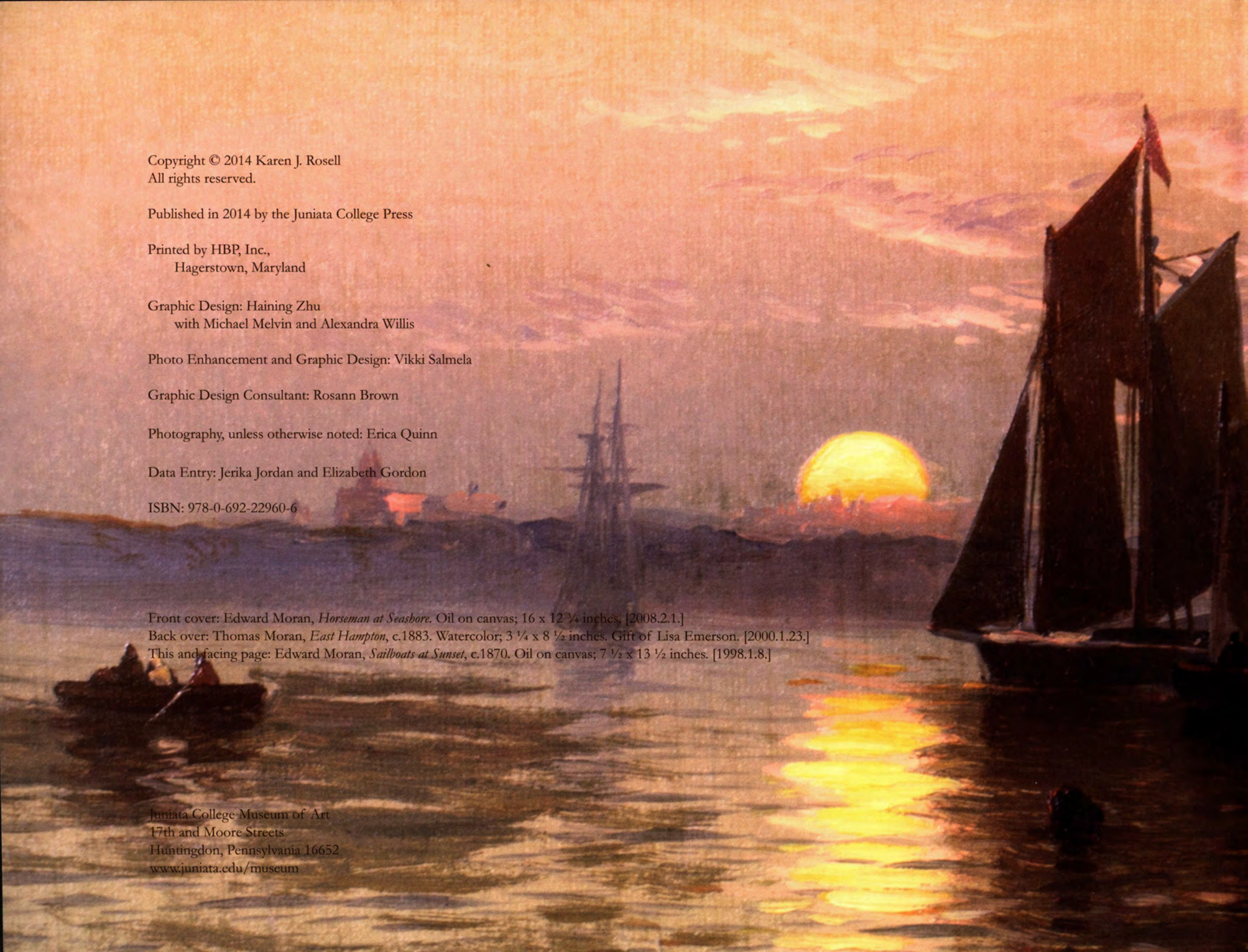
The Stottlemyer Collection:

A Journey

Compiled and Edited
by *Karen J. Rosell*
with *Amy E. Mathur*



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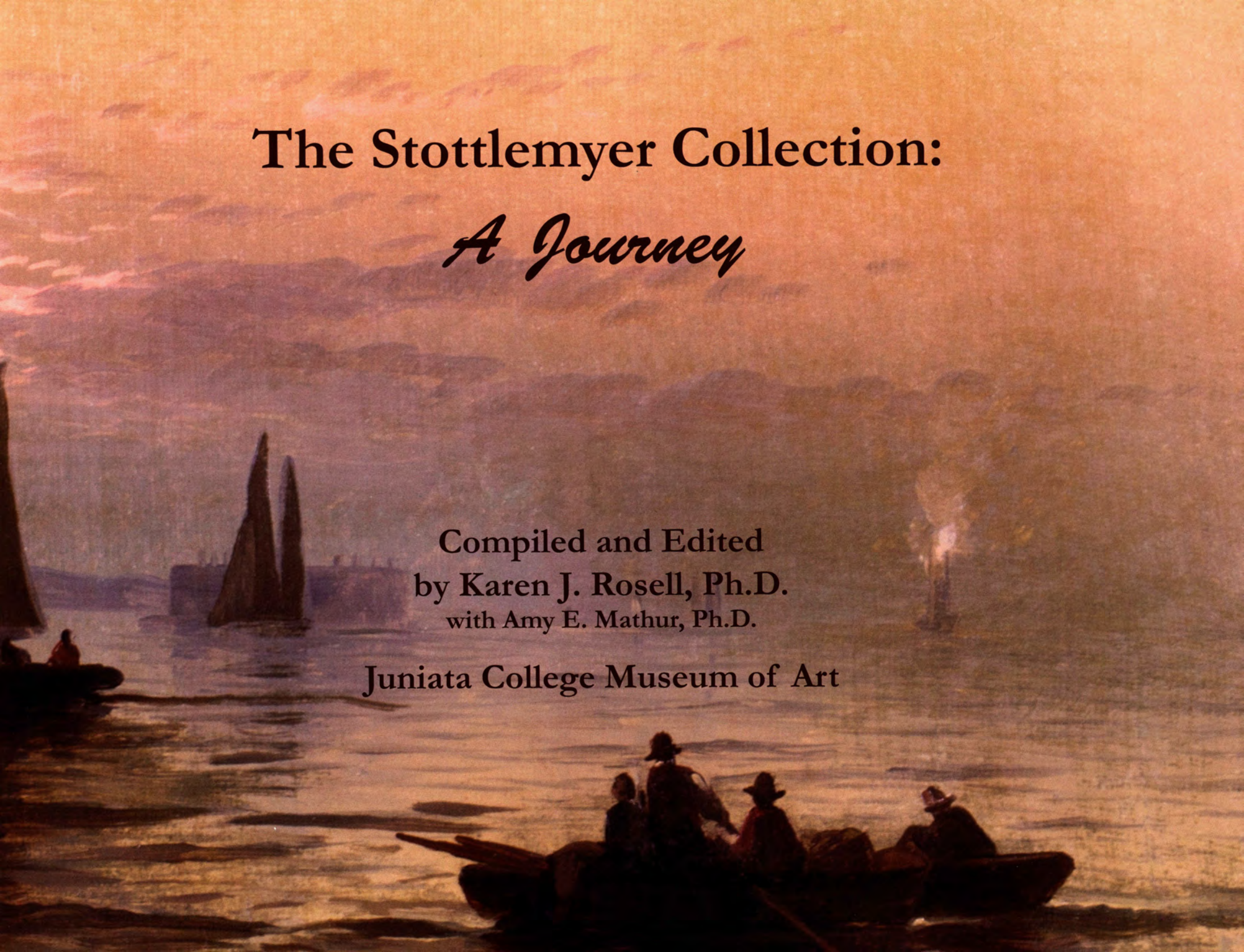

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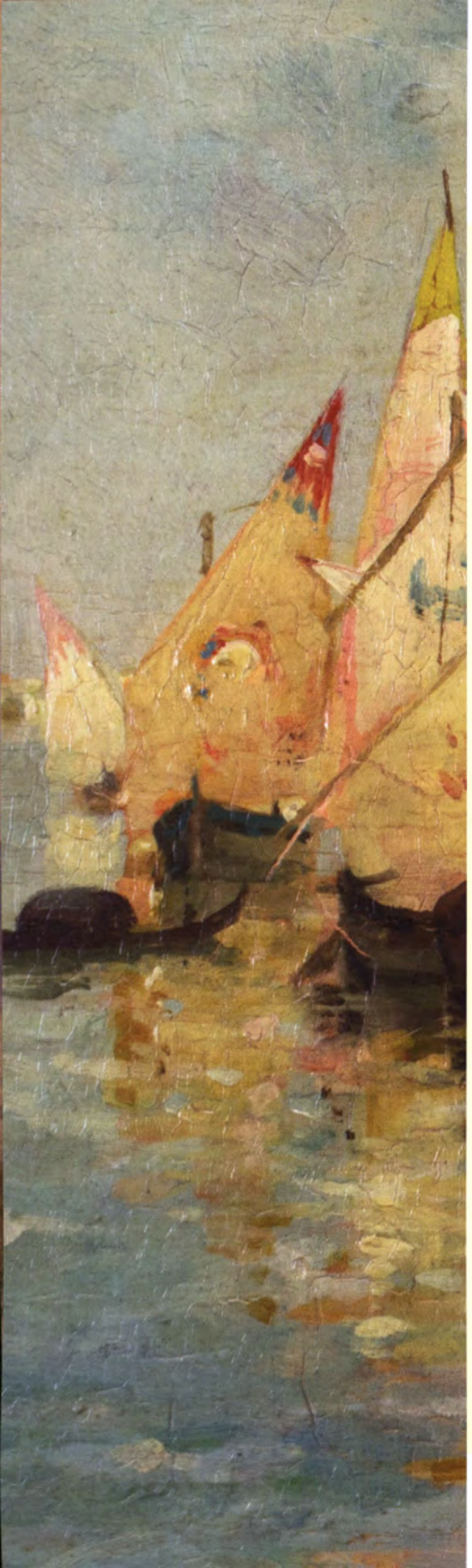
Juniata College Museum of Art



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Foreword

The discovery of an inaccessible art collection at a Maryland farmhouse in 1996, a college museum created, and a gift that would forever alter the experience of Juniata students—this is the story of the Worth B. Stottlemyer Collection. The precise facts, dates, and events of how this collection came to Juniata and the process by which a small gallery became a museum can be found in the pages of this catalog. But here, I would like to take this opportunity to thank Dr. Quayton R. Stottlemyer, a 1951 alumnus of Juniata College—a generous donor, who became a dear friend.

I will always be thankful for my partnership with a skilled and enthusiastic faculty at Juniata, and in particular within the Department of Art and Art History; and for a supportive administration who understood that value is determined not abstractly by a monetary figure. Rather, value rests with the potential for a gift to both complement and challenge our ideas of culture, aesthetics, and history. And of course, to the students of Juniata College—for whom this collection was truly intended—your energy and curiosity to learn motivates us daily as educators and we are charmed to be a part of the journey through which you find and craft your passion.

This gift changed my life in a myriad of ways; it changed the lives of our students; and it will continue to impact Juniata students yet to come. This an exceptional collection for which I am as honored to have been a part of its story, as I am equally grateful for my time at Juniata—truly a motivating and nurturing environment for students, faculty, and staff.

With thanks,

Nancy Siegel, Ph.D.
Professor of Art History
Towson University

Founding Curator, Juniata College Museum of Art (1997-2002)
Director, Juniata College Museum of Art (2002-2008)

Acknowledgments

Where does one begin to thank so many who were critical to the success of the Stottlemyer Catalog? When I first envisioned creating this book, I never imagined working with a sizable team. But as the process began to unfold, and as news of my sabbatical project spread, more students expressed interest. It was genuinely a pleasure to have collaborated with such a dedicated group of enthusiastic students, faculty and alumni. Without any one of the following individuals, this project would not have been accomplished in a timely manner.

From the college community, a sincere thank you extends to several individuals for their enthusiastic support of this project: President Jim Troha, former President Bob Neff, former Provost Jim Lakso, Chairman of the Board of Trustees Bob McDowell, Ruth McDowell, Trustee Bruce Moyer, JoAnn Bowman, and Bob Orr. I appreciate budgetary support from Provost Lauren Bowen, Department Chair Jen Streb, and especially Vice President of Advancement and Marketing Gabe Welsch, who also has ardently championed this book. I am especially grateful for the emotional sustenance of family and friends including: the Rosells (Joan, Sandra, Kurt and Jill), Janice Lake, Eric and Tammy Donaldson, Peggy Gustafson, Ron and Julie Schwartz, Susan Radis, Donna Weimer, Bob Wagoner, Carol and Marvin Schroll, Savannah Guz, Jennifer Lowe, and Chad Herzog, among others.

My initial step in compiling the catalog involved enlisting Erica Quinn, a 2010 Juniata graduate and recent M.F.A. from Pratt, to professionally photograph the Stottlemyer Collection. Then, first offers of collaboration were extended to Jerika Jordan and Shelby Miller. These three talented young women formed the indispensable core of the team. As you will encounter when reading my introductory story, I cannot imagine having worked with more devoted, passionate, generous, resolute and responsible women. Above all in that summer I developed a respect for, strong bond, and friendship with these three young ladies that I anticipate lasting a lifetime. And I am especially thankful for Jerika's unwavering dedication, drive, and emotional support from start to finish.

