitement not only to the course material for the seminar, but also to the advanced research and writing of the essays for this catalogue. The thematic approach, installation design, and idea for organizing the catalogue are the result of their collaborative endeavor, and the outcome is something of which they can collectively be proud.

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There is nothing overtly intrinsic to the thirty works in this exhibition that connects them to one another. Although most are paintings, they span four centuries, eight diverse cultures, and five different media. The five curators grappled with the challenge of how to unite these works around a common, shared idea that would inform their research and analyses while also communicating clearly to a variety of audiences what to expect when visiting the exhibition. Their solution is encapsulated within the title: *Framing Space: Depictions of Land, City, and Sea*. The idea and representation of space informs the visual language of all thirty images in this exhibition, and as the curators formulated their research goals vis-à-vis the title, they sought to “explore the relationship between the artist’s conception and construction of space and the viewer’s perception of it.” *Framing* implies both the active construction of a spatial idea by an artist and the literal edges of the work within which the act of viewing is contained. The subtitle, *Depictions of Land, City, and Sea*, is intended to suggest the familiar visual genres of “landscapes,” “cityscapes,” and “seascapes” into which the thirty images can be broadly categorized, along with their rendered manifestations as “depictions.” The curators’ articulation of a reciprocal relationship between artist and viewer, image and reception, underscores the important notion that the act of viewing is an essential aspect of how human beings relate to society and the broader world. While not referring to the specific images in this exhibition, the noted scholar of ancient art Tonio Hölscher elaborated on this idea of viewing as a relational act that supports the curators’ vision:

This kind of viewing is much more than a passive reaction of the retina to the rays of light that spring from the objects of the surrounding world, more than a receptive perception of visual impacts from outside. Modern psychology of perception underlines and investigates the aspects of activity in human viewing: for example, the movements of the gaze in confrontation with a landscape, a scene of life, or a picture. In this sense, viewing is not just a process of nature, directed by prestabilized laws of physiology. It is also an activity of culture, of culturally stamped behavior embedded in specific cultural practices. Different societies develop and adopt specific modes of viewing.¹

Viewing as cultural practice helps to illuminate the ways in which the curators have informed their analyses and interpretations of the images in this exhibition through research into artists, cultures, historical contexts, and material practices as they relate to the representation of space.

Undoubtedly the most familiar and ubiquitous genre of the three included here is the Landscape; indeed, there are more landscapes in this exhibition than any other type of image. Cityscapes and Seascapes as genres, however, emerge almost simultaneously with Landscapes, and what follows here can be equally applied to all three, from both a historical and a material perspective. As a word defining an artistic representation, “landscape” appeared in English only in the very late sixteenth and early seventeenth centuries, having been borrowed from the Dutch “landschap” and the emerging popularity of landscape painting in the Netherlands. It is altogether fitting in this context that the earliest image in this exhibition is by a follower of Jacob van Ruisdael, probably the most popular and sought-after Dutch landscape painter of the mid-seventeenth century (cat. 23). The genre of landscape painting along with its linguistic designation appears around the same time in France, Spain, Italy, Germany, and Romania, indicating a widespread development of not only a new subject for artists, but also an economic market of buyers and patrons to support it.² There is also clear visual and textual evidence for the genre of landscape painting in the ancient Roman world, and it assuredly existed in the ancient Greek world as well, although no substantive examples survive. Many wall paintings in fresco dating to the first century B.C. that survive from the cities of Pompeii, Herculaneum, and Rome show us imagined spaces inspired by the natural world with such illusionistic and immersive conviction that we are asked to accept that the walls are not even there. The ancient Roman architect, engineer, and theorist Marcus Vitruvius Pollio (better known as Vitruvius) discussed landscape painting in his foundationally important *Ten Books on Architecture* (1st century B.C.), the only complete treatise on art and architecture to survive from the ancient world. He referred to painted landscapes as *topia*, a direct transliteration and borrowing from the Greek word *tópiā*, which itself derived from *tópos*, meaning “place.” We can readily ascertain the origin of the “topiary” garden and its landscaped designs from these early definitions.³

Many of the landscape paintings in this exhibition date from the early nineteenth through the mid-twentieth century, and, until the invention of portable, premixed oil paint in metal tubes around 1840, were almost exclusively painted in the artist’s studio. Drawings and sketches of landscapes and landscape elements in a variety of media in preparation for paintings could of course be rendered outdoors, but the process of creating highly finished, layered images like those in this exhibition by Alexander Panton, Frederick Dickinson Williams, Carl Philipp Weber, or Edmund Darch Lewis, for

example, required significant time and process in the studio. The same could be said of the large-scale contemporary landscape photographs by Joyce Tenneson, the glimmering surfaces and tones of which were as carefully crafted by the artist as those of a painter. Even though the invention of portable, premixed paint in tubes was most closely associated with the artists of French and American Impressionism, and their inclination to paint *en plein air* with energized dabs of light-infused color directly in front of their subjects, there are many who also created landscapes and cityscapes in their studios with the stylistic simulation of having created works spontaneously in an outdoor environment. Claude Monet, perhaps the most well known of all Impressionist painters, painted more than a few landscapes in his studio. Several of the Impressionist and Impressionist-inspired works in this exhibition challenge the viewer to exchange places with the artist *en plein air* (or, imaginatively so) within the space of the image and at the moment the paint itself had barely begun to dry.

While Kenneth Clark's book *Landscape Into Art* (1949) is now outdated, as a prelude to my brief discussion of three images from this exhibition (which the curators wanted to retain but were unable to add to their research load), I would like to offer this quote from it:

We are surrounded with things which we have not made and which have a life and structure different from our own: trees, flowers, grasses, rivers, hills, clouds. For centuries they have inspired us with curiosity and awe. They have been objects of delight. We have recreated them in our imaginations to reflect our moods. And we have come to think of them as contributing to an idea which we have called nature. Landscape painting marks the stages in our conception of nature.⁴

If art can be understood broadly as organizing and making sense of human experience, then landscape painting—or seascapes and cityscapes, by analogy—can be seen to reflect our conception and ordering of the visible world.

One painting in this exhibition that clearly demonstrates an artist working *en plein air* is *Canal with Tree, New Hope* by the American Impressionist Henry Ryan MacGinnis (fig. 1, cat. 30). It was noted in a 2005 exhibition catalogue of MacGinnis's work that his "greatest love was to paint outdoors and feel the elements," which is relayed to the viewer with clarity and conviction in *Canal with Tree*.⁵ We stand in shadow along with the artist, or perhaps in his place, at the edge of a line of the trees that extend beyond our view to the right and lean slightly forward toward the water of a canal. The sun seems to be directly overhead—perhaps at midday—as an intensely bright light, rendered in quick, horizontal strokes of cream white, honey yellow, dusty pink,

and peach, reflects off the water's surface in the canal. The image has the appearance of a rapidly captured and painted moment, as a rich palette of purples, greens, blues, and pinks laid down in short, energized strokes seems to hover above the Masonite surface on which the scene is rendered. Space extends well beyond all four edges as we gauge the extent and grade of the slope in the distance, the depth of the water just below our feet to the left, and the height of the young tree in the foreground that almost bisects the image. MacGinnis surrounds us with the lushness of this landscape and his experience of it through color, texture, angular movement, and the illusion of light. The forms and space of *Canal with Tree* begin to coalesce when viewed from a greater distance, just at the point where the artist's signature fades into the brushstrokes that more effectively signal his presence.

Seymour Remenick's *River Bank - Philadelphia* (fig. 2, cat. 24) is as effective as MacGinnis's painting in immersing the viewer within a landscape from a constructed vantage point that the artist would have us believe he occupied, but the pictorial illusion and techniques with which it is achieved are of a different character. A critic noted in 1971, "Remenick has been described as having a 19th century eye and brush. . . . [His] painting surfaces usually have an opalescent glow, the colors have a reticent brilliance, but seldom come directly from the tube. The brush strokes have a fluent and grateful ease; one feels a sense of purpose and control."⁶ These qualities are evident in *River Bank*, where the texture of the canvas clearly shows through thin applications of paint that have been rubbed or washed out in places and overlaid with thicker strokes that create depth and suggest natural forms. Here too, water, trees, and an invitation to travel into the landscape define space in the image, which, like MacGinnis's painting, extends beyond the borders of what we can see. Clear daylight illuminates the white surfaces of a church in the distance, which both pulls us into the image and anchors the course of our visual path. This landscape has more the appearance of a delicate vision, softened by a limited palette and thinner textures in contrast to the bold articulation of MacGinnis's brush.

Perhaps the most dynamic and compelling representation of space in this exhibition is the landscape *Park Workers*, by Ward Davenny (fig. 3, cat. 13). The scale alone demands attention (44 x 67 inches), and as a charcoal drawing the complete tonal range from white to velvety black with a full gray scale in between, compels the viewer to move visually through every form and passage of this landscape as if on a journey. The essence of that journey is akin to a narrative without a literary subject, one that instead is spatial and temporal. Davenny described the process of making this image as an experiential memory of light, place, and the

past.⁷ A photograph taken in a park during the afternoon hours inspired a subsequent lithograph, which then inspired the charcoal drawing. The title, *Park Workers*, seems to belie the real subject of the drawing, which is movement, and it challenges the viewer to see the figures not as identifiable individuals but rather as human forms within a vast, irregular terrain. A quiet interiority characterizes the figures sitting or standing near trees, as separated from each other as are the figures, and shows us where we might go next. One is tempted to construct a scenario about what the figures are doing or thinking, but their faceless solitude precludes our access.

Davenny remarked about this image, “I do not want the eye to stand still. It has to be moving at all times.”⁸ That sense of intentional vision operates between two kinds of spatial experiences—one a slow, meandering series of pathways from the foreground beginning at the lower left corner and extending into the background hills and lower-lying trees, the other a rapid series of leaps through space directed by patches of bright highlights on the ground, the sides of trees, rocks, foliage, and areas in the distant background. At the same time, there is a unity of space and texture that produces a finish seen more often in a miniature than a work this large. Nicolas Poussin created a similar spatial duality in his well-known painting *The Burial of Phocion* (1648) (fig. 4), a work that Davenny mentioned as being important to his thinking when creating *Park Workers*. Although nominally representing the moralizing narrative of the ancient Athenian leader Phocion, as recounted by Plutarch, Poussin’s interest in spatial movement through an extensive landscape via slow meandering pathways or rapid tonal leaps is unmistakable. One loses track of time in front of the Poussin, exploring the fictive ancient world and the multiple narratives taking place within it. In front of *Park Workers*, we are compelled to enter and become part of the narrative of movement.

How viewers see and understand the spatial representations that artists have created and envisioned; how viewers imagine themselves entering into these spaces and becoming immersed within them; how artists use the language and materials of visual representation to posit an illusory reality of their own making and persuade viewers that it exists—these are the points of departure that the curators have so attentively and admirably addressed in their essays for *Framing Space: Depictions of Land, City, and Sea*.

(The sequence of essays in the catalogue follows the sequence of works in the exhibition space.)

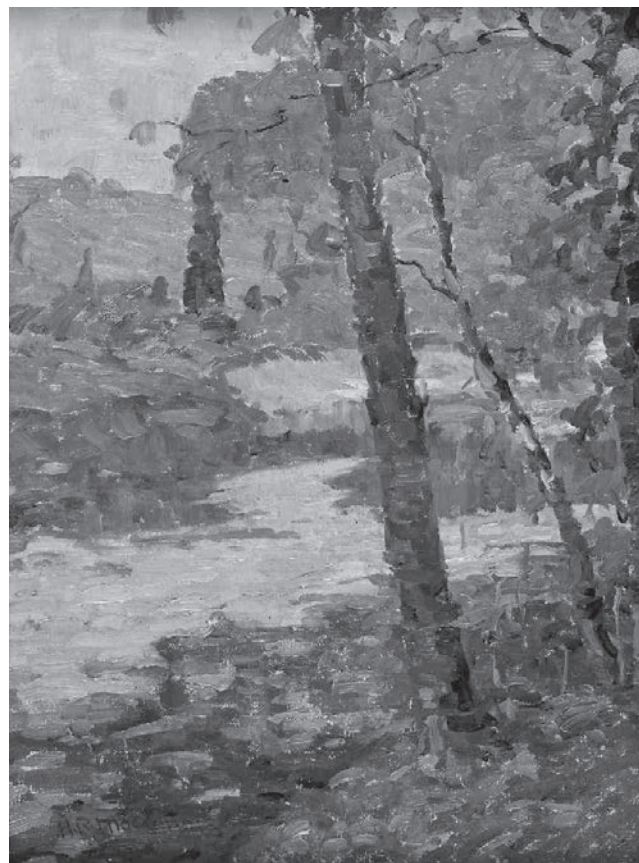


Fig. 1. Henry Ryan MacGinnis (1875–1962), American. *Canal with Tree, New Hope*, 1938. Oil on Masonite. The Trout Gallery, Dickinson College, Gift of the Herbert Brooks Walker Family Collection, 2008.21 (cat. 30).



Fig. 2. Seymour Remenick (1923–1999), American. *River Bank - Philadelphia*, 1966. Oil on canvas, The Trout Gallery, Dickinson College, 1969.1.29 (cat. 24).



Fig. 3. Ward Davenny (b. 1951), American. *Park Workers*, 1993. Charcoal on paper, The Trout Gallery, Dickinson College, 1993.1 (cat. 13).



Fig. 4. Nicolas Poussin (1594–1665), French. *The Burial of Phocion*, 1648. Oil on canvas. Courtesy of National Museum, Cardiff. Public domain, Wikimedia Commons, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

1 Tonio Hölscher, *Visual Power in Ancient Greece and Rome—Between Art and Social Reality* (Oakland: University of California Press, 2018), 3.

2 On the emergence of the concept and word “landscape” in early modern Europe, see G. Williams, A. Alonso, J. Decesaris, I. Galleron, and C. Muhall, “Paysage: Lexical Variation in the Lexis of Landscape in Romance Dictionaries,” *17th EURALEX International Congress, Tinatin Margalitadze, Sep 2016, Tbilisi, Georgia*, (halshs-01502491), pp. 846–853, <https://halshs.archives-ouvertes.fr/halshs-01502491>.

3 For the best translation of Vitruvius along with an extensive commentary, see Ingrid Rowland and Thomas Noble Howe, *Vitruvius—Ten Books on Architecture* (New York: Cambridge University Press, 1999; 2006). Vitruvius discusses landscape painting in book 7, 5.

4 Kenneth Clark, *Landscape Into Art* (London: John Murray, 1949), 1.

5 Richard Frey, “The Life of Henry Ryan MacGinnis,” in *A Collection of Works by American Impressionist Henry Ryan MacGinnis, 1875–1962*, exh. cat. (New Hope, PA: Gratz Gallery, 2005), 5, as cited by Elizabeth Lee, “Introduction,” in *America en plein air - Impressions by Henry Ryan MacGinnis*, exh. cat. (Carlisle, PA: The Trout Gallery, 2008), 7.

6 Henry C. Pitz, “Seymour Remenick: A Quiet Voice,” *American Artist* 35 (August 1971): 44–67; 49.

7 Commentary about the work by the artist is drawn from an interview with him conducted by curator Hannah King on October 14, 2019, at Dickinson College.

8 Interview with artist conducted by Hannah King on October 14, 2019, at Dickinson College.



Fig. 5. Stephen Raul Anaya (b. 1946), American. *Kurajé*, 1971. Etching on paper. Signed, left to right: *A. P. / Kurajé / Stephen Raul Anaya 1-4-71*. The Trout Gallery, Dickinson College, Gift of Professor Dennis Akin, 1998.14.3 (cat. 1).

In the etching entitled *Kurajé*, the California-based artist Stephen Raul Anaya depicts a vast seascape teeming with detailed marine life. The title is a transliteration from Japanese and means “jellyfish sea.”¹ In an interview via telephone that I conducted with Anaya, he mentioned that he would venture to a local beach after a thunderstorm and collect marine life that had been washed ashore, then bring his findings home to study. Anaya said at one point he had around twenty aquariums full of creatures he had collected.² This particular print, which dates to 1971, took Anaya around six months to complete. The artist’s proof of *Kurajé* was donated to Dickinson while Anaya was teaching and completing his MA at the University of California, Los Angeles, which he received in 1973. After attending UCLA, Anaya continued to create and experiment with printmaking techniques, similar to those we see in *Kurajé*, until the late 1970s. Anaya created his own aquatint technique to print his images. Instead of using aquatint and cannifolia powder, Anaya used a method called “spray aquatint” in which the nitro paint is sprayed into the air, allowing the “rain” to settle onto the copper plate.³ Anaya used this spray-aquatint

technique to achieve the dramatic and grainy texture of the sky in *Kurajé*. He eventually switched his focus to painting and drawing, because the process of printing became “tedious” and regular exposure to chemicals was becoming dangerous.⁴ After switching to painting, Anaya’s later work became more abstract, and he used lines and shapes to capture various movements of water such as waves, bubbles, and ripples.

In 1977 Anaya had the opportunity to be a part of a cultural exchange between the USA and the former USSR, and traveled to Lithuania with his wife, Liucija Baskauskas, who was a native Lithuanian. At that time, the nation was a communist state and had been visited twice by Ho Chi Minh and once by Jean-Paul Sartre.⁵ Anaya brought fourteen etchings with him on this cultural exchange, and *Kurajé* was among them.⁶ Anaya worked alongside fellow artists from the local artists’ union in Vilnius. In 1978 he was the first American artist to exhibit in Lithuania, and he was recognized there for his work, which was exhibited at the Lithuanian Art Museum and the Vilnius University Graphic Art Compendium.⁷ Anaya visited Lithuania again during the

early 1990s, and was a drawing instructor at the Vilnius Art Academy from 1990 to 1992, and in 2005 and 2009 he returned to be a professor at the academy. Anaya currently resides by the coast in Santa Monica, CA, where he maintains a studio and is still an active artist.

In my interview with Anaya, he mentioned the artist Peter Milton, who was working around the same time as Anaya during the 1970s and was also producing prints.⁸ Peter Milton (b. 1930), is a Pennsylvania native known for his surreal etchings in which the images are conceived with deep space and microscopic detail.⁹ Like Anaya, Milton derived the inspiration for his prints from his personal experiences, especially experiences with his family.¹⁰ The two artists both taught at the Maryland Institute of Art—Milton from 1961 to 1968, Anaya from 1973 to 1974—and it seemed clear that Anaya found a kinship with Milton and his stylistic ideas about art and printmaking.

Anaya has a passion for the natural world and described *Kurajé* as a “celebration of life.”¹¹ He considers the imagery in his work during the 1970s, *Kurajé* in particular, as a coexistence of macro- and microcosms. This idea is based on a philosophical view of the surrounding environment that is visually close but also noticeable by a “sharp-eyed” attitude. In his line of sight there often appear to be nature’s small miracles.¹²

There are two points of entry for the viewer in *Kurajé*. The first point of entry could be above the water—watching the chaos of the sea creatures below. The second point of entry could be under the water, swimming among them. Anaya divides the sea from the sky with a defined horizon line. Spatially, the sea and sky are nearly equivalent, separated into rectangular spaces. Anaya uses hard, tight lines to depict the seascape and variety of marine life. Each fish has its own identity, and no two look alike. The details of the marine life are visually realistic, demonstrating Anaya’s precise studies of fish. For example, the crustacean emerging from the left corner can be identified as a Pacific spiny lobster because of its lack of large claws and long antennae—Anaya confirmed this in my interview. However, Anaya also invented some of the animals in the scene. Each sea creature has intricate detailing, from the needles of the round puffer fish on the left side of the image to the delicate tentacles of the microscopic jellyfish. A cuttlefish with a large eye swims into the commotion from the left corner. Schools of fish swim along the horizon line. Some creatures do not even look like fish, but rather resemble bacteria or prehistoric trilobites. Needle-like fish swim parallel to the horizon line. Circles and water bubbles, not representing any recognizable living form, fill space in between fish, and the ocean is pulsating with life. Movement is indicated by a diagonal current that seems to be channeling the fish toward

the right side of the horizon line. The diagonal movement is indicated by the slanted position of the Pacific spiny lobster in the lower left corner. Depth is indicated by the abstraction of the meticulous marine life in the foreground receding into space. The bodies of the fish transform into tiny circular forms. As the marine life decreases in size, the space between the fish becomes dense, creating a direct line of rushed movement toward the horizon line. The sense of space in the foreground is created through a combination of overlapping and isolated forms. Some fish overlap one another while others have a radius of space around them. For example, on the right side of the work the small fish with a bulging eye overlaps the large cephalopod. The overlapping fish are not necessarily touching but are swimming next to each other or in front of one another in a tight, shallow space. The artist depicts smaller marine life to fill the space between the larger fish. The smaller fish have a radius of space, which directs the viewer to the most microscopic of depicted details. The smaller life forms act as filler for space in between the larger fish. Anaya’s use of the space between the larger and smaller fish emphasizes the chaos and microcosm of space in relation to the vast space in the distance.

Neither the ocean floor nor the surface of the water is depicted. There are no rocks or plant-like forms, or a representation of movement in the water. The marine life seems to be floating in a blank space that one can only assume is water. The water, however, appears to be very shallow and Anaya has depicted this sea without any apparent depth. The water is strikingly clear—almost transparent—and allows the viewer to observe the specific details and textures of the marine life. The fish are depicted from a profile view swimming parallel to the horizon line, or out to sea. The artist does not depict the marine creatures swimming toward the viewer, and the absence of interaction between the marine life and the viewer implies that the fish are unaware of the viewer’s presence. Anaya suggests that space exists beyond the scene. The bodies, heads, and tails of fish are severed by the borders of the image, and they appear to be entering and exiting the space.

The atmosphere above the water is composed of an energetic sky with billowing and swirling clouds that hover above the chaos below. The artist alternates between dark and light shading, giving the clouds depth by darkening the space between the layers of clouds. The texture of the clouds is gritty from the use of the spray aquatint. The largest clouds are placed at the top of the work and are nearest, spatially, to the viewer. As space recedes, the view of the sky becomes narrow and difficult for the viewer to see beyond the horizon line. Beyond a band of dramatic, darkened clouds in the distance, the sky closer to the horizon becomes clearer and

brighter. Anaya creates an intermediate space of pristine atmosphere that exists above the water but below the clouds. His concept of the micro- and macrocosm is clearly visible in the clear, sharp details of the fish in the immediate foreground and in the immeasurable distance created by the meeting of the sky and sea at the horizon line.

1 From telephone interview with Stephen Raul Anaya, November 14, 2019.

2 From telephone interview with Stephen Raul Anaya, November 14, 2019.

3 Arūnas Gelūnas, "Teacher Steve from the Coast of the Pacific Ocean," in *Stephen Raul Anaya*, edited by Indrė Makauskaitė (Vilnius: Vilniaus Dailės Akademija, 2009), 66.

4 From telephone interview with Stephen Raul Anaya, November 14, 2019.

5 Petras Repšys et al., *Stephen Raul Anaya*, trans. Englė Dean (Vilnius: Vilniaus Dailės Akademija, 2009), 63.

6 Repšys et al., *Stephen Raul Anaya*, 63.

7 Repšys et al., *Stephen Raul Anaya*, 63.

8 From telephone interview with Stephen Raul Anaya, November 14, 2019.

9 Irving L. Finkelstein, "Julia Passing: The World of Peter Milton," *Artist's Proof: The Annual of Prints and Printmaking* 11 (1971): 1.

10 Finkelstein, "Julia Passing," 2.

11 From telephone interview with Stephen Raul Anaya, November 14, 2019.

12 Vaidilutė Brazauskaitė-Lupeikienė, *Stephen Raul Anaya*, trans. Englė Dean (Vilnius: Vilniaus Dailės Akademija, 2009), 72.



Fig. 6. Walter Elmer Schofield (1866–1944), American. *The White Frost*, ca. 1914. Oil on canvas. The Trout Gallery, Dickinson College, Gift of Mr. and Mrs. James Hornbach, 1975.3 (cat. 2).

Walter Elmer Schofield's connections to Pennsylvania ran deep. First, he attended elementary and high school in the state, and then a year of college at Swarthmore.¹ After a short hiatus in Texas, he returned to follow his passion for art at the Pennsylvania Academy of the Fine Arts in Philadelphia.² After his studies there, he traveled to France to continue his studies at the Académie Julian in Paris.³ In 1895 he returned to Philadelphia and made an effort to take over his family's business, the Delph Spinning Company.⁴ From this failed venture, Schofield solidified his passion for art and began to practice painting full time with other Pennsylvania Impressionists like Edward Redfield. In 1903 Schofield and his wife, Murielle, moved to Cornwall, England.⁵ While this relocation was a turning point in Schofield's life, he continued to think of himself as an American and retained his citizenship.⁶ For six months every year, he returned to his hometown of Ognotz, Pennsylvania, near Philadelphia, while his wife remained in England.⁷ Nor did he want to be buried in England, where he died, but rather in Philadelphia at St. James the Lesser Church.⁸ It was his dying wish to be

re-entombed after World War II.⁹ No matter where Schofield was, he always seemed to return to the city of Philadelphia.

One views *The White Frost* (fig. 6) from high up, looking down into a town. In the foreground, the foliage and plants are indistinguishable, rippling, and rolling toward the left side of the painting. Two trees stand out from the wilderness on either side of a dirt path. The path cuts through the dense, untamed plants, leading the viewer's eye into the town. While the scene is devoid of people, there are signs of life, as smoke billows out of two chimneys. The scene is silent, as Schofield has depicted a quiet morning, free from humanity.

The man-made structures are rigid, whereas the trees and plants are in motion, bending and sweeping across the landscape. The juxtaposition of the stiff, fluid lines allows the houses to stand out against the rough countryside that surrounds them. The white highlights on the tree and the chimney smoke add to the atmosphere of a cold day. The hues of the landscape also add to the perception of a cold winter morning. The highly saturated colors in blue, purple, and green are applied with loose, fluid, and layered paint strokes, reminiscent of French Impressionist works.

When Schofield was developing as an artist, American Impressionism appeared in the United States. The catalyst for its emergence was an exhibition of French Impressionist works in 1886. Ten American artists integral to the diffusion of the style were labeled “The Ten.”¹⁰ The group included Childe Hassam, J. Alden Weir, John Twachtman, Robert Reid, Willard Metcalf, Frank W. Benson, Edmund C. Tarbell, Joseph R. DeCamp, and William Merritt Chase.¹¹ From their work, the American Impressionist movement became a manifestation of the French style. For example, William Merritt Chase was viewed as one of the first American painters to successfully incorporate French Impressionist ideals because he painted *en plein air*, meaning he painted directly outside in the landscape.¹² In addition, Chase focused on realistic conditions of light in his work. Another artist within the group, Childe Hassam, also faithfully followed the French Impressionists.¹³ Hassam saw in their works the importance of light, and understood the variety of different colors contained within shadows. The colors of a shadow to Hassam included purple, blue, and green. Both of these artists’ viewpoints about light and painting outdoors closely adhered to their French counterparts.

The American artists followed French Impressionists in more than just their style of painting. They also rebelled against larger art institutions and organizations. In 1897 The Ten decided to separate themselves by signing a pledge to resign from the Society of American Artists. Despite the sound reasons for the Society’s establishment, The Ten felt it had become too commercialized. Ulrich W. Hiesinger wrote that artists complained that the society was more interested “in making a paying business venture of the exhibitions than in following the true bent of art and educating the public. They want to bring the exhibition down to the level of the picture buying public, and they have no sympathy with true art.”¹⁴ The Society, many artists believed, had become more invested in business than in art. Instead of challenging the public, the Society supported art that it knew would sell. This separation further emphasized The Ten’s similarity to artists who defined French Impressionism. Similar to the French Impressionists and their relationship with the Salon, The Ten rebelled against the Society to create their own version of American Impressionist art.

Unlike artists within The Ten, such as Childe Hassam, the Pennsylvania Impressionists did not so closely imitate French Impressionism but rather adapted it. William Gerdtz noted, “To the more traditional art lovers, the art of Hassam and his colleagues was too imitative, and to the lovers of the ideal it was without a soul. To the more nationalistically minded, it was blatantly French-derived.”¹⁵ American audiences and patrons at the time had a desire for American

art. They did not want a simple copy of French Impressionism, but rather a movement of art that could be claimed as American. Pennsylvania Impressionists fulfilled that need. Walter Elmer Schofield was a well-known practitioner of the Pennsylvania Impressionist style. Schofield was somewhat separated geographically from the other Pennsylvania landscape artists as he did not paint or exhibit in Bucks County. He was considered part of the movement, however, because of his fluid brushstrokes and subject matter.

The perceived “realism” of the artists’ landscapes came from their dedication to the practice of painting *en plein air*. The act of painting outdoors allowed artists like Schofield to capture fleeting moments with quick brushstrokes, and fueled their interest in rendering realistic landscapes. Schofield had a fascination with painting outdoors. He wrote in a letter, “Today I went out in the morning to work, but the wind was so strong with eight degrees of frost that I had to give it up—It just seemed to go right through me and besides the easel blew over every few minutes.”¹⁶ According to Schofield’s letter, despite the bad weather he still attempted to paint *en plein air*. Cold, snow, and storms did not deter Schofield and other Pennsylvania Impressionists from painting outside and capturing the most realistic images that they could. Their dedication to *plein air* painting was one way they were able to incorporate fleeting moments and various lighting conditions into their paintings.

Schofield and other artists’ abilities to render realistic elements within their paintings also came from their training in Pennsylvania. Many of the artists considered to be part of this movement were educated at the Pennsylvania Academy of the Fine Arts, where Thomas Anshutz taught.¹⁷ Anshutz, an instructor of painting, drawing, and modeling, preserved the teaching methods of Thomas Eakins.¹⁸ He emphasized the study of anatomy and the value of direct observation.¹⁹ In Schofield’s younger years, his interaction with his teachers at the Academy ingrained in him the importance of represented observed subjects. Schofield’s landscapes such as *The White Frost* express those realistic ideals. The quality of realism in Schofield’s *The White Frost* can be seen in how he rendered the cottages and large barren tree. The objects are identifiable, not blurred like other images in the background, because of the clear lines that define them.

Many artists, Schofield among them, portrayed the countryside as their subject matter. Their depictions reflected an American attitude toward the hinterland. In *American Impressionism: The Beauty of Work* Susan G. Larkin wrote, “the country is a good place to rest in, especially if one can control his surroundings. The quiet, the calm, the peace, the pleasant color, the idyllic sights and sounds, all tend to allay nervous irritation.”²⁰ Artists viewed the rural areas of America

as an escape from the hustle and bustle of the urban centers, as places where one could relax. Artists took full advantage of the peace and quiet of rural areas and frequently vacationed there. They found these areas to be a reprieve from the modern life that surrounded them in the city. The depiction of the countryside that Schofield rendered in *The White Frost* reflects these sentiments. Schofield may have depicted the view of a town, but it is devoid of human figures. The lack of figures within the painting creates a quiet setting. There is no hurried activity—Schofield illustrated a peaceful moment.

The depictions of and fascination with the hinterland were also represented in other art forms, such as music. There were numerous popular songs that expressed a desire to return to the simplicity of the past, such as “Benny Come Back to the Farm” (1880), a song about a mother pleading with her son to leave the city behind and return to the homeland.²¹ The song represents American nostalgia for the past. Benny’s mother wants him to forget the temptations that urban society has offered and return to the simplicity of their home in the countryside. *The White Frost* is not an expression of Schofield’s mother calling him home, but it is a representation of an analogous idea. The landscape that Schofield painted is, in fact, his home, in Pennsylvania.

Valerie Livingston wrote in *W. Elmer Schofield: Proud Painter of Modest Lands* that, for Schofield, “the landscape was his view of home that he could see in other lands—‘home’ that was defined by rural landscape, first of Pennsylvania.”²² Schofield spent the majority of his life in Pennsylvania, and even though he moved, he always returned. *The White Frost* is Schofield’s “vision of home.” The viewer witnesses rolling hills filled with agriculture in the background and windswept vegetation on a frosty morning. Small cottages are nestled between towering trees and wilderness. The safety and heat trapped between the walls of these cottages draw the viewer in, as smoke from fireplaces rises into the air. The tranquility of the landscape is enhanced by the lack of human activity. The combination of his imagery of the countryside and the techniques that he used to render them allowed Schofield to create a “vision of home.” Schofield, in *The White Frost*, illustrated how he saw the Pennsylvania countryside—a tranquil place to escape from one’s troubles, a place where one is always welcome, and a place to call home.

1 Thomas Folk, *The Pennsylvania School of Landscape Painting: An Original American Impressionism* (Allentown, PA: Allentown Art Museum, 1984), 80.
 2 Thomas Folk, *The Pennsylvania Impressionists* (Madison: Fairleigh Dickinson University Press, 1997), 52.
 3 Folk, *The Pennsylvania School of Landscape Painting*, 11.
 4 Folk, *The Pennsylvania Impressionists*, 52.
 5 Valerie Livingston, *W. Elmer Schofield: Proud Painter of Modern Lands* (Bethlehem, PA: Payne Gallery of Moravian College, 1988), 27.
 6 Livingston, *W. Elmer Schofield*, 27.
 7 Livingston, *W. Elmer Schofield*, 27.
 8 Folk, *The Pennsylvania School of Landscape Painting*, 81.
 9 Folk, *The Pennsylvania School of Landscape Painting*, 81.
 10 Ulrich W. Hiesinger, *Impressionism in America: The Ten American Painters* (Munich: Prestel-Verlag, 1991), 11.

11 Hiesinger, *Impressionism in America*, 15.
 12 Hiesinger, *Impressionism in America*, 97.
 13 Hiesinger, *Impressionism in America*, 102.
 14 Hiesinger, *Impressionism in America*, 18.
 15 Quoted in Folk, *The Pennsylvania School of Landscape Painting*, 28.
 16 Folk, *The Pennsylvania School of Landscape Painting*, 50.
 17 Folk, *The Pennsylvania Impressionists*, 52.
 18 Folk, *The Pennsylvania Impressionists*, 52.
 19 Folk, *The Pennsylvania Impressionists*, 52.
 20 Susan G. Larkin and Arlene Katz Nicholas, *American Impressionism: The Beauty of Work* (Greenwich, CT: Bruce Museum of Arts and Science, 2005), 83.
 21 Larkin and Nicholas, *American Impressionism*, 83.
 22 Livingston, *W. Elmer Schofield*, 11.

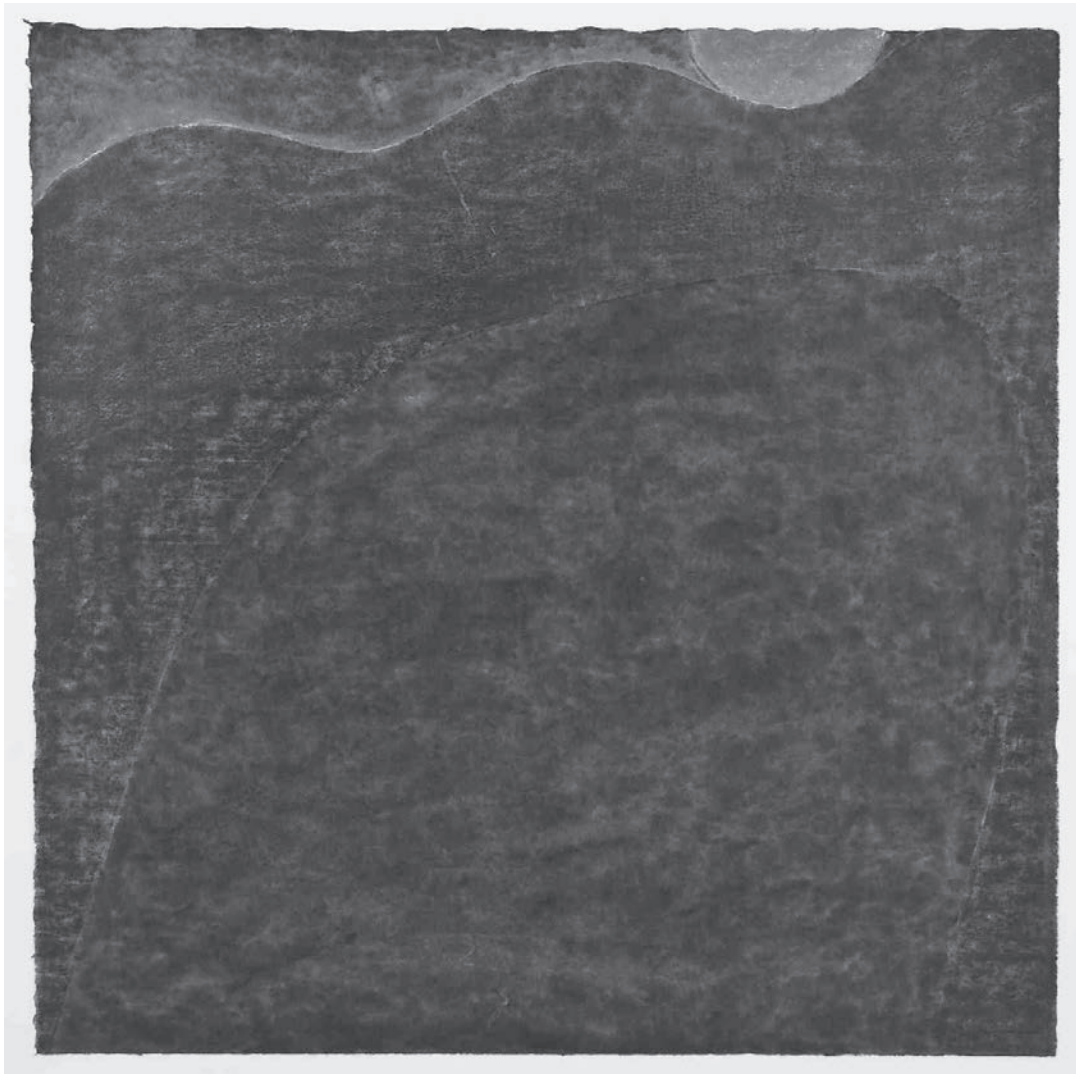


Fig. 7. Carol Summers (1925–2016), American. *Santa Maria del Oro*, 1984. Woodcut print on paper. Signed, center top left: 25/100 *Santa Maria del Oro*. Signed, center top right: *Carol Summers*. The Trout Gallery, Dickinson College, Gift of Dr. Paul M. and Teresa Kanev, 2008.17.1 (cat. 3).

