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**JOSEPH RODEFER DeCAMP (1858-1923): THE BOSTON TECHNICIAN**

by

Laurene Buckley

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1996

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This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

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229. *Governor James Mifflin*, ca. 1919, 30 x 25 in. Historical Society of Pennsylvania, Philadelphia

230. *Peggy Wood*, ca. 1919, pencil and pastel on paper, 21 x 13 1/2 in. Collection of Susan and Herbert Adler
231. *Alexander White Moffat*, 1920, 36 x 33 in. Private collection
232. *Eric Brown*, 1920, 28 x 24 in. National Gallery, Ottawa, Canada
233. *Edward Tuck*, 1919, 49 1/2 x 40 1/2 in. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, Gift of Edward Tuck, class of 1862
234. *John Drew*, 1917, charcoal on paper, 28 x 21 in. Players Club, New York
235. *Simon Flexner*, 1921, 44 x 36 in. Rockefeller University, New York
236. *Charles Phelps Taft*, 1921, 30 x 25 in. University Club, Cincinnati
237. *Mrs. Charles H. Sprague*, 1921, 40 x 34 in. Private collection
238. *Frederick Taylor Gates*, 1921, 44 x 36 in. Rockefeller University, New York
239. *Judge Howard Clark Hollister*, 1921, dimensions unknown. U.S. District Court, Cincinnati
240. *Burton H. Wright*, 1922, dimensions unknown. State Mutual Life Assurance Company, Worcester, Massachusetts
241. *The Steward (Lewis of the Porcellian)*, ca. 1919, 54 x 40 in. Private collection
242. *Blue Bird*, ca. 1918, 32 x 32 in. Adelson Galleries, Inc., New York
243. *Red Kimono*, ca. 1919, 48 1/4 x 40 1/4 in. Cummer Museum of Art and Gardens, Jacksonville, Florida, Museum Purchase, 1975
244. The artist's Fenway studio, Boston. From *Boston Sunday Herald*, March 1, 1914
245. *Red and Gold*, 1921, 30 x 24 in. Private collection
246. *The Window Blind*, 1921, 37 1/2 x 32 3/4 in. Private collection
247. Frank W. Benson, *Figure in a Room*, 1912, 30 x 25 in. New Britain Museum of American Art
248. *The Blue Mandarin Coat (The Blue Kimono)*, 1922, 43 x 37 1/4 in. Private collection
249. View of DeCamp's memorial exhibition, Albright (now Albright-Knox) Art

Gallery, Buffalo, New York, 1924

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## CHAPTER I: INTRODUCTION

In 1956 Donald Moffat, Joseph DeCamp's son-in-law, wrote to the Assistant Director of the Pennsylvania Academy of the Fine Arts to propose an exhibition to be held two years later to celebrate the centenary of the artist's birth. "My only question," he wrote, "is whether the time is ripe, in view of current trends in painting, or whether it would be wiser to wait on the perspective of another generation or two."<sup>1</sup> Moffat did not live to see the revived reputation of so many nineteenth century artists, but he must have known the importance of his research, as he diligently filed it away with the Frick Art Reference Library: a list of known paintings, a biographical sketch, an appreciation of the artist's work, a chronological record of DeCamp's life, and a bibliography.

Aside from the Moffat material, the data on DeCamp included a few documents held by the family and a meager assortment of articles written before and after the artist's death: William Howe Downes's groundbreaking "Joseph DeCamp and His Work," in *Art and Progress* (April 1913); Rose V. S. Berry's "Joseph DeCamp, Painter and Man," in *American Magazine of Art* (April 1923); and Lee W. Court's manuscript, *Joseph DeCamp, An Appreciation* (1924). DeCamp also appears in general surveys such as Alvin F. Harlow's *The Serene Cincinnatians* (1950), Trevor J. Fairbrother's *The Bostonians: Painter of an Elegant Age* (1986), and William H. Gerds et al, *Ten American Painters* (1990). It was clear from the outset that any indepth study of the artist would need to be drawn mostly from the critical literature

surrounding his exhibition history.

In 1990 the Spanierman Gallery in New York produced a catalogue and exhibition on the Ten American Painters group, with various scholars assigned to the eleven artists. (William Merritt Chase was the eleventh, having been elected after the death of John Henry Twachtman.) DeCamp was the one artist without a scholar, and it became my task to try to recreate his history for the publication. Since that catalogue, much more visual material have become available from family resources and dealers, making the writing of a dissertation on DeCamp, initially a daunting undertaking, realizable. Previously, the often-repeated axiom about the artist was that a 1904 studio fire destroyed too much of his work to give us a good accounting of DeCamp's entire oeuvre. Without a doubt, the event hinders an indepth study of his early career, but with the reemergence of a few key figural and landscape works, the gaps have been somewhat filled.

As the first major study of DeCamp's life and work, this thesis grappled with a wealth of ideas. Could the artist's early history in Cincinnati be recounted, not to mention his time spent in Munich, where records are sparse at best? Frank Duveneck's career in Germany and Italy tends to overshadow any of his "boys." Was there enough material on DeCamp in those years to define his role within the Duveneck group? How does this early, intensive training figure in all of his later work? Is there a good reason for James Townsend, in a 1908 article in *American Art News*, to have dubbed DeCamp the "Boston technician?"<sup>2</sup>

DeCamp's subject matter after his move to Boston seems to radiate in many

directions---landscape, portraits, and the nude. A full evaluation and development of each of these genres had not been previously attempted. What circumstances led DeCamp to concentrate so heavily on the male portrait and how does he fit into the total tradition of portraiture in America? How does his style differ from that of his contemporaries John Singer Sargent, Frederic Vinton, or Thomas Eakins?

The *plein air* landscape captured DeCamp's attention for a short time in the 1880s and through the early part of the twentieth century. The transition from the artist's early scenes done at Annisquam into full blown Impressionism had hardly been known, let alone explored. What accounts for this evolvment? Who were his mentors in the new style and how far did he take Impressionism in the development of a personal approach? Why did he end it so abruptly, only to turn to a more monochromatic vision in the early years of the twentieth century? What part did DeCamp's Impressionist works play in his role within the Ten American Painters group, and, even more importantly, was it Impressionism or his Vermeeresque interior scenes that established his position within the Boston School? Could a review of DeCamp's works and the criticism surrounding them help to further elucidate the characteristics of that school and also help to separate him out from his colleagues?

Finally, DeCamp's female, idealized portraits contrast so sharply with those of his more individualized male sitters. Were the model-posed figural works done with a different perspective on the part of the artist? Were they meant to be the lasting statement of a larger, Bostonian vision? If so, what is DeCamp's particular legacy within that vision? The dissertation to follow will attempt to provide at least some of

these answers.

1. Donald Moffat to Mrs. Eiseley, Philadelphia, April 4, 1956.
2. James B. Townsend, "Second Corcoran Exhibit," *American Art News* 7 (December 12, 1908): 4.

## CHAPTER II. THE EARLY YEARS, 1858-1877

Joseph Rodefer DeCamp's years in America, before a lengthy period of study abroad, can be traced through family records, Cincinnati school archives, and a few extant paintings. It is clear from the outset that he was deeply immersed in creativity and in building the skills necessary to sustain a lifetime of artistic endeavor.

### The DeCamp Family

DeCamp was born on November 5th, 1858, the son of Lambert and Lydia Garwood DeCamp. He belonged to the seventh generation of his family in America, a lineage originating with Laurent DeCamp, who was born in Normandy, France, around 1645 and who emigrated to New Amsterdam in 1664 with other French Huguenots from Holland. It was his great grandson and his wife, Moses and Sarah Ross DeCamp, who, with their two sons David and Ezekiel and their children, decided in 1811 to "develop new farms in the West," according to Grayden DeCamp, the family historian.<sup>1</sup>

Ezekiel went ahead of the others on horseback. Passing up twenty-eight acres of property in what is now the heart of downtown Cincinnati, he chose a huge tract of timberland in Reily Township, Butler County, some forty miles north of the city, which became known as the DeCamp Homestead. Ezekiel and Mary Baker DeCamp raised seventeen children on this land, including Lambert, the father of the artist.<sup>2</sup>

Lambert and his eleven brothers, as they each reached maturity, were sent to

Cincinnati, where they apprenticed as brick or stone masons, carpenters or plasterers. Henry, for example, worked under the sculptor Hiram Powers and later owned the company that produced stone for many of the major churches. DeCamp's other uncles David, Walter, Hiram, Harvey, Joseph, Daniel, James, as well as his father, were all later connected to the building industry. Known as the "DeCamp Syndicate," they were collectively responsible for the original buildings of Miami University in Oxford, Ohio; the entire layout and development of the Cincinnati suburb of Hartwell (hence, the name DeCamp Avenue); and, in Cincinnati itself, the original Pike's Opera House, which would later serve as an artists' studio for Frank Duveneck, John Henry Twachtman, DeCamp, and others; Trinity and St. Paul's Methodist Episcopal churches; the Boylan, Glenn, Carlisle, Bishop and Cleney business blocks; the original Post Office; the Cincinnati, Hamilton and Dayton Railroad depot and shops; and many large private residences, such as those on Wesley Avenue where Joseph DeCamp spent his childhood.<sup>3</sup> His mother, Lydia Garwood, was eight years old in 1836 when her family moved from Harrisburg, Pennsylvania, to Cincinnati, then a village of a few thousand inhabitants. Educated in the public schools and at the local Wesleyan College for Young Women, she taught in the public schools for eleven years, from 1845 until 1856, when she became the wife of Lambert and the stepmother of two surviving children from his first marriage.<sup>4</sup> Two years later, she gave birth to her second child, Joseph.

One incident from DeCamp's childhood, an indication of early artistic

interests, was recounted in a memorial piece that appeared in the *Boston Evening*

*Transcript* on January 5, 1924:

One day when no more than twelve or thirteen years of age someone gave him a tiny color box. It instantly became his dearest possession and he carried it about constantly, even to school, where he could not resist the temptation of dabbling with the bright colors under the cover of his desk. The teacher noticed the rapt preoccupation and sharply reprimanded the boy, demanding, 'What have you got?' On seeing the color-box and little dreaming what its possession indicated, he said sternly, 'Give it to me.' That was the one thing above all else that the boy had no idea of doing and he immediately buttoned it inside his little round jacket. Whereupon the master descended upon the luckless pupil, who ran twice around the schoolroom closely pursued by the irrate disciplinarian. Seeing an open window and being hard pressed, the boy made one flying leap through it, clutching all the while his dearest possession. Years after, when in Cincinnati on a visit, he pointed out the very window through which he leaped---two stories to the ground---to save his first crude artist outfit. The boy was, of course, severely dealt with for such glaring disrespect of authority, but was happily reinstated by a superior master, who made allowances for budding artistic temperament.<sup>5</sup>

DeCamp's childhood home, at 25 Wesley Avenue (now demolished), was part of the "fashionable West End," far removed from the chaotic and bustling life of downtown Cincinnati.<sup>6</sup> A tribute to Wesley Avenue appeared in the *Cincinnati Times Star* of May 29, 1950, at a time when the street of formerly "well-kept gardens and rows of lombardy populars [sic] which lined either side of a broad, cobble-stone roadway," was a victim of redevelopment. "In all the maelstrom of brawling parents and yellowing [sic] children of the West End . . . Wesley Ave. stood quiet and genteel. Named for the father of Methodism, this block-long street of handsome smooth-stone houses was a religious stronghold until recent years. . . . All along the street lived the clergymen who ministered to the [Wesleyan College for Young

Women] girls' intellectual and spiritual needs. . . . Many a well-known Cincinnati name once gave a Wesley Avenue address."<sup>7</sup>

### **Cincinnati in the 1870s**

By the time DeCamp began his art studies in 1873, Cincinnati was considered a major regional art center in America. A post-Civil War cultural boom was well under way with the building of the music hall, the municipal zoo, the conservatory of music, and the public library. It was a period of railroad expansion, the beginning of telephone communication, and an extremely active time for women seeking the vote and equality in the workplace and elsewhere.<sup>8</sup> For the budding art student, Cincinnati had its ample share of private collectors and generous patrons, although their purchases were often European-oriented. Many Cincinnati artists who had established national reputations in the earlier decades of the nineteenth century---Hiram Powers, Lily Martin Spencer, Worthington Whittredge, and others---had left the city for more lucrative artistic centers. In fact, when it was time to hire a director in 1868 for the newly established School of Art and Design of McMicken College (later part of the University of Cincinnati), the Trustees for the Charles McMicken estate hired an outsider, the Düsseldorf- and Paris-trained Thomas Satterwhite Noble. Noble's insistence on rigorous draftsmanship, true to the academic manner in which he had been trained, exerted a lasting influence on the young DeCamp.

## McMicken School of Art and Design

DeCamp spent five years at the McMicken School of Art and Design, beginning with evening classes in 1873 when he was just fifteen years old and still in high school.<sup>9</sup> The aim of the institution, according to its mission statement of 1869, was to improve the state of the industrial arts "by spreading among the operative classes of this city a more thorough technical and scientific education in Art and Design, as applied to manufacture."<sup>10</sup> DeCamp's first efforts, judging by his entries in the Cincinnati Industrial Exposition of 1875 and the School of Art and Design's annuals of 1875 and 1876---four wood carvings (one a medal-winner) and an ornamental drawing---reflect this functional emphasis in his early training. Developing skills in the decorative arts would have also complied with the DeCamp family tradition in Cincinnati.<sup>11</sup> The decade of the 1870s was also the peak of a twenty-year wood-carving craze in Cincinnati, a period that left "hundreds of buildings, public and private, more or less decorated interiorly with carven wood," according to Alvin Harlow in the *Serene Cincinnatians*.<sup>12</sup> A review of the 1875 annual states that 164 students were registered in the carving class, which was taught by Benn Pitman, a follower of John Ruskin's "truth to nature" doctrine, and his daughter, Agnes.

The department of wood carving received special attention in an otherwise scathing review of the 1876 annual that appeared in the *Cincinnati Daily Enquirer*:

Our art school is weighted a little with sham work. The time has come for the school to rid itself of this. Drawing from the flat as a means of training eye and hand may have its advantages. Some of the very oracles in art vehemently deny this possibility and as vehemently assert

that its results are only pernicious. . . . We have this system in the Cincinnati School of Design. Ability to copy a picture and copy it well is very different from power to draw. Power and what it involves is what we want to see coming out of the instruction given in this school. How many pupils who have taken prizes in the School of Design for drawing from the flat and from the antique can draw with tolerable accuracy and with any pleasure from nature? . . . We have departments in the school whose want in the very nature of the case is real work---the department of industrial design, for instance, and pre-eminently the department of wood carving. The latter had 160 specimens on exhibition, and these were only what were left after sending the best specimens off during the year to the Centennial Exhibition at Philadelphia. Yet this year's display---remnant as it was---was better than that of any previous year.<sup>13</sup>

### Ohio Mechanics Institute

No doubt the *Cincinnati Daily Enquirer* critic cited above was aware of a new movement within the school, one that reflected the enormous impact of the teaching of Frank Duveneck, who had returned from studies at Munich's Royal Academy in 1873 and had taught a class of sixteen enterprising students at the Ohio Mechanics Institute in Cincinnati the next season (1874-75). A master of a bold realist style based on the work of his mentor in Munich, Wilhelm Leibl, who, in turn, admired the rugged approach of Gustave Courbet, Duveneck gave his students a taste of freedom they would not soon forget. John Henry Twachtman, Robert Blum, Kenyon Cox, Alfred Brennan, and others, including the sixteen-year-old Joseph DeCamp, rallied around Duveneck, who taught them more than just the mechanics of painting a head, making it "a vitalized affair of veritable flesh and bone," and more than a doctrine of sound modeling and drawing, demonstrating for them "the spectacle of a brush flashing over the canvas as in a kind of joyous bravura," as Royal Cortissoz

later remarked of Duveneck's style.<sup>14</sup>

After Duveneck left for Munich again in August 1875, Cox and Brennan carried on his teaching methods, receiving permission from the university to conduct a life class in a room below the School of Art and Design. In an article entitled "Revolt in the Old Art School Led By Famous Painters," Charles Elliott recalled the startling contrast in the two classes: "There was constant slashing about and slapping on of color" in the lower chamber while "Professor Noble's students nearby painstakingly and with patience without limit copied and elaborately finished to the most finicky detail their drawings from antique casts."<sup>15</sup>

Another insider's view of the more progressive Mechanics Institute and its freer atmosphere was given some years later by the Cincinnati painter John Rettig:

The first designs made in tones of sepia or India ink washes were a revelation in the first exhibits, but were out-classed by later pupils, who benefited by all our experimenting. . . . Later we had a life class, at first the head only, then a nude male model (for men only) in a special room on the floor below, which was attended, among others, by Joe DeCamp. . . . During the models' rest we usually played ball in the life-class room. DeCamp at that time was working on an exhibition piece, an 8 x 10 foot charcoal drawing, representing a swimming group. One life-sized figure on shore in the foreground, the other, head and arm out of the water, in a swimming pose. I pitched the ball and Bill Drake swifited it through the swimmer, leaving the standing figure only, for which later he received the gold medal.<sup>16</sup>

### **DeCamp's First Efforts**

As a member of both groups, DeCamp surely benefited from the cross influences, especially in the fall of 1877 when Noble instituted life drawing classes in which "a few of the more qualified students were allowed to draw costumed models

and detailed studies of human heads, hands, and still life arrangements," according to Bruce Weber, writing in 1979.<sup>17</sup> Now in the third year of his studies, DeCamp entered works in the 1877 annual exhibition of the School of Art and Design that signify this change in curriculum. Besides two carved picture frames he submitted a portrait head "after [Thomas] Couture [Noble's teacher in Paris]," a sketch from nature, a study of trees, an anatomical figure drawing, and a figure from life, the last receiving praise from a *Cincinnati Daily Enquirer* critic: "We regard it as unfortunate [that] Mr. DeCamp did not invest his superbly drawn study from life with such accessories as would have brought it under the head of original designs."<sup>18</sup> This may have been the salvaged "standing figure" mentioned in Rettig's article.

Two paintings exist from this early period that show the progress DeCamp made at the School of Art and Design. A self-portrait (fig. 1), given later to a friend and inscribed as such, is clearly a student work in its awkward composition and two-dimensional style. The young DeCamp, wearing an artist's smock, dominates the foreground. He stares out at us (and into the mirror), his outstretched right arm indicating the existence of an off-site easel on which he renders his own image. Several paintings are stacked along the rear wall, on which are hung carefully arranged sketches and a Japanese print.

*Pears* (fig. 2), a still life probably done shortly before DeCamp's departure for Europe, is far more advanced technically in its depiction of three-dimensional volumes within an atmospheric space. When DeCamp was shown the tightly rendered work on a visit to Cincinnati in the 1920s, he jokingly remarked that he had "run a

wire" around some of the fruit. "<sup>19</sup>

A caricature of a drawing after a figure study by DeCamp (fig. 3) was captioned "while a pupil at the School of Art" and reproduced in the *Cleveland Plain Dealer* on June 7, 1896.<sup>20</sup> Although unclear in technique, it suggests DeCamp's intent to combine his ability in drawing with the decorative patterns of the wood carver, a fitting summary of his pre-European career.

### **Chillicothe**

Before going abroad, however, he is said to have taught a drawing class for women in 1876, in Chillicothe, Ohio, a town located eighty miles east of Cincinnati and a contemporary rival to that city for cultural dominance in the region.<sup>21</sup> If it is true that the eighteen-year-old DeCamp was considered proficient enough to be called to another city to teach, it may add credence to the statement made by him many years later to his friend R. H. Ives Gammell that, after only "two years of study, he could draw as correctly as he ever came to do."<sup>22</sup> The course that DeCamp would take in his art---towards firm draftsmanship and sound technique---was apparently already under way.

### **END NOTES: CHAPTER II**

1. Graydon DeCamp, ed., *Record of the Descendants of Ezekiel and Mary Baker DeCamp of Butler County, Ohio* (Cincinnati: privately printed, 1976), p. 9.

2. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 18. Moffat points out that the artist "had no less than 124 first cousins," since "all but one of the seventeen children survived to marry." The DeCamp family home was destroyed by fire in 1936.
3. DeCamp, *Record of the Descendants*, pp. 11-12.
4. Hiram A. DeCamp, "Lydia Garwood DeCamp," *Cincinnati Daily Enquirer*, April 8, 1902, p.7.
5. Harley Perkins, "Joseph DeCamp, the Man and the Artist," *Boston Evening Transcript*, January 5, 1924, p. 8.
6. Alvin F. Harlow, *The Serene Cincinnatians* (New York: E.P. Dutton & Co., 1950), p. 105. For an excellent text and bibliography on the development of the cultural life of Cincinnati and other Ohio cities, see William H. Gerdts, *Art Across America: Two Centuries of Regional Painting, 1710-1920* (New York: Abbeville Press, 1990), pp. 178-229; 369-71; and also Lyle Koehler, "Women's Rights, Society and the Schools: Feminist Activities in Cincinnati, Ohio, 1864-1880," *Queen City Heritage* 42 (Summer 1984), pp. 3-15.
7. Iphigene Bettman, "Hereabouts," *Cincinnati Times Star*, May 29, 1950, p. 2.
8. Koehler, "Women's Rights, Society and the Schools," p. 13.
9. Moffat, "Joseph Rodefer DeCamp, Chronology," p. 1. Two years later, according to Moffat, DeCamp quit high school to become a full time art student.
10. "A Circular - The School of Drawing and Design, University of Cincinnati - Board of Directors - Minutes for June 7, 1869, p. 203," Cincinnati Historical Society.
11. The medal, now in a private collection, reads: "Wood Carving by Amateur, 1875."
12. Harlow, *The Serene Cincinnatians*, p. 319.
13. "Cincinnati University, Eighth Commencement of the Cincinnati School of Design," *Cincinnati Daily Enquirer*, June 18, 1876, p. 1.
14. Royal Cortissoz, *American Artists* (New York: Charles Scribner's Sons, 1923), p. 160.
15. Charles A. Elliott, "Revolt in the Old Art School Led By Famous Painters," *Commercial Tribune*, March 21, 1915, p. 8.

16. John Rettig, "This Week in Art Circles," *Cincinnati Daily Enquirer*, October 8, 1916, sect.4, p. 8.
17. Bruce Weber, "Frank Duveneck and the Art Life of Cincinnati, 1865-1900," in *The Golden Age: Cincinnati Painters of the Nineteenth Century Represented in the Cincinnati Art Museum*, exhib. cat. (Cincinnati: Cincinnati Art Museum, 1979), p. 25.
18. "The School of Design," *Cincinnati Daily Enquirer*, June 17, 1877, p. 2.
19. Quoted from note attached to the verso of the painting. I am grateful to Jane DeCamp Stanton for bringing this information to my attention.
20. "Among the Artists," *Plain Dealer*, June 7, 1896, sect.3, p. 1. I am grateful to Mary Sayre Haverstock of the Ohio Artists Project, Oberlin College Library, Oberlin, Ohio, for this and many other clippings on DeCamp.
21. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 1. Even in a family that promoted independence at an early age (DeCamp's father and uncles were apprenticed in the building trades in their late teens), this would have been a daring adventure for an eighteen year old. The school was probably the Female Seminary referred to in Henry Holcomb Bennett's *County of Ross* (Madison, Wisc.: Selwyn A. Brant, 1902), p.154. The other possibility, Dague's Collegiate Institute, was founded in 1877 and included both men and women in its enrollment. DeCamp is not listed as a teacher during the first season of the institute nor is he listed in the city directories.
22. R. H. Ives Gammell, *The Boston Painters: 1900-1930* (Orleans, Mass.: Parnassus Imprints, 1986), p. 55.

### CHAPTER III. TRAINING ABROAD, 1878-1883

Munich beckoned DeCamp for many reasons, not the least of which was the sheer number of Cincinnati artists who had already chosen that city over Paris, the other major center for training in the 1870s. Thomas Noble also might have recommended the Bavarian city to DeCamp, since the older artist was contemplating his own further training in Munich. Probably the most compelling reason for DeCamp to study at the Royal Academy must have been to follow in the footsteps of Frank Duveneck, who had made such great strides at the academy in his student years and whose work was just then receiving rave reviews for his entries in the 1876 Philadelphia Centennial Exhibition, the 1877 annuals of the National Academy of Design and Pennsylvania Academy of the Fine Arts, and the inaugural show of the Society of American Artists of 1878.

Against his parents' wishes and with a meager sum of five hundred dollars borrowed from his brother, Hiram, for what would be a five-year sojourn abroad, DeCamp sailed to Munich in the fall of 1878. He signed the matriculation book of the Royal Academy with his traveling companions and fellow Cincinnatians Theodore Wendel and George Hopkins on October 17, 1878; all three registered for the *Naturklasse* (life drawing class).

#### **Munich in 1878**

With its feast of architectural styles---Gothic, Baroque, Neoclassical---Munich

must have been an overwhelming experience for these young men. Museums the caliber of the Glyptothek, the Neue Staatsgalerie, the Bayerisches Nationalmuseum, and, especially for aspiring artists, the Alte Pinakothek, with its masterpieces by Titian, Rubens, Van Dyck, Rembrandt, Botticelli, Holbein, Hals, and Velasquez, were not to be found in America. Munich was "music mad," regularly debuting each new opera by Richard Wagner, thanks to the generous patronage of King Ludwig II. Yet, according to a writer in the 1930s, it "lavished its enthusiasm equally on pictorial art through its many museums, exhibitions . . . and school of instruction."<sup>2</sup>

### **Royal Academy**

DeCamp and his friends were fortunate to be accepted into the Royal Academy, particularly the *Naturklasse*, at such a late date in the season. Karl Kappes, a student in Munich in the early 1880s, described a similar, albeit later, dilemma to his parents:

I wanted to get in the nature school---that is, drawing from life---but I was unsuccessful on account of the school being so crow[d]ed and I being to[o] late in the session. The school had been opened a month before I arrived so all I was to do was wait until Christmas as the Professor advised me to do, and run the chances of there being a vacancy in the Nature Class. . . . A great many students fail to get in the Academy as a good drawing must be made befor[e] you become a member.<sup>3</sup>

With his finely-honed ability in draughtsmanship, DeCamp was apparently able to be excused from the preparatory school, where new students were asked to draw from antique casts before moving on to advanced classes with distinguished instructors such as Karl von Piloty, Ludwig von Löfftz, and Wilhelm von Diez. According to

Gammell, DeCamp was a student of Diez, if only for a short period.<sup>4</sup> At the time the young artist arrived in Munich, the prevailing style taught at the academy owed much to Diez. His meticulously drawn genre scenes, based on Dutch seventeenth-century prototypes, were greatly admired by the student body.<sup>5</sup> Diez, who had earlier instructed Duveneck, was also known to allow much freedom of stylistic experimentation, and this may have added to his popularity.

Diez's liberality notwithstanding, DeCamp's daily routine was far from easy. No doubt it approximated that of Kappes, who, in a letter to his parents dated November 26, 1883, wrote: "My time is all occupied from 8 to 12 and 1 to 4 . . . 4 to 5 we have lectures . . . 5 to 6 I draw from the nude figure at school, and 7 - 9 at night I draw from the nude at a large studio that the students have rented."<sup>6</sup>

A fellow student of DeCamp's at the academy, Julius Rolshoven, later recalled the rigors of their first winter in Munich:

Winter in Munich is severe; top boots and heavy coats are essential to the student while wading through snow and ice. I would encounter early mornings Joseph DeCamp, Theodore Wendel, Charles Freeman, Henry Bisbing, all rushing to get best placing for their easle[sic]. DeCamp started his day with a clay pipe while Wendel was a marksman with snow balls which amused the Bavarians.<sup>7</sup>

DeCamp stayed at the academy for the full season (fall through spring), capping off the spring term and the annual exhibition in July with the receipt of a bronze medal. A letter to his brother dated July 29, 1879, barely mentions the award but boasts instead of the accomplishments of his friend, Charles Niehaus:

Dear Hi - I have not time to write you as long a letter as I would like to in answer to your last, but I wish to tell you about our exhibition and especially about Niehaus, a Cincinnati sculptor, and an old friend

of mine, in the School of Design. Niehaus has been here about two years in the modeling school, and has just finished a large group in clay, which has been awarded the Grand Silver medal, the highest prize that the Academy can give. The judges did not attempt to criticise[sic] it but immediately awarded[sic] it the medal. Now, I wish you would see Brown, give him the facts in the case and have him make as much of it as possible. Niehaus is a talented fellow and has no more money than he ought to have. As a slight evidence of the way he is appreciated here, he was given the job of making a couple of figures to go over the doorway of the new Academy building. I forgot to say before, that the Academy have asked permission to have his group cast in bronze at their own expense. Hopkins took an honorable mention. Wendel and I got Bronze medals. But what I consider better than the medal, Duveneck said, after looking through our exhibition, that I had the best stuff there.<sup>8</sup>

### **Duveneck's Class**

Duveneck had returned to Munich in 1875, three years before DeCamp arrived, and had gathered around him some of the same students from the McMicken class in Cincinnati as well as other Americans and European pupils. Apparently, the young DeCamp was now fully in the Duveneck camp, along with so many of his Munich colleagues. Shortly before DeCamp's arrival in Munich (probably in September 1878), a group of the American students, including John White Alexander, John O. Anderson, Louis Ritter, and others, had persuaded Duveneck to start his own school, which increased in numbers as the season progressed. "Little by little we were weaned away from the Academy classes," wrote Rolshoven, "for there was one who had captured our admiration---Duveneck. . . . We younger fellows . . . at last became convinced that no one in Munich possessed the gift which Duveneck had. To see him lay in a head made us breathless. We stood amazed for there was the model

and on the easel a flat surface upon which each touch recounted an unmistakable truth."<sup>9</sup>

For a minimal fee of five dollars per month plus living expenses, DeCamp could become part of this avant garde movement, led by a wizard of the brush and a man whom he trusted and greatly admired.<sup>10</sup> Rolshoven would later recall that DeCamp was "possessed" by even the "personal mannerisms of Duveneck . . . he [DeCamp] too wore his hat toward his nose and walked with his feet apart (fig. 4).<sup>11</sup>

### **Polling**

DeCamp was probably also a member of the American Art Club in Munich, where Duveneck held court with his "boys," as he referred to them. The group met often to discuss art, usually with the aid of reproductions of old masters, but also to sketch and engage in festive activities that included costume balls and musical events. During the summers, the Munich art students scattered to the outlying villages of Dachau, Schleissheim, and Polling, the latter being the choice of the Duveneck coterie. Located thirty miles southwest of Munich, near Weilheim, Polling had become something of an international art colony by this time, with Duveneck as one of the most sought-after teachers. DeCamp probably joined the group after the Royal Academy's exhibition in July of 1879. He had been to the village the previous Christmas, signing the guest book of the local inn on December 23, 1878, along with Wendel, Hopkins, Charles Freeman, Edward H. Dwight, and J.O. Anderson.<sup>12</sup>

Expenses in Polling were extremely low compared to those in Munich.

Models were available at five or ten cents per day and a "combined studio and sleeping arrangement could be had for three dollars per month," according to a newspaper account of 1883.<sup>13</sup> This was mostly due to the makeshift character of the artists' community which took over the unoccupied ruins of a walled monastery on the outskirts of the village.

Donald Moffat, DeCamp's first biographer, lists one example of DeCamp's Munich/Polling period, a portrait entitled *Cavalier*, which is now lost. A painting by Duveneck, *Portrait of an Artist* (fig. 5), was executed about this time and bears an uncanny resemblance to DeCamp as he was seen in contemporary photographs (see fig. 6).

## **Florence**

As the fall of 1879 approached, the Duveneck group headed back to Munich, but the highly structured academy had lost its appeal. There may have been an awareness of an even more stringent course of study that was about to be instituted "by royal decree" the following year.<sup>14</sup> Duveneck had expressed his own disenchantment with the Bavarian city two years earlier in a letter to his friend John M. Donaldson: "Munich is very plead [*sic*] out in the way of art," he wrote. "No pictures [are] bought at all and I don't know but what I would do better to get out of Munich as soon as possible."<sup>15</sup> At the beginning of October of 1879, he decided to move his school to Florence. He, John White Alexander, and Louis Ritter went ahead of the others to rent a villa on the Poggio Imperiale and to make arrangements

for the students who were to follow in November, among them, Wendel, Hopkins, Otto Bacher, Albert Reinhart, Anderson, Charles H. Freeman, Charles A. Corwin, Rolshoven, Oliver D. Grover, Henry Rosenberg, Ross Turner, Charles E. Mills, and DeCamp.<sup>16</sup> A description of the exodus appears in Josephine Duveneck's 1970 biography of her father-in-law:

A motley crew they were when they leaped forth from their fourth class railroad compartments at stations along the way [from Munich to Florence] in pursuit of beer and pretzels . . . They were dressed in all manner of styles and costumes . . . some in frayed and faded corduroys, some in the latest fashion, others in no fashion ever seen before or since . . . such as a frock coat with tails, kneed breeches and tam-o-shanter or an ancient pea-jacket with silk hat worn jauntily on the side. . . . DeCamp carried a flute and Hopkins had a fiddle."<sup>17</sup>

Thanks to Duveneck's wealthy student and future wife Elizabeth Boott, whose well-connected family rented rooms in the Villa Castellani outside of Florence every year, the "boys" were not only privy to the rich cultural experience of the city but also to a cosmopolitan world that included expatriate American patrons and artists such as the sculptor Thomas Ball.

Mills wrote home in December of 1879, that there were fifteen members in the group the first winter in Florence and so many more applications that Duveneck could not accommodate everyone. A decision was then made that the number could only be "increased by unanimous vote or the request of the 'old man.'"<sup>18</sup> Two studios were arranged, one with ten students and one for the other five. The less experienced group was dubbed the "Kindergarten," but, according to Rolshoven, the more "advanced fellows grew sick of prolonged picture painting and finally came to us [in the Kindergarten] where fresh impressions were done without concerns."<sup>19</sup> Rolshoven

remembered DeCamp as the "early bird," at work a good hour before the others: "Joe came to breakfast with an air of indifferent ease trying to make believe that painting is easy in the hands of talent."<sup>20</sup> Expenses were minimal. According to Mills, a "little more than one dollar per diem furnished meals, clothes, operas, theatre and artist materials." Yet the routine was intense. "We paint from models every day," wrote Mills, "the hours being from 8:30 to 12:00 and 1 to 4. Then we draw in the evening from 7 to 9. The Prof comes in to see us as often as he can, generally twice or three times a week. . . . When he has a day [he] will come and paint a half day or all day for us."<sup>21</sup>

## Venice

As spring approached, the group headed to the Adriatic coast. By the end of April 1880, DeCamp, and probably most of the others, were in Venice, where they would spend the next two or three summers. Wendel, Hopkins, Rosenberg, and DeCamp occupied two rooms on the Fondamenta San Biagio in the west end. They were not far from the Riva degli Schiavoni, where the rest were staying---Duveneck at the Casa Kirsch, and Robert Blum, Bacher, Twachtman and, later, James McNeill Whistler, at the Casa Janowitz.

In a letter to his brother Hiram in Cincinnati, DeCamp described his situation in Venice, including his deteriorating finances:

I have been here just a week and have been busy doing nothing... You can imagine how it is yourself, going into a new place. Two or three days were occupied in find[ing] a room, and the rest of the time in staring about like a Hoosier. I have made a couple of color sketches

just to keep my hand in, so to speak, but tomorrow the business will begin in earnest. Wendel, Hopkins, Rosenberg of Chicago, and I have two rooms on the Fundamento San Biagio, which is the west end of Venice and [which] open out on the harbour, with the island of San Giorgio just opposite and the famous palace of the Doges in full view from our west window. . . . We can see the whole harbour at a glance. We had expected to get rooms in the Pallazzo [sic] Ressonica [sic] [John Singer Sargent was there at the time], but they were too far from where we wished to work and were a little expensive. Some afternoon when I get time, I'll take a Guide Book and write you a description of Venice and its attractions. I could not do it now if I wished to, as I know little more about it, historically, than you do; and the only thing that interests me particularly is its picturesqueness...I am expecting a letter daily and relying on your having gotten my letter telling you that I was in debt and needed clothes. The last money you sent me cleared me, but as I was fully a month behind . . . it could not last as long and I am needy again. I am rapidly getting seedy. . . . I made a calculation last night and find that the item of materials will be more than a third of my expenses this summer so that you may know that I'm not very extravagant in my way of living. To prove this, we get our own dinner at home. Although at first we used newspapers and such like to eat from, we now have each a plate which cost three cents, and Ed has an eight cent knife, the two edges of which are so nearly alike that, he says he only knows which side to cut with by the position of the handle.<sup>22</sup>

Hiram had been diligently sending money to his younger brother all along.

Years later, he stated in a letter to DeCamp's widow that he was able to sell about twenty of the artist's European canvasses in the Cincinnati area.<sup>23</sup> Two Venice scenes and an etching produced during this first visit are known, all demonstrating DeCamp's interest in the "picturesque" areas of the city as opposed to the more popular sites frequented by tourists. Both *Bridge in Venice* (fig. 7) and *Venetian Street* (fig. 8) retain the dark tonalities and thick impasto of the Munich style applied to vignettes of the old city and focusing on the richness of the buildings themselves and the play of light across their richly textured surfaces.

Another major influence for the Americans then in Venice was Whistler, who had been working in the city since September 1879, trying to restore his finances after the empty victory of the Ruskin trial. He had been commissioned by the Fine Arts Society of London to do a series of Venice etchings, many of which are views of inner niches of the city, similar to DeCamp's oils (see fig. 9). The etching craze affected all the "boys," especially when Bacher became the proud owner of a printing press. One etching by DeCamp (fig. 10) is known from the Venetian period, a Whistlerian view of an antique door and window, not unlike the impressions done at the time by Hopkins, Bacher, and others.<sup>24</sup>

A friendly encounter between Whistler and DeCamp, suggesting that the older artist was not pleased with a certain direction in DeCamp's treatment of outlines, was recalled by Gammell in his *Twilight of Painting* of 1946:

Joseph DeCamp told me that he, when a young student, once showed Whistler a painting representing the profile of an old woman. DeCamp had indicated the edge of this profile with a dark outline. Whistler turned to him with a snicker and asked, 'What did you put a shoestring around the old lady's face for? Did she have one there?'<sup>25</sup>

Life in Venice had its carefree moments. The "boys" often rented gondolas for an evening frolic in the canals. Dinner was the best meal of the day, according to Bacher, because they would be joined by Duveneck and, frequently, Whistler. It was not unusual to spot other notables, including Richard Wagner, George Eliot, Robert Browning, Jean-Louis Meissonier, Franz Liszt, and Martin Rico, the last a Spanish artist whose genre scenes with backdrops of highly textured buildings and panoramic views of Venice influenced many of the Americans.

As for DeCamp, he was "just 'Joe,'" and, according to Grover, "the breeziest, cheekiest, warmest hearted Bohemian in Venice. He was the pioneer, the discoverer of the company. Filled with curiosity, he investigated everything, learned everything. Full of life, energy and ambition he worked unceasingly and intelligently, and gave and took many a hard knock."<sup>26</sup>

### **Return to Florence**

In the autumn of 1880, the group began to yearn for Florence, and, in Rolshoven's words, "one by one and in groups, they packed their studies and were off to 'the city of flowers.'"<sup>27</sup> Their arrival did not go unnoticed, according to William Dean Howells, who thinly disguised the group as the Inglehart boys in his 1886 novel,

#### *Indian Summer:*

They were here all last winter, and they've just got back. It's rather exciting for Florence . . . They had their own school for a while in Munich, and then they all came down into Italy in a body. They had their studio things with them, and they travelled third class, and they made the greatest excitement everywhere, and had the greatest fun. They were a great sensation.<sup>28</sup>

Later, again through his hero Colville, Howells describes a typical gathering of the boys at a *trattoria*:

Colville could recognize several of them in the vigorous burlesques on the walls . . . They all talked at once, each man of his own interests, except when they joined in a shout of mockery and welcome for some new-comer. Colville . . . could hear what they thought, one and another, of Botticelli and Michelangelo; of old Piloty's things at Munich . . . of the overrated coloring of some of those Venetian fellows.<sup>29</sup>

It was probably the same *trattoria* later described by Harper Pennington, who joined the group in the summer of 1880 in Venice and followed them to Florence:

There was a little *trattoria* in the Via Guelfa where we ate, and drank the wine of our host's vineyard---with songs and laughter . . . . We had in a piano, appropriating a back room of the little restaurant to it and to ourselves. One of the boys played well . . . and another 'beat the box'. . . . We made a fake exhibition at Christmas, decorated our small dining-room fantastically, and let in the polite public, the American colony, and whoever was curious about us or our impromptu show. Little by little the whitewashed walls were covered by Duveneck himself with astonishingly clever caricatures of all the class and of the very few outsiders who were sometimes admitted to our board.<sup>30</sup>

For the "fake exhibition" mentioned by Pennington, the group issued a brochure, entitled "Academy Notes," compiled by "the Duveneck Boys for the Duveneck Boys about the Duveneck Boys," and dated December 25, 1880.<sup>31</sup> Rough caricatures of works by contemporary Europeans, old masters and the Duveneck circle are included, few escaping the sarcastic commentaries of the editor J. Rushing (probably a pseudonym for one of the group's members). A drawing after Frank Currier's work (no. 5697), was declared a "double-ended, back-action painting," one that the committee had difficulty knowing "which end ought to go uppermost," the result being that "on Tuesdays & Fridays" it was reversed.<sup>32</sup> Whistler was the butt of several jokes: "Mr. Whistler has again flung a pot of paint in the public's face!! In regard to this picture [no. 6835] critics are considered unnecessary evils." His *Gold Girl* (no. 1086) was subtitled *Come into the Garden Mud*, with the added comment, "This picture is beyond praise: Whistler says so himself."<sup>33</sup> Meissonier's *Charge of the Chillicothians* (no. 5878) was said to have been "purchased by Mr. Vanderbilt at some fabulous sum."<sup>34</sup> Rosenberg's *Apotheosis of Duyweneck[sic]-Saint & Martyr-*

*surrounded by the inmates of his 'hospital for incurables'* was "purchased by James Jackson Jarvis, but not paid for."<sup>35</sup> Manet's entry (no. 4.11.44) received the "grand Leather medal of Honor" for its "simple naivete" which "fascinates the most fastidious," but a Corot work (no. 6) received the greatest praise: "Before him we are mute."<sup>36</sup>

### **Last Years in Europe**

Despite an even greater round of activities during the second winter in Florence and the additional income from a women's class, Duveneck decided to disband the school, declaring that it was "better for the students to go to some large place, such as Paris or Munich."<sup>37</sup> Mills, who would be with DeCamp later in Rome, stated in a December 13, 1880, letter to his parents: "Beyond this winter there is no definite plan for the school as a number of the boys expect to return home to stay. Duveneck talks somewhat of going to Rome in which case we will go with him."<sup>38</sup> Duveneck did make a brief visit to that city in late December but by February 1881, he had "reconsidered on Rome," according to Mills, and was planning to return to America in the fall.<sup>39</sup> Before his trip home, however, Duveneck spent some time in England. That DeCamp may have followed him could be inferred from a letter written years later by Mrs. DeCamp when she and her husband were visiting London in 1909. "We went to Chelsea," she states, "and saw Whistler's house, where Joe visited him."<sup>40</sup>

Tracing DeCamp's whereabouts after the dispersal of the group is difficult but

not impossible since there are five dated paintings that locate him in Venice or Rome before his return to the United States in 1883. *A Street Scene, in Venice*, (fig. 11) and *Venetian Courtyard* (fig. 12) are both inscribed "'81." Two other oils, entitled *Venetian Boatyard* (fig. 13) and *Venice Canal Scene* (fig. 14) probably belong to the same summer's work, given their similarity in approach and technique. Except for *Venetian Courtyard*, which is still claustrophobic in its approach to the city and Wendel-like in its extreme verticality (see fig. 15), the views taken are from a more distant vantage point, offering spatially-relieving foregrounds of water or pavement, with glimpses of blue skies above. These four pictures by DeCamp, while still tonal and earthbound in their coloration, signify a more mature handling of paint and an increasing awareness of compositional balance.

It seems probable that the artist spent the winter of 1881 in Rome since his *Head of a Young Woman* (fig. 16), is inscribed "Rome Xmas '81." The work emulates the stark profiles of fifteenth-century Italian portraiture and also the influence of Duveneck's Italian style in its thinner application of paint and crisp coloration (see fig. 17). DeCamp spent his final summer in Venice in 1882, judging by the inscribed date on *Venice* (fig. 18), a light-filled sunset view, ablaze with purple skies and red sailboats. The work brings to mind Duveneck's marines of Venice of this period, with their rich hues and heavily impastoed skies reflected in large expanses of sparkling water (see fig. 19).<sup>41</sup>

Rome was again DeCamp's choice for the winter of 1882 and 1883, based on the inscription on the verso of *Italian Girl* (fig. 20), "Roma, 1883." A highly

accomplished profile view of a seated child, it is the first of such delicate character studies of children in DeCamp's *oeuvre*. It also reflects Duveneck's figural studies of Italian peasantry of the same period.