Though our tasks of updating the Juniata College Museum of Art's database and photographing the works seemed at times insurmountable, we accomplished our ambitious goal during June of 2013. The determination, drive and sense of humor exhibited by Jerika, Shelby, and Erica kept me motivated throughout this arduous process. As more richly described in my story, Jerika meticulously worked to complete the database. Absent an accurate one, we simply could not have compiled our catalog. Meanwhile, Shelby and I assisted Erica in fastidiously photographing the artworks. At the end of the summer, Elizabeth Gordon began

working as Registrar for the college's museum. Her detailed work in both finalizing the database and creating captions for the Stottlemyer photographs provided a necessary and significant component of our project. These particular tasks had been left incomplete for nearly two decades in part because of their sheer enormity. Our process of completing them was an undeniably incredible accomplishment for the JCMA. As you will see in the ensuing pages, the images of the artworks (despite some need for restoration) are beautiful. The accompanying captions are as accurate as possible given the information available to us at the time.

A sincere thank you extends to my team of catalog entry writers. In the fall of 2013 this included: Alicia Camacho, Elizabeth Gordon, Jerika Jordan, Shelby Miller, Rika Opio, Molly Sellars, and Haining (Emma) Zhu. Joining our group in the spring of 2014 were the following: Sarah Elder, Mori Hitchcock, Elena Ostock, Brandon Reis, and Leslie Troup. With aggressive deadlines, everyone worked tirelessly to research and write short but effective analyses. I sincerely appreciate my students' commitment to this book, and their palpable passion. As we finished writing near the end of the spring 2014 semester, we could not believe how many catalog entries we completed. Thankfully, Elizabeth Gordon spent countless hours working to ensure consistency and accuracy with chapter endnotes and the many sources we consulted in our research. Indeed, this was tedious but important work.

As described in my story of how we acquired the Stottlemyer Collection, I contacted several former faculty friends and students of the Department of Art and Art History for their recollections. Without hesitation, all contributed. In addition to those mentioned earlier, colleagues Sandy McBride and Kim Richardson provided their perspectives on acquiring our first permanent art collection. In particular, I am appreciative of the assistance from Nancy Siegel, our first Curator then Director of the museum while at Juniata College. Time after time, she provided direction and advice. When questions arose regarding appraisals, acquisitions, legal information, and trips to the Stottlemyer farm with accompanying documentary images of those excursions, she responded immediately. Her gallery lecture from 1998 helped to fill in the gaps of my narrative, and Nancy graciously allowed us to edit excerpts of her talk for the introductions to the chapters on landscapes and miniatures. Lastly, she delightedly agreed to write the catalog's Foreword.

Upon completion of my story and after I had finished editing most of the catalog entries in April, Amy Mathur volunteered to read and edit the entire book. What a tremendous job! Having spent considerable time with each student's written work, I never expected to recruit an expert editor, but I am extremely thankful for her involvement. Amy's keen attention to detail, fact-checking, consistency, grammar, logic and flow made this catalog more polished and professional, and as a result, easier to read and enjoy. I could not be more appreciative of her unflagging assistance in taking on this momentous task, and for accomplishing it in a record amount of time.

Also instrumental to this book were the graphic design team. Mike Melvin began work in the fall semester, and was enthusiastically joined by Haining Zhu in the spring. In early April, Alexandra Willis also eagerly joined the group. Together, these three students coupled images with text, and imported photographs of the collection into Adobe InDesign. Immediately after Mike and Alex graduated in May, Haining labored indefatigably with me for countless hours over the course of many weeks as we finished the layout together. Her devotion, meticulousness, penchant for design, professionalism, and cheerfulness made our work enjoyable. We appreciated technology help from the college's staff members Justine Black, Zachary Fultz, and Joel Pheasant, former students Sara Johnson, Austin and Zachary Moffa, and local graphic designer Ed Stoddard. With consultation and sage advice from our college's expert in graphic design, Executive Director of Marketing Rosann Brown, we also felt confident in the catalog's layout. To ensure an even more powerful visual appeal, I flew to Los Angeles, California to enlist the help of Vikki Salmela, my long-time graphic designer friend. We worked together on the catalog's organization and Vikki enhanced some of the photographs since many of the artworks still need restoration and have darkened over time. Her stylistic work made the final product all the more impressive.

Above all, however, it is my husband and best friend, Jim Donaldson, who provided unwavering support during all of the various phases, including occasional obstacles on my journey to catalog the Stottlemyer Collection. His encouragement, patience, devotion, marketing, and creative thinking were absolutely instrumental to me. Jim tirelessly read and provided invaluable criticism for my narrative as well as each of my catalog entries, and occasionally some of my students' analyses. He even proudly assisted in finding factual information for a number of artworks, especially one regarding boats and guns for Arthur Fitzwilliam Tait's *Duck Hunters*. Without question, this project has been the highlight of my academic career, and it has been in large part propelled by Jim's constant enthusiasm and continued reassurance. I cannot adequately express my gratitude and love for him.

Karen J. Rosell, Ph.D.
Professor of Art History

About the Contributing Student Authors and Graphic Designers

Fall semester 2013 group research meeting in Dr. Rosell's office: Rika Opio, Shelby Miller, Jerika Jordan, Haining Zhu, Molly Sellars, and Alicia Camacho

Spring semester 2014 group discussion in the JCMA secure storage: Elena Ostock, Mori Hitchcock, Sarah Elder, Karen Rosell, and Brandon Reis

Information as of date of publication:

Alicia Guadalupe Camacho '14
From Rockville, Maryland, Alicia studied Art Therapy and Education. Before graduating a year early, Alicia displayed numerous works in the student exhibitions at the College's museum. She traveled to Ireland for two weeks after commencement.

Sarah Elizabeth Elder '16
Sarah is studying Art History and Museum Studies. Born and raised in State College, Pennsylvania, Sarah plans to spend the spring semester of her junior year in the Museum Studies program at the University of Leeds, England.

Elizabeth Kathryn Gordon '09
Originally from Fairfield, Pennsylvania, Elizabeth (Snyder) Gordon is the Registrar of the Juniata College Museum of Art. She has a B.A. in Art Museology and French from Juniata College (2009), a License in Medias, Culture, and Communication from the Université Catholique de Lille, France (2008), and an M.A. in Art History and Museum Studies from Case Western Reserve University (2011).

Mori Anderson Hitchcock '16
From Chester, Pennsylvania, Mori studies English, Communication, and Sociology with a secondary emphasis in Art History. He plans to study abroad in the fall of his senior year at the Université Catholique de Lille in France. He is a member of several groups and organizations on campus geared toward increasing diversity in higher education, a field he plans to enter in post-graduate school.

Jerika Carlyle Jordan '14
A native of Houston, Texas, Jerika earned her B.A. in Art History and Museum Studies with a secondary emphasis in Business Management. She was awarded a Fulbright Summer Institutes scholarship to study abroad in Nottingham, Great Britain, and she is a member of the National Society of Leadership and Success. Jerika organized museum outreach programs in the local community while serving as the campus museum's Gallery Manager during the 2013–2104 academic year. After graduation, Jerika participated in a ten-week summer internship at the Museum of Fine Arts, Houston before pursuing post-graduate studies in Art History.

Michael Anthony Melvin, Jr. '14
A native of Philadelphia, Pennsylvania, Michael earned his B.A. in Digital Media Culture and Writing. Before attending Juniata College, he studied drawing, painting, and sculpture at the Philadelphia Academy of Fine Arts (PAFA), and graphic design and marketing strategies at the Philadelphia Charter High School of Architecture and Design (CHAD). He currently works as a Social Media Account Associate at Slice Communications in Philadelphia, PA.

Shelby Elizabeth Miller '15
Shelby Miller, from Pottstown, Pennsylvania, is majoring in Art History and Museum Studies. She first ventured abroad in July 2010 to Paris, France and then studied abroad in Leeds, England in the spring of 2014. Shelby plans to attend graduate school in the fall of 2015 to earn her Ph.D. in art history.

Rika Chantal Opio '15
Rika is an Art History and Museum Studies student. From Pittsburgh, Pennsylvania, she attended middle and high school at the Pittsburgh School for the Creative and Performing Arts. After graduating from Juniata, she plans to pursue a doctorate in art history. Rika will be co-Gallery Manager for the JCMA during the 2014-2015 academic year.

Elena Michelle Ostock '14
Elena is a native of Bethlehem, Pennsylvania. She has studied in Lille, France, and interned at the Massachusetts Museum of Contemporary Art (MASS MoCA). She earned her undergraduate degree in History/Art and Museum Studies, and hopes to continue working in art museums.

Erica Anne Quinn '10
A native of White Haven, Pennsylvania, Erica Quinn is a 2010 graduate of Juniata College, where she studied Photography and Literature. She holds an M.F.A. in Photography from The Pratt Institute in NYC (2013). Erica lives in Huntingdon, Pennsylvania where she teaches art at Stone Valley Community Charter School and serves on the Huntingdon County Arts Council board of directors.

Brandon Marcus Reis '15
Brandon Reis is studying law and communication with a secondary emphasis in art history. A student from New York, his goal is to become a lawyer with an interest in both the reacquisition of stolen works and investments in art. In the fall semester of his senior year he will be interning in Washington, D.C. at the Washington Center.

Fall 2014 group meeting: Molly Sellars, Karen Rosell, Alicia Camacho, and Rika Opio

Spring 2014, examining artworks in secure storage with Registrar Elizabeth Gordon: Mori Hitchcock, Elena Ostock, Sarah Elder, Karen Rosell, and Brandon Reis

Molly Kathleen Sellars '14
From Caldwell, New Jersey, Molly earned a B.A. in Art History. She participated in two independent studies with the Huntingdon County Arts Council, the second in which she administrated the annual Spring Thaw Event. She was inducted into the National Society of Leadership and Success, as well as "Who's Who Among Students in American Universities and Colleges." Molly also held summer internships at the Metropolitan Opera House in New York City, working in the Human Resources, Customer Care, and Artistic Departments. She studied abroad at the Université Catholique de Lille during the 2013 summer semester.

Leslie Morgan Troup '15
Leslie, from Littlestown, PA, is studying Art History and Museum Studies. She enjoys visiting museums and aspires to be a curator. She would like to travel overseas to study more art firsthand. She will be co-Gallery Manager at the JCMA during the 2014–2015 academic year.

Alexandra Maria Willis '14
Originally from Mechanicsburg, Pennsylvania, Alexandra earned a B.A. in Health Marketing with Integrated Media Arts and a minor in Spanish. Alex has maintained a passion for the arts by taking courses in photography and graphics. Though pursuing a career in health marketing, she hopes to continue to paint and photograph; the people and places of the world are her favorite subjects. Along with student managers Jessica Matlack '14 and Charles Versaille (a non-degree-seeking international student) Alex was instrumental in helping to organize the Central Pennsylvania Intercollegiate Art History Symposium at Juniata College on April 5, 2014.

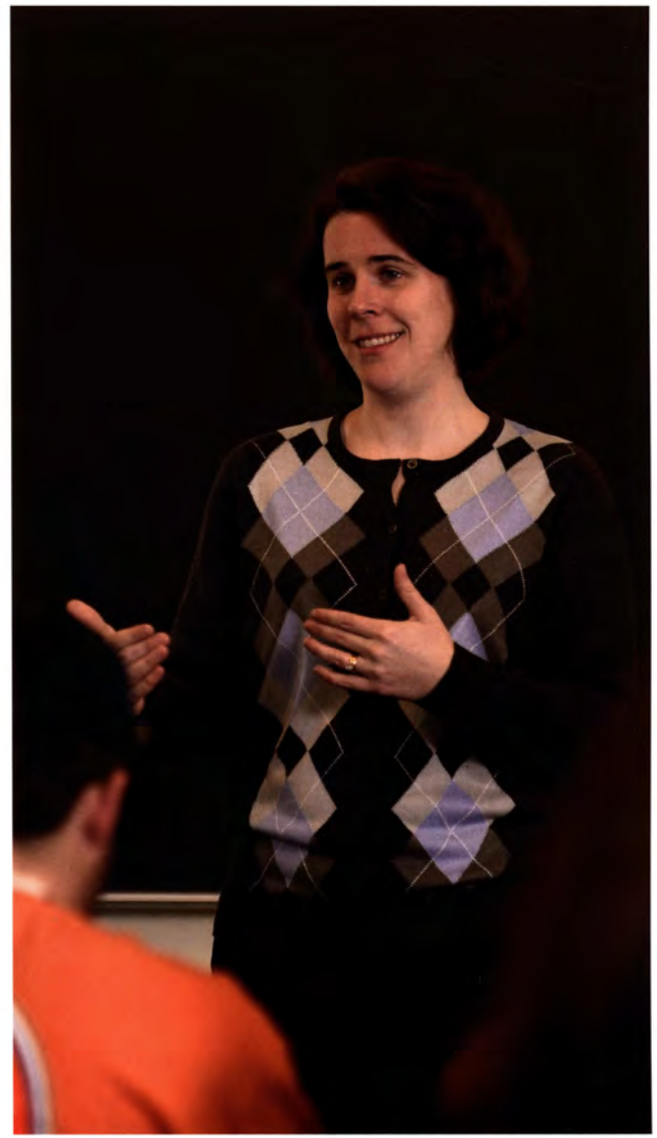
Haining Zhu '15
Haining (Emma) was born and raised in Huibei province, China. She studies fine arts and computer science at Juniata College. Her paintings and sculptures have been displayed in the annual student exhibitions, and in 2013 she won the Vila Gardner Metzger Art Award for producing outstanding works of art. In 2014, she joined the Juniata circle of Omicron Delta Kappa, a national leadership honor society. Her background in Asian culture and her focus on fine arts is apparent in her artwork and in her analysis of art history, and her strong abilities in graphic design were instrumental for the catalog.