The abstract landscape *Santa Maria del Oro* (fig. 7) by American printmaker Carol Summers presents the viewer with broad swaths of color that comprise the entirety of the image. Made up of four distinct and self-contained areas (indigo, green, blue, and red-orange), the composition is striking in its simplicity and concision. Each area is a different size and shape, but all feature qualities of both organic and geometric forms. Engulfed in the green expanse is the quasi-parallelgram-shaped indigo area that extends beyond the print's edges. Atop the undulating green border rests a blue section and a red-orange circle nestled within the rightmost groove of the green wave. Each area occupies its

own distinct space, separate from but associated with the areas around it. The slight blur between one section and the other denotes their interconnectedness but still ensures that they are understood as separate entities. Spatial relations define Summers's print, as he has removed all superfluous details from the scene and stripped the landscape down to its essentials of water, land, sky, and sun, forcing visual emphasis onto the physical structure of each section. Each element in the print is necessary to support the strength of the others, creating a unifying effect that communicates balance and placidity. Summers straddled the difficult line of giving legitimacy to both formal and expressive elements, but he

succeeded in this endeavor through his choice of subject matter and the technique with which he produced his prints.

The “Carol Summers Method” was developed by the artist, and is unique in that it inverts the traditional woodcut printing method. In the traditional technique, an artist designs the block and another person carves the design into a solid piece of wood. Then, ink is applied over the carved grooves left on the incised surface. The inked block is then pressed onto a blank sheet of paper to deposit the pigment and reveal the image. Once removed, the mirror image of the original design is revealed on the paper, so attention must be paid by the designer to achieve the desired positive image once it is printed.¹ Carol Summers practiced traditional painting and printing methods during his time studying art at Bard College from 1949 to 1951. Inspired by American painter Stefan Hirsch (1899–1964), American abstract painter-printmaker Louis Schanker (1903–1981), and by his time spent at the Art Students League of New York in the early 1950s, Summers’s interest in abstract and expressionist modes of representation developed.² Also informed by his mother’s expertise as a watercolorist and in the particularities of paper, as well as by his previous work as a master carpenter, Summers had a rich background in significant but separate elements of the woodcut process, all culminating into what would become his proprietary Carol Summers Method.³

Following his own method, Summers would print on porous handmade paper, like that used for Japanese woodblock prints, as its absorptive properties allowed for deep penetration of ink that supported the defining richness and saturation of his style. He took separate sections of hand-carved wood pieces and arrange them together in the desired composition. Over the top of the arrangement, he then placed a sheet of Japanese paper, which he secured with clips. Summers then inked a roller with the desired color and applied the pigment onto each specific section, underneath which sat the cut wooden shape. The result was a section of paint that corresponded to the shape underneath it. Summers continued this technique for the rest of the print, inking and rolling onto each individual section with different colors. This method, which he also called “rubbing,” resulted in a positive image, as the color was applied directly to the front of the paper. Summers finished each print by applying an atomized mineral spray, blowing it over the surface to serve as a thinning agent that not only turned the ink into a dye, but also allowed the paper fibers to absorb the thinned pigment away, resulting in softer shapes and more diffused colors.⁴

The visual features of Summers’s work make his place in the history of postwar art hard to define. On one hand, Summers exhibits similarities to the work of the Color Field artists such as Mark Rothko (1903–1970) and Barnett

Newman (1905–1970), who endeavored to create a transcendent, spiritual experience through their paintings. Their large canvases were infused with broad sections of monochromatic colors, often with slight interaction and fading between one area and the next. Such features suggest visual similarities to *Santa Maria del Oro* in the analogous focus on distinct sectors of color and the resulting effect of their interaction and relative position to one another. Whereas Summers worked in print, Rothko and Newman worked in paint, and they approached artistic goals with a spiritual intent, aiming to evoke in viewers a primal, metaphysical experience by abolishing subject matter entirely, focusing solely on interactions of color and form. Their work resonated with an American public who had endured the hardships and horrors of two world wars and were living in a world that no longer seemed to make sense. Therefore, these artists’ desire to remove all references to the historical structures that brought about immeasurable suffering aligned with contemporaneous wariness and distrust in these authorities. Summers never endeavored to circumvent the representation of subject matter, but certainly did desire to express the world through abstract color and form. He wholly embraced the landscape genre and used printmaking as a way to reproduce the experiences he felt when encountering places around the world.⁵

On the other hand, Summers’s work also does not fit snugly into the Minimalist painting and printmaking movement that began in the 1960s. A prominent contributor to this style was American painter-printmaker Frank Stella (b. 1936), whose works tended to feature hard-edged, minimalist, and geometric abstraction. Such Japanese postwar printmakers as Yoshihara Jirō (1905–1972) also tended toward abrupt and sharply delineated geometric forms, like his 1969 *Red Circle on Black*, currently in the Museum of Fine Arts, Boston. The style of those two artists represents the hard, austere, and impersonal compositions that formed the predominant aesthetic of prints and paintings during the postwar period, and which lasted roughly from 1945 to 1970. Summers’s style diverges from those of Yoshihara and Stella in that his works are not as clean-cut and unemotional as theirs, as he preferred to imbue his landscapes with expressions of his personal experiences and perceptions. Despite his deliberately expressive approach to these images, the abstraction and focus on formal elements succeed in connecting him to artists like Yoshihara and Stella.

The work of Japanese postwar printmakers, particularly makers of *sōsaku hanga* (“creative prints”), represents a printmaking style that evolved concurrently with Summers’s work, and features many similarities in style and production. Similar to how Summers worked individually and controlled



Fig. 8. Christian Frausto Bernal, *Laguna Santa Maria del Oro*, 2012, Flickr (2005), digital photograph. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

each aspect of the operation, so too did the *sōsaku hanga* printmakers. The *ukiyo-e*, or traditional Japanese woodblock print, was produced in a printmaking process carried out by separate individuals in charge of different stages of the process. Color woodblock prints, or *nishiki-e* (“brocade pictures”), were wildly popular during the Edo period in Japan (1603–1868), and were mass-produced for commercial purposes. The postwar Japanese artists sought to challenge such commodification by creating unique works of art that resulted from individual artists exerting their creative agency over the entire operation.⁶ Their experimental methods in abstraction and unconventional techniques piqued the interest of those outside of Japan, and was presented at prominent international biennales.⁷ The traction their work gained overseas after World War II also resulted from the American occupation of Japan, where many Americans were fascinated by the *sōsaku hanga* and helped to disseminate the movement. Summers’s involvement in artistic circles at that time likely would have allowed him access to these images. Key elements of the *sōsaku hanga* relate directly to Summers’s style. The simplicity of forms, color, and subject matter in these prints are able to communicate broad concepts concisely but with room for vast interpretation and great expressive power.⁸

The print *Santa Maria del Oro* refers to a crater lake of the same name located in Nayarit, a state in central-western Mexico (fig. 8). Summers was an avid traveler, having visited Africa, Central America, China, Japan, Mexico, and Nepal, to name a few notable destinations. His expeditions abroad were often hiking trips, allowing him to spend time close to

and within nature, deepening his connection to the land.⁹ The forms and colors in Summers’s prints relate to his experiences traveling outdoors, but as Gene Baro, curator and exhibition designer at the ADI Gallery in San Francisco, noted in 1977, “In one sense, they are landscapes, but in another these forms can be seen to be free of descriptive specificity. The mountains and skies are mountains and skies as sensation only. We confront them as feeling.”¹⁰ The mindset with which Summers approached his work is one that does not hold precision in too high regard. In an interview with Gene Baro, Summers referred to the release of “entit[ies]” when he works, noting that he is not always able to control every part of his artistic process, which occasionally led to surprising outcomes.¹¹ Summers also expressed that his “landscape elements are generalized and aren’t dependent upon observation. They are a formal device for reconciling the weights and tensions of shapes and colors. I would have to say that the images come from unconscious sources.”¹² Summers also believes that his work reflects consistent themes, and that similar shapes and combinations often recur as a result of his artistic propensities and personality, which he hides neither from the subject matter nor from the technique with which he renders his prints.¹³

Each space in *Santa Maria del Oro* is evocative of a specific natural element: the rounded indigo parallelogram represents the lake, which is surrounded by green patches of land and further enveloped by the blue sky that is interrupted by the radiant red-orange sun above. The effect of stacking those elements and reducing them to their most essential form puts emphasis on the formal visual relationships that

inform their interaction, to which Summers referred in a 1977 interview with the ADI Gallery. His landscapes are thus reduced to the elements of space, form, and color but nevertheless succeed in representing a tangible place that the viewer can understand. The perspective of the print puts the viewer at multiple points simultaneously, forcing her to challenge herself to see with a bird's-eye view over the lake,

with a frontal view of the surrounding land, and an upward view at the sun and sky. Summers's work is decidedly placid, however, and while invoking the viewer's ability to understand a scene from many different viewpoints at the same time, he put more emphasis on the solidity and monumentality of the individual areas within the print, giving them a sense of contemplative and engulfing peace.

- 1 David Acton, *A Spectrum of Innovation: Color in American Printmaking, 1890–1960* (Worcester, MA: Worcester Art Museum, 1990),
- 2 “Carol Summers Biography,” The Annex Galleries, accessed January 1, 2020, <https://www.annexgalleries.com/artists/biography/2296/Summers/Carol>.
- 3 “Carol Summers Biography.”
- 4 “Carol Summers Biography.”
- 5 “Carol Summers,” Roberta & Bob Rogers Gallery | Gallery 72, accessed January 1, 2020, <http://www.gallery72.com/Artist-Info.cfm?ArtistsID=1054&info=Exhibits&ppage=60>.
- 6 Craig Hadley, ed., *Abstract Traditions: Postwar Japanese Prints from the DePauw University Permanent Art Collection* (Greencastle, IN: DePauw University, 2016), 6.

- 7 Hadley, *Abstract Traditions*, 7.
- 8 Hadley, *Abstract Traditions*, 13.
- 9 “Carol Summers Biography.”
- 10 Carol Summers, *Carol Summers Woodcuts* (San Francisco: ADI Gallery, 1977), 7.
- 11 Summers, *Carol Summers Woodcuts*, 10.
- 12 Summers, *Carol Summers Woodcuts*, 12.
- 13 Summers, *Carol Summers Woodcuts*, 12.

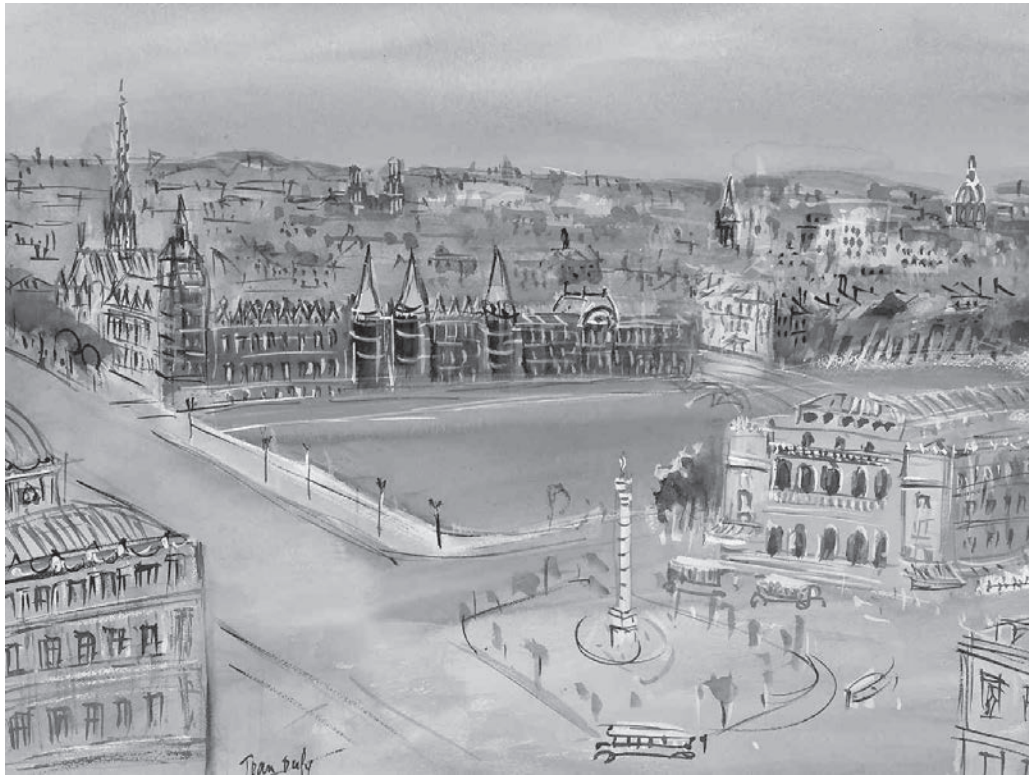


Fig. 9. Jean Dufy (1888–1964), French. *View of Paris*, ca. 1920–1940. Watercolor and gouache on paper. Signed, lower left: *Jean Dufy*. The Trout Gallery, Dickinson College, Gift of Henry and Donna Clarke, 1983.1.1 (cat. 4).

Jean Dufy (1888–1964) was an artist enamored with Paris and determined to imbue his depictions of the city with his love for it. Dufy was born on March 12, 1888, in Le Havre, a town in northern France famous for its association with artists such as Monet and Boudin. He was the youngest son of a large, musically and artistically talented family, and was surrounded by the arts from a young age. However, he did not enter an artistic career right away. After completing his secondary and tertiary education, he spent several years working as a clerk for an overseas import business. In 1907 or 1908 he left for New York on the ocean liner *La Savoie*, which transported immigrants to America. He was hired as a secretary on the ship and traversed the ocean fifteen times. About his experience seeing the suffering of immigrants on *La Savoie*, he wrote, “I experienced humanity up close.” He later proclaimed his art’s intention to “keep suffering a secret,” and his artistic oeuvre is filled with scenes of Paris, the circus, and other amusements—completely distant from the atrocities he experienced on *La Savoie* and at war.¹

It was during these formative years that Dufy read philosophers and art critics such as Baudelaire, Mallarmé, and Rimbaud, all of whom he considered to be “mystics of travel.”² It may have been these writers who inspired him to travel abroad in the first place. Jean Dufy’s brother, the more well-known artist Raoul Dufy, exposed him to the most groundbreaking avant-garde artists and figures in the French art scene. In 1906 Raoul Dufy put on a show of avant-garde works in the group exhibit “Cercle de l’Art Moderne,” which included paintings by Matisse, Camoin, Picasso, Derain, Manguin, and Marquet, among others.³ Dufy was especially impressed by Matisse’s *Fenetre ouverte à Collioure*, about which he gave a simple description in his notes: “outside light entering through a window.”⁴ Matisse depicted an open window framed by balcony doors. Sailboats on the sea fill the entirety of the space in the window. The composition evokes frames within frames, as the stacked rectangular elements of the window, door frame, and room create a sense of recession into space. In addition, the warm colors appear to push outward, creating a tension between the pictorial elements

and the hues. The colors Matisse used in the depiction of the space are bright and varied: the walls of the room are turquoise and magenta; the ocean and sky are rendered in lavenders, baby pinks, and yellows; and the plants and flowerpots are depicted in vibrant cobalt blues, primary reds, and greens. Matisse's vibrant colors and the visibility of his brushstrokes are elements Dufy later adapted for his own work, and the fact that he saw this painting is notable.

The painters who were exhibited at the 1906 "Cercle de l'Art Moderne" were associated with the Fauves. The Fauves were a self-proclaimed group whose name is French for "wild beasts." They were painters who were most prominent between the years of 1904 and 1908, and whose work was aesthetically linked by their use of bright primary and secondary colors and abstract forms. Jean Dufy's brother, Raoul Dufy, and the other members of the "Cercle de l'Art Moderne," including prominent artists Othon Friesz and Georges Braque, were considered peripheral members of the group. Their interest in "the changing urban and suburban landscape"⁵ more closely aligned them with the Impressionists, yet their fascination with color and form aligned them with the Fauves.⁶ The works of both Friesz and Braque contain several paintings dominated by the vibrant colors and thick lines used by Matisse and, later, Dufy.

Raoul Dufy's style, as seen in his painting *La Fée Electricité* (fig. 10), is characterized by bright colors and the same sketch-like, spontaneous lines as Jean Dufy demonstrates in *Scene of Paris*. The motifs of Paris and music are seen repeatedly in Jean Dufy's style, demonstrating the brothers' similar interests. As Raoul and Jean Dufy were close, both in their fraternal relationship and their artistic style, it is clear that Jean's connection to Fauvism made a strong impact on Raoul, although Raoul's painting is also more experimental and avant-garde. In *La Fée Electricité*, the sense of depth is dramatically collapsed and the scale of objects is warped. In addition, the large woman personifying Wind adds a mystical element to the painting that is absent in the entirety of Jean Dufy's work. Thus, while the brothers explored similar themes and used similar techniques, they also diverged in artistic style.

After being exposed to the French art scene through his brother's exhibition, Jean Dufy completed his compulsory military service in the 7th regiment of *Chasseurs à cheval* in France between 1910 and 1911. Between the end of his compulsory service and being drafted into World War I in 1914, Dufy was able to meet the avant-garde artists Georges Braque, Derain, Picasso, and Apollinaire. Dufy looked to these artists when creating his own work. He was also given his first solo show by Berthe Weill, the French art dealer who was interested in the French avant-garde. While working on



Fig. 10. Dufy, Raoul (1877–1953) © ARS, NY, *La Fée Electricité*, 1952–53. Lithograph, Chateau de Villeneuve (fondation Emile Hugues), Vence, France, Photo: René-Gabriel Ojéda, Image: © RMN-Grand Palais / Art Resource, NY.

his artistic endeavours, Dufy also worked for the famous textile design company Bianchini-Férier in Lyon, where he refined his understanding of pattern, line, and color. However, it was only after he finished his years of work and military service that he fully dedicated himself to his artistic career.

Dufy continued to paint during his years of movement and conflict, and finally settled in Paris at the age of twenty-four. It was during this period of his life that Dufy became a more active member of the French art scene. In addition to interacting with other avant-garde artists, he also met the Fratellini brothers, of the famous circus family, and became interested in the realms of Parisian music and theater. He also worked as a porcelain designer for Théodore Haviland in Limoges.³ In this job, as in his textile design job, Dufy refined his understanding of pattern and color. Although his textiles have been lost, designs he created for Haviland—such as



Fig. 11. Place du Châtelet from Tour St. Jacques. Image courtesy of Wikimedia Commons. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

Bussière, a tea set that includes a thick border comprised of loosely rendered roses in rich blue, maroon, and muted pink—demonstrate his attention to color and his loose rendering of form. Across media and contexts as a commercial designer and painter, the most prominent elements of Dufy's style are his color and line.⁷

Jean Dufy's painting *Scene of Paris* is a bird's-eye view over the Place du Châtelet from the Tour Saint-Jacques (fig. 11), which combines Dufy's love of Paris, travel, bright colors, and spontaneous linework. The Tour Saint-Jacques is a historic medieval tower and a famous tourist site in Paris for viewing the city from a high vantage point. The tower is the remaining part of a sixteenth-century castle, which was demolished in the late eighteenth century. The Place du Châtelet is a public square between the 1st and 4th arrondissements in Paris. Visible in the painting is the Pont au Change, a bridge built in 1860 that connects the Île de la Cité to the right bank. Directly across the Seine is the Palais de Justice and Sainte-Chapelle, a historic palace and church. In the center of the square is the Fontaine du Palmier, designed in 1806 and updated to include four sphinxes at the base in 1858. The building to the right of the fountain is the Théâtre de la Ville and the building facing it is the Théâtre du Châtelet. Both theaters were designed by Gabriel Davioud between 1860 and 1862 as part of the modernization of Paris completed by Baron Haussmann. The building that is cut off in the middle of the foreground is likely the Chambre des Notaires. In the expanse of buildings depicted in the background, several monuments of Paris are visible. Dufy imbued

this painting with the act of visiting Paris, viewing its famous places, and creating art with animation and joy.

Dufy depicted the Place du Châtelet in a rich, jewel-toned blue, pastel purples, and oranges. The color palette is charged with vibrancy and energy. Dufy's body of work contains several depictions of Paris rendered in shades of blue, thus associating the city and the tone across his work.⁸ The vibrant colors in Dufy's painting are similar to those used by the Fauvists, whose work was characterized by vibrant colors, which give their paintings a fantastical quality. Although the majority of Dufy's painting is rendered in cool blues, purples, and dusky pinks, the Théâtre du Châtelet is depicted in a bright orange, which contrasts with the cool colors that dominate the composition. The colors are also layered over each other to create a subtle sense of depth; washes of dusky rose highlight the buildings of the Île de la Cité, while bright cobalt blue lines mark the windows of the Théâtre du Châtelet. The contrast between warm and cool colors creates a tension and sense of three-dimensionality.

The media of the painting also contributes to the brilliance of the colors. Dufy incorporated both watercolor and gouache. Watercolor, in which pigment is mixed with water and becomes enmeshed in the fibers of the paper, produces a subtle wash that can be layered to create shading and richness of color. Gouache is a combination of watercolor and an opaque white pigment or gum, producing a coating that remains on the surface of the paper. Gouache is far more radiant than watercolor.⁹ The more muted colors of the Seine, the buildings, and the sky are composed of

watercolor, whereas the outlines of the buildings and details are done in gouache. Dufy's contrast of watercolor and gouache balances the muted and bright colors and creates a sense of depth in the painting. The gouache sits on top of the painting, which makes the lines rendered in gouache appear closer than the watercolor. In addition, Dufy applied the gouache in lines, while the watercolor appears in larger areas of solid color. The areas of color recede into the background, and the lines rendered in gouache come forward. Through the medium, as through the combination of warm and cool colors, Dufy is able to depict a sense of depth.

Dufy's brushstrokes are dynamic, fluid, and sketch-like, creating a sense of playfulness and fantasy. The brushstrokes are visible, making the viewer aware of the artist's presence. The depiction of the buildings is imprecise; the lines that make up the buildings are slanted and overlapping, and vary in thickness and length. The details that comprise the objects in the painting are minimal and blurred; some portions of buildings lack full outlines or color. Yet, there is a balance between the spontaneity of the brushwork and the realistic rendering of the scene—although the details are abstracted, the location is recognizable and each building and landmark in the scene is faithfully depicted. A balance is struck between

the spontaneity of the brushwork, the vivid colors, and the realistic depiction of the location. Although anyone who has been to the Place du Châtelet knows that the Palais de Justice is not cobalt blue, nor the Théâtre du Châtelet bright orange, the colors and lines imbue these landmarks with a sense of dynamism and joy rather than making them completely fantastical.

The perspective makes viewers feel as though they are actually viewing the Place du Châtelet from the Tour Saint-Jacques. The dramatic sense of depth in the painting created by Dufy's rendering of the blurred buildings of the Île de la Cité makes viewers understand that they are at a high vantage point, with the entirety of the city stretching out before them. Although there are buses on the street outside the Théâtre de la Ville, no figures are visible in the composition. One has the entirety of the view to oneself and enters into a personal relationship with the city, perhaps emulating the relationship Dufy imagined he had with Paris. The viewer can feel the vibrancy and energy of Paris as Dufy imagined it, and enter into Dufy's own experience of the location. Thus, the painting creates a relationship between the artist and the viewer in which he depicts Paris as he imagines it, and we are invited to enter his vision.

1 Jacques Bailly, *Jean Dufy: Catalogue Raisonné de l'oeuvre*, 2 vols. (Paris: Éditions Jacques Bailly, 2002), 1:18, 15–20.

2 Bailly, *Jean Dufy*, 1:16.

3 Bailly, *Jean Dufy*, 1:23, 53–60; Musée Marmottan Monet, *Jean et Raoul Dufy: Complicité et Rupture* (Paris: Éditions Hazan, 2011), 19.

4 Bailly, *Jean Dufy*, 1:19–21.

5 Judi Freeman, *The Fauve Landscape* (Los Angeles: Los Angeles County Museum of Art, 1990), 13, 21.

6 Freeman, *The Fauve Landscape*, 13, 215–21.

7 Bailly, *Jean Dufy*, 1:15–72.

8 Bailly, *Jean Dufy*, 1:64, 66.

9 *Encyclopædia Britannica*, s.v. "Gouache," accessed November 8, 2019, <https://www.britannica.com/art/gouache>.



Fig. 12. Follower of Francesco Guardi (1712–1793), Italian. *A Venetian Lagoon*, after 1770. Oil on canvas. Unsigned. The Trout Gallery, Dickinson College, Gift of Frank Kitzmiller, 2001.12.2 (cat. 5).

The *veduta* genre of painting developed in Northern Europe as early as the sixteenth century but is most closely associated with eighteenth-century Italy, Venice in particular. The word *veduta* in Italian means “view,” and characterizes how artists of the genre depicted grand, sweeping views of Venice that included the most quintessential elements of the city: gondolas gliding gently through the serene blue water; and honorific depictions of Venetian monuments and architecture such as the Church of San Marco, the Rialto Bridge, or the Doge’s Palace. A general sense of bustling activity and commerce all define the subject matter commonly depicted by *veduta* painters (called *vedutisti*). These images will also be referred to as “Venetian view paintings” throughout this essay.

The quintessential eighteenth-century *veduta* style was preceded by the work of Gentile Bellini (ca. 1429–1507) and Giovanni Bellini (ca. 1430–1516), brothers and Venetian painters whose large-scale canvases from the late fifteenth and early sixteenth centuries demonstrate the broad and finely detailed views that informed the work of the *vedutisti*. The glorified view of Venice, which is an essential feature of

veduta paintings, is emphasized by the Bellini through topographical associations to miraculous and religious occasions, like that seen in *Procession in Piazza San Marco* from 1496. By depicting grand, organized events held in front of the most notable churches and piazzas in Venice, ceremonial importance served to imbue the urban scenery with a sense of splendor, activity, and significance that conveyed the mythologized perception of Venice from which the *vedutisti* formed their compositions.¹

The manner in which these scenes were depicted distinguishes the genre from other paintings that would simply be images of Venice but not, strictly speaking, *veduta* paintings. What makes a *veduta* painting distinctive lies in the fantastic and consciously contrived representation of the city that reinforced quintessential elements associated with the city’s legendary reputation. That reputation was informed largely by artistic and literary perceptions of the city that were further confirmed and disseminated by large waves of tourists. The identity of Venice is expressed in titillating contradictions; it is both a place of decadence and folly, but it

is also a “sphere of artistic melancholy” (*sfera malinconia dell’artista*), a “necropolis” (*necropoli*), and a “city of gods and demons” (*città di dei e demoni*).² The mysterious, dazzling, and enigmatic identity of Venice, developed and disseminated predominantly by non-Venetian tourists, was cleverly used by the *vedutisti* as a tool to market and sell work that propagated a consciously romanticized concept of their city in all of its legendary glory.

Venice radiated its own mystique, becoming a subject of delight in and of itself. Consequently, *vedutisti* depicted the city as the main character in their images, highlighting its distinct features that, when combined and in communication with each other, contributed to Venice’s allure. As Filippo Pedrocco noted, “the real protagonist is the silent expanse of water, traversed by a few cargo boats and delimited in the background by the distant view of low buildings,” putting the emphasis on the physical monuments and architecture that served as proud identifiers and markers of the floating city.³ The breadth of the panorama also helped to distinguish *veduta* paintings from traditional landscapes, as they highlight the width and expanse of the water and suggest the continuation of the city beyond the confines of the frame.

During the eighteenth century, Venetian playwrights, artists, and intellectuals also developed and disseminated a luxurious and celebrated view of their beloved city. A notable contributor to this eighteenth-century vision of Venice was the Venetian playwright and librettist Carlo Goldoni (1707–1793), whose work revived the *commedia dell’arte*, an early form of Italian theater that featured masked, typified characters who personified different human traits and moods. Goldoni’s plays were widely shown in Venetian theaters, and the characters onstage often came to life in the city streets and *piazze* during the famous Venetian *carnevale* celebrations before the start of Lent, in which individuals playfully hid their identities behind elaborate costumes and masks. This spectacle alone brought countless tourists to the city, and represented another facet of the mysterious reputation of Venice that the *vedutisti* represented artistically.

The *vedutisti* were conscious of the world they were constructing in their paintings, and knew that in order to be most marketable, they needed to present clients with an idea of Venice that coincided with their preexisting beliefs. Shearer West noted, “the *vedute* were fictions and needed careful reading precisely because they appear so exact, open, truthful, and honest.”⁴ Although these paintings appear convincing in their apparent topographical accuracy, the emphasis the *vedutisti* gave to the most quintessential views demonstrates more embellishment than a concentrated effort to map the city with accuracy. Therefore, the *veduta* paintings require viewing with knowledge of their expressly contrived nature,

as they were both shaped by and served to shape the audience’s sensory experience of Venice.

The main clientele for these works were tourists, generally non-Italians and often young, wealthy male aristocrats from England partaking in a “Grand Tour” of the highlights of European art and cultural history, with Italy as an essential stop. Many of these Grand Tourists had studied art and the classics of literature, and used their travel to experience the treasures they had studied. Their goal was not only to see, but to buy; consequently, they served as important patrons for the *vedutisti*, as these young men were expected to return to England not only with a broader knowledge of art and architecture, but with the souvenirs to prove it.⁵ Therefore, the most perfected image of Venice that would sell the best emphasized the city’s most notable, identifying features and catered to British tastes. Venice as an outlet for entertainment and indulgence of sensory pleasures also accounts for the popularity of tourists who frequented casinos, theater performances, and masquerades during their visit.

As a result of catering to a constantly changing and often artistically uninformed crowd of tourists, the work of the *vedutisti* was considered less of a legitimate pictorial art and more of a second-rate tourist image. The Academy of Fine Arts (L’Accademia di Belle Arti) in Venice did not hold *vedute* in serious regard, as the subject matter did not emphasize the human figure nor did it depict historical, allegorical, religious, or mythological scenes, which at the time were the few types of paintings that were considered to have artistic legitimacy.⁶

The *vedutisti* were discriminated against by traditional art authorities, given that Giovanni Antonio Canal, more commonly known as “Canaletto” (1697–1768), the most notable Venetian view painter of the time, was barred from entering the academy until 1763, just five years before his death and after an extensive career as a painter.⁷ Canaletto’s style paved the way for other artists to pursue the *veduta* genre. Canaletto painted scenes from throughout Venice, and was known especially for emphasizing the quintessential architectural features of urban scenery. *The Grand Canal, Venice, Looking South toward the Rialto Bridge* (fig. 13) from the 1730s, for example, demonstrates the architectural focus and solidity of Canaletto’s style. The rich, greenish-blue water in the foreground along which the gondolas glide is shown in an almost icy manner, as there appears to be no turbulence or movement despite the bustling activity occurring across its surface. The small, precisely rendered waves give an indication of the texture of the water, but they are painted with more of an emphasis on stylization than on a naturalistic rendering of the water. This commercial scene shows a sliver of the Rialto Bridge in the background, hidden behind canals crowded with *gondole*, and exemplifies the type of image of Venice that



Fig. 13. Canaletto (Giovanni Antonio Canal), (1697–1768), Italian. *The Grand Canal, Venice, Looking South toward the Rialto Bridge*, 1730s. Oil on canvas. Bequest of Mrs. Charles Wrightsman, 2019. Image courtesy of The Metropolitan Museum of Art. <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

would have been attractive to British tourists for its conservative, refined, and relatively static view of the city.⁸ Therefore, Canaletto's fame came largely from painting what his clients wanted to see.

Francesco Guardi (1712–1793) was a later *veduta* painter who originally followed in the footsteps of Canaletto before distinguishing himself with his own style and interpretation of Venice. The work in this exhibition, attributed to a painter in the circle of Francesco Guardi, is entitled *A Venetian Lagoon* and is documented as being completed circa 1770. However, given that Guardi started painting in the *veduta* style only in the 1760s, it is doubtful that he would have generated a following of younger artists interested in his style a mere decade after he began to explore the genre himself.⁹

Despite his study of Canaletto's style, Guardi instead opted for a more dynamic depiction of Venice. Canaletto's architectural rigidity and precise structural depictions did not appeal to Guardi, and in his mature style he concentrated on the atmospheric effects of the city and energetic restlessness of Venetian life. In *A Venetian Lagoon* the focus is directed toward action, engagement, and movement, on behalf of either the forces of nature or those of the human figures. Trees bend, sails blow, clouds condense and then dissipate, and the deep lagoon waters churn with the to-and-fro motion of the boats. Because of his interest in depicting the visual effects of atmospheric change and movement, Guardi also served as a point of reference for Impressionism, an artistic movement that developed in the late nineteenth century in

France.¹⁰ In *Francesco Guardi: Vedute Capricci Feste*, Alessandro Bettagno noted that Guardi's style expresses the "joy of the fleeting moment" (*gioia del attimo fuggevole*), as he captures people moving and acting with instinct and passion.¹¹ Consequently, Guardi was able to breathe life into the rigid, almost frozen, scenes depicted by Canaletto, arguably presenting a vision of Venice more true to its atmosphere and energy.

Although *veduta* paintings have a rather consistent subject matter, each artist approached the theme with differing artistic intentions. In *A Venetian Lagoon*, rendered in the manner of Francesco Guardi, the focus is placed on ephemerality as expressed through the indication of human gestures and actions caught mid-motion, and in the atmospheric effects that display a sense of movement and transformation from one state to another.

Small figures dressed in clothes of varying styles and colors are depicted in temporary engagements as they partake in various conversations, activities, and occupations. The snapshot-like quality of these instances captures the constantly mutating actions of everyday life in Venice, indicating its liveliness, productivity, and social energy. People steer boats into the harbor where they unload their goods onto the land; others lug goods over their shoulders as they trudge into the walls of the city occupying the left side of the scene for delivery. The sails of the boats are painted a milky white, with pigment applied in a way that is thick in some places and watery in others, alluding to the wetness and humidity that results from the atmosphere of a lagoon city. This follower of

Guardi also painted with an “open” brushstroke in “pictorial shorthand” that served to generalize significant architectural monuments while still clearly communicating their identity.¹²

This openness and shorthand style are particularly evident in *A Venetian Lagoon* in the rendering of the city beyond the imposing diagonal wall. The solidity of this structure contrasts with the lightness and ephemerality of the other features in the painting, particularly those in the foreground, and is also painted with less intricate detail. The wall is depicted with an uninterrupted paint application, as the brushstrokes seem to move smoothly and evenly across the surface, fading from a hard, dark edge on the top of the wall to a lighter, more translucent version of the same reddish-brown tone. The specific details of the wall are not emphasized, and are painted almost as if to minimize their presence. For example, the arched depressions along the outside of the wall are rendered so lightly that they barely indicate depth. Although painted in oil, the semiopaque quality of the pigment has the effect of watercolor, showing the painter’s adeptness at manipulating the medium to convey textural variations and different visual effects across a single canvas. The rest of the city behind the rust-colored wall

is done in a sketch-like manner, with lightly applied outlines that are filled in with mostly monochromatic colors that do not heavily emphasize the intricacies of architectural design or the way light and shadow shape and dramatize its form. This results in a distinct flatness that contrasts with the richly textured foreground. The artist’s descriptions of buildings, such as the cupola, the two towers, and the soft pink *palazzo* shown behind the wall, became increasingly succinct as he distanced himself stylistically from the influence of Canaletto. As a result, structures appear almost as an afterthought.

This artist’s construction of the space in the scene serves to emphasize the presence of human figures, activity, and nature. By placing the active agents in the foreground, the viewer is directed to them early on. The low horizon line grants particular importance to the sky as it takes up a vast amount of the scene and dominates the image in its tempestuous swirling of pinks, grays, and blues. The water, too, plays a leading role and is depicted so as to extend immeasurably outside of the frame. The patches of land in the foreground, which the small, generalized figures occupy, is painted with an attention to topographical detail and with natural subtleties that the cityscape behind the imposing wall lacks.

1 Filippo Pedrocco, *Canaletto and the Venetian Vedutisti* (Florence: Scala, 1995), 5.

2 Alessandro Bettagno, *Francesco Guardi: Vedute, Capricci, Feste* (Milan: Electa, 1993), 11.

3 Pedrocco, *Canaletto and the Venetian Vedutisti*, 68.

4 Shearer West, ed., *Italian Culture in Northern Europe in the Eighteenth Century* (Cambridge: Cambridge University Press, 1999), 87.

5 Jean Sorabella, “The Grand Tour” (October 2003), *Heilbrunn Timeline of Art History*, The Metropolitan Museum of Art, accessed December 29, 2019, https://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm.

6 West, *Italian Culture in Northern Europe*, 86.

7 Pedrocco, *Canaletto and the Venetian Vedutisti*, 3.

8 West, *Italian Culture in Northern Europe*, 81.

9 Pedrocco, *Canaletto and the Venetian Vedutisti*, 65.

10 Oxford University Press, *Benezit Dictionary of Artists*, s.v. “Guardi, Francesco” (October 31, 2011), accessed December 29, 2019, <https://www.oxfordartonline.com/benezit/view/10.1093/benz/9780199773787.001.0001/acref-9780199773787-e-00080161>.

11 Bettagno, *Francesco Guardi*, 12.

12 Pedrocco, *Canaletto and the Venetian Vedutisti*, 70.

Unknown Artist (late 19th century)

Kaila Basile



Fig. 14. Unknown artist (late 19th century), *Untitled (Winter Ice Skating in Boras, Sweden?)*, ca. 1880–1900. Oil on wood board. Signed, lower left: *Boras*. The Trout Gallery, Dickinson College, Gift of the Estate of Arturo Fox, 2015.5.32 (cat. 6).



Fig. 15. Unknown artist (late 19th century), possibly French. *Two Women on Path*, ca. 1880–1900. Oil on wood board. Unsigned. The Trout Gallery, Dickinson College, Gift of the Estate of Arturo Fox, 2015.5.33 (cat. 7).

Two paintings hang on the wall, the canvases so small that the viewer cannot make out their subject until she is mere inches away. In the intimate position of standing so close to these minute works, an expanse of landscape stretches out before the viewer. In *Winter Ice Skating in Boras, Sweden?*, a nineteenth-century painting by an unknown artist, grand buildings line the streets where dozens of figures ice skate, immersed in their own worlds. The painting is misnamed; when the painting was framed, the frame covered the foremost figures' feet, which

reveal that the figures are ice skating. What was assumed to be a broad street is instead perhaps a canal or river. In *Two Women on Path*, another painting likely by the same artist as *Winter Ice Skating in Boras, Sweden?*, two well-to-do women admire a garden while surrounded by nature. The beauty of these images is in the tension between scale and grandeur; the paintings themselves are dwarfed by all other works in this exhibition, yet when one stands in front of them one is immediately immersed in a grand scene that invites imaginary entry.