By 1883, DeCamp had been away from his family for four and a half years. No doubt he was nearing the end of his limited resources and, faced with the scare of a European-wide cholera epidemic, he must have realized the time had come to test his advanced artistic skills in his homeland. Interestingly, DeCamp's two earliest subjects---landscape and portraiture---would be dominant in his career for some time after his return to America. His Venetian experience with the etching medium would bode well for him in fostering an early teaching career.

#### END NOTES: CHAPTER III

1. "Matrikelbuch der Jahrgänge, 1841-1884," Akademie der Bildenden Künste, Munich, No. 3602, Theodore Wendel, Washington [Ohio], (father) Protestant, (age) 21, Naturklasse, October 17, 1878; No. 3604, Joseph R. DeCamp, Cincinnati, (father) Protestant, (age) 20, Naturklasse, October 17, 1878; No. 3605, George E. Hopkins, Cincinnati, (father) Protestant, (age) 23, Naturklasse, October 17, 1878.
2. William Henry Fox, "Frank Currier's Place," *Brooklyn Museum Quarterly* 18 (January 1931): 2.
3. Karl Kappes to his parents, January 13, 1884, quoted in Randolph C. Downes, ed., "An American Art Student Abroad: Selections from the Letters of Karl Kappes, 1883-85," *Northwest Ohio Quarterly* 23 (Winter 1950-51): 30.

4. R. H. Ives Gammell, *The Boston Painters: 1900-1930* (Orleans, Mass.: Parnassus Imprints, 1986), pp. 55-6.
5. William H. Gerdts, *Louis Moeller, N.A.: A Victorian Man's World*, exhib. cat. (New York: Grand Central Art Galleries, 1984), p. 4.
6. Karl Kappes to his parents, November 26, 1883, quoted in Downes, "An American Art Student Abroad," p. 28.
7. Julius Rolshoven, "Autobiography," unpublished manuscript, p. 39, William H. Gerdts Art Reference Library.
8. Joseph DeCamp, to Hiram DeCamp, Cincinnati, July 29, 1879, Joseph DeCamp scrapbook, Family of the artist.
9. Rolshoven, "Autobiography," p. 39.
10. Royal Cortissoz, "The Field of Art," *Scribner's Magazine* 81 (February 1927): 222.
11. Rolshoven, "Autobiography," p. 68.
12. "Fremden Buch," Guesthouse, Polling, Germany. DeCamp and his friends registered on December 23, 1878, numbers 1044 through 1051. A facsimile of the guestbook (original in private collection) is in the collection of the Heimatmuseum, or local history museum, that adjoins the partially restored Holy Cross Monastery (founded 1010). The director of the museum, Dr. Hans-Joachim Büchler, has gathered many artifacts that remain from the guild's workshops of the medieval period as well as the later artists' colonies. A cloister and school now occupy the main church buildings which are still surrounded by the ancient monastery walls. A cottage adjoining the school is said to be the one in which Duveneck and his group worked, using the surfaces of the walls for their impromptu sketches. Artists and craftspeople are again living in the outbuildings of the monastery.
13. W.R.H., "Art," *Spectator*, December 8, 1883.
14. "Schools and Academies," *American Art Review* 1 (1880): 134-35.
15. Frank Duveneck, to John M. Donaldson, February 17, 1877, John M. Donaldson Papers, Archives of American Art, Smithsonian Institution.
16. Charles E. Mills, "Notes compiled by Charles E. Mills on the Duveneck students, 1879-1881," Joseph DeCamp scrapbook, Family of the artist. Twachtman was with the group, not as a student, but as a substitute teacher at times for Duveneck.

17. Josephine Duveneck, *Frank Duveneck: Painter and Teacher* (San Francisco: John Howell Book Publishers, 1970), p. 75. A photograph of DeCamp (fig. 6) was probably taken in Florence.
18. Charles E. Mills to his father, December 13, 1879, Frank Duveneck Papers, Archives of American Art, Smithsonian Institution.
19. Rolshoven, "Autobiography," p. 67.
20. Rolshoven, "Autobiography," p. 68.
21. Mills to his father, December 13, 1879.
22. Joseph DeCamp to Hiram DeCamp, Cincinnati, April 25, 1880. I am very grateful to Dorothy Olson for sending me a copy of this letter.
23. Hiram DeCamp, to Edith (Mrs. Joseph) DeCamp, May 4, 1923, Joseph DeCamp scrapbook, Family of the artist.
24. The etching was owned by Frank Duveneck, who gave it to the Cincinnati Art Museum in 1913.
25. R. H. Ives Gammell, *Twilight of Painting* (New York: G.P. Putnam's Sons, 1946), p. 100.
26. Oliver Dennett Grover, "Duveneck and His School," Typescript, Lecture to Woodlawn, Cincinnati, Woman's Club, January 18, 1915, p. 15, quoted in Norbert Heermann, *Frank Duveneck* (Boston: Houghton Mifflin & Co., 1918), p. 46.
27. Rolshoven, "Autobiography," p. 61.
28. William Dean Howells, *Indian Summer* (Boston: Ticknor & Co., 1886), p. 41.
29. Howells, *Indian Summer*, pp. 73-4.
30. Harper Pennington, "Artist Life in Venice," *Century Magazine* 69 (October 1902): 837.
31. J. Rushing, ed. "Academy Notes," unpublished exhib. cat., (Florence, Italy: Duveneck School, 1880). I am grateful to Drs. Ben and A. Jess Shenson for sending me a copy of this catalogue.
32. Rushing, "Academy Notes," p. 2.

33. Rushing, "Academy Notes," p. 4.
34. Rushing, "Academy Notes," p. 15.
35. Rushing, "Academy Notes," p. 6.
36. Rushing, "Academy Notes," p. 2; 14.
37. Frank Duveneck, quoted posthumously in "Resolutions Read in a Meeting Held in Memory of Frank Duveneck by His Students," unpublished pamphlet (Cincinnati: Cincinnati Museum Association, 1919), p. 2.
38. Charles E. Mills, to his parents, December 13, 1880, quoted in Christine T. Evans, "Frank Duveneck: The Italian Years," M.A. thesis, University of Cincinnati, 1981. p. 64.
39. Charles E. Mills, to his parents, February 13, 1881, quoted in Evans, "Frank Duveneck," p. 64.
40. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 22.
41. For a discussion of Duveneck's marines of the period, see Evans, "Frank Duveneck," pp. 86-88.

## CHAPTER IV. RETURN TO OHIO, 1883-1884

Equipped with another four and a half years of training, a wealth of experience in painting the figure and landscapes, the twenty-five year old DeCamp returned to America in early 1883. His parents were still living at 25 Wesley Avenue. According to the city directory of 1883, which lists DeCamp as an artist, he was working at 65 Pike's Building, where many of the colleagues who were with him recently in Europe had also taken studios: Louis Ritter, Kenyon Cox, Theodore Wendel, George Hopkins, and John Henry Twachtman.<sup>1</sup>

### The Closson Exhibition

This group lost no time in assembling an exhibition of their work, a display that was held at Cincinnati's A. B. Closson Gallery during the month of February. Asa Burton Closson, a native of New Hampshire, had opened a print shop in Cincinnati in 1866, specializing in prints of Civil War generals and, even as late as 1883, his gallery was one of very few exhibition venues in the city.<sup>2</sup> The 1883 show, although not well patronized, was in general favorably reviewed by the local press. The *Commercial Gazette* applauded the enthusiasm of the newly formed group:

Twenty years ago, when the old Sketch Club was in existence, when Eastman Johnston[sic] and other famous artists dwelt in our midst, exhibitions were common, but fully a decade has passed by since a sufficient number of Cincinnati artists could be induced to combine in an undertaking of similar character . . . Joseph DeCamp, George Hopkins, Louis Ritter, J. H. Twachtman and Theo. Wendel are part of a little itinerant colony, that wandered as far over as the lagoons of Venice, with Duveneck as their Nestor.<sup>3</sup>

Although the exhibition included recent Venetian work by Wendel, Cox, Martha Twachtman, and DeCamp, there were also still lifes by Ritter "painted in a manner which reminds one of Duveneck," according to a *Cincinnati Daily Enquirer* critic, portraits by Hopkins ("a head of an old woman in monochrome"), and other works that apparently still bore remnants of the Munich style in their painterliness and subdued hues.<sup>4</sup> Twachtman was mistakenly called a "confirmed impressionist" for his atmospheric, but still dark winter views of nearby Avondale. Yet the same critic recognized a new spirit in the work of this group, applauding their "audacity to see nature with their own eyes and not through Düsseldorf spectacles."<sup>5</sup> The rigorous technique and plein air approach used by these artists was markedly different from that of an older generation of Cincinnatians such as T. Worthington Whittredge, James Henry Beard, John R. Tait, Alexander Wyant, and Henry Mosler, many of whom were trained in Germany as well, but predominantly in Düsseldorf. In addition, nearly all of the major collections in Cincinnati during this period included works of the Düsseldorf School.<sup>6</sup>

The brighter palette and looser technique used by the Closson group must have appeared quite distinct from the styles of the resident artists. Thomas Lindsay's highly detailed, somber landscapes and animal studies reflected his training in Düsseldorf; Charles T. Webber, although apparently self-taught, created sweet genre subjects and painted photographs in a similar manner; Thomas Noble's dry portrait style, also a reflection of Düsseldorf training, continued to be practiced by his protégés, including Willam H. Humphreys, even though he had ventured to Munich

for further training in 1881.<sup>7</sup>

Among the eighty works on view at Closson's were DeCamp's *Calle Stretto*, *After the Rain*, and *On the Lagoons* (all unlocated), which the *Commercial Gazette* critic characterized as proving the artist's "fondness for the gay colors and bright water of the city of the sea. DeCamp is airy and light," he wrote. "He seems to have lingered lovingly about Venice."<sup>8</sup> One can assume from these descriptions that the work in the Closson show approached that of the previously mentioned *Venice* (fig. 18) in its airiness and brilliant coloration.

The show also included a self-portrait of DeCamp at work in his studio (unlocated), said to be "treated with considerable freedom" by a reviewer for the *Cincinnati Daily Enquirer*, who also described a portrait of the artist's father (figs. 21 and 22), as being "painted with more attention to detail than most of the others."<sup>9</sup> The suggestion here is that, given DeCamp's other submissions of light and airy landscapes, he didn't hesitate to show work being done in two different styles. He would continue to do so in later life, exhibiting both highly modeled, often dark, portraits alongside his lighter, more painterly figures in interiors.

DeCamp took great pains with the sensitive portrayal of his father in the Closson exhibition, perhaps to impress a family not yet deeply invested in his career. The sixty-two year old Lambert, dressed in his best suit and top hat, is revealed as the stern family patriarch, posed against an equally severe backdrop. DeCamp's debt to the Munich style is still apparent in his use of dark tonalities and thick impastoed pigment, especially in the flesh areas. The portrait is also a document to realism in

sparing no unsightly details such as the sitter's disfigured left hand, the result of a construction accident. In large Roman letters at the upper right, the sitter is identified as a builder, despite his formal attire.

DeCamp showed the work again, at the eleventh Cincinnati Industrial Exposition in September 1883. A review of that show made mention of the painting's subtle coloration, clearly a demonstration of DeCamp's tonal approach to developing a portrait then and throughout his subsequent career:

A picture may contain nothing but gray, yet be a work of color, if the grays are distinguished among themselves, having their proper shadows and aerial distances, and may contain all the primary colors and have no color, if these have not their proper shadows and distances. Mr. DeCamp's portrait of his father, for instance, is painted in uniform gray tones, yet it is a work in color. It is also a strong bit of portraiture, thoroughly characterized, yet dignified.<sup>10</sup>

Another family member DeCamp painted at this time was his maternal grandmother, Mary Garwood Mitchell (fig. 24). Grandmother Mitchell, described by Hiram DeCamp as a woman of "sturdy Pennsylvania German stock," dominates the space in which she is seated, yet her bulk contrasts markedly with the spare, spindly table at her side, as if to underscore the fragility of old age.<sup>11</sup>

### **Cleveland Sojourn**

DeCamp did not tarry long in Cincinnati, however, nor did his fellow exhibitors. The Twachtmans left for Paris, Cox went to New York, and Ritter and Wendel moved to Boston. Despite a few favorable reviews, the general populace was not enthused about the "new" art and certainly did not back it financially.<sup>12</sup> In April

1883 DeCamp was asked to teach at the recently opened Western Reserve School of Design for Women in Cleveland. He may have been recommended for the post by a fellow Duveneck "boy," Otto Bacher, who had returned to his hometown of Cleveland at this time but was already committed to another teaching assignment.

A reporter for the Cleveland *Plain Dealer* who visited the school a week after it was in session, found a lively atmosphere:

In a large, well lighted room on the top floor of the City Hall building a forest of easels, arranged in such a manner that each of the young lady pupils---and there were some forty of them---has in full view the object from which perhaps half a dozen others may be drawing at the same time. . . . The reporter inspected the work being done by the students and was surprised at the advanced state of the sketches. Crayon drawing is not permitted and while a little more care is required at first to learn the handling of oil, it teaches the students the use of the brush and makes them familiar with mixing color, thus preparing them for after studies.<sup>13</sup>

DeCamp was obviously instilling in his students the methods he had learned in Munich, including sketching in oil rather than laborious preliminary drawings. The seriousness with which the women were being taught professional painting techniques also sheds some light on his attitude towards female students, regardless of the school's pronounced intent: "to prepare [a] woman to do the work for which she is especially endowed by nature, found in the many departments of the industrial arts."<sup>14</sup>

### **The Sketch Book**

The classrooms for the school shared the upper floor of the city hall with the Cleveland Academy of Art, which had been founded as the Old Bohemians in 1876 by the history and landscape painter, Archibald Willard. Out of this coterie of artists,

which included Bacher, George L. Grossman, Adam Lehr, Herman and John Herkomer, and Max Bohm, a sketch club was organized, complete with its own journal, the *Sketch Book*. Its staff of artists included Grossman, Willard, DeCamp, Bacher, George C. Groll, R. Way Smith, John W. Bell, DeScott Evans, and Amelia Duerringer. DeCamp's work began to appear in the journal in April, with a portrait of Bacher (fig. 25). In May, a sketch was reproduced entitled *Pater Families* (fig. 26), done after DeCamp's first painting of his father, and, in June, *'Misery'--Jack's heir*, a sketch of a dog (fig. 27), appeared.

### **Sketch Class - Richfield**

Continuing their European experience in *plein air* work, in July 1883 Bacher and DeCamp instituted a month-long sketching class in the scenic northern Ohio country near Richfield. The students were most likely women from their regular classes. One pupil remembered the amusing activities far outweighing "any honest to goodness sketching. . . . I can always see us rushing about the place in our huge Mother Hubbard painting aprons and scandalizing the natives," she wrote. "It must have given them a fine bit of gossip."<sup>15</sup> "Whether the sketching or the picnic feature of the movement predominates," one local reporter speculated, "is an open question which can only be determined on exhibition of sketch books upon the return of the class."<sup>16</sup> Bacher was working on his important *Ella's Hotel, Richfield Center* (fig. 28), a composition of well modeled forms, especially in the figures and architectural elements, that is bathed in brilliant sunlight. According to Richard Love, Bacher's

approach at this time underwent a significant change from a "broad, spontaneous execution" to a technique in which he applied "his pigment with smaller, more delicate, juxtaposed dashes of color."<sup>17</sup> With no extant paintings by DeCamp of the Richfield period, we can only speculate that his contemporary work might have been done in a similar fashion.

### **Chautauqua**

In August 1883 the Sketch Club was invited to Chautauqua, New York, by the Cleveland Grays, a Civil War militia that by this time had become a social club. Located on scenic Lake Chautauqua, midway between Jamestown and Mayville, the Chautauqua Institute, which began in 1874 as a Methodist campground for yearly revival meetings, had by 1883 reduced its religious focus to become a major center for general cultural activities in America. The mix of hunting and sketching activities was not entirely successful, since Grossman narrowly escaped the bullet that lodged in his sketchbook.<sup>18</sup> The Grays and the members of the Sketch Club were joined by the Canoe Club and the Oriental Commandery Knights Templar, whose camp was drawn by DeCamp and reproduced in the August issue of the *Sketch Book* (fig. 29).

Earlier in the summer, DeCamp had returned briefly to Cincinnati to visit his family.<sup>19</sup> This may have been the occasion for the dual portrait sketches---one of DeCamp by Kenyon Cox (fig. 30), and one of Cox by DeCamp (fig. 31)---that appeared in the September issue of the *Sketch Book*.

## Cleveland Art Academy

DeCamp was back in Cleveland for the July sketching trip to Richfield and to help Bacher assemble canvases and secure loans for the Cleveland Room of the Detroit Art Loan Exhibition that was to be hung in August. That same fall DeCamp apparently joined the faculty at the Cleveland Art Academy for the term running from September 1883 through June 1884, teaching a class in etching on Tuesdays and portraiture, figure painting, landscape in oil, and drawing in black and white, on Saturdays. Original etching had undergone a recent revival in America on the heels of a similar thrust initiated by the Barbizon-affiliated European artists: Jean François Millet, Charles Daubigny, Charles Jacque, Charles Meryon, and others. American etchers Henry Farrer, Stephen Parrish, and James Smillie started a home movement in the 1870s, but a later vigor was added to the American revival by the Whistlerian circle in Venice that included Bacher and DeCamp. In 1883, Cleveland's Sion Wenban was just beginning to establish himself in Munich as a major figure in etching.

DeCamp's own skill in the medium was the subject of a lengthy *Sketch Book* commentary of 1883:

Joseph R. DeCamp, who has accepted the position of Instructor in Painting and Etching in the Academy, is a native of Cincinnati. He was for some years, previous to his coming to this city last summer, a pupil of Mr. Frank Duveneck in Venice and Florence. The Duveneck class has very justly come to be regarded by American students who go abroad as a most desirable one, and as Mr. DeCamp took high rank in the class, we are fully assured of his ability to direct so important a class. During his stay abroad Mr. DeCamp enjoyed a close intimacy with Mr. Whistler, the eccentric painter-etcher, and with Mr. Otto Bacher, both of whom are recognized as among the best living etchers;

such intimacy couldn't but have its influence upon the work of a student so earnest as Mr. DeCamp, and in placing him in charge of the class in etching the student may be amply assured that the instruction received will be grounds upon the best principles of the beautiful art.<sup>20</sup>

Other instructors at the Cleveland Art Academy were Lehr, Grossman, C. M. Buxbaum, Otto Ruetenik, Bell, DeScott Evans, George Bradley, and Duerringer. Whether DeCamp fulfilled this Tuesday and Saturday schedule at the academy is questionable, as is suggested by two conflicting fragments of information printed in the *Sketch Book*. In September 1883 it was announced that "Mr. Joseph DeCamp, having concluded to remain in the city during the winter, has organized a special class in Oil Painting, which will be in session daily, from 9 a.m. to 4 p.m., Mr. DeCamp, being in attendance on Mond. Tues. Thurs. and Frid. This class, owing to lack of accommodations, is limited in numbers."<sup>21</sup> In the December issue, it was noted that Bacher and DeCamp were about to open a joint class in drawing and painting."<sup>22</sup>

Despite these apparent demands for DeCamp's teaching skills and Cleveland's tremendous growth during the artist's tenure there, the opportunities for exhibiting his art, much less selling it, were meager, as they had been in Cincinnati. Not until 1894 was there a significant show of local artists. The *Sketch Book* issue of November 1883, in fact, had included a lengthy diatribe on Cleveland's lack of support for artists returning from Germany and France.

### **Exit for Boston**

The next notice of DeCamp's whereabouts is in the Cleveland *Plain Dealer* of

September 30, 1884, in which it was announced: "Mr. Joseph R. DeCamp, the well known and talented young artist, has been appointed teacher of painting at the Wellesley Female Academy in Boston, and will leave for The Hub on Saturday."<sup>23</sup> In November, the same newspaper included a last accounting of the artist in its column, "Rents Due the City: "Several debtors have 'vacated,' and the city is their creditor for the following sums: . . . J. DeCamp, \$68.60."<sup>24</sup>

#### END NOTES: CHAPTER IV

1. City Directory, Cincinnati, Ohio, 1883. The following year, DeCamp's parents are listed in Winton Place and, in 1885, at Hartwell, a suburb of Cincinnati.
2. I am grateful to A. B. Closson, Jr., the great-grandson of the original owner, for this information. See also Margaret Josten, "The Carriage Trade: Closson Family Caters to Art, Antique Buyers, for 126 Years," *Cincinnati Enquirer*, May 25, 1992, sect. D, p. 1; 3.
3. "Art Exhibit," *Commercial Gazette*, February 6, 1883, p. 8.
4. "Cincinnati Art," *Cincinnati Daily Enquirer*, February 6, 1883, p. 8.
5. *Ibid.*, p. 8.
6. Nicholas Longworth, Reuben R. Springer, George K. Shoenberger, and William S. Groesbeck were just a few who collected representative work by artists of the Düsseldorf School. For more information on Cincinnati collectors of the Golden Age, see Joseph E. Holliday, "Collectors' Choice of the Gilded Age," *Cincinnati Historical Society Bulletin* (Winter 1970): 294-315.
7. For more information on the cultural life of Cincinnati during this time, see Bruce Weber, "Frank Duveneck and the Art Life of Cincinnati, 1865-1900," in *The Golden*

*Age: Cincinnati Painters of the Nineteenth Century Represented in the Cincinnati Art Museum*, exhib. cat. (Cincinnati: Cincinnati Art Museum, 1979).

8. "Art Exhibit," February 6, 1883, p. 8. With more accurate descriptions of these works, DeCamp's extant Venetian paintings could probably be matched to their historical titles. One other European picture, *S. Vio, Venice* (unlocated) was sent to the 1883 annual exhibition of the Society of American Artists, to be cited as "sincere and delicate," by a Boston reviewer when the show traveled to that city. ("Notes About the Art Museum Exhibition," *Boston Evening Transcript*, May 31, 1883, p. 6.) DeCamp had entered the national exhibition arena earlier with his *Street Scene in Venice* (fig. 10), which was accepted for an 1881 show at the Pennsylvania Academy of the Fine Arts, entitled "Special Exhibition of Paintings by American Artists at Home and in Europe."
9. "Cincinnati Art," p. 8.
10. "The Cincinnati Exposition," *Sketch Book*, no. 9 (September 1883): 110. A year earlier, while still in Europe, DeCamp had produced a small portrait of his father facing the opposite direction (fig. 23). This had to have been executed after a photograph, a practice that the artist continued sporadically throughout his career.
11. Hiram DeCamp, "Lydia Garwood DeCamp," *Cincinnati Daily Enquirer*, April 8, 1902, p. 7.
12. Weber, "Frank Duveneck," p. 27.
13. "Western Reserve School of Design," *Plain Dealer*, April 27, 1883, p. 4.
14. Nancy Coe Wixom, *Cleveland Institute of Art: The First Hundred Years, 1882 - 1982* (Cleveland: Cleveland Institute of Art, 1983), p. 14. The 1880s was a particularly intense period for the promotion of education for women. In Cleveland alone, the number of women graduating from high school was double that of men.
15. William H. Andrew, *Otto H. Bacher* (Madison, Wisc.: Education Industries, 1973), unpaginated. Andrew cites a letter to Mary H. Bacher of January 5, 1938, from an unknown pupil.
16. Unidentified newspaper, July 1883, quoted in Andrew, *Otto H. Bacher*, unpaginated.
17. Richard Love, *Otto Bacher, 1856-1909*, exhib. cat. (Chicago: R. H. Love Galleries, 1991), p. 6.
18. "Camp Notes," *Sketch Book*, no. 8 (August 1883): 98.

19. Unidentified newspaper, June 1883, cited in Andrew, *Otto H. Bacher*, unpaginated.
20. "Personal," *Sketch Book*, no. 6 (June 1883): 78. An etched view of Cleveland by DeCamp, signed and dated 1883, recently appeared on the market.
21. "Personal," *Sketch Book*, no. 9 (September 1883): 111. One etching exists by DeCamp (see fig. 9).
22. "Volume I - Finis," *Sketch Book*, no. 12 (December 1883): 145.
23. "Personal and Society," *Plain Dealer*, September 30, 1884, p. 4.
24. "Rents Due the City," *Plain Dealer*, November 6, 1884, p. 8.

## CHAPTER V. BOSTON BECKONS, 1884-1890

DeCamp probably did not intend to spend the rest of his days in Boston when he arrived in the city in 1884. In no time at all, however, he was able to establish a reputation as a superb technician, a significant teacher, and as a painter of landscapes, the subject Bostonians preferred long before the city's penchant for figurative art.

### **Boston in the Gilded Age**

Until quite recently, the prevailing image of Boston during the Gilded Age, between the years 1873 and 1893, was that the city had suffered a cultural paralysis after its golden era of mid-century literary geniuses such as Ralph Waldo Emerson, Henry David Thoreau, and Nathaniel Hawthorne.<sup>1</sup> More recent studies explore the extraordinary richness of the period, with its technological advances, educational and feminist reforms, and the assimilation of vast numbers of immigrants.<sup>2</sup>

If the literary output fell short of the plateau reached at mid-century, growth in the other arts more than made up for this shortcoming. The artistic circles of Boston that DeCamp encountered in 1884 had been revitalized after the Civil War period, mostly through the efforts of the influential painter, William Morris Hunt. Just as Washington Allston had established a taste for a figurative and historical tradition based on European ideals, Hunt promoted paintings of the Old Masters and the French Barbizon painters in a city known for its English roots. A popular lecturer on the arts, Hunt first "discovered" for Boston the work of George Inness, John

LaFarge, Elihu Vedder, and the Munich style of Frank Duveneck, the last seen at a show of the Cincinnati's work at the Boston Art Club in 1875. Duveneck's resounding success laid the foundation for the city's understanding and appreciation of the Munich style. Paintings such as the *The Whistling Boy* (1872, Cincinnati Art Museum), *Circassian Soldier* (1870, Museum of Fine Arts, Boston), *Lady with a Fan* (1873, Metropolitan Museum of Art, New York), and *The Old School Master* (1871, Museum of Fine Arts, Boston) were hailed by critic Henry James as works of "vigor, frankness and comprehensive simplicity" by "an unsuspected man of genius."<sup>3</sup>

### **Wellesley College**

The knowledge of Duveneck's success in Boston must have been a comforting thought for DeCamp in his move to the city, but the main attraction was probably the security of a job as instructor of drawing from the antique and painting from life at Wellesley College. Since none of the names associated with the school or those of his fellow instructors, Alice Mills, Ida Bothe, John B. Johnston, and Agnes Hastings, connect with DeCamp's earlier history, it would seem that the recommendation for the position came from another source. Harley Perkins, in his memorial piece on DeCamp of 1924, posited that DeCamp came to Boston "possibly at the request of Ross Turner or some of the other [Duveneck] 'boys' who had preceded him."<sup>4</sup>

Turner had settled in Boston in 1882 and was already firmly entrenched in the city's artistic circles, teaching classes in watercolor at his studio and at the Massachusetts Institute of Technology. Another of the "boys" who preceded DeCamp to Boston was

Charles Mills, with whom DeCamp had spent the last months of his European sojourn and who was now living in Dedham, a short distance from Wellesley. DeCamp stayed with Mills and Mills's sister at least from the fall of 1884 through the spring of 1886.<sup>5</sup>

The five-year curriculum at the women's college was quite advanced for its time and was strongly oriented towards the arts, especially music. In the School of Art, two years were devoted to the study of form and light and shadow before the student could move on to painting and color studies. There were specific goals for each year, as spelled out in the calendars for the season of 1884-85: "First Year---Form (drawing from objects and casts, design, geometrical drawing, lectures on perspective); Second Year---Light and Shade (drawing and shading from objects, models and casts, perspective, artistic anatomy, lecture on Egyptian and Greek Art); Third Year---Color (drawing from casts [head], historic ornament, painting from still life, lectures on Italian art); Fourth Year---Color (drawing from casts [head, figure], painting from still life and life model, lectures on German, French and English art); Fifth Year (drawing and painting from life models, compositions and style)."<sup>6</sup> It is not surprising that, with the abundance of courses in art history, Wellesley was the first college in America to give a degree in that field.<sup>7</sup>

### **Portraits of Family and Friends**

In November 1885, midstream in his tenure at Wellesley, DeCamp returned briefly to the Midwest to attend a family reunion in Hartwell, a suburb of Cincinnati, where his parents were then living. It may have been during this visit that he painted

his brothers Arthur (fig. 32) and Hiram (fig. 33) as well as a small self-portrait (fig. 34). There are also from this early Boston period an 1884 study of a youth in a fur cap (fig. 35) and one of Mills, dated 1885 (fig. 36). All exhibit the typical dark tonalities, quick execution, and thick impastos that were so much a part of DeCamp's Munich portrait style, but also capture the essential features of his sitters, a characteristic of all his later work in the genre.

### **School of Painting and Drawing, Boston**

In the fall of 1885, DeCamp took on the additional responsibility of teaching at the prestigious School of Drawing and Painting in the Museum of Fine Arts, Boston. Founded in 1876, the school offered one of very few courses of study for artists in Boston, the others being the Drawing School of the Lowell Institute, the Boston Atheneum, with its collection of casts, the Cowles Art Institute, and the State Normal Art School, where art teachers in public schools were trained and where DeCamp would later be a faculty member. His fellow instructors at the Museum School included Otto Grundmann, a German painter of solidly modeled portraits and interior genre scenes, Robert Vonnoh, an Académie Julian-trained artist who taught the painting course, Lilian Greene, DeCamp's assistant, Dr. Edward Waldo Emerson, who taught anatomy, and Ernest Wadsworth Longfellow, a painter and son of the poet.

As the head instructor of the school, Grundmann set the school's standards, which were surely the result of his own years of academic training at Antwerp, Paris,

and Düsseldorf. The curriculum centered around the portrait and figure, especially the nude, but also put heavy emphasis on developing a student's skills before he or she could make any advancement to painting in color.<sup>8</sup> DeCamp was hired as the first instructor to supervise a large and mixed group of students whose common trait was that they were not yet ready for admission to the life class taught by Grundmann. According to the annual report of 1885, there were "beginners of various degrees . . . and those who after showing, or acquiring in the school, some skill in the simpler work of the course, are studying from the antiques in the galleries of the museum as a last preparation for the life class."<sup>9</sup> Bernice Leader, in her 1980 dissertation "The Boston Lady as a Work of Art," explains the grueling procedure in drawing from the casts. With each new medium, the student was first asked to master the rendering of separate parts of the body before working from the full-length statue, then return to the small casts for the next medium, and so on.<sup>10</sup> This conservative approach was clearly at odds with DeCamp's method of teaching at Wellesley. That he felt cramped by the Museum School's approach is suggested by the statement supporting his department in the annual report of 1886: "The object of the system of instruction has been mainly to train the pupil's sense of action and proportion, and to make the department a place of study rather than, as is too often the case, a mere manufactory of drawings."<sup>11</sup> He was remembered by H. Winthrop Peirce in his *History of the School of the Museum of Fine Arts*, a 1930 reminiscence, as having a "rough and ready frankness," an "independence of . . . character," and "[an] indifference to formal convention."<sup>12</sup>

## Portraits at Chase Gallery

In spite of the pressures of teaching both at Wellesley and at the Museum School, DeCamp did manage to exhibit his work during this period. According to the *Boston Morning Journal* of February 13, 1885, three examples of portraiture, "a life-size picture of a middle-aged gentleman" and two "small half-lengths," were shown at Boston's Chase Gallery. The reviewer bemoaned the fact that the three portraits were "none of them what we might expect from a draughtsman of Mr. DeCamp's ability" and called the colors "hard and cold,"<sup>13</sup> indicating that what was expected of the artist was the freer Munich style. Since its inception in the 1870s, the Chase Gallery had been primarily known for its promotion of European art, but it also showed the work of Winslow Homer and other contemporary Americans. As early as 1886, J. Eastman Chase, the gallery's owner, displayed the paintings of John Henry Twachtman, and, by the 1890s, Chase's would be one of the leading galleries in Boston for Impressionism. (DeCamp's later portrait of Chase [ca. 1900, unlocated] documents his friendship with the dealer.) It was at the Chase Gallery in 1891, incidentally, that the figural work of Frank Benson and Edmund Tarbell began to be reviewed together, leading to the later appellation "Tarbellites" for these two artists and their close associates, including DeCamp.

One of DeCamp's entries in the 1885 Chase exhibition may have been a portrait of Edward C. Cabot (unlocated), the architect of the Boston Atheneum, a watercolorist, and also the chairman for the Permanent Committee of the Museum School during DeCamp's tenure. The portrait was also shown at the Fifth Annual

Exhibition of Contemporary American Art held at the Museum of Fine Arts in May 1885, and perhaps the same reviewer for the *Boston Morning Journal* called it "hard and cold in color and inexcusably disagreeable in its presentation of the subject. An artist," he claimed, "should certainly possess sufficient cleverness to overcome by an arrangement of light, or a choosing of position, or an introduction of accessories, those characteristics which tend to caricature."<sup>14</sup> It would be a few more years before DeCamp would again submit his formal portraits to the exhibition circuit---and to critical review.

### **Annisquam**

DeCamp did return to the landscape as subject, however, especially in 1886, after the first of many summers spent in Annisquam on the Massachusetts coast, near Gloucester. No doubt DeCamp had seen at the Williams & Everett's Galleries in Boston and in other exhibitions in the city the work of a group of artists who had established a summer colony at the village---most notably, William Lamb Picknell, Hugh Bolton Jones, and his brother Francis Coates Jones---all veterans of an earlier gathering of Americans at Pont Aven in Brittany. Their plein air landscapes, rich in color, celebrate the bright and sunny days but also the misty, grey tones of the low-lying marshes and dunes of "'Squam," as the village was called. They followed, in turn, the tradition of William Morris Hunt, whose tonal landscapes of the 1870s executed at nearby Magnolia became the standard for landscape interpretations of the area for some time to come, according to William H. Gerds.<sup>15</sup>

DeCamp's first depictions of 'Squam landscapes indicate that he knew the work of Picknell and Jones quite well. *A Murky Day* of 1886 (fig. 37), in its elemental rendering of rocky earth and cloud-filled sky, recalls the thickly painted surfaces of Picknell's canvases that tend to concentrate the light in certain areas rather than dissolve it, as in Impressionism. Compositionally, the painting bears strong resemblance to a work by Jones recently acquired by the Memorial Art Gallery, Rochester, New York, entitled *The Dunes* (fig. 38). In fact, both landscapes are probably views of Halibut Point, a stretch of barren land at the northern-most point of Cape Ann, just above Annisquam, where local artists still go to view the open sea at its most dramatic moments, especially during a nor'easter.<sup>16</sup>

*A Murky Day* was DeCamp's first entry in a National Academy of Design annual, that of 1888, and a companion picture executed at the same time, entitled *Moorland-Cape Ann* (probably fig. 39), went to the opposing organization in New York, the Society of American Artists, in which DeCamp had just been elected to membership. *A Murky Day* was described by one critic as "a strongly painted effect of sunlight on rocky ground near the sea-coast, which is exceedingly realistic, but is without much quality of color."<sup>17</sup> *Moorland-Cape Ann* traveled to the Chicago Art Institute's first annual at the end of May and, in September, to the Ohio Centennial Exposition in Columbus.

### **The Figure Outdoors**

The year he painted *A Murky Day*, DeCamp was boarding at One St. James

Avenue, according to the Boston city directories of 1886, and maintaining an atelier at 110 Chauncy Street.<sup>18</sup> He took into his studio one of the hundreds of immigrant children roaming the streets, a bootblack named Joe Cavagnaro, who assisted him in his painting and, at times, served as a model for his canvases.<sup>19</sup> In fact, Cavagnaro was the sitter for DeCamp's *St. John the Baptist* of 1886 (fig. 40), a spare portrait of a youth set against the austere Annisquam dunes.<sup>20</sup> When shown--first, at the American Art Association galleries in New York and then in Boston at the Museum of Fine Arts--it met with mixed reviews. "DeCamp will send an important painting to the prize exhibit [Prize Fund Exhibition of the American Art Association, New York]," it was announced in the *Boston Evening Transcript* of February 28, 1886. "It represents St. John as the young evangelist. The figure is nearly nude, and is seen advancing with a staff in the outstretched right hand and a scroll in the left. The advocate of Christ is proclaiming to the priests and Levites, 'I am the voice of one crying in the wilderness.'"<sup>21</sup> The reviewer for the *Boston Daily Advertiser* was not so generous: "'St. John the Baptist' (51) is nothing more than an academical study, not of surpassing merit even as such, for the coloring is dull and lifeless. The New York critic who called this 'a pie crust child in a sole leather land,' meant to display his cheap wit at the artist's expense, but was not this, in some sort, a just retribution upon Mr. Decamp for trying to show his cleverness at the expense of St. John the Baptist?"<sup>22</sup> This, and a slightly later work entitled *Magdalen*, would be the artist's only forays into religious themes. The late nineteenth century witnessed an international revival of religious painting that often combined traditional sacred

narratives with contemporary settings and imagery, as in *St. John*. In France the work of Jules Bastien-Lepage, for example, was highly influential, especially among his American followers Robert Vonnoh, J. Alden Weir, George Hitchcock, and others. In Germany, DeCamp may have seen the naturalistic religious subjects of the Leibl circle, such as those by Gabriel Max (fig. 41) and Fritz von Uhde (fig. 42). Regardless of its poor reviews, the importance of the *St. John* is that it shows DeCamp experimenting with the figure outdoors well before the other members of the Boston triad. Benson would not paint his *In Summer* for another year or so and Tarbell, his *Three Sisters - A Study in June Sunlight* until 1890.

#### **Last Year at the Museum School**

DeCamp continued to teach at the Museum School during the fall and spring terms of 1886 and 1887 and for the next two years. The institution's annual reports indicate favorable results from the pupils under his tutelage, at least at the outset. Yet in subsequent years there are hints of pressure from the students for more painting classes and for a separate unit for decorative design, along with constant concerns about the school's financial future.<sup>23</sup> The minutes for the annual meeting of May 23, 1889, reveal additional in-house problems. Frank H. Tompkins, a Cleveland artist lately returned from studies in Munich, who had replaced Robert Vonnoh as the instructor for painting, was in turn replaced by Edmund Tarbell, who had earlier been a pupil of Grundmann at the school. Tarbell was to be offered a salary of one thousand dollars per year and when it was recommended that DeCamp's salary be

increased to that level, objections were raised "on the grounds that Mr. DeCamp's teaching, though valuable in many respects, had not been entirely satisfactory."<sup>24</sup> It was then voted to reappoint DeCamp but instructions were given to consider another candidate if one could be found. Discussion continued with a recommendation to oust Miss Green, DeCamp's assistant, one committee member stating that her teaching was "not satisfactory and was not in accord with that of the other teachers" but another supporting her, stating only that "her teaching did not agree with that of Mr. DeCamp."<sup>25</sup> Six days later, the committee met again to hear the report of a special subcommittee assigned to hire Tarbell and to nominate a successor to DeCamp. After Willard Metcalf and Emmett [?] had both declined, the name of Frank Benson, another Grundmann disciple who, with Tarbell, had recently returned from study in France, was suggested. The committee was empowered to offer Benson DeCamp's position at a salary of one thousand dollars!<sup>26</sup> In spite of all of these events, DeCamp would remain close to Benson and Tarbell, who continued to teach at the school until 1912.

### **Dennis Miller Bunker**

Without a job, DeCamp apparently moved back to Dedham with Mills sometime in 1889, according to the city directory for that year. He kept his contacts in Boston, however, serving as a critic for the newly established composition class of the Boston Art Students' Association, along with Duveneck and Turner.<sup>27</sup> He maintained a studio at the Mechanics' Fair Building at 135 Huntington Avenue, where he, Mills, and Dennis Bunker sketched from the nude model.<sup>28</sup> Bunker had been

trained in Paris in the academic manner under Jean Léon Gérôme before spending the years from 1885 to 1889 in Boston, teaching at the newly established Cowles Art School. His connections in the city included the prominent art patron, Mrs. Jack Gardner, and John Singer Sargent, who visited Boston in 1887 and 1888. Bunker had spent the summer of 1888 with Sargent at Calcot, England, and DeCamp must have seen Bunker's shift to Impressionism after he had worked outdoors with the older artist. This transition was, as Hamlin Garland later observed, from "the school of mud to the school of the open air."<sup>29</sup>

### **Towards the Impressionist Landscape**

About this time, DeCamp went through a similar transition in his landscapes. This development came on the heels of a new wave of Impressionism seen at the Society of American Artists in the spring annual of 1889, where the Monet-inspired views of Theodore Robinson, Theodore Wendel, and Henry Fitch Taylor were introduced. DeCamp's entry in the society's show, *Portrait of Miss J.* (unlocated), unfortunately, was not discussed in any known review. It may have been similar in style to the artist's submission to the next year's annual, *At the Piano*, which was described as "a half-life size of another young woman in yellow [Tarbell had entered a similar work] at her piano."<sup>30</sup>

Whether DeCamp was actually in New York for the 1889 show at the society is not known, but his Impressionist leanings in the following summer's work, documented in the critical press, strongly hint at a new awareness of the style. He

again stayed in Annisquam at his usual abode, the boarding house run by Charlotte Lane. She was the daughter of a ship's captain and ran one of two houses in the village for summer visitors, a group that often included the cultured set: college professors, authors, and many artists.<sup>31</sup> DeCamp was in 'Squam "for a few hours" in late June of 1890, according to the local newspaper, probably to make arrangements for a group of women students from Philadelphia, who called themselves the "Lavender Club."<sup>32</sup> By July 26th, Miss Lane had "a snug little family of 36," including presumably the Lavender Club's members Miss Gertrude Neil and the Misses Goodman, Trutt, Lee, Maxwell, Hunt, Fox, and [Margarette] Lippincott "matronized by Mrs. [J.R.] Snowden and Mrs. [L.F.T.] Mitchel of Philadelphia."<sup>33</sup> "The artists are everywhere," announced the *Cape Ann Breeze*. "They occupy every point of advantage . . . Everything odd, bizarre and picturesque is grist for their mill. Men of national fame are here, who add year by year to their already assured reputation, and gay young amateurs."<sup>34</sup>

Nearby East Gloucester, like Annisquam, was also "never so full of artists," according to Helen Knowlton, a student of William Morris Hunt, who surveyed the north shore in July of 1890 for *Studio* magazine. She noted DeCamp's class, one under Arthur Wesley Dow at Ipswich, a watercolor class of "a dozen or more" pupils under Rhoda Holmes Nicholls, and a group from Boston who had come to study with Duveneck. The biggest news in Knowlton's report was the visit of Theodore Wendel, one of DeCamp's closest friends from Munich and Venice, who had taken over Duveneck's class for a week. After visiting Italy, Wendel had worked near Monet's

home in Giverny, France, alongside the other first-generation Americans of the colony. He was still "studying deeply into the mysteries of light upon color," Knowlton observed. "No browns and black enter into his scheme of . . . pure color, fresh from the tub [sic]."<sup>35</sup> He and DeCamp were working alongside each other at 135 Huntington Avenue, Boston, and, apparently, also at Annisquam.

When DeCamp left Cape Ann in late September 1890, he carried with him "several landscapes and bits of Annisquam scenery," according to the *Gloucester Daily Times* critic.<sup>36</sup> One picture, *A Cape Anne Lane* (unlocated), would win a silver medal at the Triennial Massachusetts Charitable Mechanics Association fair in October. Two months later, DeCamp's entries in the St. Botolph Club's December show, *Mill Pond* and *On the Marsh, Medford* (both unlocated), were among those cited in the *Boston Post* as "representing some of the most advanced ideas of the time."<sup>37</sup> Wendel was also represented, and he and DeCamp were called out as "two painters whose color schemes indicate more or less complete adherence to the impressionist 'idea.'"<sup>38</sup> DeCamp had now fully directed his talents towards Impressionism. Without located examples or descriptive reviews, however, it is not possible to describe his early exploration of the style.