Leslie Troup discusses a miniature "hair bracelet" with Mori Hitchcock and Elena Ostock

Jerika Jordan and Haining Zhu share a humorous moment when analyzing their artworks

June 2014, Karen Rosell working in Los Angeles with professional graphic designer Vikki Salmela

Professional photographer, Erica Quinn, exhibits her passion and enthusiasm for the project



Professor Amy Mathur, who helped to edit the catalog, engages with her students; photograph by J.D. Cavrich

Student graphic designers examining layout ideas: Alexandra Willis, Haining Zhu, and Mike Melvin

Karen Rosell and Haining Zhu working together on graphic design, spring and summer of 2014

Introduction

How we Acquired the Stottlemyer Collection

A substantial and impressive collection. Nearly 500 artworks, many from renowned American and European artists spanning the last four centuries. The Stottlemyer Collection exceeds expectations.

What follows is the remarkable story of how this collection transformed a college gallery into a respected museum. In the spring of 1996 I received a letter from Dr. Quayton Stottlemyer, a Juniata College chemistry graduate from the Class of 1951. He noted that when he was a student, he did not recall an art department in existence at Juniata. But he read in a college bulletin that I was presenting a lecture, *"When a Portrait is More than Just a Pretty Face"* to alumni on campus that June. Enthused to see an art history class, Quayton commented on an assortment of paintings, prints, etchings, and miniatures which he had inherited from his father, Worth B. Stottlemyer.

Worth, a Franklin and Marshall graduate from the Class of 1900, was an art and antiques collector, as well as a church organist, cellist, high school principal, bank official, and real estate and insurance agent. Possessing a keen eye and passion for art, he consulted with specialists (Dysart McMullen and Ruel P. Tolman) from the National Gallery of Art in Washington, D.C. about his vision for opening an art and antiques gallery in Frederick, Maryland, upon his retirement. Unfortunately, he passed away in November of 1951 before his dream became a reality.

His vast assortment of antiquities and artworks was bequeathed to Quayton and his brother, Carmen, who was fourteen years his senior. As Quayton recounted in his letter, Carmen began in earnest to *"catalog, photograph, and research"* all of their father's documents in an attempt to *"establish as much information as possible about the paintings."* But, *"tragically, he was killed in an auto accident in November 1952 with the inventory only well begun."* From that time, most of the works sat in a family farmhouse near Wolfsville, Maryland, while some of the better pieces hung in Quayton's home in Wilmington, Delaware.

In his letter, he continued:

> *I have always felt a strong responsibility to my father to make the most of and to respect what he gave my brother and me as an inheritance.*

Quayton Stottlemyer at the first reception of his artwork in the Enrollment Center, 1996

> *However, my areas of interest and talents in art research are not great and my knowledge of art as an area of business is almost nil. More technical research and work interests me. Therefore, my hopes and wishes are: to gain, if possible, some recognition for my father's collecting abilities and the results of his insight, judgment, and investments; to see that the worthy items in his collection are properly stored, restored, cared for, and displayed for others to appreciate; and to aid and benefit Juniata College with regard to this collection.*

Intrigued with the notion of acquiring a significant permanent art collection, but uncertain of exactly what the collection included, I showed Dr. Stottlemyer's letter to my studio art colleague, Professor Alexander (Sandy) McBride, who graciously offered to craft a response. Quayton replied that he planned to attend alumni weekend to meet us and to hear my art history lecture. He also kindly agreed to bring information regarding the accumulated artworks. Following my presentation to alumni, Sandy and I examined Dr. Stottlemyer's two large binders full of black-and-white photographs documenting the pieces, as well as the associated research to date.

With considerable joy, I vividly remember that fateful day, and to say that we were pleasantly surprised would be an understatement. But questions also abounded. Were all of these works by the artists to whom they had been attributed? Would they be as spectacular in person as they appeared in the photos? And how could a collection of this caliber have remained hidden from sight for so many years?

As Sandy recounted:

> *When given the opportunity to look through the record of artworks that Worth Stottlemyer had collected during his lifetime, I couldn't believe it. When hearing that Juniata College was being considered as a possible repository for the collection, I thought, "If even one of these works in the file is authentic it would be worth encouraging the school to pursue the gift."*
>
> *The majority of the gift, as it turned out, was absolutely precious. The Stottlemyer Collection makes a rich contribution to the cultural and academic environment of the Juniata College community. With his one gesture, Quayton Stottlemyer brought to the campus a body of work providing examples of visual art that represents a period ranging from the Baroque to the early twentieth century.*

Sandy and I discussed his father's collection at some length with Quayton, a kind, humble, and unassuming man. One concern was that he did not want these artworks to be stored away, never to be seen, and never to be researched. He was encouraged by the museum practicum that I had instituted several years before and that Sandy then directed. Given that trained art students were permitted opportunities to work with and handle the pieces, Dr. Stottlemyer agreed to further discussions regarding Juniata's acquisition of the art. It was important to him for faculty, and especially for students, to have access to work with and to be inspired by the collection. On this, we agreed. The collection has since provided the opportunity for faculty to come to know the students on a deeper level, to see them learn and grow both personally and professionally.

As Sandy concurs:

> *The beauty of the collection doesn't end with its presence in the gallery. We knew it would also contribute to a hands-on experience to those students who wished to have a career in museum and gallery preservation. Ever since the college brought the collection to campus, the students have been included in the curatorial research and provenance of the works and in seeing the professional repair of damaged works. Very few schools can offer such an experience. We're truly fortunate to have the opportunity to live with such an art collection.*

Karen Rosell examining an artwork in JCMA storage with Sarah Elder and Elena Ostock

Jerika Jordan and Shelby Miller viewing a painting in storage

Building a Program in Art History and Instituting a Gallery Practicum

When I arrived at Juniata College in August of 1986, I devoted myself to creating a new and viable art history program, and to chairing the Department of Art and Art History beginning the following year. During my first year I prepared five courses that were listed on the college's schedule. Beyond the introductory Survey of Western Art, these courses spanned from Ancient and Medieval Art to Modern Art. Building the program began the following year with my design and implementation of six new classes. Five of these were advanced and included: Mannerism and Baroque Art, Nineteenth Century Art, Twentieth Century Art, Impressionism, and Senior Thesis in Art History. With this new curriculum, a genuine program was in place. Naively, I envisioned teaching the program singlehandedly, never anticipating how many students would enroll, and how many would choose to major in art history.

To my astonishment, several students each year declared their Programs of Emphasis (or POEs) in art history, and significant numbers chose to complete a secondary emphasis in this area. As all of my courses filled and had wait-lists, I was both elated and overwhelmed. It was clear that more faculty members, with different expertise beyond mine, were needed to help teach the wide range of courses covering topics from cave painting to contemporary art. No art historian should be expected to offer all of these classes. As in other fields, art historians are specialists, and my strengths were in the modern eras. Thus began my authoring and submission of strategic plans for more support in the art department, the first of which I submitted in 1991.

How did the museum studies program begin? In part, it happened when Professor Sandy McBride left for sabbatical (ca. 1988) and placed me in charge of the art exhibitions. With no course release, stipend, or professional help, I needed a practical solution to curating the exhibitions and handling the art receptions. So I created the museum practicum to work and learn alongside my art history and studio art students. Thankfully, my master's program at Virginia Commonwealth University included the appropriate museum coursework. Studying under Cleo Mullins, a respected and established conservationist trained at the prestigious Delaware Conservancy, I took courses in the Conservation and Curatorial Care of Collections, Museum Registration Methods, and Museum Training. These specialized classes helped shape the new Gallery Practicum internship created for Juniata art students. Although I directed the first Gallery Practicum, Sandy led the practicum for years thereafter, in addition to teaching a full course load.

Rhonda (Bygall) Greenstreet '90, one of the first Gallery Practicum students wrote of her experience:

> *Being a student who learned best by doing, I was thrilled to be given the opportunity of setting up an art show at the museum. . . . After some calming guidance from Dr. Rosell and Professor McBride . . . I started preparing to hang artwork and plan the evening event. What was most surprising, as I think back on the experience, is that the real learning did not come from leveling the pictures on the wall, sending out invitations, or ordering food. In fact, I can't even recall the artist's name. The real learning came from watching the event unfold and observing how people moved around the space, how they experienced the art, who they talked to and where they gathered. It was observing the end result of my work that taught me to think about the artist and the people attending. As a young student, I was so concerned with the event itself and the logistical tasks that I never stopped to consider the attendees or why the artist was showing his work in the first place. My gallery experience taught me to ask myself questions like: how can I maximize the viewer's experience, how can I ensure that the artist's work is seen in the best possible way, and how can I encourage movement throughout the gallery? I guess what I really learned was, while the tasks are important, understanding their purpose is even more important. It was a great life lesson to learn, and one I use to this day.*

Student interest in art history and the Gallery Practicum accelerated from the beginning, so much so that my second Periodic Program Review for the art department in 1995 included a request for a new position—a Director for the Juniata College Museum of Art (JCMA)—who could closely supervise the practicum students. Finally, after ten years of building the art history program and submitting two strategic plans, we hired Dr. Philip Earenfight to join our department in the fall of 1996.

With the approval of our strategic plan, the addition of a museum director, and the successfully established Gallery Practicum, we would be able to acquire, care for, and properly handle the Worth B. Stottlemyer collection. It was perfect timing. All of this information was influential in Dr. Stottlemyer's decision to gift his collection to Juniata College. After our meeting in the spring, Quayton wrote in a second letter, dated May 15, 1996, *"I am pleased that Juniata College appears to have both interest in and the capabilities to work with and handle an art collection such as we have discussed."*

Registrar Elizabeth Gordon (far left) assists students in storage as they view artworks from the collection: Sarah Elder, Brandon Reis, Elena Ostock, and Mori Hitchcock

Rika Opio and Shelby Miller share ideas regarding the research and analysis of their selected artworks

Soon after Dr. Earenfight took the helm as Director, we hired Dr. Nancy Siegel as Curator. She eventually became the Director when Phil left for Dickinson College in 2002. While at Juniata together, however, Phil and Nancy helped the museum studies program flourish, and it continues to evolve to this day, thanks in large part to students' ability to work directly with our permanent collection. As Phil succinctly stated:

> *Recovering such a significant collection of works—many of which have never been documented or seen in public—represents an important opportunity for the students of Juniata College to work with primary material. The Worth B. Stottlemyer Collection will dramatically enhance the college's museum studies program.*

That enrichment has led our graduates in this major to earn a 100% placement rate in graduate schools and internships since the program's inception. It has also shaped their professional aspirations. Indeed this was the case for Chad Herzog '99 who recollected:

> *During the fall of 1996, I was in Juniata's first Arts Management course. I remember the excitement on our initial day together when we learned of the Stottlemyer Collection and that we would be devoting our semester to 'learning' arts management by 'doing' arts management. We would spend classes going over the fundamentals of collections care (proper art handling techniques, cataloging procedures, database management, to name a few) and then we would do just that! Donning aprons and white gloves, we expended hours in the rare book room of the Beeghly Library unpacking the artworks, measuring, documenting, and photographing the newly acquired work, and packing the art back up again. From there we would head to the computer lab to input the acquisition forms into the database we had learned to build. This was all such an incredible experience for me and the Stottlemyer Collection truly helped guide my career goals. Working on the collection allowed me to discover the professional opportunities of a life in the arts. I truly believe had it not been for that experience, I would not be doing the work I am doing today.*

Phillip Earenfight and Nanny Siegel with Quayton Stottlemyer at the 1996 innaugural art reception in the Enrollment Center

Karen Rosell discusses a Stottlemyer painting on display in the permanent JCMA gallery in April, 2014

Stottlemyer farmhouse, Wolfsville, MD, summer of 1996

Phil Earenfight, Nancy Siegel, Jim Donaldson and Karen Rosell on their first excursion to the farmhouse in 1996

The First Trips to the Stottlemyer Farm

With much anticipation, in the summer of 1996 Sandy McBride, Phil Earenfight, Nancy Siegel, and I, along with our colleagues Kim Richardson and Jim Donaldson '67, loaded a Juniata College van with wrapping materials and set out to see firsthand (and to perhaps retrieve) some of the Stottlemyer artworks. Located in a rural setting in Maryland, the two-story farmhouse was an unlikely structure to house a collection of this magnitude. Perhaps that is why it survived. Remote and unassuming, the farmhouse, which was owned by Worth's siblings, had actually been burglarized a few times. But the intruders never recognized that the artworks were of value, and instead stole only small, practical items such as guns. Amazingly, the art and antiquities stored there had remained undisturbed since 1951. Most had never been published and had remained untouched for roughly fifty years. They were everywhere we looked; they covered every wall, packed dressers and cabinet drawers to the brim, were stashed under beds, were stacked behind furniture, and filled the two attics. Though they were in far from perfect condition, having been stored in a non-climate-controlled environment, we were stunned by their beauty. Having previously seen only small black-and-white photographs, it was astonishing to see the artworks in person.