The emergence of French Impressionist art was both a natural evolution of the artistic trends of the nineteenth century, which were becoming more experimental, and a purposeful reaction against a conservative art establishment represented by the Paris Salon and institutions such as the *École des Beaux-Arts*. During the first half of the nineteenth century, the French art establishment favored painters who worked in the more familiar Neoclassical and Romantic styles, such as Ingres and Couture, and largely ignored developments in contemporary art. The hierarchy of “good art” imagined by these institutions and sectors of the public valued narrative paintings with historical, mythological, and narrative subjects. The figures and scenes in paintings valued by the Salon implied wealth and status; lower-class subjects were considered to be in “poor taste.” Romanticism, Realism, and the beginnings of Impressionism were not embraced by the art institutions of Paris for the majority of the nineteenth century.

The hallmark moment of the Impressionist movement was in the spring of 1874, when a group of artists, including Monet, Renoir, Pissarro, Sisley, Degas, Cézanne, and Morisot, defied the official Paris Salon and conventions of French art and exhibited their work independently in a collective show. This exhibition was not the first of its kind, however, as Courbet had exhibited his work in a separate *Pavillion* during the 1855 Exposition Universelle after his work had been rejected, and the artist Bonvin exhibited works rejected by the jury of the 1859 Salon, along with paintings by Fantin and Whistler. However, the 1874 exhibition had a much greater impact on the art world. The artists referred to as “the Impressionists” had different styles but were grouped by their radicalism. The name *Impressionism* came from a journalist who used the word derogatorily in reference to their work.¹

Impressionism is perhaps best known for artists who were interested in the depiction of light and atmospheric effect through paint and color. Instead of depicting light with tight, invisible brushstrokes, as earlier painters had, the Impressionists sought to depict the effects of light through the visible materiality of paint. Rather than focusing on elevated subjects, the light and qualities of a landscape or a common, everyday scene were the subjects of their paintings. Impressionist painters usually were not focused on a certain political or moral message in their work; they wanted to depict the lives of everyday, middle-class people and the natural effects of light and color seen in the outdoors. Visible brushstrokes are the hallmark of Impressionist paintings; because the brushstrokes in Impressionist paintings are so visible, the artists’ presence is also implied. Impressionists often painted out of doors, or *en plein air*, and observed the subjects of their paintings directly from nature.² In the loose

brushwork, blurring of details, and themes of leisure seen in both *Two Women on Path* and *Winter Ice Skating in Boras, Sweden?*, the influence of Impressionism can be seen.

French Impressionist painters depicted a variety of subjects. As previously mentioned, Impressionist art tended to contain figures of the middle class rather than highly elevated subjects such as mythological, historical, or political figures. During the nineteenth century, leisure activities such as promenading, dancing, going to the theater, and sitting at cafes were becoming more popular among the middle classes and for those with enough disposable income to afford them.³ While many artists depicted these scenes of middle-class leisure, artists such as Manet famously created controversy for depicting prostitutes. When tin paint tubes were invented, making paint portable, artists were able to paint landscapes *en plein air*, and depictions of land, city, and seascapes became more prominent.

Both *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path* are the same small size, allowing only one person to view them at a time. In the process of viewing these images, a sense of intimacy is created between the viewer and the scenes. Both the small scale of the paintings and their compositions invite the viewer to participate. Once the viewer stands in front of the scene, she is immediately immersed in it. In both paintings, the canal or path at the bottom edge of the painting is cropped, providing a point of entry for the viewer. However, in contrast to the small scale of the paintings, the imagery is grand. Unlike larger landscapes, such as the large-scale paintings in this exhibition by Frederick Dickinson Williams (cat. 11), James Wells Champney (cat. 12), and Carl Philipp Weber (cats. 15 and 16), these small paintings immediately transport viewers into the scene rather than invite them to move slowly across the larger scale paintings, which require a recognition of their physical size.

In *Winter Ice Skating in Boras, Sweden?*, several large buildings flank the canal. The buildings tower above the figures in the scene, creating a sense of height and grandeur. There are also several figures represented, each going about their own business. As the viewer looks at the painting, she imagines several narratives unfolding as she watches the different pairings and single figures. Because some figures face toward the viewer and some face away, and different figures are engaged in different motions of holding their umbrellas up or down or talking, a sense of dynamic movement is created. In addition, the presence of the umbrellas and the flecks of paint in the sky suggest snow, which adds another element of movement. A tension is created between the scale of the paintings and the large buildings, the multitude of figures, the sense of depth within the painting, and the motion and dynamism implied by the figures.

In *Two Women on Path*, the small scale of the painting and the figures in it are in contrast to the expanse of the garden and the natural features surrounding it. The garden path recedes into the background, and the vibrant red and yellow flowers throughout the fore-, middle-, and background pull the viewer's eye back to the garden. As these are warm colors, they give the impression of pushing out toward the viewer, which dramatizes this tonal quality. The inclusion of trees and the shadow of a mountain in the background suggest further recession into the space beyond the confines of the garden. These elements all give the scene a grand scale. The frame that each painting is placed within dramatizes the effects of grandeur and immersion—the stacked rectangles that make up the frame and recede in depth invite the viewer to enter the painting.

The seemingly arbitrary cropping of both images and the haphazard positioning of figures in *Winter Ice Skating in Boras, Sweden?* create an effect similar to that often seen in photography. As scholar Richard Boyle explained, Daguerre and Niepce separately invented photography in 1839. Both Daguerre's daguerreotype and Niepce's lithograph process—in which an image was recorded onto a metal or paper surface through the reactions of light and the chemicals placed on that surface—made it possible to capture seen images for the first time. The capturing of scenes through photography led to an increased interest in depicting scenes of everyday life naturalistically.⁴ Both *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path* are compositions with a sense of arbitrariness and spontaneity that may reference the effects of photography on these painters' visions.

Both *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path* were painted with an attention to the effects of light. *Winter Ice Skating in Boras, Sweden?* contains an overcast sky, and the figures, buildings, and trees do not project shadows. The sky mirrors the blinding white of the snow-covered ground and iced-over water. The viewer can almost imagine the blinding crispness of the sky and snow. This monotonous color palette simulates the effects of a cloudy, snowy day. *Two Women on Path* contains a scene that takes place on a very clear day. The two women cast shadows directly in front of them, and the other elements cast shadows in the same direction, indicating that the sun is behind the women. The sky contains the faintest trace of light clouds and is depicted in a very bright, stable blue. The trees and mountains in the background are rendered in a grayish blue to demonstrate the effects of atmosphere in the distance. It is apparent that the effects of light in a garden were observed by the artist.

Both paintings contain visible brushwork and the artists have depicted the effects of light and texture through brushstrokes. In both paintings, the figures are blurred and

the details of their faces are obscured. The brushwork with which the artist rendered the women makes them anonymous and generic. In *Two Women on Path*, the artist used loose brushwork to render the texture of bushes, foliage, and trees in the garden. The loose mixing of colors in these natural elements demonstrates the dappled light that filters through the foliage and the variety of colors present in the leaves and flowers. In addition, the loose brushwork in the trees and mountains in the background emphasizes the hazy effect of the atmosphere and the distance at which the viewer is placed from the farthest elements in the painting.

Winter Ice Skating in Boras, Sweden? is generally a monochromatic painting. Color is used in the fore- and midground on the figures' garments and umbrellas and throughout the ice skating path to subtly draw the viewer's eye back into the depth of the painting. However, the rest of the painting is fairly monochromatic in light pastel blues, pinks, yellows, and whites in order to emphasize the snowiness of the scene. The color palette in *Two Women on Path* is far more vibrant. Bright greens in the garden, light blue in the sky, and neutral colors with small patches of red for the path and flowers are used throughout the composition. As in *Winter Ice Skating in Boras, Sweden?*, slight dabs of color in the midground draw the viewer's eye into the depth of the composition.

The paintings *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path* are possibly by the same artist, as they contain similar techniques and visual elements. The faces of the figures in both paintings are obscured, and the garments of the figures are subtly outlined in the color of the garments. Although the trees in *Winter Ice Skating in Boras, Sweden?* are rendered more loosely, both paintings contain thin lines to create the tree trunks. The same technique of pulling the viewer's eye back into the painting with small spots of color in the midground is visible in both paintings. The composition of the background is paralleled in both paintings. In *Winter Ice Skating in Boras, Sweden?*, the tops of the buildings are configured in the same U shape as the trees and mountains of *Two Women on Path*. Both works are painted to the edge of the panel and both panels are the same size. It is likely that these paintings are not only by the same artist, but were created as a set. They may represent the opposing seasons of winter and summer. However, biographical information about the artist and the provenance of the works are unknown, and thus these suggestions are impossible to confirm.

Gustave Caillebotte's *Paris Street; Rainy Day* (fig. 16) is an example of a work by a contemporary of the painter or painters of *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path*. Caillebotte's painting contains a subject similar to that in *Winter Ice Skating in Boras, Sweden?*, but is rendered in a different technique. Caillebotte was a bourgeois



Fig. 16. Gustave Caillebotte (1848–1894), French. *Paris Street; Rainy Day*, 1877. Oil on canvas. Image courtesy of The Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

painter who was in the immediate circle of the French Impressionists, though his tighter style often diverged from theirs.⁵ In the painting, the inclusion of several distinct groups of figures engaged in different common actions, holding umbrellas, bears a striking visual similarity to *Winter Ice Skating in Boras, Sweden?*, both compositionally and in terms of subject matter. Like in *Winter Ice Skating in Boras, Sweden?*, several large buildings flank the street to create a sense of grandeur. A dramatic sense of depth is created and the U-shaped building in the background draws the viewer's eye back in several directions. In addition, although Caillebotte's painting is not rendered with the same loose brushwork as *Winter Ice Skating in Boras, Sweden?*, the monotone, stormy sky is similar in both paintings. The arbitrary cropping of the composition on the path offers the viewer a convenient entry point into the painting. However, unlike both *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path*, the scale of Caillebotte's painting is life-size. In depicting imagery similar to that of *Winter Ice Skating in Boras, Sweden?*, this painting offers a different experience of immersion and interaction through its large scale.

A similar subject matter to *Two Women on Path* can be seen in Claude Monet's *Luncheon* (fig. 17) Claude Monet was



Fig. 17. Claude Monet (1840–1926), French. *The Luncheon*, 1873. Oil on canvas. Image courtesy of Musée d'Orsay, Paris. Public domain, Wikimedia Commons, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

one of the artists at the heart of the French Impressionist movement. The scene contains images of a middle-class woman and a child in a garden, dressed in a similar manner to the ladies in *Two Women on Path*. Although the sense of depth is much shallower in Monet's painting, he used a similar technique of small dabs of vividly colored paint to depict flowers throughout the composition that move the viewer's eye up and around the composition. The color palette of greens, neutral colors, and strategically placed spots of red is also consistent with the artist's color in *Two Women on Path*. The loose but small, controlled brushstrokes are also similar to those of both *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path*; however, Monet's brushwork is much looser and more spontaneous.

Although Caillebotte and Monet used different techniques and portrayed different subjects, they were contemporary artists active in and around the French Impressionist movement. The artist (or artists) of *Winter Ice Skating in Boras, Sweden?* and *Two Women on Path* were clearly aware of the different technical and visual elements of French Impressionist art, whether they worked contemporaneously with these artists or studied them at a later date.

1 John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1961), 7–34.

2 Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 47.

3 Yann Le Pichon, *The Real World of the Impressionists: Paintings and Photographs, 1848–1918* (New York: Harrison House, 1985), 93.

4 Boyle, *American Impressionism*, 21.

5 Oxford Art Online, *Benezit Dictionary of Artists*, s.v. "Caillebotte, Gustave," accessed December 18, 2019, <https://doi.org/10.1093/benz/9780199773787.article.B00030249>



Fig. 18. Alexander Panton (active 1861–1888), British. *Landscape*, 1863. Oil on canvas. Signed, lower left: *A Panton 63*. The Trout Gallery, Dickinson College, Unknown donor, 190.1.1 (cat. 8).

Picturesque is a term that was associated with the seventeenth-century French painter Claude Lorrain. Lorrain painted extensively in Rome, and created a model of refinement in his landscapes. His idealized representation of the land was seen by critics during his lifetime as elegantly balanced in form. Aristocratic British collectors regarded Lorrain's landscapes throughout the eighteenth century as one of the highest forms of painting. Tim Barringer writes in his book on Picturesque that,

Not only did Claude's work offer an idyllic reminiscence of the landscape of the Roman Campagna, and thus a memento of the tour: it also enshrined an aesthetic model of an orderly and unchanging landscape that reassuringly suggested the eternal continuance of the political and social status quo.¹

Barringer explains that Lorrain's imagery was an idealized representation of Italy that was frequently traveled by European collectors and their sons during the seventeenth century. The traveling of collectors, who were wealthy men, was familiarly referred to as the Grand Tour. Lorrain's paintings were attractive to collectors on this tour, as they encountered the often-embellished scenery Lorrain was painting, such as Rome. These trips were an educational rite

of passage for the gentlemanly class, which included the collector and his sons on long excursions through France and Italy. The noble classes in the seventeenth and eighteenth centuries continued to collect Lorrain's landscapes. *Picturesque* came into use during the eighteenth century by these collectors who bought or saw art that seemed to resonate with Lorrain's landscapes. A simple definition of Picturesque is, "like a picture," as it was scenery that resembled a painting by Lorrain.² The patrons for this genre of landscapes, inspired by Lorrain, were wealthy English gentlemen who would then display these scenes in their grand country homes. An example of an English gentleman collecting such landscapes was Lord Leicester. He acquired many landscapes, one painted by Lorrain, and displayed them in his "Landscape Room" at Holkham Hall in Norfolk.³

In addition to Claude Lorrain's influence on the development of Picturesque in Britain, the artist and cleric William Gilpin impacted the movement with his writings on landscape exploration. There was a growing general interest in landscape painting in the 1800s in Britain, and an increased fascination with the British countryside. Reverend Gilpin was a renowned traveler who wrote

guidebooks about his tours of the natural terrain throughout the British Isles in the 1760s and 1770s. Gilpin stated in his book *Observations*, “[We travel] for various purposes; to explore the culture of soils; to view the curiosities of art; to survey the beauties of nature . . . to learn the manners of men.”⁴ Gilpin further claims,

a new object of pursuit, that of not barely examining the face of a country; but of examining it by the rules of picturesque beauty: that of not merely describing; but of adapting the descriptions of natural scenery to the principles of artificial landscape; and of opening the source of those pleasures; which are derived from the comparison.⁵

His book became a source for the elite to comprehend how the countryside is a landscape that represents natural beauty.⁶ Gilpin encouraged people to engage with this exploration of nature in its authentic state, which meant to find beauty created only by nature.⁷

The guidebooks on the natural landscape of England in the late eighteenth century added to the meaning of Picturesque as referring to the wonder of discovering the landscape in its natural state.⁸ For wealthy patrons, exploration of the natural beauty of the British countryside included commissioning artists to paint landscapes that encapsulated both Lorrain’s and Gilpin’s concepts of Picturesque. Thus, Picturesque evolved in nineteenth-century England into the belief that a seemingly ordinary scene of the British countryside could be skillfully manipulated to imitate beautiful painted landscapes like those of Rome by Lorrain. Picturesque continued to have an aesthetic association with the gentry, and also served to present a conservative view of the British countryside.⁹

Alexander Panton was a British landscape painter who had exhibitions of his work in London between 1868 and 1888.¹⁰ As many London artists did during the late nineteenth century, Panton would leave the city for the countryside of Surrey and Kent to observe nature for his paintings. It was popular at the time for patrons to buy landscapes of the countryside that could serve as an exploration of nature supported by Gilpin’s guidebooks. Many of the paintings Panton exhibited at the Royal Academy and British Institute were views of Surrey and Kent.¹¹ Panton created *Landscape* in 1863, and it is an example of a Picturesque idea that he and his peers were creating in the English countryside (fig. 18). The picturesque countryside compositions that Panton and his peers were producing and exhibiting in the late nineteenth century promoted scenes for the upper class, as it was the wealthy gentlemen that escaped London for their country estates. The narrative that picturesque paintings by Panton and his contemporaries were intended for land-owning

gentlemen can be seen from a past exhibition. St. James’s Deeside Gallery hosted an exhibition entitled “Pictures for the Countryman,” which displayed Panton’s painting *On the Tummel* as the advertisement image for the London magazine *Country Life*.¹²

Panton’s *Landscape* is a large-scale outdoor scene of the British countryside. A pale-blue sky dominates the top of the composition, which is filled with white fluffy clouds. On the left of the horizon is a castle-like structure on a sheer land formation. This architectural focal point includes a round, hexagonal tower connected to the rectangular buildings by stone walls. Panton chose blues and grays to create this building, with a white highlight on the tower. Below the castle-like structure is steep, rocky terrain that transitions into a densely populated area of trees. Panton chose a darker green-blue pigment for the small overlapped trees, which provides a sense of distance in the landscape. The viewer’s gaze moves toward the center back of the painting in the direction of more saturated, distant trees. The larger trees in the front of the vegetation are minty greens and gamboge oranges. These warmer-toned trees pull the viewer’s gaze forward toward the middle and foreground of the scene. A crisp white line breaks the forestation and the small river that Panton focused on in the foreground. Marsh grass follows the riverbank along with a few rocks. Panton’s attention in the painting to reflections on the water surface promotes the understanding of a calm and slow river in the foreground. There are two small boats on the riverbank farthest from the viewer in the center of the composition. Behind the two boats is a stone wall with a wooden gate in the center. There is a house behind this stone wall, possibly twenty yards away. To the right of the house and closer to the foreground is a mass of trees. Panton repeats the minty-green color scheme for some of the more lush trees, and a paler green for the thin, almost bare trees. In the center of this vegetation, Panton creates a dark shadow. In front of this dark focal point are three figures on a walking path.

The attention to different types of tree vegetation and the vast depth created by the river and hillsides reflects Panton’s experience in the British countryside from his trips to Surrey and Kent. However, there is a ruined castle, a little house, and two boats within the landscape that were created by humans instead of nature. The inclusion of man-made objects in the landscape complicates the notion that Picturesque is an authentic state of nature whereby the artist depicts only that which nature created. Thus, the Picturesque that Reverend Gilpin spoke of can also be combined with a fantasized idea of the English countryside. Panton’s inclusion of a ruined castle on a bluff is a common image for an English landscape. England has numerous castles and large

estates across the country, and the ruined but eye-catching architecture speaks to Panton's choice of which objects in a painting represent an ideal rural landscape. His decision to paint a castle on a cliff over a terrain of colorful trees and river speaks to the British visual and literary tradition of Romanticism.

British Romanticism began as a literary movement at the start of the nineteenth century, and became an artistic movement around the same time. The literary movement of Romanticism, as well as the artistic movement, drew on the importance of imagination and emotion. The movement was a reaction to the Enlightenment period, which focused on the rational and empirical rather than the emotional. Artists within Romanticism used their observations of the world as inspiration for painting a new, imagined space full of envisioned emotions and fantastical ideas.¹³ As a Romantic artist, Panton imagined an ideal Picturesque British scene where the natural state of the countryside connected various textured trees, winding rivers, and hills with a castle, cottage, and two boats. He established a believable scene for his audience to enter into on the dirt path in the foreground, and encouraged viewers to explore the beauty of his country's land.

Although Panton's landscape is an idealized view of what quintessential British countryside might look like, the believability of his painting connects to another technique seen in British Romantic landscapes, especially artworks by John Constable (1776–1837). Constable is one of the most well-known British Romantic painters. He was a son of a wealthy corn merchant, Golding Constable, and was known for his romantic attitude toward his native English countryside. He was recognized for his humble landscapes of

agriculture and the area around Stour River in East Bergholt, Suffolk, where he grew up.¹⁴ Critics commented that Constable's art was nature itself because of the keen observational skills that he incorporated into his local landscapes. His examination of his homeland provided a deeply personal perspective on the British countryside. Constable explained that a sketch represents "nothing but one state of mind—that which you were in at the time."¹⁵ His belief that a sketch represents one moment that the artist experienced while drawing and his keen observation of nature explain Constable's detailed representations of natural elements in his landscapes.

Similarly, Panton has included a naturalistic depiction of plant life in the bottom right corner of *Landscape*. He has depicted every angle one could think of for this vegetation, as the viewer can see the tops of some of the leaves as well as the bottoms and sides. Panton provides a sense of how thin the leaves are, the color on the tops versus the bottoms, and how the stems connect to the leaves. Detailed clusters of the leaves prompt the viewer to guess where they have seen the plant before. The decision by Panton to include highly detailed corners of vegetation allows the viewer to examine carefully a detailed representation of nature at close range. Viewers can imagine where they have encountered that plant before in the actual countryside, which connects to the sentiment that both Panton and Constable might have had when they painted landscapes of their home country. The detailed corner of a massive British landscape like *Landscape* provides a visual stepping stone for viewers to enter into the scene of a British countryside that were so popular among elites during the nineteenth century.

1 Tim Barringer and Jennifer Raab, *Picturesque and Sublime: Thomas Cole Trans-Atlantic Inheritance* (New Haven: Yale University Press, 2018), 9.

2 Barringer, *Picturesque and Sublime*, 9–10.

3 Barringer, *Picturesque and Sublime*, 10.

4 Michael Rosenthal, *Glorious Nature—British Landscape Painting 1750–1850* (New York: Hudson Hill Press, 1993), 14.

5 Rosenthal, *Glorious Nature*, 14.

6 Rosenthal, *Glorious Nature*, 14.

7 Lauren Rabb, "19th Century Landscape—The Pastoral, the Picturesque and the Sublime," *University of Arizona Museum of Art* (Tucson: University of Arizona Museum of Art & Archive of Visual Arts, 2010), accessed December 21, 2019, <https://artmuseum.arizona.edu/events/event/19th-century-landscape-the-pastoral-the-picturesque-and-the-sublime>.

8 Rabb, "19th Century Landscape."

9 Rosenthal, *Glorious Nature*, 14.

10 Oxford Art Online, *Benezit Dictionary of Artists*, s.v. "Panton, Alexander," accessed December 20, 2019, <https://www.oxfordartonline.com/benezit/view/10.1093/benz/9780199773787.001.0001/acref-9780199773787-e-00135552>.

11 Christopher Wood, *The Dictionary of Victorian Painters*, 2nd ed. (Suffolk: Antique Collectors Club, 1989), 355.

12 Alexander Panton, "On the Tummel 1875," republished in *Country Life*, 163 (February 2, 1978): 24b.

13 Kathryn Calley Galitz, "Romanticism," in *Heilbrunn Timeline of Art History* (New York: Metropolitan Museum of Art, 2000), accessed December 21, 2019, http://www.metmuseum.org/toah/hd/roma/hd_roma.htm (October 2004).

14 Elizabeth E. Barker, "John Constable (1776–1837)," in *Heilbrunn Timeline of Art History*, accessed December 21, 2019, http://www.metmuseum.org/toah/hd/jcns/hd_jcns.htm (October 2004)

15 Galitz, "Romanticism."



Fig. 19. Henry Boese (1824–1863), American. *The Valley of The Cumberland*, ca. 1850. Oil on canvas. Signed, lower right: *H. Boese*. The Trout Gallery, Dickinson College, Gift of Mrs. Charles Service, 1944.1.1 (cat. 9).

Henry Boese (1824–1863), a native of New York, exhibited frequently at the National Academy of Design during the nineteenth century.¹ In his *The Valley of The Cumberland* (fig. 19) a tall solitary tree stands out in the center of the painting. A directional line draws the viewer's attention toward a man and a woman on horseback. There is no town in the distance; the only human life within the valley are the two figures quietly conversing with each other. There are, however, signs of humanity because of the domesticated animals that appear in the landscape.

The path the figures ride winds behind the large tree that parallels a glass-like river. The painting opens up to an enormous expanse of framed space, but despite this depth there is still a clearly defined foreground, middle ground, and background. The distinctions between those spatial sections come from the dappled light that spreads across the valley. This light, in turn, highlights certain areas within the painting, such as the figures riding on horseback and the grazing cattle in the background. A stream of light coming from the heavens illuminates the riders but casts into shadow the two cows across the river. The two animals can be seen as a symbolic parallel to the man and woman. Similar to the couple separated from human civilization, the animals are

parted from the herd. They stare passively at the figures despite the threat of bad weather looming above them.

The approaching storm threatens the serenity of the scene. Dark, rolling clouds begin to cover the left side of the painting, creeping toward the couple. The storm creates drama within the scene because of the sense of foreboding it conveys. The viewer is helpless as the storm catches the man and woman outside the safety of shelter.

Because Henry Boese was a native of New York, he was surrounded by and familiar with many of the famous Hudson River School artists such as Frederic Edwin Church, Thomas Cole, and Asher Brown Durand. The name "Hudson River School" came from the geographical location within which many of the artists were working, but the artists never labeled themselves as such.² The name actually was used by a critic who negatively described an exhibition in 1879.³ The label "Hudson River School" was meant to cast artists such as Worthington Whittredge as old-fashioned and narrow-minded.⁴ Art historian Kevin J. Avery argues that the movement should instead be called the "First New York School," since many of the artists within the movement were not limited to the Hudson River region.⁵ These artists painted landscapes of the Catskill Mountains, Niagara Falls, Newport

Harbor, the White Mountains, Mount Desert Island, and many other locations scattered throughout the Northeast.

Similar to the argument of Avery, the artists themselves felt that they were not limited geographically to the Hudson River alone. The movement was bigger than New York. The Hudson River School was the first major art movement in the United States and it generally reflected Americans' images of their land, thus inspiring yet another title for the movement, the "American School of Art."⁶ Diana Strazdes, in "Wilderness and Its Waters': A Professional Identity for the Hudson River School," writes that the movement provided "Americans with an attractive self-image."⁷ The artists glorified and manipulated the American wilderness they depicted in order to render an idea of more "untouched" landscapes. The era within which nineteenth-century landscape artists painted the "untouched" aspects of nature was quickly disappearing, even though the areas that the artists within the movement represented were not as "untouched" as they painted them. Native American civilizations had lived in some of these areas for generations, as well as in places like the Catskills and Niagara Falls, which were popular tourist locations.⁸ The artists would deliberately remove any signs of human life from these locations, thus creating a fiction of the "untouched" nature of the American wilderness.

Boese created a tranquil record of this idealized American landscape in *The Valley of The Cumberland*. The composition is a compelling image of the Cumberland Valley cast in dappled light. This quiet scene is pristine, without evidence of human civilization. The landscape captures the valley in a moment of time free from human distractions and technological advancements.

A similar painting in the Hudson River School style is *View on the Catskill—Early Autumn* (fig. 20) by Thomas Cole (1801–1848). Within this landscape, Cole captures his vision of the American wilderness as the new Garden of Eden.⁹ Towering mountains are shadowed in the distance as two female figures frolic in the foreground, unaware that the viewer is watching them. Similar to Boese's painting, the viewer is placed away from the scene and is able to observe the landscape that spreads out before her. This vista includes dense foliage, towering trees, mountains, and a still body of water cast in softly diffused light. Heavenly shafts of light brighten areas of the two paintings. Despite the similarities between the two paintings, Cole did not depict an entirely idyllic landscape. The sky in *View on the Catskill—Early Autumn* is sparsely filled with clouds, while Boese depicted an approaching storm. The realistic element of nature created by the inclusion of dark clouds is also reminiscent of landscape paintings from the Barbizon School.

The Barbizon School started in the small hamlet of Barbizon, France, although it was not limited to that location as there were American practitioners associated with the movement, for example Henry Boese. The Barbizon School was represented by artists such as Théodore Rousseau (1812–1867), primarily a landscape painter, who wrote that the artists wanted their work to be "exact to the truth of life."¹⁰ They studied qualities of realism from Dutch seventeenth-century artists such as Jacob van Ruisdael, Meindert Hobbema, and Jan van Goyen, and they educated themselves by copying the Dutch masters in museums.¹¹ It was not just the realism of Dutch paintings that caught the Barbizon artists' eyes, however, but also the light represented in those works. Dramatic lighting became a main part of many of the Barbizon



Fig. 20. Thomas Cole (1801–1848), American. *View on the Catskill – Early Autumn*, 1836–37. Oil on canvas. Image courtesy of The Metropolitan Museum of Art. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>. Gift in memory of Jonathan Sturges by his children, 1895.

artists' compositions. In *The Valley of The Cumberland*, pockets of light alternate into the background, illuminating areas within the composition from figures to trees and cattle.

Nature was also a common theme in paintings by artists from the Barbizon School. In a letter that Jean-François Millet (1814–1875) wrote to Rousseau, the artist mentions that “few spots in it are places of refuge. We come to understand those who sighed for a place of refreshment, of light, and of peace.”¹² Millet characterizes nature as an area to refresh oneself and to get away from one’s troubles. In the letter, he describes nature as quiet and peaceful without the distractions of modern life. Nature’s ability to be a place of solitude is what inspired many Barbizon artists’ subject matter. They, like Henry Boese, depicted quiet places where one could escape the bustle of life around them. Their paintings were often seen as expressions of opposition to their industrialized society.¹³ Boese, in *The Valley of The Cumberland*, depicted two figures on horseback viewing a landscape devoid of a village or town. They ride away from a town to experience the expansive vistas of the Cumberland river valley without any man-made structures. The only human figures within the painting take pleasure in their surroundings. The individuals within the landscape are meant to show humans entering nature without the clamor of society. Similarly, the artists of the Barbizon School wanted to memorialize nature, particularly because they perceived that it was quickly disappearing around them. New technology and growing populations in the nineteenth century made it so that the landscape was quickly becoming industrialized. Boese revered the peaceful landscape and the properties of relaxation that nature held. Thus, he sought to memorialize nature in his paintings. The protection and memorialization of nature also appeared outside of painting. The Barbizon artists made use of their art as a way to demonstrate the restful aspects of nature as well as to bring attention to the fact that many of the places they depicted no longer existed or were being threatened. Théodore Rousseau, for example, fought against the deforestation of the Fontainebleau forest near Monts-Girard.¹⁴

Another artist working in America within the Barbizon School style was George Inness (1825–1894). In George Inness’s landscapes he reveled in the “moods” of nature. For instance, a “mood” in nature could be described as the ominous calm before a storm, the aftermath of a rain shower, a particular season, or a time of day.¹⁵ Nature’s moods are unpredictable and can change at any moment, like a storm appearing out of nowhere or clouds suddenly blocking out the sun. Boese depicted the “mood” of a calm before the storm, since the viewer is able to see dark clouds rolling in from across the landscape. A storm approaches the unaware travelers while the viewer watches.

The particular valley that Boese depicted is unknown. A group of geologists came to a unanimous decision that it is most likely not the Cumberland Valley in Pennsylvania, since the mountain ridges are too straight and the valley should be wider.¹⁶ Whether the artist represented the Cumberland valley of Kentucky, Maryland, or Pennsylvania, it no longer has the pristine natural appearance that Henry Boese depicted.¹⁷ The corrupting force of industrialization and colonization swept like the storm across the country, destroying the natural vegetation and water. The lush nature that Boese depicted was replaced by such man-made structures as factories, homes, and shopping centers.

The storm that Boese represented also can be seen as having a larger meaning than that of just a weather event: the storm draws the viewer’s attention to the idea of the industrialization and colonization of the landscape. Those two elements destroy the peaceful and quiet scene that Boese depicted. The painting memorializes what the valley looked like before urbanization destroyed its rich vegetation and nutrient soil. Boese depicted the calm before the storm as a mood of nature, which creates drama within the scene and a sense of foreboding for the viewer.

1 Rebecca O’Donnell, “Henry Boese,” *Images of Transience: Nature and Culture in Art* (Carlisle, PA: Trout Gallery, 2003), 44.

2 Diana Strazdes, “Wilderness and Its Waters: A Professional Identity for the Hudson River School,” *Early American Studies* 7, no. 2 (2009): 334.

3 Strazdes, “Wilderness and Its Waters,” 334.

4 Strazdes, “Wilderness and Its Waters,” 334.

5 Kevin J. Avery, “A Historiography of the Hudson River School,” in John K. Howat, *American Paradise: The World of the Hudson River School* (New York: Metropolitan Museum of Art, 1987), 21.

6 Strazdes, “Wilderness and Its Waters,” 334.

7 Strazdes, “Wilderness and Its Waters,” 336.

8 Strazdes, “Wilderness and Its Waters,” 335.

9 Howat, *American Paradise*, 30.

10 Jean Bouret, *The Barbizon School and 19th Century French Landscape Painting* (Greenwich, CT: New York Graphic Society, 1973), 49.

11 Bouret, *The Barbizon School and 19th Century French Landscape Painting*, 49.

12 Quoted in Peter Bermingham, *American Art in the Barbizon Mood* (Washington, DC: Smithsonian Institution Press, 1975), 13.

13 Bermingham, *American Art in the Barbizon Mood*, 13.

14 Bouret, *The Barbizon School and 19th Century French Landscape Painting*, 16.

15 Bermingham, *American Art in the Barbizon Mood*, 29.

16 Noel Potter and Linda Smith, *Appalachian Landscapes with Naturalistic Eyes* (Carlisle, PA: The Trout Gallery, 1989), 19.

17 Potter and Smith, *Appalachian Landscapes*, 19.



Fig. 21. Edmund Darch Lewis (1835–1910), American. *The Susquehanna at Duncannon*, 1872. Oil on canvas. Signed, lower right: *Edmund D Lewis 1872*. The Trout Gallery, Dickinson College, Gift of Mrs. Boyd Lee Spahr, Jr., 1955.1.1 (cat. 10).

Edmund Darch Lewis was born in 1835 in Philadelphia and raised there. Lewis was an accomplished painter, and as early as 1854, at the age of nineteen, he had two of his paintings exhibited at the Pennsylvania Academy of the Fine Arts, one of the top art institutions in the country.¹ Prestigious artists such as Thomas Cole and Frederic Church from the Hudson River School were exhibiting their art in the same setting as Lewis.² A perfect example of Lewis's work is *The Susquehanna at Duncannon*, which he finished in 1872. Within this landscape, Lewis presents a calm river with a reflection of the mountains in the background. Loose, layered brushstrokes on the surface of the water reference the water breaking in the middle sections of the river. This particular segment of the Susquehanna River, the widest span of the water in the composition, shows Lewis's application of thicker strokes of paint. Past the blurred reflection of the mountain is a crystal-clear image of an aquamarine sky on the river. Lewis pivoted from sky to creamy gray clouds in the reflection on the Susquehanna as he narrowed the boundaries of the water toward the left side of the painting. He achieved the vast, deep space in this composition through an atmospheric perspective. A cluster of buildings on the left side of the riverbank toward the background is bluer than those in the middle and foreground. In the center of the background,

where the water and land melt together into a haziness, Lewis transitioned the painting from land to blue sky with gray clouds. In opposition to the background, the foreground is occupied by a mill on the riverbank with a tall, smoking chimney. Loose brushstrokes represent the mill with enough detail for the viewer to make out some windows and roofing. Behind this structure are several figures that populate the foreground on a hillside. The magnitude of the spatial depth and the physical scale of the painting reflect Lewis's connection to the Panoramic movement, occurring around the time this painting was completed.

In 1803 Lewis and Clark began their journey to the West Coast and set the path for western expansion for the next fifty years. The influence of frontier expansion on artists in America was strong. Americans began to see their country as an immense continent that was unrestricted in the imagination. However, artists like Lewis would have to figure out how to create an American landscape that could represent the new perspective envisioned by American audiences.³ As a result, the Panoramic movement within the United States emerged and prospered from 1840 to 1870, which is almost half of Lewis's life, since he died in 1910.⁴ Panoramic paintings were often created on long canvases that allowed artists to present a broad perception of space. Viewers of a

panoramic landscape have their peripheral vision included in their close looking of the painting, which enables the artist to create an immersive experience for the viewer. Around the time these types of paintings were exhibited in different art institutions across the United States, the function of panoramic paintings was mentioned in an anonymous memoir:

Panoramic exhibitions . . . possess so much of the magic deceptions of the art, as irresistibly to captivate all classes of spectators, which gives them a decided advantage over every other description of pictures; for no study of cultivated taste is required fully to appreciate the merits of such representations. They have the further power of conveying much practical, and topographical information, such as can in no other way be supplied, except by actually visiting the scenes which they represent, and if instruction and mental gratification be the aim and object of painting, no class pictures have a fairer claim to the public estimation than panoramas.⁵

As noted by this writer, pictorial panoramas were all-encompassing views of the land that artists would portray in an accessible yet detailed image of topography for a viewer at any intellectual level. Thomas Cole (1801–1848), one of the leading painters in this style, took inspiration from William Turner, a British artist known for hazily lit landscapes and seascapes, and accepted the challenge to represent the new sense of American expansion during the mid-nineteenth century, as the United States looked toward connecting the Atlantic and Pacific shores.⁶

Although Lewis was more rooted in the Philadelphia region and his works did not focus specifically on western expansion, his abundant images of painted scenes of the Susquehanna River connect to the notion of American expansion and technology. In 1830 there were only twenty-three miles of railroad track; ten years later, there were 2,800 miles of track. In addition, the Union Pacific Railway, the railroad connecting the Atlantic to the Pacific, was completed in 1869, which was only three years before Lewis finished *The Susquehanna at Duncannon*.⁷ For Lewis and many other contemporaries of Thomas Cole, the railroad became a symbol of progress.⁸ Furthermore, railroad development increased the number of bridges across the landscape, and the bridge became a metaphor suggesting that access led to understanding.⁹

In *The Susquehanna at Duncannon*, Lewis included a train with steam in the background moving from east to west in the composition. It is important to note that the railway infrastructure in America was growing simultaneously with the Panoramic movement. Above the train in *The Susquehanna at Duncannon*, Lewis included a thin, horizontal line of white steam that mirrors the white hues of the smoke from the mill

in the foreground. These two technological advancements play important and recurring roles within American landscapes, and speak to Lewis's observation of American expansion as well as his attention to land on the East Coast that was evolving simultaneously. Although western expansion and the frontier were on the minds of many Americans during the nineteenth century, Lewis kept his focus on the Philadelphia region. The left portion of the riverbank in *The Susquehanna at Duncannon* represents the impact that the age of trains had on more rural areas of Pennsylvania and how it brought new communities and towns into undeveloped areas. Lewis provided a visual entry point into the landscape on a hillside across the river and train. The hillside is populated by two groups of people: two men admiring the river and three women chatting among themselves. The two men are to the left of the viewer's entry point, and below them is a cluster of peaked-roof houses. The buildings vary in color from creamy white to farmhouse red. Roofing for these houses is a warm golden orange or beige-gray. The homes have trees and vegetation around them, and are close to the riverbank. Most of the houses seem to have a long-sided facade parallel to the river.