### **Call to Cincinnati**

After the summer of 1890, Duveneck, who had been finishing a bronze memorial to his wife in Boston before his sojourn in Cape Ann, was planning to return to his teaching career in Cincinnati. His letter of May 8, 1890, to Mrs. Maria

Longworth Storer, who was forming an art class at the city's Art Academy, outlined his expectations if he were to be hired and also recommended DeCamp as his assistant. "DeCamp," he said, "had considerable experience in teaching," and was "a conscientious draughtsman and a clever painter." Duveneck also stated in the letter that he had found no one who would take the position at \$1,000."<sup>39</sup>

### **Cowles Art School**

For that reason, perhaps, and because Boston offered better patronage and exhibition possibilities, DeCamp did not return to Cincinnati but is next reported at the Cowles Art School on Dartmouth Street, Boston, starting in 1890.<sup>40</sup> Next to the Museum School, Cowles was considered one of the "two most excellent and completely equipped schools with life classes in Boston."<sup>41</sup> Established in 1883 by Frank M. Cowles, a former student at the Museum School, it was called the "Julian's" of Boston because of its informal nature and its emphasis on life and modeling classes, in line with the practices of the Académie Julian in Paris. As described in the *Boston Art Guide and Artists' Directory* of 1893, Cowles was flexibly organized to meet the "needs of a considerable number of earnest students who are not able to attend for long periods at a time, or who have been obliged to gain their instruction in an irregular and unequal way, and need to have their deficiencies made up in special lines of study."<sup>42</sup>

Bunker had set the stage for excellence at the school, and perhaps had recommended DeCamp for the position, since he had left Boston for New York in

1889. "It may be said that the beginning of the Cowles Art School's success dates from 1885, when Dennis Miller Bunker was engaged as teacher," wrote a reviewer for the *Boston Transcript*. "The standard to which his valuable and well-directed endeavors raised it is fully maintained today under the efficient and conscientious labors of Ernest L. Major and Joseph DeCamp. Students come to it from almost every State in the Union, as well as from Canada, the provinces, South America and the Sandwich Islands."<sup>43</sup>

Although Bunker had secretly complained to his friends about the institution's management and student body (and about Boston in general), DeCamp appears to have enjoyed its more relaxed atmosphere compared to the Museum School, since he continued to teach at Cowles at least through the season of 1898-99.<sup>44</sup>

#### END NOTES: CHAPTER V

1. See, for example, Robert Newton Linscott, *State of the Mind: A Boston Reader* (New York: Farrar, Straus & Co., 1948).
2. See also John Higham, *Writing American History: Essays on Modern Scholarship* (Bloomington, Ind.: Indiana University Press, 1970); Neil Harris, "The Gilded Age Reconsidered Once Again," *Archives of American Art Journal* 23 (1983): 9-11; and Donald D. Keyes, *The Genteel Tradition*, exhib. cat. (Winter Park, Fla.: George D. and Harriet W. Cornell Fine Arts Center, Rollins College, 1985).
3. Henry James, "Exhibition Review," *The Nation* 20 (June 3, 1875): 376-7.
4. H[arley] P[erkins], "The Fine Arts," *Boston Evening Transcript*, January 8, 1924, p. 13.
5. DeCamp is listed in the Wellesley calendars for 1884-85 and 1885-86. His

residence with Mills is cited in Moffat, "Joseph Rodefer DeCamp: Biographical Sketch," p. 23.

6. Tenth Annual Calendar, 1884-5, Wellesley College Archives, Wellesley, Mass., unpaginated.

7. *Wellesley College, 1875-1975: A Century of Women* (Wellesley, Mass.: Wellesley College, 1975), p. 132.

8. For a summary of the school's practices, see H. Barbara Weinberg, "Robert Reid: Academic Impressionist," *Archives of American Art Journal* 15 (1975): 2-11; Bernice Kramer Leader, "The Boston Lady as a Work of Art: Paintings by the Boston School at the Turn of the Century," Ph.D. diss., Columbia University, 1980, pp. 12-16; and the annual reports of the Museum of Fine Arts: School of Drawing and Painting, Library Archives, School of the Museum of Fine Arts, Boston.

9. *Museum of Fine Arts: School of Drawing and Painting, Ninth Annual Report* (Boston: Alfred Mudge & Son, 1885), p. 9.

10. Leader, "The Boston Lady as a Work of Art," p. 14.

11. Joseph DeCamp, Boston, to W.P.P. Longfellow, Esq., August, 1886, published in *Museum of Fine Arts: School of Drawing and Painting, Tenth Annual Report* (Boston: Alfred Mudge & Son, 1886), p. 12.

12. H. Winthrop Peirce, *The History of the School of the Museum of Fine Arts, Boston* (Boston: T. O. Metcalf Co., 1930), p. 41.

13. "The Fine Arts," *Boston Morning Journal*, February 13, 1885, p. 2. Other thriving galleries in Boston at this time were Doll & Richards, J. Lowell & Co., Noyes & Blakeslee, and Williams and Everett.

14. "The Fine Arts," *Boston Morning Journal*, May 9, 1885, p. 2.

15. William H. Gerdts, "John Twachtman and the Artistic Colony in Gloucester at the Turn of the Century," in John Douglass Hale, Richard J. Boyle, and William H. Gerdts, *Twachtman in Gloucester: His Last Years, 1900-1902*, exhib. cat. (New York: Universe Books, 1987), p.27.

16. Harrison Cady, "Cape Ann: America's Oldest Art Colony," *American Artist* 16 (May 1952), p. 62.

17. "Fine Arts: Society of American Artists-II," *The Nation* 46 (May 3, 1888), p. 374.

18. City Directory, Boston, Massachusetts, 1886. In 1887 he was boarding at 57 Chestnut Street. Moffat ("Joseph Rodefer DeCamp, Chronology," p. 2) also locates him at Mount Vernon Street sometime between 1885-90.
19. Munich street children, especially young boys, were the subjects of numerous paintings by Duveneck, William Merritt Chase, Frank Currier, and others. For more details on Joe Cavagnaro, see Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," pp. 23-25. DeCamp supposedly offered a job to the boy if he could outdistance him in a foot race. Cavagnaro later joined the Boston police department and subsequently became chief of the Italian division of the detective force.
20. A letter from Joseph L. Cavagnaro to Mrs. Joseph DeCamp, dated January 11, 1924, written shortly after her husband's death, states that, in the four years that he was with the artist, Cavagnaro had "posed for DeCamp on Chauncy Street and at Annisquam and cared for him at his room on Mount Vernon Street when he was ill." Joseph DeCamp scrapbook, Family of the artist.
21. "Art and Artists," *Boston Evening Transcript*, February 28, 1886, p. 6.
22. "The Fine Arts," *Boston Daily Advertiser*, February 24, 1886, p. 4.
23. See the eleventh through thirteenth annual reports of the School of Drawing and Painting of the Museum of Fine Arts, published by Alfred Mudge & Son, Boston, in 1887-89.
24. "23rd May 1889--(Annual Meeting). Minutes of the Annual Meeting of the Permanent Committee, School of Drawing and Painting of the Museum of Fine Arts, Boston," unpublished manuscript, unpaginated. Library Archives of the School of the Museum of Fine Arts, Boston.
25. Ibid.
26. "29th May 1889. Adjourned Annual Meeting of Permanent Committee of the School of Drawing and Painting of the Museum of Fine Arts, Boston, unpaginated. Library of the Museum School, Museum of Fine Arts, Boston.
27. Annual Report of the Secretary and Treasurer with a List of Officers for the Tenth Year of the Boston Art Students' Association, November 1889. Clippings files, Boston Public Library.
28. Gammell, *The Boston Painters*, p. 59.
29. Hamlin Garland, *Roadside Meetings* (New York: Macmillan Press, 1930), p. 31; Moffat, ("Joseph Rodefer DeCamp, Biographical Sketch" p. 15) relates the story of

DeCamp's one and only contact with Mrs. Gardner. Apparently, she asked DeCamp's opinion of a newly acquired work said to be by Titian (*Portrait of Juana of Austrai, with Her Niece Margaret*, now attributed to Alonso Sanchez Coello). DeCamp, after a thorough examination of the work, called it a "truly great painting . . . a beautiful thing," but added, to the detriment of future commissions from Gardner, "Titian never painted it."

30. "The Society of American Artists' Exhibition," *Art Amateur* 23 (June 1890): 3.
31. Morris R. Robinson, "Some Artists Who Called 'Squam, Lanesville and The Folly Home," unpublished manuscript, 1973, p. 5. Annisquam Historical Society, Massachusetts.
32. "Squibs from 'Squam," *Cape Ann Breeze*, June 27, 1890, p. 4.
33. "Squibs from 'Squam," *Cape Ann Breeze*, July 26, 1890, p. 4; and "Annisquam," *Gloucester Daily Times*, July 7, 1890, p. 2.
34. "Squibs from 'Squam," *Cape Ann Breeze*, July 29, 1890, p. 4.
35. Helen M. Knowlton, "A Home-Colony of Artists," *Studio* 5 (July 14, 1890): 326-7. Of this group, only Margarett Lippincott, a painter of floral landscapes and still lifes, appears in any American surveys. Philadelphia-born, she studied at the Pennsylvania Academy of the Fine Arts, exhibited there and with the Plastic Club of Philadelphia, and was a member of the New York Watercolor Club.
36. "Annisquam," *Gloucester Daily Times*, October 2, 1890, p. 2.
37. "At the St. Botolph," *Boston Post*, January 7, 1891, p. 4.
38. "The Fine Arts," *Boston Evening Transcript*, December 30, 1890, p. 6.
39. Frank Duveneck to Maria Longworth Storer, Cincinnati, May 8, 1890. Duveneck file, Library Archives, Cincinnati Art Museum.
40. An advertisement in the *Boston Evening Transcript* for October 29, 1890, p. 9, reads "Mr. Joseph DeCamp has been engaged as an instructor in the Cowles Art School." Records of the Cowles School are scattered, but we can speculate that DeCamp's tenure at the institution ran from 1890 through the spring of 1899 based on bits of data for the following years: 1891 ("The Fine Arts," *Boston Evening Transcript*, June 22, 1891, p. 6);, 1893 (*Boston Art Guide and Artists' Directory* [Boston: Wheai Pub. Co., 1893], p. 78); 1897 (Frank T. Robinson, "An American Art School," *Art Interchange* 34 [July 1898], pp. 12-13); 1898-99 (Cowles Art School: 1898-99, Clippings file, Boston Public Library).

41. Greta, "The Art Season in Boston," *Art Amateur* 19 (June 1888): 5.
42. Quoted in Peirce, *History of the School of the Museum of Fine Arts*, p. 35.
43. "The Fine Arts," *Boston Evening Transcript*, June 22, 1891, p. 6.
44. For Bunker's relationship with Cowles, see R. H. Ives Gammell, *Dennis Miller Bunker* (New York: Coward-McCann, 1953); and Charles B. Ferguson, "Dennis Miller Bunker," in *Dennis Miller Bunker Rediscovered*, exhib. cat. (New Britain, Conn.: The New Britain Museum of American Art, 1978).

## CHAPTER VI: EMERGENCE AS A NATIONAL FIGURE, 1890-1899

The decade of the 1890s was a crucial one for DeCamp and an eclectic one in terms of subject matter. He would continue to exhibit and be reviewed for each of his established themes---portraiture, the figure outdoors (now in an Impressionist mode), the pure landscape (also fully Impressionistic)---and begin to show his indoor figural work, including the nude.

### Medford, Massachusetts

Beginning in the early 1890s, the name "Medford" appears in the titles of DeCamp's paintings. *Medford Marshes* (unlocated) was exhibited at the St. Botolph Club in January of 1890 and, in December of that year, *On the Marsh, Medford* (unlocated) was shown at the same club. According to Moffat, DeCamp had fallen in love with Edith Franklin Baker of Medford, Massachusetts, in the late 1880s when she was his pupil at the School of Drawing and Painting at the Museum of Fine Arts, Boston.<sup>1</sup> An early portrait of Edith by DeCamp, known in the family by the title *Edith As a Student*, shows her as a winsome young woman with sparkling eyes and confident smile (fig. 43). By 1891 DeCamp was actually living in Medford at a boarding establishment called the Medford House, according to that city's directory.<sup>2</sup> The same year he had again summered at Annisquam, teaching the women of the Philadelphia Lavender Club for a second time.<sup>3</sup> At the season's close, the *Cape Ann Breeze* announced that "Mr. DeCamp the well known artist . . . will enter the ranks matrimonial."<sup>4</sup>

On September 21, 1892, with Edmund Tarbell as a witness (fig. 44),<sup>5</sup> Joe and Edith were married at Medford's Grace Episcopal Church. Their union did not receive the entire approval of her family which, Moffat acknowledged, "favored a daughter's security to her marriage with a wild young painter from the West."<sup>6</sup> However, Edith, at age twenty-two, was totally in awe of her thirty-three-year-old spouse, "still addressing him respectfully as Mr. DeCamp when they married."<sup>7</sup>

The couple lived for a time with her family at 14 Water Street (fig. 45) and, later, at 107 High Street in Medford.<sup>8</sup> Their household included Edith's two brothers, one of whom would later become the postmaster of Boston;<sup>9</sup> her mother, Sarah Franklin; and her father Joseph E. Baker, a well known lithographic artist and a lifelong friend of Winslow Homer, having apprenticed with him at Bufford's lithography firm in Boston.<sup>10</sup> Probably in 1894, the DeCamps purchased a home at 283 West Medford in order to accommodate their own expanding family---Sally, born in 1892; Ted, in 1894; Lydia, in 1896; and Pauline, in 1899.<sup>11</sup> A former farmhouse dating to the Federal period (fig. 46), it was said to have been situated on the route taken by Paul Revere to Lexington.<sup>12</sup> Here the family led a fairly private life although, when DeCamp later was commissioned to paint a portrait of President Roosevelt, he was described in a local newspaper writer as a "thorough-going loyal citizen of this historic old municipality and a member of our local school committee."<sup>13</sup> West Medford at the time, Moffat noted, was a "country village of decent Yankee stock---friendly folk, good neighbors, self-respecting and self supporting. Mrs. DeCamp thought nothing of stopping the horse-car and asking Mr.

Standish the conductor to match a spool of thread for her in Medford Square and drop it off at the house on his return trip. There was a brook at the foot of the hill, elms and dirt roads, back yards and stone walls, a neighbor always ready to help deliver a baby . . . and Grace Episcopal Church down High Street, where . . . Mrs. DeCamp was a loyal member of the congregation."<sup>14</sup>

### **Boston Commute**

DeCamp regularly commuted to Boston by the "'electric cars' in the early days," arriving "never later than eight o'clock" at his studio, which, from 1889 to 1893, was at 135 Huntington Avenue. (Mills, Wendel, and the landscapist Arthur Wesley Dow were also in the building.)<sup>15</sup> Between 1894 and 1895, DeCamp was working at 20 St. Botolph Street<sup>16</sup> with his friends Tarbell and Benson. They were still teaching at the Museum School and, in mid-April of 1893, they sent a letter to the board of the school, urging the appointment of another teacher to the staff, since the number of pupils had nearly doubled during their tenure.<sup>17</sup> Their recommendation of DeCamp was accepted by the nominating committee in May, but by the November meeting of the board it was clear that he had refused the offer.<sup>18</sup> Perhaps he was still upset by his dismissal from the school in 1889. He continued to teach at the Cowles Art School, where his fellow instructors were Wendel and Ernest Major, a Boston figural artist who was also in Annisquam when DeCamp was there in 1894 and 1895.

### **Gloucester Landscapes**

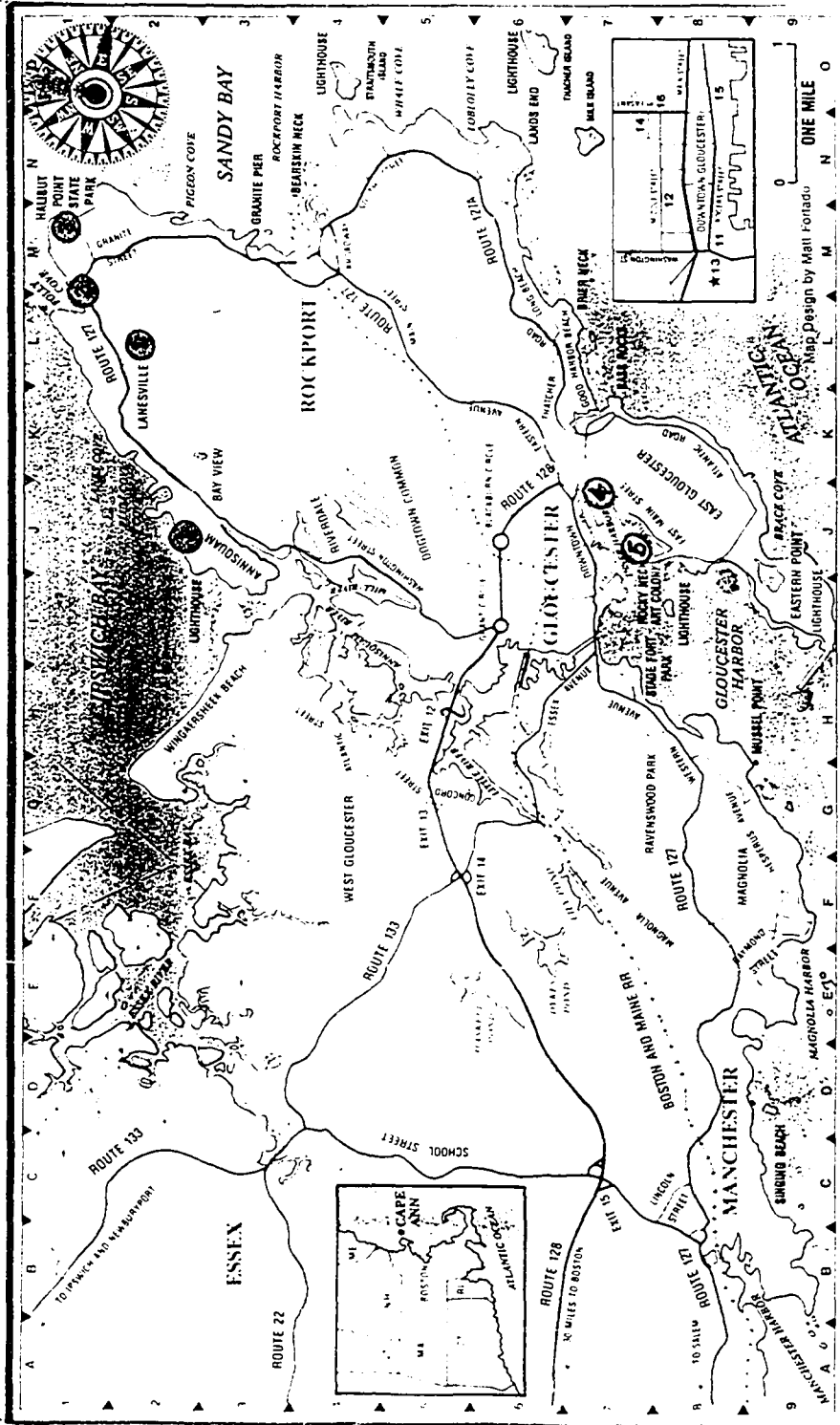
Annisquam, Lanesville, and Folly Cove on Cape Ann (see map on the

following page) were often the subjects of DeCamp's vibrant landscapes of the early to mid-1890s, which, judging by their critical reception, became increasingly Impressionistic as the decade advanced. That Impressionism was already accepted in Boston is proven by the fact that a show of Monet's landscapes, exhibited at the St. Botolph Club in 1892, was made up entirely of loans from ten local collectors.<sup>19</sup> It was DeCamp's *plein air* work that first caught the attention of the national press and placed him among the avant-garde painters of his day. Even the French critic S. C. de Soissons, who expressed his surprise in 1894 at the quality of the arts in America, noticed DeCamp, who he said had "lately made much progress, and paints pictures vibrating with air and light."<sup>20</sup>

*Bay Bushes* (unlocated), shown at the Society of American Artists annual of 1892, was given as an example of the "inquisitive, experimental and scientific" branch of contemporary American art "in the hands of the Impressionists" as opposed to the "spiritualized, imaginative and psychological" viewpoint represented by the alternate school (probably the Tonalists).<sup>21</sup> Applauding its "atmospheric effect" and "vivid blue" water, a *Boston Daily Advertiser* critic noted its overall diffusion when the painting was shown at the St. Botolph Club in December of the same year: "The middle distance is no farther from the eye than the foreground," he observed.<sup>22</sup> *In the Arbor* (unlocated) and *September Afternoon* (possibly fig. 47), shown first at the fourth annual show of the Art Club of Philadelphia of 1892, were later grouped with *New England Garden*, *The Hammock*, and *Study, September Morning* (all unlocated) at the Society of American Artists annual of 1893 to gain DeCamp the distinction of

# Points of Interest

1. ANNISQUAM LAKESVILLE. Sites of Pot-amp's early Cape Ann works. A Murky Day (fig. 37) and Landscape (fig. 39) were painted in this vicinity.
2. POLLY COVE. Site of Granite Cove (fig. 50).
3. HALIBUT POINT. Site of Seaside Path (fig. 57) and Seascape (fig. 52).
4. GLOUCESTER INNER HARBOR. Sites of Gloucester (fig. 82) and Jerry's Dock (fig. 87).
5. ROCKY NECK, GLOUCESTER. Site of *Our Smiling* (fig. 93), *Sea Wall*, *Supper on the Shore* (fig. 94), *Lady By the Shore* (fig. 98), and *The Little Hotel* (fig. 100). See detail of Rocky Neck section of Gloucester (fig. 84).



being one of the "*plein-air* men."<sup>23</sup> The *New York Tribune* critic singled out *New England Garden* at the society's show as proof that DeCamp was "in the Monet advance."<sup>24</sup> Difficult as it is to determine locations for these works of the 1890s, one can assume that those with coastal titles were done at Cape Ann. The "summer" for the artists didn't end until mid- to late-September and therefore those pictures suggesting the fall season could also have been done at Annisquam or Lanesville.

*The Hillside* (unlocated), an autumnal scene,<sup>25</sup> was one of the artist's five entries in an 1894 joint exhibition at the St. Botolph Club, Boston, with Tarbell, Benson, Frederic Porter Vinton (the leading Boston portraitist at the time, especially of men),<sup>26</sup> and four painters who were indeed part of the "Monet advance," having worked alongside the French master in Giverny: Wendel, Philip Leslie Hale, Dawson Dawson-Watson, and Lila Cabot Perry. A *Boston Daily Advertiser* review of the show offered a good comparison of Boston's more restrained Impressionism as opposed to its New York counterpart. "There is manifest in this exhibition," the perceptive critic observed, "a respect for drawing, an eye to the softening of the sheen of sunlight and a moderation in the use of unbended colors that sharply separate it in character from the ultra-Impressionism shown in the exhibits of Weir and Twachtman."<sup>27</sup> This was an important exhibit for DeCamp, not only for his inclusion among the Boston School of Impressionists, but for citing his work in a leadership role within the group. The *Boston Evening Transcript* critic looked within the group to find that Tarbell's "impressionistic mantle" had "fallen upon Mr. DeCamp, who wears it with more harmony and grace."<sup>28</sup> This was a compliment, indeed, as Tarbell

had just gone through a period of important outdoor figural work, beginning with his 1890 *Three Sisters - A Study in June Sunlight, In the Orchard* of 1891, and the 1892 *Mother and Child in a Boat*. (Benson was deeply immersed at the time in his indoor firelight series.) When shown at the Society of American Artists annual in March of 1894, *Hillside* further established DeCamp as one of the "younger painters . . . walking in the iridescent and more or less uncertain footsteps of the sunlightists."<sup>29</sup> *Edge of the Cliff* (unlocated), DeCamp's entry in the Art Club of Philadelphia annual of 1895, was described as an "impressionist study of green trees, purple shadows and blue sea."<sup>30</sup>

In addition to *September Afternoon*, mentioned above, several pure landscapes of the 1890s are extant. *Summer Landscape* (fig. 48) was titled simply *Summer* when lent by DeCamp's brother Arthur to the sixteenth annual of the St. Louis Exposition and Music Hall Association in 1899. A fairly traditional view, with color localized to its different components, the painting illustrates a convention that appears often in DeCamp's landscapes--a foreground pathway and screen of trees that allow glimpses of distant vistas. The drybrush technique in the foliage also becomes a standard feature of his work about this time. *A Glimpse of the Sea*, lent to the same St. Louis show by another of the artist's brothers, Frank Baker DeCamp, was no doubt one of the two paintings that have descended in that family: *Birches By the Sea* (fig. 49) which further explores the screened effect of trees against a distant seascape, and *Granite Cove* (fig. 50) a cliffside view of Folly Cove, just north of Lanesville, where the artist was working the summer of 1895, teaching a group of women who were

staying at the Folly Cove Cottage.<sup>31</sup> The painting shows DeCamp's love of rich vegetation, rendered in vibrant colors and swirling, diagonal brush strokes that contrast with the more feathered treatment of sea and sky. Along the opposite shore of the quiet cove are sandy beaches, their edges lined by the familiar granite rocks of the area.

Halibut Point, further up the coast, appears to have been the site for two other extant landscapes: *Bayberry Bushes* (fig. 51) which, in its elemental view of land, sea, and sky, exhibits the same coloration and technique used in *Granite Cove* to render windswept shrubs; and *Seascape* (fig. 52), owned by the William A. Farnsworth Library and Art Museum in Rockland, Maine, which superbly captures the wildness for which the point is known.

### **The Big Five**

*Trees Along the Coast* (formerly *Road to the Sea*, fig. 53) belongs to this period in its further exploration of the "screen of trees" effect and in its rich coloration. It was formerly owned by Dwight Blaney, and may date to the 1894 summer that Blaney and a group that called themselves "The Big Five" were together at a still to be determined location (fig. 54).<sup>32</sup> Blaney's landscape work at this time, as in *Across the River* of 1895 (fig. 55), comes very close to that of DeCamp in the feathery trees and choice of coloration. The others in the group were Ross Turner, George Wales (an architect), and John Leslie Breck, whose technique is also similar to DeCamp's during this period, as in Breck's *Near Annisquam, Autumn*, of about

1894 (fig. 56). Rapid strokes, often applied in curvilinear daubs and drybrush overlays, characterize the work of both men. Breck's particular style of Impressionism, coming out of his years under the influence of Monet at Giverny, would have given DeCamp creditable knowledge of the French style. DeCamp's 1892 portrait of Breck (fig. 57) was given to the St. Botolph Club in 1899 after the younger artist died there of asphyxiation.<sup>33</sup> This double exposure to the work of Breck and, earlier, to that of Wendel, gave DeCamp's Impressionism a more direct linkage to Monet than many of his colleagues.

### **Edith DeCamp**

Portraiture for DeCamp was still limited to family and friends, Edith being a favorite model. She appears as a mature woman in an oval canvas (fig. 58) of circa 1895, and later is shown reclining in bed after delivering baby Pauline in 1899 (fig. 59). Edith, shown either alone or with one of her infants, is the subject of numerous extant charcoal, pastel, and silverpoint studies. Pauline ("Polly") at birth is the center of attention in an oil of the same period (fig. 60).

### **The Figure Outdoors**

In the 1890s, DeCamp also continued his experiments with the figure outdoors, picking up where he left off with his *St. John the Baptist* of 1886. *The Hammock* of about 1895 (fig. 61), which shows Edith and her first two children, Sally and Ted, is made up of triangular shapes throughout---in the lines leading from the

mother to her children (harking back to Renaissance prototypes); in the outlines of the children individually; and in the encompassing form of the hammock itself. The vegetation here seems a bit less natural, as though the work were "landscaped" in the studio. Foliage is treated individually, leaf by leaf, to form an arboreal framework for the cozy family unit below. The painting bears some relationship to Tarbell's *Mother and Child in a Boat* of 1892 (fig. 62), its figures similarly nestled within an encompassing structure and under an overhanging bower of leaves. An earlier work by DeCamp (unlocated), also entitled *The Hammock*, was first shown at the Boston Art Club in January of 1893 and, according to the *Boston Evening Transcript* critic, depicted "two young women taking the outdoors in the shade of a tree. One of them reclines in a hammock and the other sits in a chair and appears to be reading."<sup>34</sup> Critics of the painting were quick to point to its source as a Tarbell work, *In the Orchard* (fig. 63) of 1891. "Mr. DeCamp's 'The Hammock' follows too closely Mr. Tarbell's brilliant success of last year, 'In the Orchard,' in subject, manner, color and conception," wrote the reporter for the *Boston Evening Transcript*, "to escape the obvious imputation of being a *pasticcio*, yet the composition is entirely different . . . and very skillfully done."<sup>35</sup> One could speculate, based on the figure style of the extant *Hammock*, that the critic was referring to the academic treatment of the figure as opposed to Tarbell's more painterly technique. Here again, the work of Tarbell was the keystone against which other artists of the Boston School were compared, leading to the designation "Tarbellite." Prototypes aside, DeCamp's *Hammock* did win for him his first major medal, a bronze, at Atlanta's *International Exposition of*

*the Cotton States*, held in the fall of 1895.

Another outdoor figural work, *The Pear Pickers* of approximately the mid-1890s (fig. 64), showing Edith and Myra Highley, a family friend, in a fruit orchard (possibly the one adjoining the West Medford farmhouse), also displays a more conservative approach to nature when compared to DeCamp's pure landscapes. The figures are carefully composed to follow the path of the plucked fruit from tree to foreground basket, but remain intact against a rich background of interwoven brush strokes. DeCamp and numerous other Americans who underwent intensive academic training abroad were reluctant to forego the evidence of their draughtsmanship, even within their best examples of *plein air* Impressionism. *Pear Pickers* owes much to the central figures in Mary Cassatt's mural, *Modern Woman* (unlocated, fig. 65), produced for the Woman's Building at the 1893 Chicago World's Columbian Exposition. There is no evidence that DeCamp attended the fair, but he may have seen a reproduction of the mural in the September 1893 issue of *Cosmopolitan* or in the handbook of the exposition itself.<sup>36</sup> Although Cassatt's mural has been clearly identified as related to women plucking the fruit of the tree of knowledge,<sup>37</sup> the work also falls within a body of similar agrarian themes by Camille Pissarro, Berthe Morisot, and others. According to Robert L. Herbert, an international "heyday of books and articles on peasant art, particularly on Barbizon art, occurred between 1875 and 1914."<sup>38</sup> In America, the Philadelphia Centennial of 1876 sparked a period of reflecting upon the country's colonial roots and, particularly, on the self-sufficiency of the home. This was the underlying theme of the contemporary Arts and Crafts

Movement, also an international phenomenon. DeCamp's *Pear Pickers* celebrates the individual's resourcefulness in utilizing the bounty of one's own land during a time of increasing mechanization and concurrent displacement of the rural populace to large urban centers.<sup>39</sup> The ownership of a home and property and the pride of starting a young family may also have figured in DeCamp's choice of subjects in *The Hammock* and *Pear Pickers*. As in the work of contemporary Europeans pursuing the peasant subject in the 1890s, DeCamp draws on the art historical past, enlarging the figures in *Pear Pickers* to the scale used by Jean-Francois Millet and subtly suggesting a Madonna and Child theme in *The Hammock*.

### **The Figure Indoors**

A glance at DeCamp's exhibition history (see appendix) reveals that, unlike Tarbell and Benson, who periodically switched from indoor to outdoor subjects in their figural work, he was showing a variety of themes all along.<sup>40</sup> Another category that DeCamp was exploring in the 1890s was the idealized figure in an interior setting, this time matching the very year that Tarbell turned to the theme with his firelit painting *After the Ball*. Benson's indoor works began a year later with his *Twilight* of 1891, also a fireside picture. Critics encouraged this type of presentation, one in which portraiture per se is clearly subordinate to "spirited execution, allied to sweet and delicate color," according to Harley Perkins, a *Boston Evening Transcript* reviewer and friend of DeCamp's.<sup>41</sup> A work of 1890, *At the Piano* (unlocated), was described as "a half-life size of a . . . young woman in yellow, at her piano."<sup>42</sup>

*Arrangement in Black and Red* (unlocated), shown at the Society of American Artists annual of 1892, won a gold medal the following year as *Carnation and Black* at the Massachusetts Charitable Mechanics Association, a pre-showing of the Massachusetts contingent of artwork for the Chicago World's Fair. It represented "a lady in a red dress, with a black lace shawl thrown over the shoulders."<sup>43</sup> When shown in Boston, the work was called "a bit hard" but nonetheless "a bright and agreeable decoration,"<sup>44</sup> and when it finally reached Chicago, it received mixed reviews even from Boston critics such as the reviewer for the *Boston Evening Transcript*: "Much as we admire and enjoy brilliant and positive color, there is such a thing as a surfeit and the limit seems to have been more than reached in this case. Color, in the painter's sense, is entirely a matter of contrasts and relations of tones, and is not to be got by extracting the strongest pigments wholesale from tubes, and putting people's eyes out by a blaze of violent hues. There is a golden mean in everything."<sup>45</sup> Three other indoor figural works of the period deserve mention: *Portrait of Miss X* (unlocated), shown at the seventh Philadelphia Art Club annual of 1895, was described as an "artfully posed lady in Colonial-like costume;"<sup>46</sup> *Head of a Young Woman* (unlocated, fig. 66), which DeCamp sent to three different exhibitions, also shows a posed woman in a fancy dress;<sup>47</sup> and *The Looking Glass* of about 1899, was described as "a bust portrait of a girl with her back to the spectator, looking at her own face in a mirror" and "pinning her corsage at the throat."<sup>48</sup>

### **Still Life**

Still life was rarely a DeCamp subject, yet his inclusion of wonderfully

realized florals and decorative objects in later figural works attests to his highly developed skill in the genre. One mature example survives. *Roses* of the 1890s (fig. 67), an enormous display of yellow and pink roses held in ceramic vases or strewn over a glistening tabletop, was painted for a Chicago collector named Arthur Aldis.<sup>49</sup> As if a remnant from Munich days, the arrangement fades into a dark background, particularly at the upper right, and, at the upper left, the faint image of a stained glass window appears. According to Kathryn Corbin, Breck did large floral works in the mid- to late 1880s, "carefully composed against dark backgrounds and incorporating decorative objects the artist had collected in Europe."<sup>50</sup> Abbott Thayer, J. Alden Weir, and Emil Carlsen, a still life specialist who was an instructor at Wellesley when DeCamp was there, had all done the same. Breck was still doing very large florals, albeit in a lighter palette, in the mid-1890s, including his *Chrysanthemums* (fig. 68), which he exhibited at the Newton Club in Boston in 1896. Unfortunately, DeCamp's further exploits in still life were limited to those within his portraits and figure studies, making it difficult to assess his stature within the American still life tradition.

### **Philadelphia Connections**

The need for ever-widening visibility goes hand in hand with every artist's maturity, and DeCamp was no exception, especially in the 1890s. There may have been other reasons for this urgency. Boston itself, a city that tripled in area by 1880, through annexation and landfill, and doubled in population in the years between 1880 and 1930,<sup>51</sup> was becoming increasingly aware of the need to encourage its own artists.

Reviewing a show at the Boston Art Club in January of 1893, one critic noted that there were "not less than nine art exhibitions in progress, containing in the aggregate, in round numbers, 1200 works of art

. . . . Today [there are] hundreds of professional artists in and around Boston where there were only a few dozen of them twenty years ago. . . . The only wonder is how so many painters can make a living, and it is well understood that they could not do so without resorting to teaching, illustrating, decorating, and the like."<sup>52</sup>

Rather than move to New York, as other Boston artists had already done---Bunker, Hassam, Dewing, Reid, Simmons, for example---DeCamp looked to Philadelphia, which was experiencing artistic growing pains of its own, especially at the Pennsylvania Academy of the Fine Arts. "Years ago," a Philadelphia *Public Ledger* reviewer noted in 1894, "when Philadelphia was an art centre, and not a recruiting station for artists, the Academy was the foremost institution of its kind in the country. By degrees this proud position was lost, and during the last few years efforts more energetic and more liberal than ever before made by the Academy have been put forth to regain the lost ground."<sup>53</sup> The person most responsible for this energy was the academy's new director, Harrison S. Morris, who had been hired in 1892 after a career "in the treasury of the Philadelphia & Reading Coal and Iron Company."<sup>54</sup> Beginning with a trip to Boston in 1892 to meet Tarbell, Benson, and DeCamp, he immediately set out to entice major artists to exhibit at the academy's annual.<sup>55</sup>

About this time, Harrison was looking for "the best man in the field of

teaching as a successor" to Robert Vonnoh. "Undoubtedly, this was Joseph DeCamp," Harrison wrote in his autobiography, "but he was pretty reluctant to make a change. After long hesitation and much persuasion, however, he decided to accept the post. . . . We arranged that he should travel down from Boston every week and devote two days to the classes in painting [life drawing and still life]."<sup>56</sup> Morris continued:

With the opening of the Schools this began, and the success of his teaching was marked. His hearty geniality won the students, and his grasp of his art was convincing to even the tyro. Things went on well for the school season, but I began to perceive that Joseph's health was apparently affected by the night travel so constantly kept up, an effect I have observed in others who must use the Pullman too repeatedly. He had to slacken the pace before long, and I have it on my conscience that perhaps I had unwittingly planted an evil seed that injured his very strong frame; for his health gave out at intervals after this. . . . To me he was one of the finest spirits in the realm of Art. . . . I can see him come hurrying into the Academy office fresh from Boston, or from the Art Club where he spent his one night in Philadelphia, in his robust, hearty way, full of eagerness to meet his classes, with that urge to expression, and the lifted and inverted thumb of emphasis, with argument and theory on Art and laughter on his broad honest face; and he remains in memory one of the characters I cherish from those rich days of unreflecting good fellowship. . . . A noble artist, a lasting comrade.<sup>57</sup>

### **Mural Work**

Harrison also recalled the unfortunate circumstances surrounding an 1896 mural competition that he and the United States attorney for the eastern district of Philadelphia, James M. Beck, had initiated in order to brighten "the ugliness of the Philadelphia City Hall."<sup>58</sup> Thirty-nine sketches were received. Charles Yardley Turner, known for his mural work, received second prize, and Benson, who was active as a muralist in the mid-1880s, came in third, but the jury gave the top prize to

DeCamp, whose previous history included nothing of the kind. His entry was described as "allegorical of Wise Legislation, Truth, Courage and Moderation under the benign influences of the Sciences and the Arts."<sup>59</sup> An extant proposal sketch (fig. 69), one of three panels, is known as *Plato's Garden*, and bears obvious references to Raphael's famous *School of Athens* (1500-11, in the Stanza della Segnatura, Vatican Palace, Rome). A smaller study (fig. 70) is in a private collection. As sketchy as the composition and figures are in both paintings, they nevertheless help us to visualize what the actual mural might have become and the position it might have given DeCamp in the field. The mural movement in America, which had its beginnings in Boston with the 1876 interior design of Richardson's Trinity Church, was now in full swing with the execution of the extensive wall designs at the Chicago World's Fair. For a number of reasons, however, *Plato's Garden* never reached fruition. Edward Simmons was one of the jurors for the competition and later recalled that the funder of the project, George W. Elkins, had predetermined that Edwin Austin Abbey was to win.<sup>60</sup> "Needless to say," Simmons continued, "the young artist never got a chance to carry out his work, although they were obliged to give him his prize money."<sup>61</sup> The newspapers give some indication of the city's hesitancy to fulfill the project. The *Evening Bulletin* of May 27, 1896, mentions that the mural designs did not meet the "condition of a historic commemoration,"<sup>62</sup> indicating that a Philadelphia historical subject was favored. The *Philadelphia Times* was more supportive: "It is quite probable that the average unprofessional person would not have preferred Mr. DeCamp's sketch to the more elaborately finished and more obvious design of Mr.

Turner, or the more immediately imposing composition of Mr. Benson. Yet a little consideration will show not only the larger dignity of Mr. DeCamp's decorative conception . . . but also the essential fact that more fully than any of the others he has met the particular conditions imposed by the existing architectural features of the room."<sup>63</sup> Several of the jury members---Simmons, Duveneck, C. Howard Walker, Emily Sartain, John J. Boyle, and John Lambert, Jr.---were moved to write the Commissioners for the Erection of the Public Buildings of Philadelphia to reaffirm their decision, but to no avail.<sup>64</sup>

Two other mural projects by DeCamp are known. The decorations for Boston's Hotel Touraine, executed between 1898 and 1906, were described by Harley Perkins in his 1923 memorial piece on DeCamp as "a ceiling decoration with cupid musicians who were. . . drawn from the artist's own children," and, along the stairway, "another panel of Night and Morning."<sup>65</sup> Unfortunately, these murals were destroyed after World War II when the hotel was "modernized," according to Moffat.<sup>66</sup> In the clipping files of both the Boston Public Library and the New York Public Library are reproductions of another mural project, a *Sketch of a Decoration for a Public Room* (unlocated, fig. 71), which may be another of the 1896 Philadelphia City Hall competition panels. As late as 1909 the *American Art News* announced that DeCamp was "busy with a large mural decoration intended for Temple Ardeth Israel in Boston. The work includes a number of figures, many of them life-size."<sup>67</sup> Despite several attempts by the present author, efforts to locate this mural within the temple have proven unproductive.

## The Nude

In the mid-1890s, DeCamp added yet another subject to his repertoire---the nude. An especially large selection of nudes were shown at the Society of American Artists exhibition of 1893, for which Tarbell was given the coveted Shaw Fund award for his controversial painting of a nude woman at her boudoir, *The Bath* (unlocated, fig. 72). The place of honor, however, was given to Kenyon Cox's nude *Sleep* (ca. 1893, unlocated), perhaps because of Cox's powerful status within the society. These, along with other nude subjects by Abbott Thayer, Charles Courtney Curran, and Edward Bell were said to "attract the most attention" of the show and the most public criticism for their portrayal of the nude without the proper "poetic idea,"<sup>68</sup> a reference to the lack of a mythological or historical theme. Tarbell's *Bath*, clearly derived from Manet's *Olympia* (1863, Musee d'Orsay), was considered too coarse a subject<sup>69</sup> and was used as an example of the French school infecting the art of the Americans.<sup>70</sup> The following year, the artists made an even more determined effort to exhibit nude subjects at the society as a response to the government's outcry over Augustus Saint Gaudens' submission of a non-historically associated nude as the official medal for the Chicago World's Fair. A *Washington Post* article announced that the "Great Gothom [sic] Art Exhibition" would have as its objective "To Glorify the Nude." The subtitle read: "American Artists Determined to Administer a Public Rebuke to the Senate for Its Absurd Prudery in the Matter of St. Gaudens' World's Fair Medals."<sup>71</sup>

DeCamp joined the hoopla at the society with the first of a series of nudes, *The Mirror* (unlocated), described by a *Boston Herald* critic as a "woman who sits at the

end of a couch" and "surveys herself in a mirror in which her form is seen in the mysterious indefiniteness of reflected shadow, her body and side being in full light."<sup>72</sup> The painting was considered "a forward step" for DeCamp by at least one critic when shown at the society in 1894, but the same *Art Amateur* reviewer cautioned: "It would do him no harm to wait until he had made further progress before exhibiting his studies publicly."<sup>73</sup> At the Pennsylvania Academy of the Fine Arts, however, it was heralded as "the best painting of flesh in the gallery."<sup>74</sup> When it was shown at the Art Club of Detroit, a critic fully described its technique: "Closer inspection of the work reveals the curious workmanship of it. The brush touches made all one way, the brush having been lifted from the canvas after each stroke, after the manner of an artist working in pen and ink, depending upon strokes successively laid one above the other. . . . The painting is an oil, with effect of a pastel."<sup>75</sup>

*Sleep* (unlocated), its title echoing Cox's triumph of 1893 at the society show, pictured "a nude young woman asleep in the light of the early dawn," against a dark red backdrop and a "greenish blue atmosphere about the figure."<sup>76</sup> The picture was shown at the Pennsylvania Academy's annual of 1894 and later at the Boston Art Club show in January of 1896, where a reviewer found it "carelessly drawn," but applauded its color.<sup>77</sup>

*Gold-Fish*, later titled *Girl with a Globe* (unlocated, fig. 73), caused some concern when shown at the Boston Art Club in 1895 as to the inclusion of a heavy bowl held aloft by the woman.<sup>78</sup> In New York, critics liked the "dexterous flesh painting"<sup>79</sup> but not the background, with "its curves suggesting that of the fish."<sup>80</sup> In

Philadelphia, it was applauded: "The tones are warm and rich, and the bright color of the fish contrasts strikingly with the pure flesh tones of the model."<sup>81</sup>

With *Magdalen* (alternatively, *Magdalene* [fig. 74]), DeCamp returned to the religious subject, perhaps to appeal to a conservative patron who might accept a nude subject if it were given an historical title. A naturalistically painted nude, executed for its own sake, as in Tarbell's *Bath*, was still a point of controversy, as we have seen. When DeCamp's *Magdalen* was first shown at the Philadelphia Art Club exhibition of 1896, one critic was enamored of the "weeping woman, nude, with a mass of warm, red hair falling over her shoulder,"<sup>81</sup> while another found "nothing penitential about this model."<sup>82</sup> The repentent Magdalene was a favorite subject for Baroque painters, especially Caravaggio and his followers, who would often show her as partially nude and with long, flowing hair. The curvilinear lines of the female figure were also a popular phenomenon during the 1890s Art Nouveau Movement in Europe and America.

*Magdalen* was first purchased by W. J. Little, surely one of the artist's earliest patrons, who later sold his collection at Leonard's Gallery in New York, where DeCamp found it again and bought it on the spot.<sup>83</sup> Presumably, it stayed in the latter's possession until its acquisition by the Cincinnati Art Museum a year after his death. *Reflections* (unlocated) did not fare as well with the critics, one reviewer for *Art Amateur* in 1898 finding the method of hatching used in the flesh areas unappealing.<sup>84</sup> *Woman Drying Her Hair* (fig. 75), owing much to Tarbell's *Venetian Blind* (fig. 76) in pose, technique, and in the boudoir subject, reached the height of

stardom for DeCamp's nudes, capturing the Temple Gold Medal at the Pennsylvania Academy's annual of 1899.