While Sandy (our studio artist) and Phil, Nancy, and I (the art historians) spent the majority of our time gleefully scouring the premises in our search for artworks, Kim and Jim carefully and busily helped wrap the pieces for our trip back to Juniata College. I vividly remember how we would find certain gems, and how excitedly we would show them to one another. As Nancy said, *"I remember the goose bumps on my arm as I whispered in amazement to Karen Rosell, 'There's a Casilear on the wall.'"*

Unseen and undiscovered for nearly half a century, these deserving pieces could now be properly restored, cared for, researched, and displayed. It was quite a sensational adventure, and one that I would never have believed had I not experienced it myself. As Nancy further joyfully recalled:

> *We tried to conduct ourselves with the highest degree of professionalism, but the dam had burst. We stormed the artistic Bastille, moving swiftly from room to room surveying this empire. We opened drawers, closets, and cabinets with giddy abandon. On every wall surface hung a visual feast. It was overwhelming and the real work had not yet begun. Numerous trips to the farm followed. There were not one, but two attics full of unopened*

Nancy Siegel and Phil Earenfight working in the attic of the Stottlemyer farmhouse

Karen Rosell and Jim Donaldson wrapping artworks for transport

Karen, Jim, Phil, and Nancy taking a much-needed lunch break during their work

Nancy Siegel carefully wrapping more artworks

crates with heaps of painted canvases everywhere. Some had been wrapped in paper. Others had been anointed by visiting birds. One actually had a wasp nest in its frame. In these attics, the light was dim and the air was thick with dust, making breathing a short-lived activity. These were conditions that would have stopped even the hardiest scientific researcher. But this was art historical field work, and we were not to be daunted.

Kim Richardson also fondly remembers:

When we arrived at the farmhouse, it was a hot day that was only going to get hotter. The heat of the day was nothing like the heat that built up in the attic as the day progressed, so I spent some of the time in the kitchen with Catherine Powell, a family friend and caretaker of the farmhouse. We had a lovely time talking and I admired her African violets which were unusual because the flowers were at the end of very long, very thin stems. The flowers looked like they were floating above the plant. As we sat in the kitchen, first Sandy, then Karen, Nancy, Phil, and Jim came down from the attic, wide-eyed, each carrying a work of art—Japanese woodcuts, oil paintings, etchings, prints, and miniature portraits, each a surprise for its quality. No one had expected such rich variety and such high quality. It was hard for the members of the art department to stop and say, "Yes, yes, we would be honored to take care of this collection at Juniata College," [because] they were so delighted in discovering what was in the attic. It was evident from the pieces they were bringing down that someone needed to start packing the items we would take back to Juniata that day, so Jim and I began that task. As we were leaving, Catherine gave us cuttings from her violet. That lovely violet still blooms in my kitchen, and every time the flowers hover high above the leaves, I remember that very hot day when we unpacked the treasure that is now housed at Juniata in a secure, climate controlled environment.

Without knowing for certain, my recollection is that we wrapped and brought back approximately 150 paintings and prints to the college that day in what seemed like nothing short of a sensational "art heist." Notably, the most significant American artists whose works we encountered on that first trip, included: Albert Bierstadt, Ralph Blakelock, John William Caselier, Asher Brown Durand, George Inness, Jervis McEntee, Thomas and Edward Moran, Samuel Morse, William Sydney Mount, Anna Claypoole Peale, Arthur Fitzwilliam Tait, and Jane Stuart. Paintings attributed to European and British artists included Sebastiano Conca and Gerard Dou, among others. Beyond these larger paintings, we saw and retrieved prints and drawings by Rembrandt van Rijn, Joseph Mallord William Turner, and James Abbott McNeill Whistler.

Driving home together in the van after a long, exhausting, but wildly fulfilling day of finding and securing artworks for travel, I fondly remember my husband Jim, who teaches marketing and management, not surprisingly asking how much we thought the collection was worth. We had no idea, but we knew without a doubt that it was valuable. We were right. The collection was last appraised in 2008 at nearly 1.5 million dollars.

Upon returning to Juniata, we carefully shuttled these precious artworks from the van to the only secure, climate-controlled room we could access—the rare books treasury room in the Beeghly Library. At the time, we had no equipped storage space in the museum. Thankfully, a few years later, due to the generous donations of Edwin A. and Susan Rabinowitz Malloy, our JCMA was outfitted with climate controlled exhibition spaces as well as a locked storage room for the 492 artworks that would eventually be acquired to comprise our first permanent collection.

After our first sensational *"storming of the artistic Bastille,"* a second trip followed in September, including this time Jack Troy, professor of ceramics at Juniata. Nancy recounts:

We returned to the Stottlemyer farmhouse again with air filtering masks, gardening gloves, and portable lights. Each visit to the farm resulted in one more empty wall for Quayton, and some serious wrapping and packing sessions for us as we transported the works safely to Juniata College where they have been stored with better environmental conditions and proper security. But not all of the works in this collection were readily observable or easily found. There was one afternoon at the farm when Jack Troy and Sandy McBride came down from the attic with a stack of prints they had found in an old trunk which contained piles of clothing. Sandy casually motioned to us. We almost didn't hear him chuckling to himself with joy. Sandy had found twenty-two 19th century Japanese and Chinese prints in exquisite condition. The collection of Japanese prints contains examples of printmaking by one of the most prominent Japanese artists from the nineteenth century, Ando Hiroshige (1797-1858).

Second trip to the Stottlemyer farmhouse: Phil, Sandy McBride, Jack Troy and Nancy

Numerous trips to the farmhouse in Maryland followed, and in 1998 when the first gifts were officially made, President Robert Neff acknowledged them in a press release:

> *We are truly grateful to Quayton Stottlemyer for this magnificent donation. The acquisition of the Worth B. Stottlemyer Collection is a major step forward for the arts at Juniata College. These works will be the showcase of our impressive and ever-expanding works in the Juniata College Museum of Art.*

Introducing the Collection: Showcasing Selected Artworks to Honored Guests

In the fall of 1996, we thought it would be enlightening to showcase a few pieces from the collection. Enlisting art history students to help select and research some of the paintings, Phil, Nancy, and I arranged for them to present short analyses of their selected artworks to key administrators, interested faculty members, a few trustees, and Quayton Stottlemyer. These were the very first students who were permitted access to the artworks, and who began to study them. We were quite proud of their professionalism and their presentation skills. Participating students were: Melissa Kerr '98, Margaret (Peggy) Gustafson (non-degree seeking), Heather Hueglin ('December) '96, Holly Hueglin '98, Jennifer Lowe '97, Savannah Schroll '97, and Mark Wodzinski '97.

One of those students, Jennifer Lowe, delightfully recollects:

> *We were overjoyed when we heard that Juniata would be receiving the Stottlemyer Collection. I was part of the first class who would actually get to work with the collection. It was absolutely thrilling to be incorporating my art history studies with the many facets of caring for a museum collection and all the various avenues museums encompass. It was an awe-inspiring and life-changing experience. It truly forged my continuing education in museum professions, and was a once-in-a-lifetime opportunity.*

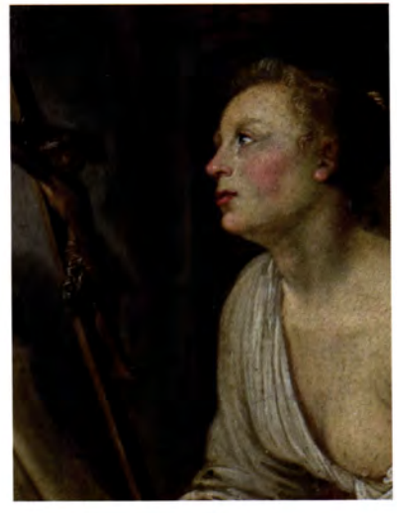
And Savannah (Schroll) Guz agrees:

> *The Stottlemyer Collection allowed me to extend beyond books and slides to engage with actual works of art, many of them previously undocumented. Through my work with the collection, I gained a greater understanding of the value of cataloging and conservation, lessons that became vital to me the following year, when I was a Fulbright scholar and performed a practicum at Munich's Alte Pinakothek. There, I cataloged new acquisitions and worked for the curator of seventeenth-century Flemish painting. Ultimately, however, it was with the Stottlemyer Collection that I got my first hands-on opportunity to understand a curator's many responsibilities.*

Our mini-exhibit impressed those in attendance, especially Quayton, who later said:

> *Juniata College is a nearly ideal institution with which the collection can have a symbiotic relationship. I believe the college can use the collection for educational purposes, helping students and me to develop standards of critical artistic judgment, taste, understanding, and appreciation. I believe the college can and will display the best portion of the collection for an increasing number of outside viewers to appreciate, as my father and the artists involved would have desired.*

Jennifer Lowe presenting her research and analysis of Jane Stuart's *Girl at Harpsichord* during the 1996 art reception in the Enrollment Center

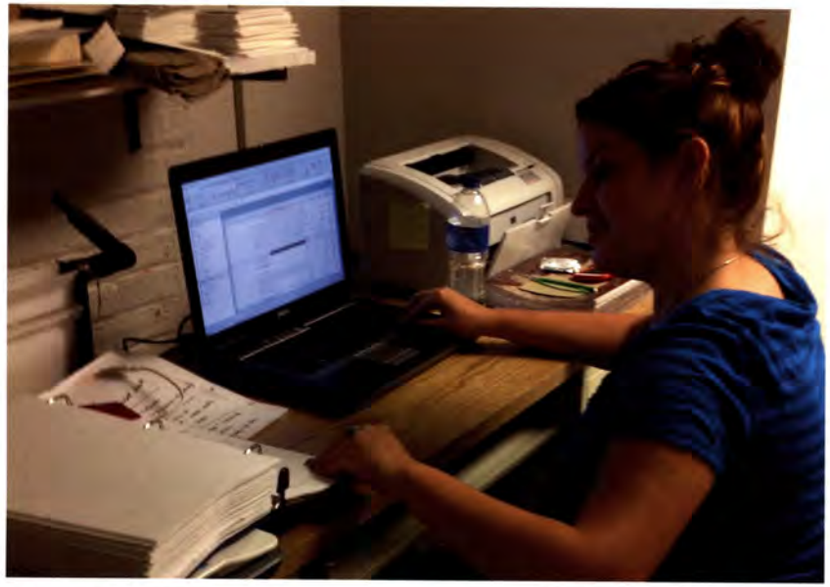


Detail of the *Penitent Magdalene*

Detail of Jane Stuart's *Girl at Harpsichord*

Savannah Schroll presenting her research and analysis of the *Penitent Magdalene*

Karen Rosell, Sandy McBride, President Bob Neff, and Quayton at the art reception



Jerika Jordan hard at work completing and updating the JCMA database in June of 2013

Registrar Elizabeth Gordon putting the finishing touches on the JCMA database

First Steps in Compiling a Catalog: Photographing the Entire Collection and Updating the Museum Database

After speaking with the current gallery director, Judy Maloney in 2012, and upon learning that we did not possess quality digital images of the collection adequate for research and publication, my first task was to assemble a responsible team to accomplish the daunting assignment of photographing the complete set of works. Time and expense were issues with which I had to wrestle. Digitally capturing pieces one at a time by sending them to a photographer, as we had in the past for a mere handful of the Stottlemyer artworks, was neither an affordable nor a feasible option. So my suggestion was to enlist a 2010 Juniata fine arts graduate who earned her M.F.A. in photography from the Pratt Institute in New York City. Following approval of this idea, Erica Quinn, whom we knew well and respected, generously agreed to come to Juniata in June of 2013 to photograph the artworks for us.

Before she arrived, I also became aware that the museum's database for the artworks was far from complete. Without all of the necessary factual information, such as artist, title, date, medium, size, and location in storage, we would not be able to find and properly identify the artworks for publication.

Knowing that these tasks would not be easy, but admittedly not fully grasping the enormity of the undertaking until work began, I asked two of my most respected upper class Juniata College art history and museum studies students if they would be interested in assisting. Without hesitation, both agreed. Jerika Jordan '14 and Shelby Miller '15 worked alongside Erica and me to complete the database and to photograph the nearly 500 artworks.

Beginning in May, we first spent time acquainting ourselves with the JCMA secure storage room which housed the Stottlemyer works, along with several hundred newer acquisitions from other collections. Then, day after day for nearly three weeks in June we worked together diligently on specific tasks. Jerika methodically updated the database with the help of several appraisal books and an occasional clarification question for the museum director. Filling out the provenance and checking on exact locations for each piece, Jerika meticulously labored through the entire assortment of Stottlemyer artworks. Meanwhile, Shelby and I painstakingly pulled out one piece or storage box at a time, carefully shuttling the artworks to a makeshift photography studio—an art classroom located in the basement and near storage. Somewhat akin to a well-oiled machine, we broke

down a colossal set of tasks into a manageable system. Most days we brought our lunches and ate together in that makeshift studio, rarely taking breaks. Before the end of June, we had finished photographing, and we were justifiably proud of our accomplishments. Erica was indefatigable, and her professionalism was beyond reproach. She spent considerable time editing the images after her initial feat of photographing the entire collection. When the four of us were able to see the final pictures, we gasped. They were stunning! At last we had what we needed to begin work on our catalog. I could not have been more proud of this team of talented young women, whose dedication, commitment, energy, and enthusiasm for this project was contagious.

Choosing Artworks, Researching, Presenting, and Writing Catalog Entries: A Disclaimer

With a veritable treasure trove of artworks from which to choose to include in this book, Jerika, Shelby, and I made our separate lists of pieces which we found most intriguing. Gathering in my office, we shared our lists of top choices and amiably negotiated as to which works would become "ours" to research. Then, in August of 2013, other interested art history students joined our group. They, too, negotiated with one another and chose their coveted artworks to study.