As viewers move their gaze up the riverbank, the houses are closer together with less foliage in between. Lewis's depiction of houses increases in density along the riverbank toward the background and turns into an urban setting by the time the viewer's gaze reaches the small white tower structure. The white vertical mark on the edge of the river surrounded by short dabs of white and blue brushstrokes could indicate a church spire and townhouses. Lewis's decision to incorporate more blue tones within the urban setting along the riverbank in front of the railway bridge provided an atmospheric perspective that creates depth within the small city. Within the left portion of the landscape, the densely packed buildings close to the train provide the viewer with a sense of technology and industrial growth. To the right of the viewer's entry point into the scenery is a large mill complex at the bottom of the hill. Closest to the viewer is a structure with an unevenly peaked roof, the right half of which Lewis highlighted in a beige hue. A large cylinder stack above this building has puffs of white smoke escaping from the top. Smoke indicates an active building because a person must keep a fire fed in order for smoke to continue to leave the tall, burnt-red stack. A short, long building to the left of the stack has three trails of smoke floating above the deep-red roof. Lewis's repetitive use of thick layered white pigment to simulate smoke amplifies the viewer's understanding of a working mill on the riverbank.

Water mills are older modes of technology that were seen in the Renaissance and in eighteenth-century Dutch and



Fig. 22. Edmund Darch Lewis, *Edge of a Forest on the Susquehanna River (Early Morning)*, 1866. Oil on canvas. Image courtesy of Woodmere Art Museum.

German Romantic landscape paintings long before Lewis's career as a painter. The artistic tradition to include a mill within a landscape speaks to humanity's ability to control natural resources. Mills in Dutch landscapes, such as *Figures Fishing by a Resting Stream* (1650) (cat. 23), attributed to a follower of Jacob van Ruisdael, reflect the innovation of reclaiming land below sea level by pumping the water elsewhere through the water mills. Furthermore, those architectural structures symbolize humanity's technological ability to harness power from the water to create textiles, paper, and other goods. By depicting two forms of technology, the train on a bridge and the mill on the riverbank, Lewis represented an understanding of the region's access to resources. The older form of power is the water mill, which is closer to the viewer but farther from the city. The train, on the other hand, is a modern innovation of the nineteenth century and is closer in proximity to the urban section of *The Susquehanna at Duncannon*. Although the old model of acquiring resources for the community on the riverbank is the mill that depends on the water currents of the Susquehanna, the train floats above the river on a long, delicately brushed bridge. A viewer can see the mill with greater ease because it is a larger structure in the foreground of the landscape, which could reflect the familiarity that a contemporary audience of the 1870s would have on the benefits a mill provided for a community. However, the train industry in America was still new and booming with the launch of the Union Pacific Railroad in 1869. Lewis's vast

panoramic view of the Susquehanna with two major forms of human technology, the train and bridge, provides a visual cue to contemplate the shift from water to steam power for communities in Pennsylvania.

Lewis himself would travel by train to different locations on the East Coast for his work, primarily when he explored his home state, Pennsylvania. He was known to follow the trail lines outside Philadelphia in the early 1870s in order to visit multiple well-known locations within the state. Lewis traveled up and down the Susquehanna River to create landscapes similar to *The Susquehanna at Duncannon* in locations such as Duncannon, Marietta, and Clarks Ferry. In his 1871 sketchbook, Lewis's expeditions to these locations along the Susquehanna River with their titles and locations show how the artist's movement mirrored the railroad system of the East Coast.¹⁰ The composition of *The Susquehanna at Duncannon* is very similar in construction to Lewis's 1866 *Edge of a Forest on the Susquehanna River (Early Morning)* (fig. 22). This earlier Susquehanna landscape has a large mountain formation on one side of the river and a long, curved hillside on the opposite side, much like *The Susquehanna at Duncannon* but the orientation is flipped on a vertical axis. In *Early Morning*, the mountains are on the left portion of the painting, and the curvy hillside takes up most of the right side of the composition. The hill at which Lewis placed the viewer's point of entry has two men admiring the river, much like the gentlemen in *The Susquehanna at*

Duncannon, yet this hillside is rockier and more rugged than the grassy slope at Duncannon. Furthermore, the riverbank is not populated by clusters of houses that turn into an urban setting. Lewis has kept human infrastructure out of this landscape and focused more on the treetops along the river and textures of wood and rock. Although Lewis painted these

two landscapes in different years and locations on the Susquehanna, his organization of the land is similar, one he repeated in several larger paintings around the same time. Lewis reused geographical orientations in his paintings of the Susquehanna River, which allowed him to create many large-scale landscape paintings at greater speed.

- 1 Michael W. Schantz, *Edmund Darch Lewis* (Philadelphia, PA: Woodmere Art Museum, 1985), 6.
- 2 "Edmund Darch Lewis," Woodmere Art Museum, accessed December 20, 2019, <https://woodmereartmuseum.org/explore-online/collection/artist/edmund-darch-lewis>.
- 3 Wolfgang Born, *American Landscape Painting* (New Haven, CT: Yale University Press, 1948), 80.
- 4 Born, *American Landscape Painting*, 88. "Edmund Darch Lewis," <https://woodmereartmuseum.org/explore-online/collection/artist/edmund-darch-lewis>.

- 5 Quoted in Born, *American Landscape Painting*, 78.
- 6 Born, *American Landscape Painting*, 80.
- 7 Born, *American Landscape Painting*, 80.
- 8 Kenneth W. Maddox, "Thomas Cole and the Railroad: Gentle Maledictions," *Archives of American Art Journal* 30, no. 1/4 (1990): 146–54; 147.
- 9 Barbara Novak, *Nature and Culture: American Landscape and Painting, 1825–1875* (New York: Oxford University Press, 1980), 166.
- 10 Schantz, *Edmund Darch Lewis*, 10.

Ashlyn Buffum



Fig. 23. Frederick Dickinson Williams (1828–1915), British-American. *View of the Pemigewasset at North Campton*, 1863. Oil on board. Signed, lower right: *F. D. Williams 1863*. The Trout Gallery, Dickinson College, unknown donor, 190.4.1 (cat. 11).



Fig. 24. James Wells Champney (1843–1903), American. *Sunset Landscape*, 1862. Oil on board. Signed, lower left: *Champ 62*. The Trout Gallery, Dickinson College, unknown donor, 190.5.62 (cat. 12).

Frederick Dickinson Williams (1829–1915) and James Wells Champney (1843–1903) led similar lives. Both were born in Boston and stayed there throughout their careers as landscape painters. An artistic similarity between the two is that they both incorporated ideas associated with the Picturesque and the Sublime in their works, even on an intimate scale, as can be seen in *View of the Pemigewasset at North Campton* (1863) and *Sunset Landscape* (1862). Although Champney and Williams depict simpler times of day and a lack of urbanization, America was on the cusp of modernization when these images were made; the landscape was changing, including more and more human-made structures. Thus, the artists chose to depict scenes either of figures alone appreciating an unspoiled scenery, or suggesting that the viewer gaze alone at a landscape devoid of human life. Both of these artists succeeded in freezing a moment in time through representing a landscape within a calculated frame, allowing the viewer to contemplate it as an intimate experience.

In *View of the Pemigewasset at North Campton*, Frederick Dickinson Williams invites the viewer to examine the Pemigewasset. The viewer is the only implied figure within the scenery around them, and there is also no human-made architecture or sign that humanity was once there. Although the scene lacks the bustle typical of cities, the landscape is nevertheless filled with vibrant life such as birds, trees, bushes, and other plants. The viewer is the trespasser here, startling birds to take flight. The birds skim the surface of the water but do not touch it, not even causing a ripple. The birds' reflections on the water interact with the other images of mountains and forests. All of the reflections remain unbroken on the still water, and the leaves of the forest surrounding the river also lie still; the only movement in the painting is caused by some blackbirds.

A thickly wooded forest on either side of the river follows it into the distance as it curves out of view. As the viewer's eyes follow the winding river, they alight on the dark trees at the river's bend, which contrasts with the light-filled forest in the foreground. The trees are brimming with healthy vegetation. The woods on either side of the river are not the only aspect that encroaches into the mirror-like water, however. Rock peninsulas jut into the water, creating a series of triangular shapes.

Despite the intimate mood created by the small size of the image, this landscape is visually expansive. In the far background, mountains rise against thick white clouds that cast shadows along the steep mountainsides. The mountains lack the lush quality of the forests in the foreground, and instead show scraggly and patchy areas of green and brown. The vast vista created by Williams draws the viewer in. The scene merges the audience into this pristine landscape.

James Wells Champney also immerses the viewer into a similarly small painting by depicting an equally spacious landscape. In *Sunset Landscape*, a broad mountain slopes down, leading the viewer's eye to a solitary tree on the right side. The tree stands out against the surrounding bushes, located on an elevated area on the far side of still water. No wind moves the leaves, branches, shrubs, or water. All aspects of the painting are perfectly still. It is almost as if the landscape itself is holding its breath as the sun sets behind the sweeping mountains. Following another slope toward the left side of the scene, the viewer discovers three small figures watching the sunset in the distance. They stand on a small peninsula that protrudes from the left side of the scene.

The artist painted a small, faint sun hidden behind the clouds, which is setting below the mountains in the distance, and the top half of the painting is falling into darkness. The artist also depicted the colors of the sunset on the glass-like body of water that surrounds the figures. The red and orange colors create a warm hue that washes over the landscape; it is the golden hour. The warm hues from the sunset draw the viewer into the painting. Darkness is just about to fall as the figures, and the viewer, watch the sunset behind the hills. The light within the scene is neither soft nor highly saturated, further inviting the viewer to witness the evening with the figures.

The figures do not interact with one another. Instead, they are all absorbed in watching the sunset before them. A large tree stands at their back, casting a long shadow that extends out of frame on the left side of the painting. There is no town in sight; in the distance are only the mountains and forest. The individuals privy to the landscape are the audience and the depicted figures. Both of these groups are caught in contemplating the majesty of the sunset.

In eighteenth-century England, a term began to appear to describe a painting that had the aesthetics of a photograph: Picturesque.² Landscape paintings that were notably Picturesque were often said to resemble the works of Claude Lorrain (1600–1682), a French painter who worked in Rome during the seventeenth century and was a contemporary of Nicolas Poussin.³ Lorrain would idealize the views that he portrayed. He created imaginary, balanced compositions, emphasizing aesthetics over realism. For example, some of Lorrain's images depicted mowed grass, which functions only aesthetically rather than agriculturally. The transformation of a field from one of agricultural use to a lawn created an idealistic landscape, which was established because of these particular areas' change in purpose. The field was not a place where a farmer grew food to feed his family, but rather became a wide, empty expanse devoid of wild plants and trees. Sir Joshua Reynolds noted in 1771 at the Royal

Academy of Arts in London that Lorrain “was convinced that taking nature as he found it seldom produced beauty.”⁴ He created imaginary landscapes by transforming the nature that he saw to fit into what he considered to be his aesthetic goals. The ideal that Lorrain created in Europe, however, did not translate well into later American landscape painting.

Thomas Cole struggled with translating Lorrain’s formula of Picturesque to fit his idea of the American wilderness. T. J. Barringer and Jennifer Raab noted that “American geology, flora, and fauna disrupt the smooth, pastoral leafiness; fall colors are too strong and distinctive to be absorbed into an aesthetic system created thousands of miles away and centuries before.”⁵ There was a discourse between how artists in Europe created the Picturesque within paintings and the differing wilderness of the American landscape. Instead of trying to tame the landscape around them completely, American artists included elements of the wildness and unpredictability of nature. For example, in *View of Monte Video, the Seat of Daniel Wadsworth* (1828) Cole rendered an idyllic landscape with rolling hills and cut grass in the distance, but in the foreground is a gnarled and burned-out tree. The tree seems to have been struck by lightning and has vines creeping up its trunk, further suffocating the broken and leafless branches. In this landscape, Cole demonstrates a version of the American Picturesque. He gave the viewer a scene with both unpredictable nature and the idealized formula of Lorrain.⁶

Champney echoes aspects of Lorrain’s form of the Picturesque more than Thomas Cole’s version. The mountains cascade down, leading the viewer’s eye across the painting in sweeping motions. The directional lines of the hills create order within the landscape, resulting in an aesthetically pleasing scene. There is also a field of mowed grass that spreads out in the center of landscape, which is reminiscent of some of Lorrain’s compositions. The field has no trees or other shrubberies, and is not being used for agricultural purposes. The composition of the landscape is balanced and symmetrical, creating a calm and serene view of a sunset for the viewer. On the other hand, *View of the Pemigewasset at North Campton* demonstrates more of what Thomas Cole depicted in his version of the Picturesque, in the unkempt and refined qualities of a landscape. In the foreground the forest is filled with trees whose branches stick out haphazardly. The still water reflects images as well as the lack of wind.

Both paintings have the visual effects of the Picturesque in their compositions, but also evoke elements of the Sublime. Even though both paintings are small, the vastness of space is depicted. Developed from ancient Greek and Roman philosophical models, the Sublime was developed to

analyze and understand literature, and it was not until the eighteenth century that the Sublime was thought of in relation to the visual arts.⁷ Gabriele Rabel, in his study on Kant, describes the Sublime in the following manner:

Nature is sublime in these of her phenomena whose vision conjures up the idea of infinity and with it the idea of the non-sensuous substratum underlying nature as well as our own mind. When the mind abandons itself to the contemplation of mountain masses piled up in wild disorder, or the gloomy raging ocean, it feels exalted as if its own boundaries were widened.⁸

The viewer observing Williams’s and Champney’s landscapes is able to believe that the scene goes beyond what is depicted; it seems as if it could go on for an infinite distance. In *View of the Pemigewasset at North Campton*, the mountains that are far away appear to tower above the forest, creating an enormous expanse of space. The landscape, however, does not have a flat appearance, but rather draws viewers in, immersing them into it. The small size of the canvas also creates an intimacy between the viewer and landscape. Only one viewer at a time is able to stand up close and fully experience the scene. In addition, the small size also forces audiences to stand closer. As a result, one is able to contemplate the landscape in a state of peaceful isolation. The intimate scale and limitless landscape adds to the immersive aspects of these paintings.

The ideas associated with the Sublime potentially allow audiences to contemplate things beyond themselves. A Sublime landscape is one that is able to successfully take the viewer out of himself or herself. For example, when a viewer looks up at the night sky, the mind struggles to comprehend the size of the universe above. Despite this incomprehensibility, the act of viewing the universe makes one think and ask questions. Another example of the Sublime suggested by Rabel is the ocean. Rabel writes, “the vast ocean agitated by a storm cannot be called sublime; its aspect is horrible. But a mind can be moved by its sight to a sentiment which is sublime.”⁹ The example of the ocean also emphasizes the interaction between the Sublime and the mind.

In *Sunset Landscape*, the viewer is led through the landscape to the small figures in the left side of the painting who themselves are viewing the scene. The symmetrical qualities of the painting create a calm balance to the composition, and even the figures within the painting seem to find the scene pleasing. The audience is invited to watch the sunset along with the figures. Atmospheric perspective creates the illusion of depth, and it is equally present as a visual effect in *View of the Pemigewasset at North Campton*. The mountains disappear into the distance with the river that winds out of sight.

The vastness conveyed in the paintings by Champney and Williams evokes the Sublime, but also the stillness and solitude depicted in the landscapes. In his “Essay on American Scenery,” Thomas Cole writes, “Embosomed in the primitive forest, and sometimes overshadowed by huge mountains, they are the chosen places of tranquility; and when the deer issues from the surrounding woods to drink the cool waters, he beholds his own image as in a polished mirror.”¹⁰ In Cole’s essay, he discussed themes and elements of silence, stillness, and solitude surrounding bodies of water in paintings.¹¹ Still water is reflective and is able to render an unbroken scene. Cole saw images of still water as equally contemplative subjects as those of expansive and mountainous landscapes. Both Champney and Williams include mirror-like still water. Although the viewer’s image is not obviously reflected in the motionless water, one can imagine one’s own reflection. Like the deer in Cole’s essay, viewers behold their own image in the water, which becomes another place for contemplation.

Thomas Cole also discussed the solitude of being alone in nature as relating to the Sublime. In *American Light*, John Wilmerding and Lisa Fellows wrote, “For Cole the sense of isolation in a wilderness setting reinforced by the tranquil

lakes symbolized the ultimate sublime.”¹² As previously mentioned, both *Sunset Landscape* and *View of the Pemigewasset at North Campton* are rendered on an intimate scale. The paintings isolate the observer further by separating them from other individuals depicted in the painting. In Williams’s work, the viewer is the only human connected to the landscape. There are no signs of humanity, like a wisp of smoke or architecture, in the painting itself; in Champney’s painting, the audience is placed away from the figures. The vast depth of space, contemplative stillness, and intimate scale are aspects of the paintings that help take the viewer outside of himself or herself.

Champney incorporated the effects of the Picturesque and the Sublime in *Sunset Landscape*. The composition is ordered and immerses the audience into a vast landscape despite the physical size of the painting. Williams created a similar effect with his landscape. All of the natural elements in the scenes allow the viewer to be absorbed into the countryside and be alone in nature. While humans are represented in Champney’s work, the viewer is placed at a distance. The figures do not interact with the viewer but rather interact with the landscape. The viewer follows suit, and joins the men in silent contemplation of the landscape.

1 During a restoration in November 2019 it was discovered that the brown frame painted at the corners of *View of the Pemigewasset at North Campton* were actually painted over the original painting. It is unknown why this painted frame was added.

2 T. J. Barringer, Gillian Forrester, Sophie Lynford, Jennifer Raab, and Nicholas Robbins, *Picturesque and Sublime: Thomas Cole’s Trans-Atlantic Inheritance* (Catskill, NY: Thomas Cole National Historic Site, in association with Yale University Press, 2018), 9.

3 Barringer et al., *Picturesque and Sublime*, 3.

4 Barringer et al., *Picturesque and Sublime*, 10.

5 Barringer et al., *Picturesque and Sublime*, 14.

6 Barringer et al., *Picturesque and Sublime*, 14.

7 Michael Podro, *The Critical Historians of Art* (New Haven: Yale University Press, 1982), 75.

8 Gabriele Rabel, *Kant*. (Oxford: Clarendon Press, 1963), 213.

9 Rabel, *Kant*, 213.

10 Thomas Cole, “Essay on American Scenery,” reproduced in John Wilmerding, ed., *American Light: The Luminist Movement, 1850–1875* (Washington, DC: National Gallery of Art, 1980), 76.

11 Cole, “Essay on American Scenery,” 76.

12 Wilmerding, *American Light*, 76.



Fig. 25. Yao Lu (b. 1967), Chinese. *Viewing the City's Places of Interest in Springtime*, 2007. Chromogenic print on paper. Signed, lower right: 7/10 Yao Lu 2007. The Trout Gallery, Dickinson College, Purchase with funds from the Friends of The Trout Gallery, 2015.2.4 (cat. 14).

The contemporary Chinese artist Yao Lu (b. 1967) introduced a series of images in 2006 entitled *New Landscapes*. Since that time, Yao Lu has periodically added images to the series. The images were made in response to the artist's observation of piled-up construction waste draped with green dust-proof netting that began to appear around the Central Academy of Fine Arts campus near Beijing, China, where Yao Lu was teaching. The mounds of construction garbage were a result of the city's preparation for the 2008 Summer Olympics.¹ The artist began to take digital photographs of the construction waste over the span of a year and a half, returning at the change of each season.² Yao Lu would then combine the images into various landscape scenes, adding in features such as pagodas, people, trees, boats, clouds, and signage. During a 2008 interview with art critic Feng Boyi, Yao Lu discussed how the mounds of trash he had witnessed reminded him of the green mountains and waters in paintings produced during the Song dynasty (960–1279), and that these images inspired him to create a series of his own works.³ As a Beijing native, Yao Lu understood that nothing could be

done about the development of the city, and he felt lost when he began to see his culture and history being destroyed.⁴ In a 2016 interview with Yang Jin, a researcher of ecological art at the University of Jyväskylä, Yao Lu expressed his observations: "I witnessed too many Hu-Tongs being demolished and courtyard houses being torn down. I saw so many ruins. In my eyes, these mounds of earth were not waste; they were the remains of disappeared history, culture and memory."⁵ Yao Lu took the demolition occurring in his city as an opportunity to create art that reflected what he was experiencing. A later work in his series, entitled *Viewing the City's Places of Interest in Springtime* (2007), is a commentary on the evolution of Chinese history and the landscape. *Viewing the City's Places of Interest in Springtime* presents a contradiction between the idyllic imagery of Chinese landscape paintings from the Song dynasty and the contemporary issue of urban construction garbage amassing across the city.

In relation to the theme of "Framing Space," *Viewing the City's Places of Interest in Springtime* is unique when compared with the other landscape images in this exhibition. The



Fig. 26. Attributed to Qu Ding, *Summer Mountains*, ca.1050. Handscroll; ink and color on silk. Ex coll.: C.C. Wang Family, Gift of The Dillon Fund, 1973. Image courtesy of The Metropolitan Museum of Art. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

digital photograph is spherical in shape, printed onto a white paper that is confined within a square frame. The unique presentation of the image requires the viewer to gaze from a close distance. At a greater distance, the image appears to be a serene mountain landscape with pagodas and a stone wall harmoniously situated among a lush green landscape. A fog hovers over the mountains and trees, mystifying the scene. When approached from about a foot away, however, the reality of the landscape is revealed. The mountains are no longer serene, but are instead heaps of trash camouflaged by billowing green-and-blue netting. In the foreground, a man wearing a white dress shirt and black pants is fishing at a pond that is littered with trash and a sinking boat. Besides the pond, there are few signs of natural elements in the waste-management plant. Two groupings of trees, one next to the pond and another centered in the image, are the only other remaining traces of nature. Signage is sporadically placed throughout the mountains and valleys of rubble. Atop the second peak of the waste pile on the left rests the possible relic of a pagoda that has been demolished. A brown tent is camouflaged along the dirt path. Outside the tent is a pile of supplies. A figure wearing a blue jumpsuit and red helmet is spraying the dirt road with a hose, creating puddles of mud. The highest peaks of the man-made mountains meet with a grand stone wall that divides the image into China's past and present. The elegant pagoda with swooping eaves is guarded by the wall, and sits above the wasteland below. Beyond the wall is dense forest with the roof of another pagoda emerging from the treetops. The sky is tarnished and splotchy, resembling the appearance of aged silk or scroll paper. Two red stamps in Chinese characters mark the sky.

The landscape that Yao Lu has created is vast and dynamic. It invites the viewer to meander through the wasteland in the foreground to the furthest pagoda peeking through the treetops in the background. The artist has created a fluidity among the mountains and valleys, increasing their apparent elevation where they reach the stone wall. The viewer's eye is then drawn back and forth across the pictorial plane until it meets the stone wall. The serpentine curve of the wall mirrors the sinuous line of vision. The wall acts as a divider of space, barring the viewer from what is beyond. The miniature people in the foreground are consumed by the massive scale of their surroundings. The folds in the draped green netting are dynamic and energize the movement of the viewer's eye along the peaks and valleys of waste.

Yao Lu borrowed imagery from Song-dynasty landscapes that resembled the green heaps of waste around the city. The handscroll *One Thousand Li of River and Mountains* (late 11th–early 12th century) by Wang Ximeng, which is on display at the Palace Museum in Beijing, includes the blue-and-green landscape imagery that Yao Lu re-creates in his photographs. The handscroll depicts a landscape where imposing mountains are painted a vibrant green and blue that resemble the colors of the dust-proof nets draped over the piles of waste.

Another work, *Summer Mountains* (fig. 26), is attributed to Qu Ding of the Song dynasty. This image includes objects and themes that are also reflected in Yao Lu's springtime. Both artists present vast, mountainous landscapes that increase in elevation and scale. Qu Ding represented mountains that are extreme in size and scale in the middle ground

and follow a diagonal-perspective recession into the background. Yao Lu similarly represents elevation into space in his image by gradually increasing the size of the mounds of waste from the foreground into the background. In Qu Ding's landscape, the cascading waterfalls and stream descending from the mountains into the river act as a guide, drawing the perception of the viewer into the towering mountain range. In Yao Lu's image, the eye of the viewer is channeled by the curvature of gradually increasing valleys and peaks until it reaches the most distant pagoda, located at the deepest and highest elevation in the landscape. The elevation in both images is also emphasized by a low-lying fog that hovers over the landscape. As the landscape inclines, clouds settle at the base of the mountains. In both landscapes, the fog slightly obscures the landscape but does not obstruct it. Besides the obvious mountains, the viewer is forced to interact with both images and to observe the smallest details. Civilization is depicted as miniature in comparison with the surrounding landscape. People, architecture, and industry are recurring details in both works. In Yao Lu's image, the half-sunken boat

bobbing in the pond and the businessman fishing at the water's edge act as a commentary on the seafaring economy presented by Qu Ding. The Song-dynasty artist depicted boats with pointed masts docked along narrow stretches of land in the lower left foreground.

Other notable similarities between Yao Lu's landscape and the imagery of the Song dynasty represented by the painting of Qu Ding can be seen in people crossing bridges over streams, pagodas nestled within the landscape, waterfalls cascading from the mountains into the streams, the seasonal titles of each image, and the red seals stamped in the upper sections of the sky. Drawing on the familiar landscape imagery of painting from the Song dynasty, Yao Lu creates a visual commentary on the increasing urbanization and its environmental effects in and around the city of Beijing. In *Viewing the City's Places of Interest in Springtime*, Yao Lu presents an image of captivating beauty which is, however, formed from piles of construction waste and refuse, cleverly disguised.

1 Esin Eskinat, *Yao Lu's New Landscapes* (Istanbul: Istanbul Modern, 2010), 13.

2 Yang Jing, "The Beauty of Construction Garbage: A Conversation with Artist Yao Lu," interview transcript, University of Jyväskylä, 2017, available online at <http://urn.fi/URN:NBN:fi:ju-201710043929>.

3 Eskinat, *Yao Lu's New Landscapes*, 21.

4 Yang Jing, "The Beauty of Construction Garbage."

5 Yang Jing, "The Beauty of Construction Garbage."

Bizz Fretty



Fig. 27. Carl Philipp Weber (1849–1921), German. *Landscape (Castle on Bluff above Village)*, 1878. Oil on canvas. Signed, lower right: *Ph Weber 1878*. The Trout Gallery, Dickinson College, unknown donor, 190.8.1.1 (cat. 15).



Fig. 28. Carl Philipp Weber (1849–1921), German. *Landscape (River Rapids and Mill)*, 1878. Oil on canvas. Signed, lower left: *Philipp Weber 1878*. The Trout Gallery, Dickinson College, unknown donor, 190.8.1.2 (cat. 16).

German Romanticism was an art movement that swept over Germany in the late eighteenth century through the first half of the nineteenth century. Romanticism was defined in 1798 by Friedrich Schlegel (1772–1823), who was a German

philosopher and poet. The label of this cultural movement in Germany connects to the literary genre of Medieval Romances that emphasized the power of feeling over reason, and nature over artifice, through poetry.¹ As a result, German

Romantic artists focused on dramatized emotion within their landscapes. The Holy Roman Empire that ruled central Europe for centuries fell in 1806, which led to French rule over the German regions. Conflict with France during the second half of the century reemerged. However, it ended with a unified Germany in 1871.² During this period of power struggle in the German lands, German artists such as Carl Philipp Weber (1849–1921) often focused on imagery inspired by imagination and emotion, with which they created landscapes of a fanciful nature with medieval castle-like structures or peasant villages. Painters dramatized these fairy-tale structures in their nestled placement of the buildings amidst dark, mysterious foliage, and through the representation of a bright spotlight on architecture. In 1807 the Romantic poet Ludwig Uhland commented in his work *About the Romantic*,

Romanticism . . . is high, eternal poetry, which depicts in images what words express imperfectly or never; it is the book of rare magical visions that put us in touch with the dark world of the spirits; it is the shadowy rainbow, the gods' bridge.³

Based on Uhland's commentary, German Romantic artists created landscapes that encapsulate a strong sense of mystery in nature. Weber followed this mysteriousness by highlighting buildings that suggest folklore, set against an obscured wild terrain. The contrast of light and shadow in his compositions allows the viewer to imagine what might lurk in the dark woods behind the thatched-roof cottage of a peasant or the brightly angled light at sunrise or sunset. The artist's decision to be ambiguous about the time of day in his paintings can prompt an audience to create a story in its mind about the landscape and whether, for example, the village survived a night surrounded by forest spirits.

Weber created an ambiguous light source in *Castle on Bluff above Village* in which he highlighted a ruined castle while obscuring dense forest (fig. 27). The artist painted the upper left portion of the composition with a tower showing two sides of the structure. It is unclear from the viewer's angle whether the tower is a four- or three-sided building. Behind the tower to the right is a peaked-roof structure that reaches to a little under half the height of the tower. Although the tower walls seem to have chunks missing from the facade, the smaller building has a smooth, cream-colored finish. To the left of the tower, in shadow, is a taller architectural feature, two thirds the height of the tower with a short peaked roof. Unlike the smaller building, this structure seems to have less weathering on the walls, and is connected to a peaked-roof house half its height. In front of the shadowed buildings is an angularly shaped structure highlighted by Weber's light source in the painting. The short wall in view has a

protruding cylinder-like form with a coned roof. On the long facade, the back half of the wall has a rectangular extension that slopes at the top with the main peaked roof. Underneath this composite house is another rectangular building that is perpendicular to the structure above. This architectural continuation has lines across the two exterior walls like the above extension, and can be seen as Weber's attempt at a Tudor-style house. All of these buildings connect to form a castle structure on top of this cliff. Weber's rough treatment of the medieval structure creates weathered walls that seem to have been extensively exposed to the elements. However, the two structures to the right of the tower in the light seem to be more in the style of homes dating from after the Medieval period, because the dark brown lines on the walls, indicating timber framing, were popular during the Tudor period in England. The mixing of traditional architectural designs to create a castle seems to match the imaginative castles described in Medieval romances.

The castle is the main focus because Weber chose to highlight it in a bright golden light juxtaposed with a dark forest on the opposite side of the composition. Weber clustered large, bushy trees on a separate cliff. The bottom of these shadowed trees is lower than the castle, but the tallest tree matches the height of the tower, and Weber painted a fiery-red illumination on the branches. Weber's contrast on either side of the landscape creates opposing forces between the illuminated and shadowed objects in the painting. On the left is the highlighted human-made castle and on the right is the unknown dark forest. Between the two is nestled a village of small houses and trees. It seems as if the artist created a scene that asks the viewer to unravel a story between courtly heroes in the castles and the shrouded forces of nature in the woods.

The suggestion to the audience to imagine a fairy tale about the landscape can also apply to Weber's *River Rapids and Mill* (fig. 28). There is an illuminated architectural feature in this painting, but instead of a castle, it is a thatched-roof water mill. The uneven, thatched, peaked roof and aged wood posts suggest a rustic context to the water mill. Weber surrounded this small, warm, lit building with forces of nature. In front of the mill is a rushing river with white rapids that Weber depicted as if quickly turning the water wheel of the mill. Behind the structure is a dark forest. Weber darkened the browns and greens of his trees to represent a nearly black mass of tree trunks and branches. The absence of people in the landscape sparks the viewer to imagine who works this isolated water mill across and down the river from the village. The layout of the terrain prompts questions about how a person might cross the dangerous rapids between the village and mill, and, once on the other

riverbank, what kind of trouble might come out of those dark woods. Weber further amplified this sense of a mysterious forest behind the mill by contrasting the black gnarled trees with softly lit trees in red and yellow, characteristic of autumn. Below the spread of fall trees are some bushes and white wildflowers. The visibility of the foliage on the left side of the landscape provides more detail for the viewer about what is in the vegetation, unlike the shadowy woods behind the mill that have little light to show depth and possible hidden figures or animals. The varying illumination of the two forests on either side of the mill creates different levels of emotional response from viewers as they try to piece together what they see in the landscape. A well-lit forest allows viewers to know what they are about to encounter if they step into those woods, but the dark forest behind the mill hides the possibility of a dangerous figure or beast from jumping out at them.

Early German Romantic artists explored the concept referred to today as “mood landscapes” (*Stimmungslandschaften*),⁴ presenting a landscape that allowed the audience to comprehend how nature stimulates human imagination. Artists who wanted to spark this understanding for their audience had to balance the real nature they observed and the imaginative landscape they thought would stir a viewer’s creativity. The desire to bond the viewer’s imagination to the represented environment required the artist to have astute observational skills of nature that would be convincing to the viewer. If the painted forest scene seemed too imaginary, it would be more challenging for the viewer to believe that the landscape is close to real nature.⁵ If one looks at Weber’s attention to shadow and light in *Castle on Bluff above Village* (fig. 27), one can see his trained observation skills about how sunlight illuminates not only man-made structures, but also natural elements like the treetops. We know the castle-like building is the focal point of Weber’s landscape because he sharply illuminated the architecture from the right side while keeping the rest of the landscape in the shadows. The spotlight on the castle provides a dramatic direction for the audience to move its gaze through the landscape. The imagined sunlight within this landscape allowed Weber to pull attention to the composition from afar. As the viewer looks below the castle beyond the shadowy village to the right, one will notice the silhouette of a little figure on the cliff edge to the right of the village. Weber deeply saturated the figure and positioned him in the darkest segment of the composition. The silhouette is possibly of a shepherd, because he seems to hold a long, staff-like object, and Weber included grazing sheep behind the figure on the hillside. The audience faces the back of this figure and looks in the same direction toward the castle. The orientation of the viewer parallels that of the painted figure

and promotes further engagement between the viewer and *Castle on Bluff above Village*. The shared position places viewers within the painting, and they thus experience the same sensibility as the shepherd on the spotlight castle. The small-scale of the figure in the center of the scene is dwarfed by the woods, cliffs, and vegetation within the landscape. As viewers look at this small person who is surrounded by the outdoors, their vision is fully immersed within the painting, which represent how a viewer’s mind could be engulfed by observing and interpreting the nature around them, as the figure seems to be experiencing in *Castle on Bluff above Village*. Depicting the back of the figures in the landscape is seen in many German Romantic landscapes, including paintings by Paul Weber.⁶

The immersive relationship between man and nature was of interest to early German Romantic artists who taught and inspired later painters like Carl Philipp Weber. Those early artists explored how to paint perception and reflection within a landscape. One scholar in particular who wrote about nature’s power to awaken the consciousness in man’s mind was Johann Georg Sulzer during the 1770s.⁷ Sulzer wrote *Natur und Landschaft* to explain his belief that viewing nature directly led to one’s ability to reflect on what one observed, which became the theoretical basis for German Romantic landscape painting at the time. Key terms within his argument are “*Einbildungskraft*” and “*Dichtungskraft*.” *Einbildungskraft* conveys imagination, but Sulze used the term in his writings to refer to “the power of the mind to build a network of associations from raw experiences.” *Dichtungskraft* means “sealing force,” yet Sulzer’s perspective of the word means, according to Timothy Mitchell, “the special ability of the creative imagination to construct whole, unique entities with a coherent life of their own.”⁸ Sulzer’s scholarship created a German perspective that nature is an agent for mental activity, as well as a tool for artists to bring forth ideas.⁹

The notion that imagination was a driving force for artistic creativity speaks to Weber’s construction of *River Rapids and Mill*. Weber finished the water mill scene in 1878. Light-gray and white clouds with a bit of bright blue sky dominate the top left portion of the painting. On the left side of the canvas is a cluster of various lush trees. Weber used warm burnt-orange colors for a tree closer to the foreground in this vegetation, and darker moss and hunter greens for the taller tree in the back. Deep shadows are also active for Weber’s sense of depth in this forest section as well as space between the trees. Toward the center of the composition are a few buildings with Italian red-colored peaked roofs and white chimneys. Close to the center of the canvas is a spire-like structure connected to a rectangular building. The left side of the tower is highlighted with white pigment, while the rest is

a dusty-white shade. The angle at which Weber depicted light on this building makes the viewer believe that the sun is to the left, out of frame. Below this spire-like building is a river with a heavy application of white paint to signify a rushing body of water. Weber further represented the notion of rushing rapids by placing dark brown-colored rocks throughout the river. The large rocks serve as a different surface to depict the breaking white water. The river moves from the center of the background to the left portion of the middle ground. From the middle ground, the river curves to the right in the foreground. If one were to look at this section of the river from a bird's-eye perspective, the rushing water would look like an arced semicircle. The water closer to the viewer is less white and a more lagoon green, representing a slower movement in the river. To the right of the river is a small mill with a wheel that turns water from the rushing rapids. The whole scene is a fictive landscape that Weber created within his studio in Philadelphia. However, the dramatic flow of the river toward the viewer seems as if it will flow onto the audience. Weber's ability to rely more on the division of land and water in *River Rapids and Mill* than the dramatic juxtaposition of light and shadow seen in *Castle on Bluff above Village* demonstrates his traditional training in the aesthetic goals of German Romanticism, enabling him to create a painted land both believable and imaginative. The American nineteenth-century audience could fabricate a fairy tale about the thatched-roof mill and rapids from an envisioned landscape of Europe.