As early as 1895, DeCamp had been called a "superb painter of the nude,"<sup>85</sup> a characterization that stayed with him throughout his life. His academic training, with its intensive focus on figure and portrait studies, surely accounted for this prowess. Even in the prudish world of Boston, the drawing of the nude was considered the supreme artistic achievement, having tested the draftsman's sense of proportion and skills of volumetric modelling. A New York *Evening Post* critic put it succinctly: "The handling of the nude figure is, and has been since art began, the criterion of artistic ability in both form and color. It is at once the most difficult and, when well rendered, the most beautiful of all subjects."<sup>86</sup>

### **Ten American Painters**

With so much critical praise given to his nude subjects, it is no wonder that when DeCamp was asked to join the important group of Ten American Painters in 1897, an association of mostly Impressionists (fig. 77), he boldly exhibited his nudes, at least in the first two shows. If his purpose was to stand out distinctly from the rest of the group, he was very successful, the nudes in the 1898 exhibition being "perhaps the most controversial works in the show," according to William H. Gerds.<sup>87</sup> While some critics for both the 1898 and 1899 exhibitions found the draftsmanship and the flesh tones of the nudes of good quality,<sup>88</sup> others felt they were not worthy of the artist.<sup>89</sup> Still others welcomed DeCamp's more somber tonalities as the only works

not in conflict with those by Robert Reid<sup>90</sup> and a welcome relief from the "angular creature of shreds and patches, like Mr. Hassam's (*The Bather*, unlocated)."<sup>91</sup>

Other members of the Ten were Thomas Dewing, Willard Metcalf, Edward Simmons, John Henry Twachtman, J. Alden Weir, Tarbell, Benson, and William Merritt Chase, who was asked to join two years after Twachtman's death in 1902. DeCamp's associations with members other than the Boston contingent and perhaps Twachtman were minimal beyond his serving with them on juries at various national venues such as the Pennsylvania Academy of the Fine Arts or the Society of American Artists. His ties with Tarbell and Benson, however, were strong, having shared a studio space with them at 20 St. Botolph Street in 1894 and 1895 and having previously exhibited together. This was also about the time that the first use of the unfortunate term, "Tarbellites," was used in print, referring to the triumvirate Tarbell, Benson, and DeCamp, but implying that the latter two were under the Tarbell umbrella.<sup>92</sup> The "umbrella" may have been to DeCamp's advantage in this case. In the selection of a Boston representation in the Ten--an invitation to one, by extension, included them all. Once included, the Boston men were continually reviewed as a separate grouping of the Ten.

The annual Ten show was clearly DeCamp's favorite venue. He was a regular contributor to its remarkable twenty-one year history and generally offered work fresh from the easel.<sup>93</sup> Not one of the key figures in the formation of the group,<sup>94</sup> DeCamp nonetheless was a spokesman when news of the Ten's secession from its parent organization, the Society of American Artists, surfaced in the press. The society had,

according to DeCamp, "outlived its usefulness. . . . There was a time when it was deemed an honor for an artist to be enrolled among the membership . . . but that time has passed. The composition, with a few exceptions, of the society, has reached such a state that so-called artists, who would never be admitted to the original society, are admitted openly."<sup>95</sup>

At various times in the history of the Ten exhibitions, DeCamp's work was singled out for recognition. The year 1908 was a particular boon for DeCamp, the critics outdoing each other in praise of his spectacular advances, especially in his *The Guitar Player* and *The Cellist*.<sup>96</sup> James B. Townsend of the *American Art News* pronounced *The Blue Cup* the "star" of the 1909 exhibit, and Arthur Hoeber considered *The Fur Jacket* the best of the 1910 display.<sup>97</sup> DeCamp did not hesitate to include his more conservative formal portraits in the Ten shows, and they received their fair share of recognition. His portrait of Frank Duveneck, presented at the 1913 Ten show at Boston's Copley Gallery, was called "one of the important portraits of this century," and the portrait of composer George W. Chadwick was hung in the place of honor in the 1917 New York exhibition."<sup>98</sup>

DeCamp's work was often used by reviewers to demonstrate the pendulum swings from one artist to another as in the previously mentioned comparison of his nudes with those by Reid<sup>99</sup> or, in 1911, when Benson's entries were considered much closer to nature than DeCamp's.<sup>100</sup> At other times, especially in the periods when DeCamp was exhibiting his *plein air* work and later, during a phase of Vermeer influence, his work fit comfortably with his Boston colleagues, and the critics were

quick to point out the trio's combined sensibilities.<sup>101</sup> As William H. Gerdtz has pointed out, it was the Boston School that set the genteel tone for the group in its later years, especially after this Vermeeresque phase in their work between 1905 and 1910 or 1911.<sup>102</sup> Within the broader scope of criticism given to the Ten exhibitions, however, it was DeCamp's academic approach, his ability to capture a certain sophistication in his sitters, and, above all, his technical ability with paint itself, that gave him a special place within the group.

#### END NOTES: CHAPTER VI

1. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 25. There are no known extant paintings by Edith DeCamp.
2. City directory, Medford, Massachusetts, 1891.
3. "Squibs from 'Squam," *Cape Ann Breeze*, July 9, 1891, p. 4. The only new member listed for the Lavender Club is Miss Lizzie H. Snowden. Philadelphia, the home of the club, was one of three regions represented at Annisquam, according to the *Cape Ann Breeze* of July 18, 1891 ("Squibs from 'Squam," p.4): "Here come the cultured Bostonians and the scholarly Cambridgettes. Philadelphia sends her Quaker lads and lasses, soft spoken and precise; the wild and wooly west, her wide awake and energetic sons and daughters."
4. "Squibs from 'Squam," *Cape Ann Breeze*, September 15, 1891, p. 6.
5. Joseph Rodefer DeCamp and Edith Franklin Baker Marriage Certificate (private collection).
6. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 25.

7. Ibid.
8. City directories, Medford, Massachusetts (1892 at 14 Water Street; 1893-96 at 107 High Street).
9. "J. R. DeCamp Dies Suddenly: Famous Boston Portrait Painter Passes Away in Florida, Brother-in-Law of Postmaster Baker," *Boston Herald*, February 12, 1923, p. 16.
10. Baker's relationship to Homer is mentioned in William Howe Downes, *The Life and Works of Winslow Homer* (Boston: Houghton Mifflin Co., 1911), p. 18. Homer's later visit to the DeCamps' rental cottage at Prout's Neck, Maine, and a gift of a drawing of himself by Joseph Baker to Mrs. DeCamp that summer, is recounted on pages 241-42.
11. Moffat dates the purchase of the West Medford home to 1894, but the city directory records their first year there as 1897. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 26.
12. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 26.
13. "DeCamp's Roosevelt," *Medford Mercury*, February 19, 1909, p. 4.
14. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 26. Edith is listed in the Grace Episcopal Church records under "communicants." p. 236. DeCamp is not listed.
15. Ibid., p. 32; and City Directory, Boston, 1889-93.
16. Ibid., 1894-95.
17. Minutes of the Nominating Committee, School of Drawing and Painting of the Museum of Fine Arts, Boston, April 14, 1893. Library Archives, Museum of Fine Arts, Boston.
18. Minutes of the Annual Meeting of the Permanent Committee, School of Drawing and Painting of the Museum of Fine Arts, Boston, May 10 and November 20, 1893. My thanks go to Benson's biographer, Faith Andrews Bedford, for this information.
19. Trevor J. Fairbrother, *The Bostonians: Painters of An Elegant Age, 1870-1930*, exhib. cat. (Boston: Museum of Fine Arts, 1986), p. 50
20. S. C. de Soissons, *Boston Artists: A Parisian Critic's Notes* (Boston: Carl Schoenhof, 1894), pp. 41-42.

21. [Royal Cortissoz], "A Strong Exhibition," *New-York Daily Tribune*, May 2, 1892, p. 7.
22. "The Fine Arts," *Boston Daily Advertiser*, January 3, 1892, p. 5.
23. H[arley T. P[erkins], "The Fine Arts," *Boston Evening Transcript*, May 6, 1893, p. 13. *September Afternoon* may be the same as *September Afternoon - Milford [sic], Mass.* (fig. 47). It was formerly owned by Harrison Morris, the new director of the Pennsylvania Academy beginning in 1892.
24. [Royal Cortissoz], "The Society of Artists," *New-York Daily Tribune*, April 24, 1893, p. 4.
25. "The Academy's Display," *Public Ledger - Philadelphia*, December 23, 1895, p. 12. The reviewer described the work as "autumnal."
26. A Paris- and Munich-trained portrait and landscape artist, Vinton became known in Boston as the painter of men, a mantle DeCamp would inherit upon the senior artist's death in 1911.
27. "The Fine Arts," *Boston Daily Advertiser*, January 30, 1894, p. 4.
28. "The Fine Arts," *Boston Evening Transcript*, February 9, 1894, p. 5.
29. "Society of American Artists," *Sun*, March 18, 1894, p. 3.
30. "A Strong Exhibition," *Public Ledger - Philadelphia*, November 19, 1895, p. 7.
31. "Lines from Lanesville," *Cape Ann Evening Breeze*, June 19, 1895, p. 5. DeCamp's pupils that summer, according to the article, were Louisa Dresel, Nellie Thompson, Baily Cross, Grace Hall, and Marion Nickerson. No mention is made of their home towns. I wish to thank Ann Fisk, Director of the Rockport Art Association, Massachusetts, and Carolyn O'Connor, Gloucester, for their help in identifying this and many other local sites of DeCamp's paintings.
32. The "Big Five," no doubt, was a parody on the political climate of Boston at the time. The 1895 mayoral election went to Josiah Quincy, whose main task was to deal with the "Big Four," the leaders in the various districts of Boston. My thanks go to Jeffrey Brown and Kathryn Corbin for discovering DeCamp among the photographs in the Blaney Family Archives.
33. "Art Notes," *Brush and Pencil* 4 (April 1899): 62; and Dora M. Morrell, "Boston Notes," *Brush and Pencil* 4 (June 1899): 159.

34. "A Good Show of Pictures," *Boston Evening Transcript*, January 20, 1893, p. 10.
35. "The Fine Arts," *Boston Evening Transcript*, January 26, 1893, p. 6.
36. "Outsider's View of the Women's Exhibit," *Cosmopolitan* 15 (September 1893): 560. I am grateful to Pamela A. Ivinski, Senior Research Associate of the Mary Cassatt Foundation, New York, for this information.
37. See Judy Sund, "Columbus and Columbia in Chicago, 1893: Man of Genius Meets Generic Woman," *Art Bulletin* 75 (September 1993): 443-46.
38. Robert L. Herbert, "City vs. Country: The Rural Image in French Painting from Millet to Gauguin," *Artforum* 8 (February 1970): 50.
39. Ibid.; and Françoise Cachin, Anne Distel, Christopher Lloyd et al, *Pissarro*, exhib. cat. (London and Boston: Arts Council of Great Britain and Museum of Fine Arts, Boston, 1980).
40. A full examination of DeCamp's work compared with that of Benson and Tarbell needs a study of its own, similar to that undertaken by William H. Gerdts to separate Benson from the Tarbellite mantle. This will be possible if and when more of DeCamp's early figure works surface. See William H. Gerdts, "Frank Benson - His Own Man: A Study of the Artist's Development and Its Critical Reception," in John Wilmerding, Sheila Dugan, and William H. Gerdts, *Frank W. Benson: The Impressionist Years*, exhib. cat. (New York: Spanierman Gallery, 1988).
41. Perkins, "The Fine Arts," p. 13.
42. "The Society of American Artists Exhibition," *Art Amateur* 23 (June 1890): 3.
43. "Art and Artists," *Boston Sunday Globe*, October 9, 1892, p. 17.
44. "The Fine Arts," *Boston Evening Transcript*, October 8, 1892, p. 8.
45. "The Fine Arts," *Boston Evening Transcript*, January 19, 1893, p. 5.
46. "A Strong Exhibition," p. 7.
47. The work was entered in the Society of American Artists' show of 1896; the *Fifth Annual Exhibition of Works by American Artists* at the Cincinnati Museum Association in May of 1898; and, in September of that same year, the *Fifteenth Annual Exhibition of the St. Louis Exposition and Music Hall Association*.
48. "The Week in Art," *New York Times* (Sat. supp.), April 8, 1899, p. 240: and

Henri Pene Du Bois, "Plays of Light Painted by Nine Men," *New York Journal and Advertiser*, April 4, 1899, p. 10.

49. This connection was made by dealer Irma Rudin of New York. Aldis was a Harvard-educated lawyer who made his fortune in Wyoming real estate. He settled in Lake Forest, Illinois, and was an active member of the Chicago art world, as a trustee of the Art Institute of Chicago and a member of the Society of Friends of American Art. For more information of Aldis, see *Who's Who in America*, 1906-07 (Chicago: A.N. Marquis & Co., 1907), p. 12.

50. Kathryn Corbin, "John Leslie Breck, American Impressionist," *Antiques* 134 (November 1988): 1144.

51. Fairbrother, *Bostonians*, p. 10.

52. "The Fine Arts," *Boston Evening Transcript*, January 26, 1893, p. 6.

53. "An Attractive Display," *Public Ledger - Philadelphia*, December 17, 1894, p. 2.

54. Harrison S. Morris, *Confessions in Art* (New York: Sears Publishing Co., 1930), p. 3.

55. *Ibid.*, p. 5. DeCamp did show at the Pennsylvania Academy of the Fine Arts that year (1892), when Impressionism was announced as the focus of the show. He was on the Jury of Selection and Hanging Committee for the 1893 annual with Benson, Twachtman, Weir, and Theodore Robinson, and in 1895 he entered the exhibition as the "new teacher" at the institution. Curiously, he did not show at the academy again until 1899 when he won the Temple Award.

56. *Ibid.*, p. 64.

57. *Ibid.*, pp. 66-68.

58. *Ibid.*, p. 67. Further information on Beck can be gleaned from *Who's Who in America 1906-07* (Chicago: A.N. Marquis & Co., 1907), p. 121.

59. "The City Hall Decoration," *Evening Bulletin*, May 27, 1896, p. 4.

60. Edward Simmons, *From Seven to Seventy: Memories of a Painter and a Yankee* (New York and London: Harper & Bros., 1922), pp. 225-26.

61. *Ibid.*, p. 226. The prize money was \$3,000, according to Moffat ("Joseph Rodefer DeCamp, Biographical Sketch," p. 28); Morris says \$5,000 (*Confessions in*

*Art*, p. 67); and the *Evening Bulletin* (May 27, 1896, p. 4) gives the figure as \$3,500.

62. "The City Hall Decoration," *Evening Bulletin*, p. 4.

63. "The City Hall Decoration," *Philadelphia Times*, May 28, 1896, p.6.

64. C. Howard Walker, Emily Sartain, Frank Duveneck, John J. Boyle, Edward Simmons, John Lambert, Jr., to Commissioners for the Erection of Public Buildings, Philadelphia, May 1896. Joseph DeCamp scrapbook, family of the artist.

65. Harley Perkins, "The Fine Arts," *Boston Evening Transcript*, January 8, 1924, p. 13. "Two ceilings with figures" are listed (p. 639) for DeCamp's decoration of the Hotel Touraine in William Walton's 1906 article in *Scribner's Magazine*, "The Field of Art: Mural Painting in This Country Since 1898," (vol. 40, November, pp. 637-40).

66. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 29. It is now a cooperative apartment building.

67. "Boston," *American Art News* 8 (November 27, 1909): 2.

68. See [Royal Cortissoz], "American Artists," *New-York Daily Tribune*, April 22, 1893, p. 11.

69. Charles DeKay, "The Society of American Artists," *Harper's Weekly* 37 (April 22, 1893): 373.

70. [Royal Cortissoz], "Exhibition of the Society of American Artists," *New-York Daily Tribune*, April 15, 1893, p.6.

71. "To Glorify the Nude," *Washington Post*, February 25, 1894, p. 15. The following year, two pieces of legislation were introduced in Congress, known as the Mullin and Ainsworth bills, which were aimed at what was termed immoral public exhibitions. The Mullin Bill, said to be "the work of the women," came before the Senate of the State of New York and was stated as "an act to better protect public morals, defend the innocence of youth, prevent the degrading of women and girls, protect the honor and preserve the respect due to women." The Ainsworth Bill, before the Assembly, stated the same goals with some different, far reaching, provisions covering indecent exposure, public distribution of nude images in books, pictures, paintings, drawings, pamphlets, circulars and the like. See Nym Crinkle, "To Stop Nude Exhibitions," *World*, April 7, 1895, p. 18. In Boston, already known for its prudery, a battle was raging in the press over the design by Marcus Waterman for the entrance to the public library, a shield supported by two nude boys. (See "Is the Nude in Art Ever Necessary?" *Boston Sunday Globe*, February 18, 1894, p. 20.)

72. "The Fine Arts," *Boston Sunday Herald*, February 4, 1894, p. 13.
73. "The Exhibition of the Society of American Artists," *Art Amateur* 30 (April 1894): 128.
74. "An Attractive Display," *Public Ledger - Philadelphia*, December 17, 1894, p. 2.
75. "Detroit Art and Loan Exhibition," *Detroit Free Press*, May 19, 1895, p. 14.
76. "Prizes Awarded," *Boston Daily Advertiser*, January 11, 1896, p. 7.
77. "An Attractive Display," p. 2.
78. "Boston Art Club's Exhibition," *Boston Daily Advertiser*, January 19, 1895, p. 5.
79. "Society of American Artists," *New York Times*, April 5, 1895, p. 4.
80. "American Artists Attractive Show," *New York Herald*, March 23, 1895, p. 9.
81. "Triumphs of Fine Arts," *Philadelphia Record*, December 22, 1895, p. 5.
82. "The Art Club Exhibition," *Philadelphia Press*, November 22, 1896, p. 11.
83. Edith DeCamp to J. H. Gest, Cincinnati Art Museum, October 21, 1924. DeCamp artist file, Library, Cincinnati Art Museum.
84. "Ten American Painters," *Art Amateur* 38 (May 1898): 134.
85. Frank T. Robinson, "An American Art School," *Art Interchange* 39 (July 1895): 12.
86. "Society of American Artists," *Evening Post*, March 30, 1895, p. 17.
87. William H. Gerds, "The Ten: A Critical Chronology," in William H. Gerds, Sheila Dugan, Ronald G. Pisano, et al, *Ten American Painters*, exhib. cat. (New York: Spanierman Gallery, 1990), p. 15.
88. See Orson Lowell, "Three Important New York Exhibitions," *Brush and Pencil* 2 (May 1898): 89; Henri Pene du Bois, "First Exhibition of Ten American Painters," *New York Journal and Advertiser*, March 30, 1898, p. 10; and "Ten American Painters," *World*, April 4, 1899, p. 6.
89. See [Royal Cortissoz], "Art Exhibitions," *New-York Daily Tribune*, March 30, 1898, p. 7; "The Art World," *Commercial Advertiser*, March 30, 1898, p. 7; and

- "The Art World," *Commercial Advertiser*, April 4, 1899, p. 5.
90. "The Note Book," *Art Amateur* 40 (May 1899): 114.
91. B. F., "Ten American Painters," *Evening Post*, April 6, 1899, p.7.
92. See Sadakichi Hartmann, "The Tarbellites," *Art News* 1 (March 1897): 3-4.
93. See Carol Lowrey, "Index to the Exhibitions of the Ten," in William H. Gerdtts, et al, *Ten American Painters*, pp. 179-80.
94. For a full summary of the founding of the Ten, See Gerdtts, "The Ten: A Critical Chronology," in William H. Gerdtts, et al, *Ten American Painters*, pp. 11-13; and Ulrich Hiesinger, *Impressionism in American: The Ten American Painters* (Munich: Prestel, 1991), pp. 15-32.
95. "Artists Agree to Disagree," *New York Herald*, January 9, 1898, p. 7.
96. See, for example, "Around the Galleries," *Sun*, March 25, 1908, p. 6; "Annual Exhibit of the Ten," *American Art News* 6 (March 21, 1908): 4; and Arthur Hoeber, "Art and Artists," *Globe and Commercial Advertiser*, March 17, 1908, p. 6.
97. James B. Townsend, "Annual Exhibit of the Ten," *American Art News* 7 (March 20, 1909): 6; and Arthur Hoeber, "Art and Artists," *Globe and Commercial Advertiser*, March 24, 1910, p. 10.
98. "Art by 'The Ten,'" *Boston Herald*, April 13, 1913, p. 21; and F[rederick] W. Coburn, "Boston Composer Portrait Marks 'Ten's' 20th Show," *Boston Herald*, March 11, 1917, sect. D, p. 4.
99. "The Note Book," *Art Amateur*, p. 114.
100. William Howe Downes, "The Spontaneous Gaiety of Frank W. Benson's Work," *Arts and Decoration* 1 (March 1911): 195-96.
101. See, for example, "The Fine Arts," *Boston Evening Transcript*, November 4, 1903, p. 16; Bulkeley Cable, "Art Museum Exhibit Exceeds All Former Displays," *St. Louis Republic*, September 12, 1909, p. 6; and "New Remington Depicts West's Wilderness Ways," *Boston Sunday Herald*, May 3, 1914, sect. 5, p. 6.
102. Gerdtts, "The Ten: A Critical Chronology," in *Ten American Painters*, p. 74. For more information on DeCamp's role within the group of Ten, see Laurene Buckley, "Joseph DeCamp," in William H. Gerdtts, et al, *Ten American Painters*, pp. 92-7.

## CHAPTER VII: MATURITY, 1900-1917

DeCamp's mature period is full of surprises. For the most part, he ended the succession of nude subjects that gave him his first notoriety within the group of Ten American Painters. His pure landscapes also came to an end, but these evolved into a short-lived but very successful second series of figures outdoors, the last of which coincided with his remaining summers spent in Gloucester and with a disastrous studio fire in 1904 that destroyed much of DeCamp's early work. From that point on, figures placed in interiors---either formally posed portraits of men or full length females in domestic scenes---inhabited his canvases.

DeCamp's disposition at the beginning of what would be his most fruitful period was not the best. In a June 21, 1899, letter to Joseph Henry Gest, Director of the Cincinnati Art Museum, the artist offered to "modify the scheduled price very considerably" for his *Woman Drying Her Hair*.<sup>1</sup> He gave a "bottom" price of \$500 for the work, a picture that had won the Temple Gold Medal at the Pennsylvania Academy's annual the previous year. "I think I ought to have more, but I am so situated that I must take what I can get," he wrote.<sup>2</sup> In a second letter to Gest, he speaks of being "dreadfully hard-up" and in a later letter to the museum, when asking for the painting to be lent to the Paris Exposition of 1900, he deplores his "unusually unproductive" activity in recent years.<sup>3</sup>

## **Last Nudes**

If by unproductive, he had in mind his nude subjects, for which he received his first notices within the Ten American Painters group, he did indeed curtail their production. Only one other oil of a nude, entitled *Woman Braiding Her Hair* (unlocated, fig. 78), was exhibited in the artist's lifetime, and it was hardly a success. Even with the prominent Japanese prints shown in the background, a sure sign of sophisticated tastes of the period, the painting was considered crude next to Dewing's submission, *Le Jaseur*, when it was exhibited at the Ten American Painter's annual of 1907.<sup>4</sup> The *New York Times* critic found it "ugly about the lower torso," and the *Evening Mail* reviewer bemoaned the "large-armed, thick chested, heavy shouldered" model who lacked "the magic that might have rendered them absorbingly interesting."<sup>5</sup>

## **Last Landscapes**

If, on the other hand, DeCamp was referring to his diminishing landscape production, that situation was about to change with a last flourish of outdoor work executed between 1900 and 1905. His discouragement may have had something to do with the lack of patronage in Boston since we know that he was considering a move to New York about this time. On being asked in 1903 to teach at the Massachusetts Normal Art School, a position he held until the end of his life, he stalled in his acceptance because he was thinking of "packing up and going to New York for good," according to the reminiscences of the person assigned to recruit him.<sup>6</sup> Indeed, there

were many ties that DeCamp had already developed in that city. Along with his association in the Ten, which, except for 1906, always started its annual tour in New York, came the pro forma membership in New York's Players Club, where the men planned their next show. In addition, the season of 1900-1901 found DeCamp teaching painting and drawing at the Art Students League in New York<sup>7</sup>; he was there when the league celebrated its twenty-fifth anniversary and he entered a portrait (unlocated) in the exhibition held during the event. Among his fellow instructors were three Cincinnati-born artists: Robert Blum, Cox, and Twachtman, the latter two trained in Munich.

Twachtman and DeCamp were especially close at this juncture, initiating a joint summer school for the New York Art Students League pupils at Gloucester in 1902, the year of Twachtman's sudden death.<sup>8</sup> They had also been together the previous two summers in what can be viewed as a veritable reunion of Cincinnati-born and Duveneck-trained artists. The Hotel Rockaway was the gathering place the summer of 1900 for Duveneck and his former pupils, and it served as the salon for an important end-of-season exhibition.<sup>9</sup> Edward Potthast and Charles Corwin were also staying at the hotel, and Twachtman had secured apartments at the Amenity Cottage, a new annex to the Rockaway.<sup>10</sup> The nearby Hawthorne Hotel also held a contingent of art students and artists, providing what the *Gloucester Daily Times* called a renewal of "the artistic atmosphere of bygone seasons."<sup>11</sup> Wendel was at the Rockaway in June at least<sup>12</sup> and DeCamp and his family spent their first summer at Police Officer Edward Mehlman's cottage at Rocky Neck (fig. 79), not far from the activities.<sup>13</sup> Next door

was George de Forest Brush, whose wife and children befriended the DeCamps.<sup>14</sup>

Two landscapes by DeCamp, according to the exhibition history, were shown after the 1900 summer's stay at Cape Ann---*Wharf, Gloucester* and *At Gloucester*.<sup>15</sup> One of them may have been the picture owned by the Cincinnati Art Museum (fig. 80). Executed in subdued grays, browns and blues and in broad strokes of the brush, the work recalls Twachtman's traditional palette, although at the time he was starting to use richer hues, as in his *Fishing Boats at Gloucester* (fig. 81). The oblique angle of the wharf in DeCamp's *At Gloucester* (another Twachtman device) dominates the foreground and directs the eye toward the schooners and the marine railway building at the right where vessels were hauled in and repaired in the inner harbor of Gloucester.<sup>16</sup> Thenceforth, DeCamp would avoid the harbor subject and the tonal landscape to concentrate on subjects closer to his doorstep, perhaps because of growing tourism in the popular areas around the harbor.

The following summer, DeCamp and his family were once more at the Mehlman cottage.<sup>17</sup> Situated on the north edge of Wonson Cove (fig. 82), it was a stone's throw from the Hotel Rockaway where Duveneck, Twachtman, and pupils from the Art Students League of New York were again holding court.<sup>18</sup> No mention of an art show appears in the press this time, but the students were said to be the "prime movers in one of the prettiest and jolliest costume dances ever given in the summer colony at the Rockaway."<sup>19</sup> Years later, Edith DeCamp would recall the blissful evenings when Duveneck, Twachtman, Wendel, and others would sit on the porch of their cottage and reminisce of Munich times.<sup>20</sup> The days were not as idle. Despite the

many hours needed to produce his own work, DeCamp still found time to teach. In a review of the colony's activities, the *Boston Herald* mentions DeCamp's "numbers of pupils--many of them beyond the rank of amateurs---from all parts of the country."<sup>21</sup>

Other artists in Gloucester that summer were Walter Dean, Walter and Eliot Clark, Cecilia Beaux, William Paxton, Arthur Hazard, Everett Warner, Henry H. Kitson, and Tarbell.<sup>22</sup> DeCamp's friend Charles Grafly, a Philadelphia artist known for his ability in sculpting the male model (as DeCamp would become for the male portrait in oil), was at nearby Annisquam,<sup>23</sup> and this may have been the occasion for the modeling of DeCamp's bust (fig. 83). A contemporary photograph shows the two artists in the process of the modeling of the work (fig. 84), which was exhibited in 1903, both at the St. Botolph Club and the Pennsylvania Academy of the Fine Arts.<sup>24</sup>

A spate of canvases came from DeCamp's brush during the summer of 1901, including several landscapes but also important outdoor figural works. *Ferry Landing--Low Tide* (unlocated) was considered "technically interesting" with "a very individual and pleasing scheme of color" when shown at the 1902 Ten American Painters annual in New York.<sup>25</sup> *The Water Pier* (now *Jetty at Low Tide*, fig. 85) is a far cry from the subdued paletter of DeCamp's landscapes of the previous summer and resembles more closely Duveneck's heightened color strategies of this period, especially in the background. It also utilizes a favorite motif of Duveneck's---the row of pilings leading diagonally away from shore, as in his *Gloucester Pier* of about 1900 (fig. 86). The scintillating brushwork in the DeCamp painting, particularly in the foreground, brings him closer to the early Impressionism of Monet and Renoir than ever before.

The view, across Smith's Cove below Banner Hill, was a favorite with Gloucester artists and is similar to a contemporary photograph in which the actual water pier is visible (fig. 87). A natural flow of fresh water came down from the hill and was carried along the pipeline shown in the painting to waterboats that would then sell the water to bigger vessels. Another pure landscape of 1901 is *Silvery Day* (fig. 88), which exhibits the same tonalities DeCamp used in *The Water Pier* and may have been done at one of the marshy sites on Cape Ann, perhaps at Annisquam or on Eastern Point, the latter a favorite Duveneck haunt.

### **The Figure Outdoors**

At the same exhibition of the 1901 Philadelphia Art Club annual at which *The Water Pier* first appeared, DeCamp showed a "large painting of children playing out of doors in the strong sunlight."<sup>26</sup> Titled *The Pink Settee* (unlocated), it is tempting to speculate as to how it may have resembled Tarbell's outdoor family pictures of the period such as *My Family at Cotuit* (fig. 89) or, even more so, any of Benson's contemporary portrayals of his children frolicking in the brilliant sunlight, which began in the late 1890s. Of all the artists at Gloucester during these summers, very few produced figural work.<sup>27</sup> Two who did---Paxton and DeCamp---were quite naturally members of the Boston School, which by this time was known for such genre. Paxton, who had been DeCamp's student at the Cowles School of Art, painted his well known *White Veranda* (fig. 90) in Gloucester that summer. It portrays his wife, Elizabeth Okie, also a DeCamp student at Cowles, on the porch of the Harbor View

Hotel.<sup>28</sup> As for DeCamp, his *Pink Settee* set in motion a string of outdoor figural subjects.

At least two of these utilized the subject of a mother and child seated at the shore. *June Sunlight* (fig. 91) probably the same as *June* or *June Sunshine*, was said to "fairly exhale light. The picture brims with fragrance and delight of life," wrote the reviewer for the *New York Sun* upon its showing at the Ten annual of 1902.<sup>29</sup> In the painting, Edith is dressed in her finest summer attire and is reading to her first born, Sally, against the backdrop of Wonson Cove. Visible in the distance is the pier that stretched out into the water from the Harbor View Hotel with a sailboat anchored at its extreme end. The treatment of the foliage is typical for DeCamp in its feathered strokes and drybrush technique, but now, instead of the figures remaining firmly intact, as in his earlier *Hammock* or *Pear Pickers*, the mother and child seem to fuse into one shape and, more importantly, into the pastel tonalities of the watery background. The work was a favorite of the artist's and was exhibited by him in no fewer than twelve shows around the country.

*September Afternoon*, probably the same painting as *On the Sea Wall - September* (unlocated, fig. 92), "is almost but not quite as clever in its analysis of atmosphere," wrote Royal Cortissoz when it appeared with *June* at the Ten show of 1902.<sup>30</sup> "On other accounts," he continued, "the design is poor and the forms are inadequately portrayed."<sup>31</sup> A rendering once again of Edith and Sally, this time in profile, the picture concentrates on the figures as part of a larger foreground shape, with very little attention to the details of facial features or costume, more in line with

Tarbell's and Benson's treatment of forms. A high horizon line used in both *June* and *September Afternoon* also serves to flatten the images against a broad, tipped-up expanse of water, thereby further emphasizing the design aspects of the compositions. With these works, DeCamp was not only solidifying his position within the Boston School as well as his national reputation, especially with a gold medal received for *September Afternoon* at the St. Louis Exposition of 1905, but he was moving closer to the overall diffusion and formalist tendencies found in French Impressionism. A reviewer for *Booklover's Magazine* recognized the significance of this change: "Sea Wall: September is characteristic of the Boston School, of which he is a prominent member. . . . Their frequent theme of a woman and child bathed in sunlight is in this instance handled in masterly fashion; Mr. DeCamp's clever brush has admirably expressed what his impressionist eye has rightly seen---the predominance of the color patch, the haziness of outline---where our untrained eye and too well-trained imagination often see only firm outlines."<sup>32</sup>

DeCamp's *Farewell* (unlocated, fig.93) was probably done during these Gloucester summers, judging by the treatment of the figure and foreground landscape. More anecdotal than is usual for DeCamp, it is reminiscent of Tarbell's *On Bos'n's Hill* of 1901 (fig. 94) and may have helped to inspire Benson's hilltop series which began around 1905 with *The Hilltop* (Malden Public Library, Massachusetts). A prime example is Benson's *Sunlight* of 1909 (fig. 95).

Ernest Major was another artist with strong ties to DeCamp, having taught with him at both the Cowles Art School and, about this time, at the Massachusetts Normal

School of Art. A portrait of Major's wife by DeCamp (fig. 96) also probably dates to this period. One can speculate that the picture was executed during a visit to Rocky Neck by the Majors, who frequently spent their summers in Annisquam. Mrs. Major sits on the same bench that held Edith and Sally in *June Sunshine*, but now the backdrop is seen from a different angle and enhanced by distant sailboats. Originally, she wore a broad hat with plume, as revealed in a drawing for the painting (fig. 97).

The summer of 1903 was the last the DeCamps spent at Gloucester. The local paper reported that Hassam, Potthast, Paxton, Dean, Wendel, Beaux, and William Burpee were also there that summer.<sup>33</sup> Probably because of a devastating studio fire that destroyed most of DeCamp's accumulated work the next year, only one landscape is known from this summer's work, *The Little Hotel* (fig. 98). The painting survived because it was bought by the Pennsylvania Academy of the Fine Arts before the fire in early 1904. The view is taken from the front lawn of the Mehlman Cottage looking east across Wonson Cove at half-tide. The focus of the work is the Harbor View Hotel, a complex of buildings with two studios for rent, one of which was occupied by Twachtman the summer of his death (fig. 99). The tiny studio stands out clearly at the left of the mass of architecture, perhaps as a memorial to his close friend. The brilliant color scheme used by DeCamp in *The Little Hotel* also suggests Twachtman's influence, and the shimmering water, reflecting the richly colored buildings and trees along the shore, confirms once again DeCamp's knowledge of the early work of the French Impressionists.

Precious few landscapes appear after *The Little Hotel*; existing examples are

*Seascape, Prout's Neck* of 1904 (unlocated, fig. 100), said to have been painted from the porch of the summer cottage owned by DeCamp's friend, Phineas Sprague,<sup>34</sup> *Landscape* of 1905 (unlocated, fig. 101), and *Summer in the Country* of about 1905 (unlocated, fig. 102). Critics who followed DeCamp's work throughout his life deplored the lack of continued activity in the landscape genre. In a memorial piece to DeCamp of 1923, Rose V.S. Berry noted: "Those who knew him best feel that it was a serious loss to the American landscape lovers that DeCamp left so few of his delighted out-of-door compositions. 'The Little Hotel' . . . is a fine example of his skill along that line, had he followed it more frequently."<sup>35</sup> What DeCamp's short career in *plein air* work managed to do for him, however, was to plant him securely in the American Impressionists' camp. In the early shows of the Ten American Painters, he stood apart for his nudes painted in subdued tonalities; now he would be hailed as a member of a subdivision of the group, the "Vibratory Seven," along with Benson, Hassam, Reid, Tarbell, Twachtman, and Weir.<sup>36</sup> In addition, DeCamp's outdoor imagery solidly established his membership as a key player within the Boston School. A writer for the *Boston Evening Transcript* found that of "all the ten it is the three Boston members, Benson, DeCamp and Tarbell, who have carried the painting of sunshine to the highest level."<sup>37</sup> Another critic, reviewing a 1903 show of paintings and sculpture at the St. Botolph Club, found "the figure pictures by Mr. Benson, Mr. Tarbell, Mr. DeCamp, Mr. Paxton and Mr. Hale . . . all in the modern manner, in which the chief purpose is to show the figure as it appears in an outdoor light, and as a decorative rather than descriptive object. Allowing for the personal equation which

must always exist, and which produces interesting variations of style, these works are nevertheless of a certain similarity. The ruling pre-occupation, that of the sunlight effect, as it affects color, brings about this result of brilliant sameness, so that the dominant note is rainbow-like, and the minor key is conspicuous by its absence."<sup>38</sup>

## **Maine**

DeCamp's outdoor figural works, like his landscapes, also ended with the Gloucester period, except for the occasional portrait of one of his children seen against summer skies. A 1903 portrait of his son Ted (fig. 103) continues DeCamp's sensitive portrayals of children and was described as a "stoop shouldered boy," a "dark blue-purple figure" with a "white sky" background."<sup>39</sup> Another reviewer found this juxtaposition of figure and sky gave the painting a "disagreeable coldness,"<sup>40</sup> while yet another noted the "human side of the sitter," presented as he is in such a "healthy manner."<sup>41</sup> The portrait of Ted may have been the last portrait executed in Gloucester. Two summers later, in 1905, the DeCamps spent their first season in Maine. They rented a house in Camden (now the Ogier Hill Farm), said to be the location for Edna St. Vincent Millay's poem *Renascence*.<sup>42</sup> According to Moffat, "it was not long after [1905], while visiting his friend Frank Benson on an island in Penobscot Bay, that he found the salt water farmhouse [Crockett House, fig. 104] that his children, grandchildren, and great-grandchildren still happily look upon as their promissory note on heaven (fig. 104)." Faith Bedford, Benson's great-granddaughter, confirms that Benson, who had summered on North Haven since 1901, took DeCamp by boat to see

property on Vinalhaven in August of 1910.<sup>44</sup> In Edith's name, DeCamp purchased two parcels of land---in December 1910 and in May 1917---that, according to one granddaughter, included "three old farmhouses and a couple of outbuildings, a boat house and a smaller shack, which his cook lived in . . . . The barn he converted into a studio and put a big north light into it."<sup>45</sup> With the vistas afforded by the house and its surroundings, it seems peculiar that DeCamp was not interested in continuing his *plein air* work. Moffat states that in Maine the artist only did "accumulated painting chores, post mortems or an occasional copying job."<sup>46</sup>

Around 1911, DeCamp created the only known pictures that utilize the Maine landscape: a dual portrait of Lydia and Pauline (fig. 105), a single portrayal of Lydia (fig. 106), and one of Pauline (fig. 107). Renderings of children never became a specialty for DeCamp, perhaps because of the difficulties involved with the sitters' restlessness. Philip Leslie Hale addressed this issue in his 1909 book on children's portraits in which he advised that in order to capture the "thousand movements of a child . . . one desires a subtle something in the set of the head, in the movement of the hands, that shall give it the look of life."<sup>47</sup> None of DeCamp's portraits of children exuded this fresh "look of life" more completely for contemporary reviewers than *Sally* (fig. 108), circa 1907, an indoor picture of the artist's eldest daughter in a sailor's blouse complete with four-in-hand tie. Called a "straight-from-the-shoulder painting,"<sup>48</sup> and a "charming study of earnest, precocious juvenility,"<sup>49</sup> it became somewhat of an icon of American youth. "It presents simply and frankly, a distinct American type," wrote Hale, "quite different from the convention which we have come

to know as European. This young girl, although well characterized and of distinct personality, also represents something typical---the fresh, fearless intelligent type so characteristic of our young American."<sup>50</sup> At a time when portraits of immigrant children were beginning to appear in exhibits of The Eight, this may be a telling comment on preserving the status quo, elevating the child born in America to iconic levels. Benson's blonde-haired, healthy children, shown frolicking in the summer breezes, were reviewed in similar fashion.

An equally endearing portrait of Sally, painted when she was perhaps six or seven (fig. 109), shows her wistfully gazing in the opposite direction. The look of boredom and the unfinished costume suggest that the patience of both sitter and painter had reached its limit. DeCamp's youngest daughter, Pauline, appears in a strict profile view (fig. 110) that recalls the artist's Venetian portraits of children and, by extension, fifteenth-century Italian portraiture. Shown in an exhibition of DeCamp's portraits at the St. Botolph Club in 1911, the work was described as "a little girl in a blue dress and careful curls . . . with a certain quaintness of character."<sup>51</sup>

### **Harcourt Fire**

What ultimately eclipsed DeCamp's landscapes, nudes,<sup>52</sup> and plein air work in the first decade of the twentieth century were his idealized female figural works of women placed in domestic interiors and his formal, mostly male, portraits. The serious involvement with the latter subject has been traced by numerous authors to an incident that happened shortly after a four-alarm blaze gutted the entire contents of the

artist's Harcourt Street studio on the evening of November 11, 1904. Firemen rushed to rescue the block-long building occupied by thirty artists' studios only to find the situation hopeless; they could salvage only the surrounding structures. Many of the occupants narrowly escaped, including the painter Mary Danforth, who collapsed over her studio window sill.<sup>53</sup> Other artists who suffered great losses were Tarbell, Paxton, William Burpee, Arthur Hazard, and William W. Churchill. Tarbell and Paxton were fortunate in having much of their work out on exhibition at the time, but DeCamp and the others were completely wiped out. The fire raged for nearly twenty hours, but the following day the artists were still trying to save what little was left. According to *Hearst's Boston American*: "A number of the artists gathered around the ruins today, while the firemen were still playing streams of water on the smouldering lumber stored in the basement. Some of them ventured into the ruins in the hope of recovering property, and a few emerged with withered articles that would serve only as mementoes of the fire."<sup>54</sup> According to family history, DeCamp reportedly burned his hands trying to rescue his paintings.<sup>55</sup> The next morning, he is said to have marched into the St. Botolph Club, a haven for the Boston elite, and announced that he would paint anyone's portrait at a vastly reduced price.<sup>56</sup> Several members took him up on the offer, beginning what would become a lifetime of lucrative portrait commissions.

### **Formal Portraits**

DeCamp's portrait career went hand in hand with his growing national reputation. In the early years of the twentieth century, he was asked to be a juror for

numerous exhibitions outside of Boston; as mentioned previously, he won a gold medal at the St. Louis Exposition of 1904 and the important Temple Award at the Pennsylvania Academy of the Fine Arts the following year; the Boston Art Club purchased his *Arrangement in Pink, Black and Gold* in 1901; and the Boston Museum of Fine Arts bought his masterpiece, *The Guitar Player*, in 1908. A shift to portraiture matched the demands of the period, one that Michael Quick has called the "great age of the society portrait"<sup>57</sup>---from 1895 to 1915. Within those years, the decade 1900-1910 was the highpoint. Numerous critics commented on the predominance of portraiture in major exhibitions held in New York, Boston, and Philadelphia.<sup>58</sup> DeCamp was in the right place at the right time.

DeCamp's first critical successes with formal portraiture came with his renderings of J. Eastman Chase, the Boston art dealer, of about 1900 (unlocated); Joseph Baker, the artist's father-in-law and a well known lithographer, of about 1903 (fig. 111); Frederick Forchheimer, a Cincinnati physician and teacher, of 1905 (fig. 112); William Burpee, a fellow Boston artist who painted in Gloucester, of about 1903 (fig. 113); Albert Baker, brother of Joseph Baker and a noted cellist, of 1904 (fig. 114); Robert A. Boit, a member of the well known Boit family of Boston, of 1904 (fig. 115); Benjamin Kimball, a prominent business and political figure in New Hampshire, of about 1905 (fig. 116); James P. Munroe, a member of the Boston Technology Club (unlocated); Horace Howard Furness, a Philadelphia scholar, of 1906 (fig. 117); Colonel Myron M. Parker, of about 1907 (fig. 118); and Albert Hayden Chatfield, a Cincinnati businessman, of 1905 (fig. 119). Most are seated against a plain backdrop,

with faces turned slightly to the side---according to Moffat's findings, characteristics of DeCamp's portraiture in general. Of the seventy-seven portraits for which he secured photographs, sixty-six were men, eleven women. Sixty-nine of the sitters were seated and all but eight, who were shown in profile, faced forward.<sup>59</sup> DeCamp's commissioned portraits of women were painted in lighter tonalities and, in general, include more evidence of home furnishings, a clear reference to the female association with domesticity.