During that fall, while teaching and serving as interim department chair, I edited more than fifty catalog entries from Jerika, Shelby and five more students: Alicia Camacho '14, Rika Opio '15, Molly Sellars '14, Haining (Emma) Zhu '15, and a 2009 Juniata alumna and museum studies graduate from Case Western Reserve, Elizabeth (Snyder) Gordon, now serving as our JCMA Registrar. Meeting weekly, we shared the pieces about which we were writing and discussed our research and analysis. It was exciting to see and hear more about so many fascinating artworks comprising our permanent collection. Knowing that their submissions would be published, my students took their tasks seriously, and although editing was time-consuming and potentially overwhelming for me, often involving multiple drafts per artwork, it was also exhilarating to make progress. Having worked diligently over the years with students on their Senior Thesis research papers, I have honed my skills in helping students become better at articulating their ideas in writing. It is a source of considerable pride, which shows in the finished entries appearing in this catalog. My greatest challenge has been learning how to respect their different

Shelby Miller, Jerika Jordan, and Karen Rosell examine and discuss a painting in the JCMA secure storage room

Fall semester 2013 group discussion with Haining Zhu, Molly Sellars, Rika Opio, Karen Rosell, Shelby Miller, and Jerika Jordan

Jerika Jordan, Shelby Miller, and photographer Erica Quinn at work in the JCMA

Graphic designers Alexandra Willis, Haining Zhu, and Michael Melvin review several art books as they discuss their plans for the catalog's layout

approaches to communicating their thoughts, while also making sure that their ideas and analyses are logical, clear, and engaging.

With the official start of my sabbatical in the spring 2014 semester, I was finally able to begin researching and writing about some of the artworks myself. The enthusiasm generated by this catalog project spread to five more students: Sarah Elder '16, Mori Hitchcock '16, Elena Ostock '14, Brandon Reis '15, and Leslie Troup '15. Mike Melvin '14, a graphic arts student, also eagerly volunteered to work on the catalog's design. He was soon joined by Haining (Emma) Zhu, and later in the semester, Alexandra Willis '14. Meeting with my students on a bi-weekly basis, writing my own analyses, and constantly editing the work of eleven students and their more than 120 catalog entries, was a challenge, especially when coupled with overseeing the catalog's graphic design, working with printing companies, organizing artworks into chapters along with endnotes and a bibliography, recounting the story of how we acquired the collection, and contacting former students and faculty for their reflections on this major gift.

Also in the spring, I volunteered to organize and host for the first time at Juniata, the *Central Pennsylvania Intercollegiate Art History Symposium*. Initiated in 2005 by faculty at Bucknell University, this conference has been open to undergraduate art history students carefully selected by their faculty and limited to two students per participating institution. Most speakers are junior or senior level art history majors, and their talks highlight senior thesis research, the results of an in-depth independent study project, or internships and other significant work in the field. This symposium gives students a unique opportunity to present their research, to hone their speaking skills, and to share their ideas with an audience of their peers. It is organized in the manner of a traditional academic conference with fifteen-minute oral presentations and time reserved for questions and answers. The conference is open not only to participants, their academic advisors, and friends or family members, but also to the hosting campus community at large. This year, sixteen students from ten colleges were involved, including: Bloomsburg University, Bucknell University, Franklin and Marshall College, Gettysburg College, Juniata College, Lebanon Valley College, Lycoming College, Muhlenberg College, Pennsylvania State University, and Ursinus College.

I selected Jerika Jordan to speak at the symposium about her experiences in cataloging the Stottlemyer Collection. We spent considerable time setting up and practicing a Power Point presentation that chronicled our journey to produce a

President Jim Troha, Karen Rosell, and Jerika Jordan at the Central Pennsylvania Intercollegiate Art History Symposium, April 2014

professional book. To our department's delight, Jerika's talk received rave reviews, especially from the former Juniata College President, Bob Neff; our current President Jim Troha; and Chairman of the Board of Trustees, Bob McDowell '67, the latter of whom wrote to Jerika:

> *We found the presentation highly engaging and informative and with nice personal touches related to your experience with the project. You also handled the questions from the audience with wonderful poise and confidence. Your pride in the project was very obvious. For those of us who are alumni, this experience was just another example of what makes us so proud of Juniata students like you! I am eager to see and be able to purchase the completed book on the collection.....and perhaps even an autographed copy!*

In her presentation, Jerika not only outlined the story of how we acquired the artworks, but she also showed highlights of the collection and read one of her completed catalog entries—Charles Adams Platt's *Old Boat House, Gloucester.* President Troha, also impressed with her talk, invited her to present her research a few weeks later to the full Board of Trustees, where additional excitement arose. As he stated in a handwritten note to Jerika:

> *On behalf of our trustees and the broader Juniata community, I want to express my sincere appreciation for your extraordinary presentation to our Board this weekend. You generated quite the 'buzz' and demonstrated to all of us why we exist. Your poise and passion for your project was evident and it energized the rest of our meeting!*

One interesting component of this year's process has been allowing students to choose the works that most appealed to them, such as the one about which Jerika spoke in the art history symposium and at the Board of Trustees meeting. Rather than selecting the most valuable or significant pieces, we felt it would be a more rewarding project if we all chose those artworks about which we felt impassioned. We could not possibly write about hundreds of works and still complete the catalog so that we would have the finished product not long after the end of the spring semester. Working with aggressive weekly deadlines was the only way we could accomplish this ambitious goal. Immersing ourselves in works that personally intrigued and inspired us made meeting those deadlines possible.

It is important to note that the information and analysis included for each artwork is not intended to be exhaustive; when working in a restricted time frame, it is impossible for students to write definitively and at length, such as they would for publication in an art history journal. Additionally, we were not trying to authenticate artworks; this a serious business requiring extensive time, expertise, and financial resources. While Gayle Skluzacek's appraisal sheets generally provided a point of departure for us, along with any documents in the museum's object files, we included only as much data regarding attributions as was available in our archives, unless our research provided clues. Certainly, given more resources, authentications will continue over time. For now, our intent was to compile the images into one catalog, and to provide the reader with an avenue into appreciating them. Thus, what you will find here is the material one might encounter when reading substantial wall-text in a respected art museum, augmented with analysis, historical background, and, where possible, biography. In viewing and reading about selected images in the following pages, we sincerely hope you feel our passion and relish this journey through the Worth B. Stottlemyer Collection, the core of our permanent collection at the Juniata College Museum of Art.

Karen J. Rosell

George Vaughan Curtis,
View from Studio Window of Monet in Paris

The air is crisp and cool, energizing, but placid. Barren branches of columnar trees, freed from the weight of their summer foliage, stretch wiry fingers skyward in salute of the setting sun. Golden light animates every visible surface as mystic bursts of color permeate the encroaching, dappled shadows to create a playful, rhythmic dance.

Seated before a window in the studio of his idol, George Vaughan Curtis undoubtedly felt captivated by the atmosphere here and, brimming with inspiration, could not resist the urge to entrap any remnants of Monet's spirit that might be lingering in the courtyard of his Parisian workspace. The thickly executed impasto encrusted on the masonite surface stands in full relief as a proclamation of Curtis's devotion to his muse. Though this piece is considered one of his less valuable works, for much of his artistic reputation was established by painting portraits of Parisian women, it is certain that Curtis would have valued this piece far beyond its monetary appraisal.

Born in Southampton, England in 1859, painter George Vaughan Curtis developed his academic skill at the Academy Julian under French artist Benjamin Constant before establishing himself within the Barbizon School at Fontainebleau. With a growing fondness for working *en plein air*, Curtis came to greatly admire the works of Monet in particular.[1] Thus the impressionistic influence rapidly found expression through his own works. Primarily recognized as an American artist, Curtis first came to the United States in 1894, ultimately moving between Europe and America several times throughout his life. Finally, after a twenty-five year residency in Paris, he returned to America permanently in 1921, living first in New York City and, later, Washington D.C. until the time of his death in August 1943.

Interestingly, *View from the Studio Window of Monet in Paris* came to the Stottlemyer Collection as a purchase made directly from the artist's wife, Mrs. Curtis, shortly after her husband's passing.

J.C.J.

George Vaughan Curtis, *View from Studio Window of Monet in Paris.* Oil on masonite; 10 ½ x 12 ¼ inches. [2008.2.2.]

Samuel Valentine Hunt, after Harry Fenn, *West Point and the Highlands*. Etching with hand coloring; 9 x 11 inches. [1998.1.14.]

Samuel Valentine Hunt, after Harry Fenn, *West Point and the Highlands*

Originally composed as a painting by American artist Harry Fenn, this engraving was published in the September 11, 1869 issue of D. Appleton and Company's *Appleton's Journal of Literature, Science, and Art.* A weekly publication, it was the precursor to the company's more ambitious tome, *Picturesque America.* According to Sue Rainey, author of a detailed monograph on this massive volume, the advent of the journal and the subsequent collaboration for *Picturesque America* "sought to profit from and feed national pride in both the American landscape and American art."[1] This accords with the tone of the article by G.M. Chester which originally appeared with the print:

> The beautiful view of the Highlands, which accompanies this number of the JOURNAL, scarcely requires description in these days of universal travel, when the Hudson and its beauties are household words. . . Niagara has its majestic grandeur; Lake George its picturesque beauty—but the Hudson has West Point and the Highlands. Around West Point, cluster a thousand sacred memories and traditions; memories of the Revolution and the band of heroes who fought the good fight which gave us our freedom; . . . traditions of romantic adventures and of hair-breadth escapes; traditions of the escapades of wild cadets, now grown gray in their country's service, and burdened with the weight of hard-earned laurels; traditions of the cadet-life of those whose memory will ever live in the hearts of their countrymen, a better and more lasting witness of their courage, their virtue, and their true nobility, than the shafts of monumental stone raised to their memory by surviving comrades, and placed on the very spot where they, in the first flush of health and hope and opening manhood, dreamed of a long, a happy, and a noble life. [2]

As is evidenced in this excerpt, Chester associates *West Point and the Highlands* with a deliberately American essence. The scenic landscape is deserving of our attention in its own right, but the inclusion of West Point cadets evokes our ever-evolving history, our growing patriotism, and our reverence for heroes of the past. Chester forcefully declares that we behold a piece of American art, composed by a native artist, depicting our country and our countrymen.

Not only does *West Point and the Highlands* celebrate its inherent Americanness, but it simultaneously declares a sense of national fortitude and innovation by continuously juxtaposing old elements against their newer counterparts, such as the bearded officer who accompanies the young cadets. Even in minute details this notion is made apparent, as evidenced in the background by the inclusion of industrial steamboats alongside organically-propelled wind sails. As noted by Rainey, "the *picturesque* was. . . characterized by irregularity of form, rough texture, pleasing variety, and contrasts of light and dark. Its effect was to arouse curiosity and interest, and therefore provide delight."[3] Here, elements of the picturesque abound. The composition is framed by mountainous ranges which cradle the lively curves of the Hudson River. The sky is brimming with storm clouds, and we imagine the impending boom of the canon in the foreground as an echo of nature's rumbling thunder.

Despite the vast dispersion of the early Appleton journals and the multitude of steel engravings included, each print was produced purely as a line engraving that was then hand-colored before distribution. As a result, though many prints of the same image are still extant, it is rare to find any two with identical pigmentation. For example, the Smithsonian American Art Museum also holds a *West Point and the Highlands* acquired from the same publication, but its spectrum is almost entirely dissimilar; the single detail that remains unchanged is the woman's yellow parasol in the foreground. This is a distinct trait of many engravings produced during this period, leaving us to ponder how coloration affects our interpretation of an image.

J.C.J.

Female Nude

In her 1971 essay for *The Art Journal*, Dr. Jan Thompson correctly stated that, "Woman has never ceased to occupy a prominent position in the visual arts."[1] This is certainly true of the female nude as well. Though aesthetic motives for preoccupation with the nude woman have varied widely across the centuries, artists have always approached her as an object for observation and adoration. Thus, the subject of this painting lends us little indication of the period in which it was originally created. Furthermore, as this piece is an oil print that has been transposed to canvas, the artist's hand becomes further obscured, making specific attribution problematic. However, the enigmatic history of this piece accords with its anonymous subject, amplifying its allure.

The overt eroticism of the woman we see here immediately recalls Edvard Munch's oil painting, *Madonna* (1894-95). Interestingly, as early as the medieval period, portrayals of the Virgin Mary were intended as paragons for chaste, virtuous women. However, Munch's *Madonna* appears as a nearly perfect counterpart to this mysterious female nude. Both compositions display a single, sinuous female within a vacant setting, ostensibly enraptured in her sexuality. These women are inaccessible in such compressed, ethereal spaces, and yet the frontal positioning of their bodies demands the viewer's participation as sexual partner.[2] This intimate moment of revelry has been made at once both private and public, for each female is isolated in her surroundings but fully exposed to the audience.

In the *Female Nude*, the small plant, barely visible to the left, is the only recognizable reality in this supernal world of sexual experience. The figure's lush hair falls loosely over her shoulders to cover her breasts, while a strategically draped earth-toned fabric sweeps from her left hip, covering her pubis and tantalizing the viewer. The ultimate provocateur, she denies us voyeuristic gratification. By casting her eyes down and outward, she allows the tactile impasto surface to entice her spectators into an exploration of her beauty. As transcendent femme fatale, she summons her animus—a female's inherently masculine traits—exemplified, in this case, through the erotic indulgence of her lasciviousness. She relishes her body as carnal object, banishing the viewer into a state of perpetual sexual chagrin.

J.C.J.

Unknown, *Female Nude*. Chromolithograph; 9 x 7 inches. [2008.2.56.]

