

AMERICA
en plein air

IMPRESSIONS BY
HENRY RYAN MACGINNIS

JANUARY 25 – APRIL 12, 2008

Curated by:

Abigail E. Bruckart

Kara E. Carmack

Sonia P. Evers

Rachel R. Fitzsimmons

Diana B. Jonas

Rebecca R. Mendelsohn

Anna E. Metzger

Selwyn E. L. Ramp

Martine D. Romano

This publication was produced in part through the generous support of the Helen Trout Memorial Fund and the Ruth Trout Endowment at Dickinson College. Published by The Trout Gallery, Dickinson College, Carlisle, Pennsylvania 17013

Copyright © 2008 The Trout Gallery. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without written permission from The Trout Gallery.

Design: Kimberley Nichols and Patricia Pohlman
Printing: Triangle Printing, York, Pennsylvania

ISBN 0-9768488-6-4

Cover: Henry Ryan MacGinnis, *Birches and Lake*, c. 1930. Oil on canvas, 30 x 25 inches. Collection of Herbert Brooks Walker (cat. 16).

Opposite page: Henry Ryan MacGinnis, *Portrait in Military Uniform of Honourable Harold J. Hoffman, Governor of New Jersey*. Photograph from Henry MacGinnis Papers, Private Collection, n.d.



HENRY RYAN MACGINNIS

Acknowledgements

This catalogue and corresponding exhibition represent the work of the Art Historical Methods Seminar at Dickinson College. Each fall semester, the seminar gives senior art history majors the opportunity to research and write about a selection of works of art and to participate in organizing a museum exhibition. While the exhibitions are often based on The Trout Gallery's permanent collection, this year we are fortunate to have on loan the paintings of Henry Ryan MacGinnis (1875-1962). Students have spent many weeks researching the life and times of the artist and have organized their findings into nine different themes. These are reflected in the catalogue essays, the exhibition design, and the explanatory text on the walls.

There are many individuals and institutions we wish to thank for their help in making this catalogue and exhibition possible. We are most grateful to Richard Frey, who graduated from Dickinson as a Fine Arts Major in the Class of 1990, and has contributed to the seminar in many invaluable ways. First and foremost, Richard made the most essential part of the exhibition—the paintings—available by orchestrating the loan of MacGinnis works from several different owners. The majority of the paintings came from the Herbert Brooks Walker Collection, through arrangement with Noel Walker, who has generously allowed The Trout Gallery to borrow two dozen MacGinnis works of art. Other lenders to the show include Ellinor Hays Dyke, Richard Frey, Paul Gratz, Edwin and Ann Slade, Dr. Buddy Durham and Claudia Titus and William Young. Our sincere thanks to all.

Richard also provided for the loan of original documents from MacGinnis' life and career, including a collection of letters, photographs, and newspaper clippings which have given our research a solid foundation. In addition, he arranged for The Trout Gallery to borrow more than two hundred MacGinnis drawings, a few of which are included in the show. These have enhanced our understanding of the artist's training and creative process. Richard's essay, "The Life of Henry Ryan MacGinnis," from a 2005 Gratz Gallery catalogue on the artist, has been a critical resource for the class as a whole. In addition, Richard spent an afternoon at Dickinson answering our questions about MacGinnis and, as is clear from the citations in the essays, he has also corresponded with many students on their individual research topics.

We also wish to thank Paul Gratz of the Gratz Gallery in New Hope, Pennsylvania, who has repaired, cleaned, and framed several of the works in the show, while also sharing his knowledge on MacGinnis.

We thank the archivists, librarians, registrars, and photograph curators at the following institutions for generously

providing essential documentation and imagery for this catalogue: Ewa Nogiec, Provincetown Artist Registry; Sylvia Inwood, The Detroit Institute of Arts; Jim Zimmerman, Provincetown Art Association and Museum; Sara Buehler, James Michener Museum; Leslie Green and Richard Sorenson, Smithsonian Museum of American Art; Peter Huestis and Barbara Goldstein Wood, National Gallery of Art; Kristin Miller, Ruth Chandler Williamson Gallery at Scripps College; Tom Hughes, Albright-Knox Gallery; Jennifer Belt and Timothy McCarthy, ArtResource, for the Museum of Modern Art and the Metropolitan Museum of Art; Melody Ennis, Rhode Island School of Design Museum; Erin Schleigh, Museum of Fine Arts, Boston; Cory Grace, Freer Gallery of Art and Arthur M. Sackler Gallery; and Cristin O'Keefe Aptowicz, Artists Rights Society, New York. Also, we thank Katharine Worthington-Taylor for permission to use her grandfather's painting, *Opalescent Morning*.

At Dickinson, Phillip Earenfight, Director of The Trout Gallery and Associate Professor of Art History, and Melinda Schlitt, Professor of Art and Art History, deserve recognition for their guidance in directing the course as well as advice on the many details involved in developing the catalogue and show. James Bowman, Registrar and Exhibition Preparator for The Trout Gallery, has worked closely with students on the exhibition design and installation. Wendy Pires, Curator of Education, along with her student assistants Anabella Atach, Emma Bennett, Jennifer Huang, Selwyn Ramp, and Allison Reilly organized and promoted the various outreach programs to area schools and community centers. Gallery attendants Rosalie Lehman, Catherine Sacco, and Satsuki Swisher provided essential visitor services.

Kim Nichols and Pat Pohlman in the Office of Publications at Dickinson have skillfully designed the catalogue and guided it through production under narrow project deadlines. Stephanie Keifer, Senior Administrative Assistant for The Trout Gallery, carefully copy-edited the catalogue text and assisted with countless organizational tasks involving the catalogue and exhibition. We are also grateful to Karen Glick, Curator of Visual Resources, who secured reproduction rights for illustrated works in the essay portion of the catalogue. Thanks to Joan Miller, Art & Art History Staff Associate, for her assistance, and to A. Pierce Bounds, College Photographer, for providing us with the photographs of the works in the exhibition for the catalogue.

— Members of the Art Historical Methods Seminar
Elizabeth Lee, Assistant Professor of Art History

TABLE OF CONTENTS

<i>Introduction</i> Elizabeth Lee	6
ESSAYS	
<i>Henry Ryan MacGinnis, Man of Many Places</i> Selwyn E. L. Ramp	8
<i>Henry Ryan MacGinnis' Stylistic Development and Technique</i> Martine D. Romano	13
<i>A Love of the Land: Henry Ryan MacGinnis, Impressionism, and Bucks County, Pennsylvania</i> Abigail E. Bruckart	17
<i>'Puritans, Painters, and the Portuguese': Henry Ryan MacGinnis in Provincetown</i> Kara E. Carmack	22
<i>Winter Scenes by Henry Ryan MacGinnis</i> Rachel R. Fitzsimmons	28
<i>Henry Ryan MacGinnis in New England</i> Anna E. Metzger	31
<i>A Landscape Painter's Images of Women</i> Sonia P. Evers	35
<i>Henry Ryan MacGinnis and His Critics</i> Diana B. Jonas	39
<i>Henry Ryan MacGinnis in the Context of American Art</i> Rebecca R. Mendelsohn	43
EXHIBITION CATALOGUE	49

Elizabeth Lee, Assistant Professor of Art History

American artists first learned about French impressionism through late nineteenth-century exhibitions, including an 1886 show organized by the dealer Paul Durand-Ruel in New York City and the 1893 World's Columbian Exposition in Chicago. They also encountered impressionism while studying abroad in France. Some even spent summers in Giverny, outside of Paris, where an artists' colony formed around the great French master, Claude Monet. Although the name "impressionism," which captures the airy, sketch-like quality of so many impressionist works, may sound merely descriptive, it was initially used as a derogatory term in response to Claude Monet's *Impression: Sunrise* (1872, Musée Marmottan). In addition to the seemingly casual, "unfinished" appearance which resulted from painting *en plein air*—a French term that refers to working out-of-doors, in the "open air"—critics at the time were bothered by impressionism's typically loose, visible brushwork, the use of bright colors applied directly to the canvas, the absence of modeled form, and the depiction of seemingly insignificant modern-day subject matter. These qualities distinguished impressionism from the French academic paintings which met with official approval at the time, marking it as a full-fledged rejection of artistic convention.

The early literature on American impressionism often traces the ways in which artists such as Childe Hassam, John Twachtman, J. Alden Weir, and Edmund Tarbell modified French impressionist techniques in the process of developing their own individual styles. Indeed, point-by-point comparisons between artists from both countries reveal the ways in which American artists adapted French impressionist approaches to brushwork, color, composition, and subject matter. In studying the little-known work of Henry Ryan MacGinnis, the authors of the essays which follow have taken advantage of this comparative approach by analyzing his paintings in relationship to better-known American artists, whose styles developed in similar ways and in response to similar sources.

In general, American artists took a more conservative approach to impressionism than their counterparts in France, combining new impressionist techniques with their knowledge of academic tradition.¹ One reason for this may be the mix of issues which defined America's urban industrial environment at the time. As the art historian Kathleen Pyne explains, at a moment when "the American middle class embraced a stereotype of the average worker as a foreigner, a radical, and a rioter, it should not be surprising that strident

objections were hurled at the impressionists' displacement of the conventional objects of beauty as the subject of art with the very element that seemed to threaten a pervasive and imminent class war."² Indeed, French impressionists were accused by American art critics of "glorifying course types and lower-class vulgarity" in paintings such as Renoir's *Luncheon of the Boating Party* (1881, The Phillips Collection).³ Pyne argues that in an attempt to diffuse such tensions, American impressionist artists developed a more serene and tranquil aesthetic, depicting nature "as a nurturing place that can always be counted upon to answer the need many upper-class Anglo-Americans felt at this moment for tranquility and permanence in the face of overwhelming change."⁴ Such ideological associations are explored in some of the essays here: Rachel Fitzsimmons and Anna Metzger consider the cultural meaning of New England in several of MacGinnis' landscapes, while Sonia Evers discusses his depictions of idealized women at a time of changing gender definitions in America.

Other essays reflect a view of American impressionism in more expanded geographic terms, in keeping with another recent tendency in art historical literature. While histories of impressionism in America have typically focused on The Ten or the Society of American Artists in New York or the Boston School Painters in Boston, it is now clear that significant impressionist activity existed elsewhere, too. Two particular regional schools—in Brown County, Indiana and Bucks County, Pennsylvania—are relevant to Henry MacGinnis. As Selwyn Ramp and Diana Jonas discuss in their essays, the Hoosier School artists of Indiana offered the young MacGinnis a critical introduction to painting *en plein air*, to studying abroad, and to establishing his painting credentials. Yet because MacGinnis ultimately established his career on the east coast, he is not considered a Hoosier School artist. Likewise, even though MacGinnis taught for forty years at the School of Industrial Arts in Trenton, New Jersey, not far from Bucks County, Pennsylvania, he was never a true part of the artists' colony there, as Abigail Bruckart explains. Even so, MacGinnis was clearly influenced by the dominant styles of Bucks County artists and maintained friendships in the area. Similarly, although we know he spent at least three summers at the artists' colony in Provincetown, Massachusetts, MacGinnis was never an official member of the colony's social organization, the Beachcomber's Club, despite the fact that he appears in pictures with the group, as Kara Carmack discusses. MacGinnis was associated with other places as well, especially

his summer home in Orford, New Hampshire, and Fairlee, Vermont, where he retired. His varied work along the east coast makes it difficult to see him as part of any single place.

In planning *America en plein air: Impressions by Henry Ryan MacGinnis*, the curators therefore wanted to avoid labeling MacGinnis a “Hoosier artist,” a “Bucks County impressionist,” or a “New Hampshire landscape painter.” As Richard Frey observes, “MacGinnis never considered himself a part of any ‘school.’ He was by nature a very independent artist who only painted the scenes that moved him.”⁵ Not only did it seem impossible and undesirable to limit him by location, it was also clear, as Martine Romano and Rebecca Mendelsohn explain, that MacGinnis also pursued several different styles. While he fits within a broad definition of American impressionism, MacGinnis made use of stylistic variations within a movement which itself was multi-layered. In fact, when discussing MacGinnis, the plural “American impressionisms” might be more appropriate. Mindful of the fact that the artist’s “greatest love was to paint outdoors and

feel the elements,” as Richard Frey notes, we decided to define this catalogue and accompanying exhibition around the “plein-air” aspect of MacGinnis’ work, which is one of the few constants that extends across his career.⁶

While MacGinnis was an artist of recognized talent in his day, as Diana Jonas shows in her essay, following his death in 1962, much of his work was locked away in an attic in New Hampshire, where it remained for several decades. By focusing on different facets of MacGinnis’ career, and demonstrating his connection to major American impressionist principles, techniques, and locations, the authors hope to show that his absence from the historical record may say more about the circumstances following his death than about his actual place in the art world. Following the 2005 Gratz Gallery catalogue and exhibition on MacGinnis in New Hope, Pennsylvania, we hope that *America en plein air: Impressions by Henry Ryan MacGinnis* will help serve as a reminder that the historical record is never complete, and is constantly in need of revision.

1 William H. Gerdts, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), 11.

2 Kathleen Pyne, *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America* (Austin, TX: University of Texas Press, 1996), 231.

3 Pyne, 229.

4 Kathleen Pyne, “Social Conflict in American Painting in the Age of Darwin,” in *Crosscurrents in American Impressionism at the Turn of the Century*, ed. William U. Eiland (Athens: Georgia Museum of Art, University of Georgia, 1996), 81.

5 Richard Frey, “The Life of Henry Ryan MacGinnis,” in *A Collection of Works by American Impressionist Henry Ryan MacGinnis, 1875-1962* exh. cat. (New Hope, PA: Gratz Gallery, 2005), 5.

6 Frey, 5.

Henry Ryan MacGinnis, Man of Many Places

Selwyn E. L. Ramp

Born on September 25, 1875, to Katherine Ryan and John MacGinnis, Henry Ryan MacGinnis spent his early years on a farm near Martinsville, Indiana. While MacGinnis was still a boy, the family moved to Muncie, Indiana, a setting which contributed to his life-long interest in open, rolling landscapes (fig. 1).¹ It was in Muncie that MacGinnis met John Ottis Adams, who introduced him to painting *en plein air* and served as a mentor during MacGinnis' early artistic development. Adams was a leader of the Hoosier School, whose members also included the painters T. C. Steele and William Forsyth. The Hoosier School artists studied during the 1880s in Germany, where they mastered painting techniques of impressionism. After returning to Indiana, they applied these skills to familiar local scenes.²

Adams invited Henry MacGinnis to join the Hoosier School artists on their travels through the Indiana country-



Figure 1. *Young Henry Ryan MacGinnis*, Collins Photography. Photograph from Henry MacGinnis Papers, Private Collection, c. 1883.

side. By working with and studying under these men, MacGinnis built a substantial foundation in the principles of painting the landscape. With the support of the Hoosier School artists, he began exhibiting his work and receiving favorable reviews in the local press. In 1900, although MacGinnis was only twenty-four years old, newspapers were already referring to him as a "Hoosier artist of note."³ At the same time, MacGinnis' name appeared in a report on the International Art Exhibit in Philadelphia where he had exhibited one of his paintings among "the world's greatest living painters," as one newspaper described the show.⁴ This was only the start of a series of reports on MacGinnis. On May 8, 1900, the *Indianapolis Sun* reported that MacGinnis "planned to leave a new job as director of art at the Eastern Indiana Normal University in Muncie for Europe where he planned to spend two years along the Rhine and among the Alps executing a large collection of valuable paintings."⁵ The same newspaper also reported that MacGinnis would try to enter the Royal Academy in Munich.⁶

At a time when most American artists were traveling to Paris for training in the *École des Beaux-Arts* or the *Académie Julian*, MacGinnis, following the lead of his Hoosier School mentors, chose to study in Munich instead. Although Paris was the center of the art world in the nineteenth century, Munich was more affordable and appealed to the Hoosier School artists on account of Indiana's Germanic roots.⁷ After about five months of preparatory work in Munich, MacGinnis entered the city's Royal Academy of Art. Admittance to the academy was quite an accomplishment for MacGinnis, as students had to be advanced in their work to be accepted.⁸ At the academy, MacGinnis studied painting with Professor Carl Marr, who had earlier instructed T. C. Steele at the same school between 1883 and 1888. It was during this stay that Steele earned a reputation which made him better known in Germany than in Indiana.⁹ Because of Steele's connection with Marr, it is likely that the Hoosier artist had a hand in MacGinnis' acceptance into the program.¹⁰

At the academy, MacGinnis also studied industrial art under Hermann Obrist. Obrist was associated with Bruno Paul, Richard Reimerschmidt, and Bernhard Pankok, founders of the "Jugendstil," a German movement of industrial and applied art in Germany and Austria that was similar to the Art Nouveau movement in France and Belgium.¹¹ Students at the academy thus learned both the fine and applied arts.¹² (Little did MacGinnis know that this type of training would be essential to him in obtaining a job at the

School of Industrial Arts in Trenton several years later.) By the end of his second year at the academy, MacGinnis had exhibited at the International Exhibition in the Royal Glass Palace and received a medal of honor from the Royal Academy for his work. Back home in Indiana, local newspapers widely celebrated this accomplishment, calling him the “Indiana artist.”¹³

During his time at the academy, MacGinnis met Clara Parker, a young American woman working at the United States Consulate. They spent the summer of 1903 hiking in the mountains on the border of Austria and Germany, between Tyrol and Oberammergau, where MacGinnis painted the mountains and valleys surrounding him. Around this time, the artist made the decision to go to Paris for further study, instead of returning home after a two-year period in Germany. As a Muncie newspaper put it, “[MacGinnis] hopes to go from Munich studios to those of the French school in Paris, [to] make his specialty portrait painting.”¹⁴ This combination of training in Munich and Paris gave MacGinnis the background to develop his skills in the more reliable and lucrative genre of portrait painting, even though he would never abandon his training and interest in landscape painting (fig. 2). Before leaving Munich, MacGinnis spent an additional year earning money by copying masterpieces and painting portraits and landscapes for German and American patrons.

In Paris, MacGinnis studied under Raphael Collin and Gustave Courtois with the hope of perfecting his mastery of the figure.¹⁵ At the time, Parisian art schools, museums, and exhibition spaces attracted painters, sculptors, and architects from around the world. The American painter May Alcott observed that Paris “is apt to strike a newcomer as being but one vast studio,” while her compatriot Cecilia Beaux exclaimed, “Everything is there.”¹⁶ While in Paris, MacGinnis’ acquaintances were mostly French or American. Artists from America, who formed the largest contingent of foreign painters and sculptors in Paris, were only one segment of the capital’s extensive American colony. There were also writers, businessmen, diplomats, and others who were more-or-less permanent residents. Many American artists stayed together in enclaves along the Left Bank, the rue Notre-Dame-des-Champs, or near the École des Beaux-Arts and the Académie Julian’s headquarters.¹⁷ Upon his arrival in the French capital, MacGinnis found himself standing in a hotel room, looking through the open doors of a balcony with a view which stretched across the city. Seventeen years later, in 1926, on a return trip to study art in European museums, MacGinnis occupied the very same hotel room (cat. 11), painting it in the vibrant impressionist colors he typically used in his landscapes.

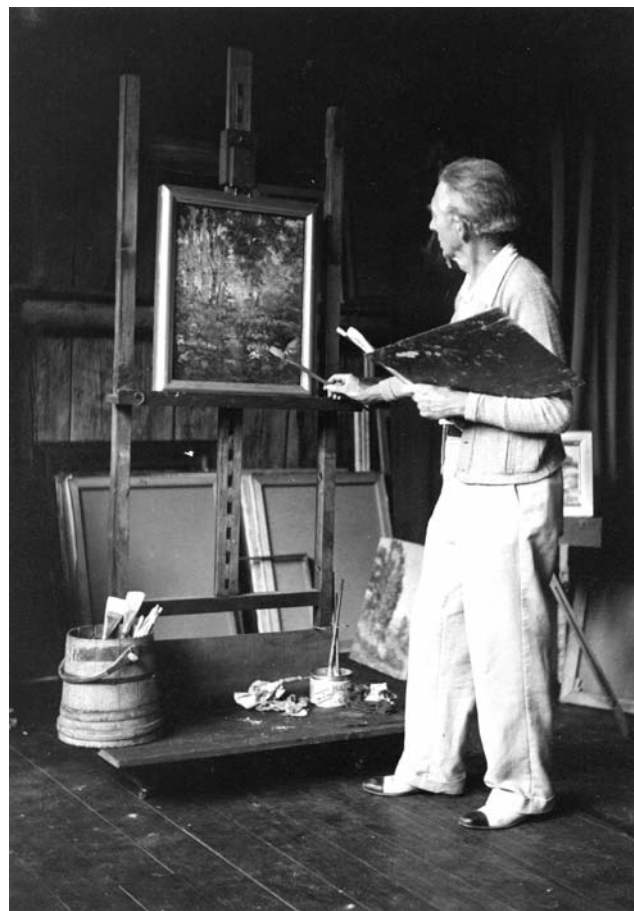


Figure 2. *Henry Ryan MacGinnis, Studio Baker Pond*. Photograph from Henry MacGinnis Papers, Private Collection, n.d.

In 1905, after a year in Paris, MacGinnis returned to the United States, accompanied by Clara Parker, who he married in 1908. After five years of study in Europe, MacGinnis had advanced from a young aspiring artist to a successful and established artist.¹⁸ At that point, rather than return to Indiana, MacGinnis decided that New York City was the best place for his career. The decision to move to New York was likely influenced by Dr. Paul Monroe, his school principal from Martinsville, Indiana, and a family friend, who was now a professor at Columbia University.¹⁹ MacGinnis stayed in New York for a year, making a living off commissions for portraits and illustrations, but was soon offered a position to teach design and figure composition at the School of Industrial Arts in Trenton, New Jersey (now Mercer County Community College).