German Romantic artists were able to invite their audience to visualize a continuous story from the moment in time that the artist has represented in the landscape. This invitation to imagine what happens next ties the envisioned aesthetic of Germany, spread by fairy tales such as those by the Brothers Grimm, to painting. Artists like Paul Weber emphasized the local folklore, traditions, and landscapes of Germany, with which he created a body of work representative of national identity during the early nineteenth century.¹⁰

Folklore inspired artists such as Caspar David Friedrich and Carl Gustav Carus to create similar paintings through the first half of the nineteenth century. By the 1840s and 1850s, German Romantic artists reached their final stages of the movement, while Realism started to grow in influence.¹¹ Carl Spitzweg was an artist who was known for his painted landscapes that invited the audience to imagine the story behind the scene. The stories within his landscapes seemed to reflect the change in technology in Europe in the mid-1800s with the advancement of the railroad infrastructure in Germany, as in his painting *Gnom, Eisenbahn Betrachtend* (*Gnome Contemplating the Railway*). Spitzweg's painting depicts a gnome in a forest looking down onto a lower field

where a train is running through the landscape. First incorporated in Germany in 1835, the railway became the modern infrastructure for European countries. By 1848 the train had become a symbol for the future in transportation and technology in general.¹² Thus, in *Gnom, Eisenbahn Betrachtend*, Spitzweg has used the train to represent modern technology and ideas encroaching on the realm of the gnome, a symbol of fairy tales and imagination. Spitzweg and many other Romantic artists saw that the railroad had become a visual reference for the modern forces that pushed Romanticism out of the spotlight. Though Romanticism did not immediately end in the 1850s, as Weber's work developed in the 1870s, the movement was being slowly pushed out by Realism.¹³

Weber's career flourished during the latter half of the nineteenth century, which is curious because Romanticism was on the decline as an artistic movement. Carl Philipp Weber was born in Darmstadt, Germany, in 1849 and was the nephew of landscape painter Paul Weber (1823–1916). Weber moved to the United States with his parents in 1853, but he trained under August von Kreling and his uncle Paul Weber, in Germany. Weber moved back to Philadelphia in 1874 and exhibited his paintings at the Pennsylvania Academy of the Fine Arts, 1876–1891. He died in 1921 in Philadelphia with an international reputation as a landscape painter.¹⁴ In 1873 he won a medal in London, England, as well as in Melbourne and Sydney, Australia. He received an honorable mention at the American Art Society in 1902.¹⁵

The Romantic genre Weber painted flourished out of a response to the Enlightenment values of order and reason in conjunction with the French Revolution of 1789.¹⁶ By the mid-nineteenth century, Realism was more significant than Romanticism in the arts. Starting in France, French society pushed for democratic reform under the rule of Napoléon III. Realist art was perceived by society as democratized art in artists' depictions of modern, everyday subjects. Realist artists fought against the idealized classicism of academic art and the emotional fictive paintings of Romanticism. Artists began to base their landscapes on the modern world with more direct observation, like the work of Gustave Courbet and his peasant farming scenes.¹⁷

The decline of Romanticism in Europe during the mid-nineteenth century was when Weber was receiving training to become a professional artist. Weber's training under Paul Weber developed his strict German Romantic style seen in *Castle on Bluff above Village* (fig. 27) and *River Rapids and Mill* (fig. 28).¹⁸ Paul Weber was a renowned German landscape painter, known especially for genre and animal scenes, and he taught in Darmstadt.¹⁹ Despite his traditional German education and family recognition in

Darmstadt, Weber moved back to the United States after his schooling to Philadelphia in 1874. He opened a studio on Chestnut Street and gained a significant reputation of excellence from the art community, as stated in this 1895 newspaper clipping:

C. Philipp Weber, Artist No. 1334 Chestnut St . . . Fifteen years ago he opened a studio on Chestnut street, and he has since achieved national reputation, standing today in the front ranks of our most accomplished American artists. He has several pictures in the [Pennsylvania] Academy of the Fine Arts, and many beautiful specimen of his genius and talent adorn the mansions of our most refined and wealthy families . . . the most expert critics have pronounced his work perfect, and among his brother artists his productions are highly spoken of.²⁰

By the end of the nineteenth century, as is clear from the review in this newspaper, Weber had a successful career and following in Philadelphia.²¹ His success demonstrates where the market for German Romantic paintings had moved in the mid-nineteenth century. Weber's traditional German schooling provided a successful career in the United States, as he lived during a time of transition for European art traditions. The American art market and institutions were exhibiting, buying, and following artists like Weber. Thus, as

Europe was looking more toward Realism, America was still supporting Romanticism and the artists producing imaginative landscapes.

One could attribute Weber's path to a thriving art career in the United States to his uncle, Paul Weber. Paul Weber was a German artist who studied under Jacob Becker, a professor of landscape painting at the Städelsche Kunstinstitut in Frankfurt from 1842 to 1844.²² Paul Weber emigrated to the United States in 1849 and established himself as a skilled landscape painter in Philadelphia. In the twelve years he lived in Philadelphia, he created an extensive following. Paul Weber was the private tutor of William Trost Richards, Edmund Darch Lewis, Edward Moran, William S. Haseltine, and of course, his nephew Carl Philipp Weber and his son Carl Weber. He not only taught in the United States, but also exhibited his landscapes at the Pennsylvania Academy of the Fine Arts even after he traveled back to Europe.²³ Paul Weber demonstrated the clear desire Americans had for German Romantic landscapes, and the success and popularity that a German Romantic painter could have in the United States during the mid-1800s. The prosperity of his uncle could have given Carl Philipp Weber an understanding of how to craft a productive career in a country that still promoted traditional artistry when his home country was beginning to reject it in the mid-nineteenth century.

1 "Central Europe and Low Countries, 1800–1900 A.D.," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), accessed December 23, 2019, <http://www.metmuseum.org/toah/ht/?period=10®ion=euwc> (October 2004).

2 "Central Europe and Low Countries."

3 "Central Europe and Low Countries."

4 Timothy F. Mitchell, *Art and Science in German Landscape Painting, 1770–1840* (Oxford: Clarendon Press, 1993), 14.

5 Mitchell, *Art and Science in German Landscape Painting*, 14.

6 Joseph Leo Koerner, *Caspar David Friedrich and the Subject of Landscape* (New Haven: Yale University Press, 1990), 148.

7 Mitchell, *Art and Science in German Landscape Painting*, 12.

8 Mitchell, *Art and Science in German Landscape Painting*, 13.

9 Mitchell, *Art and Science in German Landscape Painting*, 13.

10 "Central Europe and Low Countries."

11 Theodore Ziolkowski, *Stages of European Romanticism: Cultural Synchronicity Across the Arts, 1798–1848* (Rochester, NY: Camden House, 2018), 174.

12 Ziolkowski, *Stages of European Romanticism*, 192.

13 Ziolkowski, *Stages of European Romanticism*, 196.

14 Robert D. Schwartz, *A Century of Philadelphia Artists* (Philadelphia: Frank S.

Schwartz & Son, 1988), 42.

15 Florence Nightingale Levy, ed., *American Art Dictionary—American Art Annual* (New York: Macmillan, 1910), 212.

16 Finocchio Ross, "Nineteenth-Century French Realism," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), accessed December 23, 2019, http://www.metmuseum.org/toah/hd/rlsm/hd_rlsm.htm (October 2004).

17 Finocchio, "Nineteenth-Century French Realism."

18 Oxford Art Online, *Benezit Dictionary of Artists*, s.v. "Gottlieb Daniel Paul Weber" (October 31, 2011), accessed October 20, 2019, <https://www.oxfordartonline.com/benezit/view/10.1093/benz/9780199773787.001.0001/acref-9780199773787-e-00195153>.

19 Oxford Art Online, *Benezit Dictionary of Artists*, s.v. "Gottlieb Daniel Paul Weber."

20 Schwartz, *A Century of Philadelphia Artists*, 42.

21 The frame of *River Rapids and Mill* is believed to be original, due to the stamp on the back. The text reads: "Geo C. Reukauff, Looking Glasses and Picture Frames, 1312 Chestnut St. Philadelphia." The address for this frame shop was close to Weber's studio, located at 1334 Chestnut Street.

22 Schwartz, *A Century of Philadelphia Artists*, 34.

23 Schwartz, *A Century of Philadelphia Artists*, 34.

Hannah King



Fig. 29. Joyce Tenneson (b. 1945), American. *Trees and Rocks*, 2015. Archival pigment print on metallic paper. Unsigned. The Trout Gallery, Dickinson College, Gift of Michael Moses, 2017.33.15 (cat. 17).



Fig. 30. Joyce Tenneson (b. 1945), American. *Wise Tree*, 2015. Archival pigment print on metallic paper. Unsigned. The Trout Gallery, Dickinson College, Gift of Michael Moses, 2017.33.16 (cat. 18).

In 2008 the contemporary American photographer Joyce Tenneson uprooted herself from the bustling city of Manhattan and moved to the seaside town of Rockport,

Maine. Tenneson felt the need to continue her growth as an artist beyond her already noted portraits of people. Prior to living in Manhattan, Tenneson lived and taught in

Washington, DC, while pursuing a master's degree at George Washington University. In 1974 Tenneson had her first museum exhibition featuring large-scale images of trees at the Corcoran Gallery of Art in Washington.¹ This first exhibition was an exploration of nature, and provided a mirror for her own artistic desires.² Forty years later, Tenneson revisited her passion for trees and nature when she released a large series of images in 2015 entitled *Trees and the Alchemy of Light*. Tenneson had a renewed interest in subject matter that could be seen as a spiritual and symbolic representations of trees. The "tree of life" is a metaphor that inspired Tenneson and expressed for her the mystical concept that all forms of life are interconnected.³ She believes that human mindfulness of nature is a direct manifestation of belonging to a greater universe.⁴

Tenneson applied her ideas about trees and nature to the photographs that she began to produce after moving to Rockport. Tenneson captured the entire series within a twenty-mile radius of her Rockport home, waking up daily with excitement to see what the predawn light had to offer.⁵ As she recounts in her book *Trees and the Alchemy of Light*, when shooting, no two days were alike. Tenneson was especially delighted when she was able to capture mist, fog, or sea smoke in her images. Those natural circumstances allowed her to photograph the trees with a greater degree of focus.⁶ Seeking to enhance the quality of light further in her photographs, Tenneson applied a thin layer of gold leaf to the surface of the images, producing a brilliant luster effect. Tenneson describes the combination of the metal with modern technology as "21st century alchemy," but keeps the unique process of her images confidential.⁷ The only color in the photographs comes from the applied gold filter. The monochromatic filter draws out warm gold, yellow, and brown hues. The dark-brown areas represent shade or darker colors, while the brighter areas represent light and lighter colors. The filter makes the landscapes appear hazy and atmospheric as it recedes into the background. The use of gold in the history of art and architecture has long interested Tenneson. Byzantine icons, Renaissance altar panels, gilded domes, and temple statues of Buddhas have fascinated Tenneson, and have partially inspired her selection of the precious element.⁸ However, a recent trip to Peru compelled the artist to adopt the use of gold into her own work after learning about the Incan use of the metal to pay homage to various spiritual realms.⁹

In the photograph *Trees and Rocks*, Tenneson depicts the Maine coastline on an eerie day. As the title implies, the composition of the landscape is made up of trees and rocks. The photograph is a coastal landscape, but no water is present. However, its presence is implied by the discolored

rocks and marine vegetation. The point of entry for the viewer is standing on the seaweed and grass-covered rocks. The viewer's eye is directed by the diagonal crevices between the rocks to the high ground where a pine tree protrudes vertically. The trees recede into the right corner, but are cut off by the edge of the image. The viewer tries to look further into the tree line but cannot because the trees and bushes become absorbed by the fog.

Attention is then drawn to the square of negative space. The final details are the marine life on the darker colored rocks. Tenneson used vertical and horizontal lines in the natural landscape to create and divide space. A thick wall of fog obstructs the viewer from seeing beyond the rocks and trees, making the landscape seem shallow. A diagonal line is drawn across the landscape from where the low-lying rocks emerge on the left side to the higher ground on the right side. This diagonal line separates earth and sky. The gradual angle of the land also draws the viewer's eye to the grouping of trees on the higher ground.

The space of heavy fog is split: to the right, a grouping of pine trees is visible; to the left is a blank void. The rocks in the lower ground are covered with algae from the salt water and are therefore darker, as if they are being exposed at low tide. Beds of tangled seaweed and grass engross the rocks. If viewed closely, one can see that snails are scattered, clinging to the rocks. The rocks closest to the high ground are more defined and lighter in tone. The way Tenneson framed the space creates a sense of balance in the landscape. The blank wall of fog and the trees equally divide space while the ground creates a horizontal line that separates it from the sky. The pine centered directly in the middle of the image establishes a vertical line separating the blank space from the wooded area. This division of space balances the composition of natural forms. The blank space also draws attention to the right side of the image, focusing on the trees. The composition of the pine trees is grouped and repetitive as they disappear into the right corner of the image. The space below the lowest branches of the pines reveals tall grass and shrubs beyond the trees that gradually fade into the misted background. The branches of the pines intermingle, leaving no blank space between the trees. The repetitive grouping of trees is a theme that is evident in Tenneson's *Trees and the Alchemy of Light* series. Tenneson often depicts trees aligned in a row with gaps in between them. The way Tenneson goes about framing space is balanced and emphasizes various layers of space. Objects in the foreground are clearest but become less distinct as they recede into the background. For example, in *Trees and Rocks* the rocks are clearly depicted, the first row of pine trees is more misted, and the plants and trees behind the grouping of pines become even more blurred until they fade into a wall of fog. The type



Fig. 31. Edward J. Steichen (1879–1973), American (born Luxembourg). *The Pond - Moonrise* (Mamaroneck, New York), 1904. Platinum print with applied color. Image courtesy of Wikimedia Commons. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

of gold filter that Tenneson used also enhances the interpretation of space. The layer of gold leaf creates a splotchy and yellow effect on the foggy landscape. The filter also brightens the unknown light source that is absorbed by the fog. The yellow and brown tones also enhance the depth of the image. The slick brown rocks in the foreground pull the viewer into the image, but the yellow mist in the background flattens the pictorial plane, thus stopping the viewer from proceeding further. Any clear background is nonexistent. The thick fog obstructs the viewer from seeing into the space beyond what is presented in the image.

The image entitled *Wise Tree* contrasts spatially with *Trees and Rocks*. Tenneson portrays a more intimate scene between the viewer and the grand oak tree in the center of the image. The focus on the tree moves it forward into space, almost as if the branches are reaching out of the image, inviting the viewer to enter the wooded scene. The eye of the viewer is immediately drawn to the massive oak tree centered within the dense landscape. The bright bark on the base of the trunk is in contrast with the surrounding dark foliage. The bottom edge of the photograph is cropped, and a minimal amount of earth is directly in front of the base of the tree's trunk. The brightness of the bark and the short amount of space in the foreground force the viewer to observe the image in a vertical

fashion, starting at the base of the trunk and reaching the highest branches that disappear into the sky. The perspective angle in the photograph is tilted upward, and the viewer feels a need to look up as opposed to looking at the image straight on. The photograph is divided into three vertical layers of forest. From the ground up to the lowest branches on the oak, the space is shaded and deep. The atmosphere is clear of thick haze, and the viewer is able to see the woods beyond the oak. The space between the bare tree trunks and the low-lying plants creates layers that recede deep into the forest, as if the space were infinite. The trees surrounding the oak are lean and not quite as grand. However, the verticality of the smaller trees emphasizes the viewer's upward gaze. The smaller trees also frame the oak in the center of the image by alternating on either side. The trees on the widest edge are larger and closer to the image. As the trees begin to alternate on either side of the trunk, they also retreat further into layers of space becoming smaller and thinner. The trees stop alternating when they reach the central oak. The central level of the image where the tree branches begin to extend from the trunk is clustered with foliage and branches. The sense of depth becomes confusing because of the overlapping leaves and branches. The viewer can only see through the gaps between clusters of leaves and branches. The oak and its

extended limbs consume the majority of the space, but become blended with the surrounding trees. The atmosphere begins to become clouded, but the space becomes brighter as light is able to pass through the higher branches above. The highest level of space is where the pinnacle of the oak tree meets the open sky. The fog is thick and the branches appear as if they are disappearing into clouds—the space is bright. The source of light comes from beyond the top of the photograph, illuminating the tops of the oak leaves and permeating down to the forest floor. Once the viewer's vision has been drawn to the top of the image, gravitational tension from the downward-facing leaves and branches then pulls the viewer in a similar direction. The darkness of the forest floor also intensifies the pull of the viewer's vision downward.

The series *Trees and the Alchemy of Light* resembles the work from the Pictorialist movement of the 1850s–1920s. Pictorialists believed that photography was a form of artistic expression, an aesthetic form that was equal to painting.¹⁰ The only difference between photography and painting was in the tools artists used. The release of the Kodak camera in 1888 allowed for greater accessibility of photography to the public, and the Pictorialists argued that their expressive photographs were beyond a hobby or amateur art.¹¹ To combat the undermining of their work as “fine art,” Pictorialists developed new lenses and printing processes such as gum-bichromate printing. Gum-bichromate processes allowed artists to paint, add color, and draw on the surface of their photographs, adding a handmade quality and also demonstrating their technical and aesthetic skills.¹² Along with the innovative methods of enhancing images, the main purpose of Pictorialism was to emphasize the beauty of the subject rather than simply to document real life. Pictorialist images were characterized by their long time exposure, soft focus, and emphasis on tone rather than line and detail.¹³

Edward Steichen (1879–1973) was a leading figure in the Pictorialist movement. He produced images that embodied the soft focus and artistic expression that distinguished serious photographers from casual snapshooters. Steichen's

pictorial image *The Pond - Moonrise* (fig. 31) conveys a dark wooded scene. The moon is rising along the horizon line, emitting a dim light over the wooded scene. The still surface of the pond reflects the tree line in the background, exaggerating the slender, vertical forms. The soft focus blurs the definition of the lines and details of the natural features. The image does not resemble the clarity of a more conventional photograph, but instead has a painterly, aesthetic quality. The cool tonality of the image absorbs the emerging blue moonlight into the darkness of the forest. The landscape transforms into a misty and atmospheric scene. In Tenneson's *Trees and the Alchemy of Light* series, the artist included multiple images of trees reflected in ponds and rivers. Tenneson's work reflects the misty quality of the nineteenth-century Pictorialist movement and the emphasis between light and dark tones. The splotchy negative yellow-and-gold space in her images resembles water. Tenneson also manipulated her photographs in a manner similar to Pictorialist techniques by applying gold leaf to the surfaces of her images.

Born in 1951, only six years later than Tenneson, American photographer Sally Mann expresses a style similar to that of Tenneson in her series *Deep South* (2005). Among the nature photographs in Mann's series is an image of an oak that resembles Tenneson's *Wise Tree*. Although Mann does not use the same gold leaf in her process, her vivid black-and-white imagery of the trunk of a scorched oak tree has a similar sense of focus. The tree contrasts with the warped background, sharpening the coarse texture of the bark. Space below the tree's lowest branches is emphasized, and the main focus is on the trunk. Similarly, in Tenneson's *Wise Tree*, the emphasis is placed on the tree's central body, which is lighter in tone than the surrounding trees. Mann also captures an eerie fog in the background of her image, but the space surrounding the tree is warped, whereas in Tenneson's *Trees and Rocks* the background is soft and granular. The filter applied to both works makes the photographs appear to be much older than they are, even though they are contemporary works.

1 “Trees and the Alchemy of Light,” *Joyce Tenneson Photography* (artist website), accessed December 28, 2019, <http://www.tenneson.com/?q=portfolios/trees-and-alchemy-light>.

2 “Trees and the Alchemy of Light.”

3 “Trees and the Alchemy of Light.”

4 “Trees and the Alchemy of Light.”

5 “Trees and the Alchemy of Light.”

6 “Trees and the Alchemy of Light.”

7 “Trees and the Alchemy of Light.”

8 “Trees and the Alchemy of Light.”

9 “Trees and the Alchemy of Light.”

10 Jae Emerling, *Photography: History and Theory* (New York: Routledge, 2012), 208.

11 Peter C. Bunnell, “The Art of Pictorial Photography, 1890–1925,” *Record of the Art Museum, Princeton University* 51, no. 2 (1992): 11.

12 Emerling, *Photography*, 208.

13 Grove Art Online, “Pictorialism [Pictorial photography]” (2003), by Hope Kingsley, revised by Dennis Reed, accessed December 28, 2019, <https://doi.org/10.1093/gao/9781884446054.article.T067402>.

Kaila Basile



Fig. 32. Attributed to Camille-Joseph-Etienne Roqueplan (1803–1855), French. *Untitled* (*Paris Street Scene*), probably later 19th century. Oil on canvas. Unsigned. The Trout Gallery, Dickinson College, Gift of Diana Rosenberg Slotznick, 2017.10 (cat. 19).

On this quiet and shadowy street, you can almost hear the distant chatter of a shopkeeper and his client and see the shadow of the buildings towering above you. Through the windows you can see fires crackling and intimate conversations taking place—no one looks your way or notices you as you stand on the street. The painting *Paris Street Scene*, attributed to Camille-Joseph-Etienne Roqueplan, is an immersive painting. The scene is framed so that the viewer imagines they are on a narrow and shadowy Paris street in the nineteenth century. However, the attribution to Roqueplan is questionable. The scene does not match anything else in Roqueplan's body of work, and therefore calls into question the date and attribution of the painting.

Camille-Joseph-Etienne Roqueplan was born in Mallemort, France, in 1803. He studied under Antoine-Jean Gros and Alexandre Abel de Pujol and enrolled at the *École des Beaux-Arts* in 1818.¹ He was a celebrated academic artist and was featured in the Paris Salon several times between the years of 1822 and 1855.² Roqueplan had an eclectic style; he took inspiration from the Romanticism of Gros, Abel de Pujol, Achille Michallon, and Pierre-Paul Prud'hon, as well as Venetian sixteenth-century art, and Dutch and Flemish seventeenth-century art.³

The Paris Salon was the official exhibition for work from the *École des Beaux-Arts*. The school and the Salon trained favored painters who worked in the Neoclassical and

Romantic styles. As Hugh Honour explains in his foundational book *Romanticism*,

Neoclassicism had been a regenerative movement, an attempt to purify the arts and create a style of universal relevance an eternal validity. . . . Those who strove to realize its austere, logically conceived ideal of perfection were said to be on "*la Bonne route*."⁴

Neoclassicism was an artistic revival of Greco-Roman art, which Neoclassical artists conceived of as valuing mimesis and formulaic depictions of nature. Art produced in the Neoclassical style contained a visual language that unified all Neoclassical art. In contrast, Romanticism was a rebellion against both ornamental and formulaic art, which emphasized the importance of the artist's personal style. This change was motivated by the French Revolution and the rise of Protestantism, which signaled the downfall of an aesthetic of opulence and emphasized the emerging importance of the concept of self. Hugh Honour explains,

Definitions of Romanticism formulated during the early nineteenth century are so contradictory that they cannot be reduced to a single coherent system. . . . Their diversity is their most obvious characteristic, yet they all present attitudes to art and life which differ fundamentally from those previously expressed. . . . Baudelaire said that "Romanticism is precisely situated neither in choice of subject nor in exact truth, but in a way of feeling." And of course, this "*manière de sentir*" can be detected only subjectively. Hence the difficulty of defining Romanticism which led its first historian to declare, in 1829, that it is just that which cannot be defined. . . . [W]hile the Romantics inherited the high seriousness of the Neo-classicism and its revulsion against frivolous or merely decorative art, they sought to express ideals which could be sensed only in the individual soul and lay beyond the bounds of logical discourse.⁵

Romanticism was not conceived by its proponents as a movement, and retrospective attempts to associate it with a specific visual language deny the complexity and diversity of artistic production of the time period. Romanticism was motivated by an increasing importance of individual style and an expectation that one's art should be serious and comment on issues of the world at large rather than be formulaic and decorative.

In addition, Romantic art was associated with the bourgeoisie, though in his critique of the Salon of 1845 critic and writer Charles Baudelaire commented,

At the very outset, with reference to that impertinent designation, "the bourgeois," we beg to state that we in no way share the prejudices of our great confreres in the world of art, who for some years now have been striving

their utmost to cast anathema upon that inoffensive being whom nothing would please better than to love good painting. . . . [W]e shall speak about everything that attracts the eye of the crowd and of the artists; our professional conscience obliges us to do so.⁶

Baudelaire was a prominent critic, poet, and writer and a key figure in the canonization of Romantic painters such as Delacroix as well as proto-Impressionist and Impressionist painters like Boudin, Courbet, and Manet. Through his criticism and poetry, he became a key figure of the emerging concept of Modernism, which was an artistic movement associated with a conscious rebellion against "classical" ideas, and an awareness of the formal elements that comprised a work, such as brushstrokes or literary elements. He was famous for claiming that Romanticism was an artistic movement focused on depicting the present.⁷

In his review of the 1845 Salon, Baudelaire views the designation of Romantic artists as "bourgeoisie" as an attack, claiming that other factions of the art world "have been striving their utmost" to cast Romantic artists in a poor light and obstruct their true purpose of creating and appreciating art. Baudelaire casts the Romantic artist as innocent and "inoffensive," separating the artist from political categories by claiming the artist's only preoccupation is aesthetic. Baudelaire further claimed that the creation and appreciation of "good" or aesthetically strong art "that attracts the eye of the crowd and of the artists" are good for the public as a whole. Baudelaire subverts the claim that Romantic art is bourgeois by claiming that the Romantic artist is innocent, separate from political discourse of the time, and is performing a public service in the creation and appreciation of art. Despite attempts such as this one to defend Romantic art from negative criticism, Salon art was associated with highly intellectual and upper-class subjects.⁸

Théophile Gautier, a poet, art critic, and journalist, and contemporary of both Baudelaire and Roqueplan, wrote a collection entitled *History of Romanticism* in which he chronicled the lives of those artists he viewed as the most important contributors to the Romantic painting movement. On Roqueplan's painting *Peasants of the Valley of Ossau, the Ravine*, Gautier commented, "he arrives from coquettish to the simple, from the spiritual to the true, from the sparkling brilliance to the luminous, from the graceful to the strong, it is a rare happiness, and there are several painters whose past [work] is not worth that of Camille Roqueplan."⁹ He elaborated:

Roqueplan [left] some boxes full of studies, preliminary studies, drawings, and quick sketches, that we were allowed to flip through and which are testament to his curious spirit, always observant, always awake, forgetting

illness through work, and the frailties of the body in the contemplation of nature. . . . In losing Camille Roqueplan, the French School lost one of the finest and most luminous, most clear colorists; a charming painter who had known how to introduce grace and to hide intense labor in his art through a bubbling facility, a rare thing. These [his] paintings so lively, so animated, and so spiritual, so amusing to the eye are the true paintings of a master, and posterity will recognize them as such.¹⁰

Gautier's flowery and poetic description of Roqueplan and his style demonstrates his reverence for Roqueplan's artistry. It reveals that Roqueplan depicted landscapes, and although most appear to be genre scenes, it is possible that Roqueplan experimented with street scenes. However, this source demonstrates how closely Roqueplan was associated with Romantic painting, and how stylistically different his body of work is from *Paris Street Scene*. *The Lion in Love* (fig. 33), for example, a painting which received praise in Roqueplan's lifetime, demonstrates the artist's close association with the Romantic style and rendering of Neoclassical subjects such as mythological scenes.¹¹ The painting depicts the fable of the Lion in Love from Aesop's fables, and is rendered with dark shadows and a dramatic highlight of the lover's face, breast, and the lion's face.¹² The subject matter, the use of color and shadow, and the soft rendering of the figures are all dramatically different from those of *Paris Street Scene*.

One influence on the emergence of the street scene was the invention and popularization of photography. The introduction of photography and the new availability of images that faithfully depicted nature coincided with the increased depiction of everyday subjects in art, such as the woman doing her shopping in the front corner of the canvas of *Paris Street Scene*.

In stark contrast to the other paintings in Roqueplan's body of work, *Paris Street Scene* contains an everyday subject matter rendered with loose brushstrokes. It can be compared with other paintings in the exhibition, such as the pair of nineteenth-century paintings *Two Women on Path* (fig. 15; cat. 7) and *Winter Ice Skating in Boras, Sweden?* (fig. 14), in which the path occupies the bottom edge of the composition and provides the viewer with a convenient entry point into the painting. *Paris Street Scene* is dominated by the architecture, which towers above the street and emphasizes the height of the buildings and the narrowness of the street. The use of linear perspective—with a clear vanishing point where the houses in the background divide the path from the sky—draws the viewer's eye into the painting. The rendering of horizontal lines in the buildings as they recede into space and the triangular-shaped path that recedes into the space dramatize this effect. In addition, the color red is used in the



Fig. 33. Camille Roqueplan, *The Lion in Love*, 1836. Oil on canvas. Image courtesy of The Wallace Collection, London. Public domain, Wikimedia Commons, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

woman's cloak, the figures in the window, and throughout the fore- and midground to draw attention to each element of the scene. The bright light that shines on the building in the background, and the contrast between darker colors in the foreground and brighter colors in the background, draw one's eye back, into the depth of the painting. Thus, the viewer is immersed into the scene.

The loose brushwork throughout the painting renders the texture of the buildings. There is a sense of spontaneity in the visible brushstrokes and curved lines of the architecture. The color palette is dominated by grays, browns, and reds and contrasting bright white.¹³ The figures in the painting are anonymous and shrouded; the woman in the corner is turned away from us and the figures in the building are covered by the window. There is a sense of voyeurism, as the figures in the painting are simply going about their day, unaware of the viewer's presence. Because the figures are positioned naturalistically, engaged in actions which are neither spectacular nor obviously posed for the viewer, the scene has a believable quality. Viewers are made to feel as though they are standing on a Paris street during a normal day, observing the people

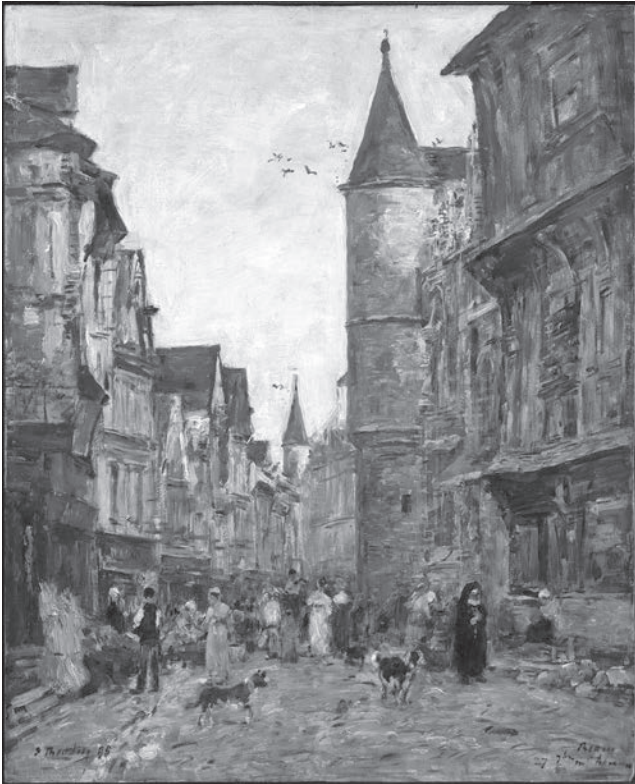


Fig. 34. Eugène Boudin (1824–1898), French. *Rue Saint-Romain, Rouen*, 1895. Oil on panel. Image courtesy of Clark Art Institute. clarkart.edu, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

who happen to be there rather than feeling that the scene is being constructed for them.

This painting is similar in style and subject to genre scenes such as Eugène Boudin's *Rue Saint Romain, Rouen* (fig. 34). Boudin's paintings are stylistically comparable to *Paris Street Scene* in both technique and subject. Considering this similarity, it is possible that *Paris Street Scene* was painted by a follower of Boudin rather than by Roqueplan. Boudin was born in Normandy in 1824 and died in 1898. His father was a deckhand and his mother a stewardess. He got his start painting when he worked in a stationery shop in Le Havre and his boss recognized his talent. In a similar fashion, Boudin recognized the talent of the young Monet and taught him to paint *en plein air*. Boudin is best known as a marine painter, but he painted street scenes as well.¹⁴ Boudin once

said "the romantics have had their day. Henceforth we must seek the simple beauties of nature . . . nature truly seen in all its variety, its freshness."¹⁵ Boudin was one of the artists who marked the transition from the Romantic sensibility in art, for which Roqueplan was famous, to the Impressionistic. While both the Romantic and Impressionist movements were experimental and unified more by their artists' diversity and individuality of style, Impressionism is heavily characterized by the influence of scientific discoveries about the nature of light and the depiction of light and atmospheric effects, as well as the inclusion of subjects from daily life.

In Boudin's painting *Rue Saint Romain, Rouen*, a street scene similar to that in *Paris Street Scene* is featured. As in *Paris Street Scene*, Boudin depicted a street view with buildings flanking a path receding into the distance. In both paintings uneven roofs stack against the sky. The compositions are also similar, in that the path provides both an entry point for the viewer and a sense of depth into the background through visual perspective. The brushwork in both of these paintings is loose, and the texture of the architectural forms is emphasized. Both paintings have a voyeuristic quality, as the figures in the painting are depicted simply going about their day and do not engage with the viewer. The figures in both paintings are also anonymous; Boudin's scene is much busier, bustling with people going about their day. While Boudin's style is looser and the details of his painting more blurred and spontaneous, the visual connection between the two images is striking and far more believable than the connection between *Paris Street Scene* and the majority of Roqueplan's works. Thus, it is possible that this painting was completed at a later date.

The one piece of evidence that confounds such a conclusion is the canvas itself. The back of the canvas is stamped with the mark "A La Palette d'Or," which is the name of an art-supply store that was in operation in Paris during the nineteenth century. The name of the owner, "Brullon," is also visible on the stamp. Brullon owned La Palette d'Or between 1828 and 1847. Although the canvas could have been purchased during that time and painted on later, this evidence might suggest that the canvas was bought and painted during Roqueplan's lifetime, which would add validity to the original attribution.¹⁶

- 1 Paul Spencer-Longhurst, "Roqueplan [Rocoplan], Camille(-Joseph-Etienne)," *Oxford Art Online*, accessed December 20, 2019, <https://doi.org/10.1093/benz/9780199773787.article.B00155643x>.
- 2 John Ingamells, *The Wallace Collection: Catalogue of Pictures* (London: Trustees of the Wallace Collection, 1986), 212.
- 3 Spencer-Longhurst, "Roqueplan."
- 4 Hugh Honour, *Romanticism* (New York: Harper & Row, 1979), 14.
- 5 Honour, *Romanticism*, 14, 16, 1–20.
- 6 Charles Baudelaire and Jonathan Mayne, *Art in Paris 1845–1862* (London: Phaidon, 1965), 1–2.
- 7 *Encyclopædia Britannica*, s.v. "Baudelaire, Charles(-Pierre)," accessed December 4, 2019, <https://www.britannica.com/biography/Charles-Baudelaire>.
- 8 John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1961), 7–8.
- 9 Théophile Gautier, *Histoire du romantisme*, 2nd ed. (Paris: G. Charpentier et Cie, 1874); Théophile Gautier, *Histoire du romantisme: suivie de Notices romantiques et d'une Étude sur la poésie française* (Cork: Primento Digital Publishing, 2015), 182–84.
arriver du coquet au simple, du spirituel au vrai, du pétillant au lumineux, du gracieux au fort, c'est un bonheur rare, et il est bien des peintres, dont le passé ne vaut pas celui de M. Camille Roqueplan. . . .
Many thanks to Pauly Lafferty, Sara Duane, and Professor Melinda Schlitt for their help translating this source from the original French to English.
- 10 Gautier, *Histoire du romantisme*, . . . Roqueplan laisse des cartons pleins d'études, d'esquisses, de dessins, de croquis, qu'il nous a été permis de feuilleter et qui témoignent de cet esprit chercheur, toujours en quête, toujours éveillé, oubliant la maladie par l'étude, et les défaillances du corps dans la contemplation de la nature. . . . En perdant Camille Roqueplan, l'École française a perdu un de ses coloristes les plus fins, les plus clairs, les plus lumineux ; un peintre charmant qui avait su, chose rare, introduire l'art dans la grâce et cacher un travail sérieux sous une facilité épanouie. Ces tableaux si gais, si vifs, si spirituels, si amusants pour l'œil, sont de vrais tableaux de maître, et la postérité les reconnaîtra pour tels.
- 11 Spencer-Longhurst, "Roqueplan."
- 12 The fable of the lion in love tells the story of a lion who asks to marry a peasant's daughter. The peasant tells the lion that he will be allowed to marry the peasant's daughter if he clips his nails and dulls his teeth. Once the lion weakens himself, the peasant kills him.
- 13 The color palette of the painting is difficult to discern due to the painting's poor condition. The varnish on the painting is discolored and dirty. If properly cleaned, the painting would likely be more luminous and more nuances of the palette would be revealed.
- 14 Mahonri Sharp Young and Katherine Wallace Paris, *Louis Eugène Boudin, Precursor of Impressionism* (Santa Barbara, CA: Santa Barbara Museum of Art, 1976).
- 15 Rewald, *The History of Impressionism*, 38.
- 16 *Guide Labreuche*, s.v. "La Maison Braudel Chatourel Rey Delarue Brullon Debourge Blanchet," accessed December 4, 2019, <https://www.labreuche-fournisseurs-artistes-paris.fr/maison/braudel-chatourel-rey-delarue-brullon-debourge-blanchet>.



Fig. 35. Harald Hansen (1890–1967), Danish. *Path in the Forest (Skovvej; Summer)*, early 20th century. Oil on canvas. Signed, lower left: *Harald Hansen*. The Trout Gallery, Dickinson College, Gift of Drs. Meyer P. and Vivian O. Potamkin, 1961.1.5 (cat. 20).

Path in the Forest (Skovvej; Summer) by Danish painter Harald Hansen (1890–1967) was completed in the early decades of the twentieth century and provides an immediately immersive visual experience. Flanked by jagged and dynamic swaths of thickly applied oil paint, the central meandering path leads the attention of the viewer deep into the heart of the scene. Although cool tones of teal, blue, indigo, and purple dominate the foliage on either side of the central pathway, their saturation and rich application emphasize a solid visual presence, as Hansen favored broad, dominant swaths of color over a realistic rendering of the forest scene.

The loose and uninhibited application of brushstrokes imbue the trees, bushes, and grass with a naturally moving energy. The variation in thickness with which the paint is applied implies the imprecise and boundless nature of the outdoors. In the bottom-left corner, the viewer can see how loosely Hansen worked with the pigments, as there is a section of uncovered canvas with light streaks of paint that imply a fast and unrestrained movement of the paintbrush across the canvas. The variation in tone between the mauve, gray-violet, and burgundy sections that comprise the pathway and that of the foliage and greenery serves to distinguish the man-made area

from the natural one. This area draws particular attention not only because of the richness of its green tones, but also because its assertive structure, which penetrates diagonally into the middle, envelops the viewer in its scope.