Enamel Box

This tattered trinket is probably a hand-painted porcelain snuffbox, likely constructed in Western Europe during the mid-1700s. As noted in the Metropolitan Museum of Art Bulletin, "The snuffbox was the quintessentially graceful gift during the eighteenth century,"[1] and these luxurious keepsakes were highly valued. Before the onset of mass-produced porcelain painting developed, first in France and later in Germany,[2] snuffboxes were typically unique commissions designed and ornamented according to the patron's specifications and financial limitations. Most often, this resulted in frivolous spending and effusive, cumbersome snuffboxes that could no longer be carried in a pouch or pocket. This box, however, has retained a rather modest practicality. Upon opening it, the moderate exterior corresponds with a beautifully painted likeness of a young girl, perhaps representing the memento's owner.

Painted on the inside of the lid, the portrait of a confident, rosy-cheeked girl peers out, meeting the viewer's gaze. Her fur-trimmed coat, muff, and headband indicate wealth in an otherwise austere setting. If we are to assume she was the recipient of this gift, her youth suggests this would have been her first snuffbox—perhaps an appropriate present for a coming-of-age celebration. When considering the understated quality of the container's construction alongside the rather unrefined execution of painting overall, this suggestion becomes more likely.

Commonly, the motif depicted on the outside of a snuffbox related in some way to the patron. Here, a simple foliate motif frames the miniature on all sides. Each surface has been painstakingly hand-painted to form a narrative, although its story remains unclear. The top of the vessel depicts a young seated couple and a lone traveler who appears to be intruding upon their private moment. Just below this scene, on the front of the container, a matronly figure sits on a rock amongst a similarly-painted pastoral background, hands folded neatly in her lap. This whimsical, Rococo-inspired forest scene continues around the remaining sides of the box, suggesting that this woman is secluded in her environment. Perhaps the woman sits in the woodlands of her childhood recalling a memory of her first love, depicted in the scene above. These tableaus rendered on the exterior have been painted largely in black, with the only hint of color appearing in the temperate pink used to create flesh tones. The resulting effect creates lively, animated characters well-suited to their fabricated environment.

In all its mystery, this tiny enamel snuffbox is assuredly intriguing, presenting its viewers with a host of unanswered questions. Who is the girl represented inside the box, and how is she connected to the patron? Is she somehow related to the narrative depicted on the exterior, and exactly what *is* this narrative? Indeed, the longer we inspect this tiny, decorative artifact, the more these questions arouse our intrinsic curiosity, and the enigma only intensifies.

J.C.J.

Detail, top of *Enamel Box*. [1998.1.54.]

Detail, front side of *Enamel Box*. [1998.1.54.]

Unknown, *Enamel Box*. 3 1/4 x 2 1/4 inches. [1998.1.54.]

Detail, interior of *Enamel Box*. [1998.1.54]

Frederick Stuart Church, *Good Morning*

Frederick Stuart Church's commendable etching *Good Morning* presents us with an imaginative apologue in which fantasy and reality collide. Perched at the water's edge, a young mermaid has apparently washed ashore to greet a nearby pelican settled on the wet ocean sand. Her wide-eyed innocence and slightly parted lips perfectly capture a childlike mentality—that implacable curiosity to discover and interpret the world around us—as she unflinchingly investigates this creature. The vignette which takes place in a vacuous setting, created in only a few self-assured strokes of the artist's stylus, invites fulfillment in the viewer's mind. Thick, brash verticals suggest a muddied reflection, while horizontal contours reveal the ebb and flow of the tide, but even this is enough to enliven our senses, and we imagine the sounds of rolling waves and a whispering sea breeze.

Further inspection reveals that there is a visual kinship between the two figures here. The juvenile mermaid, propped up on her hands, mimics the position of the bird, while her flowing curls and shining scales play against the textures of her companion's soft feathers and rough feet. Her youthfulness, however, is directly contrasted by the hardened, knowing gaze of the massive pelican. Meanwhile, the sturdiness of both line and posture pair with the pyramidal organization of outlines to suggest permanence, yet we know that neither being can reside on the beach. A mermaid belongs in the sea, a bird in the skies—and in the next moment, another wave will send them both back to their rightful places. In this way, Church has profoundly captured a fleeting moment of discovery and wonder. Interestingly, he composed a strikingly similar illustration, titled *Who Are You?,* for the March 9, 1886 issue of *Harper's Young People* in which the pelican has been replaced by a young girl.

In the mid-1870s, just as his career was beginning to gain momentum, F.S. Church began producing allegorical representations of human and animal figures. Although the printed copyright appearing below the artist's signature reads "1885," *Good Morning* was first exhibited at the National Academy of Design's fifty-first annual exhibition in 1876.[1] The discrepancy in dates can be traced to the original publication of the *Catalogue of the New York Etching Club Exhibition at the National Academy of Design, New York*, printed in 1885.[2] It is likely that *Good Morning*, as well as other works in this collection such as Mary Nimmo Moran's *Hook Pond, South Hampton*, were purchased by Worth B. Stottlemyer directly from this exhibition catalog. Perhaps, then, as one of his first of these images, *Good Morning* provides a lens through which to view Church's later allegorical illustrations. If the fanciful, unabashed mermaid connotes imagination, creativity, and childhood, then the salty, weathered pelican is our vapid reality.

J.C.J.

Frederick Stuart Church, *Good Morning,* 1885. Etching; 3 x 4 7/8 inches. [2001.3.12]

Officer at Market

This beautifully painted mahogany panel, dating roughly to the 19th century, is a contribution of one or more anonymous artists of the European Continental School. Typical artistic conventions of the era are at work here, formed through a thoughtful investigation of color, line, and surface texture. Its academic exploration is conventional rather than daring however, thus confirming that this piece was likely intended as an educational study. The two figures in the scene assume traditional gender roles, immediately visible in the positioning of their bodies. The British officer stands confidently erect, with feet firmly planted in a commanding triangular pose, while the woman leans rather awkwardly on a nearby table to support herself. She is delicately sheltered beneath a fabricated canopy, thus demonstrating the domestic position of women in society, while supple, rounded fruits and lush vegetation surround her, echoing her feminine curves. The masculine British officer, on the other hand, is situated against the hard, rectilinear architecture of the open-air market. By placing one foot casually within the woman's domain, the officer subtly asserts both desire for and control of the woman before him. Piercing yellows and muted golds punctuate the otherwise subdued color palette, inviting the viewer to explore the scene fully. Foliate potted plants behind the officer mirror a cluster of leafy vines climbing up the façade in the foreground to create a subtle, organic frame.

A charming genre scene, this painting is largely composed of loose, impressionistic brushstrokes, revealing a rudimentary level of experimentation with the popular medium. Painterly contours are juxtaposed against weighty outlines and sharp, linear details. The rigid brushwork of the wooden table begins to dissolve in the small balcony overhead, while the details of the cobbled street below have disintegrated entirely, suggesting that the work may have been completed by a number of different hands. However, despite such incongruous techniques, a distinct harmony results from the deliberate organization of both form and color. This is further enhanced by the interaction between man and woman, appearing here as leisurely and amiable—perhaps even flirtatious—as opposed to forced or unwelcome. Interestingly, if this vignette is occurring in a lively marketplace, there is no evidence of other merchants or a boisterous crowd. The sense of isolation here is rather unexpected. Perhaps it is merely the result of the artist's attempt to simplify the composition, and to focus our attention on the couple's interaction.

Notably, though the date of the painting has been approximated to the 19th century, the military garb of the British officer conveys an earlier time-frame. The style of the coat, hat, and stockings shown here were standard for these officers in the mid-to-late 1700s. Meanwhile, the clothing of the woman, too, suggests a date nearer to the time of the American Revolution. The question arises then: is the appraised date of this work correct, or was this painting meant to emulate those of earlier eras? Either way, this depiction is both quaint and pleasing, and its beauty effortlessly lures the viewer.

J.C.J.

Unknown, *Officer at Market.* Oil on panel; 6 1/4 x 8 inches. [2008.2.128.]

Howard Helmick, *Un déjeuner à la fourchette (Fisherman at Hearth)*

A native of Zanesville, Ohio, painter, illustrator, and etcher Howard Helmick (1845-1907) occupied a significant position in the 19th century art world, achieving relative celebrity both in America and abroad. Before becoming a professor of painting, design, and art history at Georgetown University in Washington, D.C., Helmick studied at the École des Beaux Arts in Paris under Alexandre Cabanel. Shortly after completing his training, the artist took up residence first in London and later, for a brief period, in Ireland. It was here that Helmick would unearth his life-long fascination with the Irish peasantry and priesthood, two recurring themes that appear throughout much of his oeuvre. In fact, according to an article published in *The Quarterly Illustrator* in 1893, his prominent reputation was largely the result of "the cleverest character studies of the Irish peasantry ever given to public view,"[1] a commentary which aptly describes *Un déjeuner à la fourchette.*

A stunning example of Helmick's realistic style, this piece evokes a genuine melancholy that is both sorrowful and alluring. The shallow space the artist has created emulates the intimate interiors of Dutch genre scenes popularized in the 17th century, a technique which invites close-viewing and investigative scrutiny. A single figure positioned firmly in the foreground and unaware of our presence initiates the viewer as voyeur, while an overwhelming silence fosters introspection. Hunched before a blazing hearth, an elderly man of humble means roasts fresh fish for his "*déjeuner à la fourchette,*" a small meal of meat or eggs. With gentle, amiable features and a relaxed posture, he appears content in his solitude and at harmony with his surroundings. Upon further inspection, however, loneliness is ubiquitous here, and is continually reinforced by the singular objects—the lone stool, fork, plate, and fish—which occupy this space. In the background, a candelabrum holds only one candle, while a hanging platter and ladle on the wall confirm that these quarters are shared by none; this man will dine alone.

Interestingly, Helmick is known to have exhibited a painting of the same title at the Royal Academy Salon of 1873. Unfortunately, surviving documentation does not reveal if the Salon painting was, in fact, an identical image. Since he executed this version nearly ten years later in 1882, it is possible that Helmick duplicated subjects, just as he frequently recycled models for his compositons.[2] However, a precise reproduction of *Un déjeuner à la fourchette*, completed by an illustrator known only as "F. Babbage," was featured in *The Magazine of Art* in 1885. Frequently appearing in publications such as *Harper's Young People, The Quarterly Illustrator,* and *Scribner's Magazine*, Helmick's works have captivated audiences, young and old, for decades. With unparalleled ease, Howard Helmick produces magnetic genre scenes that remain timeless, even more than a century after their origination.

J.C.J.

Howard Helmick, *Un déjeuner à la fourchette (Fisherman at Hearth),* 1882. Oil on canvas; 23 1/2 x 19 1/2 inches. [2008.2.6.]

Ferdinand Maröhn, *Peasant Woman Counting Change*

Active as early as 1839, Ferdinand Maröhn (1790-1865) is known to have worked between Paris and Berlin until the time of his death at the age of seventy-five. Although his work remains highly valued even in today's market, the artist himself has become relatively unknown and referential information regarding his life and career is virtually non-existent. Preferring to work in watercolor and oils, Maröhn created a considerable body of landscape and genre scenes which often include figures appearing either alone or as a pair. Frequently exhibiting an economic sensibility of composition, paired with his predilection for simplistic subjects, it is certain that the artist was greatly favored among the open art market of mid-19th century Europe.

Though this piece is undated, an examination of the figure's clothing places the execution of this image near the beginning of Maröhn's artistic career. The protruding, ruffled collar depicted here fell out of fashion near the end of the 1830s. However, it must also be considered that it was not uncommon for lower class citizens to recycle and refashion garments until they were no longer salvageable. Pertinently, the quilted, unstructured bonnet the figure dons was newly in vogue at the beginning of the 1840s, but it simultaneously identifies her as a member of the proletariat.

In this scene, a humbly-dressed young woman is seated on a stone bench near a deserted street corner. With one foot resting comfortably behind the other, her knees mimic the geometric shape of the block on which she sits. The hazy atmosphere and subdued palette Maröhn has constructed echo the melancholic mood of the figure. As she counts her earnings, presumably gained from the morning's first transaction, she appears listless before us. Surrounded by the emblems of her agrarian existence—a rooster, chicken and stocked basket of eggs—we ascertain her social position; she is neither a prosperous merchant nor a slave to the industrial factories. Behind her, a pair of silhouetted figures recedes into the background, suggesting that her prosperity also depends on her clientele. In this manner, the gold and silver coinage she gingerly fingers connotes a hopeful future. Her soiled linen apron is pulled away to reveal an unsullied woolen dress beneath, as if the exposed fabric will protect the precious money from tarnish. Meanwhile, the bold red scarf tied loosely about her neck draws the viewer's focus to her doleful expression while also serving to visually connect the young girl to her feathered companions. In the absence of cages or constrictions, the chickens are free to roam; yet they choose to remain here, resting peacefully in the shadow of their caretaker. Perhaps, then, there is also a psychological connection between fowl and female. While tenderly calculating her small profit, she remains at the corner in hopes of selling more, her wistful expression revealing that she longs for another life.

J.C.J.

Ferdinand Maröhn, *Peasant Woman Counting Change*. Watercolor laid on masonite; 10 1/2 x 8 1/2 inches. [2008.2.148.]

Card Players

Since the advent of the Northern Renaissance, the eye of the Dutch art connoisseur had become accustomed to the intimate examination of small-scale images painted in exacting detail. As such, though modern audiences may see this painting as an unassuming genre scene, its contemporary 16th century Dutch viewers would recognize that this modest, small-scale painting was infused with symbolic messages that reveal an enduring Calvinist sensibility. Moralizing genre scenes like this were widely produced by artists nearer to the end of the 16th century, as dependence on private patrons gave way to an open art market.