While teaching at the School of Industrial Arts, MacGinnis also continued to paint and exhibit his work. His new employer hosted an exhibition with twenty-five of MacGinnis’ landscape paintings and drawings, many of

which had been shown in prominent exhibitions in Munich, New York, Chicago, and Indianapolis. In 1907, the *Trenton Times* described one of the paintings in the exhibition:

Mr. MacGinnis has been taking advantage of the late snowstorm by painting in oil a view from a front window on State Street looking toward the canal. The tall spire of the Fourth Presbyterian Church shows faintly through the snowy air and clouds of steam from a train, while in the middle distance a “sweeper” is plowing along through the flying snow. Pedestrians, newsboys, and snow shovelers give life and color to a very artistic and realistic scene.²⁰

With this exhibition, MacGinnis captured the excitement and love of the local community and newspapers began referring to him as a “Trentonian artist,” claiming MacGinnis as their own. During his early years at the school, the artist also spent many summers in New Hampshire in a cottage loaned by Dr. Monroe. MacGinnis enjoyed the area so much that he eventually bought property from Dr. Monroe and built his own cottage.²¹

MacGinnis’ career at the School of Industrial Art and Design was advancing quickly. In 1909, he became the head of the Fine Arts Department, succeeding the impressionist painter Rae Sloan Bredin. MacGinnis also experienced success with his exhibitions. In 1915, an exhibition including MacGinnis’ work at the Contemporary Club was praised by a reviewer for the *Trenton Evening Times*. In the same article, MacGinnis was associated with the Delaware Valley Art Colony, also known as the Bucks County or New Hope Art Colony.²²

During his years in Trenton, MacGinnis also received many portrait commissions. These served as an important additional source of income, providing around two thousand dollars per portrait.²³ Trenton newspapers praised MacGinnis’ portraits for their quality as works of art and their ability to capture a likeness, even as they were nothing like those of the most successful portrait painters of the day, such as John Singer Sargent.²⁴ Sargent’s patrons were wealthy, represented a variety of ages, and were depicted in an elegant manner with the artist’s characteristically bold, expressive brushwork.²⁵ In comparison, MacGinnis’ portraits were painted in a more traditional style, appearing static and official, often with plain backgrounds. It was on account of his restrained approach that MacGinnis received many orders for commemorative portraits of public officials. He painted a number of important figures at the time, including Mr. Bayard, the president of the Chamber of Commerce of the state of



Figure 3. Henry Ryan MacGinnis, *Portrait in Military Uniform of Honourable Harold J. Hoffman, Governor of New Jersey*. Photograph from Henry MacGinnis Papers, Private Collection, n.d.

New York; Lewis B. Gawtry, the president of the New York Savings bank; General C. Edward Murray; General Frederick Gilkyson; Governor Hoffman of New Jersey; and President of the United States Chester A. Arthur (fig. 3).

Despite his presence in the northeast, MacGinnis’ supporters in Indiana continued to follow his success. He sent paintings for exhibition to Chicago and Indiana on a regular basis and articles about this “former local boy” kept appearing in Indiana newspapers.²⁶ For example, *The Daily Reporter* in Indiana wrote in 1924 that MacGinnis “is prominent in the world of Art and has made his work a financial success,” yet claimed that “Indiana and Martinsville are still like home to him.”²⁷ Even though it had been more than thirty years since MacGinnis had lived in Martinsville, he was still considered “their” artist. At the same time, New Jersey newspapers were also proud about “their” MacGinnis, claiming him as a Trentonian.²⁸

During MacGinnis’ tenure at the School of Industrial Arts, he watched the school transform. At the start of MacGinnis’ teaching career, there were seventy-five students enrolled and a staff of eight teachers. Between 1906 and

1911, the school's enrollment expanded considerably. A new building was built and course options grew to include metal shop, electrical, chemical, ceramics, auto labs, machine and architectural drafting, dressmaking, and millinery, though MacGinnis continued to teach drawing, painting, modeling, and design.²⁹ By 1920, the enrollment had reached 1,250 students and it only continued to grow. MacGinnis' service was essential to this growth and the success of his exhibitions further helped attract students to the school.

After forty years of teaching at the School of Industrial Arts, MacGinnis retired in 1946. Though not a surprise, his decision was "regretted by many who were concerned with the cultural interests of the city," as one account reported, even though MacGinnis had "more than earned the pleasant future to which he looks forward—years of living on the side of a lake in the Vermont hills and placing on canvas the beauties of nature which will surround him."³⁰ One newspaper reporting on the artist's retirement wrote that MacGinnis and his second wife, Jane Erwin, who he married in 1940, would be moving to a home in Fairlee, Vermont, near Lake Morey,

where the artist "intends to devote his time painting the New England landscape the year round."³¹

Indeed, MacGinnis painted his surroundings in Vermont and exhibited widely in New England, becoming appreciated by the local people of Fairlee. Newspapers first called MacGinnis "resident artist at Lake Morey."³² Before long, however, he had been accepted as a local favorite. A 1949 newspaper article referred to him as "Fairlee's artist."³³ While living in Vermont, MacGinnis accepted individual students in his Fairlee studio and briefly opened a summer school to teach open-air painting near Lake Morey.³⁴

After fifteen years in Fairlee, Vermont, Henry Ryan MacGinnis died in 1962 at his Lake Morey home. His obituaries appeared in newspapers in Fairlee, Vermont; Trenton, New Jersey; and Martinsville, Indiana. In each case, emphasis was placed on the great work the artist had achieved locally and on his connection to the particular place.³⁵ During his life, Henry Ryan MacGinnis truly became a man of many places: everywhere he lived, he was loved and proudly claimed as "one of their own."

1 Richard Frey, "The Life of Henry Ryan MacGinnis," in *A Collection of Works by American Impressionist Henry Ryan MacGinnis, 1875-1962* exh. cat. (New Hope, PA: Gratz Gallery, 2005), 7.

2 Indiana State Museum, "Hoosier Group," 2007, http://www.in.gov/ism/Exhibits_Collections/Collection/fa_hsrgrp.aspx (accessed 10 November 2007).

3 *Indianapolis Sun*, newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

4 "Muncie Artist Recognized," *Daily Times Indiana*, 10 March 1900, Henry MacGinnis Papers, Private Collection.

5 "Will Go Abroad," *Indianapolis Sun*, 8 May 1900, Henry MacGinnis Papers, Private Collection.

6 "Will Go Abroad," *Indianapolis Sun*, 8 May 1900, Henry MacGinnis Papers, Private Collection.

7 Indiana State Museum, "Hoosier Group," 2007, http://www.in.gov/ism/Exhibits_Collections/Collection/fa_hsrgrp.aspx (accessed 10 November 2007).

8 "Rapid Advance in Art of Henry M'Ginnis," Indiana newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

9 Indiana newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

10 "Praise of M'Ginnis from Bavaria," *Indianapolis News*, 15 May, unknown year, Henry MacGinnis Papers, Private Collection.

11 *Grove Art Online*, s.v. "Art Nouveau" (by Michèle Lavallée), <http://www.groveart.com/> (accessed 10 November 2007).

12 J. Gordon White, Publication of faculty of Trenton Junior College (Kelsey Review: 1963), 3.

13 "Fortune Still Pursues Him," *Indianapolis News*, 3 July, unknown year, Henry MacGinnis Papers, Private Collection.

14 "Praise of M'Ginnis from Bavaria," *Indianapolis News*, 15 May, unknown year, Henry MacGinnis Papers, Private Collection.

15 Frey, 8.

16 Kathleen Adler, Erica E. Hirshler, and H. Barbara Weinberg, *Americans in Paris 1860-1900* (London: National Gallery, 2006), 154.

17 Adler et al., 150.

18 White, 4.

19 Frey, 8.

20 *Trenton Times*, newspaper clipping, 1907, Henry MacGinnis Papers, Private Collection.

21 Frey, 8.

22 "Art at the Contemporary," *Trenton Evening Times*, 31 March 1915, Henry MacGinnis Papers, Private Collection.

23 *Trenton Evening Times*, newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

24 "MacGinnis Portraits Being Hung Now in NY Customs House," Trenton newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

25 Trevor Fairbrother, *John Singer Sargent* (New York: Harry N. Adams, Inc., 1994), 69.

26 "Former Muncie Artists Will Enter Contest," *Muncie Press*, 10 March 1924, Henry MacGinnis Papers, Private Collection.

27 "Former Boy Has Won Distinction," *Daily Reporter* (Martinsville, IN), 1 January 1924, Henry MacGinnis Papers, Private Collection.

28 "MacGinnis Will Display Local Scenes in the West," Trenton newspaper clipping, c. 1924, Henry MacGinnis Papers, Private Collection.

- 29 Mercer County Community College, 2008, http://www.mccc.edu/welcome_history.shtml (accessed 18 November 2007).
- 30 "40 Years of Teaching," Trenton publication, 1946, Henry MacGinnis Papers, Private Collection.
- 31 "Artist To Resign Post At School," Trenton newspaper clipping, 1946, Henry MacGinnis Papers, Private Collection.
- 32 "Artist Discusses His Painting At Public Library," Fairlee newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.
- 33 "MacGinnis To Exhibit," Fairlee newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.
- 34 Flyer of MacGinnis summer school in Fairlee, Vermont, n.d., Henry MacGinnis Papers, Private Collection.
- 35 Obituary of Henry Ryan MacGinnis, *Trenton Times*, 6 August 1962; *Fairlee Evening*, 6 August 1962; and *Martinsville Daily*, 21 August 1962.

Henry Ryan MacGinnis' Stylistic Development and Technique

Martine D. Romano

Henry MacGinnis painted in a variety of styles over the course of his career, reflecting influences which ranged from French academic realism to modern abstraction. Overall, impressionism is the style which seems to have had the greatest influence. Following its origins in France, impressionism later emerged in America, though with significant differences from the art which initially inspired it. One such difference is subject matter, which changed based on cultural values as well as the individual artists. For example, Edgar Degas portrayed socially-charged themes, such as working-class laundresses and ballerinas. In contrast, American artists tended to avoid scenes of labor, focusing instead on sunny landscapes which functioned as an escape from a strenuous working environment.¹ On the other hand, some aspects of their style were the same. Both French and American impressionists used pure color applied directly to the canvas.² This is different from a painting tradition extending back for centuries, in which artists blended colors to create subtly modeled forms. Impressionist painting was defined by visible brushstrokes which gave the surface a textured and “unfinished” appearance in contrast to the smooth, polished surfaces which were acceptable at the time.³ French and American impressionist paintings are also characterized by a bright palette and intense coloration. Instead of a more traditional system of blacks and greys, complementary colors are used in creating shadows and highlights.

Some of the most notable American artists to capture these impressionist qualities were known as “The Ten,” a group who in 1898 broke away from the more conservative Society of American Artists. Their concern with light and experimentation with color gave their paintings an innovative appearance, at least as compared to their predecessors.⁴ Of the Ten, works by William Merritt Chase, Childe Hassam, Edmund Charles Tarbell, John Henry Twachtman, and Julian Alden Weir are comparable to MacGinnis in style, technique, and overall approach. Childe Hassam, for instance, who was one of the earliest and most successful American impressionists, began his career as a watercolorist before transforming his style by using small patches of pure color while painting Maine landscapes. In mature works, he attained painting effects through the study of sunlight and by placing colors in juxtaposition to enhance the appearance from a distance.⁵ Although J. Alden Weir initially rejected the impressionist aesthetic, after a one-man show in 1891, critics noted that he was the first American impressionist to use these methods successfully to obtain an atmospheric quality.⁶ John Henry



Figure 4. Henry Ryan MacGinnis, *Baker Pond*, 1910. Oil on canvas, 20 x 26 inches. Collection of Herbert Brooks Walker (cat. 4).

Twachtman's style also changed throughout his career. During his early career, Twachtman painted his landscapes with a loosely-brushed, shadowy technique through the use of a soft gray and green tonalist style.⁷ Later in his career, he created his own personal style of impressionism where he adopted a lighter range of colors, loose brushwork, and a concern for light in atmosphere. Rarely, however, did he use the broken brushwork that was commonly seen in other impressionists such as Hassam.⁸

MacGinnis was influenced by impressionism in a manner similar to “The Ten.” He slowly adopted many of the same techniques, though his early painting style clearly reflected his academic training. In *Hotel Room in Paris* (cat. 11), for instance, he uses crisp outlines and tight brushstrokes. While in Paris, Hassam also painted in a restrained manner using careful outlines and controlled brushwork.⁹ MacGinnis' academic training affected his style because even though he painted with a large volume of strokes in different colors, he conceptualized the painting beforehand with sketches, which differs from the practice of many French impressionists who often worked in a more improvisational manner. MacGinnis' paint is layered, and because of this the paint sketch underneath the top layer of paint can often be seen.¹⁰ In later works, he no longer blends the paint together on the canvas, but places many brushstrokes of varying color next to each other to gain volume and depth in his paintings. He also uses a palette knife, in addition to brushes, to create a

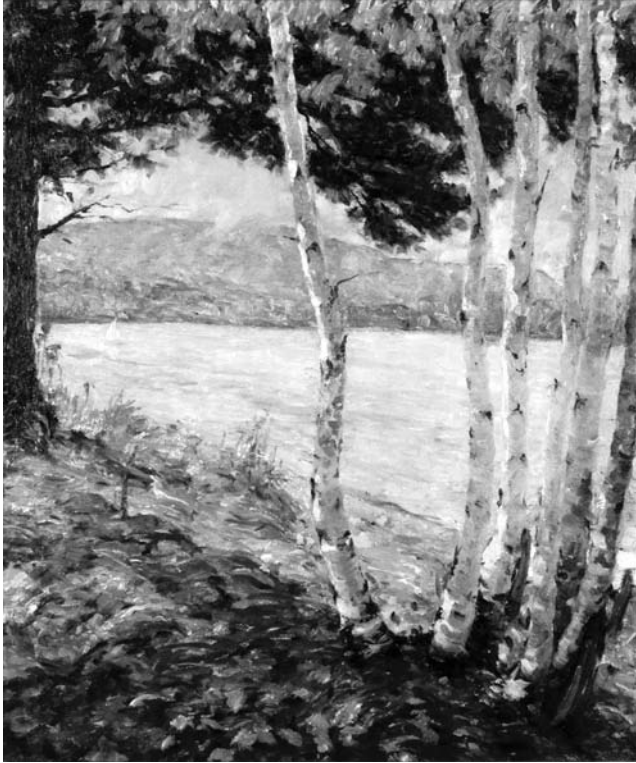


Figure 5. Henry Ryan MacGinnis, *Birches and Lake*, c. 1930. Oil on canvas, 30 x 25 inches. Collection of Herbert Brooks Walker (cat. 16).

visibly worked surface.¹¹ MacGinnis also stretched and primed his own canvases, which was not common of all American impressionist artists.¹² He framed some of his own paintings himself, while others were framed by Ben Badura, a resident of New Hope and one of MacGinnis' good friends.¹³ The issue of framing among American impressionists varied from artist to artist. Some of MacGinnis' paintings are still in their original frames, including *An Interlude* (*Jane Erwin*) (cat. 22) and *Delphiniums* (cat. 8), while others are in newer frames that are created to look like they are from the time of the American impressionist movement.

MacGinnis' *New Hampshire Hills* (cat. 2), from 1905, the earlier of his two works with the same name, and *Baker Pond* (fig. 4; cat. 4) offer different applications of the artist's early experiments with impressionism. Both of these paintings are made up of only green shades with a limited amount of brown. They also have in common the fact that one color is used in varying intensities in countless small strokes to create shape and depth. For example, the bushes in *New Hampshire Hills* (1905) reveal numerous tiny brushstrokes in different shades of green. The way MacGinnis lays the colors next to each other gives the bushes a three-dimensional

appearance. In the foreground of the painting, the grass is painted with large clear strokes of color that can be seen. Although farther back into the painting it becomes blurry, MacGinnis is able to portray individual blades of grass that still imply a sense of volume and three-dimensionality. This painting has a strong horizontal pull made up of bushes in the center that help to draw the viewer's eye into the painting and look farther into the background. The small houses in the background are of convincing perspective and are three-dimensional even though they lack a great amount of detail.

Although *Baker Pond* is created out of the same color palette and around the same time as *New Hampshire Hills* (1905), it illustrates a completely different look and feel because the brushstrokes are much looser and more expressionistic in that they try to convey an object or scene to the viewer but do not show precise details. The grass is not precisely placed and where it ends is unclear. There is no perspective in this painting and as the painting recedes into space the landscape does not shrink in size. The grass sits on top of the primed sketch that lies underneath, but MacGinnis does not seem to have placed as many brushstrokes on top of it in comparison to *New Hampshire Hills* (1905). The colors are not placed as meticulously in comparison to many of MacGinnis' other paintings. The brushstrokes in the sky are very large and unorganized and seem more suggestive of his later abstract "Fantasy" works in which he experiments with modern styles. The brushstrokes are comprised of a thick paint of pure color, but the paint is laid on the canvas in an unorganized, almost frantic manner.

As MacGinnis experimented more with impressionism, he retained a certain degree of the structure associated with his academic training, yet increasingly worked with different color choices. A good example of his use of complementary colors is his later version of *New Hampshire Hills*, from 1930 (cat. 18), a work with the same title as the painting discussed above. A wide range of colors can be seen laid next to each other. Often the color normally associated with the object, its local color, is replaced with a different color. For example, the pink color which appears in the trees is used throughout the painting, giving it a quality of unity and harmony. This approach is different than what he did in his earlier *New Hampshire Hills* (1905) where he used different intensities of the same color to provide shape and texture in the landscape.

Birches and Lake (fig. 5; cat. 16) is another good example of MacGinnis' mature style of brushstroke and color. Here again he uses many different patches of color, including variations on the local color, such as the blue which makes up the ground. Again he used the complementary colors, in this case orange and blue, to create shadow and light instead of using different intensities of the same color. Other noteworthy

aspects of this picture are the different types of brushstrokes he used in different parts of the painting. In the foreground he used larger, fuller strokes of different colored paint that overlap, which differs greatly from the application of paint in the background. Although the background is made up of only blues and purples, the way that MacGinnis lays the paint on the canvas makes it clear that he is portraying three different things. The brushstrokes in the lake flow on a slight diagonal from the top left of the painting to the bottom right. The paint in the mountains goes in two different directions: horizontally on the bottom portion and vertically on the top. The brushstrokes in the sky go in all different directions. The way that MacGinnis applies the paint gives it volume and space, allowing viewers to perceive that the mountain is behind the lake and that they are not on the same plane.

Artists used different stylistic approaches depending on their subject matter. William Merritt Chase, for example, had two key styles in his painting: one being “a brilliant impressionism, used for landscapes and outdoor genre scenes,” and the other being “somber realism for portraits, interior scenes, and still lifes.”¹⁴ MacGinnis, too, had a similar way of thinking about the difference between his open-air landscapes and portraits. The latter, mostly commissioned for noted figures and intended for public places, were painted with an austere, dark palette and reserved, tight brushwork, appropriate to their function. He even took care to consider the setting in which the completed portrait would appear, believing that “where [the portrait] will hang has a great deal to do with how it is painted.”¹⁵

MacGinnis also made a distinction in his work based on whether he intended to exhibit a painting or simply use it as a study. Some works were also never completed. Examples of some of his unfinished works are *Garden at Baker (Tiger Lilies)* (cat. 21) and *Upper Baker, Hammerheads* (cat. 20).¹⁶ There are a few ways to help decipher if the work is finished or not. If it is signed, we can assume that MacGinnis finished it. Other factors include whether or not it was exhibited during his lifetime as well as the completeness of the work. Both *Garden at Baker (Tiger Lilies)* and *Upper Baker, Hammerheads* are too large and detailed to simply be considered studies.¹⁷ Most likely, they are works which the artist had planned to exhibit, but then did not finish. This is easy to see from looking at the paintings because there are areas in the foreground that do not look completed in comparison to how MacGinnis’ other finished work appears. In addition, neither painting is signed.¹⁸

The type of signature that appears on MacGinnis’ paintings can also help to distinguish between his early and later work. In his early years, MacGinnis signed with a rounded *M*, such as in *New Hampshire Hills* (1930) (cat. 18) and in



Figure 6. *The Forest, New Hampshire*, 1930. Oil on canvas, 40 x 30 inches. Collection of Herbert Brooks Walker (cat. 17).

An Interlude (cat. 22), while on his later paintings he signs with an *M* that resembles the pi sign (π), as in *Birches and Lake* (cat. 16). Of the paintings in this exhibit, ten are unsigned and two have the later *M*.

As already noted, there is also a change in style over time from the tighter work of his early years to his increased experimentation with impressionist color and brushwork. The larger and looser brushstrokes, the more impressionistic his paintings became. Over time, MacGinnis started to be influenced by modernism as well. An example of this is *The Forest, New Hampshire* (fig. 6; cat. 17), a work which is comprised of thick, broken brushstrokes and an assortment of colors. The range of colors is darker than in earlier landscapes and because of the overload of paint applied to the canvas, it is hard to figure out what MacGinnis was trying to depict. It seems like a blur of overlapping color. The brushstrokes go in many different directions and, compared to a painting such as his *New Hampshire Hills* (1930), the brushstrokes are much bigger and there are fewer as a result.

As art started moving toward modernism, many artists of the impressionist style moved with it. They wanted to continue to sell their works and so began experimenting with abstraction. For MacGinnis, this experimentation can be seen in his late “Fantasy” works, which move even further from recognizable subject matter than *New Hampshire Woods* (cat. 15). His *Purple Abstract Fantasy* (fig. 7; cat. 29) is a good example of MacGinnis’ transition into abstraction. In this painting, MacGinnis utilizes the same color palette of blues, purples, pinks, and greens used in many of his earlier paintings. In this painting, however, his brushstrokes do not combine to create a discernible subject. With *Green Abstract Fantasy* (cat. 31), MacGinnis goes further in this direction of abstraction with brushstrokes which are expressive and loose. Both works reflect the influence of significant twentieth-century abstractionists, among them Wassily Kandinsky, Willem de Kooning, and Jackson Pollock.