Harald Hansen's depiction of a Danish landscape in this manner is in part a result of the various sources of artistic inspiration he accessed during the early part of his career as a painter. Hansen imbued his landscapes with great expressive charge, achieved through using saturated and arresting colors that challenge a naturalistic perception of place. The inclination to paint expressively is likely a result of instruction from J. F. Willumsen (1863–1958). Willumsen was a Danish artist who practiced in many mediums. After studying in Paris in the late 1880s, Willumsen brought back to Denmark the artistic advancements he had encountered among the likes of Gauguin and his Pont-Aven School, who were exploring revolutionary advancements in abstraction. This avant-garde style intrigued Willumsen, and to continue the development and promotion of contemporary art in his home country he, along with several other like-minded Danish artists, founded The Free Exhibition (*Den Frie Udstilling*) in Copenhagen in 1891.¹

The Free Exhibition served as an outlet for young Scandinavian artists to exercise their creative potential in an environment encouraging and supportive of experimentation and avant-garde pursuits. By modeling their association after the French *Salon des Refusés* that exhibited work rejected from other juried shows and formal salons, the group challenged the authority of salons and state institutions that traditionally were entrusted with judging the merit of contemporary works of art.² The art featured in the Free Exhibition challenged the accepted styles and subject matters expected of artists at the time, even bringing Van Gogh and Gauguin into its midst in 1893, as they sought to exhibit their work for audiences who appreciated and were willing to discuss the avant-garde. In 1919 Hansen became a member of the Free Exhibition. Whether the style seen in *Path in the Forest* is a result of his association with this group or was such that it allowed him entry into the group is unclear, but the Modernist manner with which Hansen approached the forest scene creates a clear link to his presence at the Free Exhibition, as participants in these exhibitions were looking to mainland Europe for artistic inspiration.

Around the second half of the nineteenth century, an artistic dialogue was expanding between Scandinavian countries and those of mainland Europe. The style that characterized the Danish "Golden Age" of painting, which took place during the first half of the century, was informed by the intellectual and artistic pillars of German Romanticism that flourished in the country during the late

eighteenth and early nineteenth centuries. German Romantic artists often painted visually intense scenes of Nature exerting her power over Man, underscoring the beauty and awe of nature's force in what is often referred to (in relation to this movement) as the Sublime. As is expressed by Henrik Holm, curator and specialist in Danish Golden Age art at the National Gallery of Denmark in Copenhagen,

In traditional Danish art history, the Golden Age is connected directly with the painter C.W. Eckersberg's time as Professor of the Academy of Fine Arts and his establishment of a special rational aesthetic that, on the one hand focuses on the landscape as a special new genre as they did in German speaking countries, but, on the other hand differs from what one finds in contemporary romantic art that cultivates the sublime, violent and spectacular. The Danish landscape is picturesque, not sublime, with bright skies as a kind of mirroring of the ideal spirit of the folk culture. The contemporary, liberal customers living in crowded cities were very happy about pursuing depictions of the countryside they no longer inhabited . . .³

Artists participating in the Free Exhibition were resisting the Danish Golden Age style which championed, as Holm notes, a "rational aesthetic" and "picturesque" Danish landscape that idealized the folk spirit of the country. By the turn of the twentieth century and in the eyes of Danish avant-garde artists, Danish Golden Age painting was becoming stagnant and unoriginal, and its role as the benchmark of what constituted high art stifled the progress this new generation of artists aimed to achieve.

Conversations and progress surrounding European Modernism were thriving on the mainland continent in large, urban, cosmopolitan centers like Paris and Berlin, but reached Scandinavia more gradually and thus had less impact on those artists' preexisting styles. Denmark had an advantage over other Nordic countries in regard to its access to the artistic circles in which Modernist dialogues were occurring, as it straddles both mainland Europe and the Scandinavian peninsula. Therefore, its connection to the cultural, artistic, literary, and philosophical heritage of metropolitan centers south of its border was more immediate and significantly affected the work of Danish artists and intellectuals.

The geography, politics, and culture connecting Scandinavian and Nordic countries distinguished them from the rest of Europe, causing their historic separation. As a result, Scandinavian artistic progress did not conform to that of Europe at large. The commonly narrow and nationalistic focus of Scandinavian art rendered it inaccessible to most outside audiences, who lacked the background to understand and appreciate it.⁴ Scandinavian scholars often focused their

attention on the work of their homeland, concentrating on national and culturally specific topics, which led to intellectual dialogues that remained mostly within Scandinavian borders.

However, in 1880 European Realism became available to Scandinavian artists, and the depiction of working classes, modern life, and the *plein-air* landscape began to define a new range of subject matter and ways to depict it.⁵ The influence of Realism arrived in Scandinavia after it had come to maturity in France earlier in the century. The rise of Realism developed out of a rejection of Romanticism, which French socialist artists saw as depicting the world in a more heroic, beautiful, and idyllic manner than it really was. Given the social and political unrest surrounding the shift toward industrialization, left-wing artists' desires to depict the hard truths of a changing world were pertinent and timely. The peak of Realism had faded by the time Scandinavians encountered it, but by the 1880s the movements of Post-Impressionism and Symbolism were robustly represented in Belgium, France, and Russia.

A side effect of industrialization, which was sweeping throughout Europe, was the nostalgic yearning for a "primitive" past, an imaginary world free of the woes of modern society. This fictive ideal called to artists like Gauguin and Van Gogh, who sought to withdraw from the Western world. In search of such a preindustrialized state, Gauguin moved to Polynesia, and Van Gogh relocated to rural, southern France while also passionately studying and collecting Japanese woodblock prints. Both painters contributed to a narrative among artists and intellectuals that yearned for untouched, pre-urbanized land that remained primal and pure. Unlike their French counterparts, many Nordic artists actually knew such a world, one that was closer to the untouched and unindustrialized one for which many cosmopolitan Europeans yearned. The shift in Nordic countries toward urbanization and industrialization occurred later on in the nineteenth century, but this slow adjustment was seen positively, attesting to the nation's ability to remain close to nature, a trait integral to the Nordic identity.⁶

Paris became an art mecca for young Scandinavian artists, offering them opportunities to study Modernist trends that were developing at the time and allowing them a more liberal approach to art that was unavailable in their home countries. The effect of this exposure, however, was largely one of retreat, as many of these artists, after exposure to French cosmopolitanism, returned to their home countries with a stronger appreciation for their Northern homelands. Consequently, the style that arose was fueled, as Kirk Vandoe has remarked, by "innovation and creativity . . . that . . . react[ed] away from modern civilization toward a greater inwardness, a purer moment in history, or the authority of blood, the soil, and the seasons."⁷ The result was a distinctly

Scandinavian Symbolism, which emphasized subjectivity, spirituality, and mysticism in its subject matter. Stylistically, the artists drew from the French avant-garde as they experimented with color interactions, nonrepresentative forms, thick- and open-brushstroke paint application, and the expressive use of formal artistic elements to embody a political position. Vivid, nonrepresentative pigments served to convey mood and associate colors with emotional states. Those elements came to define a landscape that was uniquely Scandinavian, one that embraced the power and the might of nature rather than trying to tame it. In so doing, Scandinavian artists aimed to assert their superiority as a people, which still retained a spiritual tie to the physicality of their homeland.⁸

Hansen's work is situated solidly in this Nordic iteration of Symbolism that clearly informed his artistic style, as he composed this *skovvej* (Danish for "path in the woods" or "forest road") with broad, solid, and quickly rendered forms painted in an intentionally expressive and quasi-representational color palette. Hansen's landscape does not diverge too far from reality, however, as foliage, grass, and shrubbery are naturally green, tree bark is naturally brown, and the sky is naturally blue; it is in the exaggerated saturation of these hues that his stylistic exploration and subjective expression appears. By emphasizing the colors that define the identity of each natural element, their essential qualities are brought to the forefront. The playful, dynamic interaction between these features derives not only from the intensely saturated color palette and the broken, quickly applied brushstrokes, but also by the compositional dominance of those elements that take up the vast majority of the canvas. The untamed, jagged, patchwork quality of the natural features are emblematic of what was claimed by artists of this period to be essentially Nordic: an existence within and defined by nature in its most primordial state.

The Bornholm School (*Bornholmerskolen*) was also made up of artists who, like Hansen, focused on depicting the Danish landscape with a style informed by the Modernist advancements in art happening in continental Europe. The members were connected in part through their stylistic endeavors, but more significantly by friendships formed through studying at the painting school of Kristian Zahrtmann (1843–1917). The influence of Cézanne, Matisse, Picasso, and Braque is apparent in their handling of color and form in abstract manners. The name of the movement comes from one of the islands that artists of this movement enjoyed painting during vacation months.⁹ Other Bornholm artists took to the *skovvej* genre, depicting the same subject matter with similar compositional structure and color choice. The forest path was an excellent motif that Scandinavian artists

could use to explore the relationship between mankind and nature, as the man-made path interrupts but does not control the environment surrounding it.

Hansen produced a dramatic scene by creating stark contrasts of highlights and shadows, communicating a sense of both pulling and pushing forces that challenges viewers' ability to situate themselves comfortably in the space. The visual entrance into the painting is at the widest part of the path, slightly above and before the gentle slope downward

and into the thick of the forest. Hansen's *skovvej* painting immerses and engulfs the viewer in the depth and force of the forest, as the natural elements on either side converge diagonally into the center, pulling the viewer in deeper. Such an immediate insertion within and among the powerful natural forces that distinguish Nordic culture serves to reinforce the region's separation from and perceived superiority over the unnatural, urbanized life within which the rest of mainland Europe lived.

1 Allison Morehead, "Willumsen," *Print Quarterly* 24, no. 2 (2007): 188–91, 188.

2 "About Den Frie," *Den Frie Udstilling* (The Free Exhibition), accessed December 31, 2019, <http://denfrie.dk/om-os/om-den-frie>.

3 Henrik Holm, "The Golden Age: 1800–1850" (2018) Statens Museum for Kunst | National Gallery of Denmark, accessed December 31, 2019, <https://www.smk.dk/en/article/the-golden-age/>.

4 Kirk Varnedoe, *Northern Light: Nordic Art at the Turn of the Century* (New Haven: Yale University Press, 1988), 13.

5 Varnedoe, *Northern Light*, 15.

6 Varnedoe, *Northern Light*, 23.

7 Varnedoe, *Northern Light*, 35.

8 Varnedoe, *Northern Light*, 24.

9 "Bornholmerskolen" (Bornholm School), Bornholms Kunstmuseum, accessed November 4, 2019, <http://www.bornholms-kunstmuseum.dk/udforsk/bornholms-kunsthistorie/bornholmerskolen>.aspx.



Fig. 36. Nancy Maybin Ferguson (1872–1967), American. *Sketch: Houses*, ca. 1892–1913. Oil on canvas. Unsigned. The Trout Gallery, Dickinson College, Gift of Josephine Linn, 1951.1.34 (cat. 21).

Thick brushstrokes mark the canvas. A quiet scene of trees and houses is rendered in thick dabs of color. This scene most likely depicts Philadelphia, PA, and demonstrates artist Nancy Maybin Ferguson's reverence for local scenes. However, the painting's subject is equally a townscape and the materiality of the medium. The materiality of the paint, the visible presence of the artist's hand, and the interplay of colors are as much the focus of this painting as the town she depicts. In *Sketch: Houses*, an early work that she completed while studying at the Pennsylvania Academy of the Fine Arts and exhibited in the academy's 1913 exhibition, she depicts space as both a believable rendering of a rural town on a bright day and a demonstration of the physical effects of paint on canvas.¹

Nancy Maybin Ferguson was born in 1872 and died in 1967. She was educated at several of Philadelphia's most prestigious art schools between 1892 and 1912, such as the Philadelphia School of Design for Women and the Pennsylvania Academy of the Fine Arts. She also completed several fellowships abroad, where she acquired an interest in religious art inspired by Renaissance artists such as Giotto.

She is well known for being a member of the Philadelphia Ten, a group of female artists who exhibited together over a period of decades. When Ferguson was studying art, the first and second waves of American Impressionism were in full swing.²

Impressionism was an artistic movement that emerged in the late nineteenth century. Impressionist artists, including Monet, Renoir, and Pissarro, exhibited works independently of the Paris Salon, which was the premier state-funded, institutionalized exhibition space in Paris. These artists rebelled against the conservative values of the Salon, which favored more "classical" techniques, and they created art that was more experimental. The term *Impressionism* was given by a journalist who intended it to be derogatory; although the artists took on this collective name and shared similar values of incorporating more experimental techniques and painting from nature and daily life, they did not have a manifesto. Rather than being united by a certain style or set of rules, the Impressionists were united by their desire to experiment and rebel against prominent art institutions. These artists were enabled by the introduction of photography, the invention of

tin tubes which made paint portable, and the production of new colors by paint factories. Although the French Impressionists abandoned the so-called Impressionist style by the end of the nineteenth century, “American Impressionism” took hold and artists adapted the French techniques to the American landscape.³

In the 1880s American painters flocked to France in response to the emergence of “French Impressionism” to study from the masters. American painters such as John Singer Sargent went to France to learn about French Impressionist artistic styles, either from masters such as Monet himself or by viewing the latest works of art. American Impressionism proliferated in the decade following, with American artists adapting the avant-garde French style to American landscapes and themes. As Richard Boyle explains, “When Impressionism was exported in the 1880s and became international in scope, impressionist practice was, in a sense, grafted on to whatever mode of painting was prevalent in the country of its adoption and modified, of course, according to the local artistic, philosophical, and social background.”⁴ Thus, American Impressionism took on the artistic techniques developed by the French and adapted them to American landscapes and figures.

Ferguson’s professors included several of the most esteemed and prominent American Impressionists of that generation, including Elliott Daingerfield, Arthur Carles, Henry McCarter, William Merritt Chase, Hugh Breckenridge, and Charles Hawthorne.⁵ Ferguson attended Charles Hawthorne’s summer school in Provincetown, Massachusetts. This location outside of Philadelphia impacted her tremendously, and Ferguson spent most of her time there.⁶ William Merritt Chase was a versatile painter who was known for his outdoor summer teaching. He painted *en plein air* and used pastels and spontaneous brushwork to depict the effects of light. Chase was also a member of the Ten American Painters, or The Ten, a group of American Impressionist painters committed to Impressionism who exhibited together.⁷

Elliott Daingerfield had the largest impact on Ferguson’s style. Daingerfield was a member of the National Academy of Design and was well known for his landscapes and sensitivity to depictions of light.⁸ In Daingerfield’s *Return from the Farm*, he depicted a local scene with loose brushstrokes—a sole figure with a farming tool slung over his shoulder walks across a field. The figure is in the center of the composition, framed by trees with orange, red, and green leaves. The grassy field occupies the bottom two thirds of the composition, with a blue sky spotted with clouds occupying the top third. A sense of harmony is created through the use of reds, oranges, greens, and blues throughout the painting. The brushstrokes

are loose, small, spontaneous, and visible. Similar to Ferguson’s *Sketch: Houses*, Daingerfield used complementary color pairings in the composition to emphasize the different colors in the palette. However, while Daingerfield applied loose brushwork and sketch-like lines to emphasize the materiality of paint, Ferguson did so more dramatically. Ferguson certainly looked to Daingerfield’s depiction of light, use of color, and application of paint, and imitated those elements of his style within her own work.

In Philadelphia, Ferguson joined The Philadelphia Ten, a group of female artists inspired by the male-artist coalitions of the time, such as the Ten American Painters. The Philadelphia Ten exhibited sixty-five times over thirty years, with the goal of creating a venue for female artists to sell their work and support themselves in becoming economically self-sufficient as artists. Contrary to the male-artist groups, their aim was commercial rather than political—they intended to sell their work rather than make a statement in the artistic and political realms. As William Gerdtz explains, the (all-male) Ten American Painters “was *not* established to provide a safe harbor for Impressionism but because of growing dissatisfaction with dominant art organizations, especially the Society for American Artists and its conservative policies.”⁹ Another male group of artists that predated The Philadelphia Ten, known as The Eight (the Ashcan School), was also founded because of artist Robert Henri’s resignation from the National Academy of Design. In contrast to these male groups, which protested the institutional art world, The Philadelphia Ten aimed to gain visibility and commercial success for its members. These female artists also sought to spread art education, introduce the art to a greater part of the American public, and inspire women to express themselves in the creative arts.¹⁰

Ferguson was seen as one of the more radical members of the group, and one of her paintings was bought by the Barnes Foundation as a counterpart to works by Maurice Prendergast.¹¹ Prendergast was a member of The Eight, which was associated with the style of Post-Impressionism. In Prendergast’s painting *Picnic by the Inlet* (fig. 37), the artist used techniques similar to those of Ferguson to depict atmospheric effects and the materiality of paint. Prendergast’s application of paint is also loose and visible, emphasizing the artist’s hand. Prendergast’s colors are loosely mixed—the light, foliage, and colors on the figure’s clothing are rendered with the same roughly mixed colors as in Ferguson’s scene. Both paintings also contain a collapsed sense of depth; although Ferguson’s composition is dominated by the fore- and midground, Prendergast’s dramatically emphasizes the foreground. Both paintings also contain clear horizontal sections. Ferguson’s painting can be separated distinctly into



Fig. 37. Maurice Brazil Prendergast (1858–1924), American. *Picnic by the Inlet*, ca. 1918–23. Oil on canvas. The Metropolitan Museum of Art, New York, Gift of Margaret and Raymond J. Horowitz, 1996 (1996.460). Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

the foliage/trees and houses/ground, whereas Prendergast's can be separated into the sky/foilage and people/ground. Thus, the compositions are divided and organized in a similar horizontal manner. Although Prendergast's painting is a few years later than Ferguson's, the similarity in composition and technique demonstrates Ferguson's awareness of the latest innovations in Impressionist, Post-Impressionist, and Modernist art.

Alongside her connection to American Impressionism and Modernism, Ferguson forged a reputation for herself as a local artist. Her oeuvre is dominated by scenes of Pennsylvania and Massachusetts. Ferguson lived in the Germantown section of Philadelphia, where she painted *en plein air* scenes of public places. Later in her life, likely inspired by Charles Hawthorne's summer school there, Ferguson bought a house in Provincetown, Massachusetts.¹² About the location she said, "the town was built close to the shore of the bay with many side streets climbing the hills of the sand dunes that looked down over the main part of the town, thus giving a variety of subjects to the painter."¹³ She was inspired by both the people-filled streets and the natural beauty of the coastal town. One newspaper writer, commemorating a posthumous exhibition, described her oeuvre as having "delicate but firm delineations . . .

serene . . . gentle . . . [a] dreamy, naive world peopled entirely by pleasant folk having fun."¹⁴

In *Sketch: Houses*, Ferguson visibly juxtaposed color and brushstrokes to create texture and emphasize the spontaneous movement of her hand. The colors are loosely mixed and white is used throughout the composition to imply the effects of sunlight. The mixture of blues, greens, maroons, and yellows that comprise the foliage and the stark white of the sky have the appearance of light streaming through the leaves. The colors in the painting are haphazardly mixed, and single brushstrokes of contrasting tones are visible. Brushstrokes are visible in the entirety of the composition; the paint is applied so heavily that the work has a three-dimensional texture. Ferguson created different textures with different brushstrokes: the sky and foliage are rendered in circular dabs of paint; the tree trunks in thin, curving, vertical lines; and the houses in thick, short, horizontal motions. Yet, even though the materiality of the paint is so prominent, the subject of the painting is still recognizable. Ferguson created distinctions between the houses, figures, and trees in the painting even if the details are blurred. She used different shades of colors, and transitions from warmer colors in the foreground to cooler colors in the midground to suggest regression into space. Thus, although the brushstrokes and colors are spontaneous, they are still intentional. Ferguson was able to depict a recognizable scene although the details of the image are blurred.

Sketch: Houses is an oil sketch, which explains the loose rendering of the objects in the scene. The depth in the composition is collapsed and shallow, and the houses and the trees are rendered in blurred lines. The figures in the midground are abstractly painted and blur into their surroundings. The painting was created as a quick impression of the scene, and has an unfinished, spontaneous appearance. In addition, the painting was likely created in order to explore the technique of the thick application of paint, and to observe and render the scene *en plein air*. The painting's attention to medium and its connection to place are essential aspects of the genre of the oil sketch, which Ferguson referenced here.

Ferguson's oeuvre, apart from depicting local scenes, is dominated by explorations of the materiality of paint. However, this painting differs from others in her body of work in its use of color. In paintings such as *The Red Banner* (fig. 38), a later work by Ferguson, she rendered a street scene in fantastical pastel colors. The colors are more unified and brighter than those in *Sketch: Houses*. A city street flanked by buildings recedes into the distance. Several figures occupy the street and go about their day: a woman does shopping; two carriages drive down the street; and several figures turn



Fig. 38. Nancy Maybin Ferguson, *The Red Banner*, ca.1913. Oil on canvas. BF 317, The Barnes Foundation, Philadelphia, Pennsylvania. Image © 2020 The Barnes Foundation.

toward the viewer as they prepare to cross the road. Between the two rows of buildings hangs a red banner. *The Red Banner* contains more figures and places greater emphasis on the figures' actions. In contrast, *Sketch: Houses* contains the suggestion of two figures in the midground who are so small and loosely rendered that they appear insignificant and blur into their surroundings. The brushstrokes in this painting are loose and visible and less three-dimensional. Many of the differences in these two paintings are because *Sketch: Houses* is

an oil sketch whereas *The Red Banner* is a completed painting. The purpose of *Sketch: Houses* was to render a quick and loose impression of the scene. The loose brushwork, collapsed sense of depth, and haphazard mixing of colors all relate to the quick and imprecise way in which the painting was completed. In contrast, *The Red Banner* is a finished work. Although the colors are more unified and brushstrokes more controlled, Ferguson's interest in depicting townscapes is apparent in both of these paintings.

1 Peter H. Falk and Anna Wells Rutledge, *The Annual Exhibition Record of the Pennsylvania Academy of the Fine Arts*, 3 vols. (Madison, CT: Sound View Press, 1988), 1:194.

2 Page Talbott and Patricia Tanis Sydney, *The Philadelphia Ten: A Women's Artist Group, 1917–1945* (Philadelphia, PA: Galleries at Moore; Kansas City, MO: American Art Review Press, 1998), 93.

3 John Rewald, *The History of Impressionism*, rev. and enl. ed. (New York: Museum of Modern Art, 1961), 7–34; Richard Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 25.

4 Boyle, *American Impressionism*, 43.

5 William H. Gerds, *American Impressionism* (New York: Artabras, 1984), 133–34, 171, 233.

6 Talbott and Sydney, *The Philadelphia Ten*, 93–94.

7 Gerds, *American Impressionism*, 57–58, 76–80.

8 *Benedit Dictionary of Artists*, s.v. "Daingerfield, Elliott" (Oxford: Oxford University Press, 2006)

9 Gerds, *American Impressionism*, 171–72.

10 Talbott and Sydney, *The Philadelphia Ten*, 9–13, 24.

11 Richard J. Wattenmaker, *American Paintings and Works on Paper in the Barnes Foundation* (Merion, PA: Barnes Foundation, 2010).

12 Talbott and Sydney, *The Philadelphia Ten*, 93.

13 Talbott and Sydney, *The Philadelphia Ten*, 94.

14 Victoria Donohoe, "Nancy Ferguson's Paintings Show Pleasant People Having Fun," *Philadelphia Inquirer*, September 6, 1970, 7.



Fig. 39. Henry B. Snell (1858–1942), British. *Untitled Landscape*, early 20th century. Oil on canvas. Signed, lower left: *Henry B. Snell*. The Trout Gallery, Dickinson College, Gift of Maureen Reed, 2008.18.2 (cat. 22).

Untitled Landscape, an early-twentieth-century work by Henry Bayley Snell (1858–1942), initially strikes the viewer with its arresting color and energetic application of paint in the foreground. The mass of pigments directly in front—composed of a mix of dark earthy tones such as maroon-brown, green-gray, purple-gray, mossy green, and soil brown—are encompassed by more broadly applied sections in pale pinks and yellows, light oranges, and greenish whites. The frequent oscillation between light and dark tones directly beside each other exaggerates their contrasting qualities, creating a dramatic and dynamic effect. While the tones are augmented and increased in saturation, they still remain mostly true to their appearance in the natural world. The juxtaposition and placement of these colors relative to each other implies that the foreground represents a rock mass of uneven surface and texture, with depth and a jagged structure. A sandy patch comprised of pale orange, yellow, and peach tones occupies the lowest portion of the painting, and was likely painted over a slate-gray base, which emerges in the bottom left and right corners from beneath short dabs of

lighter pigment. The paint is applied thickly, implying the rough and protruding surface of the subject. Snell moves the brush dynamically and energetically, as seen in strokes that are sometimes short, swirling, back-and-forth, muddled, or irregular. The patchwork construction of the foreground created by the tension between free-moving and abrupt paint application conveys a mood of restlessness and uncontrollable, almost vibrating, internal energy.

Scenes like Snell's that feature strong natural light, vivid outdoor scenes, and depictions of modern life all characterize the subject matter of the American Impressionists, active during the late nineteenth and early twentieth centuries. The American version of Impressionism was inspired by its French predecessor that began in the 1870s with the work of Claude Monet (1840–1926). French Impressionism focused on the effects of light at different temporal points during the day depending on the position of the sun and on other atmospheric effects. The Impressionists also aimed to capture the ephemerality of the modern world that was rapidly expanding and changing in European cities such as Paris.

This restlessness was captured by short dabs of generally unmixed paint to communicate the subject's essence instead of rendering precise details that are difficult to capture if the subject is in motion.¹

Many French Impressionist painters took to the bustling urban streets, parks, and theaters of Paris for subjects that were filled with energetic physical movement and varying atmospheric effects, all of which were perfect themes for exploring the depiction of light and color. Although French Impressionists also occupied themselves with landscape scenery, the American Impressionists are more commonly known for their depictions of nature than for their urban views. The work of the Pennsylvania Impressionists, in particular, emphasized the beauty of natural scenery in rural areas. This group was situated in Bucks County, Pennsylvania, and went by the name of the New Hope Colony. A thriving artist community emerged in the town, starting with William L. Lathrop's (1859–1938) purchase of the Phillips Mill property in 1898, which later became the center of exhibition and activity for the New Hope Colony. A quote from *The Philadelphia Times* in 1902 stated that Lathrop's colony was "an ideal place in which the artists may dream their dreams and transfer them to canvas without fear of interruption from the outside world."² The isolation that members of the New Hope Colony desired in order to achieve artistic pursuits attests to the mindset that the busy, urban world clutters the mind, and that in order to depict nature, one had to be immersed in it. In these colonies, artists and students practiced *en plein air* painting, bringing their canvases, easels, paints, and brushes outside to capture the world in front of them while in it. The French Impressionists sought to represent faithfully the effects of light on the natural surroundings before them, and how the colors of the world around them changed throughout the day. The Pennsylvania Impressionists did not all pursue exactly the same style, although some, for example Edward Redfield (1869–1965) and Walter Elmer Schofield (1866–1944), were well known for their impressively sized snowscapes that are some of the most distinct works to come from the movement. Although snowscapes by Redfield and Schofield represent the quintessential New Hope Colony style, not all artists associated with the Pennsylvania Impressionists painted subjects in this manner. Snell, for example, was primarily a marine painter, concentrating on depictions of coastal and seaside scenes. Rather, it was the place where these artists congregated, Bucks County, and the period during which they worked that define them as a group, more so than a distinctive, unifying style.³

Snell, one of the more significant Pennsylvania Impressionists, was neither a Pennsylvanian nor an American by birth. Born in Richmond, England, on September 29, 1858, Snell immigrated to America at the age of seventeen.

He began studying at the Art Students League in New York City in 1882, and continued to do so intermittently until 1890. During the early 1880s, Snell worked at The Photoengraving Company in New York, a printing and etching house where he met William L. Lathrop, whose residence in Bucks County Snell would visit in 1898.⁴ By then, Snell was already an established marine painter, depicting seascapes of both American and English coastal spots.⁵ In 1925 Snell and his wife, Florence Francis, relocated to the New Hope Colony permanently after two decades of working at the Philadelphia School of Design for Women, a career that lasted from 1899 to 1943. His influential teaching went on to inspire the renowned Philadelphia Ten, a group of women artists who studied at the School of Design and were lauded for their high-quality artistic production and collective exhibitions.⁶ Snell imparted his Impressionistic style to his students, many of whom emulated and continued to practice it in the following decades.

In the early part of the twentieth century, American Impressionism was enthusiastically studied by aspiring artists and avidly collected by individual patrons and museums. There was ample interest from well-to-do Northeastern hobbyists and aspiring artists alike, who desired to study the technique. When not occupied during the academic year, Snell commonly offered summer painting classes both domestically and abroad, leaving the serenity of New Hope for fresh views to explore. He led classes in Edgartown and Gloucester, Massachusetts, and eventually founded Boothbay Studios in Boothbay Harbor, Maine.⁷ Each of these locations is on the coastline, providing Snell ample access to scenes for both landscapes and seascapes. Outside of the United States, he held five-week courses in Ravello, Italy, in Belgium, in Brittany, France, and in Cornwall, England, where fellow Impressionist Schofield also spent a significant amount of time each year.⁸ Although the exact location depicted in *Untitled Landscape* is not known, it is likely that it is one he frequented during his summer painting classes or vacations, given the brightness and intensity of the midday sunlight, the sailboats gently bobbing as they are docked at the harbor, and the rocky and sandy coastline that dominates the foreground.

American Impressionism saw a marked decrease in public interest in the 1930s, as it had been pushed out of fashion by European movements such as Post-Impressionism, Fauvism, and Cubism, and by American Regionalism that resonated more strongly with the period of tumultuousness and economic hardship resulting from the Great Depression (1929–1939).⁹ Impressionism, once a revolutionary and shocking challenge to French academic painting, had become conservative and passé, no longer able to connect with the rapidly

industrializing, intellectually challenging, and financially precarious world in which most Americans were operating.

Industrial and urban development at the turn of the twentieth century proved uncomfortable and uncertain for many Americans, sparking the retreat into nature and the return to rural life that the American Impressionists endeavored to enact through artist colonies like the one at New Hope. *Untitled Landscape* reveals a similar concern with the natural, as Snell foregrounds the work with an example of the formidability of nature, giving it visual prominence through bright and highly saturated colors. This is also true compositionally, as it cuts diagonally across the image downward from left to right and comprises about two thirds of the space within the frame. Beyond and to the right of the foreground, Snell introduces a small, light-blue and foam-green area that displays a slight variation in color and in the intensity of paint application. It appears to be much more placid and controlled than the rock formation in front of it, which seems to spill over with uncontained natural energy. On the water rests a long, double-masted boat, potentially for sailing or fishing—common summertime activities that vacationers to these towns would have enjoyed. There appear to be small, featureless figures on the boat. The vessel is rendered with smooth and long brushstrokes, and some of the dark-gray base emerges from unevenly and lightly applied gray-blue pigment. The cool, pale colors convey a calmness that contrasts with the abrupt and intense variation of color in the foreground. The middle ground is almost nonexistent, creating a somewhat jarring experience for viewers as they grapple with the direct jump from foreground to background that includes almost no intermediary space.

The scenery in the upper third of the painting starkly opposes the mass of color and energy that first catches the viewer's eye and instead conveys calmness, solidity, and order. The forms that make up this section of the painting are fairly geometric and linear, imparting a sense of regularity. The most prominent structure is a factory building in the center of the background that features tiny specks of dark blue, which stand out against the broad and evenly applied swaths of bluish-gray paint. Small dabs of red-orange also burst from

the building, alluding to the industrial activities occurring within that probably required the burning of coal to power the machinery. The structure appears sturdy because of its uninterrupted horizontality. Forms that resemble smokestacks emit wispy breaths of light-blue pigment that dissipate into the muted white sky, and meander softly back and forth across the top of the composition. The narrow palette, which features many cool tones infused with gray (gray-green, gray-blue, gray-white) applied with dabbed brushstrokes, does not confer the same frantic energy that the staccato brushstrokes of contrasting, saturated pigments do in the foreground. The paint application here is quite restrained, seeming to sway with a gentle energy rather than tremble or shake like the rock formation. The background is also decidedly horizontal, unwavering and distant from the turbulence in the foreground.

The delineation between foreground and background in *Untitled Landscape* is one that distinguishes between the human and natural world. Snell's seascape communicates the reverence he and other American Impressionists had for the beauty and power of nature, especially when contrasted with the industrializing world. The fact that many Impressionist art colonies—like the one in Bucks County, Pennsylvania, or the one in Old Lyme Art, Connecticut, of which American Impressionist Childe Hassam (1859–1935) was a prominent member—were founded outside large developed, urban centers underscores the painters' interest in the purity of an untouched natural world and its faithful artistic representation. Therefore, while in this painting Snell depicts a world conforming to the demands of industrialization and technological advancement, it is only secondary to the natural environment that commands the viewer's immediate attention; only after addressing the intensity of the diagonal rock formation before her can the viewer proceed to take in the cool, horizontal, modern world. Snell does not necessarily imply that one world is better than the other, but he does entice the viewer to marvel at the complexity and invigorating energy of nature before him, after which one can enjoy the orderly human world that follows.

1 Margaret Samu, "Impressionism: Art and Modernity" (October 2004), *Heilbrunn Timeline of Art History*, The Metropolitan Museum of Art, accessed December 31, 2019, https://www.metmuseum.org/toah/hd/imml/hd_imml.htm.
2 Thomas C. Folk, *The Pennsylvania Impressionists* (Madison, NJ: Fairleigh Dickinson University Press, 1997), 22.
3 Folk, *The Pennsylvania Impressionists*, 25.
4 Brian H. Peterson, ed., *Pennsylvania Impressionism* (Doylestown, PA: James A. Michener Art Museum, 2002), 236.
5 Folk, *The Pennsylvania Impressionists*, 93.

6 Page Talbott and Patricia Tanis Sydney, *The Philadelphia Ten: A Women's Artist Group, 1917–1945* (Philadelphia, PA: Galleries at Moore, 1998), 8.
7 Talbott and Sydney, *The Philadelphia Ten*, 19; Gratz Gallery & Conservation Studio, *Henry Snell: A Legacy of Influence—The Philadelphia Ten & New Hope Circle* (Doylestown, PA: Gratz Gallery, 2010), 7.
8 Talbott and Sydney, *The Philadelphia Ten*, 11.
9 Folk, *The Pennsylvania Impressionists*, 33.



Fig. 40. School of Jacob van Ruisdael (1628–1682), Dutch. *Figures Fishing by a Resting Stream*, ca. 1650. Oil on wood panel. Unsigned. The Trout Gallery, Dickinson College, Gift of Frank Kitzmiller, 2001.12.1 (cat. 23).

The geography of the Dutch landscape in the seventeenth century was flat and wet. A multitude of lakes and rivers prevented the full use of agricultural practices in Holland.¹ Fishing and shipping were popular and important forms of commerce for the seafaring people of Holland.² These characteristics and conditions, such as fishing and marsh-like terrain, appear in many of Jacob van Ruisdael's paintings. For instance, in *Figures Fishing by a Resting Stream* (ca. 1650), which most likely was painted by a follower of Ruisdael, has no visible hills or mountains in the distance. The landscape is easily visible by the viewer, who is placed at a distance from the figures represented in the foreground. The three figures create two figural scenes within the painting. The two men closest to the audience are engrossed in a quiet conversation, unaware of the watchful gaze of the viewer. Like the oblivious men in the foreground, there is another male figure off to the right side of the painting with his back to the viewer. He does not engage with the other two figures, further separating him from them. A woven basket sits next to his feet as he waits for that day's catch of fish. His fishing pole protrudes away from him, and is barely visible to the viewer. Despite the lack of

interaction between these three figures, they are all dressed in similar, simple clothing, denoting a shared social class.

The river that the figures have been fishing winds around the space, appearing and disappearing between foliage in the foreground before leading the viewer's eye toward a small town peaking out above a grouping of trees in the background. Only three structures are visible, but the majority of them are strikingly familiar. The first protrudes from the left edge of the painting, almost hidden by the frame. Despite its small stature the viewer is able to recognize it as a windmill. The blades stand idle, unmoved by any breath of wind. The second recognizable structure is a church. This building is slightly taller than the windmill, with a cross jutting into the cloud-filled sky that takes up the majority of the composition.

The light illuminates the towering clouds that dominate the sky. The composition's light source is from the left side of the sky, casting shadows across the clouds. Rather than being static, the cloudscape adds to the composition with movement and drama. The clouds stand above even the tallest tree in the painting. The large tree in the center of the painting is



Fig. 41. Jacob van Ruisdael, *Landscape with a Village in the Distance*, 1646. Oil on wood. Image courtesy of The Metropolitan Museum of Art. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>. Bequest of Adele L. Lehman, in memory of Arthur Lehman, 1965.

emphasized because of its height and placement against the sky, and the dark colors of leaves stand out against the light colored sky. Branches twist out from the trunk overhanging the geography below.

Landscape with a Village in the Distance (fig. 41), also by Jacob van Ruisdael, has similar compositional elements to those of *Figures Fishing by a Resting Stream*. There is a large tree in the center of the painting, which is emphasized by its placement against the cloud-filled sky as it fills two thirds of the composition. A small tower extends above the tree line in the background, while the water rushes into the foreground. Although many of the compositional elements and subjects of these paintings are similar, their colors are strikingly different. The sizable sky in *Landscape with a Village in the Distance* is blue with clearly defined white clouds. The green and browns are vibrant when compared to the muddy yellow that characterizes *Figures Fishing by a Resting Stream*. In addition, the viewer is able to see more easily the tones of the colors as well as the shadows of trees, clouds, and figures. Unfortunately, due to its age and current condition, the colors and light in *Figures Fishing by a Resting Stream* are largely obscured, but *Landscape with a Village in the Distance* provides an example of what it might look like if it were restored.

Though noticeably similar to many other Ruisdael landscapes because of the themes and aspects of his specific pictorial style, *Figures Fishing by a Resting Stream* cannot be securely attributed to Ruisdael. Most likely the landscape was painted by an artist who was a follower of Ruisdael, and not Ruisdael himself. Although a qualitatively good painting, it does not reflect the technical or stylistic standards of the master.

Ruisdael recaptured nature with convincing renderings of trees and other parts of the natural world. He was known for the realistic qualities of his landscapes and, more specifically, the trees he painted. Each tree had its own unique identity, which Ruisdael crafted by observing and visually describing in great detail. In his essay “Jacob van Ruisdael’s Trees,” Peter Shaw Ashton wrote, “We can identify Ruisdael’s principal arboreal subjects to their genus because the artist depicted more than one independent character by which they can be diagnosed.”³ For instance, Ruisdael renders the oak with tall branches twisting and reaching for the sky from the trunk as well as angling them to be perpendicular.⁴ The combination of these elements and characteristics indicate that the tree is an oak, and Ruisdael’s representation of these two traits allows experts to identify with confidence the trees in his landscapes.⁵ Ruisdael also specialized in small details. He rendered each leaf on a tree with precise detail, allowing it to be seen and identified separately from the larger composition.