Beneath darkened varnish and crackling paint, three figures are seen engaging in a host of deplorable behaviors—drinking, smoking tobacco, and playing cards. A stack of coinage visible near the left edge of the table confirms that this is not a game of entertainment, but of indulgence. The rustic cottage beside them, rolling pastoral background, and humble garments of the sitters, all work to identify these figures as members of the Dutch peasantry. A woman sits with her back turned to the unobstructed countryside, an environment commonly associated with community and stability.[1] Holding a tobacco pipe presumptuously, she appears optimistic in this moment, just before revealing her hand to her shadowed opponent. With an impassive expression, she literally turns her back on the idyllic landscape to partake in such dubious vices. The male player, seemingly more invested in his drink than the card game, hunches over his mug and casts his shaded gaze in the viewer's direction. An elderly figure gripping a small object (perhaps a beer tankard) approaches from behind the woman with an almost conspiratorial smile. Perhaps the most intriguing aspect of this gathering is that we cannot ascertain the relationship between these figures and their setting.[2] A thorough analysis of this composition produces little certainty, and the questions remain: Why has this meeting taken place? Are these simply three strangers passing their leisure time at a rural inn, or is the shadowed figure in the foreground a foreboding visitor to this woman's home?

Unfortunately, due to extensive amateur restoration of this painting, particularly in the woman's face and the façade of the cottage, it is difficult to identify the original artist. However, card playing became a popular subject among genre painters as early as the 1500s.[3] Following explorations by Pieter Brueghel the Elder, artists such as Adriaen van Ostade and Cornelius Dusart established their niche in creating similarly sententious scenes of peasant life. Here, the juxtaposition of a pastoral landscape pitted against the foreground action—a vignette we might expect to see in a tavern, rather than in a domestic atmosphere—is rare. That we see a woman gambling and smoking a tobacco pipe in mixed company is even more extraordinary.[4] Interestingly, these curiosities may express a sentiment akin to van Ostade's when he exclaimed, "These blessed pleasures, viewer, surpass the false pleasures of the powerful: peasants are free from the cares of the courtiers!"[5]

J.C.J.

Unknown, *Card Players.* Oil on panel; 9 7/8 x 8 inches. [2008.2.91.]

In the manner of Thomas Gainsborough, *Grain Harvest Scene*

An unassuming genre painting, *Grain Harvest Scene* is a serene portrayal of quiet, provincial life in the English countryside. In the foreground, two figures rest under a shady tree next to an open field, ripe to harvest. One man leans on the staff of his scythe, passively observing the other, who mindfully tends to a detached blade. To offset and compliment these forms, another pairing of figures, in this case a man and woman, toils in a distant hayfield. Beyond them, the pitched roof of an outlying farmhouse nestled among a local wood peers above the season's crop, suggesting a prosperous yield. Here, life may be simple, but labor is taxing and arduous. In fact, the only figure appearing entirely at rest stands frontal, erect, and nearest to the picture plane. As the obvious focal point of the composition, this man may serve as a moral indicator of the importance placed on physical labor and a persevering work ethic.

Though the artist of this piece remains unknown, it is certain that s/he was working in the manner of famed 18th century British painter, Thomas Gainsborough. While the master Gainsborough earned much of his reputation as a portraitist for wealthy British clientele, he has also been described by Scottish aristocrat Lord Ronald Gower as, "not merely an excellent landscape painter, but one of the most original of any time or country."[1] Moreover, Gower also commended the Englishman for his refusal to study classical Antiquity, claiming that Gainsborough's "naïve independence" of academic training lends to his paintings "a certain attraction."[2]

Perhaps once thought to be an original Gainsborough, appraisals have confirmed that this image was produced nearer to the beginning of the 19th century, long after his era. Further, an examination of the painting's technical execution reveals that dexterity is lacking in composition, anatomy, and depth of field—elements for which Gainsborough was praised by contemporaries. In this depiction, while the landscape is handled fairly well, it is certainly far from adept. For example, the spindly trees intended to act as framing devices are clumsily placed, distorting the perception of distance in space, as well as the relation of foreground to background, and viewer to image. Larger anatomical discrepancies also begin to surface regarding the accuracy of the figures; problems with proportion and naturalism in both physique and form betray the skillful technique of the earlier prominent portraitist. While these formal concerns surely speak to the creator's capabilities as a professional artist, *Grain Harvest Scene* is an amiable experiment in stylistic mimicry.

Interestingly, Worth B. Stottlemyer originally purchased this congenial piece directly from Mrs. Dora Lee Curtis, wife of 19th century American artist George Vaughan Curtis, whose work is also represented in our collection. These two private patrons provide the only documentation of the painting's provenance. Despite its few technical shortcomings, *Grain Harvest Scene* undoubtedly represents the distinct tastes of its previous owners, and is sure to charm any audience.

J.C.J.

In the manner of Thomas Gainsborough, *Grain Harvest Scene.* Oil on canvas; 18 x 21 inches. Gift of Lisa Emerson. [2000.1.2.]

Seascapes

"Water, water, every where,
Nor any drop to drink."
- Samuel Taylor Coleridge, from *The Rime of the Ancient Mariner*

The air hangs thick and humid, but the caress of a breeze wisps gently across your skin, permeating the heat radiating up from the sand. Abandoned shells crunch beneath your feet with every step, grinding against the coarse landscape and crumbling to fragile pieces. Gentle swells rush to meet the surf as it lazily laps at the shore, erasing any trace of your presence. The rhythm is synchronized and meditative, but thunderous and venerable. The sun begins to drift near the horizon, forging a river of light across the water's surface before slowly melting away at the edge of the world.

Even in the earliest documented histories of humanity, it is clear that mankind has long been enamored by the sea. A primordial source of life, harbinger of death, keeper of mysteries, and realm of the unknown, the vast oceans of our planet have never ceased to rouse the imagination. For artist and scientist, hermit and vagabond, dreamer and inquirer alike, these endless waters have been, and continue to be, a well of inspiration. But what is it about the sea that fascinates us so? Beautiful but terrible, melancholic and yet brimming with life, it provides intricate reflections of the human condition. A milieu of dichotomies defines its existence; tides that ebb and flow, a state of constant flux and incessant repetition, meeting but never mixing, the marine world is the diametric counterpart to our terrestrial existence.

In terms of artistic production, seascapes have invariably enriched the art market across the centuries, and they continue to occupy a dominant position in both professional and private collections today. Yet despite the innumerable images that have been generated, no two are exactly alike. More remarkably, the ocean's caliber for variation has initiated an artistic tradition of polar extremes in its representation. Artists may either seek to evoke the magnetic serenity of rhythmic surf and sand, or invoke the essence of sublime terror with the storm-tossed ship at sea. At least in part, this is attributable to the enigmatic nature of the subject. Extracting emotional responses from both artist and observer, these individual perceptions irrevocably dictate the image that is first produced then perceived.

This chapter includes works by the hands of well-established artists such as James Abbott McNeill Whistler, Théodore Gudin, and Charles Leickert, as well as several members of the Moran family. Other, equally admirable pieces have come to us without attribution or signature, and we may never know their origins. As a whole, however, this collection boasts a considerable spectrum of seascapes that vary in composition, medium, and mood. Educated and well-versed in the collector's aesthetic, Worth B. Stottlemyer acquired a remarkable assemblage of seascape imagery executed in paint, as well as numerous prints, etchings, drawings, and watercolors, all of which handsomely contribute to the permanent holdings at the Juniata College Museum of Art.

J.C.J.

Detail of R. L. Johnston, *Venetian Scene.* Oil on wood; 9 1/2 x 13 7/8 inches. [2008.2.38.]

James Abbott McNeill Whistler, *Fulham (Untitled, River with Bridge)*

A brief survey of the scholarship concerning the etchings of James Abbott McNeill Whistler reveals that the artist's mastery of the medium is frequently equated with that of Rembrandt. Joseph Pennell, a contemporary etcher and art critic, went so far as to label Whistler "the greatest etcher of all time."[1] A rapid workman, Whistler had produced at least 372 unique prints by the end of the 19th century.[2] As an artist widely reputed for his rejection of conservative academic painting, only in his etchings did Whistler conform to pre-established principles of design.[3] This accommodation of tradition is most apparent in his Thames Series. This collection of scenes depicting the slums of East London at mid-century fully embraces Romanticist ideals of the picturesque.[4]

Interestingly, according to a catalog produced by the Victoria and Albert Museum in 1921, this composition is "wrongly described as Fulham" as it was actually composed in an area of Chelsea, London.[5] *Fulham* was one of a later series of prints produced by the artist during a period of financial struggles, and Whistler intended to capitalize on his previous success with similar subjects composed in the same medium.[6] With exacting linearity, here Whistler fully describes the bustling commerce that occurred daily along the Thames, yet the pristine condition of this river scene presents no evidence of the derelict conditions of East London during this period. The distant latitude of a local bridge filled with silhouetted figures dominates the print and draws the eye horizontally across the composition. A wide expanse of open water detaches the viewer from the compressed action, lending a serene quality to the image. The sense of equilibrium is further enhanced by the striated shadows which punctuate the scene. As noted by Kathleen Pyne, "human figures, factories, and bridges are all equally rendered as colored shadows,"[7] while the open sky and water, scarcely imprinted on the plate, frame the subject. However, despite the tranquility of this etching, Whistler's allegiance to the picturesque is unrelenting. The Thames, contaminated by commerce, becomes a microcosm of industrialized London. Thus, a single tree rising elegantly above the placid infrastructure becomes the last morsel of undefiled nature in the city.

J.C.J.

James Abbott McNeill Whistler, *Fulham (Untitled, River with Bridge)*. Etching; 5 1/4 x 8 inches. [2008.2.194.]

In the manner of Joseph Mallord William Turner, *Harbor Scene*, early 19th century. Oil on panel; 15 ¾ x 19 ¼ inches. Gift of Lisa Emerson. [2000.1.4.]

In the manner of Joseph Mallord William Turner, *Harbor Scene*

Composed in the style of a young Joseph Mallord William Turner, whose dying words are said to have been, "The sun is God,"[1] this stunning painting of a luminous sunset harbor captures the qualities of nature's fleeting beauty that he found so mesmerizing. Although the artist remains unidentified, Turner's influence is undeniable, and in fact, it is not impossible that this piece was completed by one of his many pupils.

Here, rising cliffs to the right yield to the sea, guiding us to the setting sun and leaving the left side of the image vacuous and unknowable. However, the glowing orb is warm and inviting, and its slightly off-center placement creates depth on the planar wood panel. The paint gently rises from the surface through an application of soft, unimposing impasto, while golden light infuses the ruminant atmosphere. A small gathering of figures at the water's edge direct their focus skyward, and we join them in admiring this daily phenomenon, the mysterious dance of our perpetual orbit around the sun.

Exploring the effects of light and color, the artist has transformed a sunlit sky into a magnificent polychrome prism occupying two-thirds of the composition. A radial energy bursts outward from the sun—the material source of all life, light, and color—while the rest of the world falls silent before it. A beached rowboat invites us into the scene, leading the eye across shimmering low-tide waves to a small fleet of sailing vessels. Apart from the two boats closest to the shore, the ships are arranged perpendicular to the picture plane, as if they are just embarking on a voyage, and their erect sails direct us back to the unfolding sunset. Here, both man and machine are arrested by this moment of natural wonder and, as one, stand in salute of the setting sun.

J.C.J.

Charles Adams Platt, *Old Boat House, Gloucester*

Though Charles Platt's abiding reputation lies primarily in the field of architecture, this etching is representative of his earliest body of works, completed during his years as a student at the National Academy of Design. It was around this time that Platt came under the influence of Stephen Parrish, an artist working out of Philadelphia who himself had only recently become a part of America's revived interest in etching during the late 1870s.[1] Under the tutelage of Parrish, Charles Platt finalized his first etching in December, 1880 at the age of nineteen. Less than one year later, the young artist had completed seventeen copper-plate etchings, many of which were destroyed because he considered them unsatisfactory.[2] Impressively, although *Old Boat House, Gloucester* was only the twelfth plate he executed, this piece was selected to appear in the August 1881 edition of *The American Art Review*, and the resulting exposure generated a national reputation for Platt before his twentieth birthday. The original publication produced a limited set of 500 prints of *Old Boat House, Gloucester* accompanied by an article, written by critic S.R. Koehler, in which he commended Platt for his immense "skill in selection, boldness of handling, and appreciation of the picturesque wherever it occurs."[3]

It can be argued that the artist's focus on the cogent lines and sharp angles which perfectly capture the architectonic forms in *Old Boat House, Gloucester* foreshadows the passion he would later develop for architecture. Here, buildings rise majestically over the calm waters of low tide, while four small fishing boats linger near the dock. A rowboat enters the harbor from the left, its occupants captured in only a few bold, rudimentary strokes. Yet, no matter how simplified the forms, these figures—one sitting with back turned toward us and concealed by a parasol, the other a faceless, geometric oarsman—drip with artistic intent, instantly recalling the romantic tendency to proffer the viewer a place within the image. We are not ostracized voyeurs, but active participants in this scene, and the presence of the parasol expressly reinforces such romantic ideals on various levels. Though the fashionable sunshade was most commonly viewed as an emblem of sophisticated women, we are given no indication of this figure's identity. Her age, race, gender, and physical attributes are left entirely to the viewer's imagination. Moreover, the parasol is evocative of the leisurely appreciation of nature so totemic to Romanticism, an attitude rapidly disappearing from industrialized New England.