Like other artists at the time, MacGinnis experimented with many different themes and styles. From his academic training, he understood the principles of composition, perspective, and how to model form. He was also greatly influenced by the ways in which impressionism transformed ideas of color, brushstroke, and light. Although late in his career MacGinnis became interested in pure abstraction, his overall approach to painting is perhaps best summarized by Ben Whitmire, who wrote, “As to style the artist worked in several directions....Some of the small ‘Fantasy’ paintings are ‘abstract,’ but for the most part MacGinnis stayed within an area of realism softened by an impressionistic approach.”¹⁹ This combination allowed the artist to press beyond the limits of his initial training, while still remaining close to what he loved most, the study of nature.



Figure 7. Henry Ryan MacGinnis, *Purple Abstract Fantasy*, late 1940s, early 1950s. Watercolor on paper, 5 ½ x 4 ¼ inches. Collection of Herbert Brooks Walker (cat. 29).

1 William H. Gerdts, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), 301-305.

2 Gerdts, 29.

3 Gerdts, 25.

4 Ulrich W. Hiesinger, “Impressionism and Politics: The Founding of the Ten,” *Magazine Antiques* 140 (November 1991): 789.

5 Gerdts, 91.

6 Gerdts, 106.

7 Gerdts, 112.

8 Gerdts, 110-113.

9 H. Barbara Weinburg, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885-1915* exh. cat. (New York: Metropolitan Museum of Art, 1994), 350.

10 Paul Gratz (New Hope, PA: Gratz Gallery), interview with author, 16 October 2007.

11 Gratz, interview with author.

12 Gratz, interview with author.

13 Gratz, interview with author.

14 Weinburg et al., 350.

15 Henry MacGinnis Papers, Private Collection.

16 Richard Frey, email message to author, 17 October 2007.

17 Frey, email message to author.

18 Frey, email message to author.

19 Ben Whitmire, *Henry Ryan MacGinnis (1875-1962): A Retrospective* exh. cat. (Trenton: Trenton City Museum, 1984), n.p.

A Love of the Land: Henry Ryan MacGinnis, Impressionism, and Bucks County, Pennsylvania

Abigail E. Bruckart

Bucks County was a place where an independent, self-sufficient man could make a living from the land, bring up a family and still have the freedom to paint as he saw fit.

*Edward Redfield*¹

While Henry MacGinnis never lived in Bucks County, Pennsylvania, the area around the artists' colony of New Hope provided settings for many of his plein-air paintings, while also offering an artistic community in which he became an established figure.² Located in a magnificent valley alongside the Delaware River, the geography of Bucks County compelled artists to explore the land. Their passion for the beauty of the valley as well as the freedom they felt from the city enticed them to stay. MacGinnis' frequent travel to the area made him an integral part of the community. Arriving shortly after he began teaching at the School of Industrial Arts in Trenton, New Jersey, he appreciated the rural tranquility which Bucks County offered. Outside of summers spent in New Hampshire, MacGinnis was often in the New Hope area, where he frequently painted alongside the Delaware with his close friend and fellow impressionist, Harry Leith-Ross. Because of his early and consistent work in New Hope, MacGinnis can be considered to be one of the colony's first artists.

New Hope began its transformation into an artists' colony in 1894 when Dr. George Morley Marshall purchased Phillips' Mill. A few years later, Marshall's childhood friend, the painter William L. Lathrop, arrived. In the meantime, another painter, Edward Redfield, had purchased his family's Bucks County property along the Delaware River north of New Hope.³ The addition of Lathrop and Redfield to the area ensured the future of a loosely-knit artists' colony. The arrival of painter Daniel Garber in 1907 cemented the province in history and helped put New Hope on the national stage.

New Hope rose to prominence in the early twentieth century largely on account of these early colonists. By 1915, at the Panama-Pacific International Exposition, the New Hope colony was famous.⁴ Redfield was given his own gallery at the exposition, placing him on the same level as the acclaimed John Singer Sargent, James Abbott McNeill Whistler, John Henry Twachtman, and William Merritt Chase. With more than eighty Pennsylvania impressionist works on display, almost all Bucks County impressionists

present received awards at the exposition. Garber, Lathrop, and their fellow landscapist Robert Spencer all returned home with gold medals.⁵

The following year, in 1916, several Bucks County artists formed the New Hope Group to support one another and exhibit together. Over the next eleven years, the group displayed Pennsylvania impressionism at prestigious galleries.⁶ A decade later, during Philadelphia's 1926 sesquicentennial celebration, almost a third of the two-hundred paintings exhibited were by Bucks County artists. With the increasing prominence of Bucks County came the decision in 1929 to purchase a section of the Phillips' Mill property for a community center and official gallery. Providing space to display various works that reflected both the Delaware Valley and the unique style of individual artists, the community center thrived. The association still continues to play an active role in the art community of Bucks County today.⁷

Although MacGinnis did not exhibit with the New Hope Group, he was involved in the same artistic issues and literally painted alongside some of the artists associated with the movement. To appreciate MacGinnis' connection to Bucks County, it is important to understand the three generations of artists associated with the colony. Edward Redfield and William Lathrop were part of the first generation. They were both born before 1870 and established themselves as painters before 1905. The second generation of artists, which included Daniel Garber, were born before 1882 and became recognized artists before 1915. John Fulton Folinsbee, Walter Baum, and Harry Leith-Ross, all born after 1882 and accredited following 1915, were part of the third generation of Bucks County artists.⁸ Examining the life and work of these three generations provides insight into MacGinnis' relationship to Bucks County impressionism.

"Real art comes from feeling," Redfield once stated.⁹ He wished to break the barrier between man and nature, depicting the vitality of an environment with swift, vibrant strokes. Having studied at the Pennsylvania Academy of Fine Arts from 1887 to 1889, Redfield solidified his signature mode of painting at "one go," finishing large works of art in a single day. Artist and teacher Henry Pitz emphasized Redfield's deep connection to the land when he observed:

Those canvases sum up the look, feel, and flavor of the countryside. They prod us into a shared awareness of the working of the seasons upon a land and a people. That they have a pigmental



Figure 8. Henry Ryan MacGinnis, *Canal with Tree, New Hope*, 1938. Oil on masonite, 16 x 12 inches. Collection of Herbert Brooks Walker (cat. 23).

delight and shifting, interchanging patterns of color and shape is a matter of course—not their only reason for being. They are pictures not only of particulars, but of essences.¹⁰

Redfield was a robust outdoorsman, known for strapping his canvas to trees in the deep of winter, even amidst snow storms, to capture a particular aspect of nature. Artists such as Rosen, while not dependent upon Redfield's style, followed his working methods. Other artists, including Walter Baum and John Folinsbee, were inspired by Redfield's style, numbering among his many unofficial students. In short, Redfield helped set the trends for the colony and attracted more attention than any other painter. Although he left the deepest legacy, he was also known for his curmudgeonly spirit and resisted being part of the colony.

MacGinnis was clearly influenced by Redfield. In a later work by MacGinnis, *Canal with Tree, New Hope* (fig. 8; cat.

23), Redfield's strong brushwork is applied. The strokes are consistently short and broken, predominantly linear in direction. This quick, almost sketch-like style is similar to Redfield's in *The Trout Brook* (c. 1930, James A. Michener Art Museum) as well as *Spring* (1932, Private Collection). As in other works by MacGinnis, the tree in the foreground has a patchwork quality that mirrors Redfield's trees in *Spring*. In the still tranquility of *Canal with Tree, New Hope* (cat. 23), MacGinnis' appreciation for the countryside is evident. He has crafted a fall afternoon with cool shadows, moving the viewer's eye along the tree trunk out into a sun-filled field to a hill with a hazy horizon.

William Lathrop, the second central figure of New Hope, was a contemporary of Redfield and played an entirely different role in New Hope's artist colony. Lathrop was the unofficial "dean" of the colony, performing the duties of teaching and helping to firmly establish the colony.¹¹ Because of his early presence in Bucks County and his dedication to weekly socials among the artists, William Lathrop united the community. A natural teacher without a connection to any formal institution, his introspective style was appealing to many students. In contrast to Redfield's vigorous methods, Lathrop sketched *en plein air* before returning to his studio to complete his moody, poetic works. Eventually he preferred to paint from memory, paying attention to the darker air of his work and what one critic described as his "gift of simplification."¹² Contrasting sharply with Redfield's more powerful works, Lathrop was more attuned to his feelings toward his subjects.¹³ His titles, such as *Summer Afternoon* (c. 1915, Collection of Lee and Barbara Maimon) and *Misty Day on the Canal* (c. 1906, Collection of Mr. and Mrs. David S. Wolff), were often based on the experience he attempted to evoke in the viewer. Despite his introspection, Lathrop was never as reclusive as Redfield. To the contrary, Lathrop worked toward forming an ideal community and was the figure around which the New Hope colony gathered.

MacGinnis' work diverges greatly from the characteristically moody and atmospheric work of Lathrop. While the two both favor simple, yet personally significant depictions of rural Pennsylvania, Lathrop's work follows a strict compositional framework. As seen in both *Old Limekiln* (c. 1913, Collection of Gregory D. Coster) and *Summer Afternoon*, the expressive rendering of the sky is consistently interrupted by a strong horizon line. MacGinnis freely experimented with varying layouts and was clearly influenced by his contemporaries as seen in both *Lumberville, Sycamore, Wild Grape (On the Delaware River)* (fig. 9; cat. 7) and *The Old Swimming Hole* (c. 1910, Private Collection). The atmospheric haze so common in Lathrop's paintings shrouds the distant horizon line and increases the sense of rural grandeur. This openness



Figure 9. Henry Ryan MacGinnis, *Lumberville, Sycamore, Wild Grape (On the Delaware River)*, 1915. Oil on canvas, 36 x 40 inches. Collection of Edwin and Ann Slade (cat. 7).

is not typical of MacGinnis' more intimate work. As in *Lumberville, Sycamore, Wild Grape*, the two trees are placed at the forefront of the work, readily meeting the viewer with an air of nonchalance. The clear fall day is contrary to the tremulous introspection relayed in Lathrop's work.

Daniel Garber, the third of New Hope's key figures, was the master painter who elevated the colony's technique within both the American and European traditions. Along with Charles Rosen and Robert Spencer, Garber was a part of the second generation of New Hope artists. An acquaintance of MacGinnis, Garber taught at the Pennsylvania School of Fine Arts for over forty years, inspiring and developing young artists.¹⁴ Living north of New Hope in Lumberville, Garber's own property "became the raw material for an outpouring of creativity," resulting in works often referred to as "tapestries."¹⁵ Often uniting fantasy and realism, Garber's work exudes warmth through the use of vibrant colors. Poetic and calm, Garber features idyllic scenes of the land he loved. "I want to paint things as I see them," stated Garber, emphasizing his desire to mold the landscape to fit his interpretation.¹⁶

It was Garber's composition, in particular, which influenced MacGinnis, as is evident in *Lumberville, Sycamore, Wild Grape*. The two trees frame the Delaware River while the far bank rises on the other side. Far more realistic than MacGinnis' work, Garber's *Vineclad Trees* (1916, Detroit Institute of Arts) confronts the viewer with rich colors and



Figure 10. Charles Rosen, *Opalescent Morning*, n.d. Oil on canvas, 32 x 40 inches. In trust to the James A. Michener Art Museum. Gift of Marguerite and Gerry Lenfest, Doylestown. Reproduced by permission of Mrs. Katharine Worthington-Taylor.

fine details. The sense of a surreal wilderness is conveyed through the pristine brushwork of the untamed branches and vines. *Lumberville, Sycamore, Wild Grape*, on the other hand, features a loose, expressionistic hand and a pastel palette.

Beyond the compositions of Garber, the works of Charles Rosen strongly influenced MacGinnis in color usage and subject. Works such as *The Old Swimming Hole* reflect Rosen's decorative approach and varying use of soft colors. In his updated *Opalescent Morning* (fig. 10), Rosen daubs paint beautifully across the canvas to create a glowing, poetic work that reflects his love and appreciation of the valley. Working in New Hope from roughly 1903 until 1920, Rosen influenced MacGinnis in his simple organization and light-filled canvases.¹⁷ MacGinnis' work, which was painted expressionistically in pastel colors, reflects his personal appreciation for the landscape. As suggested by a writer for the *Kelsey Review*, MacGinnis worked in a similar vein as Rosen. The author writes,

MacGinnis was an ardent out of doors man. His love for the scenes he painted was evident in every touch of the brush and in many canvases he revealed the happy art of stealing bits of beauty when they were most beautiful. He filled his canvases with shimmering light and soft radiant colors that reflected a calm and joyous view of life. His landscapes sang exultantly of his pleasures of

life and of the blessings of serenity....The brush seemed to respond to his inner feeling of understanding and respect.¹⁸

This review encapsulates the way MacGinnis approaches his landscapes. While his love of painting mirrors Rosen's, his technique also unites him with Redfield. MacGinnis' desire to venture into the outdoors with a paintbrush in hand to capture the effects of nature puts him completely in line with Bucks County artists. Full of appreciation for nature, MacGinnis gracefully paints scenes that resonate with his spirit.

The painters of the third generation worked within an art world increasingly defined by modernism, a fact which distinguished them from the first and second generations.¹⁹ John Fulton Folinsbee, Walter Baum, and Harry Leith-Ross were the third generation's outstanding artists. Folinsbee, who exhibited with MacGinnis, worked directly from nature on many smaller works, but for more significant canvases returned to his studio and painted from sketches. His work was greatly influenced by his instructor, John F. Carlson, who, in turn, was influenced by Redfield.²⁰ It was in this manner that Bucks County continued to generate artists who created paintings based on observation and a deep appreciation for the Delaware Valley. As Folinsbee once put it,

An artist should know nature and people and through his art express what he sees and feels so that it is understandable to a large or small public. I spend my time analyzing something that is interesting to me and then in my own way try to interpret it so that it will be understandable.²¹

Although Baum studied with Garber at one time, he was most influenced by the works of Redfield and Walter Elmer Schofield. Until the 1930s, Baum created landscapes of the Pennsylvanian countryside. His naturalistic work was completed quickly with thick, wide strokes. MacGinnis' *Sycamore, Lumberville* (1928, Private Collection) is reflective of Baum's trees and heavy paint application. After the 1930s, Baum painted darker urban scenes with an increasingly expressionistic hand. He is also known for his snow scenes, much like Redfield. Unlike the other artists discussed, Baum remained in eastern Pennsylvania and never studied abroad. Throughout his long career in the Bucks County region, he was strongly committed to the advancement of the arts, opening the Baum School of Art in 1928 and co-founding the Allentown Art Museum in 1939. Baum was also a beloved teacher and a great egalitarian, freely loaning works to schools and museums.²²

Of all the artists working in Bucks County, MacGinnis was closest to Harry Leith-Ross, who frequently visited MacGinnis during his summers in New Hampshire. Together, he and MacGinnis painted side-by-side in New Hope and New Hampshire. MacGinnis reflects Leith-Ross' ability to find beauty in the ordinary and to capture the essence of a place. In MacGinnis' unsigned *Delaware, Winter* (cat. 3), painted loosely with strokes of varying consistency, he clearly emulates Leith-Ross' technique. The snow surrounding the main tree in the foreground is painted with brushwork similar to Leith-Ross' *The Rail Fence* (c. 1920, Private Collection) in which varying tangible strokes create the snowy ground and fence. Unlike Leith-Ross, however, MacGinnis does not seem to have finished *Delaware, Winter*, using it instead as a study for a larger work.²³ The trees lining the side of the river hint at strong trunks, but the branches are mere suggestions. The trunk of the left tree lacks the layered strokes typical of MacGinnis and presents only the base layer of pigment. Leith-Ross' *The Rail Fence* portrays trees in a similar manner, built by strokes going in various directions to produce a fully-formed trunk. Both works, in turn, reflect the influence of Redfield's winter scenes.²⁴

While the popularity of Bucks County impressionism began to decline in the 1930s, Redfield continued to direct the aesthetics of the region. In spite of the increasingly modern techniques of the wider artistic community, New Hope maintained its strong association with impressionism. A major reason for Bucks County's continued focus on impressionism was Redfield's authoritative presence, which continued despite his retirement in 1953. As new generations of landscape painters continue to be drawn to New Hope, it is doubtful the impressionist legacy will ever cease to enthrall.²⁵

At a certain point, Bucks County impressionism became part of the search for an American national identity in art. In 1915, critic and painter Guy Pène du Bois stated, "The Pennsylvania School of landscape painters, whose leader is Edward W. Redfield, is our first truly national expression.... It began under the influence of technique of the French impressionists. It has restricted itself patriotically to the painting of the typical American landscape."²⁶ Rosen, Garber, and Schofield, in particular, were singled out by critics for their "American" work. Of Redfield, one critic said, "He is the standard bearer of that progressive group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World."²⁷ The Pennsylvania School refreshed American landscape painting and was a part of a greater movement to identify a true national identity in art.

Significantly, this national ideal was associated with a rural environment. As historian David Schuyler has written,

“The appeal of communities such as...New Hope, Pennsylvania, was in part a longing for a simpler time, a conflict-free past, a less complex and demanding civilization.”²⁸ Lathrop shared similar sentiments. As a reporter from the *Philadelphia Times* noted of the artist, “Here he has lived...master of the entire settlement, presiding over his eighty surrounding acres and keeping them secure from intrusion and alteration. An ideal place in which the artists may dream their dreams and transfer them to canvas without fear of interruption from the outside

world.”²⁹ MacGinnis, in particular, was drawn to this area for these reasons. Teaching in the industrial town of Trenton for forty years, MacGinnis regularly escaped to paint the changing seasons alongside the Delaware River. Here he joined some of America’s best-known painters, whose works clearly influenced his stylistic development. More importantly, perhaps, it was in Bucks County that MacGinnis found a supportive artistic community, one which united a variety of artists through a love of nature and a passion for the land.

1 Thomas Folk, *The Pennsylvania School of Landscape Painting* (Allentown, PA: Allentown Art Museum, 1984), 8.

2 Richard Frey, e-mail message to author, 29 October 2007.

3 Brian H. Peterson, “Impressionism Comes to Bucks County: The Story of the New Hope Art Colony,” in *Pennsylvania Impressionism*, ed. Brian H. Peterson (Doylestown, PA: James A. Michener Art Museum; Philadelphia: University of Pennsylvania Press, 2002), 3-4.

4 Folk, 8.

5 Peterson, “Impressionism Comes to Bucks County,” 11.

6 Folk, 21.

7 Peterson, “Impressionism Comes to Bucks County,” 12.

8 Folk, 11.

9 Paula Brisco, ed., *Edward W. Redfield: Just Values and Fine Seeing* (Doylestown, PA: James A. Michener Art Museum, 2004), 19.

10 Brisco, 19.

11 Folk, 12.

12 Constance Kimmerle, Mary O’Brien, Tricia Fagan, Erika Jaeger Smith, “Biographies and Color Plates,” in *Pennsylvania Impressionism*, ed. Brian H. Peterson (Doylestown, PA: James A. Michener Art Museum; Philadelphia: University of Pennsylvania Press, 2002), 146.

13 Brian H. Peterson, “The Painterly Voice,” in *Pennsylvania Impressionism*, ed. Brian H. Peterson (Doylestown, PA: James A. Michener Art Museum; Philadelphia: University of Pennsylvania Press, 2002), 31-33.

14 Peterson, “The Painterly Voice,” 39-41.

15 Peterson, “Impressionism Comes to Bucks County,” 9.

16 Kathleen A. Foster, *Daniel Garber, 1880-1958* exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1980), 27.

17 Kimmerle et al., 214.

18 Richard Frey, “The Life of Henry Ryan MacGinnis,” in *A Collection of Works by American Impressionist Henry Ryan MacGinnis, 1875-1962* exh. cat. (New Hope, PA: Gratz Gallery, 2005), 13.

19 Folk, 21.

20 Folk, 22.

21 Kimmerle et al., 120.

22 Kimmerle et al., 93-94.

23 Richard Frey, e-mail message to author, 2 November 2007.

24 Peterson, “The Painterly Voice,” 36-38, and Kimmerle et al., 159.

25 Folk, 24-25.

26 Folk, 27.

27 Folk, 27.

28 David Schuyler, “Old Dwellings, Traditional Landscapes: Impressionist Artists and the Rediscovery of American Places,” in *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* exh. cat., eds. Lisa N. Peters and Peter M. Lukehart (Carlisle, PA: The Trout Gallery, 1997), 38.

29 Kimmerle et al., 148.

Kara E. Carmack

A 1929 *New York Times* article characterized Provincetown, Massachusetts, as a “threefold” community, comprised of “Puritans, Painters, and the Portuguese.”¹ At the turn of the twentieth century, Provincetown was a place where the conservative values of the past were challenged by emerging progressive ideals in art and a socially diverse environment. Located at the tip of Cape Cod and surrounded by water on three sides, Provincetown in the early twentieth century offered visual and literary arts, radical and conservative aesthetics as well as homosexual and heterosexual communities, which made it appealing for a spectrum of artists from across the country. The combined effects of weather, lighting, and scenery unique to the coastal community of Provincetown created an ideal locale, particularly for artists who embraced painting *en plein air*. Although Henry Ryan MacGinnis, who was known for his love of painting outdoors, spent most of his summers in the quiet hills of New Hampshire, he ventured to the Provincetown art colony at least three different summers, where he developed a distinctive style reflecting the colony’s unique artistic culture.