Consequently, experts have identified a few of the trees that Ruisdael depicted that he most likely never saw because of the lack of variety in the vegetation around his home. Ruisdael was born in Haarlem, which was located behind certain dunes that protected Holland from gales.⁶ The dunes provided safety from the elements, but they also created a landscape dominated by sand.⁷ Thus this terrain was unable to sustain certain types of vegetation. The nature of this geography made it so that Ruisdael would not have seen, firsthand, certain types of flora that he depicted in some of his early landscapes. Despite the lack of access to certain types of vegetation, Ruisdael still portrayed trees with a high degree of realism.

Although Ruisdael added trees to his images to offset the scarcity of them within his native landscape, he never depicted an idealistic fantasy. Instead, he represented the Dutch landscape and its people. In *Figures Fishing by a Resting Stream*, the figures are interacting with one another, working, and going about their daily business. Another way that Ruisdael moved away from idealistic landscapes within his paintings was through his cloudscapes. He does not depict a perfectly sunny day or an idealistic sky, but rather one filled with rolling and towering clouds. These cloudscapes often dominate Ruisdael's landscapes, as in *Figures Fishing by a Resting Stream* where the sky takes up a majority of the composition. Ruisdael's cloudscapes are so convincing, Stanley David Gedzelman argues, that one can actually pinpoint specific weather patterns from them.⁸ For instance, a viewer is able to tell if a thunderstorm is approaching or whether the scene was taking place after a storm.⁹ The clouds within *Figures Fishing by a Resting Stream* are not those characteristic of a storm, but rather appear to be realistic in their movement through the sky as well as in the way they are illuminated.

Ruisdael's realistic elements come from preliminary sketches that he completed outside of his studio.¹⁰ However, instead of painting from a single drawing, Ruisdael combined elements from different preliminary sketches; thus, many of his landscapes represented a "patchwork" of many different scenes. For instance, it is possible that the scene in *Figures Fishing by a Resting Stream* was derived from a multitude of studies. Ruisdael manipulated nature to further the compositional needs of the landscape. In his article "Realism and Symbolism in Seventeenth-Century Dutch Painting," Seymour Slive provides examples of other artists working at the same time as Ruisdael in Holland who added bodies of water, architecture, or forests to accentuate parts of their paintings.¹¹ Artists like Ruisdael manipulated nature for the purpose of improving the composition. Combining different landscapes allowed Ruisdael and his followers to create the quintessential Dutch landscape.

One object that appeared often in Dutch landscapes is the windmill. Although the windmill in *Figures Fishing by a Resting Stream* is comparatively smaller than the trees in the foreground and sky, the addition of it here is significant. The windmill was an important economic symbol in the Netherlands, especially during the seventeenth century. The image of a windmill appeared in many works of art and, much like the large tree in *Figures Fishing by a Resting Stream*, it was often represented in what is referred to as a "heroic" manner against a large, cloud-filled sky.¹² As Jacob Rosenberg, Seymour Slive, and E. H. Ter Kuile wrote in *Dutch Art and Architecture 1600–1800*, "with a kind of heroic spirit, these masters singled out a windmill, a tree, or an animal and raised it with a monumental feeling to a significant and representative motif seen against the sky."¹³ An example of the "heroification" of a windmill can be seen in Ruisdael's *Windmill at Wijk Bij Duurstede* (1680). In that painting, the viewer looks up at the windmill. The structure towers over the other architecture in the painting and is further separated by being placed against the sky. The windmill stands out against its background, further emphasizing it within the composition. The way that Ruisdael rendered the windmill monumentally also reflects Holland's history with this kind of architecture.

In 1612 the Dutch successfully turned the area around Beemster Lake, a lake in northern Amsterdam, into usable land by operating forty-three windmills.¹⁴ The windmills harnessed the wind to reclaim and create new land for the people of the Netherlands. Alette Fleischer observed, "They acted like gods when they were changing water into land."¹⁵ The Dutch were able to accomplish something that was previously thought only the gods could achieve. The people of the Netherlands were able to shape the land around them and transform a lake into soil. The endeavor of land reclamation was a massive endeavor of man versus nature. The ability to harness the power of the wind allowed them to reshape and cultivate the land that surrounded them.

Ruisdael's decision to make a windmill the focal point of *Windmill at Wijk Bij Duurstede* demonstrated the history and civic pride that the people of the Netherlands had for their achievement. Even windmills that were not placed in the foreground of paintings, like the one in *Figures Fishing by a Resting Stream*, have these similar elements. It was Ruisdael's decision to include the windmill that marked the painting as a Dutch landscape. Despite the windmill's small stature, it is easily identifiable by the blades. Even though the windmill in *Figures Fishing by a Resting Stream* is a small addition to the composition, it has a large impact when one is interpreting the painting. The mere act of placing the windmill in the painting creates meaning and historical context within scene.

The artist's decision to add the windmill marks the landscape as quintessentially Dutch. What the Dutch previously saw as a weakness they were able to transform into their greatest asset.

The inclusion of the windmill is an expression of national pride as it represented the achievement, determination, and innovation of the Dutch people. The clouds that are

ever-changing render a realistic place that endures over time. Clouds morph and light fades, but the scene that the follower of Ruisdael depicted will endure. This moment is frozen in time as a specific place and not just a generic landscape. The artist's painting is a depiction of the Netherlands. It is a place that has flat, marsh-like topography, peasants fishing, civilization, and a windmill standing at the ready.

1 Erik Larsen and Jane P. Davidson, *Calvinistic Economy and 17th Century Dutch Art* (1979; reprint, Landham, MD: University Press of America, 1999), 30.
2 Larsen and Davidson, *Calvinistic Economy*, 30.
3 Peter Shaw Ashton, "Jacob van Ruisdael's Trees," *Arnoldia* 42, no. 1 (1982): 11.
4 Ashton, "Jacob van Ruisdael's Trees," 11.
5 Ashton, "Jacob van Ruisdael's Trees," 11.
6 Ashton, "Jacob van Ruisdael's Trees," 6.
7 Ashton, "Jacob van Ruisdael's Trees," 6.
8 Stanley D. Gedzelman, "Weather Forecasts in Art," *Leonardo* 24, no. 4 (1991): 450.

9 Gedzelman, "Weather Forecasts in Art," 450.
10 Seymour Slive, "Realism and Symbolism in Seventeenth-Century Dutch Painting," *Daedalus* 91, no. 3 (1962): 500.
11 Slive, "Realism and Symbolism," 485.
12 Jakob Rosenberg, Seymour Slive, and E. H. Ter Kuile, *Dutch Art and Architecture 1600–1800* (Kingsport, TN: Kingsport Press, 1982), 263.
13 Rosenberg, Slive, and Kuile, *Dutch Art and Architecture 1600–1800*, 263.
14 Alette Fleischer, "The Garden Behind the Dyke: Land Reclamation and Dutch Culture in the 17th Century," *Icon* 11 (2005): 25.
15 Fleischer, "The Garden Behind the Dyke," 16.



Fig. 42. Frederick R. Wagner (1860–1940), American. *Untitled Landscape (Rural Stream)*, 1915. Oil on canvas. Signed, lower left: *F. Wagner*. The Trout Gallery, Dickinson College, unknown donor, 190.1.26 (cat. 25).

Frederick “Fred” Wagner (1860–1940) was an American artist who was an early member of the Impressionist movement in the United States. Impressionism was a stylistic movement in France during the late 1800s. French artists rejected the art that was supported by the traditional academic art schools and displayed in exhibitions in Paris. They saw themselves as “realist” painters who focused on optical sensations by examining the effects of light on nature through color. Impressionist artists in France connected intense observation of their settings and how light changed throughout the day in varying colors. These artists, among them Claude Monet and Pierre-Auguste Renoir, were concerned with the passage of time and how to encapsulate that time through loose brushstrokes. American Impressionist artists were prominent at the end of the nineteenth and early twentieth centuries after the initial rise of French Impressionism.¹ American Impressionists, like Wagner, had a tighter sense of structure and focus in their paintings through brushwork, setting, or compositional organization. Their representation of light generally would not dissolve their forms as it sometimes did in French

Impressionist works. The more solid forms in their paintings could be seen as a sign that American Impressionists never fully rejected their academic training as the French Impressionists did. American Impressionists were also heavily varied in their styles based on geographic region.² As the United States is much larger and more diverse in topography than France, the American Impressionists created landscapes that usually were set within a specific region in the country, such as New England or Pennsylvania.

Wagner was seen as a leading Impressionist in Philadelphia and frequently exhibited at major art institutions like the Pennsylvania Academy.³ As an American Impressionist, Wagner practiced *en plein air* to create his outdoor scenes, and constantly studied the local terrains throughout different times of the day and year. *En plein air* is a technique Impressionist artists used to try to encapsulate a sense of immediacy in their landscapes. An artist would observe a specific location, be it urban or rural, and return to that location multiple times in order to understand how the light and energy of the atmosphere shifted



Fig. 43. Fred Wagner, *Broad Street Station, Spring*, ca.1919. Oil on canvas, mounted on Masonite. Image courtesy of Pennsylvania Academy of the Fine Arts, Philadelphia, 1972.21. Gift of Mr. and Mrs. Edward H. DaCosta.

throughout the day and seasons. The drive to observe a location many times at different times of the day and year sparked artists' need for places to reside and work in proximity to the locations they were trying to represent in their paintings, especially artists in rural regions. Impressionism arose in multiple art colonies across America, from California to Connecticut, as well as in France.

An art colony called the New Hope School was located in Bucks County, Pennsylvania, and was a space for artists to live and paint together. Formed by William Langson Lathrop and Edward Willis Redfield, the New Hope School developed later in comparison with art colonies in New England and the West Coast. Lathrop and Redfield established it by the Delaware River, fifty miles northeast of Philadelphia.⁴ The New Hope School started in 1898 and was in its peak from 1915 through the early 1930s.⁵ Some American Impressionist colonies developed a particular style, and artists who painted at the different locations acquired recognizable characteristics in their paintings, such as the group in Cos Cob, Connecticut.

Although art colonies across the United States varied in visual characteristics, the Bucks County artists were more focused on the geographic region than a stylistic form associated with the colony. The New Hope School's artistic approach was influenced by artists from the Pennsylvania Academy of the Fine Arts in Philadelphia, such as Thomas Anshutz and Thomas Eakins.⁶ Wagner attended the Pennsylvania Academy of the Fine Arts and studied under Thomas Eakins, which explains his involvement with the New Hope School during its heyday. *Rural Stream* was painted in 1915, during the period that the art colony was flourishing.

Wagner would frequently travel to Bucks County, Pennsylvania, to paint scenes around the Delaware River. He and several other Impressionists, such as S. George Phillips and Antonio Martino, traveled to paint in this area with the intent to capture the natural beauty of the land as well as to have a break from their urban environment in Philadelphia. The subject matter in *Rural Stream* demonstrates that Wagner visited rural areas like Bucks County outside Philadelphia to

escape his typical cityscape.⁷ Within this farm scene, Wagner painted a small stream that curves from the bottom left corner toward the center of the canvas in the middle ground. Wagner pivoted the stream to cross the center of the canvas at a sharper angle, moving toward the end of the middle ground. He then turned the water source again near the horizon of the landscape to move left. Along this curving stream, Wagner painted several trees that recede into the landscape and aid the viewer in comprehending the distance created by the water source. Wagner's effort to create a detailed reflection of the tree branches and sky on the surface of the water promotes the idea of a slow, calm body of water.

The dark-chocolate color of the branches in the reflection contrasts with the light gray-blue pigment of the sky. The brushwork that represents the little branches in the reflection of the river is loose on the surface of the painting, and it allows the viewer to see the grains of the canvas underneath the strokes. The foliage on the riverbank is composed of stumpy, knotted trees with long, spindly branches. Wagner was able to create a textured knot-like surface on the tree trunks by contrasting a warm beige tone with a dark chocolate color. The tall branches have a thin group of leaves at the top, which could signify early spring or fall, although the grass appears to be too green for a fall scene. Clustered together on the horizon of the landscape are long, rectangular structures with peaked roofs. Some of the roofs are an Italian red-orange pigment, while others are a matte brown-black. All the buildings seem to have a crisp white or khaki facade. The distance between the viewer and the buildings is roughly one hundred yards, filled by a grassy field. Wagner did not include figures or animals within this farmstead composition.

The focus Wagner dedicated to the trees on the riverbank, the reflection on the stream, and the open field speak to the contrast between his cityscapes in Philadelphia and his painting around Bucks County. If one compares this rural scene painted in 1915 with Wagner's *Broad Street Station, Spring*, which he finished in 1919, the shift in brushstrokes and structural focus is noticeable (fig. 43). There, Wagner depicted a bustling cityscape in Philadelphia with the top two thirds of the painting layered in skyscraper imagery. His brushwork is looser in this later painting than in *Rural Stream*. However, Wagner textured the facades of each building with dashed line-work to signify windows, stories, and roofs. The tallest building is on the left side of the composition, and has a spire-like tower with a light-colored circle toward the top, which is possibly a clock. To the right of this tower are two slightly shorter buildings, one with a rotunda-like structure and the other with a rectangular peaked roof. The building closest to the viewer is a long, low,

flat structure with three columns of steam extending from the roof. Smoke that billows from the roof is most likely from trains entering or leaving the building. Between the train station and the viewer is a bright green park and several trees that line a pathway for pedestrians. This walkway is to the left side of the painting, and farther left is a street lined with cars. There is a field in the foreground, a row of trees, and buildings in the background in both *Rural Stream* and *Broad Street Station, Spring*, but Wagner painted the field in his rural landscape across the entire bottom half of the painting and the sky across the top half. The buildings in *Rural Stream* form a thin line on the horizon, whereas the skyscrapers in *Broad Street Station, Spring* dominate the painting. The diversity between a rural landscape versus a cityscape reflects the wide range of Pennsylvanian settings in which Wagner immersed himself. However, his attention to the energy within the spaces he encountered demonstrates astute observational skills.

As a pupil of Thomas Eakins and a resident of the New Hope community, Fred Wagner demonstrated an attention to subtle movement within his farm landscape in *Rural Stream*. At first glance it seems that Wagner had created a quiet, still pasture painting outside the community's cluster of homes because of the lack of people or animals in the composition. However, as one looks from bottom to top in the painting, slight variations in Wagner's brushwork start to create naturalistic movement. He contrasted the angular brushstrokes of the grassy field with perpendicular blurred lines in the middle ground to show wind blowing through the field. The angle of those lines moves from left to right and top to bottom, which suggests a breeze in the field. The direction of the wind blows either from the right top corner of the horizon in the landscape toward the bottom left corner, or vice versa. Wagner continued to convey movement within *Rural Stream* where the stream adds to the slight motion in the rural scene. It is a slow, calm movement of water because Wagner created a detailed reflection of the tree branches and sky on its surface, mentioned earlier. The clear water reflects the soft energy within the painting; this is in contrast to cityscapes such as *Broad Street Station, Spring*, in which he incorporated looser dashes of paint to depict whirling clouds and smoke. Also, people are walking on a wide sidewalk along the bustling road full of cars. Wagner depicted a train leaving the station by showing the trail of smoke on the right edge of the painting at an acute angle from left to right. There is a bustling city energy within *Broad Street Station, Spring*, conveyed by Wagner's quick, short brushstrokes. His brushstrokes are looser compared with those seen in the grand-scale landscapes by nineteenth-century American landscape artists like Edmund Darch Lewis. Wagner kept a

tighter, more extended motion with the brush to paint the grass of this farmstead scene, unlike the cityscape, in which he allowed a slower energy to define the space of the composition. The added dots of yellow and white in the grassy field, as well as the tree shadows, provide a textured surface that requires the viewer's vision to move slowly from the foreground to the background.

As an American Impressionist, Wagner's variety in outdoor settings encourages the audience to look carefully and contemplate the shifts in the atmosphere of urban and rural environments. Wagner was able to encapsulate the energy of an open pasture with fresh air through subtle line work in the grass and reflections in the water. Viewers who take their time to examine this landscape will be able to see the soft movement and textures Wagner included in it. If a viewer experienced *Rural Stream* next to several other rural landscapes, this quiet energy could be lost. However, when contrasted with a cityscape, such as *Broad Street Station*,

Spring, the space in *Rural Stream* causes the audience to analyze the painting more slowly. There is a shift in atmospheric energy to a lower frequency, but one that, once noticed, is equally stimulating. The landscape that Wagner created in Bucks County promotes a quiet, soothing environment that sparks a sense of ease and reflection for the viewer. There was a reason why American Impressionists kept returning to this county in Pennsylvania during the winter and early spring months. A quiet snow scene or a calm spring stream can challenge the artists known for their sharp outdoor observational skills to capture the nonobvious excitement and energy in a painting. Smoke and bustling people in cityscapes are more easily identified as sources of movement and dynamism, but to unravel the source of liveliness in a landscape that is neither still nor full of vivacity is a testament to Wagner's keen observational skills of a rural environment.

1 Marie Louise Kane, "American Impressionist Painting," *Bulletin of the St. Louis Art Museum* 17, no. 2 (1984): 2.

2 Kane, "American Impressionist Painting," 3.

3 Jim Alterman, "Pennsylvania Impressionists & Modernists," *American Art Review* 13, no. 5 (2001): 214.

4 Ann E. Berman, "Art Notebook: Bucks County Impressionists," *Architectural Digest* 51, no. 11 (November 1994): 58–78; 58.

5 Berman, "Art Notebook," 68, 77.

6 Berman, "Art Notebook," 64.

7 William L. Coleman, *The Pennsylvania Landscapes: Colonial to Contemporary* (Haverford, PA: Cantor Fitzgerald Gallery, 2007), 39.

Kaila Basile



Fig. 44. School of Winslow Homer (second half of 19th century), American. *Maine Coast Scene*, ca. 1880–1910. Oil on canvas. Signed, lower left: *W. Homer*. The Trout Gallery, Dickinson College, Gift of Boyd Lee Spahr, 190.7.72 (cat. 26).

Violent waves peak and crash, sending water spraying onto land and swallowing the dock. The sky and sea are a dark, ominous gray. The sea is wild and unpredictable; we are lucky to be safe from it. In *Maine Coast Scene*, we watch three working-class fishermen struggling to tie up their small wooden boat. Their vessel is no match for the rough sea, and their safety is the result of a close call with the natural elements. They are safe, but we are safer—we are positioned behind the dock, with several yards between us and the ocean's harsh, cold spray. This scene is framed so that we, the viewers, can appreciate the dangerous beauty of life at sea. We are a part of the scene, close enough to imagine ourselves walking on the dock or calling out to the figures, and yet the dock that cuts the composition horizontally physically separates us from danger.

In the late nineteenth century, artists connected to movements such as the Luminism, Barbizon School, and Impressionism, all began to depict landscapes with an attention to the quality of light and atmospheric effects. They painted scenes of nature as they saw them with loose

brushstrokes and application of color. The Luminists, a group of landscape artists, emerged in America between 1850 and 1875. They were focused on depicting light and atmospheric effects in a landscape and creating monumental depictions of nature.¹ The Barbizon painters and their successors, the Impressionists, were some of the first artists to study and depict nature by painting from direct observation, or *en plein air*, as well as making their presence known through their use of loose, visible brushstrokes. Both movements rebelled against institutions such as the Salon and the École des Beaux-Arts, which favored more traditional subjects and pictorial styles. At the same time, French Impressionists were exploring the effects of light and atmospheric effect through color. The French Impressionists painted with visible brushstrokes and aimed to depict their vision of a scene rather than hide the hand of the artist through tight brushwork. They also depicted a broader range of subjects; whereas the Barbizon painters mostly depicted views of nature untouched by humanity, the Impressionists painted urban and rural scenes.²

These artists were enabled by scientific and technological advancements, specifically photography and new explorations into the science of light. Photography was invented in 1839 by Daguerre and Niépce, who found different ways of transferring an image onto a surface through the reactions of chemicals and light. In the same year, Michel Eugène Chevreul's *The Laws of Contrast of Color*, one of the first studies on the properties and effects of light, was published.³ Winslow Homer referred to this publication as his bible.⁴ As scholar Richard Boyle explained,

Eugène Chevreul published his theory on the contrast of colors. Chevreul's theories would have the most telling influence on the nineteenth century and would provide the most pertinent material for artists. He was widely recognized as one of the most distinguished scientists of his era, and one of the century's most important scientists.⁵

Boyle highlights the connection between scientific discovery and artistic developments. As scientific discoveries in the nature of light and the relationships between colors emerged, artists explored these concepts in their work.

In 1867 Homer attended the Exposition Universelle in Paris, which featured two of his paintings. There he was exposed to the works of the artists who, after their independent exhibition in protest of the Salon just a few years later, came to be identified as the "Impressionists." Édouard Manet, who was not included in the Salon exhibition, also showed works independently in protest. Homer combined these different conceptions of how light, atmospheric effects, and nature could be depicted, balancing tight brushstrokes and attention to precise detail with looser brushstrokes and blurred details.⁶ The painter of *Maine Coast Scene* clearly took inspiration from Homer's interest in light, color, and brushwork.

The ocean had been a popular subject in painting for centuries. The European marine painting tradition became popular among seventeenth-century Dutch artists, and spread throughout Europe in the following centuries.⁷ However, it was not until the nineteenth century that an American tradition of marine painting formed.⁸

Winslow Homer's mother was a watercolorist and his father a hardware merchant; both were deeply connected to New England coastal enterprises. Homer was a lithographer's apprentice until he became a freelance commercial illustrator. In 1861 *Harper's Weekly* sent him to the front of the Civil War as a staff artist. After the war, he became a prominent artist in New York and was elected to the National Academy of Design as an associate. He began to travel for artistic inspiration and that included his 1867 trip to France where he saw the Exposition Universelle. In 1881 Homer returned

to Europe, this time for a period of twenty months. He stayed in the fishing village of Cullercoats, England, where he became enamored with seascapes. Once he returned to the United States, he moved to Prouts Neck, Maine. Although Homer's body of work contains commercial illustrations, war scenes, and scenes of middle-class leisure, he is best known for his depictions of the American coastline and the relationship between humans and nature.⁹ Throughout his career, Homer marketed himself as an American painter, and went to great lengths to depict scenes that were quintessentially American. His faithful rendering of locations in America such as Prouts Neck, his representation of American values of nationalism and masculinity in famous paintings such as *The Life Line*, and his depiction of relatable, everyday figures such as fishermen, all contributed to solidifying his identity as an American painter.

While the painting in this exhibition is not by Homer himself but by one of his contemporaries or a follower, it is clear that the painter studied Homer's artistic identity and body of work.¹⁰ The fact that the painter signed the canvas with Homer's name, whether to pass it off as an authentic painting to make it more valuable or to show a connection to Homer, demonstrates that the artist was attempting to imitate his style.

Taking inspiration from Homer, the painter of *Maine Coast Scene* also chose to depict humble subjects. The figures in the painting are anonymous, working-class men going about their lives. Their faces are obscured. Their surroundings are dramatic, and they are dwarfed by the violent sea and skies. The painter is interested in the relationship between humans and nature and, in this case, the three men and the routineness of their action are depicted as small in comparison to the vastness and dynamism of the ocean. However, the men are also arranged in a triangular composition that imitates the peaks of the waves, suggesting a sense of unity between the workers and the sea. The men struggle against natural elements that clearly are much more powerful than they are, yet they are also imbued with a sense of purpose.

The painting is rendered almost entirely in cool tones save for the red shirt of one of the figures. The saturated warm-red shirt immediately draws the viewer's attention to the workers, who otherwise would blur into the background of the dark waves and cloudy sky. The color palette of cool grays, blues, and greens with a small section of red may be a reference to Winslow Homer's famous painting *The Life Line*, in which an anonymous man saves a woman from a shipwreck using a lifeline; the man's face is shrouded by the woman's red scarf, which has blown across his face. Both painters have represented the contrast between a bright-red

object and cool, dark surroundings. Both paintings also have narrative similarities—the artists depict figures in safety surrounded by the threat of danger. If this artist had been looking at Homer's painting, *Maine Coast Scene* could be dated to after 1884.

The composition can be separated into horizontal bands, with the dock and figures in the bottom band, the ocean in the middle band, and the sky in the top band. The dominance of the sky and sea, and the sense of depth implied by the horizon line between the sky and sea, emphasize the power of the ocean. The dock serves as both a visual entry point for viewers to imagine themselves entering the painting and as a barrier from the danger of the ocean. As the figures are positioned on the dock, the viewer understands that the figures are safe. However, their positioning on the very edge of the dock and the waves that envelop the dock just ahead of them emphasize the precariousness of their safety. The viewer can relate to the figures but is also in a position of being further removed from the danger of the ocean and is able to watch the struggle of the anonymous fishermen as an observer.

The artist drew on many elements of the marine painting tradition and the aesthetic concept of the Sublime. The dark and stormy sky, crashing waves, and figures in action are all elements of the marine painting tradition imported from Europe.¹¹ The boat is an important iconographical element in American marine painting. The boat, either out of control or controlled against a tempest, is an image depicted by many predecessors of Homer in their visual explorations of the relationship between humans and nature. As scholar Gerald Eager explains:

Homer tends not to show the boat as a toy-like object in a huge expanse of sea or land . . . nor does he present an intimate view of the individual occupants of the boat. . . . Rather he divides interest equally between the elements and the occupants. Also, Homer's works do not present situations in which the boat or occupants are tossed

wildly about, or in which they keep to their course with little effort at all. Just as they spread attention between man and nature, they are concerned with the middle ground between tempest and tranquility.¹²

Eager demonstrates how Homer looked to the European and American traditions of marine painting and incorporated tropes, such as the boat and the relationship between humans and nature, in his work. However, Homer diverged from the tradition by depicting scenes that were less dramatic and fatalistic than those of his predecessors. While Homer was clearly invested in the danger the ocean posed, he adapted the trope of the struggle between humans and nature to a more relatable context to which those involved in coastal life, such as fishermen, could realistically relate. This intention also demonstrates Homer's personalization of the struggle between humans and nature. His own experience growing up in a family attached to coastal living and his lifelong interest in the ocean motivated him to depict scenes of life at sea that were connected less to romanticized ideals of danger, spectacle, and tragedy and more to the realities of what life at sea entailed.

Following in Homer's example, the artist of *Maine Coast Scene* used the iconography of the tempest and the boat explored by artists in Europe and America to find a middle ground with which to depict the struggles of fishermen in a less dramatic and more relatable manner. Although the sky and ocean contain all the elements of a tempest, the small size of the boat and lack of emotion displayed by the figures relinquishes the drama of the scene.

In *Maine Coast Scene* the artist manipulated the materiality of paint in relation to the depiction of atmospheric effects. The artist also explored and commented on the relationship between humanity and nature within the context of the marine painting tradition. The artist is clearly in conversation with Winslow Homer's unique identity as an American marine and folk painter, and represents many of the conventions of Homer's body of work.

1 Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 47; Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford* (Newark: University of Delaware Press, 1987), 13.

2 John Rewald, *The History of Impressionism* (New York: Museum of Modern Art, 1961), 7–34; Jean Bouret, *The Barbizon School and 19th Century French Landscape Painting* (Greenwich, CT: New York Graphic Society, 1973), 12–13.

3 Translated from the French, *De La Loi du Contraste Simultané des Couleurs et de L'Assortiment des Objets Colorés*.

4 Judith A. Barter, *The Age of American Impressionism: Masterpieces from the Art Institute of Chicago* (Chicago: Art Institute of Chicago, 2011), 17.

5 Boyle, *American Impressionism*, 21.

6 Boyle, *American Impressionism*, 84–86.

7 Kathleen A. Foster, *Shipwreck!: Winslow Homer and The Life Line* (Philadelphia: Philadelphia Museum of Art, 2012), 6–14.

8 Gerald Eager, "The Iconography of the Boat in 19th-Century American Painting," *Art Journal* 35, no. 3 (1976): 224–29.

9 Marc Simpson, *Winslow Homer: The Clark Collection* (Williamstown, MA: Sterling and Francine Clark Art Institute, 2013), 5–7.

10 Homer scholar David Frederic Tatham of Syracuse University confirmed that the painting is not by Winslow Homer. While the painting is of professional quality, it is not in Homer's style. In addition, the signature does not belong to Homer nor does it follow Homer's habit of incorporating the signature seamlessly into the composition.

11 Foster, *Shipwreck!*, 9.

12 Eager, "The Iconography of the Boat," 229.

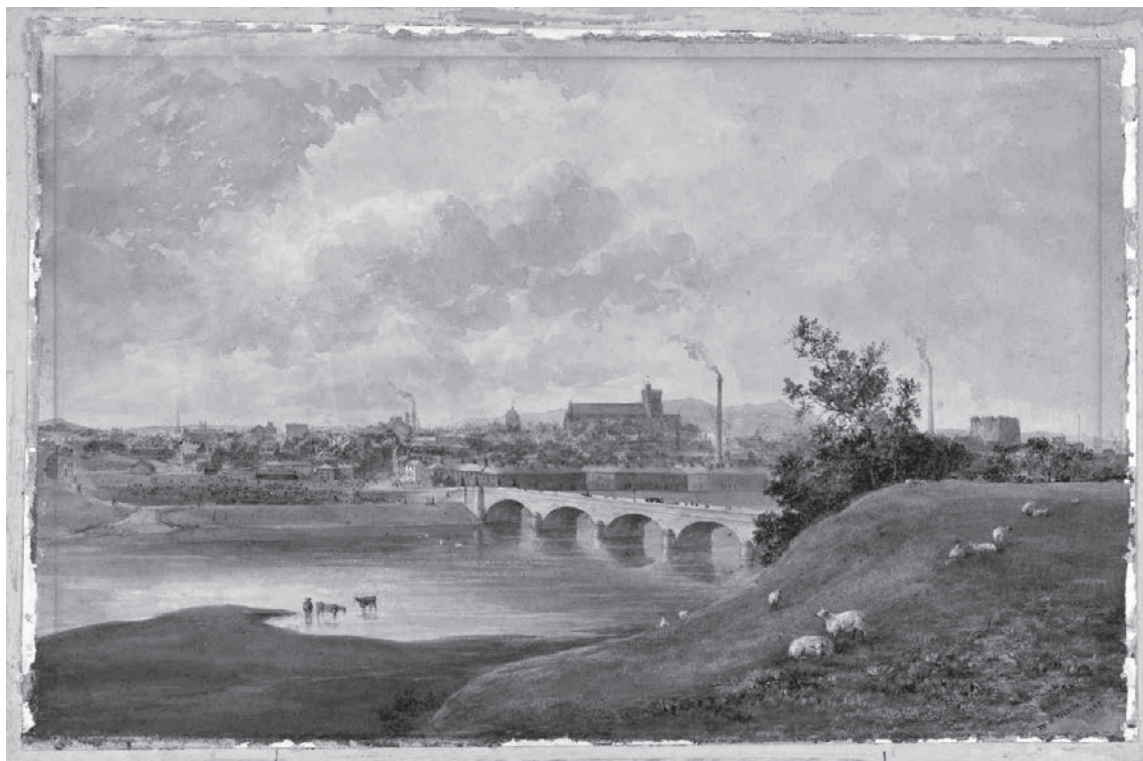


Fig. 45. William Henry Nutter (1818–1872), British, *Carlisle, England*, 1863. Watercolor on paper. Signed, lower right: *W.H. Nutter 1863*. The Trout Gallery, Dickinson College, Gift of the Proprietors of the Cumberland News of Carlisle, England, 190.8.2 (cat. 27).

William Henry Nutter was a landscape and cityscape artist from Carlisle, England, who lived from 1818 to 1872. Nutter was born to Matthew Ellis Nutter.¹ Matthew Nutter was the son of a painter who was one of the first teachers at the Carlisle Academy.² The Carlisle Academy was an art school opened in 1821 by local artists and wealthy gentlemen on Finkle Street.³ William Nutter assisted his father at the Carlisle Academy by teaching drawing, although his focus was on his own work, which included architectural views of the city's churches and public buildings. Nutter learned to paint in oil under his father but preferred to sketch and paint in watercolors. Like his father, he stayed close to Carlisle and throughout most of his career traveled minimally, to local areas near his home city. He opened his school of drawing, and many of his compositions were landscapes of Carlisle and the surrounding areas.⁴ Nutter left only when his health declined, necessitating a warmer climate. He traveled to Belgium and France in 1871, but in 1872 died in Málaga, Spain.⁵

William Nutter's watercolor *Carlisle, England* was finished in 1863, in his later life. The layout of this watercolor has the landscape divided into three sections. The upper half of the composition is covered in light-brown fluffy clouds around a center opening of blue sky. The lower portion is separated into three segments on a slight angle: pastures in the foreground, water in the middle ground, and a city in the background. In the foreground, Nutter painted shades of light green to create a grassy hillside with grazing sheep in the right corner. Closest to the viewer is a dirt patch followed by layered dashes of olive and mossy green to represent grass. A white sheep sits in the middle of this hillside, and a white-wool, black-skinned sheep stands next to it. These two sheep are on the border of Nutter's transition from rough detailed grass to a smoother brush of colors that create a hillside farther from the viewer. Other sheep graze across the mound in clustered areas. No shepherd is present in the foreground, and only a condensed section of trees and shrubs is visible on the edge of the hill behind the sheep. Below and to the left of the hillside is a dark grassy patch

with three cows on the shallow riverbank. The three cows are cocoa brown, and Nutter included their reflections in the water to indicate the stillness of the river.

The color of the deeper section of the river behind the cows matches the hues in the sky, and the sunlight seems to reflect off of the water's surface just left of center. Nutter included a few dotted lines of white to depict the breaks in the river, as well as a few white swans swimming. To the right is a four-arch bridge that connects the pasture land to the city and, therefore, the foreground of the composition to the background. The bridge is low to the water, and Nutter included reflections of the arches on the surface of the river. The side of the bridge that faces the viewer is highlighted to illuminate a cream-colored stone facade. On top of this structure are lamps, people, a horse with a rider, and a horse-drawn carriage.

Behind the bridge is the city of Carlisle, England, connected by a wide road which Nutter populated with people. He depicted Carlisle as an urban industrial area with several tall, tower-like structures. Smoke drifts out of the four towers that rise above the horizon as the smoke blows toward the left, which indicates the wind pattern in the atmosphere. The tonal scale of the city is even, with slight shadows on the buildings closest to the viewer. Nutter used a brick hue for the majority of the buildings in the urban area. He carefully detailed the chimneys and windows on many of the structures as the city moves back toward the horizon line. Faint dusty blue forms behind the city could be a mountain range.

In regards to Nutter's perspective of his beloved home of Carlisle in this 1863 watercolor, for the viewer his incorporation of sheep and cows within the foreground and the city in the background can spark a dialogue between urban and rural relations in the greater area of Carlisle. Nutter was known to sketch and observe all angles of Carlisle throughout his career. His view of Carlisle in this specific watercolor is a real place one can visit today. The water is the River Eden, which curves along the north side of the city. The bridge is a historic structure that has been rebuilt over the centuries. Originally, there were two bridges, but damage from several floods resulted in a reconstruction in 1815 that connected the two.⁶ A photograph in the Victoria and Albert Museum also provides evidence of Nutter's access to this location and his perspective of Carlisle in the painting. Titled *Carlisle. Bridge over the Eden* (fig. 46), the picture dates between the 1860s and the 1890s. The angle represented in the photograph is much closer than that in Nutter's watercolor, and it obscures two of the bridge's five arches. No sheep are visible on the small sliver of land in the bottom right corner of the photo; however, this hillside is a park that was known to be a space for shepherds to graze their sheep freely.⁷ Either Nutter came

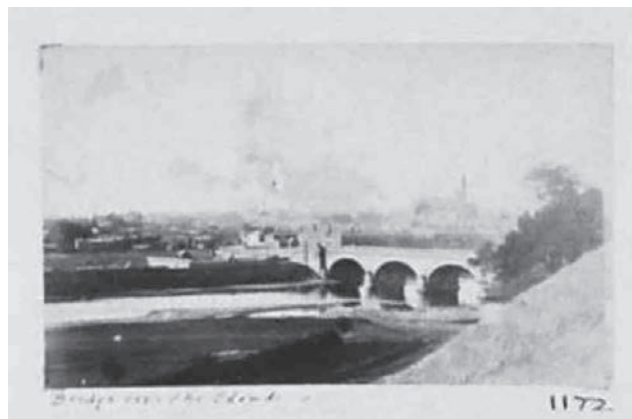


Fig. 46. Anonymous, *Carlisle. Bridge over the Eden*. The Rouse Collection of Topographical Photographs (17 Volumes), #1172 Early Rare Photographs from the Victoria and Albert Museum, London. Primary Source Media, 1860s–1890s, Nineteenth-Century Collections Online.

to this park when a shepherd brought his sheep, or he knew the local practice and wanted to include the sheep in his landscape.

The fact that this watercolor is based on a real location outside the city center of Carlisle reflects the artist's ability to capture his hometown and how it is situated within the British landscape. Nutter positioned the viewer on a pasture with sheep yet without a shepherd. One could interpret this gesture to indicate that the viewer has the role of keeping a watchful eye on the flock, and therefore has a position in the depicted Carlisle community. As mentioned earlier, the location in the foreground was known for local farmers to graze their livestock. The absence of a shepherd allows the viewer to believe that he or she could be the local farmer.

The Eden River takes up most of the space in the middle ground, which cuts through the gentle hills of the landscape. A long, four-arch bridge provides a visual reference for the distance between the edge of the grassy hill and the city in the background. Nutter's depiction of Carlisle backs into the horizon of the landscape and includes excellent attention to roof structures, chimneys, shadows on adjacent buildings, and the wall tones of different structures. He has included some prominent buildings in the skyline, such as the Carlisle Cathedral above the two middle arches on the bridge. Carlisle Castle (built in 1092) is the rectangular structure to the left of the tree on the hillside. Furthermore, Nutter has included the city's Citadel to the left of the cathedral, which is the gray rectangular building with merlons and embrasures on the roof.⁸ Nutter created an expansive and accurate view over his beloved hometown in the 1860s, with the Victoria and Albert photograph as a strong visual comparison. Thus, it could be said that the representation of Carlisle in the watercolor is a

reliable source for a viewer to understand the topographical layout of the city.