The reviews for the Chase portrait, shown at the Ten American Painters annual of 1900 and at the Boston Art Students Association the same year, set the pace for the entire group. Described as a "bust portrait of a middle-aged man with white hair and beard [and] thoughtful blue eyes framed in gold rimmed spectacles,"<sup>60</sup> it was said to be a "very triumph of likeness."<sup>61</sup> The other prime requisite of portraiture at this time---to capture the inner character---was there as well, in this case, with the "calm forcefulness of the sitter."<sup>62</sup> A *Harper's Weekly* writer found this intensity "one of the hardest qualities to reproduce in art, for it needs corresponding intensity and concentration on the part of the artist."<sup>63</sup>

With the Joseph Baker portrait, critics noted DeCamp's ability to capture the sitter's "alert action."<sup>64</sup> Drafting pen in hand, the veteran lithographer was said to exhibit a "wonderful resemblance, painted throughout in a 'big' manner, and with a subtle appreciation of character."<sup>65</sup> The atypical, strict profile view of Kimball, his bald head starkly outlined against a nondescript background, also was thought to be revealing of character. At its debut in the Ten American Painters show of 1905, the

*New York Times* found it "firmly, intelligently painted" and expressive of "an earnest, intelligent nature, although the look from the eyes is a trifle guerulous."<sup>66</sup> Kimball could afford to be a trifle forbidding; he was a member of the House of Representatives of New Hampshire, President of the Concord and Montreal Railroad, a partner of the Ford and Kimball Foundry, president of the Cushman Electric Company and the Light and Power Company of Concord, president of the Mechanics National Bank of Concord, and an incorporator and director of the Manufacturers and Merchants Mutual Fire Insurance Company. The work was commissioned by Dartmouth College, where Kimball was a trustee.<sup>67</sup>

Equally distinguished is the portrait of Forchheimer, a Cincinnati patron and professor of physiology and dean of the Ohio Medical College.<sup>68</sup> Entered in the Ten show of 1906, it was called one of the strongest paintings in the exhibition and was noted for the "quality of the flesh color, especially in the shadows."<sup>69</sup> A close friend of Forchheimer's, Albert Hayden Chatfield, was painted by DeCamp in 1905. A strong supporter of the arts in Cincinnati, Chatfield actually built a studio in about 1905 near his summer house in Camden, Maine, for DeCamp and another Ohio artist, Lewis Meakin (fig. 120).<sup>70</sup> A contemporary photograph shows DeCamp, Meakin, and Chatfield, whose portrait appears at the right, relaxing in the studio (fig. 121). A letter written by the artist to John E. D. Trask of the Pennsylvania Academy of the Fine Arts confirms DeCamp's presence at Camden that summer. "My dear Trask," DeCamp wrote, "I am at Camden, Maine, and can give you a bed and a licking most any time you appear."<sup>71</sup> The note included a bill of \$300 for expenses relating to the portrait of

Horace Furness, which was commissioned by the academy. Added to the honorarium of \$500, one can see that DeCamp's portrait prices were escalating quickly compared to his offer of \$100 to the St. Botolph members the previous year. The prestige of his sitters kept pace with DeCamp's own rising reputation. Furness, a noted Philadelphia Shakespearian scholar, trustee of the University of Pennsylvania and president of the Philadelphia Theatre Association, stares out at the viewer in his bright red academic robes. Shown at the Pennsylvania Academy's annual of 1907, it was called the "strongest portrait of the show by the *Philadelphia Inquirer* reviewer.<sup>72</sup> "The color is very rich," he continued, "since the doctor is wearing his scarlet gown, seated in his study against a background of brown bound books. The portrait has immensely the man's character; the hands are powerfully drawn and modeled; the head is done most carefully and is the best possible criticism upon the chic of Miss [Cecilia] Beaux's portrait or those of Henri."<sup>73</sup> DeCamp's work obviously answered the demand for a middle-ground in portraiture, somewhere between the flamboyant Sargentesque style typical of Beaux and the dark, slapdash work of Henri.

### **Approach to Portraiture**

DeCamp's methods in approaching his sitters is well documented. Rose V. S. Berry noted in 1923: "DeCamp seldom required a fixed, rigid pose of his model. "He walked around the sitter, he felt of the head, discovered the texture of the ear, examined its placement upon the head, and proceeded in general with much the line of attack which a sculptor takes."<sup>74</sup> Before he would begin to paint, however, he would

take time to contemplate the person before him. "Put your canvas up near your sitter," he was quoted as saying, "sit down in the most comfortable chair you have, put your watch on the table, and sit for ten solid minutes just looking and deciding things. Then get on your feet and go to work."<sup>75</sup> Far from the finicky portrait of his elderly father of the 1880s, DeCamp now approached his subject with assurance, both in technique and style. He detested "niggling," according to his friend and writer, Harley Perkins, who defined the term as the "attempt to get character by overemphasis of the individual features of the face."<sup>76</sup> DeCamp's knowledge of pigments and their preparation was legendary.<sup>77</sup> It mattered less to him what the final hues of the painting were than the tones, which he considered of prime importance.<sup>78</sup>

The most salient feature of the artist's portraits was the superb rendering of the flesh tones, for which his nudes were also praised. Juxtaposed against the clear, often dark backgrounds, the faces come alive, especially when they peer out at the viewer in what has been called "confrontational immediacy," according to Quick, one of the most essential characteristics of French and American realist portraiture of the period.<sup>79</sup> It is perhaps also the most outstanding feature in the work of Diego Velázquez, the Old Master painter that DeCamp was known to idolize. Throughout his long teaching career, DeCamp used reproductions of Velázquez's work, including those of *Philip IV* (fig. 122), *Don Louis de Góngora* (fig. 123), and the great *Bacchus* (fig. 124).<sup>80</sup> "I can still picture DeCamp reaching into a portfolio for some photographs of paintings by Velasquez (*sic*)," wrote Gammell.<sup>81</sup> "First he selected the celebrated bodegone representing an old woman cooking eggs (fig. 125), and pointed to the rigorous

insistence with which each detail had been worked out. Then he took up the *Rokeby Venus* (fig. 126) and said with a characteristic sweep of his long fingers across the broadly modelled forms, 'But before he got through he made them like this!'"<sup>82</sup> When DeCamp finally visited Spain the summer of 1909, his profound awe after seeing the master's work firsthand was recalled by the noted Boston critic William Howe Downes, who apologized to his readers for not being able to repeat the artist's "vivid and picturesque words. Speaking of the marvelous freshness and perfection of conditions which distinguished the pictures there [DeCamp] said they looked, some of them, as if they were 'painted last Tuesday.'"<sup>83</sup>

Other male portraits, not exhibited, of the early years of the twentieth century reinforce the client profile of substantial men who patronized DeCamp's work: the wealthy middle class professional. These include portraits of Joseph W. Symonds of 1901, an associate justice in the Maine Supreme Judicial Court (fig. 127); Frederick Robie of 1901, a former governor of Maine (fig. 128); Arthur Elisha Mann of about 1902, a Boston manufacturer (fig. 129), Royal Elisha Robbins of about 1902, treasurer of the American Waltham Watch Company (fig. 130);<sup>84</sup> Charles Williams, Jr. of about 1904 (fig. 131); Frederick Gilbert of 1905 (unlocated, fig. 132); Eugene F. Bliss of 1905, a Cincinnati school teacher (fig. 133); Daniel F. Appleton of 1905, member of the Chamber of Commerce of the State of New York (fig. 134); and a post-mortem portrait of Fairman Rogers, a Philadelphia engineer and patron of Thomas Eakins, of about 1907 (unlocated, fig. 135).

## The Roosevelt Portrait

As early as 1900, Hale had been singing DeCamp's praises as a portraitist. "It is a wonder that Mr. DeCamp does not favor us with more portraits of men, for I know of no one who paints a better or more convincing likeness."<sup>85</sup> Four years later, Charles Caffin also praised DeCamp as a major painter of men: "While another Boston artist, Joseph R. DeCamp, has done some charming pictures of women and children, his most notable works have been occasional portraits of men. These are of unusual merit, revealing that searching analysis, here applied to character, which has made him one of the best painters of the nude in America."<sup>86</sup> No wonder, then, that when a painter was needed in 1908 by the Harvard class of 1880 to paint its greatest alumnus, Theodore Roosevelt (fig. 136), DeCamp was chosen. The difficult sittings are well documented. "Mr. DeCamp has been to Washington to see the President and has talked over the proposed sittings," announced the *Boston Evening Transcript* on October 16, 1908.<sup>87</sup> "The work is to be begun at once, and there are to be daily sittings of an hour and a half until the portrait is completed. . . . The President is not an easy subject for a portrait painter."<sup>88</sup> DeCamp himself gave a fuller account to his wife:

This is just to say that I have had two sittings and am still alive. He is the most restless thing I have ever seen - not still a minute. However, I have rubbed in a lot and he has sort of promised to do better in a day or two, when he has finished some dictation. . . . I mean to tame him if I can, but he is a hard proposition, though better natured than I had expected.<sup>89</sup>

In a second letter to Edith, DeCamp continued:

The President has finally become quite interested and has given me a sitting this morning all alone and has promised others. The head is almost finished and certainly looks like him. . . . When I have made that and one hand I will . . . do the rest at home, with several sittings later if I need them. If all goes well, I will surely throw out my chest and fear no sitter; as no one could be worse than his Presidential highness.<sup>90</sup>

DeCamp would later embellish his role in the "taming" of the President. "My reputation is at stake," he reportedly said to Roosevelt, "and if you cannot give me proper sittings, I'm man enough to shut up my box and give up the whole matter."<sup>91</sup> The full-length, authoritative figure represented in the painting surely is one of DeCamp's finest works. In a less than formal stance, the President, dressed in gray, stands between two elegant pieces of White House furniture, his left leg forward and left hand thrust into his pocket. As in most of DeCamp's portraits, he peers straight at the viewer, from behind the familiar spectacles, his demeanor one that bespeaks leadership. A large expanse of background space adds to the august importance of the sitter, yet the bouquet of pink roses helps to soften that effect. When there were complaints about the roses juxtaposed with a president of action, DeCamp responded: "Would you prefer a bunch of rifles? . . . The President is fond of flowers, and has them always around him. Besides, I wanted a pink note there."<sup>92</sup> Other critics noted the work's superiority to other portraits of Roosevelt, especially those by foreigners. In an article of 1908, Hale observed: "Various portrait painters of other nationalities have had a crack at him. Mr. Chartran painted him as a Frenchman, Mr. Benzinger as a Swiss, Mr. László as a Hungarian (fig. 137) and Mr. Sargent as a cosmopolite (fig. 138). Now it will be interesting to see him painted as an American."<sup>87</sup> DeCamp may

have studied the Lansdowne Portrait of Washington by Gilbert Stuart (fig. 139) for the stance of the figure and, more especially, for the arrangement of table and chair within the similarly cramped foreground.

### **1911 Portrait Show**

The Roosevelt portrait occupied the place of honor in DeCamp's first one-man show of portraits, held at the St. Botolph Club in 1911, the same year that Vinton, DeCamp's rival in male portrayals, died. Some reviewers called the work a statement of mere external truth,<sup>94</sup> but others, especially the critic for the *Boston Traveller* felt that DeCamp had captured the true character of the man: "A more 'strenuous' subject is not to be found, and Mr. DeCamp's portrait has completely mastered the 'strenuosity.' The personality which has moved two continents has moved the artist's brush and caused him to paint in lineaments of the face, the searching glimpse of the eye---as if it caught sight of a trust fraud in the distance or saw it creeping stealthily in at the door---in the hand thrust into his pocket or the foot that rests, but not inactively, on the floor, the toe of the boot slightly elevated, the Roosevelt whom all the world knows."<sup>95</sup>

Other commissioned portraits in the 1911 show included those of Daniel Merriman of 1910, President of the Worcester Art Museum (fig. 140); Charles Pelham Curtis of 1910, a prominent Boston lawyer (fig. 141); Francis I. Amory of about 1911 (fig. 142); and Frank Duveneck of about 1911-12 (fig. 143). A. J. Philpott of the *Boston Globe* called the show an "event of importance and one in which Bostonians can take

some pride. For Mr. DeCamp is a Boston artist and one of the leading painters of this country today."<sup>96</sup> Edith Burnham of the *Boston Traveller* especially praised the male figures: "Mr. DeCamp's portraits have a vitality and vigor which seems to make it difficult for them to hang on the wall. . . . Especially is this true of his portraits of men of affairs, whose mental acumen shows with such force in their faces. . . . His work has nicety without precocity, naturalness without mannerism, individuality and penetration without cutting incision, and distinction without glaring distinctiveness."<sup>97</sup>

Francis I. Amory, a member of the St. Botolph Club, was called "a Bostonese of the Bostonese"<sup>98</sup> when the painting was hung in the 1912 Pennsylvania Academy of the Fine Arts annual, where it won the Carol H. Beck Gold Medal for best portrait. DeCamp had apparently captured the quintessence of Boston Brahminism in the Amory work. "'I'm from Boston' is said as plainly in the fingers over the edge of the closed book as in a certain patrician hauteur of pose and countenance and Harvard education," wrote a reviewer for the *Philadelphia Ledger*.<sup>99</sup> When shown in the Ten American Painters show of 1911 in New York, the painting was said to exhibit "all the precise, definite notations and accents . . . eloquent both of the personality of the sitter and of the conscience and intelligence of the painter."<sup>100</sup> References to the competence of a work as it reflects equal intelligence in the painter are rare in DeCamp's time; here again, one is reminded of the work of Velázquez, who treated his sitters, royalty and servants alike, as peers.

DeCamp also managed to catch the essence of the clergyman Merriman's character, according to a *Boston Globe* reviewer. "Running through all the linear

detail of that seamed face is the character of the man---evidently a reserved, cautious, calculating man, and ponderous."<sup>101</sup> It was the Duveneck portrait, however, that received the most plaudits of this group, not only because of the reputation of the sitter, but also for DeCamp's ability to portray the crucial features of his lifelong mentor. "The big human bulk of the man, the head in semi-profile with its shaggy mane of hair, the big capable hands, all in their way synchronize in giving generous expression to a dominant mentality that has been an important factor in shaping the art of our times," noted Harley Perkins.<sup>102</sup> When DeCamp donated the portrait to the Cincinnati Art Museum in 1912, the director gave the artist perhaps the supreme compliment: "The Old Man [Duveneck] is evidently much pleased with it. You know how he looks and does not talk when particularly well satisfied with anything."<sup>103</sup>

Other works around the time of the 1911 one-man show were those of William S. Read (unlocated); Cincinnati Charles L. Harrison of about 1908 (unlocated, fig. 144); Nathaniel Southgate Shaler of about 1908, a Harvard professor of geology (fig. 145); James F. D. Lanier of 1908 (fig. 146); Frederic Winthrop of 1909 (fig. 147); Eban Sumner Draper of about 1910, a former governor of Massachusetts (fig. 148); James Tyson of 1910, author of medical literature and dean of the University of Pennsylvania Medical School (fig. 149); and Louis Starr of 1910, a noted Philadelphia physician (fig. 150). The Tyson and Starr works elicited some negative response when shown at the Pennsylvania Academy of the Fine Arts annual in 1910. "DeCamp carried his madness one peg too far," noted the reviewer for the *Philadelphia Inquirer*.<sup>104</sup> "His portraits are so honest and so strong in construction that they verge sensibly toward the mission

furniture sort of thing. He needs more romance, more imagination and a cooler palette."<sup>105</sup> This would not be the last of this sort of criticism.

Also belonging to this period are the portraits of Lester Holmes Williams of about 1911 (fig. 151); Reverend Henry Ferguson of 1911, rector of St. Paul's School in Concord, New Hampshire (fig. 152); Charles H. Taylor of about 1913, founder of the *Boston Globe* (fig. 153); Harcourt Amory of 1913 (fig. 154); Reverend William Greenough Thayer of about 1913, financier, philanthropist, and headmaster of St. Mark's School in Southborough, Massachusetts (fig. 155); and Edwin Bradbury Smith of 1915, a Bowdoin College professor (fig. 156). An unusual portrait of 1912 is that of the Clothiers: Isaac H., Isaac H. C., Jr., and Isaac H. C., III, three generations of the well known Philadelphia mercantile family (fig. 157). Carefully composing the heads within rectilinear backdrops as in most of these works, DeCamp breaks the formality of his typical male portraits in allowing the warmth of grandfather and grandson to come to the fore. The painting is also appropriately called the *Three Friends*.

Informality is perhaps the key word in describing the direction DeCamp's portraits would take from this point forward. In general, his sitters exhibit increasingly relaxed facial features and postures, matching the simultaneous turn to comfort in menswear. "In 1900 durability, wearableness, was the prized quality," according to Mark Sullivan in *Our Times*. a social history of the period.<sup>106</sup> "Between 1900 and 1925 man adventured into grays, light shades of brown, powder blues; [they] wore soft felt hats, soft collars and cuffs, and socks of silk or lisle or other light-weight material."<sup>107</sup>

## 1915 Portrait Exhibition

Only four years after the 1911 portrait show at St. Botolph, DeCamp would mount another, this time at the Guild of Boston Artists, an organization founded in 1914 to foster sales and encourage the reputations of the member artists in a series of traveling exhibitions. Based on the painters' guilds of seventeenth-century Holland, the group included active as well as associate members, the latter segment made up of prominent leaders of the Boston community.<sup>108</sup> DeCamp's 1915 exhibition at the Guild included portraits of Frederick Cheever Shattuck of 1912, a physician and instructor at Harvard Medical School (fig. 158); Colonel Augustus George Bullock of 1913, a noted businessman of Worcester, Massachusetts (fig. 159)<sup>109</sup>; Frank G. Webster of 1913 (unlocated, fig. 160); Amy Morris Homans of about 1914, a dean of Wellesley College (fig. 161);<sup>110</sup> Edmund Clark Sanford of about 1914, a psychologist and president of Clark University, Worcester, Massachusetts (fig. 162);<sup>111</sup> Arthur F. Estabrook of about 1915, a Boston financier (unlocated, fig. 163); and Charles Sprague of 1915, a friend of the DeCamps in Maine (fig. 164). A two-figured portrait in this group is that of Robert Saltonstall and his son William of about 1915 (fig. 165), which exhibits the same rapport between male members of a family as in the Clothier group.

Once again, as in the 1911 exhibition, DeCamp was applauded for capturing the particular character of his sitters, who by now were also seen to be of a specialized stratum of society. Of the Shattuck portrait, the *Boston Sunday Herald* critic said that the artist had "succeeded in giving to this physician and teacher an uplifting rectitude of aspect. Instinctively, you straighten up in his presence. A light gray background of

rectilinear divisions helps to impress this sensation of physical and mental uprightiness. Here, as elsewhere, Mr. DeCamp is interpreter in extraordinary of our neo-Puritans. The man he paints is far from being austere or unlikeable, but in the etymological sense of the word he is quite Puritanical--he is 'putus et purus.'<sup>112</sup> The *Boston Globe* reviewer felt that the Webster portrayal took "no apparent effort in the doing of it. It is closely drawn and freely painted. The character is in the pose, the lighting, the look, and the lines are as perfect in harmony as the color."<sup>113</sup> The same writer thought the Saltonstall portrait showed considerable skill in the portrayal of two figures, "finely contrasted and showing the relationship at a glance."<sup>114</sup>

The reviews were especially favorable, naturally, when the writers were from Boston, one even comparing DeCamp's work to that of Hals: "It is doubtful if there could be brought together 13 portraits by one American painter of such superlative excellence as these which Mr. DeCamp exhibits," wrote the critic for the *Boston Globe*.<sup>115</sup> "This is not a collection of fads and fancies. Every one is a genuine work of art--big, honest, sincere and superb in workmanship. This man is surely the Hals of our time, with the difference that he is more searching in his analysis of character and a little more careful in his work. There is the bigness and the buoyancy of Hals in these paintings and that feeling for the structure of the head in its details, as well as its pose, which characterizes the best of Hals' portraiture."<sup>116</sup> The *American Art News* reviewer repeated the sentiments of the *Boston Herald* critic: "In Joseph DeCamp's admirable portrait show at the Guild may be seen the apogee of Boston Puritanism," he noted.<sup>117</sup> For, if there is any Puritanism left in America, it is certainly to be found

in a certain type of cultivated Boston 'gentlemen.' It is austere, rather than a genial, type, impressing one with its unswerving rectitude, not to say smug hypocrisy. In it the artist has found inspiration for some of his best work, which seems to be not so much painting as incisive and masterly character analysis."<sup>118</sup> Downes gave DeCamp a measured compliment: "Other portrait painters perhaps might set down all that they could see, with a similar measure of skill in the descriptive part of their métier, but few of them have the eyes to see as much as Mr. DeCamp; he is perhaps more wonderful in his seeing than in the painting of what he sees."<sup>119</sup> In light of the startling discoveries seen at the famous Armory Show of 1913, praiseworthy statements such as these, even by conservative critics, seem retardataire. As previously mentioned, there were some negative statements, the most blatant represented by the reviewer for the *Christian Science Monitor*: "All but two of the works are portraits of men, and practically all are in the artist's most subdued color mood. The effect is somewhat depressing in view of this painter's tendency to present each of his subjects in a manner irreproachably dignified . . . a room full of unruffled best behavior is somehow not just what gives the most joy to a visitor. . . . One inevitably feels a reaction in favor of something less cold . . . something colorful . . . something joyous."<sup>120</sup>

DeCamp would not put together another show of portraits in his lifetime, but the commissions for such work continued uninterrupted until 1923, the year of his death. In the years immediately after the 1915 one-man show, there were portraits of Philip Baker of 1916, a posthumous depiction of DeCamp's nephew by marriage (fig.

166); Robert Treat Paine of 1916, a Boston lawyer and entrepreneur (unlocated, fig. 167); Ernest Fox Nichols, of about 1916, physicist, teacher, and president of Dartmouth College (fig. 168); George Whitefield Chadwick of about 1917, a noted composer (unlocated, fig. 169); and several works executed in or about 1917: Thomas P. Beale (unlocated, fig. 170); Frank Sherwin Streeter, a prominent New Hampshire lawyer and trustee of Dartmouth (fig. 171); businessman William M. Wood (unlocated, fig. 172); and Mrs. Frank G. (Mary) Webster, shown both in a seated formal portrait of a year earlier (fig. 173) and in her wedding dress in 1917 (fig. 174).

The Paine portrait was called "heavy as lead and hard as hickory."<sup>121</sup> As for the Chadwick picture, the same critic felt the "musical accessories" matched the "conscientious performance" of the artist, without having the "air of being dragged into the setting."<sup>122</sup> This refers to the inclusion of the composer's piano, said to have been made by the same English manufacturer that had made Beethoven's instrument.<sup>123</sup> The Wood commission carries with it an interesting history. While putting the finishing touches on the portrait, DeCamp was interrupted in his work by an elderly visitor who proclaimed it a "perfect likeness," advising the artist not to "touch another brush to that canvas."<sup>124</sup> DeCamp, irritated, scraped the entire face clean of pigment, asked the sitter to turn his head at a different angle, and proceeded to completely repaint the portrait. Approaching the visitor, "their faces inches apart," DeCamp reprimanded him: "Don't let me ever hear you speak to a painter about 'catching a likeness.' You can either paint what you see, or you don't see straight, or you can't paint."<sup>125</sup> The visitor "evaporated without a word," and DeCamp scraped and repainted Mr. Wood in

the original pose.<sup>126</sup>

### **Portrait Pictures**

In both portrait shows, DeCamp included paintings not strictly of the formal type---posed works for which he used favorite women models often dressed in evening attire and to which he gave titles such as *The Violinist*, *The Pink Feather*, and *La Penserosa*. The critics struggled to give this type of portrait a name. One reviewer's solution was simple: "Most of the works in this exhibition are portraits and those that are not strictly such may be classed as 'portrait pictures.'<sup>127</sup> Noting the preponderance of figure paintings in the Pennsylvania Academy of the Fine Arts annual of 1908, critic William Lester distinguished them from "examples of honest and more or less skillful portraiture," applauding a new trend toward idealism.<sup>128</sup> "When Joseph DeCamp has a model before him, instead of a sitter," he noted, "there is likely to result something out of the common run."<sup>129</sup> The critic was very perceptively sorting out the artist's treatment of women in his portraits as occupying a different dimension. Compared to his male sitters, they are generally not personalized; they exist as ethereal creatures in a silent, idealized world.

The fact that DeCamp chose to depict these females in domestic interiors is not surprising, given the artist's own interiorization after years of outdoor imagery. The depiction of the interior itself enjoyed great popularity around the turn of the century. As Julie Anne Springer points out in a *Woman's Art Journal* article of 1985-86, "for the artist disenchanted with the materialistic, empirical, and rational forces operative in

society, the interior became the vehicle for expressing spiritual and aesthetic withdrawal."<sup>130</sup> DeCamp's females joined her sisters of the genteel persuasion in numerous exhibitions throughout the country. Paul Schweizer described such a woman as she appeared in National Academy of Design shows between 1891 and 1910: "She could frequently be seen in various costumes and in various states of activity ranging from the decorative and symbolic, to the maternal and domestic. In addition to the natural beauty and formal possibilities that such a motif provided, there was a tendency among American artists to use the genteel American female as the visual embodiment of many of the values and morals of the age."<sup>131</sup> Women were generally allied to fashion, to the arts, and to the cultural activities of the period, and DeCamp's first exploits with the idealized indoor figural subject reveal his knowledge and probable acceptance of such interests.

### **Costumes and Mirrors**

DeCamp's special attraction for the theme of costumes and mirrors may have been the special technical effects he was able to achieve in such scenes. One by one, he explores lighting, texture, and design possibilities. Several works in a series show this fascination with costumes and mirrors, or a combination of the two. *Girl with a Red Shawl* (unlocated), shown at the *Seventh Annual Exhibition of the Cincinnati Museum Association* in 1900, was described as having "a red note repeated in a mirror [that] plays pleasantly into a scheme of grays."<sup>132</sup> *Girl with a Green Shawl* (fig. 175), obviously a favorite of the artist's, was exhibited in eleven exhibitions, starting in

1900. A *Boston Herald* critic noted that it was "one of the few pictures not burned in the Harcourt fire" when it was shown at the Rowlands Gallery in Boston in 1905.<sup>133</sup>

With her back to the viewer, the full-length figure comes alive in the reflected mirrored image. In fact, one writer felt that instead of looking at herself in a mirror, "what she really is doing is looking at a painted portrait of herself, and not at her own reflection."<sup>134</sup> Other reviewers appreciated the harmonies of the colors, a clear reference to an awareness of the Aesthetic Movement of the 1860s and 1870s, which still echoed in American art at the turn of the century: "The soft apple green of the shawl with its border of dull blue and crimson is made the prominent note in a quiet harmony of color," wrote a New York *Syn* critic, and a *Commercial Advertiser* writer applauded its "tonal arrangement" for being "very harmonious and ably carried out."<sup>135</sup> Clearly, the figural work of Whistler looms in the background of these pictures.

Painted a few years before the important Vermeeresque period, they may have set the framework for the quiet, tonal domestic scenes admired in the Old Master's work.

Similar themes of mirrors and fashionable gowns appear in *Reflections* (*Arrangement in Pink and Blue*), executed around 1901 (fig. 176); *The New Gown* of about 1903 (unlocated, fig. 177); and *The Heliotrope Gown* of about 1905 (fig. 178). *Arrangement in Pink and Blue*, when shown in the 1901 Ten American Painters annual in New York, was described as a "study of a young girl, reclining in a mahogany chair, the light falling upon her blonde hair. . . . The lower part of the gown is in quiet shadow and her head and shoulders are reflected in a mirror. Whether portrait or genre subject, it involves a pleasant scheme of cool, fresh color, craftily lit and well

painted, the head and figure being charmingly enveloped in atmosphere."<sup>136</sup> As for the hues pink and blue, "the spectator discovers most any tint but these, and only at the end of his search, does he make them out vaguely."<sup>137</sup>

In *The New Gown*, DeCamp reversed the imagery of *The Green Shawl*, rendering the figure before us in detail rather than her reflection in the mirror. The juxtaposition of her elaborate costume with an equally elaborate side chair and background drapery is a rare concentration on accessories for DeCamp, his main interest being to experiment with formalist concerns. Shown at the Pennsylvania Academy's 1903 annual, the work was purchased for the Wilstach Collection at Memorial Hall but has since disappeared.<sup>138</sup> *The Heliotrope Gown*, another full-length, gowned figure, whose reflection shares attention with the details of an interior arched column, was also praised for its range of hues. "He [DeCamp] runs the entire gamut of this color [heliotrope] from the palest tint to the bunch of deep violets, while the mirror gives an opportunity for repetition of the effects," wrote a reviewer for the *New York Times*.<sup>139</sup> The woman, shown with her "other" self in the mirror, was a popular turn-of-the-century theme. As Bram Dijkstra points out in *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture*: "There is scarcely a figure painter of the period who did not undertake to paint 'woman before the mirror' themes and many, indeed, returned to the theme over and over again."<sup>140</sup> Dijkstra sees the subject as representing feminine withdrawal from submission to male dominance and thus a consequent reinforcement of selfhood. "Before long," he explains, "the theme of the mirror as the symbol of self-sufficiency came to be linked inextricably with its

traditional use as a symbol of women's vanity."<sup>141</sup> DeCamp may not have intended these more global themes with his mirror images, yet they fit squarely within the context of the contemporary prevalence of the subject. His interest in showing his models in the most fashionable attire surely connects with DeCamp's desire to portray the mistress of a well-appointed household as a person with ample time on her hands. Given the care with which he delineates the fabrics and details of the costumes, the women become in essence other decorative objects allied to the accessories of the wealthy home. Since the majority of these pictures have remained in the family, it is questionable as to whether DeCamp was successful in finding patrons for such genre.

The same woman wearing the heliotrope gown appears in another work entitled *In the Studio* of circa 1905 (fig. 179), in which DeCamp himself appears at his easel in the background. As if to proclaim his standard fare---the elegantly attired woman at leisure---the artist apparently wished to make a statement with this painting, a veritable calling card. Perhaps he also wished to show that his idealized woman belonged to the world of the artist's studio. He also subtly connects his work to that of Velázquez and, in particular, to the Spanish artist's masterpiece *Las Meninas*, by positioning himself in the same attitude as in the earlier work. As in *Las Meninas*, the viewer plays a role, here as the placeholder for the painter rendering his image within the canvas. A drawing for the painting (fig. 180) reveals the changes between the rather cramped initial composition and the finished work. Shown in seventeen different exhibitions, the painting garnered mixed reviews. "The easy pose of the artist in the background and the wonderful textures of the model in the light are worthy of study.

The girl's shoulder, her hair, the shiny folds of her satin gown, the flesh of her arm as it is suggested beneath the transparent chiffon falling over it, are skillfully handled," wrote the critic for the *Detroit News Tribune*.<sup>142</sup> John Nutting of the *Boston Daily Advertiser* saw the artist's "attitude of deep study far back in the room" as an "amusing innovation in the way of composition,"<sup>143</sup> but in a later review found "the attitude of the artist in the middle distance . . . not too convincing to the every day person who is not familiar with studios."<sup>144</sup> The latter statement hints of the uneasiness of the idealized woman inhabiting the same space as the artist in much the same way that royalty appears out of place in *Las Meninas*. Finally, Royal Cortissoz complimented the craftsmanship of the work but found lacking the "indefinable element, the note of style, which would superimpose charm upon realism."<sup>145</sup>

*The Blue Locket* of about 1904 (unlocated) was described as a "woman in black, well placed in the panel, and in its relation to the screen in the background."<sup>146</sup> This comment, recognizing the importance of composing the figure within panels or screens, once again suggests the knowledge of Whistler's "arrangement" themes as an influence on DeCamp's work. No doubt the artist had seen the major exhibition of Whistler's nocturnes and figural pieces shown that very year at Copley Hall in Boston.

### **Music Themes**

This was also the year of the Harcourt fire, and two paintings, in particular, have been mentioned in family history as being salvaged from the disaster: *The Music*

*Lesson* (fig. 181) and *Woman at the Theatre* (fig. 182). Both have remained in the family, with no known exhibition history, the *Woman at the Theatre* originally containing many more figures. A drawing for the work (fig. 183) gives some evidence of more background activity, if not additional figures. These musical themes begin to figure prominently in DeCamp's oeuvre in the first decade of the twentieth century. This may have been through the artist's contact with Albert Hayden Chatfield, a Cincinnati paper manufacturer, whose portrait was exhibited in 1905 (see fig. 169). Chatfield, it will be recalled, established a studio for DeCamp and Meakin at this time in Camden, Maine. He was also thoroughly involved in the cultural life of Cincinnati, having served on the board of the Cincinnati Art Museum and arranged for noted European conductors to appear with the symphony orchestra there. Mrs. Chatfield had been one of the founders of the orchestra. It stands to reason that there was probably music, perhaps evening soirees, in the summer life at Camden and this may have inspired DeCamp to paint such scenes.

In *The Music Lesson*, Edith sits patiently listening to her daughter Sally practicing on the piano.<sup>147</sup> The play of light on the backs of the figures, casting their faces in shadow, reinforces the notion that DeCamp at this point was interested in dissolution of form and the nonentity of the figures in his portrait pictures, as opposed to the more modelled figures in his male portraits. "I am painting a girl in a beautiful dress," he once noted, "but I have to keep remembering that it is not a dress I am concerned with but a piece of light."<sup>148</sup> A drawing for the work (fig. 184), though it includes only Sally in its composition, seems to verify that the work was originally a

much larger composition.

An earlier work with a musical theme was entered in the 1902 *Fourth Annual Exhibition of Oil Paintings* at the Worcester Art Museum, Massachusetts, under the title *The Violin*. It may be the work known as *The Violinist (Girl with Violin II*, fig. 185), a full standing figure playing a violin, her back to the viewer. Instead of mirrors, DeCamp utilized a closed Venetian blind to the left and a sunlit curtained window to the right to enlarge the scope of the space and to enframe the figure. The reflected light on the evening dress gives it an iridescent glow, somewhat akin to the glazed Chinese porcelain jar perched on the windowsill. An unfinished oil study for the painting (fig. 186) shows the woman in a slightly different pose and reveals the vertical element at the right to be a folding screen. DeCamp would often pose his female models with stringed instruments, the most ethereal of the pieces in an orchestra.

### **Women Reading**

Another topic explored at this time was that of women reading books, again a reference to the female connection to culture and, specifically, to the world of literature. A painting entitled *Reading* was shown in 1904 at the St. Louis Exposition. It may be the work shown in an installation photograph (fig. 187) which, though difficult to make out, appears to have included a window treatment similar to that in *The Violin*. *A Girl with a Book* (unlocated, fig. 188) appeared two years later in the 1906 Ten show at Montross Galleries in New York. Hardly concerned with the small book she holds in both hands, the figure seems to be again a study of light. A former

owner called the painting *Firelight* because "the lighting gives the effect of that kind of a light source," she wrote.<sup>149</sup> "The tone of the canvas, as a whole, is dark, with rich colors of a type suitable to the effect of blazing logs."<sup>150</sup> One immediately thinks of Benson's series of the early 1890s of women seated near fireplaces as a precedent for this work. DeCamp's *La Penserosa* (fig. 189) was seen as a companion to *Girl with a Book* when they were shown together in 1906, 1907, and in the portrait show of 1911--- contrasting introverted and extraverted personalities. Reviewers commented on the lighting effects but more especially on the shadowed areas, which they felt gave a mysterious note to the sitters and even a suggestion of sensuality.<sup>151</sup> A drawing for *La Penserosa* (fig. 190) reveals that DeCamp conceived the work in black and white tones before adding color. The colors in the two works, however, were considered by at least two critics as too severe, especially in the flesh tones.<sup>152</sup> Burnham found the woman in *Girl with a Book* "pensive" but "in a far different way" than in *La Penserosa*, her thoughts "mingling in a happy concourse with her own. . . . The women [in the 1911 show] were the "ones which dream dreams," she continued, *La Penserosa* being for her "a woman painted in dreams and thoughts. Loose soft strands of hair cloud the dreamer's eyes, the light falls on her in an enveloping cloud, full of light and mystery; she is warm and human, but her thoughts are wisps of ideals, silken threads that she longs to weave into her life,"<sup>153</sup> Our hindsight vision of the life a woman in the early years of the twentieth century, closed off from the world of business, politics, and other substantial endeavors, invites a reading of this statement as one perceptive critic's recognition of the woman in *La Penserosa* having a decided

need to better utilize her gifts of intelligence. In truth, the life of a woman in Boston at this time was certainly more active outside the home. Yet to argue, as Bernice Kramer Leader does in her 1982 *Arts Magazine* article "Antifeminism in the Paintings of the Boston School," that those artists deliberately posed their models in quiet domestic interiors in order to foster the notion that women should be relegated to the home and its activities, is not supported in the writings of these artists (some of whom were female) or their contemporaries.

### **Vermeer**

The concern with lighting and the soft haze enveloping DeCamp's figures in these works and others of the first decade of the twentieth century owe much to Vermeer. Although an earlier appraisal of Vermeer's reputation had occurred in France in the mid-nineteenth century, credit for an American awareness of the Old Master's oeuvre is due to DeCamp's friend Hale who introduced Vermeer in the *Masters in Art* series of 1904.<sup>154</sup> Drawing on the Vermeer's structured interiors, his light-filled settings, and his subjects of women in domestic scenes often in the act of playing musical instruments, the Boston School artists created many paintings in the Vermeer tradition, a superlative example being Tarbell's innovative *Girl Crocheting* of 1904 (fig. 191). From DeCamp's brush there followed an entire series of Vermeeresque interior figural works. It is worthwhile to look at these works in detail and to listen to the reviews of such genre, since it is with this subject especially that the artist was associated. As M. Elizabeth Boone points out in a 1991-92 article on

Vermeer's perceptions in America,<sup>155</sup> the qualities seen in the Old Master's work---elegance, ambience, and quietude---perfectly matched the genteel image the Bostonians were looking for in their own subjects. The other aspect of Vermeer's canvases appreciated by Americans was his "art for art's sake" principles, his wizardry with light and careful rendering, all of which stand out in DeCamp's work as well. In fact, it is after incorporating Vermeer's characteristics into his oeuvre that DeCamp began to devise his own experiments with interior light and texture. His two masterpieces in the Vermeer genre, which also continued his musical themes, are *The Guitar Player* (fig. 192) and *The Cellist* (fig. 193), both figuring prominently in his breakthrough year of 1908. These two works, along with *The Pink Feather* (*The Brown Veil*, fig. 194), were shown at the *Eleventh Annual Exhibition of the Ten American Painters* in 1908. DeCamp was proclaimed the star of the show, "singled out as being seen to exceptional advantage. . . . Surely not before this has he sent so many admirable canvases, each one of which is in its way masterly, and though the word is abused too frequently, we use it in its full significance."<sup>156</sup> Joseph Edgar Chamberlin of the *New York Mail* characterized the "Boston giants" work at this time: "Tarbell, Benson and Decamp (sic) . . . alone hold unweariedly aloft the banner of exclusive devotion to the gospel of light . . . and particularly in the female figure. . . . Mr. DeCamp has changed more since 1898 than any other member of the group, if these three canvases are an example of the way he paints 'for himself' now. . . . They are romantic-classic in sentiment."<sup>157</sup>

Of the three, *The Guitar Player* was clearly a favorite. In the picture, a woman

in sparkling evening attire is seated on a plain, upholstered bench, her concentration totally dedicated to the instrument held in her lap. A rolled Japanese scroll is propped to her left, as if to connect her to the *japonisme* craze then going on in Boston.<sup>158</sup> Purchased almost immediately by Boston's Museum of Fine Arts, an institution not known for acquiring work by contemporary artists, it was called a "very remarkable example of modern art, and by far the best thing that the artist has ever done. . . . In all its details the work not only stands the test of the most searching critical analysis, but it invites and rewards the closest scrutiny. The design is original; the expression is lifelike, individual and vivid; the movement of the figure is extraordinary for its vitality and reality. . . . Technically, it is one of the most perfect examples of painting that we have seen by an American artist for many years. . . . If a Dutch 'Little Master' of the calibre of Vermeer or Metsu could be imagined enlarged to the lifesize scale, it would look not unlike this modern master work."<sup>159</sup> One needs only to think of Vermeer's *Playing the Guitar* (fig. 195), then owned by a Philadelphia collector, to see the validity of this last statement and to understand contemporary appreciation for DeCamp's *Guitar Player* being associated with Old Master traditions. DeCamp took the essentials of Vermeer's work---the dreamy atmosphere, the light effects surrounding the figure but without revealing the source of illumination, the quiet domesticity of the scenes, and a touch of coquetry he must have perceived in the older artist's oeuvre. As for the inclusion of musical instruments, those chosen by DeCamp--violin, guitar, cello---were those often played by women in his day (and usually in evening gowns), but may also have been selected because of their similarity in shape

to the physicality of the female figure itself. This combination of a single figure immersed in music also personified a larger sensitivity to interiorization that began in the late nineteenth century. According to Celia Betsky, "music in late nineteenth-century American painting seemed intent on a form of expression closely bound up with changing ways of life that were gradually carrying it indoors and toward an increasing emphasis on the inner self . . . in an era that homed in on the unspoken, the emotional, the cerebral, and the psychic."<sup>160</sup>

*The Cellist* was also related to Dutch prototypes by the critics, especially in its treatment of light.<sup>161</sup> Back illumination of the woman, who again appears total absorbed in her art, results in the silhouetting of the figure and instrument. Charles DeKay of the New York *Evening Post* found the work less than pleasing in this respect: "Warm tones and powerful chiaroscuro characterize an unwonted style in which the former Mr. DeCamp is hard to recognize."<sup>162</sup> The painting was a favorite, however, appearing in sixteen exhibitions between 1908 and 1916, but was not sold until after the artist's death in 1923, when it was purchased, along with the artist's *Magdalen*, by the Cincinnati Art Museum.

## **Veils**

*The Pink Feather*, was also sent on the road to as many as thirteen shows, perhaps because DeCamp's health began to fail at this point. An attack of appendicitis in December of 1907 apparently led to infection and, according to Rose V. S. Berry, "sixteen years of what would have been total invalidism in the case of the majority of

mankind. Yet, in the face of suffering which was torment, he worked and toiled, producing his best during this period."<sup>163</sup> Once again, critics viewed *The Brown Veil* in terms of composition and coloration. "The subject is a lovely girl in dark street clothes with a smallish hat on which is a feather that matches her cheeks for color," wrote the reviewer for *Christian Science Monitor*.<sup>164</sup> "A black chiffon veil is drawn over face and hat in such a way as to make a most interesting shape of her head outlined against a luminous gray background."<sup>165</sup> A drawing for the work (fig. 196) indicates that this is exactly what DeCamp had in mind---to create an interesting shape of head and veil. More fascinating for him, however, was probably the challenge of capturing the flesh tones of the face beneath a darkened veil and the possibility of adding a touch of mystery. Arthur Hoeber, for one, thought DeCamp had succeeded: "Looking coquettish enough in a brown veil, her lovely face [is] aglow with health, with animation, with joie de vivre. It does not often happen in this vale of tears that it is given to mere man to have so charming a representation of femininity."<sup>166</sup>

Veils and feathers were not DeCamp's subjects alone and were particular favorites with members of the Ten American Painters. As early as the 1890s, Tarbell had shown his *Blue Veil* (unlocated, fig. 197) and Robert Reid had painted his *Brown Veil* (1890, private collection) which was later submitted to the 1908 Ten annual. That show saw not only DeCamp's *Brown Veil* but also Benson's *Girl with a Veil* (unlocated) and Weir's *Peacock Feathers* (1909, Addison Gallery of American Art, Andover, Massachusetts), which also explored the prevailing fashion of adding feathers to the female costume.

## The Blue Cup

Year after year, until his final illness, DeCamp produced these portrayals of single, large-scale figures, self-absorbed in various forms of activities related to the home: mending, arranging flowers, reading, playing an instrument, or cleaning, as in *The Blue Cup* of 1909 (fig. 198). Unlike Paxton and Tarbell, DeCamp rarely portrayed his models as domestics. When he did so, as in *The Blue Cup*, his intentions were quite different from the standard Boston School depictions. As Elizabeth O'Leary points out in her 1993 dissertation, "At Beck and Call: The Representation of Domestic Servants in Nineteenth-Century American Painting," the general tenor of Tarbell's and Paxton's imagery was to present the "things hoped for," the perfectly attired and best behaved servants, far removed from the real world of growing tensions between mistress and maid.<sup>167</sup> DeCamp also disguised the drudgery of household chores in the pristine setting of *The Blue Cup*, the highly polished furniture and still life objects matching the decorativeness of the woman herself with an hourglass figure so familiar to the readers of popular magazines of the day. Yet his maid has more on her mind than the latest cleansing agent for the home. A critic for the *Globe and Commercial Advertiser*, in reviewing the Ten American Painters' annual of 1909, credited the woman's intellectual curiosity as she examines the mark on the bottom of the fragile china cup held in her hands.<sup>168</sup> As O'Leary points out, many employers felt it their social responsibility to elevate the worker, especially with the rising tide of immigrants at the end of the nineteenth century: "By trying to elevate their servants' standards and behavior, employers imagined they were bringing benefit to both the

workers and society. Until the flow of immigration could be stemmed, efforts had to be made to transform the newcomers with their un-American characteristics into---at the very least---good, law-abiding citizens."<sup>169</sup> No doubt DeCamp was aware of this contemporary thought. It is interesting to note that DeCamp was teaching at the Massachusetts Normal Art School, an institution designed for public education, and that it was suggested at one time that *The Blue Cup* be given to the school in memory of its founder, the noted reformer Kate Gannett Wells.<sup>170</sup> The sitter for the painting was Agnes Woodbury, who appears as a woman of leisure in *The Guitar Player*, *The Fur Jacket*, and *The Blue Veil*. Family history maintains that there were servants in the household,<sup>171</sup> but there is no indication that the artist's models were also maids. A later Irish model was "Reddy" Pearson, who doubled as DeCamp's secretary in the remaining years of his life.<sup>172</sup>

### **The Fur Jacket**

*The Fur Jacket* (fig. 199), showing a woman in fashionable furs and enormous broad-rimmed hat, was first exhibited in 1910 at the Pennsylvania Academy's tenth annual exhibition, where it was called a "peculiarly reserved, toneful work."<sup>173</sup> Here DeCamp was obviously challenged by the play of textures within an essentially black and brown canvas, a strategy he used again in *The Gray Turban* of 1912 (unlocated, fig. 200).<sup>174</sup> Whistler had explored the same hues---browns and blacks---in his 1877 *Fur Jacket* (fig. 201), a painting DeCamp would most likely have seen at the 1904 memorial exhibition held at Copley Hall.