The phenomenon of the artists’ colony originated in nineteenth-century France, where industrialization and urban crowding drove artists to the rural villages of Pont-Aven, Barbizon, and Giverny in the pursuit of a “pure” and “authentic” place undisturbed by modernity. The development of the railroad encouraged a summer exodus of artists into the country, where they sought rural and idyllic subject matter while escaping from the heat and chaos of the city. As a result of industrialization, these rural areas had suffered serious economic depression, making it possible for artists to purchase inexpensive housing. Though some artists chose to settle in these colonies year-round, most frequented these artistic havens exclusively in the summer. The growing backlash against strict academic training, the increasing popularity of painting *en plein air*, and the emphasis on learning from nature also contributed to the artists’ pursuit of these rural communities. Most importantly, perhaps, the colonies provided a place where artists could exchange ideas and work side-by-side, thereby facilitating some of the greatest developments in late nineteenth-century art.

Because so many American artists received their training in Paris in the late nineteenth century, they were undoubtedly exposed to French art colonies while studying abroad. Upon their return to America, many of them sought to recreate the experience at home. The first artists’ colony in America was founded in Magnolia, Massachusetts, in 1877

by William Morris Hunt, a former Barbizon painter and a friend of Jean-François Millet. His school became known for its open-air practice, and soon attracted artists to the area.² Other art colonies formed, primarily in the Northeast—including Cornish, New Hampshire; Woodstock, New York; and Cos Cob, Connecticut—where cities such as Boston and New York were easily accessible. Massachusetts boasted the most coastal art colonies of New England, including Gloucester, Rockport, and Provincetown.

Arguably, the Provincetown artists’ colony officially began with the arrival of Charles Hawthorne in 1899. As a former assistant to the American impressionist William Merritt Chase, Hawthorne embraced the concept of the art colony. After teaching at Chase’s summer art school in Shinnecock Hills, New York, in 1897 he traveled to Holland, where he painted at the fishing village of Zandvoort. Upon his return, Hawthorne settled in Provincetown because of its diverse local population and seaside setting, similar to the colonies he had known in Europe.³ Hawthorne founded the first art school at the colony, the Cape Cod School of Art (CCSA).⁴ The CCSA attracted both established artists and students. In 1900, following Hawthorne’s success, Ambrose Webster opened his Summer School of Painting. Shortly after, George Elmer Browne established the West End School of Art, while George Senseney offered etching classes at the newly-opened Modern Art School.⁵ The appeal of these art schools resulted in an increase in the summer population by six-hundred people, leading the *Boston Globe* in 1916 to describe Provincetown as the “Biggest Art Colony in the World.”⁶ The influx of artists transformed this small New England coastal town into a full-fledged art colony with a distinguished reputation, attracting artists both nationally and internationally.

The onset of World War I required American artists to return home from Europe. This greatly impacted the dynamics of Provincetown, since artists brought back with them a knowledge of avant-garde European aesthetics and a new attitude toward artistic experimentation. Among their contributions, these returning American artists assisted in the formation of the Provincetown Players, a group of actors and playwrights who wrote, directed, and performed in their own plays. In 1915, they also helped found the Provincetown Printers, who pioneered the “white-line” woodblock print process. Using a single block for an entire design, these artists portrayed contemporary scenes and sought abstract as well as realistic forms under the influence of European avant-garde painting. Despite conventional distinctions between the



Figure 11. Henry Ryan MacGinnis, *Provincetown*, 1927. Oil on board, 14 x 16 inches. Collection of Herbert Brooks Walker (cat. 12).

literary, performing, and visual arts, some of the modern artists in Provincetown crossed disciplinary lines. The painters Marsden Hartley and Charles Demuth designed sets for plays, for instance.⁷

At the time, modern art was just beginning to gain greater recognition. The Armory Show of 1913, held in New York City, introduced America to the modern art of Europe, including the works of Manet, Cézanne, Picasso, and Matisse. The Armory Show was organized by the Association of American Painters and Sculptors in order to challenge the more traditional exhibitions of the National Academy of Design. Though the Armory Show was meant to showcase current trends in American art, the innovative and modern art of Europe overshadowed the domestic scene.⁸ As tensions arose between modern and traditional aesthetics, modernism gained in popularity. As early as 1915, the playwright George “Jig” Cram Cook observed the developing anxiety in Provincetown between the artists of these two aesthetics in *Change Your Style*, a play that satirized the traditionalists’ dislike of post-impressionist and emerging cubist art.⁹

Few painters were able to bridge the gap between the modernist and traditionalist aesthetics. Realist artists, such as Hawthorne, continued working from nature and maintained a rather traditional aesthetic with a more academic approach to painting. On the other hand, the modernist belief in the primacy of ideas and concepts was adopted by artists such as Charles Demuth, Stuart Davis, Marsden Hartley, and Marguerite and William Zorach. Edwin Dickinson was one of the few artists able to reconcile these two different

approaches through a combination of realism and modern composition with abstraction.

Like Dickinson, MacGinnis was able to merge both traditional and modernist approaches to his paintings. In his Provincetown paintings, he tended to use traditional brushstrokes and realistic imagery, while also demonstrating an awareness of the modernist tendencies. MacGinnis’ 1927 *Provincetown* (fig. 11; cat. 12), for instance, demonstrates his similarities to the more traditional Hawthorne, whose style was described as a combination of “both impressionism and realism—the impressionism of pure color juxtaposition, always softened and blended in the mystery of light effects, and the realism which does not offend by too close attention to detail.”¹⁰ MacGinnis uniquely combines striking impressionistic colors of purples, greens, and blues in his portrayal of the sand, sea, and sky to highlight the drabness of the old wharf without superfluous detail. At the same time, however, there is an abstract use of expansive color and space in his rendering of the beach. Modernism may also have influenced the dramatic composition and abstract use of color in the 1924 *Provincetown* (cat. 9). The rushing planks of the wharf recall the dramatic perspective utilized by the French impressionist artist Gustave Caillebotte in *The Floor Scrapers* (1875, Musée d’Orsay). Like Caillebotte, MacGinnis places the viewer directly onto the raking angle of the floor, challenging space and perspective. In addition, MacGinnis’ handling of color resembles Cézanne’s block-like application in his delineation of color. Indeed, MacGinnis’ compromise between the traditional and the modern aesthetics mirrors Dickinson’s artistic approach. One may note the similarities between Dickinson’s *Still-Life with Guitar* (1914, Provincetown Art Association and Museum) and MacGinnis’ 1924 *Provincetown* in the artists’ combination of traditional painting techniques, realism, and abstraction.

Because most of his paintings from his summers in Provincetown present a markedly different color palette, MacGinnis presumably thrived under the exchange of diverse artistic ideas in the small coastal town. MacGinnis’ thicker application of paint and use of darker colors during his time in Provincetown may have been influenced by artists such as Dickinson. Also, MacGinnis used a different kind of paint, which may contribute to the uniqueness of his Provincetown works.¹¹ One Trenton newspaper praised the change in MacGinnis’ Provincetown paintings:

The canvasses [*sic*] are in a rather different style from that he has formerly employed, but each one of them, whether a smaller or a large canvass [*sic*] is full of life and charming with brilliant color. Mr. MacGinnis excels in the use of color, and in

the paintings now on view, his color effects are superb, bringing out sea, sand, sky, and distances to perfection.¹²

MacGinnis' use of color was also admired in another Trenton article in which a critic noted that "the sparkling purples and browns and slimy greens of the foreground reveal one short glimpse of beauty."¹³ Evidently, MacGinnis' Provincetown images were favorably received in Trenton, for the first exhibition of his Provincetown paintings was considered "one of the finest exhibitions ever held in [Trenton]."¹⁴

Few Provincetown artists developed a style which drew substantially from both aesthetics. The growing disparity between conservative and modern art in the colony finally led to separate summer exhibitions at one of the town's premiere art organizations, the Provincetown Art Association. Founded in 1914, the association later fell under the control of Hawthorne and his fellow conservative artists, who excluded many modernists from the association's annual summer exhibitions. Outraged by their obvious omission from the exhibitions, these rejected artists demanded that four modernist painters be added to the association's jury,¹⁵ forcing the organization to acknowledge and reconcile the stylistic and aesthetic differences. In a compromise with the increasingly dissatisfied modernists, and in order to more fully represent the disparate styles of the colony's artists, the association split its annual exhibition into "Modern" and "Regular" summer exhibitions from 1927 until 1937.¹⁶ The first modern exhibition was praised by *The New York Times* for recognizing the "modern artists who are true moderns—that is, adventurers—and others who take the name."¹⁷ In July of the same year, another article in *The New York Times* revealed a preference for the new modernist art over the conservative styles:

On the heels of the Modern exhibition of art at Provincetown has come the regular annual show...where conservatism may be said to be almost the rule. Though the levels of these two shows may be equal, in the Modern a number of distinct personalities stood forth lashing out adventurously, furnishing excitement and achieving some distinction. The present show is for the most part less "advanced."¹⁸

Evidently, art critics viewed the more traditional art as dull and almost archaic. Notably, 1927, the year the association's exhibit divided, was also the last year that MacGinnis painted in Provincetown. Perhaps as the popularity of



Figure 12. Photograph of the Beachcombers, 6 September 1924. Henry MacGinnis Papers, Private Collection.

modern art eventually surpassed that of the traditionalists in Provincetown, he found the colony a less agreeable setting for what he wanted to achieve.

MacGinnis' decision to leave the colony may or may not have been encouraged by the unconventional lifestyles which the modernists had introduced along with their art. In contrast to the "Regular" artists like Hawthorne, who not only tended to be more traditional in their art, but also generally conformed to sexual, gender, and domestic norms, the "Modern" artists were recognized as avant-garde artistically as well as in their lifestyles. Artists such as Charles Demuth and Ethel Mars, for instance, experimented with their sexuality, helping to bring homosexuality into the public realm.¹⁹ Provincetown, in particular, became a destination for artists interested in challenging traditional social structures. In that respect, other colonies were comparatively "futile" and "ineffectual," according to Marsden Hartley.²⁰

Despite differing personal and artistic agendas, the flourishing social groups of Provincetown united many of the artists. Female artists established the Sail-Loft Club, while the men enjoyed the camaraderie of the all-male Beachcombers Club. In their constitution, accepted on 27 September 1916, the Beachcombers declared that their purpose was to "promote good fellowship among men sojourning or residing in or about Provincetown who are engaged in the practice of the fine arts or their branches."²¹ In their indiscriminate acceptance of artists, regardless of technique or medium, the Beachcombers became the center of Provincetown's social life, helping to smooth the rough edges of colony life.

Members planned their infamous parties, masquerades, and pantomimes at their meetinghouse, called "the Hulk," on Provincetown's wharves. They were renowned for their school-boy jokes and various games and activities in which MacGinnis evidently took part. Although MacGinnis is not

mentioned in the Beachcombers' record book, the fact that he appears holding a baseball bat on the beach at the Beachcombers' picnic in a photograph dated Saturday, 6 September 1924, suggests he was a part of the group (fig. 12). The reverse of the photograph reads, "A bad picture of a handsome young man!", suggesting the playful sense of comradeship shared within the group.²²

Provincetown was ethnically as well as artistically diverse. For many artists, the local Portuguese population was an important subject. Their presence may have echoed that of the French country peasants, who were removed from the customs of modern-day society. Most of the Portuguese immigrants arrived in Provincetown between 1880 and 1924 on fishing, whaling, and trading vessels. They fled poor economic conditions, a lack of educational opportunities, and mandatory military service. In an effort to justify their large immigrant population, guidebooks exoticized the Portuguese as an enticement for tourists, who could observe these "authentic" and "law-abiding" foreigners.²³ By invoking images of pre-industrialization and marketing the town as racially "pure," promoters of Provincetown succeeded in enticing a large tourist population.²⁴ MacGinnis himself noted that the Portuguese "are a pleasant people to dwell among...always greeting the stranger with a smile and a merry hello."²⁵

In their representations, artists encouraged the idealization and exoticism of the Portuguese. Hawthorne, who was known for his portrayals of the immigrant population, painted romantic ethnographic representations of local individuals toiling at their work. For example, the image of the beautiful Portuguese woman in *The Fishwife* (fig. 13) idealizes the life of a fisherman's wife and her working-class existence in Provincetown. Though the race of the laboring men is indistinguishable in MacGinnis' 1925 *Provincetown* (fig. 14; cat. 10), the men at work are probably Portuguese. Although the majority of captains and ship owners in Provincetown were once white Yankees, by 1920 they were typically Portuguese.²⁶ While Hawthorne painted his figures in static poses to emphasize their race and social situation, MacGinnis instead focused on their manual labor and trade.

Despite the shipping industry's dramatic economic decline in the late 1800s, American artists were captivated by the history of wharves and seaside labor, which signified a mythical "New England" and was part of a romanticized national past.²⁷ Capturing the difference, a critic for *The New York Times* wrote, "Art thrives on salt air and the not exactly subtle aroma of fish and glue."²⁸ Paintings by American impressionist artists in Connecticut coastal towns such as Cos Cob, Gloucester, and Old Lyme, focus on shipyards and laboring men, despite the realities of modern industry at the

time. As MacGinnis once explained, "the artist chooses his motif from that which interests him the most and endeavors to record his impression to be passed on for pleasure and joy others may gain by seeing," reminding us that historical accuracy was hardly the artist's first priority.²⁹

In the subject of *Provincetown* (1925), MacGinnis addressed the economical importance of the sea to Provincetown. Shipbuilding had been one of New England's most profitable and successful endeavors, primarily due to the availability of resources. By the turn of the century, however, shipbuilding and fishing were in steep decline as a result of railroads, steamboats, and motorboats.³⁰ In addition, these industries were also threatened by the discovery of petroleum oil in 1859 and the Portland Gale in 1898 that destroyed the wharves.³¹ Indeed, MacGinnis' representation of the vacant wharves may attest to the failing seafaring industries and the transition of the location from a symbol of thriving industry to a nostalgic view of the past before industrialization. This nostalgia, stemming from the desire to return to a "simpler" and "purer" time, may perhaps be present in MacGinnis' *Provincetown* (1925), which evokes the theme of manual labor associated with a pre-industrial time.

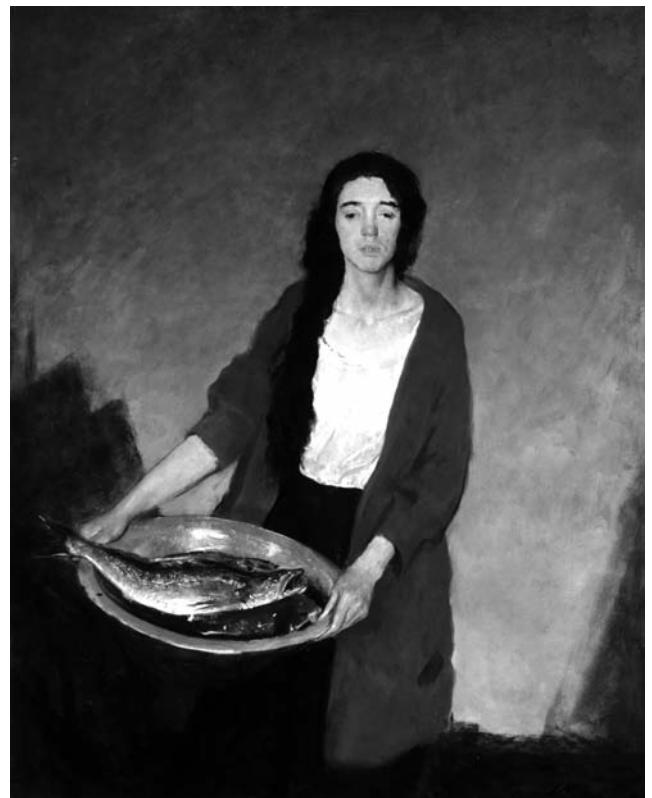


Figure 13. Charles Webster Hawthorne, *The Fishwife*, 1925. Oil on canvas, 60 x 48 inches. Collection of the Provincetown Art Association and Museum, Provincetown, MA. Gift of Joseph Hawthorne.

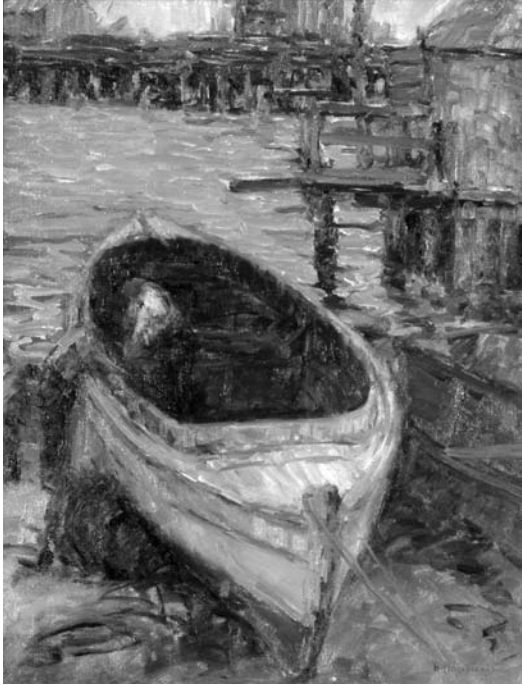


Figure 14. Henry Ryan MacGinnis, *Provincetown*, 1925. Oil on masonite, 26 x 20 inches. Collection of Herbert Brooks Walker (cat. 10).



Figure 15. John Henry Twachtman, *Fishing Boats at Gloucester*, 1901. Oil on canvas, 25 1/8 x 30 1/4 inches. Smithsonian American Art Museum, Washington, DC. Gift of William T. Evans.

The vacant wharves of MacGinnis' paintings speak to the fading importance of these locales to the town's economic success at a time when tourism was truly replacing the economic dependency on the sea. MacGinnis' image of the fishermen recalls Theodore Robinson's *The E. M. J. Betty* (1894, Private Collection), painted in Cos Cob, and John Twachtman's *Fishing Boats at Gloucester* (fig. 15), which reflect the dying use of sailboats due to competition from yachts and small steamboats.³² In *Fishing Boats at Gloucester*, Twachtman removes all figures from the image and lines up the sailboats in the wharf to heighten the sense of a forgotten legacy. Conveying a similar message, MacGinnis and Robinson show a boat pulled ashore, almost completely removed from the water. In grounding the boats, the artists implicitly refer to their declining importance in the local fishing and shipping industries. However, their inclusion of

figures may reference the lonely few still laboring to reap the profits of a fading trade.

Provincetown maintained a strong influence over many artists and MacGinnis was no exception. As a place where artistic styles, lifestyles, and cultures converged, the diverse and unique atmosphere ultimately impacted MacGinnis' style. Whether it was the appeal of an established artists' colony or the possibility of new subject matter that originally brought MacGinnis to Provincetown, his successful transition from landscape to coastal scenes demonstrates his flexibility as an artist. As evidenced in his paintings, MacGinnis was influenced by the social and aesthetic changes of 1920s Provincetown. Placing him within the context of the Provincetown colony reveals another layer of depth and intrigue to both his paintings and the town in which they were painted.

- 1 R. L. Duffus, "Provincetown has a Threefold Life," *The New York Times*, 18 August 1929.
- 2 Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford: Phaidon, 1985), 168-169.
- 3 Richard J. Boyle, "Charles Hawthorne and the Provincetown Artist Colony, 1899-1930," in *From Hawthorne to Hofmann: Provincetown Vignettes, 1899-1945* exh. cat., ed. Avis Berman (New York: Hollis Taggart Galleries, 2003), 14.
- 4 Karen Christel Krahulik, *Provincetown: From Pilgrim Landing to Gay Resort* (New York: New York University Press, 2005), 69.
- 5 Dorothy Seckler, *Provincetown Painters, 1890s-1970s*, ed. Ronald A. Kuchta (Syracuse: Visual Arts Publications, Inc., 1977), 25-27.
- 6 Krahulik, 69-70.
- 7 Krahulik, 73-74.
- 8 Frances K. Pohl, *Framing America: A Social History of American Art* (New York: Thames & Hudson, 2002), 320-321.
- 9 Jacobs, 175.
- 10 A. J. Philpott, "Biggest Art Colony in the World at Provincetown," *Boston Globe*, 27 August 1916.
- 11 Richard Frey, interview with author, 15 September 2007.
- 12 "MacGinnis' Art Charms Visitors," 9 October 1924, Henry MacGinnis Papers, Private Collection.
- 13 "To Show Trenton Artist's Paintings," 5 October 1924, Henry MacGinnis Papers, Private Collection.
- 14 This exhibition was held at The Contemporary, which was the art gallery at the School of Industrial Arts. This exhibition opened on Wednesday, 8 October 1924. See "MacGinnis' Art Charms Visitors."
- 15 Seckler, 46-47.
- 16 Provincetown Art Association and Museum, "PAAM's Historic Archives and Scholarly Resources," <http://www.paam.org/archives.html> (accessed 11 October 2007).
- 17 "Modern Artists Show Work at Provincetown," *The New York Times*, 10 July 1927.
- 18 J. M., "Provincetown Art Association's Show," *The New York Times*, 14 August 1927.
- 19 Krahulik, 75-88.
- 20 Marsden Hartley, "Summer Art Colonies," MS, in "Laughter of Steel and Journal Entries" (New Haven, CT: Hartley-Berger Collection, Yale Collection of American Literature), quoted in Krahulik, 82.
- 21 The Beachcombers Records, 1916-1975, Archives of American Art/Smithsonian Institution, 2083, 2085-2086.
- 22 The Beachcombers Records, 1916-1975.
- 23 Wallace Nutting, *Massachusetts Beautiful* (Framingham: Old America Company, 1923), quoted in Krahulik, 47; Arthur Tarbell, *Cape Cod Aboyl! A Travel Book for the Summer Visitor* (Boston: A. T. Ramsay, 1932), 233, quoted in Krahulik, 49.
- 24 Krahulik, 36.
- 25 "To Show Trenton Artist's Paintings."
- 26 Krahulik, 56.
- 27 The mythic region of "New England" was created in the late 1800s and early 1900s to attract middle- and upper-class tourists to revive New England towns that economically suffered from the industrial revolution. This ideology tied directly into contemporary race and class tensions. The term "colonial" was meant to invoke images of racial purity, in opposition to the variety and number of immigrants who were pouring into the cities. For more information, see Krahulik, 36-46.
- 28 Edward Alden Jewell, "Art Flourishes at Gloucester and Out on Cape Cod," *The New York Times*, 28 July 1929.
- 29 "To Show Trenton Artist's Paintings."
- 30 Susan Larkin and Arlene Katz Nichols, *American Impressionism: The Beauty of Work* exh. cat. (Greenwich, CT: Bruce Museum of Arts and Science, 2005), 107.
- 31 Krahulik, 8.
- 32 Larkin and Nichols, 116.