The perspective on the hillside provides the viewer with enough height to see the distance between the city center of Carlisle and the surrounding fields. Although this perspective is a real viewpoint of Carlisle, it does seem to be a more pleasant angle to view the city. The entry point for the viewer is the warm grassy hillside with grazing sheep. However, had Nutter positioned himself farther up the river, to the right of the composition, the perspective on the hill would reveal the immigrant communities and factories outside the historic center of Carlisle. During Nutter's lifetime, Carlisle experienced shifts in industry and population demographics, especially during the mid-nineteenth century. In the 1830s there was upheaval and even a riot in Carlisle over agricultural labor frustrations. Haystacks were set on fire a mile outside of Carlisle in 1830. The clerk of the peace and several local gentry received threatening letters signed "Swing," referring to the imaginary leader Captain Swing, of the arson and agricultural machine-breaking movement. The men who were a part of this wave of rioting, predominantly in southern England, objected to agricultural machines replacing manual labor in the fields.⁹ Also, there was rapid change to the social geography of the city, as Carlisle transformed from an administrative, military port surrounded by farms to a significant industrial city on a major textile production route between Scotland and England.¹⁰ As a result, the population grew, especially outside the city center in the suburban area.

Immigration from Ireland and Scotland also increased, as 1,870 out of 7,130 males over the age of twenty in Carlisle had been born in Ireland and another 1,000 in Scotland. The immigrant communities settled in Caldewgate and Botchergate, which were right outside the city walls on the main roads into the city, and the population of these settlements continued to grow in the 1840s. Handloom weaving and other textile manufacturing were the primary source of employment for these communities.¹¹ At this time, division in class and employment was strong in Carlisle. Although Nutter did not represent evidence of the upheaval in Carlisle during his early life, he did make the decision to angle his perspective for the painting to orient his view toward the historic bridge and downtown. The newer immigrant settlements and denser industrial complexes are eliminated from the composition.

Similar to a photograph, this painting has boundaries to the actual view the artist chose of the landscape, and those four borders create a framed image for the audience. Nutter decided to pick a viewpoint from which he could frame his hometown in a simple angle that focused on the historical architecture of Carlisle, the Eden River, and a few grazing sheep. This viewpoint of Carlisle could reflect Nutter's positive attitude toward his home where he stayed most of his life, and what he found to be beautiful about Carlisle. However, it would be false to assume that because there is a photograph of almost the exact same vantage point, this watercolor was not manipulated to make the viewer see Carlisle in a positive light.

1 Robert Hogg, *Nutter Family and Their Friends* (Carlisle, England: Carlisle City Art Gallery, 1971), 22.

2 Hogg, *Nutter Family*, 15.

3 Edward Morris, *Public Art Collections in North-west England: A History and Guide*, (Liverpool: Liverpool University Press, 2001), 53.

4 Hogg, *Nutter Family*, 22.

5 Hogg, *Nutter Family*, 22.

6 Helen Skelton, "Eden Bridge . . . or Is It Bridges," *Cumbria* (BBC, October 28, 2014), accessed December 22, 2019, http://www.bbc.co.uk/cumbria/content/articles/2006/09/12/bridges_eden_bridge_feature.shtml.

7 Helen Skelton, "Eden Bridge . . . or Is It Bridges."

8 Trout Gallery, Registrar, "Record Number 2570."

9 Katrina Navickas, "Captain Swing in the North: The Carlisle Riots of 1830," *History Workshop Journal*, no. 71 (January 28, 2011): 5–28, <https://doi.org/10.1093/hwj/dbq048>, 5.

10 Navickas, "Captain Swing in the North," 9–11.

11 Navickas, "Captain Swing in the North," 11.



Fig. 47. Jimmy C. Lueders (1927–1994), American. *Church Street Scene*, 1951. Oil on Masonite. Signed, lower left: *Lueders*. The Trout Gallery, Dickinson College, Gift of the Drs. Meyer P. and Vivian O. Potamkin, 1972.1.16 (cat. 28).

Placed at the intersection of a gray street corner with the imposing presence of a church across a wide avenue, the viewer is put in front of a visual space that divides and diminishes. The composition is predominantly diagonal, as the street splits off in two different directions, pulling back almost infinitely into the depths of the scene. The ground is not level. Rather, it is rounded as if the scene takes place on a spherical surface. Consequently, there is a sense of imbalance and precariousness, as it is impossible to remain still on a rounded surface, like trying to stand balanced on top of a ball. *Church Street Scene*, created in the 1950s by American painter and teacher Jimmy C. Lueders, is a painting charged with tension and pulling forces. The cars that glide across the undefined street surface seem to be hoisting themselves over the rounded surface, fighting gravitational pull in order to do so. The curved lines that define the small triangle of paint indicative of the sidewalk corner in the center of the foreground pull the figure of a nun on the corner backward and make viewers unsure of their footing and direction of entry into the painting.

The uncertainty of Lueders's painting results in part from its lack of delineation of separate spaces. The fact that there are no street signs, no lines to direct the movement of traffic, and no traffic lights communicates uneasiness and potential chaos as these items ensure that streets are regulated and safe to navigate. Lueders would have been aware that his audience expected definition and direction in scenes involving interactions between vehicles and people, but expressly challenged it. The vague distinction in the street below is countered by the unwavering and solid presence of the church on the street opposite the viewer. Although it too is composed of lines and forms of varying stability, exemplified through frenetic and broken brushstrokes, its posture is significantly more certain and upright than that of the diagonally sliding and stretching street below.

A melancholic air washes over the street scene. The muted, earthy color palette—browns, olive green, burgundy, dark blue-gray, slate, and beige—ranges very little tonally. The light-blue sky appears to emerge from behind thick, murky, gray-white clouds that weigh down the sky and

impede its luminosity, conveying an ominousness and atmospheric tension suggestive of an impending storm. Loneliness goes hand-in-hand with melancholy in Lueders's painting, as the only distinctive figure is the nun at the bottom right, shown by herself. While further human presence is suggested by the vehicles moving across the avenue, the scene appears eerily devoid of human activity and without distinct reference to their drivers. In stark contrast to the uncomfortable absence of people in an urban setting is the unavoidable and imposing presence of the church, which expands seemingly infinitely on either side, taking up a majority of the space in the composition.

Placing the viewer in a position that initiates a confrontation with the opposite street corner immediately creates a dynamic and assertive relationship between audience and subject. Uncertain and quivering brushstrokes form the church, although its position compositionally is one of dominance and solidity. The slickly painted street below contrasts with the quick, dabbed brushstrokes that form the church. The texture of both the street and the church are exaggerated and stylized. The dark stone with which the church is constructed is presumably rough and uneven, which the dabbed brushstrokes convey. Likewise, the paved asphalt of the street is smooth and uniform and is exaggerated to the point of appearing almost slippery. In the catalogue accompanying a retrospective of Lueders's work at the Woodmere Art Museum in 1998, his friends Larry Day and Ruth Fine referenced the artist's career-long intention to focus on the "image of the paint itself."¹ Particularly in the 1950s and 1960s, Lueders occupied himself with this stylistic endeavor, which is clearly present in *Church Street Scene*. The scene is rendered with specific attention to the physicality of the paint application and the effect it has on the identity and reception of the subject matter. In certain ways, Lueders's subject matter becomes secondary to his technique and to the presence of paint, making logical his move into abstraction in the following decade.

The subdued yet rich palette, varied handling of paint, and intuitive touch that Lueders brought to his canvases all contributed to his presence in the final painting and to the legacy of his style.² Despite an artistic career lasting roughly five decades, the life of Jimmy C. Lueders was not one that always had art at its core. He was born in 1927 in Jacksonville, Florida, during the Great Depression. His family belonged to the poor working class and held strong religious beliefs, particularly his mother, whom the artist referred to as a "fanatical" Southern Baptist.³ Besides a few naive Christian paintings located in the home, the visual arts played no role in his cultural upbringing, nor were they encouraged by his parents. He was, however, able to study under Harold Hilton,

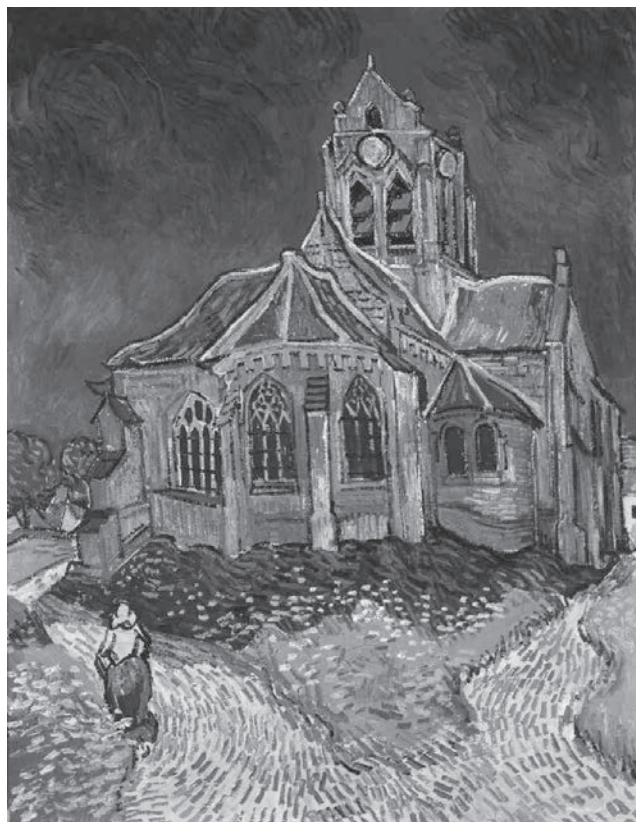


Fig. 48. Vincent van Gogh, (1853–1890), Dutch. *The Church in Auvers-sur-Oise, View from the Chevet*, 1890. Oil on canvas. Image courtesy of Musée d'Orsay, Paris, Wikimedia Commons. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

a British commercial and portrait artist who introduced Lueders to art making through watercolor painting.⁴ That experience served as the beginning of Lueders's extensive and dynamic artistic career.

After being discharged from the Navy after World War II, Lueders used GI Bill funding to pursue artistic training at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1946 to 1950. He began his teaching career at the Academy in 1957, and remained there until a year before his death, in 1994. In addition to his thorough, demanding, and supportive teaching presence in the studio, he was also praised for his remarkable knowledge of the history of art, a profound understanding of which he endeavored to pass on to his students over the course of more than four decades.⁵

Lueders's style underwent significant changes throughout his career. His early work resembled that of *Church Street Scene* in its representational depiction of Pennsylvania cityscapes and urban life rendered with a palette of grays and neutral browns, and applied with loose, open brushstrokes that emphasized atmospheric effects.⁶ His stylistic reference points were initially those of early French Modernists

Édouard Manet (1832–1883) and Édouard Vuillard (1868–1940). Manet’s style is visible in “the muted color and lushness of several of Lueders’ works from the 1950s,” which *Church Street Scene* exemplifies in the richly textured paint application and the subdued color palette.⁷ Lueders also reiterated Vuillard’s dramatic lighting effects and touches of patterning created by layering dabs of pigment. The melancholic effects of his rendering of light and the tangible quality of his brushstrokes allude to Vuillard’s style.

Lueders’s career fluctuated between abstraction in the 1960s and 1970s and realistically painted representational subject matter in the 1980s after a trip to Spain reignited his passion for Velázquez. Coupled with his lifelong admiration of Vermeer, Lueders dedicated the last fifteen years of his career to still-life painting, through which he explored the essence of his subjects and continued Vermeer’s “artistic pursuit [of] the quest for the ordinary” in painting dramatically lit and scrupulously detailed natural objects.⁸

Manet, Velázquez, Vermeer, and Vuillard have already been mentioned for the ways their styles have impacted the work of Lueders throughout his career. I propose, however, that in *Church Street Scene*, specifically, the manner of Vincent van Gogh (1853–1890), with its loose, trembling brushstrokes, thick impasto, and sense of continually

uncertain movement serves as a pertinent and evocative comparison to the work in this exhibition. With regard to the subject matter and the compositional structure of the scene, Van Gogh’s *The Church at Auvers* (fig. 48) is a compelling work with which Lueders’s *Church Street Scene* can be compared.

Van Gogh’s *The Church at Auvers* exudes a precariousness similar to Lueders’s painting in its wavering, nonlinear composition, achieved through short, staccato-like dabs of paint that defy rigidity and communicate movement. Van Gogh invites viewers to enter at a point that makes them confront the subject matter—in this case the church—at an angle from which the structure protrudes, rather than at its flat, front facade. This choice creates an immediate intrusion into the viewer’s space, as the apse pushes directly into the line of sight, demanding attention through pointed and active insertion. The two pathways surround the church in a meandering curve, hugging it like a belt and pulling it in tighter so as to emphasize the apse jutting out at the viewer and compressing the sides inward. Lueders’s church is similarly emphasized, as the street below diagonally flanks the building, accentuating the corner of the church facade where it meets the side, not the facade, head on. This choice creates a dynamic and assertive interaction with the building,



Fig. 49. George Wesley Bellows (1882–1925), American. *Rain on the River*, 1908. Oil on canvas. Image courtesy of RISD Museum. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

commanding the attention of the viewer. The streets, which seem to slide infinitely into the distance, serve to push the church forward and further into a position of prominence.

The work of American painter George Bellows (1882–1925) also serves as a stylistic point of reference for Lueders’s *Church Street Scene*, as the two artists used color and the application of paint in both expressive and representational capacities to explore the urban landscape. George Bellows’s paintings, particularly those that typify the early part of his career, are revolutionary for their dynamism, intensity, and visceral immediacy, epitomized by his 1909 masterpiece, *Stag at Sharkey’s*, which depicts a fierce boxing scene that displays the central figures as malleable masses of blood and flesh. Working in New York City during the first decades of the twentieth century, Bellows concerned himself artistically with the gritty and grotesque conditions of life in impoverished and immigrant areas. He studied under Robert Henri (1865–1929), whose leadership helped to define the stylistic principles of the Ashcan School. Though the Ashcan artists took a journalistic approach to their work, depicting illustratively the foul underbelly of poor urban life in ways that emphasized its difficulty and unpleasantness, their paintings were imbued with an affection and admiration for their subjects.⁹

In *Rain on the River* (fig. 49), Bellows demonstrated the power of open brushstrokes to convey energy and movement. In addition, he used color expressively, even when dealing with a palette of mostly natural and subdued tones. Both have diagonally charged compositions, with *Rain on the River*

shifting dramatically from right to left as the scene moves inward toward the background. The whole image, composed of the park, train station, and water, is pulled at an angle toward the top left corner. A tension derives not only from the dynamic composition, but also from the atmospheric energy, as pounding rain and ferocious gusts of wind shake the land and water below. No element in this painting is without movement, whether sharp and linear, as seen in the formation of the gray rocks in the foreground, or in the slowly forming circular puffs of steam coming from the train that pulls into the station. The colors in this work are generally earthy and gray but convey strong expressive capacities; the grays are particularly gloomy, the green of the grass is saturated and brightened so intensely as to appear emerald, and the reds and yellows are enriched and darkened to appear dirty or rusty. The expressive power of Bellows’s color choices is exposed and contributes to the sensory intensity of the scene.

Jimmy Lueders’s *Church Street Scene* conveys space and perspective in a way that nods to Bellows’s work in *Rain on the River*. In both paintings, gray expanses dominate large sections of the scene, like the yellow-gray water in *Rain on the River* and the slick, slate gray of the converging avenues in *Church Street Scene*. These paintings also frame space around diagonally defined areas, which contribute to an off-kilter, unsteady atmosphere that subjects the viewer to a series of pushing and pulling tensions.

1 Michael W. Schantz, *Jimmy C. Lueders: April 26–June 28, 1998* (Philadelphia, PA: Woodmere Art Museum, 1998), 5.

2 Schantz, *Jimmy C. Lueders*, 4.

3 “Oral history interview with Jimmy C. Lueders, 1990 Nov. 14,” Archives of American Art, Smithsonian Institution (2010), accessed December 31, 2019, <https://www.aaa.si.edu/collections/interviews/oral-history-interview-jimmy-c-lueders-12984>.

4 “1980s ‘Blue Is Right’ Jimmy Lueders Signed Large Oil on Canvas Painting,” accessed December 31, 2019, <https://deringhall.com/1980s-blue-is-right-jimmy-lueders-signed-large-oil-on-canvas-painting>.

5 *The Poker Game and Its Circle*, foreword by William R. Valerio (Philadelphia, PA: Woodmere Art Museum, 2013), 83, accessed December 31, 2019, https://issuu.com/woodmereartmuseum/docs/poker_game_8.8.2013_final_12/57.

6 Schantz, *Jimmy C. Lueders*, 5.

7 Schantz, *Jimmy C. Lueders*, 4.

8 Schantz, *Jimmy C. Lueders*, 6.

9 Britannica.com, s.v. “George Wesley Bellows” (October 23, 2019), Encyclopædia Britannica, Inc., accessed December 31, 2019, <http://britannica.com/biography/George-Wesley-Bellows>; Oxford Art Online, *Benezit Dictionary of Artists*, s.v. “Bellows, George Wesley” (October 31, 2011), accessed December 31, 2019, <https://www.oxfordartonline.com/benezit/view/10.1093/benz/9780199773787.001.0001/acref-9780199773787-e-00015916?rskey=KimCxt&result=1>.



Fig. 50. Newell Convers Wyeth (1882–1945), American. *Winter Landscape*, ca. 1911–1915. Oil on canvas. Signed, lower left: *N.C. Wyeth*. The Trout Gallery, Dickinson College, Gift of Carolyn Wyeth, 1989.5 (cat. 29).

The American artist Newell Convers Wyeth (1882–1945) dedicated the majority of his career to illustrating children’s books such as Robert Louis Stevenson’s *Treasure Island* series. Aside from illustrations, Wyeth had a passion for painting landscapes that he wished to pursue professionally. However, the income from his illustrations provided a comfortable life for his wife, Carolyn Bockius, and their five children. In 1906 the family moved to the Brandywine countryside of Chadds Ford, Pennsylvania. The meadows, wooded hills, and gentle streams surrounding his new country home reminded the artist of his upbringing in Needham, Massachusetts. When asked to describe life in his new Brandywine home, Wyeth stated, “I am finding deeper pleasure, deeper meaning in the simple things in the country life here,” adding, “Being older and more mature, I am realizing that one must go beneath the surface to paint and so it is that my real loves,

my real affections are reviving.”¹ Finding deeper meaning in life while living and growing older in the countryside with his family, Wyeth began to pursue his love for painting. In 1909, after long admiring the work of Childe Hassam, Frank Weston Benson, and John Twachtman, all of whom were known as American Impressionist artists, Wyeth began to experiment with the techniques of Impressionism.²

In his study *An American Vision: Three Generations of Wyeth Art*, James Duff suggested that Wyeth’s Impressionist style was concerned with pure color more than tone, and that, based on his loose brushstrokes, Wyeth had been studying the work of other Impressionists.³ Wyeth distinguished between the illustrations he produced for children’s books and the paintings he made by representing the beauty he experienced in his everyday life in the Brandywine countryside.⁴

During the years between 1911 and 1915, Wyeth produced the oil painting entitled *Winter Landscape*. The artist depicted a quiet, wooded scene dusted with fresh-fallen snow. A break in the distant tree line opens the secluded landscape onto a pasture with a bright white sky. From the viewer's perspective, the break in the tree line is centered within the landscape. The foliage from the trees and bushes frame the opening in a circular shape. The two closest trees in the foreground, one emerging from the rocks on the right side of the image and the rope-like tree on the far left of the painting, also frame the central space. The thickest tree and most centered tree in the image, followed by two thinner trees farther in the background, divide the view of the open space in half. This interruption of space by the trees implies depth. A clear view of these trees indicates that there is space between the layers of trees as they recede into the background. If the break in the tree line was filled with dense foliage, it would be difficult for the viewer to have a perception of depth and space. The coloration of the tree trunks also helps to create depth. The two trees framing the open space in the background are rendered in a darker shade of brown because they are closer to the viewer. As the trees recede into

space, the pigments become lighter and more diluted. The lighter coloration implies greater exposure to light as the trees reach the open pasture. The trees add verticality to the landscape, extending beyond the top of the canvas. The eye of the viewer is drawn upward into the chaos of leaves and branches. The brushstrokes representing the leaves and branches are thick and irregular in movement.

The visibility of the strokes also implies the presence of the artist on the canvas. The dabs of paint in the fluttering strokes of the artist's hand reflect the expressive movement of the brush, and those strokes comprise the image. This sense of movement and spontaneity are at the heart of the Impressionist style. The trees imply space beyond the frame as well as depth into the background, and they also divide the canvas into ordered, vertical sections.

Wyeth was able to convey a landscape by painting abstract shapes and lines that suggest the forms of trees, rocks, shrubbery, and other natural features. Assuming that Wyeth was inspired by a scene near his country home, the work reflects the Impressionist style that he was experimenting with at the time. Wyeth appears to have experimented with a gentle impasto, making the paint and brushstrokes on



Fig. 51. Childe Hassam (1859–1935), American. *Winter, Midnight*, 1894. Oil on canvas. Image courtesy of Columbus Museum of Art, Wikimedia Commons. Public domain, <https://creativecommons.org/licenses/by-sa/2.0/legalcode>.

the canvas visible. Wyeth's brushstrokes create a visual reference to movement, possibly imitating the movement of the falling snowflakes.

The colors Wyeth used are earthy (greens, browns, dusty white, and gray) and are generally monochromatic in tone. A soft light casts shadows from the trees and rocks, which in the foreground are painted with greater saturation of pigments. As the trees recede into the background, their saturation becomes thinner. This effect adds depth to the landscape, pulling the viewer deeper into the wooded space. The more vibrant the color, the closer the object that color represents is to the viewer, and as the color fades, the more distant the object becomes.

In the painting *Winter Midnight* (fig. 51) by one of Wyeth's idols, Childe Hassam, we can see the same short,

loose brushstrokes as in *Winter Landscape*. Hassam depicts a wintry scene in a city street at night, with lamplit snow that reflects purple, blue, and an orange-pink glow within an angular perspective. The brushstrokes add a sense of movement on the canvas, and many of the brushstrokes move in the direction of the angular perspective recession, guiding the viewer's eye deeper into the space. The imagery in the scene, like the buildings and carriages, is rendered imprecisely, in a manner similar to Wyeth's *Winter Landscape*. Both artists, although depicting different subjects, succeeded in representing familiar scenes through loose, suggestive brushstrokes and paying particular attention to time of day or light.

1 Douglas Allen and Douglas Allen Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals* (New York: Crown Publishers, 1972), 63–64.

2 James H. Duff, *An American Vision: Three Generations of Wyeth Art* (Boston: Little, Brown, 1987), 23.

3 Duff, *An American Vision*, 23.

FRAMING SPACE

Depictions of Land, City, and Sea

Exhibition Catalogue

All works from The Trout Gallery, Dickinson College



1. Stephen Raul Anaya (b. 1946), American. *Kurajé*, 1971

Etching on paper, 24½ x 36½ in. (62.23 x 92.7 cm). Signed, left to right: *A. P. / Kurajé / Stephen Raul Anaya 1-4-71*. The Trout Gallery, Dickinson College, Gift of Professor Dennis Akin, 1998.14.3



2. Walter Elmer Schofield (1866–1944), American. *The White Frost*, ca. 1914

Oil on canvas, 56 x 66 in. (142.2 x 167.6 cm). The Trout Gallery, Dickinson College, Gift of Mr. and Mrs. James Hornbach, 1975.3



3. Carol Summers (1925–2016), American. *Santa Maria del Oro*, 1984

Woodcut print on paper, 32 x 32 in. (81.28 x 81.28 cm). Signed, center top left: 25/100 *Santa Maria del Oro*. Signed, center top right: *Carol Summers*. The Trout Gallery, Dickinson College, Gift of Dr. Paul M. and Teresa Kanev, 2008.17.1



4. Jean Dufy (1888–1964), French. *View of Paris*, ca. 1920–1940

Watercolor and gouache on paper, 18¾ x 24¾ in. (47.6 x 62.9 cm). Signed, lower left: *Jean Dufy*; The Trout Gallery, Dickinson College, Gift of Henry and Donna Clarke, 1983.1.1



5. Follower of Francesco Guardi (1712–1793), Italian. *A Venetian Lagoon*, after 1770

Oil on canvas, 25 x 37 in. (63.5 x 93.9 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Frank Kitzmiller, 2001.12.2



6. Unknown artist (late 19th century). *Untitled (Winter Ice Skating in Borås, Sweden?)*, ca. 1880–1900

Oil on wood board, 2¾ x 5¼ in. (13.3 x 7 cm). Signed, lower left: *Boras*. The Trout Gallery, Dickinson College, Gift of the Estate of Arturo Fox, 2015.5.32



7. Unknown artist (late 19th century), possibly French. *Two Women on Path*, ca. 1880–1900

Oil on wood board, 2¾ x 5¼ in. (7 x 13.3 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of the Estate of Arturo Fox, 2015.5.33



8. Alexander Panton (active 1861–1888), British. *Landscape*, 1863

Oil on canvas, 31 x 49 in. (78.7 x 124.5 cm). Signed, lower left: *A Panton 63*. The Trout Gallery, Dickinson College, unknown donor, 190.1.1



9. Henry Boese (1824–1863), American. *The Valley of The Cumberland*, ca. 1850

Oil on canvas, 29½ x 49½ in. (74.9 x 125.7 cm). Signed, lower right: *H. Boese*. The Trout Gallery, Dickinson College, Gift of Mrs. Charles Service, 1944.1.1



10. Edmund Darch Lewis (1835–1910), American. *The Susquehanna at Duncannon*, 1872

Oil on canvas, 35 x 59 in. (88.9 x 149.9 cm). Signed, lower right: *Edmund D Lewis 1872*. The Trout Gallery, Dickinson College, Gift of Mrs. Boyd Lee Spahr, Jr., 1955.1.1



11. Frederick Dickinson Williams (1828–1915), British-American. *View of the Pemigewasset at North Campton*, 1863

Oil on board, $9\frac{1}{2} \times 13\frac{1}{16}$ in. (24.1 x 34.8 cm). Signed, lower right: *F.D. Williams 1863*. The Trout Gallery, Dickinson College, unknown donor, 190.4.1



12. James Wells Champney (1843–1903), American. *Sunset Landscape*, 1862

Oil on board, $8\frac{1}{2} \times 15\frac{1}{4}$ in. (21.6 x 38.7 cm). Signed, lower left: *Champney 62*. The Trout Gallery, Dickinson College, unknown donor, 190.5.62



13. Ward Davenny (b. 1951), American. *Park Workers*, 1993

Charcoal on paper, 44 x 67 in. (111.8 x 170.2 cm). The Trout Gallery, Dickinson College, 1993.1



14. Yao Lu (b. 1967), Chinese. *Viewing the City's Places of Interest in Springtime*, 2007

Chromogenic print on paper, 31 x 31 in. (78.7 x 78.7 cm). Signed, lower right: 7/10 Yao Lu 2007. The Trout Gallery, Dickinson College, Purchase with funds from the Friends of The Trout Gallery, 2015.2.4



15. Carl Philipp Weber (1849–1921), German. *Landscape (Castle on Bluff above Village)*, 1878

Oil on canvas, 21 $\frac{3}{16}$ x 35 $\frac{1}{2}$ in. (54.1 x 90.2 cm). Signed, lower right: *Ph Weber 1878*. The Trout Gallery, Dickinson College, unknown donor, 190.8.1.1



16. Carl Philipp Weber (1849–1921), German. *Landscape (River Rapids and Mill)*, 1878

Oil on canvas, 21 $\frac{3}{4}$ x 36 $\frac{1}{8}$ in. (55.3 x 91.8 cm). Signed, lower left: *Philipp Weber 1878*. The Trout Gallery, Dickinson College, unknown donor, 190.8.1.2



17. Joyce Tenneson (b. 1945), American. *Trees and Rocks*, 2015

Archival pigment print on metallic paper, 40 x 60 in. (101.6 x 152.4 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Michael Moses, 2017.33.15

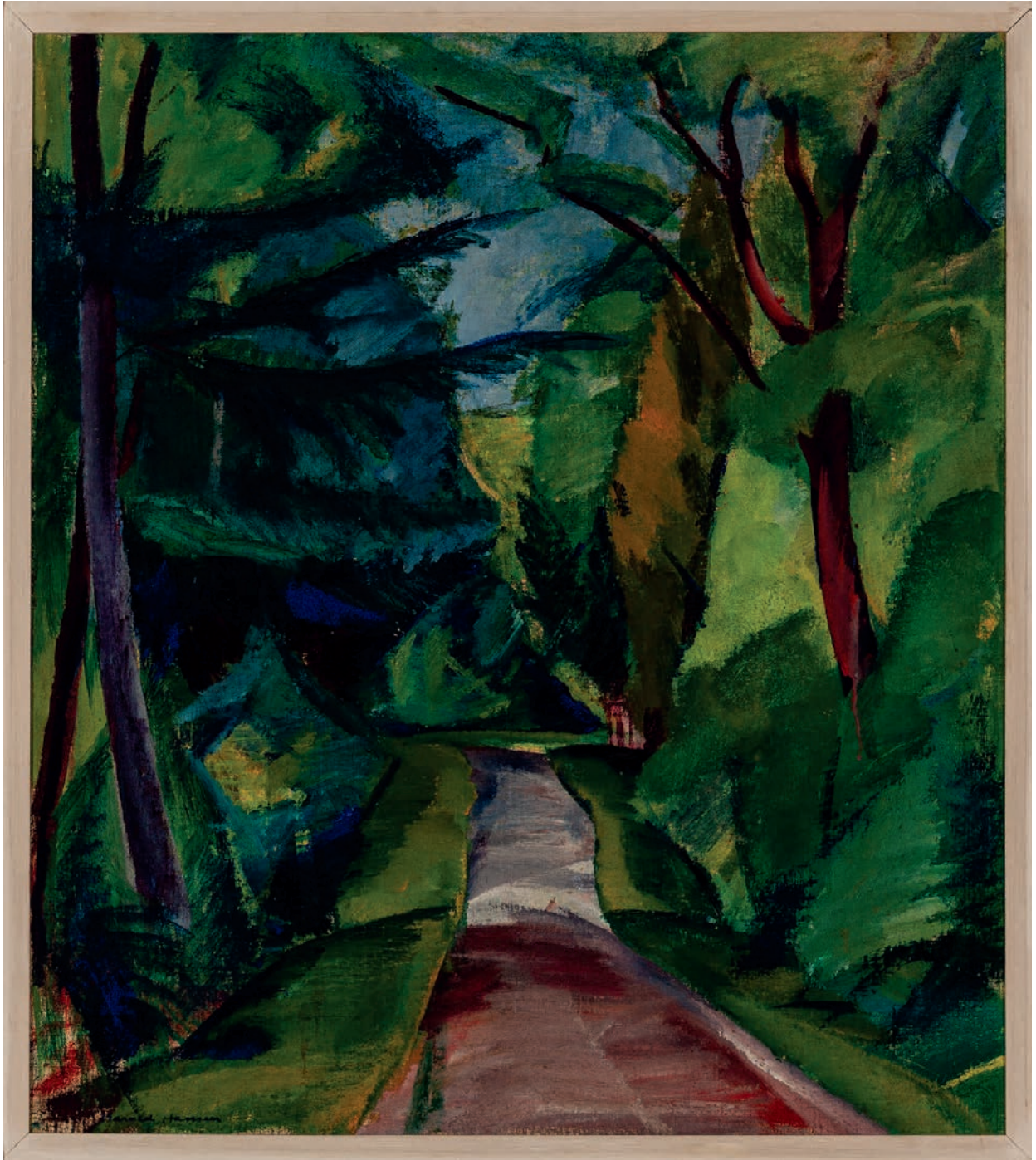


18. Joyce Tenneson (b. 1945), American. *Wise Tree*, 2015

Archival pigment print on metallic paper, 41¼ x 44¾ in. (104.78 x 113.67 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Michael Moses, 2017.33.16



19. Attributed to Camille-Joseph-Etienne Roqueplan (1803–1855), French. *Untitled (Paris Street Scene)*, probably later 19th century
Oil on canvas, 24½ x 21½ in. (62.2 x 54.6 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Diana Rosenberg Slotznick, 2017.10



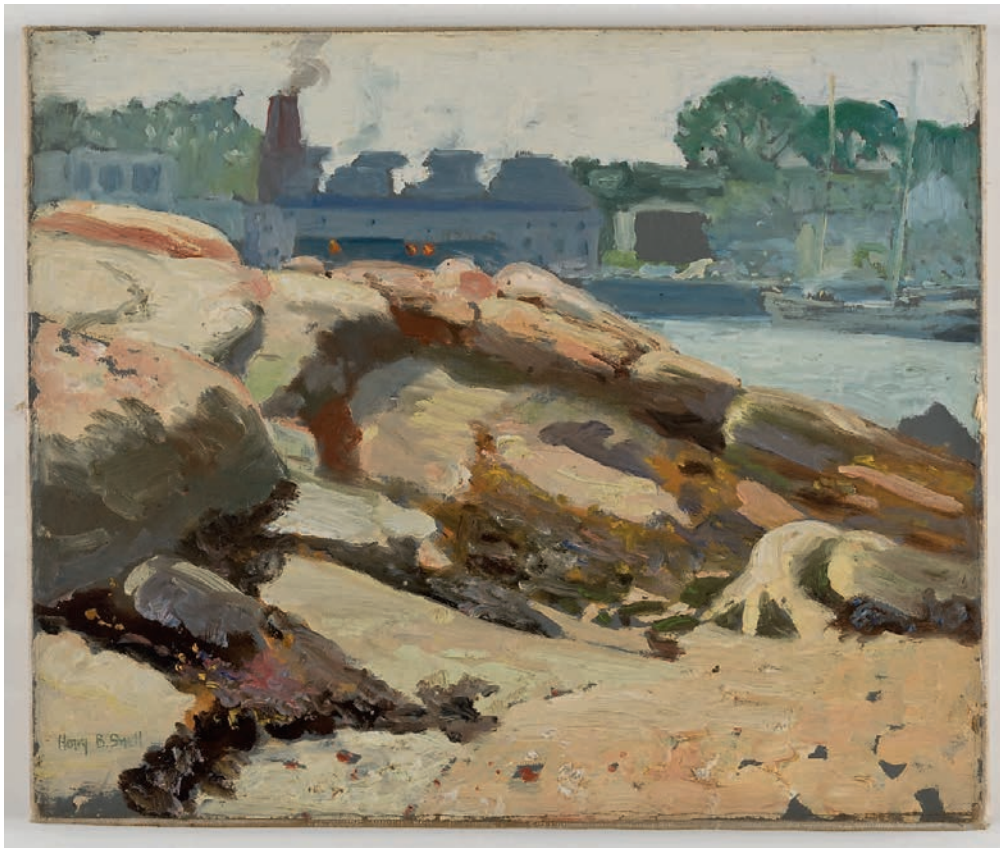
20. Harald Hansen (1890–1967), Danish. *Path in the Forest (Skovvej; Summer)*, early 20th century

Oil on canvas, 33¼ x 30¼ in. (84.5 x 76.8 cm). Signed, lower left: *Harald Hansen*. The Trout Gallery, Dickinson College, Gift of Drs. Meyer P. and Vivian O. Potamkin, 1961.1.5



21. Nancy Maybin Ferguson (1872–1967), American. *Sketch: Houses*, ca. 1892–1913

Oil on canvas, 11½ x 14½ in. (29.2 x 36 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Josephine Linn, 1951.1.34



22. Henry B. Snell (1858–1942), British. *Untitled Landscape*, early 20th century

Oil on canvas, 11½ x 13¾ in. (29.2 x 34.9 cm). Signed, lower left: *Henry B. Snell*. The Trout Gallery, Dickinson College, Gift of Maureen Reed, 2008.18.2



23. School of Jacob van Ruisdael (1628–1682), Dutch. *Figures Fishing by a Resting Stream*, ca. 1650

Oil on wood panel, 14½ x 19½ in. (36.8 x 49.5 cm). Unsigned. The Trout Gallery, Dickinson College, Gift of Frank Kitzmiller, 2001.12.1



24. Seymour Remenick (1923–1999), American. *River Bank - Philadelphia*, 1966

Oil on canvas, 24 x 32 in. (60.9 x 81.2 cm). The Trout Gallery, Dickinson College, 1969.1.29



25. Frederick R. Wagner (1860–1940), American. *Untitled Landscape (Rural Stream)*, 1915
Oil on canvas, 27 x 32½ in. (68.7 x 82.6 cm). Signed, lower left: *F. Wagner*. The Trout Gallery, Dickinson College, unknown donor, 190.1.26



26. School of Winslow Homer (second half of 19th century), American. *Maine Coast Scene*, ca. 1880–1910
Oil on canvas, 22½ x 27 in. (57.2 x 68.6 cm). Signed, lower left: *W. Homer*. The Trout Gallery, Dickinson College, Gift of Boyd Lee Spahr, 190.7.72



27. William Henry Nutter (1818–1872), British. *Carlisle, England, 1863*

Watercolor on paper, 12 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (32.7 x 51.1 cm). Signed, lower right: *W. H. Nutter 1863*. The Trout Gallery, Dickinson College, Gift of the Proprietors of the Cumberland News of Carlisle, England, 190.8.2



28. Jimmy C. Lueders (1927–1994), American. *Church Street Scene, 1951*

Oil on Masonite, 23 x 30 $\frac{1}{8}$ in. (58.4 x 76.5 cm). Signed, lower left: *Lueders*. The Trout Gallery, Dickinson College, Gift of the Drs. Meyer P. and Vivian O. Potamkin, 1972.1.16



29. Newell Convers Wyeth (1882–1945), American. *Winter Landscape*, ca. 1911–1915

Oil on canvas (sketch), 25 $\frac{1}{8}$ x 30 $\frac{1}{16}$ in. (63.8 x 76.4 cm). Signed, lower left: *N. C. Wyeth*. The Trout Gallery, Dickinson College, Gift of Carolyn Wyeth, 1989.5



30. Henry Ryan MacGinnis (1875–1962), American. *Canal with Tree, New Hope*, 1938

Oil on Masonite, 16 x 12 in. (40.6 x 30.4 cm). The Trout Gallery, Dickinson College, Gift of the Herbert Brooks Walker Family Collection, 2008.21



THE TROUT GALLERY

THE ART MUSEUM OF DICKINSON COLLEGE