## Roses

In *Roses* of about 1910 (fig. 202), a painting once owned by the St. Louis Museum of Art, DeCamp renders the same woman as in *The Blue Cup* in similar if not exact dress and apron; this time she is seated and shown in profile. She holds a long stemmed rose, ready to place it among the others in a beautifully painted oriental vase. Here she may represent the mistress of the house, however, since domestics were rarely allowed the luxury of sitting.<sup>175</sup> A seated maid would have alienated the very patrons DeCamp probably hoped to please with his interior scenes. The woman of the house performing the enjoyable task of arranging flowers was apparently acceptable.

The still life as an adjunct to these figural works begins to appear in DeCamp's work around the time of the Roosevelt portrait of 1908 and *The Blue Cup* of the following year. There is no clear indication as to why this occurred. In *Roses*, the woman is framed by the table arrangement at the left and a window to the right, beneath which is propped a violincello, the same prop as in *The Cellist*. When the painting was shown at the Ten exhibition of 1910, one critic found the "dewiness of the flowers" in *Roses* contrasted well "with the dry, shiny browns of that violoncello back of the girl."<sup>176</sup> Another appreciated the "simplicity, almost naïveté of the rendering. . . . Its very straightforwardness is alluring in these days of many experimentings,"<sup>177</sup> no doubt referring to the innovations of the Eight and the early Modernists.

## The Woman Seamstress

A series of paintings focusing on a theme of women sewing, mending, or embroidering, followed. Clearly a subject relating to DeCamp's continuing look at women engaged in domestic activities, it was also an abundant theme in the work of others, especially Tarbell, as in his *Girl Crocheting* of 1904 and *A Girl Mending* of 1905 (unlocated, fig. 203). DeCamp's *Little Seamstress*, shown in the *Thirteenth Annual Exhibition of Oil Paintings* at the Worcester Art Museum, Massachusetts, may be the painting in a Vermont collection showing a woman engrossed in her mending (fig. 204). The small scale of the canvas itself and also of the figure within the scene are atypical for DeCamp; the inclusion of more ancillary objects is also unusual and relates the work more to Benson's and Tarbell's standard versions of the Vermeeresque formula.

A woman embroidering in front of a sunlit window, entitled *The Window* (unlocated, fig. 205), was first shown in DeCamp's one-man exhibition of 1911. Here again, the painting was described in terms of its technical challenges and clearly related to the harmonies of color made popular by the Aesthetic Movement of a decade earlier. "A veritable pearl of a picture . . . a refreshing study in white," noted the *Boston Sunday Herald* reviewer.<sup>178</sup> "A woman stands in charming profile, with a piece of white embroidery in her hands, before a window, draped in thin white curtains, while through the decorative design of the window panes is seen indistinctly a foggy, white landscape. The only note of color is the blue of a Canton jar on a mahogany table, the polished surface of which reflects the white light. It is a study,

not of glaring white, but of light seen through various degrees of white transparencies, shading from oyster gray to pearl."<sup>179</sup> J. Nilsen Laurvik called the work "one of the most exquisitely rendered harmonies of delicate gray tonalities" that he had had the "pleasure to see in a long time."<sup>180</sup>

A similar theme appears later in *The Seamstress* of 1916 (fig. 206). This time a woman is seated behind a highly polished table, her figure centered within a windowed rectangle of white light. It was first shown at the Corcoran Gallery of Art during its *Sixth Exhibition of Contemporary Oil Paintings* and purchased immediately out of the show. DeCamp's letter to the director, C. Powell Minnigerode, explains his dilemma in trying to make the deadline for the exhibition: "I am sending two [entry] cards in the belief that 'The Seamstress' will be finished - a couple of grey days will turn the trick."<sup>181</sup> DeCamp apparently counted on tonal light rather than clear sunny days for the execution of these windowed pictures. Again, window themes were not limited to DeCamp's oeuvre. Benson was beginning similar subjects in 1911 with his *Maid in Waiting* (alternately, *Woman Near Window*, Georgia Museum of Art, University of Georgia, Atlanta) and Hassam's famous Window series, begun as early as 1907, received consistent notices in the Ten exhibitions around 1911 (see fig. 207).

### **Themes Revisited**

Toward the end of DeCamp's mature period, he returned to earlier themes in several works beginning with a second violinist series, another image of a veiled woman, a seductive female in the manner of *La Pensive*, a woman admiring a

precious object as in *The Blue Cup*, and a woman reading. Perhaps he returned to them because of their earlier successes; perhaps the health problems that had plagued him since 1907 were finally catching up with him, and he could more easily produce work based on earlier subjects. At any rate, this series lacked the freshness of new ideas and was not as well received by the critics. Two very similar views of a female violinist were done about 1912, one of which exists only in photograph form (unlocated, fig. 208), showing the woman against a plain background, and a second, alternately titled *The Kreutzer Sonata (Violinist II*, fig. 209), which shows the same woman in the same costume pictured against a flowered screen. Both differ from the earlier *Violinist* in being three-quarter length views, seated, large-bodied, and posed looking straight out at the viewer. Laurvik compared *The Kreutzer Sonata* to DeCamp's *Guitar Player* and *The Window* and found it "far less successful pictorially."<sup>182</sup> Another writer noted that "the figure is not perfectly related to the background, is heavy yellow in color and without air."<sup>183</sup> Royal Cortissoz also was disappointed in DeCamp's latest effort: "To go over this large and handsome portrait inch by inch is to come upon one passage after another of painting lovingly thought out and executed with a knowledge and skill. But to examine the portrait in its unity is to find that that unity has been too laboriously built up. . . . It is hot and hard where it ought to be suave and flexible. And the heat of the color, like the hardness of the artist's style, is the more distressing because of a sort of nerveless immobility marking the whole canvas. . . . It seems absurd that a picture so good as the 'Violinist' should not have been made infinitely better."<sup>184</sup>

*The Blue Lady* of around 1913 (alternatively, *The Blue Veil*, fig. 210), a waist-length portrayal of a woman dressed to go outside the home, comes the closest to an image of women engaging in society at large. With one hand on hip, the other grasps the handle of a parasol. As in *The Brown Veil*, DeCamp explores the difficulty of portraying a presence beneath the gauze-like covering, but not as successfully. Veils were very much in fashion at the time, especially of the type worn in *The Blue Lady*. "Invariably the veil should harmonize with the color of the hat," pontificated a *North American, Philadelphia* society writer.<sup>185</sup> "If the hat is black, the veil is of the same color. For a brown hat it is a brown veil. But for a green hat it is not a green veil - remember that. . . it has no witchery; it is too significant of unripe apples and its attendant misery."<sup>186</sup> Presumably, a blue veil matched a blue hat, especially if it added to a bit of "witchery," as one author noted in the woman's blue eyes, which looked to him "as if they might be dangerous to the peace of mind of the masculine part of the community."<sup>187</sup>

A note of sensuality appears in a number of DeCamp's works of 1911-15; in fact, a painting executed around 1913 was openly titled *The Flirt* (fig. 211). Here again, the reviews were not what they had been at the beginning of DeCamp's mature period, one writer even calling it "only superficially different" from the work of J. G. Brown,<sup>188</sup> whose highly finished paintings by this time would have been considered over-representational. Most of the critics concentrated on the flush to the face, which was of a "peculiarly hot color," said the *New York Evening Post* reporter, whose colleague of the *New York Times* saw the woman as a "little, red-faced, impudent

lady."<sup>189</sup>

*The Silver Waist* (unlocated, fig. 212), showing a seated woman in profile, who delicately examines a small blue and white vase, was awarded a gold medal when it was first shown at the Philadelphia Art Club's annual members' exhibition of 1915. Charles Caffin saw the work at the eighteenth annual Ten show in New York the next month and observed that the "rather unpleasantly brusque treatment of the costume" is forgotten with the "real expressiveness of the fingers. They echo a certain serious feeling in the face, that one had seen disposed to overlook in its general suggestion of merely wholesome comeliness. The impression, in fact, that remains with one is of more lasting pleasureableness than a first glance of the picture conveyed."<sup>190</sup> Clearly, she was seen as the mistress of the house by Caffin, who was impressed by her genteel manners. A pastel sketch for *The Silver Waist* (fig. 213) shows that DeCamp thought of the work initially as a study of light.

*The Reader* (unlocated, fig. 214), first shown in 1917, is a far cry from DeCamp's earlier *Girl Reading*, in which the book is merely an accessory to the pose. Here the woman is as involved with her stack of reading as the woman who strums the guitar or side straddles the cello. Against a plain blank wall she leans forward, one arm propped on the shiny table, apparently oblivious to being the object of DeCamp's keen eye. This may be the first appearance for "Reddy" Pierson, whose flaming red hair became a keynote in much of the artist's late work. *A Woman in Black* (fig. 215) is a study in sheer simplicity of his earlier model Agnes Woodbury, here shown without fashionable accessories of any kind.

In nearly all of these examples of DeCamp's "portrait pictures," there is more than meets the eye. As noted by the critics of the day, he chose clothing, lighting, and postures carefully in order to continually experiment with new challenges to his finely tuned technical skills. The works are deceptively simple, each offering DeCamp a study in some element of pictorial representation---the delineation of fur, flesh tones beneath veils, variations of white textures, among others---in order to enlarge the scope of his art.

#### END NOTES: CHAPER VII

1. Joseph DeCamp to Joseph Henry Gest, Cincinnati, June 21, 1899.
2. Ibid.
3. Joseph DeCamp to Joseph Henry Gest, Cincinnati, June 22, 1899; and Joseph DeCamp to A. T. Goshorn, Cincinnati, October 30, 1900. The painting won an honorable mention for the artist at the exposition.
4. David Lloyd, "The Exhibition of the Ten American Painters," *International Studio* 31 (April 1907): 94.
5. "Ten American Painters," *New York Times*, March 25, 1907, p. 6; and "Art Proficiency in the Ten's Show," *Evening Mail*, March 21, 1907, p. 5.
6. Lee W. Court, ed., *Joseph DeCamp: An Appreciation* (Boston: Student Association of the Massachusetts Art School, 1924), unpaginated.
7. [Royal Cortissoz], "The Art Students League," *New York Daily Tribune*, May 6, 1900, supp., p. 8. This is confirmed by the records at the league.
8. "East Gloucester," *Gloucester Daily Times*, June 24, 1902, p. 5. The paper announced that "Mr. J.H. Twachtman, an annual artist guest and a prominent instructor

at the New York Art Students League, will have a summer class here in conjunction with Mr. Joseph DeCamp, his colaborer in New York."

9. "East Gloucester," *Gloucester Daily Times*, August 10, 1900, p. 6.
10. "East Gloucester," *Gloucester Daily Times*, June 6, 1900, p. 3.
11. "East Gloucester," *Gloucester Daily Times*, September 1, 1900, p. 5.
12. "East Gloucester," *Gloucester Daily Times*, June 26, 1900, p. 5.
13. "East Gloucester," *Gloucester Daily Times*, July 5, 1901, p. 7. Although a year later, this article reports that "Mr. DeCamp, the well-known New York artist and family are occupying Police Officer Edward Mehlman's Rocky Neck cottage again this season."
14. Nancy Douglas Bowditch, *George de Forest Brush: Recollections of a Joyous Painter* (Peterborough, N.Y.: William L. Bauhan, 1970), p. 60.
15. *Wharf, Gloucester* is listed in the April 6-28, 1901 *Twenty-Fifth Anniversary Exhibition of the School of the Museum of Fine Arts, Boston*, and a painting titled *At Gloucester* appeared in the May 18 - July 8, 1901 *Eighth Annual Exhibiton of American Art at the Cincinnati Museum*, probably loaned by Frank Duveneck, who was given the painting by DeCamp. It was purchased by the Cincinnati Art Museum in 1915 and was also included in the artist's memorial exhibition, *The Work of Joseph DeCamp*, held at the museum in October of 1924. In the checklist for the show, it is titled *At Gloucester*.
16. My thanks again go to Carolyn O'Connor of Gloucester who owns and rents the former cottages that Brush and DeCamp occupied.
17. "East Gloucester," July 5, 1901, p. 7.
18. "East Gloucester," *Gloucester Daily Times*, June 24, 1902, p. 5; "East Gloucester," *Gloucester Daily Times*, July 1, 1901, p. 5; and "East Gloucester," *Gloucester Daily Times*, August 20, 1901, p. 8.
19. Ibid.
20. Edith Decamp, as quoted in a letter from Donald Moffat to Mrs. Eiseley, Pennsylvania Academy of the Fine Arts, March 27, 1955.
21. Untitled, unpaginated *Boston Herald* clipping, William Paxton Papers, Archives of American Art, Smithsonian Institution.

22. "Artist Colony at Gloucester is Picturesque," *Boston Sunday Herald*, August 10, 1902, magazine sect. p. 5.
23. Pamela H. Simpson, "The Sculpture of Charles Grafly," Ph.D. diss., University of Delaware, 1974, p. 265.
24. My thanks go to Mike Kelly, Curator, Wichita State University Museum, Kansas, for this photograph and those of the DeCamp bust.
25. [Royal Cortissoz], "Art Exhibitions," *New-York Daily Tribune*, April 2, 1902, p. 9.
26. Untitled, unpaginated *Boston Herald* clipping, William Paxton Papers, Archives of American Art, Smithsonian Institution.
27. See William H. Gerdts, "John Twachtman and the Artistic Colony in Gloucester at the Turn of the Century," pp. 41-2.
28. Patricia P. Petraglia, "William McGregor Paxton (1869-1941): Artist Biography and Formal Analysis of The White Veranda," unpublished manuscript, Sotheby's American Arts Program, 1989, unpaginated.
29. "Exhibition of Ten American Painters," *Sun*, April 1, 1902, p. 6.
30. [Royal Cortissoz], "Art Exhibitions," *New-York Daily Tribune*, April 2, 1902, p. 9.
31. Ibid.
32. "American Art at Pittsburgh," *Booklover's Magazine* 3 (April 1904): 464.
33. "East Gloucester," *Gloucester Daily Times*, June 10, 1903, p. 6; and "East Gloucester," *Gloucester Daily Times*, June 20, 1905, p. 5.
34. Donald Moffat, "A Partial List of the Paintings of Joseph Rodefer DeCamp, 1858-1923," unpublished typescript, Frick Art Reference Library, New York, 1955-57, p. 7.
35. Rose V.S. Berry, "Joseph DeCamp: Painter and Man," *American Magazine of Art* 14 (April 1923): 184.
36. "The Ten Bolters," *New York Times*, March 19, 1901, p. 9.
37. "The Ten American Painters," *Boston Evening Transcript*, April 2, 1902, p. 8.
38. "The Fine Arts," *Boston Evening Transcript*, November 4, 1903, p. 16.

39. Ibid.
40. "The Ten American Painters," *Mail and Express*, April 20, 1903, p. 6.
41. "Art and the Artists," *Commercial Advertiser*, April 21, 1903, p. 7.
42. My thanks go to Charles Packard, Archivist, Old Conway Homestead Complex and Museum, Camden, Maine, for this information. The first four lines describe the site: "All I could see from where I stood/ Was three long mountains and a wood;/ I turned and looked the other way,/ And saw three islands in a bay."
43. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 30.
44. Bedford, *Frank W. Benson: A Retrospective*, p. 70.
45. Frances Welch, quoted in Ibid., p. 70.
46. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 30.
47. Philip L. Hale, *Great Portraits: Children* (Boston: Bates & Guild Co., 1909), p. 64.
48. W[illiam] H[owe] D[ownes], "Mr. DeCamp's Portraits," *Boston Evening Transcript*, December 29, 1915, p. 25.
49. William R. Lester, "Figure Paintings and Portraits at Art Academy Exhibition Overshadow Landscape Pictures in Public Interest," *North American, Philadelphia*, January 26, 1908, sect. 3, p. 9.
50. Philip L. Hale, "The Best Pictures of the Year," *Boston Sunday Herald*, February 23, 1908, p. 5.
51. "Art Studios and Galleries," *Boston Sunday Herald*, February 26, 1911, p. 17; and William Howe Downes, "Joseph DeCamp and His Work," *Art and Progress* 4 (April 1913): 922.
52. In a letter to Joseph H. Gest, Director of the Cincinnati Art Museum (March 24, 1923), Edith attributed the loss of so many landscapes and nudes to the Harcourt fire. "I wonder if you know that about eighteen years ago he [DeCamp] was completely burned out---not even a paint brush left---and of course it meant a hundred or more canvases and drawings from the time he was twenty years of age. . . . As he was getting ready for an exhibition it meant all of the things he had painted of the children which was a terrible personal loss. At that time he painted nudes a great deal and landscapes and as he never sold more than one a year, they accumulated!"

53. "Four Alarms in the Back Bay," *Boston Post*, November 12, 1904, p. 8. I am thankful to Karen Qukowski for sharing this article and others on the Harcourt fire with me.
54. "All the Harcourt Studio Fire Missing Are Now Accounted For," *Hearst's Boston American*, November 12, 1904, p. 4. Other sources for information on the fire are the following: "Fire Loss \$200,000 in Harcourt Studios," *Boston Herald*, November 12, 1904, pp. 1, 5; "Narrow Escapes; Several Injuries," *Boston Daily Globe*, November 12, 1904, pp. 1, 4; "Harcourt Building Ruined," *Boston Evening Transcript*, November 12, 1904, p. 5; "Artists' Big Loss," *Boston Sunday Globe*, November 13, 1904, p. 5; and "Fire Loss Now Half a Million," *Boston Sunday Herald*, November 13, 1904, p. 6.
55. I am grateful to Mrs. Ignatius Sargent for this information.
56. R. H. Ives Gammell, *The Boston Painters: 1900-1930*, p. 59. Gammell states the figure as \$100.
57. Michael Quick, "Achieving the Nation's Imperial Destiny: 1870-1920," in *American Portraiture in the Grand Manner, 1720-1920*, exhib. cat. (Los Angeles: Los Angeles County Museum of Art, 1981), p. 69.
58. See, for example, [Royal Cortissoz], "Art Exhibitions," *New-York Daily Tribune*, March 21, 1901, p. 6; "Pictures at the Academy," *Philadelphia Inquirer*, January 19, 1903, p. 8; "Pennsylvania Academy of the Fine Arts," *Public Ledger - Philadelphia*, January 24, 1904, sect. 2, p. 9; "The Pennsylvania Academy Exhibition," *Evening Telegraph*, January 19, 1907, p. 4; and "Centenary of the Pennsylvania Academy of the Fine Arts," *Public Ledger - Philadelphia*, January 22, 1905, sect. 1, p. 5.
59. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 7. Much credit is due Donald Moffat for the enormous undertaking of compiling information and photographs of DeCamp's formal portraits.
60. "Art Notes," *Mail and Express*, March 21, 1900, p. 9.
61. Henri Pene Du Bois, "Du Bois Says: The Show of the Ten American Painters is Intensely Modern," *New York Journal*, March 19, 1900, p. 6.
62. Philip L. Hale, "About the Pictures," *Boston Daily Advertiser*, November 21, 1900, p. 8.
63. Charles H. Caffin, "Third Exhibition of the 'Ten American Painters,'" *Harper's Weekly* 44 (April 14, 1900): 338.
64. "Ten American Painters," *Evening Post*, April 24, 1903, p. 7.

65. "Art Schools of Shore and Hills," *Boston Sunday Herald*, June 25, 1905, p. 3.
66. "Ten American Painters," *New York Times*, April 1, 1905, p. 11.
67. Harlan C. Pearson, "Benjamin Ames Kimball '54," *Dartmouth Alumni Magazine* 13 (November 1920): 9.
68. See Julien E. Benjamin, "Frederick Forchheimer, M.D., 1853-1913," in Cecil Striker, ed., *Medical Portraits* (Cincinnati: Academy of Medicine of Cincinnati, 1963), pp. 95-97.
69. "Opening of the Art Year in Boston," *Boston Daily Advertiser*, November 5, 1906, p. 4.
70. My sincere thanks go to Albert Chatfield, Jr., now in his 90s, who directed me to the studio and the house the DeCamps rented in Camden that summer. Chatfield remembers visits with the DeCamp family when they rented the house in Camden and where DeCamp worked in the studio built for the artist by Chatfield's father. He also remembers visits to the Crockett House on Vinalhaven.
71. Joseph DeCamp to John E. D. Trask, Philadelphia, undated, Pennsylvania Academy of the Fine Arts Papers, Archives of American Art, Smithsonian Institution.
72. "102nd Annual Exhibition of the Pennsylvania Academy of the Fine Arts," *Philadelphia Inquirer*, January 20, 1907, Editorial sect., p. 1.
73. Ibid.
74. Berry, "Joseph DeCamp: Painter and Man," pp. 183-4.
75. Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 9.
76. Harley Perkins, "Joseph DeCamp: Painter and Teacher," *Boston Evening Transcript*, February 13, 1923, sect. 1, p. 6.
77. A pigment was even named "DeCamp Brown." My thanks go to DeCamp's granddaughter, Edith Harding, who is a painter herself and whose studio includes a sample of the pigment. It is not known how or when it was produced.
78. R. H. Ives Gammell diary, June 26, 1919, private collection.
79. Michael Quick, "Achieving the Nation's Imperial Destiny," p. 66.
80. My thanks to Mrs. Ignatius Sargent for having her glass plate negatives of these

reproductions made into prints.

81. Gammell, *The Boston Painters*, p. 53.
82. Ibid.
83. Downes, "Joseph DeCamp and His Work," p. 923-24.
84. For information on Royal Elisha Robbins, see Henry G. Abbott, *History of the American Waltham Watch Company* (Chicago: American Jeweler Print, 1905).
85. Philip L. Hale, "About the Pictures," *Boston Daily Advertiser*, November 21, 1900, p. 8.
86. Charles H. Caffin, "Some American Portrait Painters," *Critic* 44 (January 4, 1904): 40.
87. "The Fine Arts," *Boston Evening Transcript*, October 16, 1908, p. 11.
88. Ibid.
89. Joseph DeCamp to Edith DeCamp, West Medford, Massachusetts, date unknown, quoted in Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 35.
90. Ibid.
91. Ibid. p. 37.
92. Ibid. p. 38.
93. Philip L. Hale, "Big Sculptures at Art Museum," *Boston Sunday Herald*, October 25, 1908, Real Estate sect., p. 1. Other Americans who painted Roosevelt about the same time were Orlando Rowland (ca. 1907, unlocated) and Gari Melchers (ca. 1909, unlocated).
94. See W. E. B., "The Fine Arts," *Boston Evening Transcript*, February 21, 1911, p. 20; and "Old Argument Begun by 'Blue Boy,'" *Christian Science Monitor*, February 25, 1911, p. 7.
95. Edith Burnham, "Portraits by DeCamp Here," *Boston Traveller*, February 21, 1911, p. 8.
96. A. J. Philpott, "Portraits of Charm," *Boston Globe*, March 4, 1911, p. 5.

97. Burnham, "Portraits of DeCamp Here," p. 8.
98. James B. Townsend, "Pennsylvania Academy Display," *American Art News* 10 (February 10, 1912): 7.
99. "Prize Winners and Critique of 107th Annual Exhibition, Pennsylvania Academy of the Fine Arts," *Public Ledger - Philadelphia*, February 4, 1912, p. 9.
100. "Fourteenth Annual Exhibition of the Ten American Painters at the Montross Galleries," *New York Times*, March 26, 1911, sect. 5, p. 15.
101. A. J. Philpott, "Portraits by DeCamp," *Boston Globe*, January 3, 1916, p. 2.
102. Perkins, "Joseph DeCamp: Painter and Teacher," p. 6.
103. Joseph H. Gest to Joseph DeCamp, Boston, June 2, 1912.
104. "Academy of the Fine Arts' Exhibition Cleverly Arranged," *Philadelphia Inquirer*, February 5, 1911, sect. 1, p. 7.
105. Ibid.
106. Mark Sullivan, *Our Time: Volume 1, The Turn of the Century* (New York: Charles Scribner's Sons, 1927), p. 404.
107. Ibid., p. 405.
108. For a good summary of the formation of the Guild of Boston Artists, see "The New Artist's Society," *Boston Evening Transcript*, February 6, 1914, p. 11.
109. See *In Memoriam: Augustus George Bullock* (Worcester: Privately printed, 1926).
110. See biographical files, Wellesley College Archives, for a full history of Homans' achievements in education for women.
111. See Martha L. Sanford, "Biographical Sketch," *Publication of the Clark University Library* 8 (June 1925): 3-10.
112. "Likenesses DeLuxe at the Artists' Guild by Joseph DeCamp," *Boston Sunday Herald*, January 2, 1916, p. 4.
113. Philpott, "Portraits by DeCamp," p. 2.
114. Ibid.

115. Ibid.
116. Ibid.
117. John Doe, "Boston," *American Art News* 14 (January 8, 1916): 5.
118. Ibid.
119. W[illiam] H[owe] D[ownes], "Mr. DeCamp's Portraits," *Boston Evening Transcript*, December 29, 1915, p. 25.
120. "Joseph DeCamp Shows at Guild," *Christian Science Monitor*, December 29, 1915, p. 7.
121. "New York Art Exhibitions and Gallery Notes," *Christian Science Monitor*, March 16, 1917, p. 10.
122. Ibid.
123. Gustav Kobbe, "Art," *New York Herald*, March 11, 1917, sect. 3, p. 10.
124. A[lexander] W[hite] M[offat], unpublished note, dated January 19, 1956, Joseph DeCamp scrapbook. Family of the artist. Alexander Moffat was Donald's brother and DeCamp's other son-in-law, by virtue of his having married the artist's third daughter, Pauline.
125. Ibid.
126. Ibid.
127. Philpott, "Portraits of Charm," p. 5.
128. William R. Lester, "Figure Paintings and Portraits at Art Academy Exhibition," p. 9.
129. Ibid.
130. Julie Anne Springer, "Art and the Feminine Muse: Women in Interiors by John White Alexander," *Woman's Art Journal* 6 (Fall 1985/Winter 1986): 1.
131. Paul D. Schweizer, "Genteel Taste at the National Academy of Design's Annual Exhibitions, 1891-1910," *American Art Review* 2 (July/August 1975): 77.
132. "The Seventh Annual Exhibit of American Art at Cincinnati," *Brush and Pencil* 6

(July 1900): 183.

133. "Art Notes," *Boston Herald*, January 29, 1905, Women's sect., p. 2.
134. "Pictures of 'The Ten,'" *Evening Post*, March 20, 1901, p. 4.
135. "Around the Galleries," *Sun*, March 20, 1901, p. 6; and "The Art World," *Commercial Advertiser*, March 19, 1901, p. 6.
136. "Around the Galleries," p.6.
137. "The Art World," p. 6.
138. "With Artists of Two Cities," *Philadelphia Inquirer*, February 22, 1903, sect. 1, p. 11.
139. "Ten American Painters," *New York Times*, April 1, 1905, p. 11.
140. Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture* (New York and Oxford: Oxford University Press, 1986), p. 139.
141. *Ibid.*, p. 135.
142. "Pictures Worth Hours of Study," *Detroit News Tribune*, December 16, 1906, sect. 2, p. 9.
143. John Nutting, "Ipsen's Pictures at Twentieth Century Club," *Boston Daily Advertiser*, January 20, 1908, p. 4.
144. "Opening of the Art Year in Boston," p. 4.
145. [Royal Cortissoz], "The Ten American Painters," *New-York Daily Tribune*, March 26, 1905, p. 7.
146. [Royal Cortissoz], "Art Exhibition," *New-York Daily Tribune*, March 19, 1904, p. 9.
147. My thanks go once again to Mrs. Ignatius Sargent, Sally's daughter, for this information. Although not a musician herself, Edith would often sit by the piano while her daughter played and did the same for her grandchildren.
148. Perkins, "Joseph DeCamp: Painter and Teacher," p. 6.
149. A. Carson Simpson, Santa Fe, New Mexico, to Donald Moffat, March 6, 1956.

Joseph DeCamp scrapbook. Family of the artist.

150. Ibid.

151. See "Ten American Painters," *New York Times*, March 15 1906, p. 9; "In the World of Art," *Boston Daily Advertiser*, April 12, 1906, p. 4; and "Seven Paintings by Bostonians," *Boston Sunday Herald*, April 15, 1906, p. 4.

152. See "The Ten American Painters," *Independent* 60 (March 29, 1906): 7; and James B. Townsend, "Ten American Painters," *American Art News* 4 (March 17, 1906): 2.

153. Burnham, "Portraits by DeCamp Here," p. 8.

154. See [Philip L. Hale], *Vermeer, in Masters in Art: A Series of Illustrated Monographs* 5 (Boston: Bates & Guild Co., 1904).

155. See M. Elizabeth Boone, "Gilded Age Values and a Golden Age Painter: American Perceptions of Jan Vermeer," *Rutgers Art Review* 12/13 (1991-92).

156. Arthur Hoeber, "Ten American Painters," *Boston Evening Transcript*, March 20, 1908, p. 15.

157. Joseph Edgar Chamberlin, "The Tenth Year of the 'Ten,'" *Mail*, March 19, 1908, p. 6.

158. Spurred on by the Russo-Japanese War of 1904-05, many Bostonians, including the colorful Mrs. Jack Gardner, were enmeshed in Japonisme. In 1906, Denman Ross gave to the Museum of Fine Arts, Boston, his collection of Japanese pottery, textiles and prints (1,800 in all) that had previously been on loan to the institution.

159. "The Fine Arts," *Boston Evening Transcript*, January 30, 1908, p. 11.

160. Celia Betsky, "American Musical Paintings, 1865-1910," in *The Art of Music: American Paintings & Musical Instruments, 1770-1910*, exhib. cat. (Clinton, N.Y.: Fred L. Emerson Gallery, Hamilton College, 1984), p. 52.

161. See Arthur Hoeber, "Art and Artists," *Globe and Commercial Advertiser*, March 17, 1908, p. 6; and Arthur Hoeber, "The Ten Americans," *International Studio* 35 (July 1908): xxv.

162. C[harles] de K[ay], "The Ten American Painters," *Evening Post*, March 20, 1908, p. 7.

163. Berry, "Joseph DeCamp: Painter and Man," p. 182.
164. "Old Argument Begun by 'Blue Boy,'" p. 7.
165. Ibid.
166. Hoeber, "Ten American Painters," *Boston Evening Transcript*, p. 15.
167. See "'Bridget' In Service to the Boston School---1892-1921," in Mary Elizabeth Lokay O'Leary, "At Beck and Call: The Representation of Domestic Servants in Nineteenth-Century American Painting," Ph.D. dissertation, University of Virginia, 1993, pp. 504-605.
168. "Art and Artists," *Globe and Commercial Advertiser*, March 18, 1909, p. 6. For other critiques of the painting, see Laurene Buckley, "Joseph DeCamp," in William H. Gerds, Sheila Dugan, Ronald G. Pisano, et al, *Ten American Painters*, exhib. cat. (New York: Spanierman Gallery, 1990), pp. 146-49.
169. O'Leary, p. 579.
170. Harley Perkins, "Joseph DeCamp, the Man and the Artist, as Shown by His Works," *Boston Evening Transcript*, January 5, 1924, p. 8.
171. My thanks again to Mrs. Ignatius Sargent for this information.
172. I am grateful to Edith Harding for sharing this data, which was repeated by Tom Dunlay, a pupil of Ives Gammell, and a member of a realist group centered around Boston that clearly owes its source of influence to DeCamp. "Reddy" Pearson continued to serve Mrs. DeCamp after the artist's death, according to two letters from Edith to J. J. Gest, Director of the Cincinnati Art Museum (March 14 and 24, 1923).
173. L[eila] M[echlin], "The Paintings in the Pennsylvania Academy Exhibition," *Art and Progress* 1 (March 1910): 132.
174. The painting is alternately titled *Miss Agnes Woodbury*, who is said to have been a favorite model. She may be the brunette in so many of these early "portrait pictures," such as *The Guitar Player*, *The Cellist*, *The Blue Cup*, and many more, but it difficult to ascertain her exact features from this painting. A rare outdoor landscape appears in the background of the *Gray Turban*.
175. O'Leary, p. 537.
176. "Seen in the World of Art," *Sun*, March 17, 1910, sect. 3, p. 4.

177. Arthur Hoeber, "Art and Artists," *Globe and Commercial Advertiser*, March 24, 1910, p. 10.
178. "Art Studios and Galleries," *Boston Sunday Herald*, February 26, 1911, p. 7.
179. Ibid.
180. J. Nilsen Laurvik, "The Ten American Painters," *Boston Evening Transcript*, March 23, 1911, p. 16.
181. Joseph DeCamp to C. Powell Minnigerode, Director, Corcoran Gallery of Art, Washington, D.C., November 1916.
182. J. N[ilsen] L[aurvik], "Ten Americans Going Stale," *Boston Evening Transcript*, March 23, 1912, p. 8.
183. "News and Notes of the Art World," *New York Times*, March 24, 1912, sect. 6, p. 15.
184. Royal Cortissoz, "Art Exhibitions," *New-York Daily Tribune*, March 20, 1912, p. 7.
185. "Veils," *North American, Philadelphia*, November 24, 1907, sect. 5, p. 7.
186. Ibid, p. 3.
187. "Ten American Painters," *Boston Evening Transcript*, April 12, 1913, sect. 2, p. 3.
188. "'The Ten' Paintings of Usual Quality," *Sun*, March 22, 1914, p. 12.
189. "Art Notes," *Evening Post*, March 21, 1914, p. 14; and "Art Notes," *New York Times*, March 18, 1914, p. 10.
190. Charles H. Caffin, "'Ten American Painters' at the Knoedler Gallery," *New York American*, March 22, 1915, p. 9.

## CHAPTER VIII: FINAL YEARS (1918-1923)

DeCamp's final years saw the culmination of his endeavors in his two main subjects--the formal portrait and the "portrait picture." His women, after being seen for many years through a veil of tonalism and diffused light, now emerged in crisp daylight and were attired in brilliantly colored oriental costumes.

### Last Show of the Ten American Painters

The year 1918 was a key one in DeCamp's last period. There was no showing of the Ten American Painters group for the first time in twenty years, no doubt because of the distractions of World War I but also perhaps because of less than laudatory reviews the artists received for the 1917 exhibition.

According to William Howe Downes, the Ten had "long since ceased to count for anything especial,"<sup>1</sup> and the reviewer for *Arts and Decoration* went even further:

We are back again amid painters like those of the Academy, whose brains or hearts have tired in the years. . . . The flame is flickering or going out. They have left for their personal enjoyment only the game of art, a set of rules and regulations, mechanical manners. The literature of life has never been of very wide scope to them. Tarbell and Benson and DeCamp were early in youth enchanted by Boston drawing rooms and have proved the possession of consistency by never straying far from this first love. We shall not quarrel with them about that.<sup>2</sup>

In spite of such criticism, one last show of the Ten was held, at the Corcoran Gallery of Art in Washington, D.C., in February of 1919. Tarbell had moved to that city a year earlier in order to become the principal of the art school, and his

associations with C. Powell Minnigerode, Director of the Corcoran, led to a final display of the group. Minnigerode wrote to DeCamp in early January, telling him that he was the last holdout in agreeing to the revival.<sup>3</sup> DeCamp wired back that he would "gladly do what the others think right"<sup>4</sup> and followed up with a letter stating that he had hoped to hear from the others before responding. He expressed agreement with "Mr. Metcalf's contention that it would be better to let the old cat die. However," he continued, I have always stood for the majority opinion of the group and mean to continue. If, as you say, the others think it wise, I shall gladly do what I can."<sup>5</sup> To this, Minnigerode responded, "We felt that the very active cat, at its prime and at the height of its power, should live, and continue to show the kittens how to paint."<sup>6</sup>

### **Versailles Commission**

Nineteen eighteen was also the year for what should have been a crowning achievement for portrait artists in this country. Some of the best in the field--- DeCamp, Tarbell, Cecilia Beaux, Douglas Volk, Irving Wiles, John C. Johansen, and others---were sent to Paris by members of a National Art Committee<sup>7</sup> to record the faces of the signers of the Versailles Peace Treaty. The expenses of such a venture were covered by subscriptions from various art patrons in the cities where a traveling display of the works was eventually presented: New York City, at the Metropolitan Museum of Art; Providence, at the Rhode Island School of Design; Philadelphia, at the Pennsylvania Academy of the Fine Arts; Washington, D.C., at the National Gallery of Art; Boston, at the Museum of Fine Arts; Cleveland, at the Cleveland Museum of Art;

Buffalo, at the Albright Art Gallery; and Detroit, at the Detroit Institute of Arts. The final repository for the portraits was to be a national portrait gallery in Washington, D.C.

In April of 1919 DeCamp received a letter from the secretary and treasurer of the committee, Herbert L. Pratt, a Standard Oil magnate, asking for the artist's immediate assistance:

In a cablegram just received from Hon. Henry White [United States Ambassador to France], who has been talking the matter over with John Sargent in Paris, he has suggested that you are the man to do the work of the group figures of the Peace Delegates as they sit at the Peace Conference at Versailles. . . . Our plan is to have such American portrait painters as Sargent, Cecilia Beaux, Johansen, Douglas Volk, Tarbell, Jane McLane, Irving Wiles, and yourself, do this work. . . . As but seven or eight people know of this National Art Committee, yourself being the only other artist beside Sargent who has any knowledge of the movement on foot, may I ask you to consider the contents of this letter strictly confidential and private?"<sup>8</sup>

Soon after, the *Boston Evening Transcript* leaked the news of DeCamp's departure. "Joseph DeCamp sailed at short notice for the other side of the Atlantic last Saturday, in response to a 'hurry-up call,' the nature of which is not divulged---but one is at liberty to guess what it is. Somebody is to be portrayed, and it must be Somebody of great importance."<sup>9</sup>

On duty in Paris was DeCamp's devoted follower Ives Gammell, who later described the visit:

DeCamp reached Paris in April. I happened to be on duty there myself at the moment and he naturally appreciated my familiarity with the resplendent capital he had only known as a transient visitor. The war was over and my military duties were nominal. I was therefore able to spend a good deal of time piloting my former mentor through the gradually reopening museums while he waited for the overworked statesmen to give him sittings.<sup>10</sup>

DeCamp was in Paris for Bastille Day, July 14, 1919, as evidenced by a view of the celebration, painted from his hotel window at the Place de la Concorde (fig. 216). The painting is a reminder of the long, sweeping boulevard scenes executed by Monet and Pissarro decades earlier. DeCamp's inclusion of the window ledge of the Hotel de Crillon at the lower edge of the canvas indicates that he meant this as a souvenir picture to document his presence at the festivities.

Two unfinished studies (figs. 217 and 218) and numerous drawings are all that exist for the mammoth painting that was to be DeCamp's most ambitious work in portraiture. Both oil studies reveal the elaborate setting planned for the backdrop of the group and the planned composition. Conceived in gradations of tones from white to black, they also serve to demonstrate DeCamp's method of underpainting. Titled *The Council of Ten*, the more finished study was not part of the national tour of the Versailles portraits but was sent by DeCamp to four exhibitions, including the Pennsylvania Academy of the Fine Arts,<sup>11</sup> where it was called "simply a valuable pictorial record of a great event, and not at all what the painter himself would have liked to make if he had a free hand and was responsible only to himself. Historical pictures are documents first, and works of art second, or third, or forth."<sup>12</sup>

Aside from the frustration of painting the group as a whole, DeCamp did complete two individual portraits---those of Sir Robert Laird Borden, the premier of Canada (fig. 219)<sup>13</sup> and General Sir Arthur William Currie, Commander of the Canadian Forces in France (fig. 220). Both were completed in 1920, probably in Canada, and both belong to the informal (rather than heroic) style generally prevalent in all of the

exhibited portraits.<sup>14</sup>

The exhibition as a whole did not fare well with the critics. "The group is distinctly disappointing," wrote the reviewer for *American Art News*, "so disappointing, in fact, that the wonder grows in studying the canvases that such able American portraitists as Miss Cecilia Beaux, Irving Wiles, Douglas Volk, Edmund C. Tarbell and even Joseph DeCamp should have so 'fallen down,' to use a colloquialism, in their productions. . . . 'Premier Borden' and 'Gen. Currie' are serious well painted half-lengths, admirably drawn and truthful likenesses, but neither are DeCamp."<sup>15</sup> A second critic found the group "sadly lacking" in inspiration, the fault being that they were "painted to order."<sup>16</sup>

### **Formal Portraits Continued**

Another military portrait painted in 1918 by DeCamp was that of Lieutenant Colonel Paul Azan (fig. 221), Chief of the French Military Mission to Harvard University that year. Azan's full length figure stands confidently against a backdrop of war clouds and a single, forlorn sprig of a tree. The work was unveiled at the Harvard Club in June, but DeCamp was unable to attend "due to illness."<sup>17</sup> Though the flow of portrait commissions continued unabated, the year 1918 may also have been the beginning of the artist's serious decline in health.<sup>18</sup>

In or about 1918, DeCamp painted William Dexter (fig. 222); Nathaniel Thayer (fig. 223), shown in his World War I army uniform; Joseph Story (fig. 224), a copy after Charles Osgood's portrait of the former Chief Justice of the Supreme Court;

Robert Archey Woods (fig. 225);<sup>19</sup> and Lewis Parkhurst (fig. 226), a trustee of Dartmouth College.<sup>20</sup> The Parkhurst portrait received the critics' usual citations for incisive characterization. "The seated figure, the head in full face with some shadow on the right side, carries a suggestion of mental and physical alertness that was surely intentional," wrote the reviewer for the *Boston Sunday Herald*.<sup>21</sup>

In 1919 the commissions included John King Lord (fig. 227), a trustee and professor of Latin at Dartmouth College;<sup>22</sup> Donald McKay Frost (fig. 228), a wealthy Boston lawyer and bibliophile;<sup>23</sup> Governor James Mifflin of Pennsylvania (fig. 229), copied after an earlier portrait; and a pastel drawing of the actress Peggy Wood (fig. 230).<sup>24</sup>

The year 1920 saw not only the Borden and Currie portraits completed but also those of DeCamp's son-in-law Alexander White Moffat as a naval officer (fig. 231); Eric Brown (fig. 232), Director of the National Gallery of Canada, a very painterly rendering in the style of Sargent;<sup>25</sup> Edward Tuck (fig. 233), a banker of enormous wealth who eventually settled in a chateau in France surrounded by a collection that may have included the tapestry shown in the painting;<sup>26</sup> and the actor John Drew (fig. 234), a charcoal drawing now in the collection of the Players Club of New York.

In 1921 there were commissioned portraits of Simon Flexner (fig. 235), a celebrated pathologist of the Rockefeller Institute;<sup>27</sup> Charles Phelps Taft (fig. 236), a Cincinnati lawyer, publisher, and philanthropist; Mrs. Charle H. Sprague (fig. 237); Frederick Taylor Gates (fig. 238), a Congregational minister and a president of the Rockefeller Institute;<sup>28</sup> and Howard Clark Hollister (fig. 239), U.S. District Judge for

Southern Ohio.<sup>29</sup> A final commissioned portrait, painted in 1922, is that of Burton H. Wright (fig. 240), a businessman of Worcester, Massachusetts.

Though these portraits of DeCamp's last years, bearing the loose, confident marks of a professional artist who had worked in such genre for some twenty years, they were rarely exhibited. Of the eighteen portraits executed from 1918 to 1922, only the Lord, Drew, Tuck, and, of course, the Borden and Currie pictures appeared in national shows. As a group, they display a certain perfunctoriness on the part of the artist, as if they were produced to pay the expenses of maintaining two homes, servants, and a secretary/model. His more ambitious efforts at this time were clearly the interior scenes.

### **Last Figural Works**

DeCamp's last "portrait pictures," with few exceptions, held true to his highest standards of technical excellence. "Reddy" Pearson was to be the model for virtually all of the remaining pictures, with the exception of *The Steward (Lewis of the Porcellian*, fig. 241), posed by George Washington Lewis of Harvard's exclusive Porcellian Club in about 1919. Lewis is said to have been beloved by the members of the club and known for his intelligence and exceptional memory. His home at Parker Street in Boston housed many of the African-American students at Harvard.<sup>30</sup>

No walk of life could be more prototypical for the depiction of the black man in American life than that of the servant, yet DeCamp manages to dignify his sitter in spite of the scenerio---that of Lewis presenting the main course to the viewer.

According to Henry Louis Gates, Jr., the African-American was rarely individualized in portraits even up to 1940.<sup>31</sup> More typically, artists were apt to stereotype these people as "grotesque buffoons, servile menials, comic entertainers, and threatening subhumans."<sup>32</sup> It is only with the work of Winslow Homer and Thomas Eakins that images of the African-American break from formulaic precedents. DeCamp's warm and sympathetic character portrayal of Lewis clearly stands as another prime example.