Winter Scenes by Henry Ryan MacGinnis

Rachel R. Fitzsimmons

An interest in the vagaries of seasonal change captivated plein-air artists. The snow of winter became a subject that allowed artists to explore how the texture and color of paint can convey varying gradations of light. Although the French impressionists set the precedent for artistic production of snow scenes, the American impressionists provided a framework for the development of individual styles. Henry MacGinnis was an American artist who painted winter scenes, among them *Delaware, Winter* (cat. 3), *Bean Farm* (cat. 25), and *New England Winter* (fig. 16; cat. 26). The first was painted in Bucks County, Pennsylvania, where a number of American impressionists depicted the landscape during wintertime. The last two were painted in New England, a region still considered the “locus classicus” in establishing a regional sense of place during the early decades of the twentieth century.¹

At the turn of the twentieth century, MacGinnis painted snow scenes in the Delaware River region along with other American impressionists. Such rural locations were not as susceptible to the city’s smog and dirt, which had the potential to affect the light and color of the snow in winter scenes.² With *Delaware, Winter*, the palpable texture and color of the paint imply that MacGinnis wanted the viewer to acknowledge the harsh effects of winter. The brown, gray, and white tonalities convey a cold and desolate landscape, accentuated by fog. The focus on the brown, barren tree trunks encapsulates the viewer in the vacant loneliness of winter.

The Bucks County painter best known for his winter scenes is Edward Redfield, a rugged outdoorsman who braved the elements of winter on a daily basis to make his paintings, often enduring tremendous physical hardship in the process.³ Redfield wore a heavy glove on his palette hand and used linseed oil to keep his paint malleable in the cold. He also latched his canvas to the easel or to trees to prevent them from the harsh winter winds.⁴ At times, he stood knee-deep in snow for hours on end.⁵ He was willing to fight the winter’s hardest weather, and to struggle through the deepest drifts to paint.⁶ As a result, a certain gritty honesty permeates Redfield’s snow-covered landscapes such as *The Woodland Brook* (c. 1940, James A. Michener Art Museum), in which the artist conveys a sense of the environment with sharp attention to light and colors of brown, gray, blue, and white tonalities suggesting a cold and dead outdoor setting. The barren, lifeless trees are further indications of the season. Redfield was known for capturing specific, recognizable places, and for the sheer energy he brought to the process.⁷



Figure 16. Henry Ryan MacGinnis, *New England Winter*, 1946. Oil on canvas, 25 x 30 inches. Collection of William Young (cat. 26).

Like MacGinnis, he focused on color, light, and overall composition of the landscape to indicate the harsh realities of Pennsylvania winters. Another Bucks County impressionist painter who painted the winter was Walter Schofield. Similar in subject to *Delaware, Winter* is Schofield’s *Wintry Stream* (1924, Berkshire School) which, with its painted browns, grays, whites, desolate tree trunks, and lack of vibrant hues, evoked an inactive, lifeless winter.

Thirty-six years after he painted *Delaware, Winter*, and following his retirement from the School of Industrial Arts in Trenton, MacGinnis turned to what one critic described as “the charm of brilliant autumn foliage and the rigid New England winters,” leading to a new stylistic approach to a familiar theme.⁸ New England was also a popular setting for snow scenes in America. MacGinnis created the impression of a cozy New England winter by experimenting with a diverse color palette and thick textured brushstrokes. In *New England Winter*, he contrasts the white rooftops of quaint maroon houses to the violet-blue mountain and lush green trees. This contrast emphasizes the light reflecting off the rooftops, which leads the viewer’s eyes up to a sky of teal iridescent blue. In *Bean Farm*, MacGinnis accentuates the reflecting light by painting the white snow next to a contrasting dark blue cluster of rock. In both *New England Winter* and *Bean Farm*, he uses blues and greens for shading pur-

poses in combination with a thick application of paint. He notices textures in the landscape and angles his brushstrokes to capture them. Even though MacGinnis' painting evokes a sense of calmness and serenity, the color juxtapositions and loose brushwork give the painting movement and an invigorated rhythm.

MacGinnis paints a nostalgic version of a New England winter. Even though figures are not depicted in the paintings, the house and farm tucked against the mountain imply a degree of warmth in contrast to the cold, brutal force of winter associated with Pennsylvania impressionism. Other artists found similar comfort in the New England winter. One example is the American impressionist painter John Twachtman. Explaining his affinity for winter in a letter to J. Alden Weir, Twachtman wrote, "We must have snow and lots of it. Never is nature more lovely than when it is snowing. Everything is so quiet and the whole earth seems wrapped in a mantle....All nature is hushed to silence."⁹ Twachtman and MacGinnis were among the many artists who gravitated to rural New England as a region which represented an enduring American tradition. As the art historian John Brinckerhoff Jackson describes this fascination in the years following the Civil War, New England was "still envisaged as an open landscape of farms and meadows and tree-embowered villages, fresh and green and beautiful. It was accorded a quality...that distinguished it from other regions: a smallness of scale, a neatness and simplicity, a rich diversity of scenery that elsewhere in the United States were lacking."¹⁰ In stark contrast to the dirty, overcrowded cities at the time, New England offered rich scenery with a powerful pull on the imagination. According to art historian Kathleen Pyne, it allowed artists like Twachtman "to supply a sense of mental repose and harmony for the viewer, a therapeutic use of art that was fitted to the needs of his peers as it was to his own private needs."¹¹

In Twachtman's *Snowbound* (fig. 17), the artist creates an intimate connection with the viewer through a chilly and blustery scene along an inviting, snow-covered road. Twachtman had a special connection to this setting as it depicts his own home. According to the art historian Susan Larkin, he painted it by "set[ting] his easel on the edge of Round Hill Road across from his home."¹² Beside the road, a



Figure 17. John H. Twachtman, *Snowbound*, c. 1893. Oil on canvas, 22 x 30 1/4 inches. Collection, The Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA. Gift of the General and Mrs. Edward Clinton Young, 1946.

stone wall swings from lower right to far center left in a compelling calligraphic line. The painted wall provides a sense of security, tucking the home within the landscape and enhancing the sense of harmony Pyne describes.

Willard Metcalf, the "poet laureate of the New England Hills," was another painter with an affinity for intimate New England landscapes.¹³ In his *Winter Afternoon* (1917, Private Collection), Metcalf painted the rough texture of the mountains and bushes against a pristine blanket of snow. Not unlike MacGinnis' New England scenes, his jagged textures come together in dynamic color combinations to meet an iridescent sky. His nostalgic winter scenes echo those of MacGinnis, Twachtman, and others at the time.

In summary, winter was a haven for American impressionist artists who connected to the quietude of nature, well-removed from urban industrial life. MacGinnis' use of painting techniques changed from his Bucks County works to his later winter scenes in New Hampshire. He shared similarities to Redfield, Schofield, Twachtman, and Metcalf, but had his own personal style involving experiments with color, texture, and light. The winter scenes of MacGinnis combine his training with personal expression for paintings which emphasize the season's elements and mood.

1 Michael Kammen, *A Time to Every Purpose: The Four Seasons in American Culture* (Chapel Hill and London: The University of North Carolina Press, 2004), 9.

2 Lisa N. Peters, "Old Dwellings, Traditional Landscapes: Impressionist Artists and the Rediscovery of American Places," in *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* exh. cat., eds. Lisa N. Peters and Peter M. Lukehart (Carlisle, PA: The Trout Gallery, 1997), 48.

3 Brian H. Peterson, "Impressionism Comes to Bucks County: The Story of the New Hope Art Colony," in *Pennsylvania Impressionism*, ed. Brian H. Peterson (Doylestown, PA: James A. Michener Art Museum; Philadelphia: University of Pennsylvania Press, 2002), 6.

4 Barbara J. MacAdam, "Willard Metcalf in Cornish, New Hampshire," *American Art Review* 1 (January/February 1999): 150.

- 5 Peterson, "Impressionism Comes to Bucks County," 6.
- 6 Peterson, "Impressionism Comes to Bucks County," 7.
- 7 Brian H. Peterson, "The Painterly Voice," in *Pennsylvania Impressionism*, ed. Brian H. Peterson (Doylestown, PA: James A. Michener Art Museum; Philadelphia: University of Pennsylvania Press, 2002), 30.
- 8 Peterson, "The Painterly Voice," 30.
- 9 John Twachtman to J. Alden Weir, 16 December 1891, in William H. Gerds, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), 159.
- 10 John B. Jackson, *American Space: The Centennial Years, 1865-1875* (New York: W. W. Norton, 1972), 101.
- 11 Kathleen Pyne, "Social Conflict in American Painting in the Age of Darwin," in *Crosscurrents in American Impressionism at the Turn of the Century*, ed. William U. Eiland (Athens: Georgia Museum of Art, University of Georgia, 1996), 91.
- 12 Susan G. Larkin, "On Home Ground: John Twachtman and the Familiar Landscape," *American Art Journal* 29, no. 1/2 (1998): 62.
- 13 MacAdam, 144.

Henry Ryan MacGinnis in New England

Anna E. Metzger

The role of nature in American life changed dramatically with the rise of an urban, industrial society in the second half of the nineteenth century. Americans who wanted to escape the pressures of modern life began to see nature as a retreat. As the former president of Harvard University, Charles W. Eliot, noted in 1914, “Opportunities to experience the tranquility of the natural landscape... would ‘serve as antidotes to the unwholesome excitements and tensions of modern city life.’”¹ Henry MacGinnis and other American impressionists made such tranquil outdoor scenes a focus for their art. They took comfort in the peace and quiet which this version of nature had to offer. In doing so, American impressionist artists not only “capture[d] the features and moods of their sites,” as the art historian Lisa Peters notes, they “create[d] personally meaningful images that expressed the spirit of the place.”² Several of MacGinnis’ paintings—*Twin Maples* (cat. 14), *Birches and Lake* (cat. 16), *The Forest, New Hampshire* (cat. 17), and *Fall Church* (cat. 27)—feature scenes that were personally familiar to the artist and which depicted subjects related to the regional identity of New England.

In the early and mid-nineteenth century, before MacGinnis’ time, the Hudson River School artists painted scenes of nature on the basis of a different paradigm. In an era of Western expansion sanctioned by Manifest Destiny, these artists “showed nature as a source of spiritual awe where God’s creative force was to be discerned and revered.”³ Indeed, paintings such as Thomas Cole’s *Landscape* (fig. 18) give the viewer a sense of being on another level, closer to the divine. As scholars have described the painting, Cole creates “a dramatic contrast between a thunderstorm to the right and a beautiful vision of sunshine on a secluded valley to the left,” highlighting the sublime force of nature.⁴ At the time when Cole was painting, the wilderness in America signaled a primitive and undeveloped realm. Much of the nineteenth century, in fact, was defined by efforts to conquer this vast and untamed land. However, with the growth of cities and the spread of industrialization, a sense of the wilderness, both real and imagined, began to fade. In a famous 1893 speech, Frederick Turner announced that the frontier had officially “closed.” “As the end of the century approached,” Lisa Peters explains, “there was a growing awareness that instead of a nation characterized by vast wilderness areas and seemingly boundless frontiers, the country had become largely settled and its boundaries had become fixed.”⁵

As the nation’s relationship with the landscape changed, a new aesthetic developed. Artists responded by providing



Figure 18. Thomas Cole, *Landscape*, 1828. Oil on canvas, 26 ½ x 32 ¼ inches. Museum of Art, Rhode Island School of Design, Walter H. Kimball Fund, Photography by Erik Gould.



Figure 19. Henry Ryan MacGinnis, *Twin Maples*, 1928. Oil on canvas, 12 x 16 inches. Collection of Dr. Buddy Durham and Claudia Titus (cat. 14).

viewers with scenes of domesticated nature, offering the beauty of the outdoors without the hardships of the wilderness. As Lisa Peters puts it, artists now “set out to tame for touristic consumption the grandeur of the White

Mountains,” depicting landscapes associated with leisure and recreation.⁶

MacGinnis offered a follow-up to this change, giving viewers the sense of outdoors they missed by painting “accessible nature.” An example of this is MacGinnis’ *Twin Maples* (fig. 19; cat. 14), based on a scene at the artist’s Clough Farm summer property in New Hampshire. Painted in 1928, it is one of the artist’s earlier works. As Richard Frey describes the artist’s style, “MacGinnis’ earlier works were more naturalistic and his later works more impressionistic.”⁷ The color palette is muted and the artist uses mostly subdued earth tones, which does give the painting more of a naturalistic feeling rather than an impressionistic one. This image captures the beauty of a New Hampshire landscape with rolling hills in the background, fields of tall grasses, and the presence of two towering maple trees, which are typical of the region.

MacGinnis’ style and subject matter evolved and changed within the general New England landscape theme. In 1930, he painted *Birches and Lake* (cat. 16). Although only two years had passed since he painted *Twin Maples*, there are differences in style as well as subject matter. *Birches and Lake* shares similar earth tones, but the introduction of water brings a new dimension of color, with the need for blues and purples. The water also creates more meaning around the subject, as the simple addition of the lake with a sailboat makes reference to a leisurely activity. The image is not only an outdoor New England scene with birch trees, which are typical of the region, it also gives the viewer a quiet place to think and enjoy the peacefulness of nature.

In 1930, MacGinnis’ style moved even more in the direction of impressionism. His painting *The Forest, New Hampshire* (cat. 17) reflects these changes. Brighter greens, less subdued earth tones, and the addition of blues, purples, and reds make this color palette more impressionistic as well as dramatic. This painting stays within the general theme of New England landscape scenes, but the heavily wooded subject is different. Here MacGinnis introduces the forest as a subject, rather than his previous open landscape views. The color scheme emphasizes a bold sense of nature and gives the painting life. The density of the woods creates a truly private place where the viewer feels solitude in nature. Rather than emphasize the vastness of the wilderness, as the Hudson River School artists tend to do, MacGinnis gives his audience a small, private space in which the woods are dense and confined, surrounding the viewer with nature.

With his interest in scenes of New England, MacGinnis tapped into another important issue of the time. As life in major cities such as New York and Boston became more industrial, William Truettner and Roger Stein explain,

The summer communities near the city of

Portsmouth, New Hampshire, for example—York, Ogunquit, and Kittery in Maine, the Isles of Shoals and New Castle in New Hampshire—attracted visitors who yearned for a return not to primitive simplicity but to the grace and elegance of “colonial” days. For these wealthy summer people, the “colonial” architecture of the old seaport towns symbolized a return to a world where the order, stability, and hierarchy they associated with the past still held sway—a place where their own ancestors had held unchallenged authority and where working people had been deferential and contented.⁸

The people who lived in these communities were wealthy families who could afford a summer home in a quaint New England town. Their view of “old New England” was typically “genteel and refined,” representing a “closed worl[d] in which a stable social hierarchy prevailed.”⁹ Although this version of the past was largely mythical, it was much in demand at the time. As Truettner and Stein explain, “The visual and literary imagery of old New England became a national commodity, successfully marketed by a powerful publishing industry, a cultural elite of critics and editors closely allied with their artists and writers, both inside and outside the region, for a hundred years and more.”¹⁰ The effect was one of turning New England into a region of “nostalgic forgetfulness.”¹¹

One of MacGinnis’ late paintings, *Fall Church* (fig. 20; cat. 27), from 1948, reflects this nostalgic tendency. This scene not only represents a typical New England fall scene, but also the “purity” of New England and its inhabitants. The recognizable church in Orford, New Hampshire, serves as a symbol of a wholesome America and a traditional New England past. Truettner and Stein point out, “The quintessential New England structures—white-spired churches; strong, clean lighthouses; solid barns; lonely houses—become actors in the landscape, representative ‘types,’ much like the ‘types’ of people to be found there—farmer, Puritan, fisherman, old maid, all figures in the popular imagination.”¹² Thus, MacGinnis’ *Fall Church* not only represents a model New England structure, but also a “mythical” New England which a certain sector of American society pursued as an ideal.

This motif of the white New England church is also painted by MacGinnis’ peers, specifically Childe Hassam in *Church at Old Lyme, Connecticut* (fig. 21), from 1905, and Willard Metcalf in *May Night* (1906, The Corcoran Gallery of Art). These paintings are very similar to MacGinnis’ *Fall Church* in style, composition, and subject matter. Like



Figure 20. Henry Ryan MacGinnis, *Fall Church*, 1948. Oil on canvas, 26 x 20 inches. Collection of Herbert Brooks Walker (cat. 27).

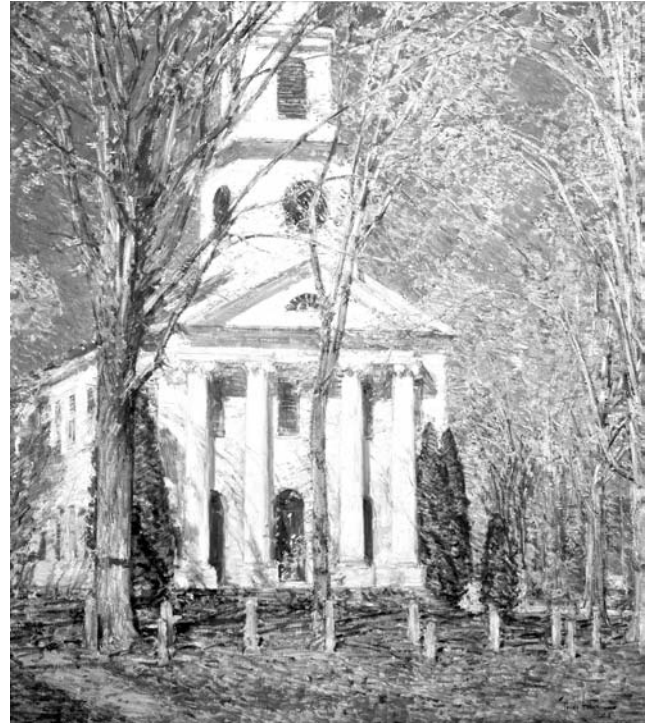


Figure 21. Frederick Childe Hassam, *Church at Old Lyme, Connecticut*, 1905. Oil on canvas, 36 ¼ x 32 ¼ inches. Albright-Knox Art Gallery, Buffalo, NY. Albert H. Tracy Fund, 1909.

MacGinnis, both Hassam and Metcalf painted a scene they knew firsthand, one which was intimately associated with the Old Lyme art colony in Connecticut, where both artists had spent their summers. In fact, as Jeffrey Andersen points out, “In the minds of the art public, Childe Hassam’s *Church at Old Lyme* and Willard Metcalf’s *May Night* came to personify Old Lyme as an art colony and as the quintessential New England village.”¹³ Like MacGinnis, these artists used their intimate knowledge and passion for a specific place to create a similar experience for their audience.

In addition to capturing the changing views of nature and of New England in early twentieth-century America, MacGinnis’ paintings were motivated by personal interests, too. Most of his summer New England scenes were painted in locations close to the artist’s summer home in New Hampshire. Thus, while many of his paintings speak to larger themes regarding New England, they also represent views particular to the artist’s own sense of place and his personal connection to nature.

1 David Schuyler, “Old Dwellings, Traditional Landscapes: Impressionist Artists and the Rediscovery of American Places,” in *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* exh. cat., ed. Lisa N. Peters and Peter M. Lukehart (Carlisle, PA: The Trout Gallery, 1997), 39.

2 Lisa N. Peters, “Cultivated Wildness and Remote Accessibility: American Impressionist Views of the Home and Its Grounds,” in *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* exh. cat., ed. Lisa N. Peters and Peter M. Lukehart (Carlisle, PA: The Trout Gallery, 1997), 13.

- 3 Peters, 14.
- 4 Andrew Wilton and Tim Barringer, "Wilderness," in *American Sublime: Landscape Painting in the United States 1820-1880* exh. cat., eds. Andrew Wilton and Tim Barringer (London: Tate Gallery, 2002), 76.
- 5 Peters, 12.
- 6 Peters, 14.
- 7 Richard Frey, interview with author, 15 September 2007.
- 8 Dona Brown and Stephen Nissenbaum, "Changing New England: 1865-1945," in *Picturing Old New England: Image and Memory*, eds. William H. Truettner and Roger B. Stein (Washington, DC: National Museum of American Art, Smithsonian Institution, 1999), 5.
- 9 William H. Truettner and Thomas Andrew Denenberg, "The Discreet Charm of the Colonial," in *Picturing Old New England: Image and Memory*, eds. William H. Truettner and Roger B. Stein (Washington, DC: National Museum of American Art, Smithsonian Institution, 1999), 79.
- 10 Roger B. Stein, "After the War: Constructing a Rural Past," in *Picturing Old New England: Image and Memory*, eds. William H. Truettner and Roger B. Stein (Washington, DC: National Museum of American Art, Smithsonian Institution, 1999), 16.
- 11 Brown and Nissenbaum, 10.
- 12 Bruce Robertson, "Yankee Modernism," in *Picturing Old New England: Image and Memory*, eds. William H. Truettner and Roger B. Stein (Washington, DC: National Museum of American Art, Smithsonian Institution, 1999), 179.
- 13 Jeffrey W. Andersen, "The Art Colony at Old Lyme," in *Connecticut and American Impressionism* exh. cat. (Storrs, CT: The William Benton Museum of Art, 1980), 131-132.