In this image, the juxtaposition of nature and industry is intimated by the inclusion of the crane, towering high above the small rowboat and on a severe diagonal axis. This dichotomy is reinforced by the placard on the front of the boat house. While the advertisement "Boats to Let" entices fellow romantics to venture into the open bay, the signage is traversed entirely by a mechanized support cable attached to a crane. Although the pairing of these oblique lines forms a prominent triangle, this is simultaneously minimized by the unobstructed expanse of bay to the left. Just beyond the crane, a centrally placed ship mast echoes the form of a crucifix, marking the bay as an organic sanctuary. The forceful, thrusting vertical created by the frontal ship mast rises to the height of the plate, starkly contrasting with the horizontality of the composition and further dramatizing the inherent tension visible in the artist's message. Although Gloucester was known as an energetic fishing community, Platt has eliminated any sense of the noise and bustle of a busy New England harbor. Perhaps intended as a commentary on the rapid industrialization of urban American cities, these dignified masts are the skyscrapers of New England's humble fishing villages.

J.C.J.

Charles Adams Platt, *Old Boat House, Gloucester*, published 1881. Etching; 5 3/8 x 9 1/4 inches. [2008.2.221.]

Baron Jean Antoine Théodore Gudin, *Adrift.* Oil on panel; 15 3/4 x 19 1/4 inches. Gift of Lisa Emerson. [2000.1.5.]

Baron Jean Antoine Théodore Gudin, *Adrift*

Resources concerning the life and works of Baron Jean Antoine Théodore Gudin are decidedly sparse. Unfortunately, articles devoted exclusively to his career, such as the one appearing in the September 1942 publication of *The Burlington Magazine for Connoisseurs,* are rare discoveries. Even in this isolated example, the author quotes Theime-Becker's opinion that, although Gudin had been "admired throughout Europe for two decades, he has quickly fallen into oblivion and his fame has long since passed away."[1] Evidence drawn from Gudin's personal correspondence with friend and admirer John Chambers in the years just before his death suggests that, within his own lifetime, the artist witnessed both the rise and fall of his prolific career. Though his success was short-lived, the Baron entertained an impressive list of patrons, including Charles X and the later self-proclaimed, "King of the French," Louise-Phillipe.

A native of Paris, the young painter studied under Girodet, one of the many rebellious students of Jacques-Louis David who embraced the emotionalism of early Romantic art. This diametric influence permanently informed Gudin's mature style. Well-loved for his extensive body of seascapes and naval scenes, these paintings consistently reinforce the omnipresence of the sublime at sea. However, his typical handling of paint, canvas, and brushstroke are unfailing attributes of David's Neoclassical sensibility.

In fact, this is perhaps the most notable attribute of *Adrift*. Though it undoubtedly displays Gudin's preferred subject matter, the liberation of form, color, and line exhibited here is unparalleled within his considerable body of work. While it remains undated, with the growing force of Impressionism in France during the last decade of the artist's life, it is not unreasonable to place this painting near the end of his vocation. With an extraordinary application of impasto, the tactile paint deposited on the artist's board casts lively shadows, creating dimension on the water's turbulent surface. This image is decisively modern, with an open composition that dedicates more than two-thirds of the panel to an expansive, tempestuous sky. In addition, Gudin brazenly experiments here with capturing the effects of reflected color and moisture in the clouds. Meanwhile, the low horizon line, lightly peppered with distant ships, works to emphasize the small scale of the rowboat and figures in the foreground, while simultaneously indicating that our protagonists are far from shore.

Through this image, the artist communicates germane themes of man, nature, and the sublime, in what we can only assume is the aftermath of a great storm at sea. A ragged troop of seafarers rows tirelessly against the rolling waves, while a man in red points to a figure slumped lifelessly over a plank of wooden debris in the water. Have they found him in time to save him? Can they save themselves? It seems unlikely, as an industrialized steamship visible on the horizon easily traverses the storm-tossed sea, discrediting their foolhardy ambitions. In this way, perhaps *Adrift* was intended as a poetic metaphor for Gudin's own acceptance of the changing times. With the Industrial Revolution firmly established in the modern era and the esteemed school of Romanticism giving way to the early seeds of Impressionism, his only option was to embrace this self-proclaimed fate. But, if this is the case, we must wonder if the artist has counted himself among those in the rowboat struggling desperately against the changing tide, or as the figure floating helplessly in the open water.

J.C.J.

Félix François Georges Philibert Ziem, *Harbor Scene*

A steady increase in the auction market over the last several years suggests a revival of public interest in the work of 19th century French painter Félix Françoise Georges Philibert Ziem (1821-1911). Well-respected in his own time but soon forgotten after his death, Ziem appeared destined to reside in the proverbial shadow of the Impressionist masters. Although typically classified as an Impressionist himself for his attention to light and atmosphere in many paintings, it is more accurate to describe Ziem as an artist working in an era of metamorphosis. His distinctive style clings to the linear clarity of Realism. Thus, his aesthetic exists in a perpetual but artful limbo, balancing precariously between Realism and Impressionism.

After his initial training as an architect, Félix Ziem's interest in painting evolved from curiosity to career with his first professional exhibition at the Paris Salon of 1849. Later, he would come under the influence of the French Barbizon School. Along with a mutual reverence for 17th century landscape aficionado Claude Lorrain, the *en plein air* painting technique of the Barbizon artists appealed to him greatly. Ultimately, this resulted in a dramatic stylistic shift for Ziem, spurring him toward slightly more painterly depictions of land and sea. Acquiring an impressive list of both patrons and followers in his lifetime, his star pupil was the famed English monarch, Queen (then Princess) Victoria, who first came under his tutelage in 1864.

While a date for this piece has not been recorded, stylistic comparisons to other authenticated paintings place it near the end of the 19th century. Interestingly, the artist's uncharacteristically loose handling of both paint and brush exhibited here is unparalleled in his known body of works. Measuring roughly one-third the size of his standard canvases, the relatively small scale of this work, paired with the extreme deviation from his normative working methods, suggests this piece may have been intended as an artistic study.

Due to its presumably rapid execution, it is difficult to discern a precise narrative within the scene before us. On the far left, the stern of a ship obscures the light of the setting sun, casting a deep shadow over the foreground. A gathering of silhouetted figures is scattered atop an unidentifiable landmass as a small rowboat approaches in the immediate foreground. To the right, a second vessel towers above another distant rowboat or two, but it is unclear whether these dinghies are arriving or departing. In a manner reminiscent of J.M.W. Turner's earliest paintings, Ziem brilliantly captures the dynamic interplay of light, shadow, and kaleidoscopic color over the ocean at sunset. Thick washes of energetic brushstrokes create a restless dissolution of form; bodily contours, ships, and structures alike dissolve into roughly textured surfaces as the sun melts into the sea. Generically titled *Harbor Scene*, this image exemplifies the creative lens of the artist's observant eye. Here, light is our true protagonist and color its raconteur.

J.C.J.

Félix François Georges Philibert Ziem, *Harbor Scene*. Oil on panel; 4 ¾ x 7 ¼ inches. [2008.2.35.]

Edgar Hewitt Nye, *Small Sailboats in Harbor*

Edgar Hewitt Nye's *Small Sailboats in Harbor* evokes a serene tranquility of everyday middle-class existence that was rapidly fading with the onset of the Industrial Revolution. This became a favorite theme of many contemporary American Impressionists who were "simultaneously excited by change and nostalgic for the reassuring and familiar past."[1] Nye's heavily saturated colors, abrupt pointillist technique, and thickly applied impasto immediately captivate viewers, and it is not surprising to learn that his works can be found in prestigious collections such as the National Museum of American Art.

In this scene, soft lighting and a subdued palette make the viewer question whether these boats are embarking on or returning from a day at sea. Whether sunrise or sunset, we can be certain that the warm, golden rays flooding the canvas disseminate near the horizon. Further, the bold, vertical shadow created by the mast on the cream-colored sail in the foreground confirms that daylight enters in front and to the right of the picture plane. This inclusion is unquestionably deliberate; the bright patch of ivory nestled among its burgundy counterparts becomes an integral compositional element which demands our focus. The heavy concentration of forms here is delicately balanced by pervasive negative space surrounding the pier, creating a locus of activity amidst the stillness.

As the light wanes, sharp, angular sails melt into rounded, curving vessels before dissipating entirely into scintillating ripples of color on the water's surface. Details dissolve into lyrical staccato brushstrokes, and there is a freedom here. As nothing more than an exploration of light and color, both artist and viewer are liberated from heady symbolism and complex interpretations. A small rowboat in the foreground carries a figure with back turned to us, a device that allows viewers to place themselves as active participants in this ephemeral moment. Dwarfed and dominated by the large, colorful sails, we are tempted to join the observer in absorbing the beauty of this charming sunlit harbor. While the rowboat directs us to sea, a scattering of silhouetted figures on the pier echoes the forms of distant ships on the horizon. Perhaps this is the artist's way of encouraging an exploration of nature's wonder—not only in the American art world, but in the everyday lives of his followers.

Born in Richmond, Virginia in 1879, Edgar Nye quickly developed as a prolific American artist working primarily in Washington, D.C. At this time, Impressionism was becoming firmly established in the American art tradition, and its hold on Nye informed much of his career. Apart from a thirteen-year period spent touring France and England at the beginning of the 20th century, he remained in the nation's capital until his death in 1943. Although his mature style was greatly inspired by the exposure to Cubist philosophy attained during his travels, Nye's Impressionist roots are never far from the surface.

J.C.J.

Edgar Hewitt Nye, *Small Sailboats in Harbor.* Oil on canvas; 15 x 22 inches. [2008.2.105.]

After Currier & Ives, *The Whale Fishery*

Lithographic prints manufactured by the 19th century publishers Currier & Ives have become a hallmark of the American tradition and continue to be avidly sought by collectors. These lithographs captured the mores and activities of everyday life in 19th century America, specifically targeting the tastes and sensibilities of an increasingly consumer-driven middle class. Though lithographic prints were widely bought and sold throughout the public sector, some critics of the art world believed the medium to be a repulsively mechanized process which produced "vulgar imitations" of fine art.[1]

A visual examination of this lithograph provides limited verifiable information, thus it is difficult to confirm precisely what we see before us. However, pictorial cues contain a host of information from which logical assertions may be drawn. Since Currier & Ives was an American firm which generated more than 7,000 unique images for the middle class, it is reasonable to deduce that this scene depicts a crew of whalers hailing from one of New England's many sea ports, of which at least twenty reported active participation in the commercial whaling industry in 1855.[2] Further, though the work is undated, a likely estimate can be inferred from the historic details presented in the print. Pelagic whaling in the United States was not extant until after 1720, and the tri-masted whaling vessels represented here were not commonplace before 1814. Additionally, the box-shaped head of the whale and absence of baleen confirms that the artist has depicted a sperm whale, the most widely hunted species in America until the discovery of petroleum in Pennsylvania in 1859.

Though such details inform our interpretation, we can be certain this piece is a reproduction rather than an original Currier & Ives. While Currier & Ives lithographs were predominantly hand-colored, this work was printed utilizing the photographic offset process, in which the image is first transferred to a rubber cylinder before being applied to the paper. Conceived in 1867, this process was not incorporated into the printmaking industry until the development of the offset press in 1880.

Apart from its historical significance, the aesthetics of this image also made it highly collectible. Currier & Ives whaling prints are rare, yet they document events circulating around the United States' most profitable 19th century industry. Here, undulating, tempestuous waves provide a dramatic setting for a disastrous occurrence. As the massive sea creature breeches just beneath the small boat, commonly referred to as a "blubberhunter," the men scramble to escape. The whalers' garments punctuate the scene with alarming patches of red, foreshadowing the tragedy that unfolds before us. The absence of hope is felt in the apparently oblivious, distant vessels and the otherwise barren horizon. Ironically, a single life preserver floats among the wreckage, and we instantly understand that the hunter has become the hunted.

J.C.J.

After Currier & Ives, *The Whale Fishery*. Photo offset lithograph on laid paper; 5 7/8 x 8 1/16 inches. [2008.2.238.]

Charles Henri-Joseph Leickert, *Dutch Seascape*. Oil on mahogany panel; 4 1/4 x 2 7/8 inches. [1998.1.93.]

Charles Henri-Joseph Leickert, *Dutch Seascape*

Modern scholarship on the life and career of Dutch artist Charles Leickert is exceptionally rare, but to contemporary 19th century audiences, the artist had achieved a considerable level of international fame; therefore, his works were in high demand. Producing some seven hundred paintings in his ninety years of life, Leickert specialized in seasonal depictions of Dutch townscapes and harbors with a preference for summer and winter scenes—imagery that often seems to linger between the realms of intimate genre scene and pure landscape. Though the majority of his works adhere to the crisp lines and hard edges characteristic of much 19th century Dutch painting, *Dutch Seascape* is a tribute to Leickert's talent for effectively employing brushwork techniques that prefigure those of Impressionism.

In this small-scale painting, the artist appears to be concerned primarily with capturing the ambiance of a Dutch harbor. With a thick, painterly application of oil pigments on a wood surface, he simplifies details without sacrificing overall naturalism. Ships, wooden docks, and a scattering of figures are all distinguishable in this image. The barometrical effects of sunlight on a clouded day are rendered almost flawlessly. In the foreground, though the sky directly above is not visible, shadows on the ground denote where clouds lay overhead. In fact, Leickert's capacity for accurately depicting meteorological cloud formations led one critic to praise him as "a Dutch version of [John] Constable."[1] The hazy atmospheric perspective forces the eye to focus on the brightly colored garments and storefronts closest to the picture plane. Notably, Leickert often rejected prominent representations of the Industrial Revolution in his paintings,[2] which may account for the restrained cityscape in the background. A church steeple towering over an obscure urban center is the only recognizable structure across the harbor. In this way, the painter exalts a serene and pious proletariat existence that is at once quaint and inviting.

J.C.J.