The artist did, however, follow many of his fellow artists in a stereotype of another kind, as in his *Blue Bird* of about 1918 (fig. 242). Bram Dijkstra, in *Idols of Perversity*, finds the first period of the twentieth century rife with disparaging analogies between women and "caged creatures" such as goldfish and birds.<sup>33</sup> He explains these images as representations of women trapped in domestic interiors, unable to partake of the world beyond the rearing of children and the maintenance of the home. Yet here, too, DeCamp breaks from tradition. In *Blue Bird* he portrays the figure next to an empty bird cage, with the freed creature perched on one finger, hardly an image of a woman in a trapped environment. The choice of a blue bird may relate to the popularity at this time of a 1909 Maeterlinck play by that name in which the blue bird offers curative powers.<sup>34</sup>

The cage is also empty in the *Red Kimono* of around 1919 (fig. 243), in which Reddie again watches over the tiny bird, this time perched on the edge of a shallow glass dish of water. Bernice Leader examines this painting with a similar feminist approach to Dijkstra's, the bird being a metaphor for her of the woman's limited freedom:

The bird's gilded cage perhaps symbolizes that the price of comfort for the leisure class woman is often domestic confinement. She is protected from the bustling city below, which is visible through the large window in the background and is contrasted with the secluded interior. That the woman is sadly aware of her loss of freedom is indicated by her slack, resigned pose and melancholy expression.<sup>35</sup>

Especially without statements of intent by these artists or inklings in the press, it would take some stretch of the imagination to envision DeCamp as antifeminist, deliberately presenting women as trapped individuals. More likely a theory would be that his view of women are icons of beauty, juxtaposed with other objects of beauty in their quiet, aesthetic surroundings. The bowl in *Red Kimono* also holds flowering narcissus bulbs, recalling the Greek legend of self-involvement, an appropriate underscoring of the private world depicted in the scene. The nurturing of bulbs was and still is a popular way to garden indoors in the winter and also a pastime related to the oriental way of life, which seems to have caught DeCamp's fancy in virtually all of his last portrait pictures; exquisite, colorful kimonos are now the costume of choice for DeCamp.

The wintry backdrop for the *Red Kimono* would have to be a view from the window of the artist's Boston studio at the time, at 120 Riverway, where he worked between 1916 and his death. A brief summary of the DeCamp's studio life after the 1904 fire might be helpful at this point. He went first to 336 Boylston for a short time, but soon he settled in at the St. Botolph Studios for a period of five years, from 1906 to 1910. The Fenway was a much heralded workshop for artists and it was here that DeCamp painted between 1911 and 1915, his studio being one of those illustrated (fig. 244) and described in a *Boston Sunday Herald* article of 1914:

DeCamp's skillful, vigorous portraits of well known men stand about the studio; an unfinished one is on the easel, with model stand and palet (*sic*) table in place for work. A Chinese hanging, a few Japanese prints and a few reproductions of old masters, some collected treasure, on the top of an old chest of drawers and a paintable, comfortable couch give charm to his workshop.<sup>36</sup>

*Red Kimono* was first shown at the 1919 Corcoran exhibition of the Ten American Painters, and subsequently was entered in ten others, including the Pennsylvania Academy of the Fine Arts where it won the Walter Lippincott Prize in 1920. The writer for *Academy Notes*, reviewing the picture at the Albright Art Gallery when it was shown there in 1919, perceptively noted the brilliant coloration as "a new departure for the artist."<sup>37</sup>

An intensified color scheme continues in *Red and Gold* (fig. 245) and *The Window Blind* (fig. 246), both works executed in 1921, and both utilizing the same model (Reddy Pearson) and costume as in the *Red Kimono*. When shown at the Cincinnati Art Academy annual of 1922, *Window Blind* was called an "interesting study of light."<sup>38</sup> Indeed, DeCamp had now returned for the last time to the Vermeeresque treatment of light, whereby a soft glow is cast over the outline of the figure, her dress, the picture frame, and the upholstered chair to her left. The device of blinds illuminating the interior harks back to Tarbell's series earlier in the century, but the full standing figure, quietly posed within a shallow interior space, recalls similar work by Benson, as in his *Figure in a Room* (fig. 247).

In October of 1922, DeCamp underwent two operations at Boston's Massachusetts General Hospital. Family history differs on the cause of illness, but all agree that the artist finally succumbed to peritonitis, an inflammation of the membrane that lines the

abdominal wall.<sup>39</sup> A last series of letters was written between the DeCamps and Joseph Gest, Director of the Cincinnati Art Academy. Edith alerted their friend to her husband's condition in November of 1922:

I know that you will rejoice with us all to know that we brought Mr. DeCamp home from the hospital last Saturday. He is so happy to be at home and tho' he is pitifully weak still - he is coming back. We must be very patient and realize that he really practically died and has come back. Of course you know that he had two severe operations. Three blood transfusions - pneumonia and finally an abcess under his wound that is still being drained. The doctors say he is a perfect marvel but I have lived with him so long and know his endless courage and vitality and tho' I lost courage a bit when he was blind from loss of blood I really felt all the time that we couldn't let him go. . . . Mr. DeCamp is much interested to know whether the blood of three young medical students who gave their blood to him will alter his style!<sup>40</sup>

Probably to promote DeCamp's recovery, Gest apparently asked him to be a visiting critic at the academy at some point in the future. DeCamp was able to respond in a legible hand in late January:

Thank you for your letter of kind wishes. You have given me a good many important things to think about and in my still crippled condition, being as yet unable to write, I shall need a little time. Apparently my nerves had a considerable shock and I am being sent in a few days to Florida, in the hopes that a trip to a warmer climate will hasten my full recovery. The question of my making an occasional visit to Cincinnati is easy enough to settle, but to find a young and capable man to send to you is not so easy. I am feeling as well and cheerful as anyone could, and when my nerves coordinate as well as my digestion I shall be entirely happy. The various blood transfusions, as yet have shown no Cubist tendency.<sup>41</sup>

Soon after, DeCamp was taken by his daughter Sally and her husband to Boca Raton, Florida. In an age without antibiotics, however, his condition worsened, and he died on February 11, 1923. A memorial wreath was immediately placed beneath

DeCamp's last painting, *The Blue Mandarin Coat* (*The Blue Kimono*, fig. 248), then hanging in the annual show of the Pennsylvania Academy of the Fine Arts. Unlike the earlier kimono pictures, DeCamp focused on just the upper torso of the model, celebrating perhaps as never before the penetration of light into the scene---through the garment and the figure itself---even detailing the light coming through her nostrils and ear lobes. Rose V. S. Berry offered a summary view of the picture; after describing the painting in detail, the author concluded:

As the attention of the observer returns to the head in the interesting survey it is notable that the predominating key-note is the red-gold, the hair, the eyebrows, the lips, the yellow inside of the coat, and more than all else the illuminating light which transforms the face into something indescribably fascinating. There is tenderness, resignation, and a consuming sadness expressed in the eyes which seek in pitiful appeal something from the impenetrable beyond. Some way she will always be associated in her sweetness with the funereal wreath which has been hung beneath her frame. And again the whole is perfect; there is not one discordant note in the brown, bronzed leaves of the wreath, and the formal, purple, velvet bow, which tells without words that DeCamp's 'last picture is painted.'<sup>42</sup>

Although the newspapers pronounced the need for a memorial exhibition for DeCamp, it would be almost another year before such a show was organized. Appropriately, it began at the St. Botolph Club in Boston where DeCamp had spent so many hours. The display of fifty pictures offered many reviewers a chance to see a full range of the artist's works for the first time. "Particular interest will be attached," wrote Harley Perkins, "to several early works [he mentions *Italian Girl* and 'a landscape made in Italy (*Venetain Boat Yard*) which will be a revelation to many who are more familiar with the later canvases such as won honors in contemporary exhibitions of American art."<sup>43</sup> "There are large numbers of younger men and women

who have benefited by his periods of teaching at the Museum of Fine Arts School and the Massachusetts Normal Art School," Perkins continued in a later article, "and who will welcome the opportunity to obtain a glimpse of works which featured some time ago in local exhibitions, and have lately passed into museum and private collections in other parts of the country."<sup>44</sup>

In April the show, now comprising a mere dozen exhibits, traveled to the Albright Art Gallery in Buffalo, New York, where it shared billing with works by the expatriate James Shannon, who had also died in 1923. An installation shot of the display, highlighting the *Red Kimono*, appeared in the museum's *Academy Notes* of July-December of 1924 (fig. 249).<sup>45</sup> When shown at the Memorial Art Gallery in Rochester, New York, in the summer of 1924, the exhibition was reduced to ten pictures. At least one critic relished the opportunity to compare the work of Shannon and DeCamp. "DeCamp is a more solid painter than Shannon, with excellent effects of light and shade. His figures have mass as well as form and are perfect foils for the pretty Shannon women hung around them."<sup>46</sup> Once again, DeCamp's works were seen as more academically constructed compared to his peers---in this case, to the more painterly vision of Shannon.

Eight paintings were added to the DeCamp section in October when the show traveled to Cincinnati, where it understandably received much attention. Mary L. Alexander's review speaks for all:

[DeCamp's] sincerity and ability are thoroughly established in the canvases contained in this memorial exhibition. It is paint for paint's sake---beautiful, mellow, rich, like old wine or seasoned wood. It has timbre and dignity; it is unostentatious and without the pyrotechnics of the less sincere. In it you feel

incorporated the best traditions of the art of painting. In the handling of his lighted interiors there is a suggestion of Vermeer; they are carefully planned, beautifully and sincerely executed. He presents the thing as a whole rather than in parts. . . . DeCamp was considered by many artists of his day to be the finest American portraitist, especially in his portraits of men.<sup>47</sup>

From that point, the DeCamp show was separated from the Shannon memorial. In November, ten works were displayed at the Herron Art Institute in Indianapolis; in December, the same paintings traveled to the Art Institute in Chicago; and in January of 1925, eight works were shown at the Gallery of Fine Arts in Columbus. The correspondence mentions two other venues---Cleveland or Akron, Ohio---but there is no evidence that those exhibitions were held. DeCamp's career had come to an abrupt end, but it is to the credit of the directors of these various institutions that his reputation continued, if only for a brief moment in the history of American art.

#### END NOTES: CHAPTER VIII

1. W[illiam] H[owe] D[ownes], "The Ten Americans, *Boston Evening Transcript*, April 6, 1917, p. 4.
2. "Notes of the Studios and Galleries," *Arts and Decoration* 7 (April 1917): 336.
3. C. P. Minnigerode, Washington, D.C., to Joseph DeCamp, January 4, 1919. DeCamp Files, Corcoran Gallery of Art, Washington, D.C.
4. DeCamp to Minnigerode, (telegram) January 6, 1919. DeCamp Files, Corcoran Gallery of Art, Washington, D.C.
5. DeCamp to Minnigerode, (letter) January 6, 1919. DeCamp Files, Corcoran Gallery of Art, Washington, D.C.

6. Minnigerode to DeCamp, January 8, 1919. DeCamp Files, Corcoran Gallery of Art, Washington D.C.
7. Members of the prestigious committee included the Honorable Henry White, Mrs. E. H. Harriman, J. Pierpont Morgan, and Charles P. Taft, the latter a subject of DeCamp's brush in about 1921.
8. Herbert L. Pratt, New York, to DeCamp, March 1919. Quoted in Moffat, "Joseph Rodefer DeCamp, Biographical Sketch," p. 39.
9. W[illiam] H[owe] D[ownes], "The Fine Arts," *Boston Evening Transcript*, April 16, 1919, sect. 2, p. 4.
10. Gammell, *The Boston Painters: 1900-1930*, p. 62.
11. The work was also sent to the 1922 annual exhibitions of the Detroit Institute of Arts, the Toledo Museum of Art, and the City Art Museum, St. Louis.
12. W[illiam] H[owe] D[ownes], "The Fine Arts," *Boston Evening Transcript*, February 4, 1922, sect. 1, p. 10.
13. Borden dates his sitting with DeCamp to the "latter part of October and the first weeks of November" of 1920. Quoted in Henry Borden, ed., *Robert Laird Borden: His Memoirs, Vol. 2*, (Toronto: McClelland and Stewart Ltd., 1969), p. 249.
14. Quick, "Achieving the Nation's Imperial Destiny: 1870-1920," p. 73.
15. "War Portraits at Museum," *American Art News* 19 (January 22, 1921): 1.
16. James B. Townsend, "Annual Pa. Academy Exhibit," *American Art News* 19 (February 12, 1921): 1.
17. "Harvard Club Unveils Azan Portrait," *Boston Evening Transcript*, June 27, 1918, p. 4.
18. DeCamp is described in poor health around 1920 by Robert C. Vitz in "The Eclipse of Cincinnati's Golden Age in Art," *Cincinnati Historical Society Bulletin* 27 (Winter 1969): 314.
19. For more information on Woods, see Dumas Malone, ed., *Dictionary of American Biography, Vol. 20* (New York: Charles Scribner's Sons, 1936), p. 504-04.
20. See Edward K. Robinson, "Lewis Parkhurst, Trustee," *Dartmouth Alumni Magazine* (March 1941): 15-19; 86-7; and "Lewis Parkhurst Dies," *Dartmouth Alumni*

*Magazine* (May 1949): 25-6.

21. "News of the World of Art," *Boston Sunday Herald*, April 6, 1919, sect. 3, p. 8.

22. See Eric P. Kelly, "Old Families of Hanover," *Dartmouth Alumni Magazine* (December 1937): 13-16.

23. See Marcus A. McCorison, "Donald McKay Frost---A Collector of Western Americana," *Western Historical Quarterly* 3 (January 1972): 67-76.

24. See Catherine Gilbert, "Catherine Gilbert on Johnson, Alexander, Sterner, DeCamp, Hale and Kroll," in Elizabeth Johns, ed., *Seeing Women: Students Select from the Susan and Herbert Adler Collection of American Drawings and Watercolors*, exhib. cat. (Danville, Ky.: Norton Center for the Arts, Centre College, 1992), pp. 14-18.

25. DeCamp painted Brown in Ottawa in October and November of 1920 at the same time he completed the portraits of Borden and Currie for the National Art Committee. My thanks to Michael Pantazzi, Associate Curator of European Art at the National Gallery of Canada, Ottawa, for this information.

26. See Francis Lane Childs, "Mr. Tuck 75 Years After Gradation," *Dartmouth Alumni Magazine* (June 1937): 9-12. It is unlikely that DeCamp painted the picture, dated 1919, in Europe. A very detailed drawing exists for the work, however, and may have been done a year earlier when the artist was abroad.

27. See Elmer Bendiner, "Simon Flexner: His 'Rock' Was for the Ages," *Hospital Practice* (April 15, 1988): 213-220; 225-26; 230; 232; 237-38; 242; 244; 247-48; 253-54; 259; 262; 264-66.

28. Harris Elwood Starr, "Frederick Taylor Gates," in Allen Johnson and Dumas Malone, eds., *Dictionary of American Biography*, Vol. 4 (New York: Charles Scribner's Sons, 1931), pp. 182-3.

29. "Howard Clark Hollister," in *History of Cincinnati and Hamilton County, Ohio* (Cincinnati: S. B. Nelson & Co., 1894), p. 608.

30. See Patricia H. Rodgers, Charles M. Sullivan, et al, *A Photographic History of Cambridge* (Cambridge, Mass.: MIT Press, c.1984), p. 83.

31. See Henry Louis Gates, Jr. "The Face and Voice of Blackness," in Guy C. McElroy, *Facing History: The Black Image in American Art, 1710-1940* (San Francisco: Bedford Arts, 1990), pp. 19-42.

32. Ibid., p. 29.
33. Dijkstra, *Idols of Perversity*, p. 185.
34. "'Blue Bird' Built on Folklore of France," *Boston Sunday Herald*, April 4, 1915, p. 6.
35. Leader, "The Boston Lady as a Work of Art," p. 128.
36. Barbee Babson, "Some Who Have Made Boston Famous in the World of Art," *Boston Sunday Herald*, March 1, 1914, Special Features, p. 3.
37. "The Thirteenth Annual Exhibition of Selected Paintings by American Artists at the Albright Art Gallery," *Academy Notes* 14 (January - October, 1919): 77.
38. M. R. C., "The Week in Art Circles," *Cincinnati Enquirer*, June 4, 1922, p. 13.
39. A most common cause of peritonitis is a ruptured appendix, as one family member maintains was the cause, yet another claims it to have been ulcers. Attempts to recover hospital records have so far been unsuccessful.
40. Edith DeCamp to Joseph H. Gest, Cincinnati, November 1922.
41. DeCamp to Gest, Cincinnati, January 1923.
42. Berry, "Joseph DeCamp: Painter and Man," pp. 187-88.
43. H[arley] P[erkins], "The Fine Arts," *Boston Evening Transcript*, December 31, 1923, sect. 1, p. 15.
44. Perkins, "Joseph DeCamp: The Man and the Artist," p. 8.
45. See "Eighteenth Annual Exhibition of Selected Paintings and Small Bronzes by American Artists, at the Albright Art Gallery," *Academy Notes* 19 (July-December 1924): 85.
46. Thurston V. Darling, "Gallery Exhibit Contrasts Work of Two Artists," *Democrat and Chronicle*, August 10, 1924. Clippings files, Memorial Art Gallery, Rochester, New York.
47. Mary L. Alexander, "Fine Exhibits Mark Opening of Art Museum," *Daily Times-Star*, October 1, 1924. Clippings File, Cincinnati Art Museum, Vol.10, p. 56.

## CHAPTER IX: DE CAMP'S ACHIEVEMENT

In the thirty-nine years that DeCamp spent in Boston, his professional achievement can be divided into two basic areas: portraiture (primarily commissioned works of male subjects) and figure painting (primarily depictions of women). Despite ample evidence that he made significant strides in pure landscapes, the paintings that survived the Harcourt fire are not sufficiently numerous to rank him with the major figures of that genre.

### Formal Portraits

DeCamp's formal portraits form the bulk of his oeuvre. They depict some of the most prominent men of the artist's time and certainly some of the period's most powerful politicians, businessmen, intellectuals, and men of science. Since DeCamp had no agent or gallery to seek commissions for him, we can assume that the popularity of his style of portraiture was spread by word of mouth and by the exposure of his best work to the public through national exhibitions. What accounts for the vast numbers of men who chose to have their portraits painted by DeCamp? More importantly, how does DeCamp's work compare with that of his colleagues and what niche does the artist fill in the annals of American portraiture in general?

DeCamp's shift to portraiture at the time of the 1904 fire that destroyed much of his early work was good timing on his part, since the apogée for American society portraiture appears to have been the first decade of the twentieth century. There were

two leading portraitists admired by Boston patrons when DeCamp began his intensive work in the genre. One was John Singer Sargent, who in spite of expatriate status, set the standard for female portrayals with his soft, buttery brushwork and opulent settings. Sargent was sought after for this specialty and often had to grapple with the whimsies of monied individuals, a task he eventually found cumbersome. As we have seen, Sargent admired DeCamp's work and passed on the important Versailles commission to him. The more solid painter of the two, DeCamp's style apparently appealed to the masculine and more conservative tastes of the male patron, while Sargent's painterly and consciously fashionable style was considered a more feminine ideal.

The other portrait specialist well known in Boston and elsewhere was Frederic Porter Vinton, who was often cited for his austere, realistic renderings of men. Trained in Paris, under Léon Bonnat (also a painter of men), and later in Munich, where the emphasis was on the portrait head, Vinton was responsible for establishing the tone of male portraiture in Boston with his dark backgrounds, strongly lit canvasses, and portrayals of sitters who confront the viewer head-on. Following Bonnat's propensity for harsh realism, Vinton may not have been as interested in portraying the stature of his male sitters, whereas, according to contemporary criticism, DeCamp's men said something to the viewer---that his sitters were of a certain class. Compared with the work of the two older painters, DeCamp's portraits are more in line with those of Vinton, especially in the plain, dark backdrops, the emphasis on modeling, and a strong sense of draftsmanship underlying the forms. Both artists met

their sitters "eyeball-to-eyeball," which speaks well for the comfort level of these painters in Boston society.

DeCamp's portraits of Philadelphia notables beg a comparison with those by Thomas Eakins, with whom he apparently had very little association. Eakins also studied with Bonnat and gave his sitters the same intense naturalism that Vinton had also gleaned from Bonnat's style. Eakins's men (and women) are bathed in atmosphere, whereas DeCamp's sitters bask in a spotlight of "virtual reality," to use a contemporary term. We are immediately confronted by DeCamp's people; Eakins's figures are often shrouded in atmosphere, lost in their own private world. DeCamp's sitters---wealthy middle class professionals---sought him out, whereas Eakins selected his subjects, who were also accomplished individuals but not necessarily of a special class.

Philip Leslie Hale's statement of 1900 about DeCamp's portraits offers another clue to the artist's popularity: "It is a wonder that DeCamp does not favor us with more portraits of men. I know of no one who paints a better or more convincing likeness."<sup>1</sup> What was clearly required for the male portrait of the period was a perfect likeness, an American requirement from the Colonial period forward, in order to insure the posterity of the sitter. Photography would, of course, do much to replace the need for oil-on-canvas portraiture and eventually led to its disfavor, even during DeCamp's lifetime.

Yet there were other reasons that patrons came to DeCamp for this specialty. A word that often appears in the critical literature is "character." Once again, we can

look to the reviews to see that the artist was able to capture not only the essential qualities of the sitter's outer appearance (despite the use of stock poses) but something inherently special about the inner personality as well. Over and over, the critics took note of this skill, which they often coupled with another layer of expertise, especially when writing about the Bostonian sitters. Something in the portrayal of these Boston men---their postures, their rapport with the viewer (and, by extension, with the artist), their austere attire---gave them a stature above ordinary mortals. The portrait of Francis I. Amory of about 1911 had "a certain patrician hauteur of pose and countenance, according to the reviewer in the *Public Ledger-Philadelphia*;"<sup>2</sup> Frederick Cheever Shattuck's 1912 visage had, noted the *Boston Sunday Herald* critic "an uplifting rectitude of aspect;"<sup>3</sup> and, in general, DeCamp's men exhibited the "apogee of Boston Puritanism," according to the writer for *American Art News* of January 8, 1916.<sup>4</sup> To be painted by DeCamp, then, gave a certain class status to the sitter if he was not already of that ilk, and, if he were, it gave a stamp of approval to his place in society.

This is not to imply that DeCamp fell into prototypes; the last point to be made about his portraiture is that the sitters are very much individualized human beings, alive with a "vitality and vigor" which made them "difficult to hang on the wall," according to Edith Burnham of the *Boston Traveller*.<sup>5</sup> She also spoke of DeCamp's "naturalism without mannerism"<sup>6</sup> and surely that is what finally separates a DeCamp portrait from the more flamboyant style of Sargent or his followers. DeCamp set aside his own artistic personality for the most part to allow that of his sitters to emerge.

Forsaking the accoutrements that often appeared in Colonial and later canvases---books for men; flowers for women, and so on---DeCamp created status symbols with his sitters' faces alone.

### **The Figure Outdoors**

DeCamp's second major triumph of his mature years was in figural work, which includes both outdoor and indoor settings. Although he had experimented with the figure outdoors during his years abroad (*Head of a Young Woman* [fig. 16]; *Italian Girl* [fig. 20]) and again in 1886 with his *St. John the Baptist*, his first truly Impressionist successes in the genre came with his *Hammock* of about 1893 (unlocated), a work that probably parallels in style the extant *Pear Pickers* (fig. 64) and *Hammock* (fig. 61) of a slightly later period. Full of brilliant color and sunlight, these pictures display DeCamp's knowledge of the French style of Impressionism gleaned from his associations with Theodore Wendel, Dennis Bunker, and John Leslie Breck. The daubed strokes of pure color appear predominantly in the landscape sections, revealing DeCamp's proficiency in pure landscape, which by the early 1890s was highly touted in the press (see pp. 67-71). The figures shown in these paintings, however, display DeCamp's and the American Impressionists' general tendency to retain the solidity of objects in contrast to the diffused backgrounds. In DeCamp's late *plein air* paintings, figures become more and more a part of the overall texture of the work.

As early as 1893, DeCamp's paintings were being compared with those of

Tarbell, who was the key figure for such comparisons within the Boston School. The earliest documented statement of DeCamp's and Tarbell's relationship was in 1893. DeCamp's *Hammock* of that year (unlocated) was thought to follow "too closely" Tarbell's *In the Orchard* of 1891 (fig. 63), according to the critic for the *Boston Evening Transcript*, yet he found its composition "entirely different" and "very skillfully done."<sup>7</sup> The following year, with his entry in the St. Botolph joint exhibition of Boston painters, DeCamp was said by a reviewer for the same paper to have taken over the "impressionist mantle" from Tarbell, wearing it with "more harmony and grace."<sup>8</sup> Both comments suggest the essential difference perceived between Tarbell's and DeCamp's work: an underlying academic structure survives in the latter's subjects whereas Tarbell is more free-wheeling and certainly more painterly in his approach.

These same years (1894-1895) saw DeCamp, Benson, and Tarbell sharing studio space at 20 St. Botolph Street, and it may follow that they were influenced by one another. The three artists were so tied together in the public's mind that by 1897, Sadikichi Hartmann was able to make a statement identifying their themes and their "domino-like" influences:

Let us enter one of their exhibitions. There are lamp and firelight effects, and an occasional lawn fete. There are mothers with children, sitting in a boat, on the piazza, or in an orchard, and who apparently have no interest in life, except a mania for posing in sunlight. . . . This year de Camp [*sic*] exhibits a picture that seems to be technically a facsimile of Benson's picture of last year, and next year Benson will come forth with a canvas that will look like a Tarbell of several years ago.<sup>9</sup>

DeCamp did indeed echo the hammock theme in Tarbell's outdoor work and also followed the latter in his portrayal of mother and children. Tarbell's *Mother and*

*Child in a Boat* of 1892 (fig. 62) may have inspired DeCamp's extant *Hammock* of about 1895 and perhaps his much later *June Sunlight* (fig. 91) and *September Afternoon* (unlocated, fig. 92), both of 1902. A year earlier, DeCamp had also worked with a theme of children outdoors with his *Pink Settee* (unlocated), a "large painting of children playing out of doors in the strong sunlight," according to a *Boston Herald* reviewer.<sup>10</sup> Similar subjects by Benson had begun to appear a few years earlier. DeCamp's *Farewell* (fig. 93), of about 1900-02, however, predates Benson's hilltop series which began about 1905.

With these last works of figures posed against a backdrop of Gloucester's Wonson Cove, DeCamp was moving closer to the overall diffusion and formalist tendencies found in French Impressionism, for which perhaps he had developed a closer understanding than the others. With its emphasis on flat design and overall "haziness of outline," *June Sunlight* was considered by *Booklover's Magazine* a masterpiece of the "frequent theme of woman and child bathed in sunlight."<sup>11</sup> Like Benson and Tarbell, DeCamp's figures dominate the foregrounds, but his tend to be less lively, giving them more solidity in composure and in technique. His Impressionist stroke is not as loose as theirs but more systematically applied, as in the French style.

### **The Figure Indoors**

About the time that Benson was reaching artistic heights with his outdoor subjects, Tarbell and DeCamp were turning indoors. They had individually explored

the subject in 1890---DeCamp with his *At the Piano* (unlocated) and Tarbell with a firelit subject, *After the Ball*, a precursor to Benson's similar themes of 1891-1894. DeCamp continued the indoor figural subject with such works as *Arrangement in Black and Red* (unlocated, fig. 176) of about 1892, *Portrait of Miss X* of 1895 (unlocated), *Girl with Green Shawl* (fig. 175) of about 1900, *Arrangement in Pink and Blue* of 1901 (fig. 176) and *The Violinist* of 1902 (fig. 185).

Whistler's "arrangement" themes and "art for art's sake" philosophy that evolved out of the 1850s Aesthetic Movement in England surely was influential for these early works, and contemporary reviewers were aware of the fact. Whistler's emphasis on placing the figure within a decidedly "arranged" environment helps in understanding a statement made of *Arrangement in Black and Red*, that it was "a bright and agreeable decoration."<sup>12</sup> *Portrait of Miss X*, according to the *Public Ledger-Philadelphia* critic, was called "an artfully posed lady,"<sup>13</sup> and *Girl with a Green Shawl* was applauded for its "prominent note [apple green] in a quiet harmony of color . . . very harmonious and ably carried out."<sup>14</sup>

DeCamp's depiction of genteel women, added to those by Tarbell and Benson, led to the subject being synonymous with the Boston School painters. Their preference was reinforced by the discovery of the work of Vermeer in America, owing mostly to the publication of the Old Master's imagery in Philip Hale's *Masters in Art* series of 1904. (Europeans had reappraised the artist in the mid-nineteenth century.) Contrasted with our contemporary appreciation for the realistic quality of the Dutch School artists, the Boston painters were attracted to the domestic tranquility they saw

in Vermeer's scenes, which reinforced their already established idealized vision of womanhood. The Gilded Age produced, with their help, the perfect female, a quiet beacon of cultural aestheticism, a symbol of status in a fast-changing industrialized world.

Once again, Tarbell set the pace. His Vermeer-inspired *Girl Crocheting* of 1904 (fig. 191), with its subdued palette, light-filled setting, and quiet elegance, was given enormous praise in the contemporary press. DeCamp's themes now shifted as well, from an emphasis on figures posed as ornaments within their surroundings to women more actively engaged in domestic and intellectual activities: reading, mending, arranging flowers, and playing musical instruments. It was with these last subjects that DeCamp reached his own artistic peak and finally separated himself from his Boston colleagues. "Of the Boston giants," wrote Joseph Chamberlin in 1908, "DeCamp has changed more since 1898 than any other member of the group, if these three canvases [*The Guitar Player*, *The Cellist*, and *The Brown Veil*] are an example of the way he paints 'for himself' now."<sup>15</sup> The first two, especially, catapulted DeCamp to the ranks of a "modern" Old Master, a notion that was surely appealing to the very clientele he was already reaching in his formal portraiture. "If a Dutch 'Little Master' of the calibre of Vermeer or Metsu could be imagined enlarged to the lifesize scale," the reviewer for the *Boston Evening Transcript* wrote of the *Guitar Player*, "it would look not unlike this modern master's work."<sup>16</sup>

DeCamp continued in this vein of Vermeeresque portrayals of domesticity for some time, varying each effort with experiments in texture and lighting, characteristics

which also emanated from the Dutch Old Master's work. Now there appeared a clear distinction within the Tarbellite group between Benson's ongoing *plein air* paintings with their vivacity, homegrown quality, and extroverted nature and DeCamp's interiors, which were allied with introversion, old world manners, and a serenity in the face of society's changes. Finally, an added touch of oriental costuming and brighter coloration toward the end of DeCamp's career brings the artist full circle, back to Whistler and such works as *Purple and Rose: The Lange Leizen of the Six Marks of 1864* (Philadelphia Museum of Art) or the well known *Princesse du pays de la porcelaine* of 1863-64 (Freer Gallery of Art, Washington, D.C.).

Had DeCamp lived into the 1930s, a different world would have awaited him. Women were shown in the workplace, in the streets, and in other less than genteel situations. He would have survived in the art circles with his portrait commissions, but the moment had passed for the vision of an idealized woman, protected from the harsher realities of life.

#### ENDNOTES: CHAPTER IX

1. Philip L. Hale, "About the Pictures," *Boston Daily Advertiser*, p. 8.
2. "Prize Winners and Critique of 107th Annual Exhibition, Pennsylvania Academy of the Fine Arts," *Public Ledger-Philadelphia*, p. 9.
3. "Likenesses Deluxe at the Artists' Guild by Joseph DeCamp," *Boston Sunday*

*Herald*, p. 4.

4. Doe, "Boston," *American Art News* 14 (January 8, 1916): 5.
5. Burnham, "Portraits of DeCamp Here," *Boston Traveller*, p. 8.
6. Ibid.
7. "The Fine Arts," *Boston Evening Transcript*, January 26, 1893, p. 6.
8. "The Fine Arts," *Boston Evening Transcript*, February 9, 1894, p. 5.
9. Hartmann, "The Tarbellites," *Art News* 1 (March 1897): 3-4.
10. Untitled, unpaginated *Boston Herald* clipping, William Paxton Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
11. "American Art at Pittsburgh," *Booklover's Magazine* 3 (April 1904): 464.
12. "The Fine Arts," *Boston Evening Transcript*, October 8, 1892, p. 8.
13. "A Strong Exhibition," *Public Ledger-Philadelphia*, p. 7.
14. "Around the Galleries," *Sun*, March 20, 1901, p. 6; and "The Art World," *Commercial Advertiser*, March 19, 1901, p. 6.
15. Chamberlin, "The Tenth Year of the 'Ten,'" *Mail*, p. 6.
16. "The Fine Arts," *Boston Evening Transcript*, January 30, 1908, p. 11.

## CHAPTER X: CONCLUSION

A critic for the *Boston Sunday Herald*, reviewing DeCamp's 1915 portrait exhibition at the Guild of Boston Artists, described the artist as the city's "Portraitist-in-Extraordinary"<sup>1</sup> but also went on to outline the various threads of a long and varied career:

Something there is in it reminiscent of days with Duveneck when the Munich Academy was a mecca for young Americans; something of the enthusiasm for matching subdued tone with joyous tint that was the common possession of Whistler's understudies at Venice; something of the quest of sun, wind and warmth which the man's associates of early manhood here in Boston followed with consistency. These ennobling associations are felt by the observer to have given urbanity, poise and charm to the naturally vigorous expression of an intense mentality.<sup>2</sup>

Indeed, DeCamp's training in Cincinnati, Munich, and with Duveneck formed the backbone of all that he would become. His prowess in drawing and modeling, developed after long hours of sketching from casts, from the model, and from nature, gave him a strength in draftsmanship that would be apparent in virtually every facet of his later work.

DeCamp's formal portrait, so different in style from the more flamboyant ones of Sargent and Tarbell, is closer to the uncompromising technique of Vinton because of its technical underpinnings and concentration on the individual personality of the sitter rather than that imposed by the artist. DeCamp's nude is one of substance, carefully modeled to exhibit its most sensual curves and flesh tones. Even a DeCamp landscape, filled with light and color, generally builds on the solid objects within the

scene. There was a reason that DeCamp was called Boston's master technician, and his works consistently bear the marks of this academic approach. Yet, given that structural premise, there is still an interesting variation in style and subject matter in DeCamp's oeuvre.

The "subdued tone"<sup>3</sup> mentioned by the *Herald* critic was a strategy that intrigued DeCamp at different times in his career, beginning with the monochromatic palette he used in Venice. Whistler was surely the force behind this approach, not only for DeCamp but for many of the other "understudies" to the expatriate artist. With the nudes of the late 1890s, DeCamp returned to the subdued palette, giving his entries in the inaugural shows of the Ten American Painters a distinct contrast to the work of the other members of the group. A brief period of tonal landscapes reappears during the Gloucester summers of the early twentieth century, when DeCamp was reunited with many of his Venetian comrades.

DeCamp's "quest of sun, wind and warmth"<sup>4</sup> also underwent an ebb and flow pattern and also started with his *plein air* work in Venice. However, it is with the brief period of Impressionism that emerged in the 1890s, as the *Herald* critic rightly observed, that we judge DeCamp's early achievements within the Ten group and within the Boston circle of artists. Beginning with landscapes that follow in the tradition of the Annisquam colony, DeCamp very quickly advanced to the strategies of Impressionism. He was assisted in this progression through his close associations with Dennis Bunker, John Leslie Breck, and Theodore Wendel, all of whom had learned the style abroad, near its roots. In this sense, DeCamp can be considered a closer adherent

to the style than Benson and Tarbell whose sources were further removed.

These shifting moods, however, were not always to DeCamp's benefit. As early as 1909, his work was characterized as a "series of successful experiments," which, the reviewer felt, made it sometimes difficult to "recognize his work without a glance at the signature."<sup>5</sup> This is especially true if one were to compare separate works from DeCamp's various genres---an Annisquam landscape next to one from the Gloucester period, for example, or a figural work from the teens juxtaposed with a nude of the late 1890s. But in spite of the artist's veering in and out of many themes and styles, there are definite trademarks that reveal his personal approach to each. DeCamp's Venetian landscapes tend to be either architectural subjects painted in tones of grays and browns or the livelier, more spatial, views of boats and sea. His Impressionist landscapes contain large expanses of foreground space, often a screen of trees, and, occasionally, a dramatic coastal view. They can be distinguished by DeCamp's peculiar, diagonal swirls of paint and his favorite hues of yellow, green, and touches of pink. These paintings evolved from a traditional perspectival viewpoint---overlapping "wings" moving the eye back into space---to canvases exhibiting more formalist concerns, showing the artist's interest in surface treatment and flat patterns. A last burst of *plein air* work depicted DeCamp's wife and children posed against the Gloucester skies. This would be the farthest point of DeCamp's flirtation with Impressionism, even though he had become a national figure as a practitioner of the style.

Another shift in the early twentieth century moved DeCamp permanently

indoors. As early as 1890, he had experimented with the figure in an interior setting, and by 1905 he was concentrating almost exclusively on this theme, whether the sitter was male or female. The artist's no-nonsense portraits of men confront the viewer head-on, insistent in their sense of importance and necessitating very little in the way of background accoutrements. Their faces peer out of generally dark backgrounds, permanently alive in the exposure of inner character. DeCamp's male portraiture is more modelled than Sargent's and Tarbell's, less atmospherically charged than Vinton's and Eakins, and painted with more interest in an exact likeness than any of the aforementioned. DeCamp's niche in the American tradition of portraiture, despite his early training in the swashbuckling Munich style, follows more readily in the footsteps of the American style of John Singleton Copley, rather than the more painterly one of Gilbert Stuart.

An even more stark distinction lies in a comparison of DeCamp's male and female sitters. Men were apparently more accessible to him than women and treated with every possible technical skill to bring their visages alive on canvas. His women are clearly meant to be less real, even within their more plausible surroundings of hearth and home. One reason for the difference lies in practicality; DeCamp's men were, of course, his patrons who sought to have their faces memorialized whereas his women were his regular models, posed to represent a certain ideal---the generic American female beauty. These women were raised to pedestal status by all of the Boston School artists, including female painters, giving them the position of "keepers" of the aesthetic concerns of the household and, by extension, of society at large.

DeCamp's early work in this genre owes much to Whistler's women of the Aesthetic Movement. The more astute critics were aware of the "art for art's sake" characteristics of the work and constantly reminded their readers of the harmonious colors and design qualities derived from Whistler's "arrangements," a word that occasionally appeared in DeCamp's early titles. A fascination with costume and mirrors was also germane to the earlier interior scenes, but in later work, especially after the Vermeeresque overlay began around 1904, DeCamp's women were shown in the more intellectual and resourceful pursuits of reading, arranging flowers, mending, and sewing.

A few years after Impressionism had formed a bonding of the Boston artists, it would be the admiration for the work of Vermeer that drew them even closer. DeCamp's indoor figures, as with those of his Boston colleagues Benson, Tarbell, Hale and Paxton, fit comfortably into the surroundings of a well-kept home of the leisure class, quietly fulfilling their contemporary role in the domestic life of the early twentieth century. As clearly delineated as any of the decorative arts within these spaces, they came to exemplify the Boston genteel manner, long after that world had begun to respond to a more modern, industrialized environment. It is no accident that this work was often compared to the Old Masters---Vermeer, Hals, Velazques, and others---the choices of connoisseurs and patrons of the previous decades. Perhaps it was the patrons then, not necessarily the artists, who bear the responsibility for continuing to subscribe to, and demand, a genre that reminded them of old world values, that "protected" their womenfolk from the male-dominated life of business and

commercial activity.

As for DeCamp, the last of his "portrait pictures" are heavily infused with the influence of Japanese prints, not only in the brilliant costumes worn by the figures, but also in the elegant posturing of the women themselves. Throughout these interior figural works, DeCamp constantly experimented with technique, as though the need to continually prove his prowess with light, texture, and dramatic effects was equally important to the actual portrayal of the subject. To the end, it was these qualities that reviewers praised in DeCamp's work.

However experimental in its technical aspects, DeCamp's art would not have fared well had he continued into the 1930s, and, as Donald Moffat surmised, the art world certainly was not ready for a retrospective of his work in the late 1950s. Even by the 1910s, next to the realist subjects of the Henri circle and the formalist advances of early Modernism, DeCamp's subjects would soon fade into history.

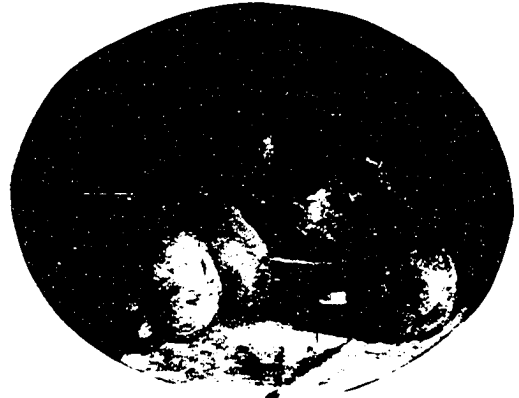
What remains for us in the viewing of Joseph DeCamp's work, aside from the interpretation of life around the turn-of-the-century, is his virtuosity with paint and his continual infusion of new ideas into his oeuvre. "Scorning bravura, he insists on virtuosity," wrote Paul Thomas of the *Cincinnati Times-Star*.<sup>6</sup> To translate his most salient characteristics into terms of the stringed instruments he so loves to put in his compositions, he has a marvelous 'singing bow,' an infinite breath, his themes are *maestoso, con tenerezza, con amore*.<sup>6</sup>

## END NOTES: CONCLUSION

1. "Likenesses DeLuxe at the Artists' Guild by Joseph DeCamp," *Boston Sunday Herald*, January 2, 1916, p. 4.
2. Ibid.
3. Ibid.
4. Ibid.
5. Paul K. M. Thomas, "The Art of Joseph DeCamp, Painter," *Cincinnati Times-Star*, March 13, 1909. Joseph DeCamp scrapbook. Family of the artist.
6. Ibid.
7. Ibid.
7. Ibid.