A Landscape Painter's Images of Women

Sonia P. Evers

In the late nineteenth century, America experienced what is sometimes known as its “coming of age.” It was a time in which the United States entered the international stage politically, economically, and culturally. Cities grew in size and scale at an unprecedented rate with immigrants arriving by the thousands to fill new industrial jobs. A nation only recently defined by an agricultural base was now quickly being reconfigured as a major industrial center. This was America’s “Gilded Age,” a term coined by Mark Twain and Charles Dudley Warner in their 1873 novel which captures a sense of the glamour and wealth enjoyed by those who profited most from the new economy. Yet for every robber baron with a Fifth Avenue mansion, there were scores of men relegated to the squalor of tenement slums. These contrasts between the “haves” and “have nots” created tension between groups across issues of class, ethnicity, and race.

Gender roles in the Gilded Age also underwent dramatic change. As men of all classes increasingly found themselves enmeshed in a volatile public sphere, home became a sanctuary defined by domestic tranquility. Women embodied the ideal qualities of home and were seen, as one scholar puts it, “as the unchanging repositories of purity and virtue.”¹ At the same time, paradoxically, the Gilded Age introduced women to new opportunities for freedom and independence outside the home.² They were now allowed to go to college, to marry for romance instead of financial stability, and to enter the workforce as teachers.³ They also joined clubs, participated in philanthropic activities, and engaged in recreational culture such as tennis and bicycling.⁴

Artists associated with American impressionism, including Henry MacGinnis, almost always pictured women in the first way, as symbols of virtue and domestic purity. Rarely were they seen as self-possessed individuals with personal ambition. This may in part have to do with the artists’ own conservative views, as Bernice Kramer Leader has suggested.⁵ It also has to do with the training of American artists in European art schools, where the ideal female nude was a dominant theme. As the late nineteenth-century critic Clarence Cook maintained, “If [artists] can [paint the nude], they can do anything; if they cannot do that, they can do nothing; the painting of the nude is the Alpha and Omega, the beginning and the end of art.”⁶ The art academies of Europe followed a specific program focused on the study of Renaissance and classical sculpture, the underpinnings of human anatomy, and the principles of composition and

technique by drawing and, eventually, painting the nude figure—especially the female nude.

While the nude in art was viewed as the ideal subject matter in Europe, Americans felt “a squeamishness regarding the nude.”⁷ When the American painter Edmund Tarbell exhibited *The Bath* (1892-1893, Owen Gallery), critics could not praise Tarbell for his impressive technique and realistic depiction of the human figure due to its shocking subject matter. *The Bath* portrays a young nude woman being bathed by a female servant. Not only was the painting of a frontal nude exceedingly rare in American art, but middle-class women were never bathed by servants, making the painting utterly taboo in the eyes of critics and viewers.⁸ Further, the forthright manner in which the model returns the viewer’s gaze implies a lack of modesty, which violates accepted definitions of femininity. The *New York Daily Tribune* called Tarbell’s painting “a shining example of the disgusting vulgarity with which the French school has infected some of the art of America.”⁹ While Tarbell’s painting would have received little notice in France, the same subject in America signaled a significant cultural transgression: the artist had failed to translate the “disgusting vulgarity” of the “French school” into a subject suited to American tastes.

In response, artists such as MacGinnis, who were interested in painting figurative works, learned to depict a type known as the “American girl.”¹⁰ In contrast to the public women who appeared in French impressionist paintings by Manet and Degas, American artists returning from Europe had to discover the degree to which they could depict female subjects without crossing cultural boundaries. The “American girl” offered a solution, for she was a “combination of domestic scientist and goddess of the hearth,” who functioned as an icon of middle-class leisure.¹¹ As depicted by American artists, these inherently untouchable “ideal” women did not engage the viewer. Rather, they existed in a separate realm as an object, or possession, to be admired by the male viewer.

In the Gilded Age, women represented an escape from the harsh realities of the male-dominated working world, unsullied by the rough-and-tumble realm of labor and finance. Accordingly, women in nineteenth-century paintings “became bodies as mannequins, on which were hung the blue kimono, or the yellow gown, or their hands were receptacles for a yellow carnation or mandolin, which determined the title of the work.”¹² This “ideal” woman was contained within her home or garden, occupied with some kind of domestic or leisure activity. Indeed, the notion of the “garden



Figure 22. Robert Reid, *The White Parasol*, 1907. Oil on canvas, 36 x 30 inches. Collection of the Smithsonian American Art Museum, Washington, DC.



Figure 23. Henry Ryan MacGinnis, *Delphiniums*, 1920. Oil on canvas, 40 x 30 inches. Collection of Herbert Brooks Walker (cat. 8).

painting” functioned as its own sub-theme at the time and was painted by “artists in almost all the art colonies and regional schools throughout the nation.”¹³

The gardens in which these women were depicted were often next to the house, thus creating a link between subject and setting.¹⁴ The woman in the garden might evoke the *hortus conclusus* of the Virgin Annunciate, while the flowers functioned as a dividing line across which no evil could pass.¹⁵ The flower alone was often symbolic of a woman’s “maidenly beauty or youthful innocence.”¹⁶ In Robert Reid’s *The White Parasol* (fig. 22), for instance, the woman stands immersed in flowers and branches, yet not a speck of dirt stains her pure, white dress. Her white parasol protects her from the sun, keeping her skin milky white, another characteristic considered ideal for women during this period. Similarly, in Childe Hassam’s *Celia Thaxter in Her Garden* (1890, Private Collection), the woman in white stands gazing down, immersed in her garden of flowers and yet in no way

marked by nature. In these paintings, women are inviolate, pure, and untouched by nature or human hands, just like the Virgin Mary, the perfect embodiment of the ideal woman.

As a further indication of their status, women’s facial features are rarely defined in American impressionist figural paintings. One scholar has recently explained, “There was no narrative demand that the female figure be given an identity. This absence of a unique identity practically required that the subject of a painting be female.”¹⁷ Indeed, “for a female to function successfully as a pictorial motif, the artist had to render her features indistinctly, so as not to disrupt the painting’s formal design....The model had to be generalized, the setting had to be nonspecific enough to conform to the artist’s idea of decorative design, color harmonies, and surface pattern.”¹⁸ Thus, while a woman may be the focus of the painting, her identity was effectively submerged.¹⁹

Three of MacGinnis’ paintings on the theme of the ideal woman are included in the present exhibition: *Delphiniums*

(fig. 23; cat. 8), *An Interlude (Jane Erwin)* (fig. 24; cat. 22), and *Silver Kimono (Jane Erwin)* (cat. 13). Each depicts the artist's second wife, Jane Erwin, as a domesticated middle-class woman painted in an impressionist mode. In floral images especially, women in these paintings are often flattened against the background, as if to avoid competing too much with the beauty of their surroundings. In *Delphiniums*, painted in New Hampshire, the flowers are detailed through the thick texture of the paint and the variety of colors are reflected in Jane's skin and clothing. She stands amongst the flowers as though she belonged to the garden. As if the artist wanted to underscore this point, the curve of her figure is mirrored in the shape of the delphinium stems. Likewise, the blossoms frame her figure, pulling her into their environment as if to protect her from outside harm.

In contrast, *An Interlude* focuses more on the figure of Jane than on the landscape which surrounds her. Her eyes have an indirect gaze focused to the right of the viewer, and her reclined, unguarded pose suggests her sense of leisure. In Frank W. Benson's *Eleanor* (fig. 25), the woman adopts a similar pose, yet is shown in profile. The viewer is left to wonder if she is unaware of the viewer or has posed in response to being seen. In that respect, the artist's subject in *An Interlude* is much more self-conscious. The title itself would seem to suggest a break between events in the day. While the reclining pose recalls a tradition of the female nude which extends back to the Renaissance, Jane's long white dress is hardly provocative, even if her sock-covered ankles—in blue, no less—introduce an element of the risqué. Like other women in this genre of painting, Jane is shown immersed in the pastimes of everyday life. As one art historian has described them, "These [women], when in action or seated, quite idly, in a well appointed parlor or porch, never do things and are never found outside the province of a lady.... They live serene uneventful lives, an unruffled routine, their faces prove that; amid serene, dignified, tasteful surroundings."²⁰

MacGinnis' *Silver Kimono* takes this theme in a different direction by bringing the figure indoors. Here the attention is on her clothing, a kimono, which reflects a widespread interest at the time in Japanese culture. The kimono, moreover, "[was] associated with the feminine sphere, with the world of leisure and refinement.... In many cases the women contemplate the object and we in turn are invited to contemplate both woman and object."²¹ Indeed, Jane's garment in *Silver Kimono* emphasizes that she is a woman of culture and refinement. Placed before a stark, black background, Jane's face appears in profile while her back turns toward the viewer, further drawing attention to the beauty of her gown.

In any guise, it is clear that these three paintings, and dozens of similar figurative works by other artists at the time,



Figure 24. Henry Ryan MacGinnis, *An Interlude (Jane Erwin)*, 1935. Oil on canvas, 36 x 40 inches. Collection of Herbert Brooks Walker (cat. 22).



Figure 25. Frank W. Benson, *Eleanor*, 1907. Oil on canvas, 25 ¼ x 30 ¼ inches. Photograph © 2008, Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund, 08.326

represented what was expected of the ideal American woman. She became the answer to the question of what young American artists returning from study abroad should paint. As a subject, she allowed American artists to "align themselves with the grand style, demonstrating that indeed they were heirs to the greatest art of the past," while at the same time adhering to Gilded Age tastes. In the process,

MacGinnis, though predominantly a landscape painter, adapted a nineteenth-century female ideal to the framework of a new time and place.

- 1 Robert V. Wells, "Family History and Demographic Transition," *Journal of Social History* 9, no. 1 (1975): 13.
- 2 Carol Hymowitz and Michaela Weissman, *A History of Women in America* (New York: Bantam Books, 1978), 64-65.
- 3 Gail Collins, *America's Women* (New York: HarperCollins Publishers, 2003), 85-87.
- 4 Collins, 89.
- 5 Bernice Kramer Leader, "Antifeminism in the Paintings of the Boston School," *Arts Magazine* 56 (January 1982): 112-119.
- 6 Linda J. Docherty, "The Making of an Artist: Edmund C. Tarbell's Early Influences and Career," in *Impressionism Transformed: The Paintings of Edmund C. Tarbell* exh. cat., ed. Susan Strickler (Manchester, NH: Currier Gallery of Art, 2001), 35.
- 7 Augustus Saint-Gaudens, *Reminiscences of Augustus Saint-Gaudens*, vol. 2 (New York: The Century Company, 1913), 44, quoted in Bailey Van Hook, *Angels of Art: Women and Art in American Society, 1876-1914* (University Park, PA: Pennsylvania State University Press, 1996), 53.
- 8 Docherty, 63.
- 9 Docherty, 63.
- 10 Docherty, 56.
- 11 Collins, 92.
- 12 Van Hook, 2.
- 13 Van Hook, 101-102.
- 14 Van Hook, 27.
- 15 Van Hook, 14.
- 16 Van Hook, 95, 97.
- 17 Van Hook, 59.
- 18 Van Hook, 56.
- 19 Martha Banta, *Imaging American Women: Idea and Ideals in Cultural History* (New York: Columbia University Press, 1987), 51.
- 20 Docherty, 91.
- 21 Van Hook, 107.

Henry Ryan MacGinnis and His Critics

Diana B. Jonas

While impressionist painting in America was initially met with mixed reviews, its reputation began to improve with the 1893 World's Columbian Exposition in Chicago, an event attended by more than twenty-one million people. Childe Hassam, Edmund C. Tarbell, and John Twachtman were among the American impressionists whose paintings were on display in the Fine Arts Building at the exposition. Though American impressionist art had a limited presence in a building where more than ten thousand works of art were shown, its significance was nonetheless felt. As the art historian William Gerds observes, "throughout the national displays the new aesthetic of light and color seem to dominate, to 'shine out' in every gallery. Even if the impressionist paintings were a minority, their vividness commanded attention and, perhaps more important, they exerted a cumulative effect as visitors went from room to room."¹ Likewise, the critic Hamlin Garland showed his appreciation for this new approach to painting by stating, "Impressionism as a principle has affected the younger men of America.... This placing of red, blue and yellow side by side gives crispness and brilliancy, and a peculiar vibratory quality to sky and earth which is unknown to the old method."² Garland was especially pleased with the Hoosier School artists, not only on account of their "colorful, light-filled aesthetic," but because of their interest in "American" themes, which he found missing in other impressionist works.³ In addition to exhibiting their work at the Chicago Exposition, members of the Hoosier School wrote analyses and reviews of American impressionism for *Modern Art*, a journal devoted to art criticism.⁴

As we have already seen, the Hoosier School artists played a critical role in Henry MacGinnis' early career. Aside from taking him on early painting trips through the Indiana countryside and encouraging him to study abroad, members of the Hoosier School advised him on exhibiting his work. In particular, John Ottis Adams felt that MacGinnis' painting *December Mists* (n.d., Indianapolis Museum of Art) was worthy of being sent to the Exhibition of the Chicago Society of Western Artists. It was not only accepted, but MacGinnis, as one Chicago newspaper noted, was the youngest exhibitor to pass the jury.⁵ Following its display at the Exhibition of the Chicago Society of Western Artists, *December Mists* went on to be shown at the Pennsylvania Academy of Fine Arts in 1900 and the Royal Palace in Munich, Germany, in 1901, before appearing in several major cities, including Cincinnati, Cleveland, Detroit, and Indianapolis.⁶

The painting received specific praise in an exhibit of

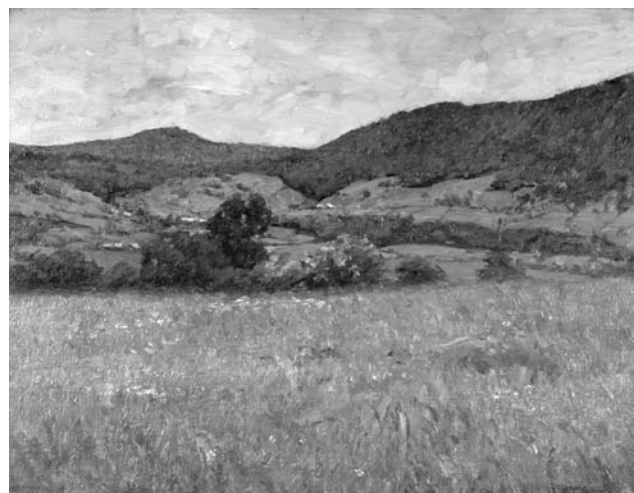


Figure 26. Henry Ryan MacGinnis, *New Hampshire Hills*, 1905. Oil on canvas, 20 x 26 inches. Collection of Herbert Brooks Walker (cat. 2).

MacGinnis' work at the School of Industrial Arts, shortly after he began teaching there in 1906. In a review of the show, *December Mists* was highlighted:

In landscape the keynote of the exhibition is sounded in No. 28, *December Mists*. A winter landscape painted in southern Indiana, a favorite painting ground of the Hoosier artists [sic]. The forest on the distant hill has shed its foliage and the little willows flanking the creek have put on their dresses of red and gold.... To one familiar with southern Indiana the picture is convincing and is not unlike the character of the scenery about the Delaware.⁷

The same year as this exhibition at the School of Industrial Arts, MacGinnis showed with the Society of American Artists, a group which had formed in response to the "unfair practices" of the National Academy of Design regarding the selection and hanging of works.⁸ The Society's aim was to present quality works of art on a limited scale. The year that MacGinnis exhibited with the Society, they selected only 448 works from 1,500 submissions.⁹

A sign of MacGinnis' growing success is that in 1908 his *New Hampshire Hills* (fig. 26; cat. 2) hung at the 19th Annual Exhibition of the Philadelphia Art Club, where it was

presented alongside works by such notable painters as William Merritt Chase, Mary Cassatt, and Childe Hassam. A review of the exhibition in the *Philadelphia Public Ledger* stated that “the still-life study of William M. Chase, Chairman of the exhibition committee, is likely to attract the major portion of the public attention,” though MacGinnis was also mentioned.¹⁰ Indeed, MacGinnis’ *New Hampshire Hills* was compared to a related painting, *In the Highlands*, by Allen Tucker. While the reviewer found that Tucker’s hills were “concave and of insufficient substance,” MacGinnis’ were “much better” on account of “their verdant summer aspect.”¹¹

This same painting, *New Hampshire Hills*, received the Lucy Ball Ousley Award later in MacGinnis’ career. In an article about the award, which was reserved for garden scenes from the Hoosier Salon, a reviewer described the painting as “a decorative treatment of hollyhocks in a setting of the beautiful New Hampshire landscape. It shows the charm of this old-fashioned garden flower against the blue and purple rugged mountains of the rural country.”¹² Although by now MacGinnis had achieved great success, he had hardly exhausted his talent.

In 1928, MacGinnis completed what is probably his most outstanding work, *Silver Kimono (Jane Erwin)* (fig. 27; cat. 13). The subject of this work is a woman named Jane Erwin, the sister of one of MacGinnis’ students, who later became his wife. This work, consisting of a simple, standing pose, shows Jane in a beautifully-painted silk kimono, accented by red trim. Erwin stands against a dark background which includes the faint image of an old-fashioned square piano. *Silver Kimono* is distinguished from other works by MacGinnis in terms of its scale as well as its subject matter. It is an example of Japonisme, a nineteenth-century phenomenon which followed the opening of Japan to Western trade in 1854. As Japanese artifacts flooded European and American markets, fashionable women purchased kimonos while collectors bought Japanese pottery, screens, and prints. Soon, Japanese themes were incorporated into paintings by artists associated with the impressionist style, including Edgar Degas, William Merritt Chase, Edmund C. Tarbell, and James Whistler.¹³ For instance, Whistler’s *Caprice in Purple and Gold: The Golden Screen* (fig. 28), from 1864, incorporates Japanese objects. The painting shows a woman in profile seated on a rug and wearing a kimono before a folding screen with scenes from an ancient Japanese love story.¹⁴ These elements, along with the Japanese vase in the lower left-hand corner and the Japanese prints the sitter reviews, reflect Whistler’s interest in the culture of Japan.

Similarly, *Silver Kimono* features a woman wearing a Japanese style of dress. In MacGinnis’ painting, Jane’s face



Figure 27. *Silver Kimono (Jane Erwin)*, 1928. Oil on canvas, 66 x 33 inches. Collection of Paul Gratz (cat. 13).

appears in profile, too. However, *Silver Kimono* is distinctive from Whistler’s work in that the latter includes other decorative Japanese items, while MacGinnis focuses solely on the figure dressed in the kimono.

In 1936, *Silver Kimono* became part of the First National Exhibition of Art at Rockefeller Center in New York City after Governor Hoffman of New Jersey personally selected it



Figure 28. James McNeill Whistler, *Caprice in Purple and Gold: The Golden Screen*, 1864. Oil on wood panel, 19 ¾ x 26 1/8 inches. Freer Gallery of Art, Smithsonian Institution, Washington, DC: Gift of Charles Lang Freer, F1904.75a.

for the show.¹⁵ According to an article in the *Asbury Park Sunday Press*, governors from forty-eight states were present at the opening reception, organized by the New York Municipal Art Committee.¹⁶ Following its display at the First National Exhibition of Art, *Silver Kimono* enjoyed continued success. According to a letter to MacGinnis from Estella M. King of the Hoosier Salon Patrons Association, the painting was displayed in several places in Indiana, including the Spink Arms Hotel of Indianapolis and the Lake Wawasee Hotel. *Silver Kimono* was also exhibited at the World's Fair Exhibition of 1939 in New York, where it hung for four weeks in the Century of Progress Hall. *Silver Kimono* then appeared in the lobby of the prestigious Hoosier Salon building, the Indiana institution where the works of Hoosier artists were frequently shown.¹⁷

Overall, MacGinnis' exhibition record mirrors many of the early achievements of contemporaries such as Childe Hassam. Hassam is today considered the most significant of the American impressionists. While he and MacGinnis chose different paths for their career, the points of overlap are instructive. In the 1890s, Hassam exhibited his art at many of the same institutions and cities as MacGinnis.¹⁸ Yet while MacGinnis relied on his teaching career and portrait commissions to make a living, Hassam relied on the sale of his work and spent only six months teaching. Letters throughout Hassam's career show his involvement with exhibiting and selling.¹⁹ Indeed, Hassam was represented by several dealers

simultaneously, including the Macbeth family of the Macbeth Gallery in New York City, Newman Emerson Montross of the Montross Gallery, and Edward and Albert Milch of the Milch Galleries.²⁰ In contrast, records show that MacGinnis had minimal representation, which partly explains why he remains a lesser-known name.²¹

However, during his time in New York City in 1905, his family friend, Dr. Paul Monroe, a professor at Columbia University, helped MacGinnis secure several portrait commissions.²² He completed many such portraits over the course of his career. According to family letters, those who commissioned MacGinnis were pleased with the results. One such portrait is of Harrison E. Gawtry, a businessman who helped organize the Consolidated Gas Company of New York and later became its president.²³ It was Gawtry's son, Lewis, who commissioned the portrait and later wrote MacGinnis telling him how delighted he was with the completed portrait. Gawtry also suggested to friends who admired the painting that they should commission portraits by the artist of their own.²⁴ MacGinnis was even asked by former United States Senator Elihu Root to paint President Chester A. Arthur for the New York Customs House in a portrait which was later praised as "a fine likeness and an excellent work of art."²⁵

Given this history of comments from critics and patrons alike, it is clear that in his own time MacGinnis was regarded as a successful painter. Like many American impressionists, he displayed his work in a range of locations and was

regularly reviewed by the press. However, unlike some of his fellow artists, particularly Childe Hassam, MacGinnis showed little interest in succeeding commercially through galleries and dealers. Even so, critics continually praised his work, regardless of the subject matter he chose to depict.

-
- 1 William H. Gerds, *American Impressionism*, 1st ed. (New York: Abbeville Press, 1984), 142.
 - 2 Gerds, 143.
 - 3 Gerds, 146.
 - 4 Gerds, 146-149.
 - 5 *The Sunday Times* (New Brunswick, NJ), 15 November 1936, Henry MacGinnis Papers, Private Collection.
 - 6 "M'Ginnis Pictures Exhibited," newspaper clipping, 1907, Henry MacGinnis Papers, Private Collection.
 - 7 David B. Dearing, "An Introduction to the History of American Art Criticism to 1925," in *Rave Reviews: American Art and Its Critics, 1826-1925*, ed. David B. Dearing (New York: National Academy of Design, 2000), 22-23.
 - 8 Richard Frey, "The Life of Henry Ryan MacGinnis," in *A Collection of Works by American Impressionist Henry Ryan MacGinnis, 1875-1962* exh. cat. (New Hope, PA: Gratz Gallery, 2005), 63.
 - 9 Trudie A. Grace, "An Introduction to the History of American Art Criticism to 1925," in *Rave Reviews: American Art and Its Critics, 1826-1925*, ed. David B. Dearing (New York: National Academy of Design, 2000), 107, 117.
 - 10 *Philadelphia Public Ledger*, newspaper clipping, 14 November 1908, Henry MacGinnis Papers, Private Collection.
 - 11 *Philadelphia Public Ledger*, newspaper clipping, 14 November 1908, Henry MacGinnis Papers, Private Collection.
 - 12 "MacGinnis Wins Painting Award," newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.
 - 13 *Grove Art Online*, s.v. "Japonisme" (by Phylis Floyd), <http://www.groveart.com/> (accessed 6 November 2007).
 - 14 David Park Curry, *James McNeill Whistler: Uneasy Pieces* (New York: The Quantuck Lane Press, 2004), 177.
 - 15 "Monmouth Sculptor's Work Chosen for National Exhibition," *Asbury Park Sunday Press (The Shore Press)*, 17 May 1936, Henry MacGinnis Papers, Private Collection.
 - 16 "Monmouth Sculptor's Work Chosen for National Exhibition."
 - 17 Estella M. King to Henry Ryan MacGinnis, n.d., Henry MacGinnis Papers, Private Collection.
 - 18 Dana Pilson, "'On the Crest of the Wave': Hassam and the Marketing of His Art," in *Childe Hassam: American Impressionist*, ed. H. Barbara Weinberg (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), 344.
 - 19 Pilson, 343.
 - 20 Pilson, 345.
 - 21 Richard Frey, e-mail message to author, 2 November 2007.
 - 22 Richard Frey, "The Life of Henry Ryan MacGinnis," 8.
 - 23 Newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.
 - 24 Harrison E. Gawtry to Henry Ryan MacGinnis, n.d., Henry MacGinnis Papers, Private Collection.
 - 25 "MacGinnis Portraits Being Hung Now in NY Customs House," newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.

Rebecca R. Mendelsohn

When the American artist William Merritt Chase died in 1916, the art world felt the need to look back at his career and classify his contributions. However, they soon encountered a problem. The art historian Ronald Pisano explains, “His dexterity as a technician and his overwhelming influence as an art teacher distracted some critics from his own work as an artist, while his broad range of subjects and his ever-changing style made it difficult for other critics to place his art.”¹ Despite the fact that Chase was born twenty-six years earlier than Henry Ryan MacGinnis, Chase’s Indiana heritage and later friendship with MacGinnis provide for a number of interesting parallels between the artists’ works and career paths. Perhaps the most significant of these parallels is that the problem of classifying Chase’s work could just as easily apply to MacGinnis. Like Chase, MacGinnis studied in Europe, both in Munich and Paris, taught for many years, completed numerous commissioned portraits, painted murals for several buildings, belonged to several artists’ societies, won a number of awards at exhibitions, and experimented with various styles. From this extensive list, one can see the difficulty in categorizing an artist of MacGinnis’ breadth. To further complicate matters, MacGinnis lived and painted in numerous states, many of which claimed him as their own. Moreover, many of his paintings remained tucked away in an attic, out of circulation for approximately forty years after the artist’s death. How do we begin to make sense of such a career?

In spite of the level of praise and admiration impressionist works receive today, the works of impressionist artists achieved varying degrees of success during the artists’ lifetimes. French impressionist art was exhibited by American enthusiasts on a wide scale as early as 1883.² Although the impressionist movement in France was by then coming to a close, it was during this time that many of the American artists were exposed to impressionism through their studies abroad. They then returned to America and began to adopt this new aesthetic. However, American collectors preferred to invest in paintings by European Old Masters, the early nineteenth-century French Barbizon School and, in some cases, French impressionism. According to art historian H. Barbara Weinberg:

The American impressionists did not achieve immediate commercial success. They suffered from comparison, not only with their academic French mentors and more conservative Americans

but also with the easily understood Barbizon painters, as well as with the increasingly esteemed French impressionists. The American impressionists were perceived as pale reflections of their French predecessors.³

William Merritt Chase is a good example of an artist who is presented today as a key American impressionist, but who was unable to sell his paintings at reasonable prices during his lifetime.⁴ Instead of living off of the income from his landscapes, Chase was forced to make a living between teaching and creating portraits and still lifes, leading him to fear “that he would be remembered solely as a painter of dead fish....”⁵ While there were exceptions—notably Hassam, who almost never had to teach and was very successful at selling his art during his lifetime—most of these forerunners encountered difficulties selling their impressionist landscapes.⁶

However, a shift in the critical reception of impressionism occurred during the early 1900s, around the time that Henry MacGinnis returned from Europe. Americans began to see impressionist artworks in a different light as early as 1893, during the World’s Columbian Exposition in Chicago. Before long, as William Gerdt points out, “Critics from about 1905 into the 1930s emphasized the Americanness of impressionism, however much of it had originated abroad.”⁷ These dates are significant, as most of MacGinnis’ landscapes are from this time period. It was a time of dramatic change in America overall, so perhaps it is not surprising that artists’ depictions of landscape also changed. Lisa Peters explains:

Instead of portraying the remote and dramatic wilderness areas that had been the focus of the Hudson River School, they [American Impressionists] chose to depict the commonplace locales where they lived or spent their summers, and they sought to capture the features and moods of their sites, creating personally meaningful images that expressed the spirit of the place.⁸

This shift in focus toward the depiction of American homes and landscapes imbued a sense of nationalistic pride among critics and patrons alike. Yet it is important to note that American impressionism was not the first American

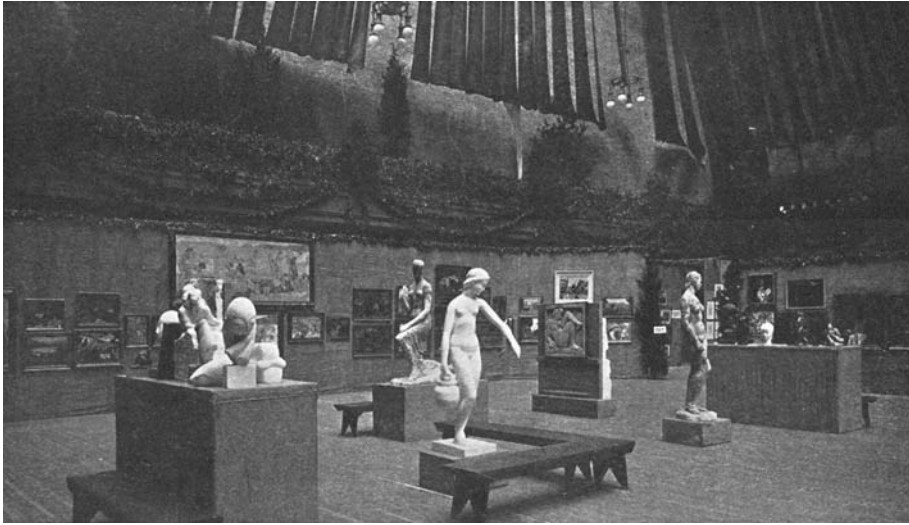


Figure 29. Postcard, 1913 Armory Show. Armory Show Collection, scrapbook compiled by Charles A. Smith (gift of Nelson A. Rockefeller). Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY.

artistic movement to address nationalism as a theme. Indeed, the mid-nineteenth-century Hudson River School is widely considered the first truly American school of art. Artists associated with this group demonstrated the vastness of nature through towering mountains and vast canyons, indicating the current fervor for the West during a period of American expansion. Artists from the Hudson River School romanticized the American landscape as a “New Eden,” thus instilling a sense of awe and pride in American viewers.⁹ With the closing of the Western frontier in the 1890s, the nation went through an identity crisis. This crisis was reflected in art, and paintings by the Hudson River School artists no longer adequately represented the nation.¹⁰

In response to this upheaval and as a reflection of their study in European academies, American artists began to reinterpret the landscape. As H. Barbara Weinberg puts it, “The American impressionists had come home for their subjects, reconsidering their attitude toward the unpaintability of American life....In choosing to depict modern life they captured a new vision of the American countryside, city and home.”¹¹ The locations artists painted were often associated with artists’ colonies which formed in areas just beyond the influence of major cities such as New York and Boston. Given that urban life at the time was characterized by noisy, polluted, and overcrowded streets, labor strikes, and an unpredictable economy, artists—and their patrons—retreated into the countryside whenever possible. There they produced what Childe Hassam once described as “canvases to foster the tranquility of a simpler way of life.”¹² As explained by Kathleen Pyne, these paintings were therapeutic and allowed the viewer to escape the harsh realities of modern urban life.¹³

As a result, they “paint[ed] the scenery with which the art-loving layman, and their own patrons, could empathize.”¹⁴ It was typical, in fact, for landscape paintings to sell in the regions close to where they were painted.¹⁵

MacGinnis’ paintings are consistent with this period of nationalism as portrayed in the American landscape. As we have seen, Pennsylvania landscapes from the New Hope region achieved a great degree of success because of their nationalistic themes. In addition to his association with the New Hope artists, MacGinnis showed his appreciation for the traditions of New England by depicting its old white churches and birch trees. He further represents the region by painting it in its various seasons by showcasing autumn foliage and snow-covered hills as well as popular seaside resorts in the height of summer.

Yet even as MacGinnis and his contemporaries continued painting in an impressionist vein, it seemed that the moment for American impressionism had subsided. Most art historians agree that the decline of American impressionism began with the 1913 International Exposition of Modern Art in New York’s 69th Regimental Armory, commonly known as the Armory Show (fig. 29). The exhibition provided America with its first major dose of recent avant-garde European art. There were two major goals of the show: to inform the American public of the European advancements in art and to break down the “stifling” institution of art making in America.¹⁶ Mabel Dodge exclaimed in her January 1913 letter to Gertrude Stein, “There is an exhibition coming off which is the most important public event that has ever come off since the signing of the Declaration of Independence, and it is of the same nature....There will be a riot and a revolu-

tion and things will never be quite the same afterwards.”¹⁷ The concept of a revolution was mirrored by the uprooted pine tree chosen to symbolize the show that was taken from the Massachusetts flag used during the Revolutionary War.¹⁸ Indeed, the show lived up to its promise.

In his selection of works for the Armory show, Arthur B. Davies, who was President of the Association of American Painters and Sculptors and one of the exhibition organizers, initially planned to include only a few European paintings. However, in order to show the development of art since the late nineteenth century, he needed to incorporate recent European artists, including the post-impressionists, futurists, and cubists.¹⁹ The gallery of cubist works was dubbed the “chamber of horrors” by the press and was the room which visitors rushed to see, despite its location near the exit.²⁰ This gallery included the show’s most controversial piece, Marcel Duchamp’s painting, *Nude Descending a Staircase* (1912, Philadelphia Museum of Art), though works by Matisse, Picasso, Cézanne, and Gauguin, to name a few, also prompted vocal response from critics and viewers.

Next to these European moderns, impressionist artists seemed old-fashioned. By 1916, Hassam and Weir were called “prehistoric,” and were referred to as “the mammoth and the mastodon of American art.”²¹ The impressionists’ negative reaction to these modernist works could have only made them seem more outdated. Indeed, while some American impressionists embraced the new modernist style, most vehemently rejected it. Hassam, for example, negatively equated modern art with foreign art, asserting that the only reason these artists succeeded was because of the aggressive behavior of their European dealers. He continued to ridicule the aesthetics of the modernist works at the Armory Show, calling them “not very beautiful things, with one eye on the top of the head and the other in the chin, and all the absurdities in an attempt to attract attention.”²²

Chase, too, struggled with the popularity of these new modern works. According to Pisano, Chase “could not tolerate this new ‘charlatanry,’ which contradicted all that he stood for as a realist painter. He was even more disturbed by the fact that he, who had once been considered a revolutionary, was now labeled a reactionary.” This is a telling statement, as it suggests the ephemeral nature of the impressionist movement in America. In addition, it indicates the hastening rise and fall of stylistic movements in the art world. Already in Chase’s lifetime, his students, among them Georgia O’Keeffe, Charles Sheeler, Alfred Maurer, and Joseph Stella, began to replace his art with their newfound modernist techniques.²³

The new modernist trends also impacted MacGinnis. His similar inclination toward impressionist works led to his involvement with a great controversy in 1936. This was the

year that MacGinnis was chosen by his friend, the Governor Harold J. Hoffman, to serve as the New Jersey chairman for the advisory board of the American Artists Professional League.²⁴ In representing the state, MacGinnis served on the exhibition committee for the First National Exhibition of Art, held at Rockefeller Center in New York City.²⁵ Though the exhibition was deemed a success by Mrs. Henry Breckenridge, chair of the City of New York Municipal Art Committee, MacGinnis experienced a backlash from modernist artists.²⁶ A newspaper article from 2 June 1936 outlines a protest in which modernist artists created an impromptu show by marching with their works to the statehouse and setting them up inside. These modernist artists asserted that MacGinnis and the rest of the selection committee favored the “conservative school” and discriminated against their work when making selections for the exhibit. A spokesman for the group, Raymond O’Neill of the Columbia University Art School, asserted that “they [the committee] accepted only academic paintings with the exception of works by Marin.... We feel that both schools of thought should be represented.”²⁷ The protest was apparently effective, since the next year Raymond O’Neill was named the chairman for the state’s committee while MacGinnis served as his assistant.²⁸ Works from this second exhibition were much more varied, as indicated by titles such as *Colored Girl on the Lawn*, *Scotch Love*, and *Sit-down Strike*.²⁹

The excitement over modernist works after the Armory Show, and subsequent modernist exhibitions, began to attract collectors. In response, several impressionist artists, though now the older generation, experimented with a new aesthetic hoping to compete within this market. Others retreated to the more financially-reliable subject of portrait painting. Chase, for instance, who had primarily avoided portrait painting at the height of his career, turned to portrait painting in 1909 after losing his job at the Pennsylvania Academy.³⁰ In addition, he developed a new landscape style around 1907 in Italy, described by critics as “richly painted but stark canvases, almost always devoid of human figures [with] a reclusive, solitary air.”³¹ Hassam’s desire to leave behind a lasting artistic legacy also led him to experiment with a new aesthetic.³² Around 1916, he began painting allegorical subjects in an attempt to unite modernism with academicism.³³ But Hassam’s new works achieved little success, and were described by critics in the 1920s as “literary, arrogant, and finally dull.”³⁴

MacGinnis also experimented with modernist aesthetics during this period and even exhibited some of these new works. He created a number of small abstract works that he called “Fantasies,” such as *Green Abstract Fantasy* (fig. 30; cat. 31).³⁵ These works were described by critics during his



Figure 30. Henry Ryan MacGinnis, *Green Abstract Fantasy*, late 1940s, early 1950s. Watercolor on paper, 5 ½ x 4 ¼ inches. Collection of Herbert Brooks Walker (cat. 31).



Figure 31. Wassily Kandinsky, *Improvisation Number 27 (The Garden of Love)*, 1912. Oil on canvas, 47 ¾ x 55 ¼ inches. Alfred Stieglitz Collection, 1949 (49.70.1). Image copyright © the Metropolitan Museum of Art/Art Resource, NY; ©2007 Artists Rights Society (ARS), New York/ADAGP, Paris.

lifetime as “charming color arrangements, rich in transferred values.”³⁶ Most of MacGinnis’ Fantasy works were created during the last twenty years of his life.³⁷ Many of these works appear to have been experimental studies in modernist methods and were often painted on small pieces of paper and stationery. Because of this practice, many have survived poorly and it is likely that even more have deteriorated over time.³⁸ Yet some of the sturdier examples of MacGinnis’ Fantasies, painted in oil on canvas, were exhibited. In fact, it is evident from newspapers that MacGinnis’ Fantasies comprised the greater part of one exhibition of his works at a junior college.³⁹ In addition, several of the surviving works remain in frames originally made by MacGinnis, suggesting that he intended these works to be exhibited.⁴⁰ One of these works received a title, *Added Girls* (cat. 28), and was signed and dated on the back, further indicating that the artist considered it a completed work.⁴¹ Otherwise these works have been given general, descriptive titles.⁴²

These Fantasy works show an affinity with the modernist art becoming popular in the early twentieth century, including the work of the Russian artist, Wassily Kandinsky. Kandinsky was best known for his abstract paintings, such as

Improvisation Number 27 (The Garden of Love) (fig. 31), of 1912, which was among the avant-garde paintings exhibited in the Armory Show. He was praised for having “the good sense to abandon all idea of representation in his pictures as well as in the titles. He is content to let color alone serve his purpose and this is apportioned and juxtaposed in various formless masses according to his conception of its emotional value.”⁴³ As one of the first artists to have progressed to non-representational imagery, Kandinsky was a major influence on subsequent artists. His musically derived title “Improvisation” may have even influenced MacGinnis’ use of the similar term “Fantasy.”

Whether MacGinnis began working on his Fantasies as a personal experiment or with the idea of selling more works is unknown. However, because the market for impressionism declined so significantly with the crash of the stock market, and museums began to place the “unfashionable” impressionist paintings into storage throughout the 1930s, it is difficult to ignore the possibility that MacGinnis’ shift in aesthetics may have been sparked by financial necessity.⁴⁴ Indeed, MacGinnis actually sold many of his Fantasies in Vermont and New Hampshire, indicating there was a market for this

later body of works.⁴⁵ This transition toward abstraction may have also had to do with MacGinnis' failing eyesight in his old age, since it seems unlikely that the artist, who was never particularly interested in selling his paintings during the height of his career, would have changed his aesthetic at the end of his life in an attempt to sell more paintings.⁴⁶

MacGinnis' Fantasies, just like his impressionist works, represent the artist's visions of the world around him and the

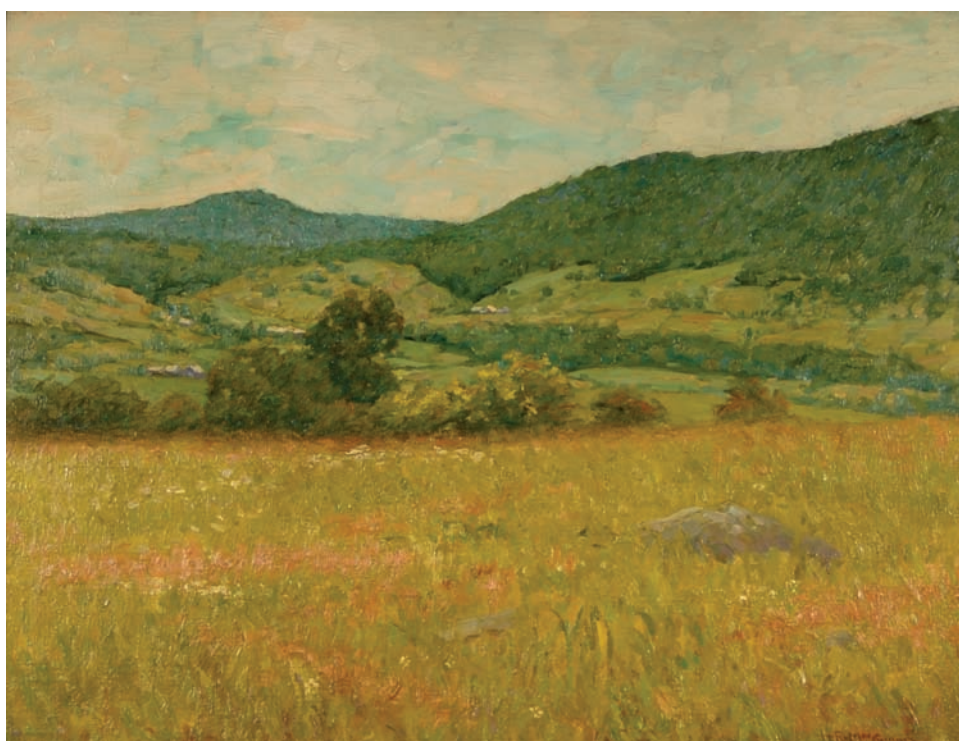
transfer of his world view onto canvas. In a newspaper article from 1924, the artist was quoted as saying that he "chooses his motif from that which interests him most and endeavors to record his impression to be passed on for the pleasure and joy others may gain by seeing."⁴⁷ MacGinnis consistently chose to paint what interested him most rather than following the trends of the art world, even as he remained aware of them.

-
- 1 Ronald G. Pisano, *Summer Afternoons: Landscape Paintings of William Merritt Chase* (Boston: Bulfinch Press, 1993), 17.
 - 2 William H. Gerds, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), 50.
 - 3 H. Barbara Weinberg, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885-1915* exh. cat. (New York: Metropolitan Museum of Art, 1994), 22.
 - 4 Pisano, 15.
 - 5 Pisano, vii.
 - 6 H. Barbara Weinberg, "Introduction," in *Childe Hassam: American Impressionist* exh. cat., ed. H. Barbara Weinberg (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), 15-16.
 - 7 Gerds, 298.
 - 8 Lisa N. Peters, "Cultivated Wildness and Remote Accessibility: American Impressionist Views of the Home and Its Rounds," in *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* exh. cat., ed. Lisa N. Peters and Peter M. Lukehart (Carlisle, PA: The Trout Gallery, 1997), 13.
 - 9 Gerds, 11.
 - 10 Peters, 12.
 - 11 Weinberg et al., 33.
 - 12 Rachel Perry, "Introduction: An American Art Colony," in *The Artists of Brown County*, by Lyn Letsinger-Miller (Indianapolis, IN: Indiana University, 1994), xxviii.
 - 13 Kathleen Pyne, *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America* (Austin: University of Texas Press, 1996), 292.
 - 14 Gerds, 313.
 - 15 Susan G. Larkin, "Hassam in New England, 1889-1918," in *Childe Hassam: American Impressionist* exh. cat., ed. H. Barbara Weinberg (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), 119.
 - 16 Walt Kuhn, "The Story of the Armory Show," *The Armory Show: International Exhibition of Modern Art 1913*, vol. III, *Contemporary and Retrospective Documents* (New York: Arno Press and *The New York Times*, 1972), 4.
 - 17 Janice Simon, "The Promise of 1893," in *Crosscurrents in American Impressionism at the Turn of the Century*, ed. William U. Eiland (Athens: Georgia Museum of Art, University of Georgia, 1996), 18.
 - 18 Shelley Staples, "As Avant-Garde as the Rest of Them: An Introduction to the 1913 Armory Show," University of Virginia, <http://xroads.virginia.edu/~MUSEUM/Armory/intro.html> (accessed 29 October 2007).
 - 19 Association of American Painters and Sculptors, *For and Against: Views on the International Exhibition held in New York and Chicago*, ed. Frederick James Gregg (New York: AAPS, 1913), 13. Reprinted in *The Armory Show: International Exhibition of Modern Art 1913*, vol. II, Pamphlets (New York: Arno Press and *The New York Times*, 1972), n.p.
 - 20 Shelley Staples, "Gallery I: French Paintings and Sculpture," University of Virginia, <http://xroads.virginia.edu/~museum/armory/gallery1/tour.i.html> (accessed 29 October 2007).
 - 21 Kimberly Orcutt, "'The Subject That I Am Known For': Hassam's Pursuit of a Legacy," in *Childe Hassam: American Impressionist* exh. cat., ed. H. Barbara Weinberg (New York: Metropolitan Museum of Art, in association with Yale University Press, 2004), 316.
 - 22 Weinberg, "Introduction," *Childe Hassam*, 18.
 - 23 Pisano, 16.
 - 24 Governor Harold G. Hoffman to Henry Ryan MacGinnis, 6 April 1936, Henry MacGinnis Papers, Private Collection.
 - 25 *Trenton Sunday Times-Advertiser*, 17 May 1936, Henry MacGinnis Papers, Private Collection.
 - 26 Mrs. Henry Breckenridge to Henry Ryan MacGinnis, 3 August 1936, Henry MacGinnis Papers, Private Collection.
 - 27 "Artists Protest Hoffman Choice in Impromptu Show," newspaper clipping, 2 June 1936, Henry MacGinnis Papers, Private Collection.
 - 28 "Hoffman Names State Art Chief," newspaper clipping, 11 March 1937, Henry MacGinnis Papers, Private Collection.
 - 29 Governor Harold G. Hoffman to Henry Ryan MacGinnis, 15 April 1937, Henry MacGinnis Papers, Private Collection.
 - 30 Ulrich W. Hiesinger, *Impressionism in America: The Ten American Painters* (Munich, Germany: Prestel-Verlag, 1991), 207.
 - 31 Hiesinger, 207.
 - 32 Orcutt, 317.
 - 33 Orcutt, 323.
 - 34 Hiesinger, 208.
 - 35 Ben Whitmire, *Henry Ryan MacGinnis (1875-1962): A Retrospective* exh. cat. (Trenton: Trenton City Museum, 1984), n.p.
 - 36 "Henry Ryan MacGinnis Paintings Exhibited At Junior College," newspaper clipping, n.d., Henry MacGinnis Papers, Private Collection.
 - 37 Richard Frey, e-mail message to author, 24 October 2007.
 - 38 Richard Frey, e-mail message to author, 5 October 2007.
 - 39 "Henry MacGinnis Paintings Exhibited At Junior College."
 - 40 Richard Frey, e-mail message to author, 24 October 2007.
 - 41 Richard Frey, e-mail message to author, 24 October 2007.
 - 42 Whitmire, n.p.

- 43 J. Nilsen Laurvik, *Is it Art?: Post-Impressionism, Futurism, Cubism* (New York: The International Press, 1913), 25-26. Reprinted in *The Armory Show: International Exhibition of Modern Art 1913*, vol. III, *Contemporary and Retrospective Documents* (New York: Arno Press and *The New York Times*, 1972), n.p.
- 44 William H. Gerds, "American Impressionists: Painters of Light and Modern Landscape," in *American Impressionists: Painters of Light and the Modern Landscape* exh. cat., by Susan Behrends Frank (Washington, DC: Phillips Collection, 2007), 58.
- 45 Richard Frey, e-mail message to author, 5 October 2007.
- 46 Richard Frey, e-mail message to author, 5 November 2007.
- 47 "To Show Trenton Artist's Paintings," newspaper clipping, 5 October 1924, Henry MacGinnis Papers, Private Collection.

EXHIBITION CATALOGUE

1
Head of a Woman, 1901
Charcoal with white
14 $\frac{3}{4}$ x 13 $\frac{3}{4}$ inches
Collection of Herbert Brooks Walker



2
New Hampshire Hills, 1905
Oil on canvas
20 x 26 inches
Collection of Herbert Brooks Walker



3
Delaware, Winter, 1910
Oil on canvas
12 x 16 inches
Collection of Herbert Brooks Walker

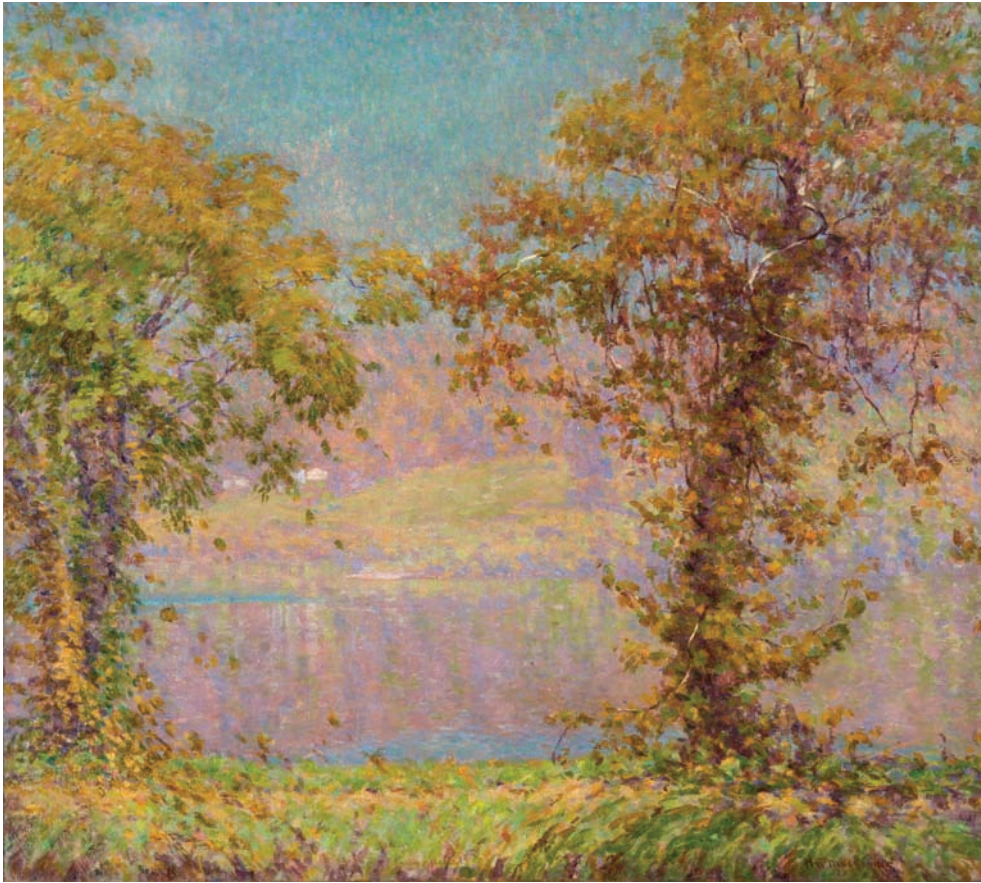


4
Baker Pond, 1910
Oil on canvas
20 x 26 inches
Collection of Herbert Brooks Walker

5
Daisy Field New Hampshire, 1911
Oil on canvas
20 x 26 inches
Collection of Herbert Brooks Walker



6
Upper Baker Clough Farm,
c. 1912
Oil on canvas
30 x 40 inches
Collection of Herbert Brooks
Walker

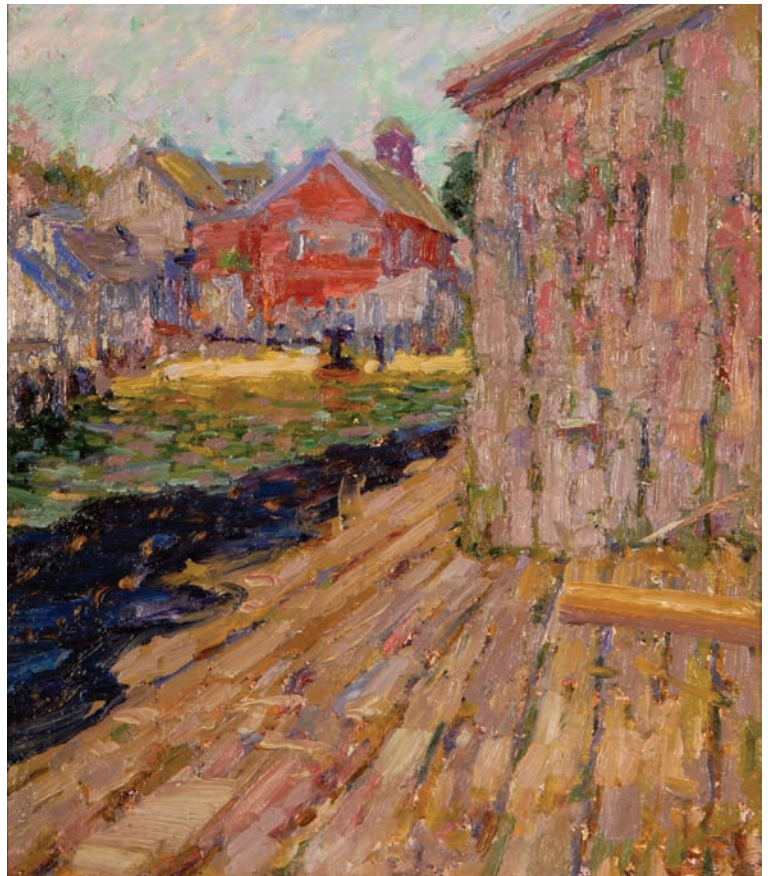


7
*Lumberville, Sycamore, Wild Grape
(On the Delaware River), 1915*
Oil on canvas
36 x 40 inches
Collection of Edwin and Ann
Slade



8
Delphiniums, 1920
Oil on canvas
40 x 30 inches
Collection of Herbert Brooks Walker

9
Provincetown, 1924
Oil on masonite
16 x 14 inches
Collection of Herbert Brooks Walker



10
Provincetown, 1925
Oil on masonite
26 x 20 inches
Collection of Herbert Brooks Walker



11
Hotel Room in Paris, 1926
Oil on canvasboard
16 x 13 inches
Collection of Herbert Brooks Walker



12
Provincetown, 1927
Oil on board
14 x 16 inches
Collection of Herbert Brooks Walker



13
Silver Kimono (Jane Erwin), 1928
Oil on canvas
66 x 33 inches
Collection of Paul Gratz



14
Twin Maples, 1928
Oil on canvas
12 x 16 inches
Collection of Dr. Buddy
Durham and Claudia Titus



15
New Hampshire Woods, 1928
Oil on board
8 x 6 inches
Collection of Herbert Brooks Walker



16
Birches and Lake, c. 1930
Oil on canvas
30 x 25 inches
Collection of Herbert Brooks Walker



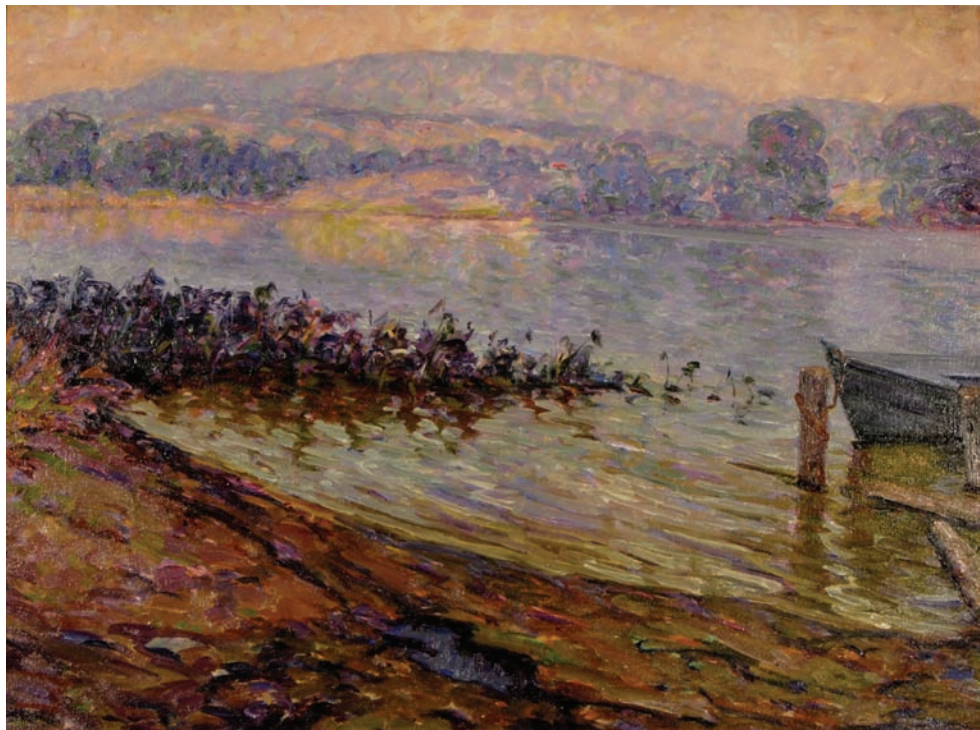
17
The Forest, New Hampshire, 1930
Oil on canvas
40 x 30 inches
Collection of Herbert Brooks Walker



18
New Hampshire Hills, 1930
Oil on canvas
36 x 40 inches
Collection of Herbert Brooks Walker



19
Moonlight, 1930
Oil on canvas
40 x 36 inches
Collection of Richard Frey



20
Upper Baker, Hammerheads,
1928 or 1930
Oil on canvas
30 x 40 inches
Collection of Paul Gratz



21
Garden at Baker (Tiger Lilies), 1933
Oil on canvas
40 x 30 inches
Collection of Ellinor Hays Dyke



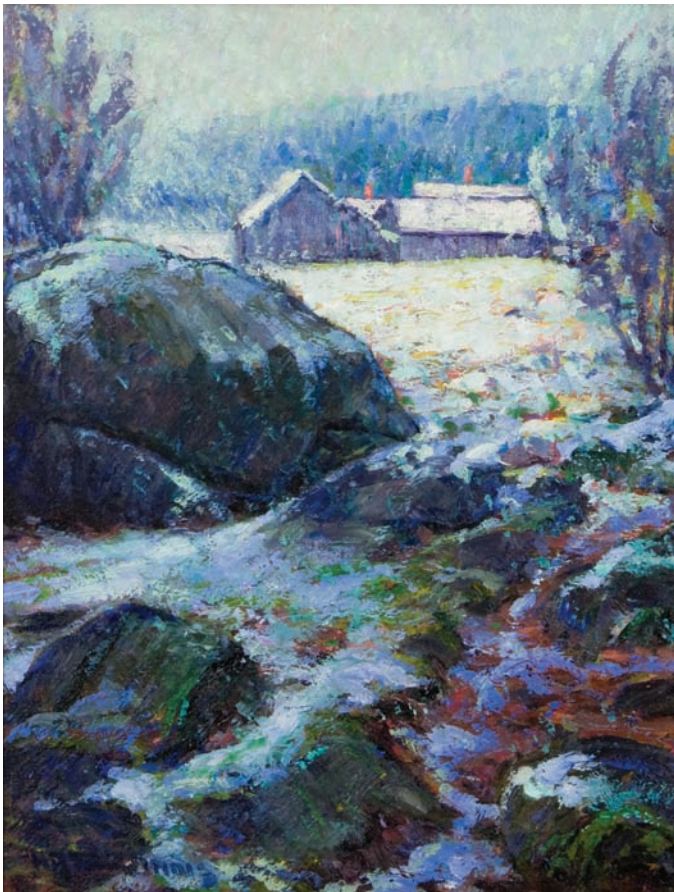
22
An Interlude (Jane Erwin), 1935
Oil on canvas
36 x 40 inches
Collection of Herbert Brooks Walker



23
Canal with Tree, New Hope, 1938
Oil on masonite
16 x 12 inches
Collection of Herbert Brooks Walker



24
Connecticut River, 1938
Oil on canvas
16 x 20 inches
Collection of Herbert Brooks
Walker



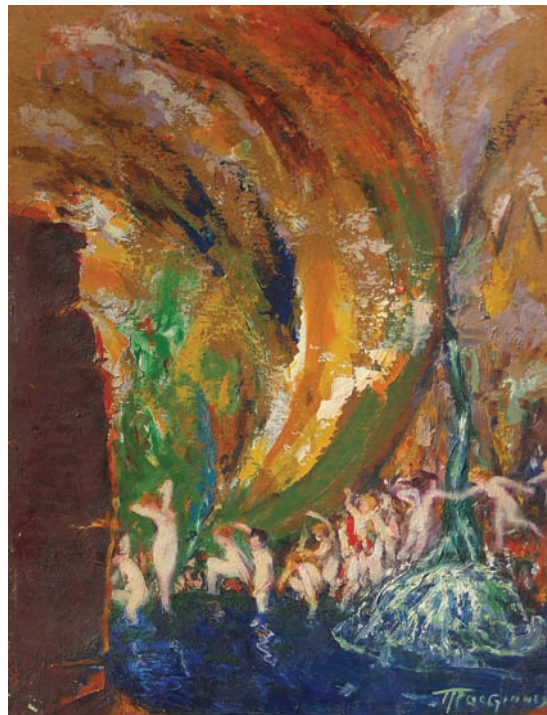
25
Bean Farm, 1946
Oil on board
26 x 20 inches
Collection of Herbert Brooks Walker



26
New England Winter, 1946
Oil on canvas
25 x 30 inches
Collection of William Young



27
Fall Church, 1948
Oil on canvas
26 x 20 inches
Collection of Herbert Brooks Walker



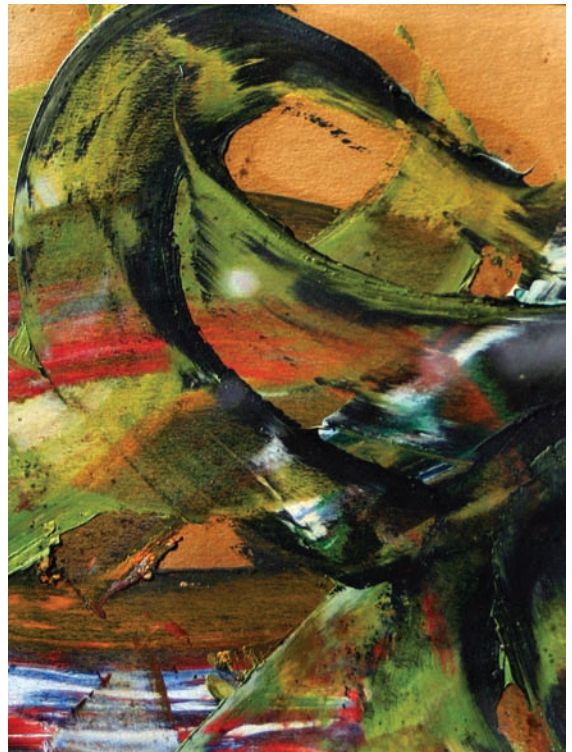
28
Aded Girls, 1947
Oil on canvas
12 x 9 1/4 inches
Collection of Herbert Brooks Walker



29
Purple Abstract Fantasy, late 1940s, early 1950s
Watercolor on paper
5 ½ x 4 ¼ inches
Collection of Herbert Brooks Walker



30
Orange Abstract Fantasy, late 1940s,
early 1950s
Watercolor on paper
3 ¼ x 2 inches
Collection of Herbert Brooks Walker



31
Green Abstract Fantasy, late 1940s, early 1950s
Watercolor on paper
5 ½ x 4 ¼ inches
Collection of Herbert Brooks Walker