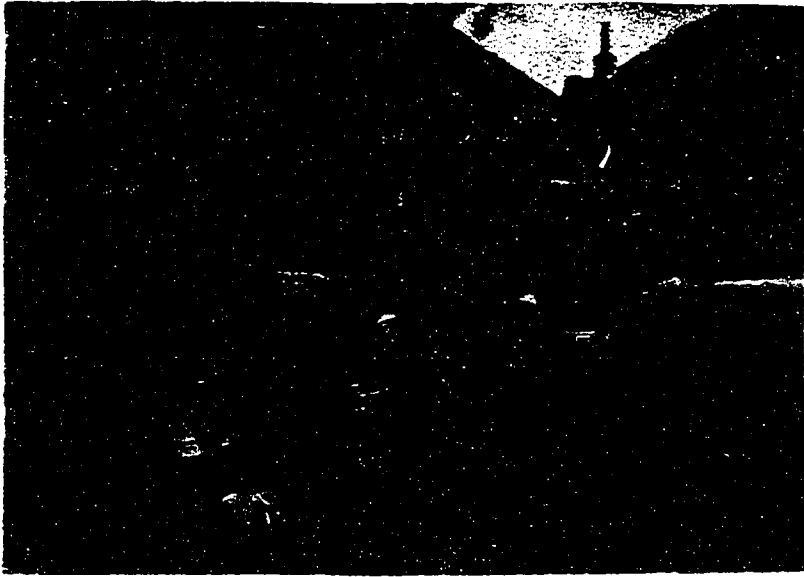
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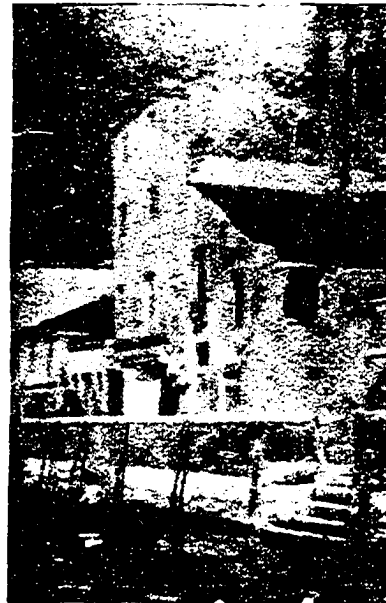
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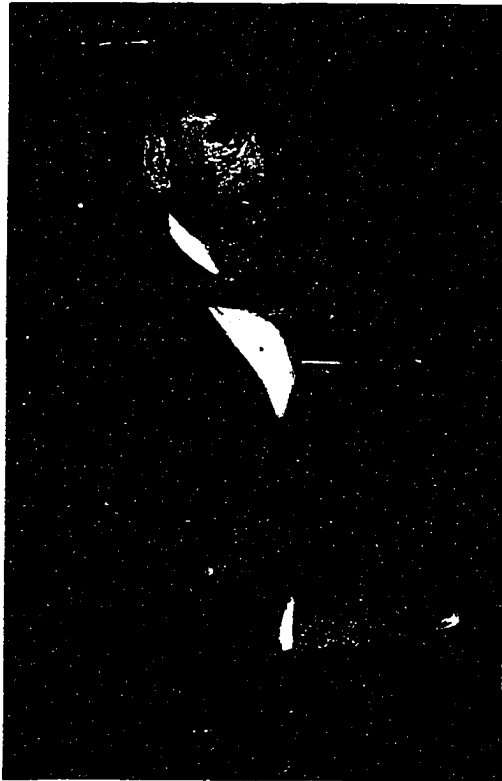


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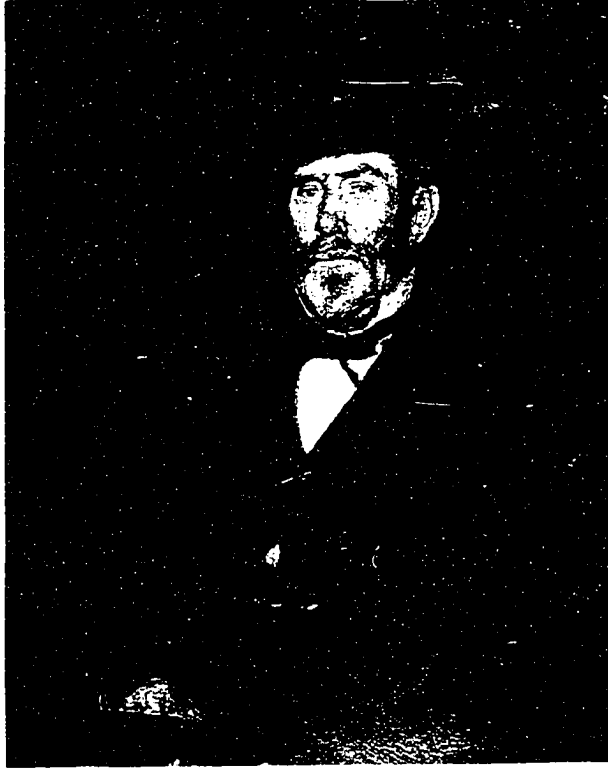
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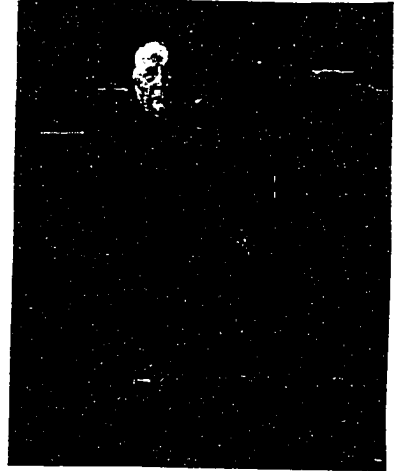
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OTTO H. BACKER ESQ. JOS. DE CAMP



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PATER FAMILIES: Jos. DeCamp

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\*Miserable  
Jack's heir,

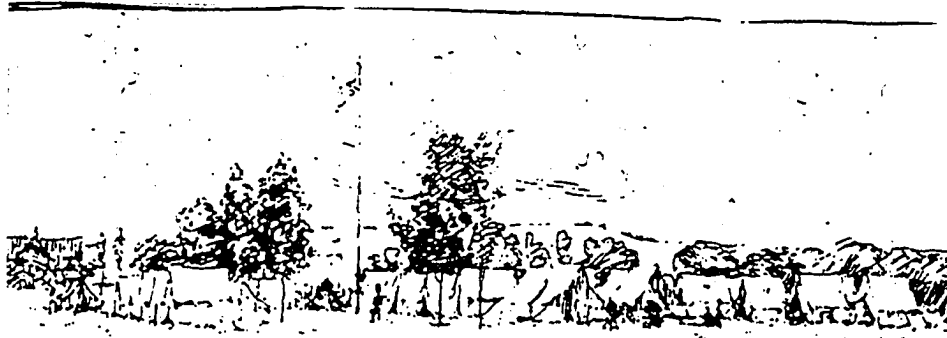


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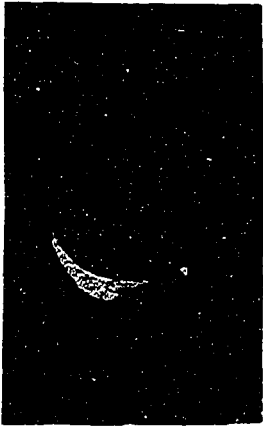
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KENYON COX ESB. + JOS. DE CAMP

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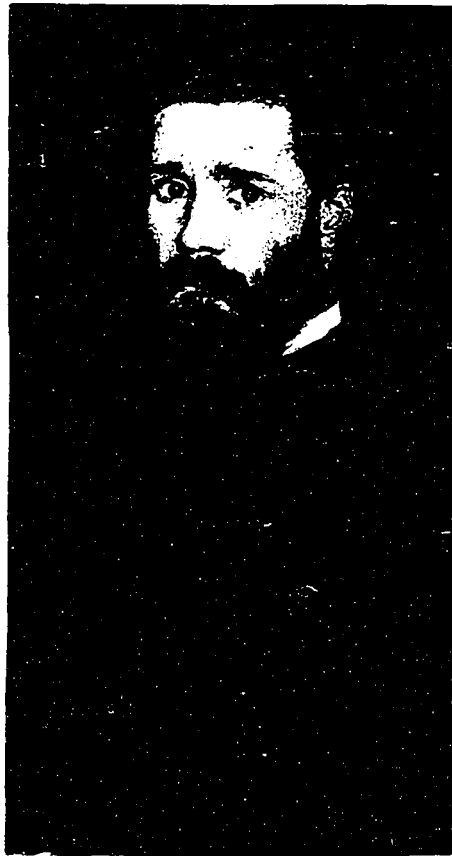
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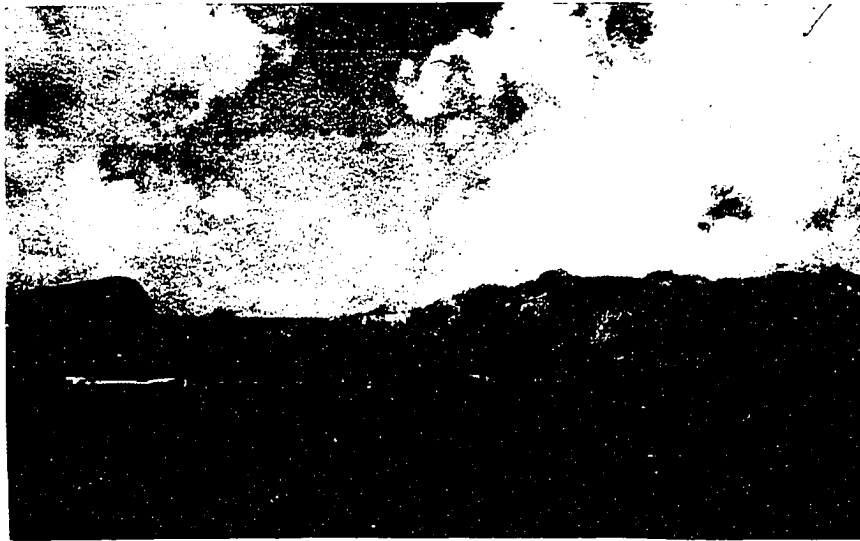
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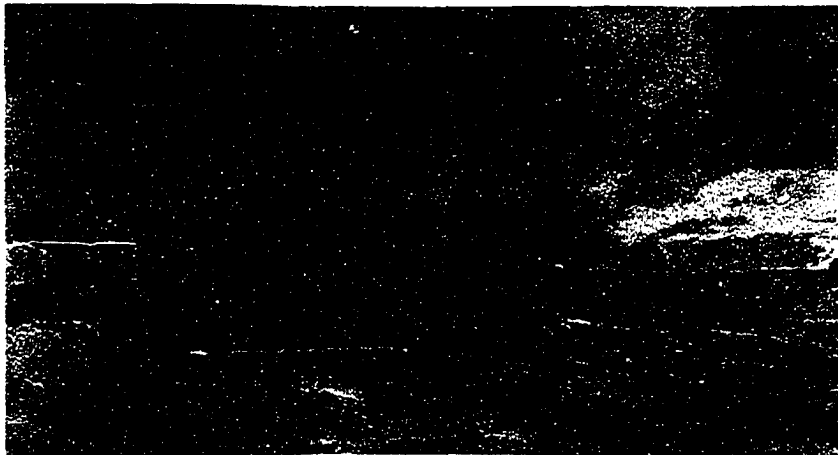
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In the Name of the Father, and of the Son, and of the Holy Ghost, Amen.

**Witnesseth**

on the twenty-first day of September in the Year of OUR LORD, one thousand eight hundred and twenty-one of Grace Church in the Town of Oxford and State of Massachusetts

I joined together in  
**HOLY MATRIMONY**

Leah Kiefer De Cord  
Edith Franklin Baker

according to the Rites of the  
**Protestant Episcopal Church**  
in the United States of America, and  
in conformity with the Laws of the State of Massachusetts

In Witness Whereof, I have hereunto affixed my name this  
twenty-first day of September one thousand eight hundred  
and twenty-one

Witness Edward Peterson

Witness  
Charlotte M. Lyon Clerk of Grace Church

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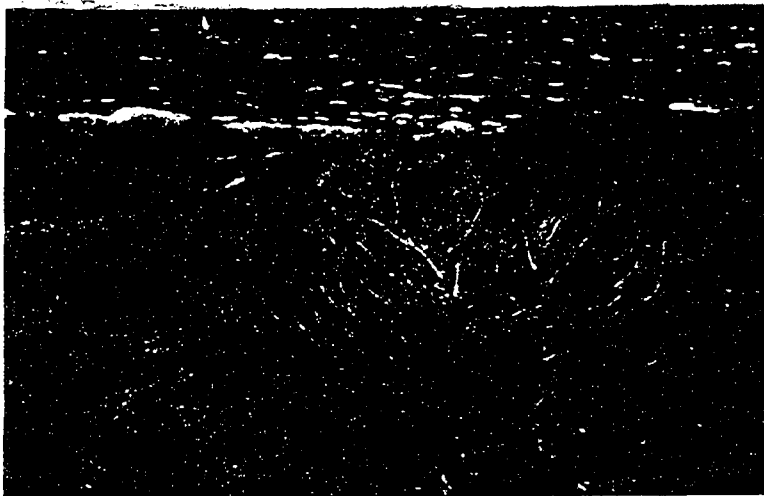
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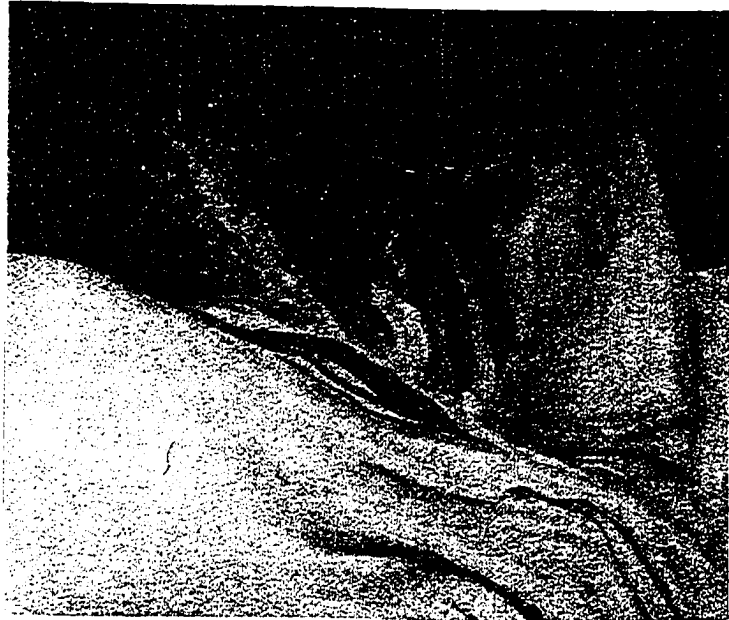
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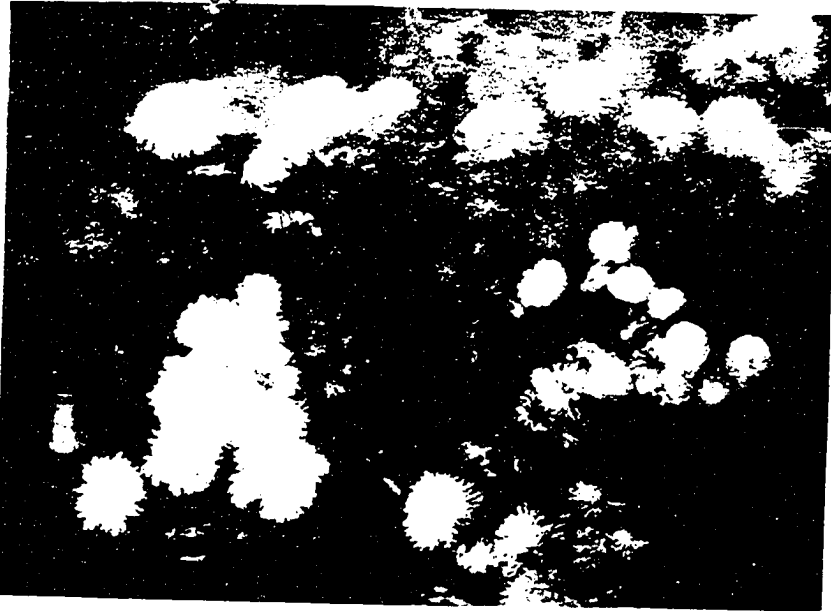


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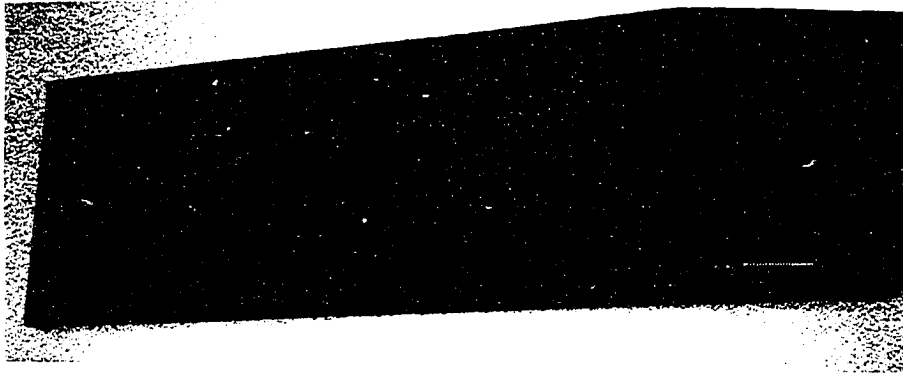


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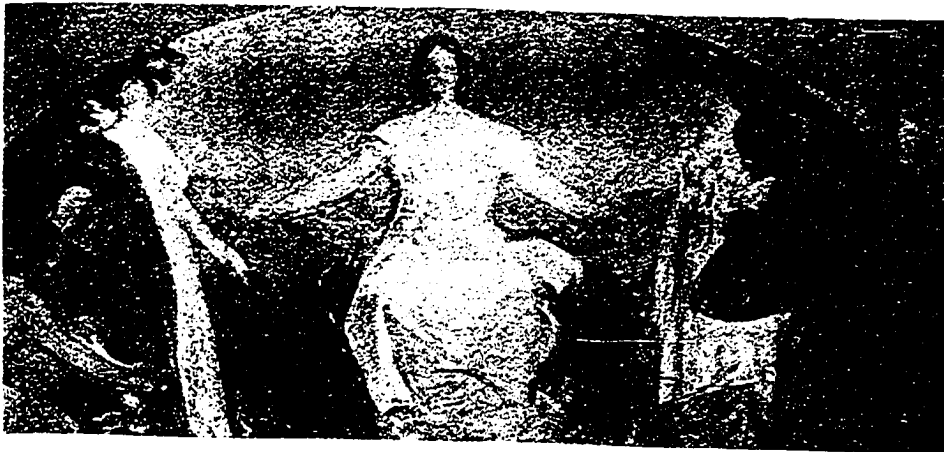
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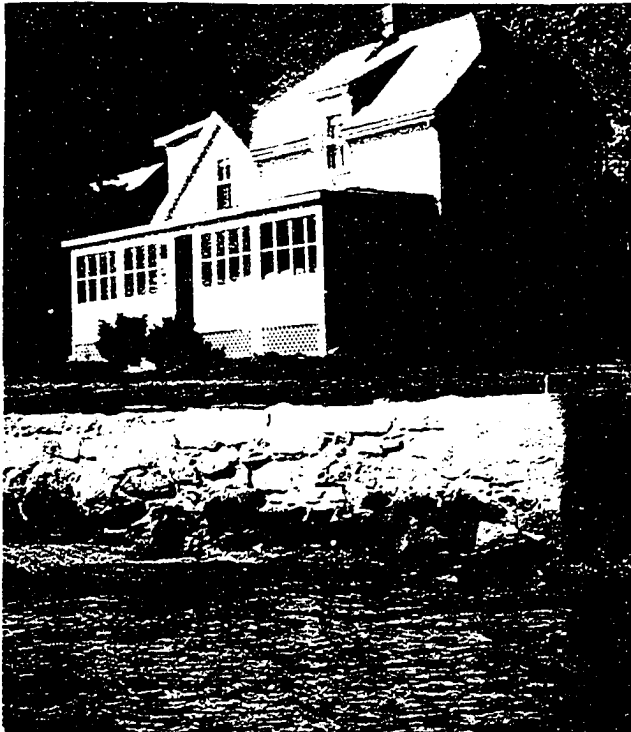


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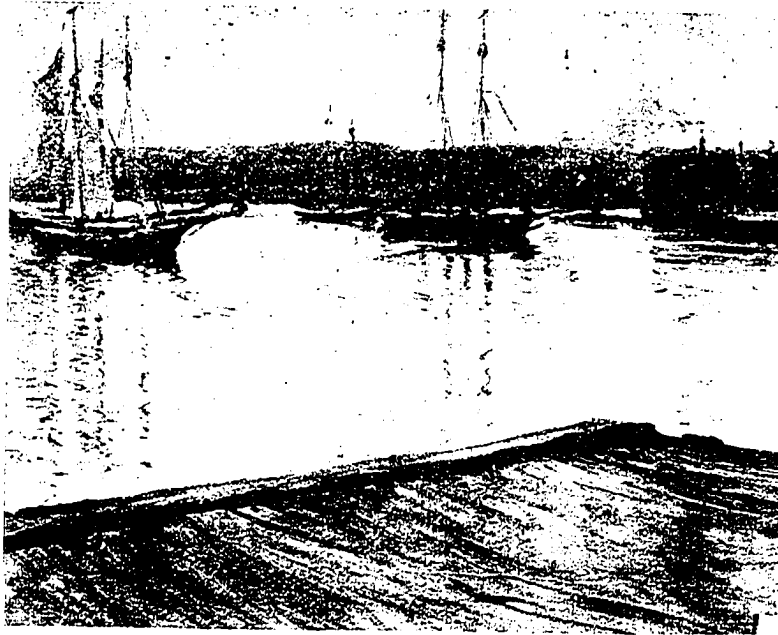


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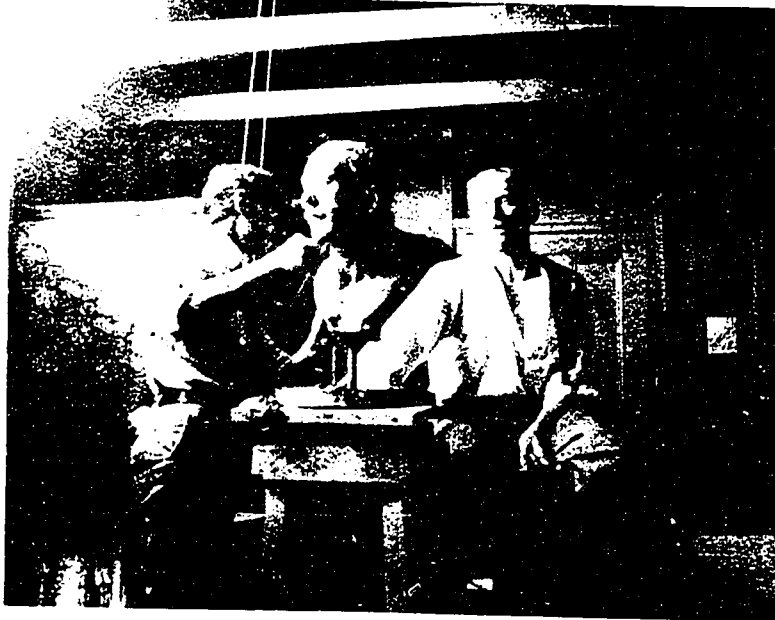
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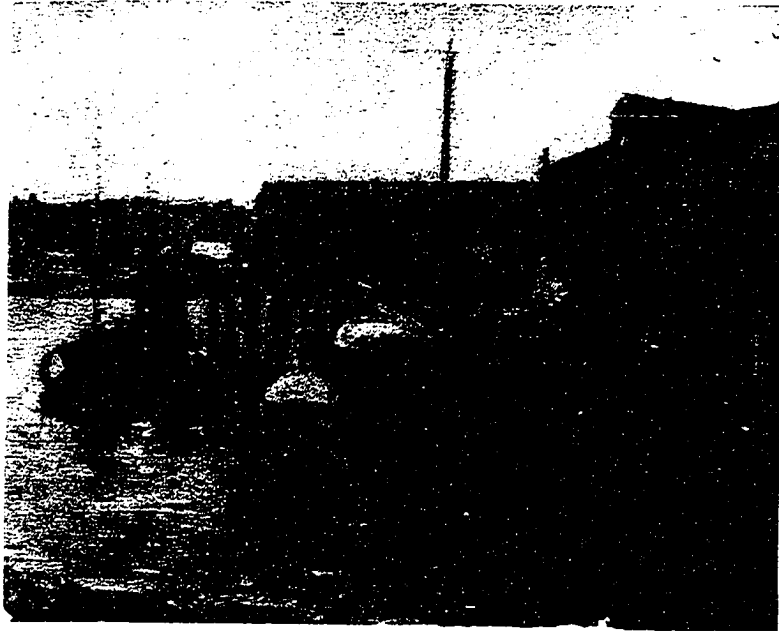
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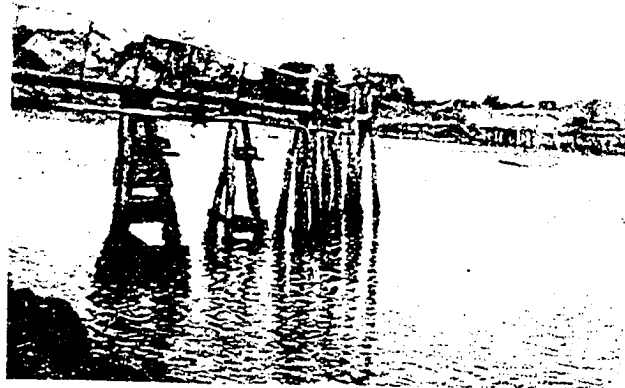
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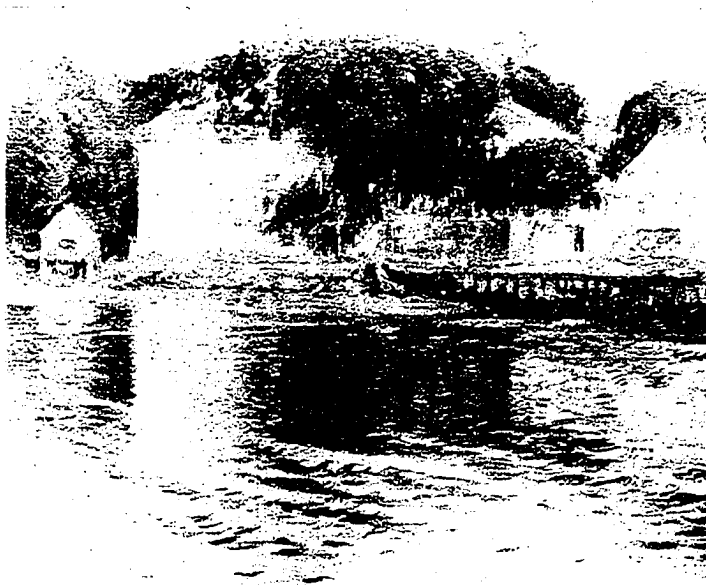


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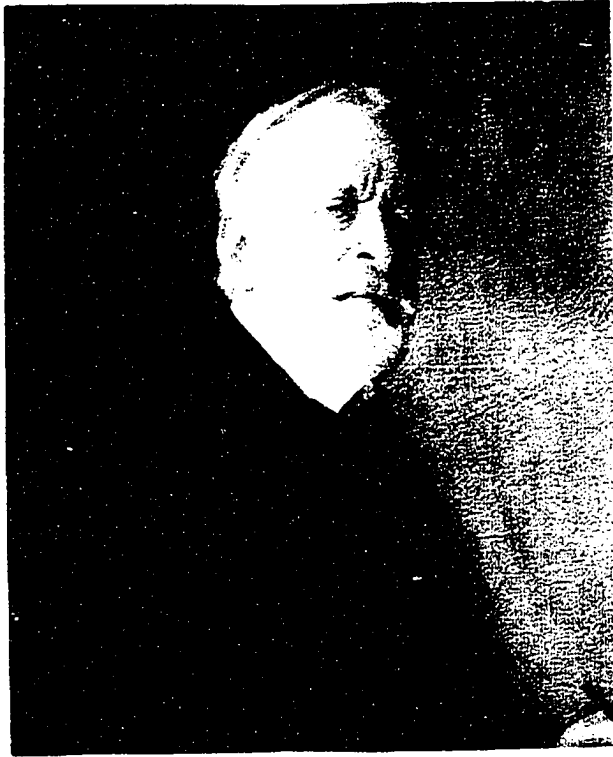
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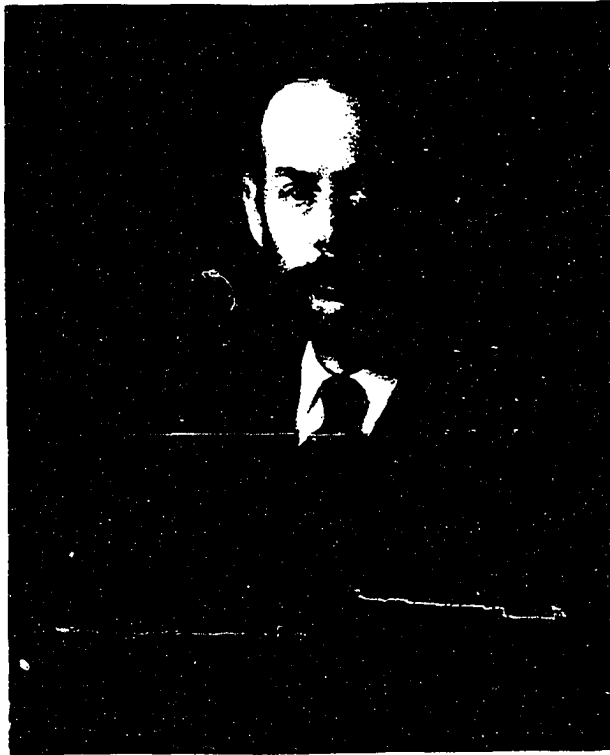
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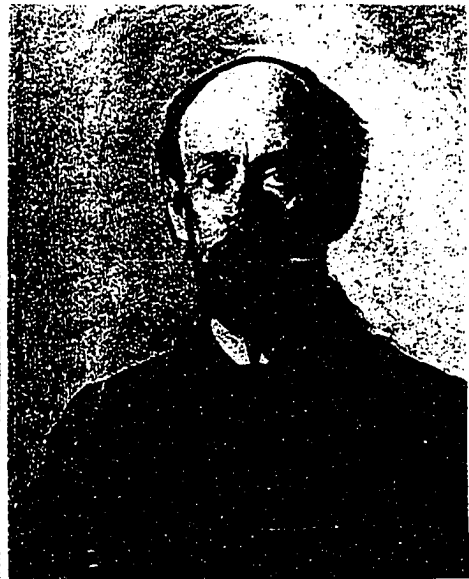
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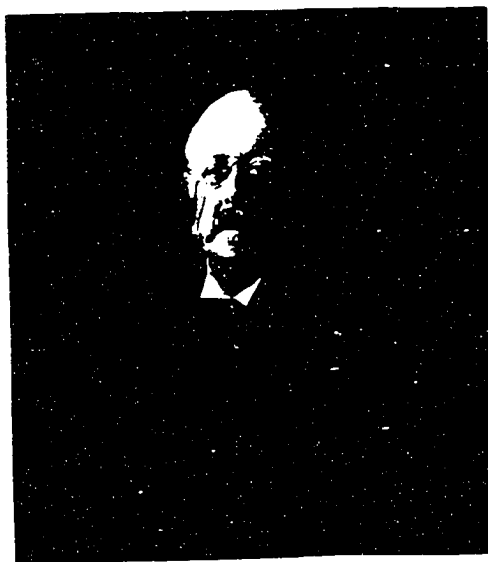


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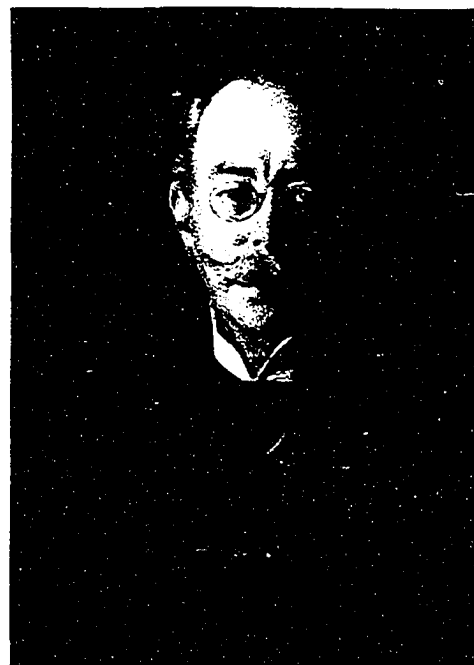


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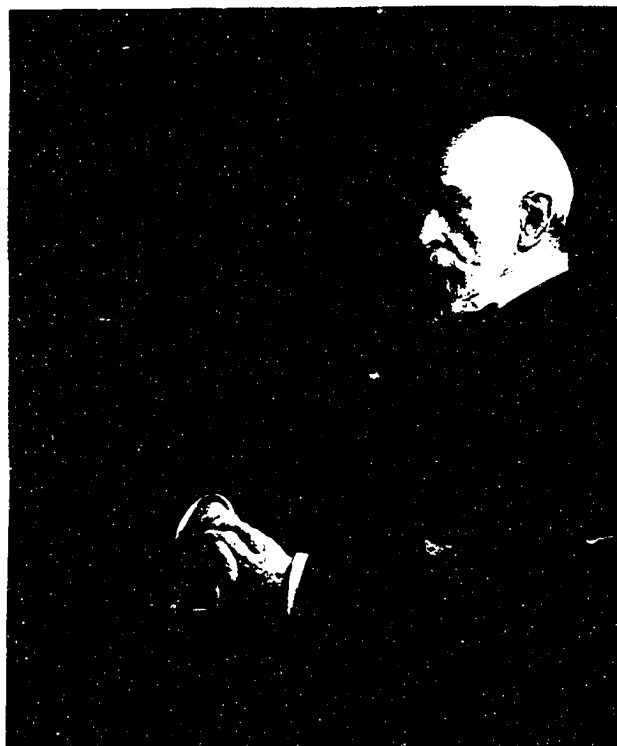
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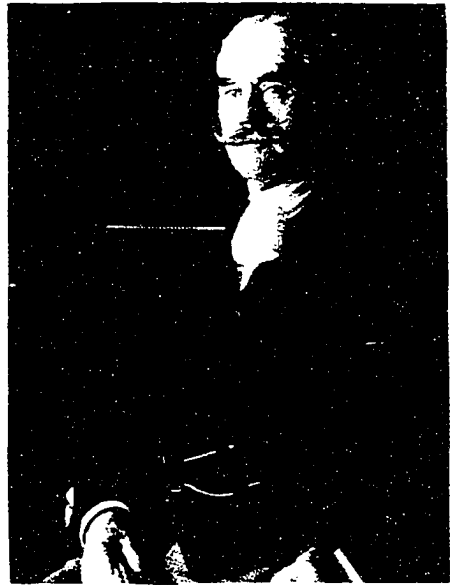
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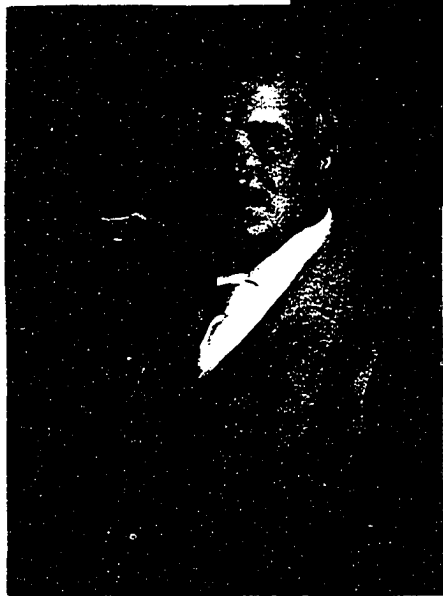
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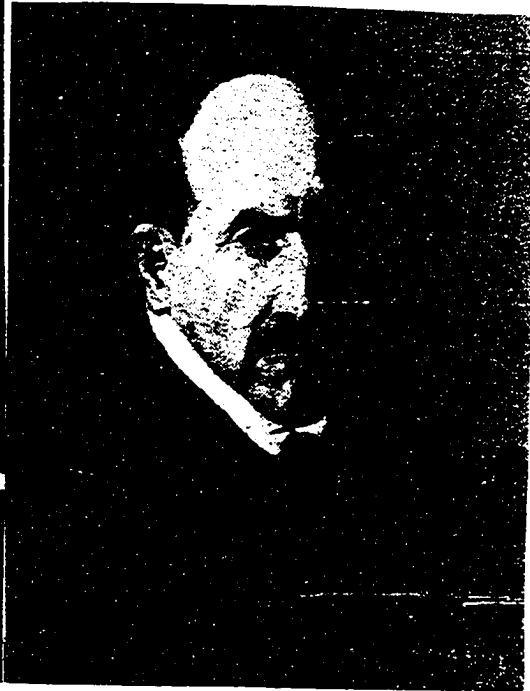
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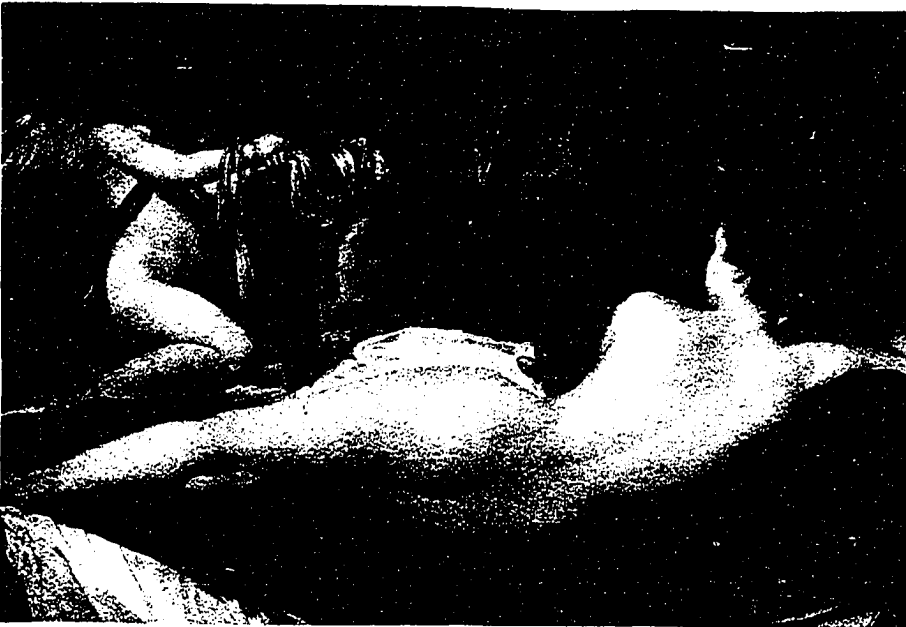
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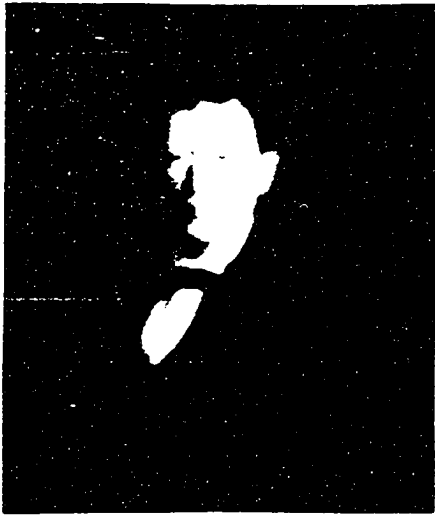
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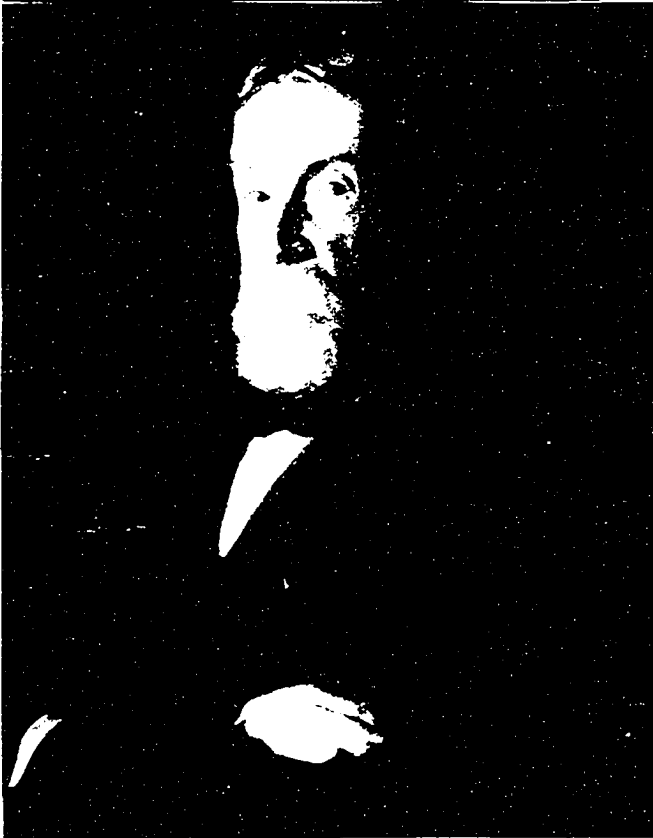
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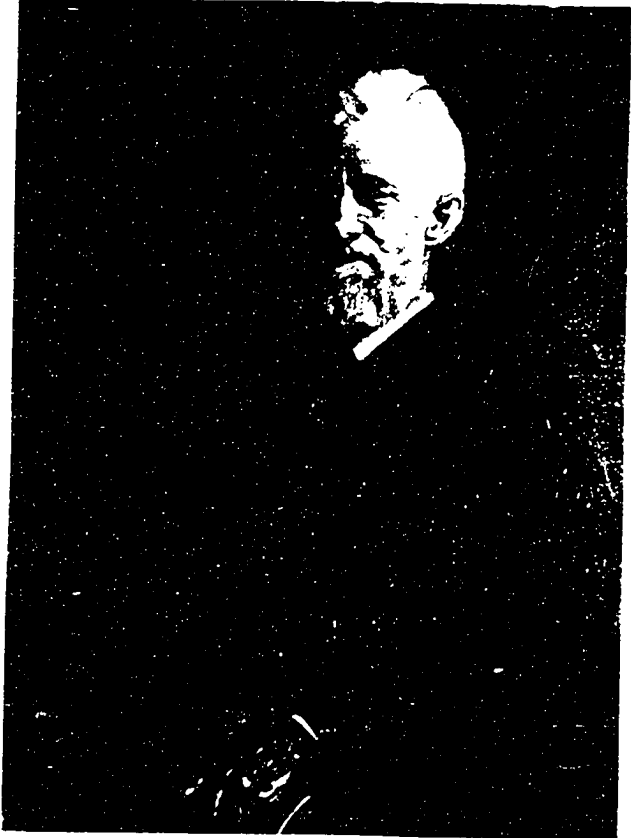


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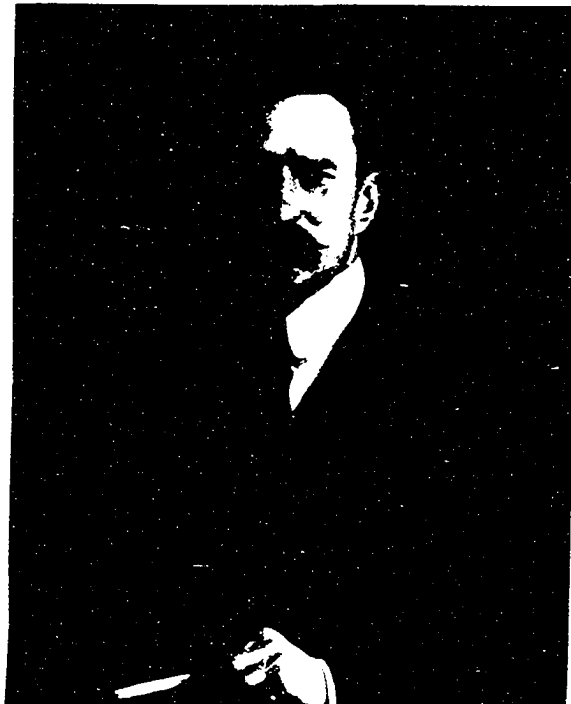


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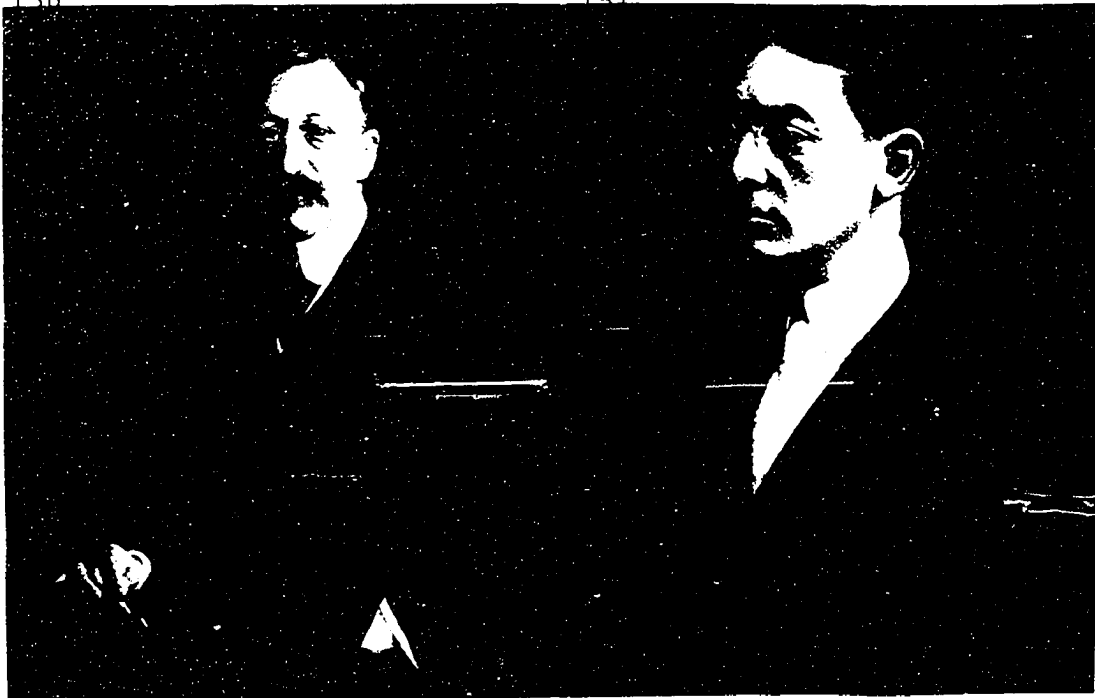
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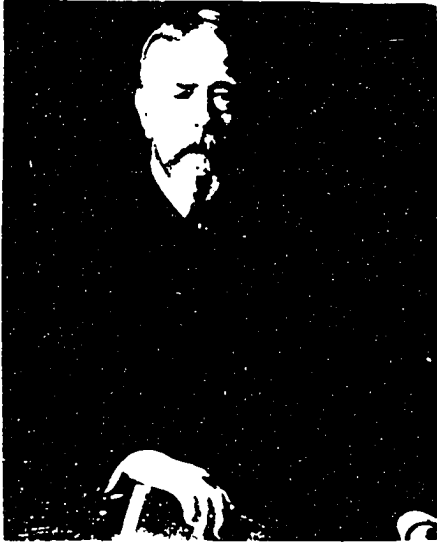
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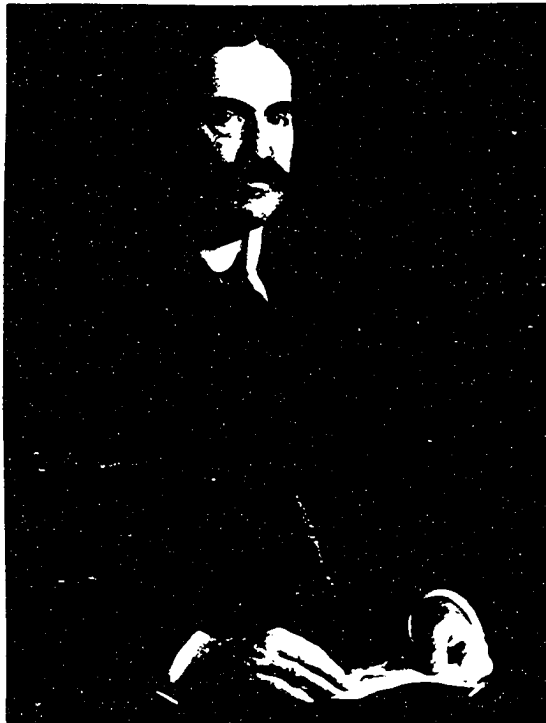
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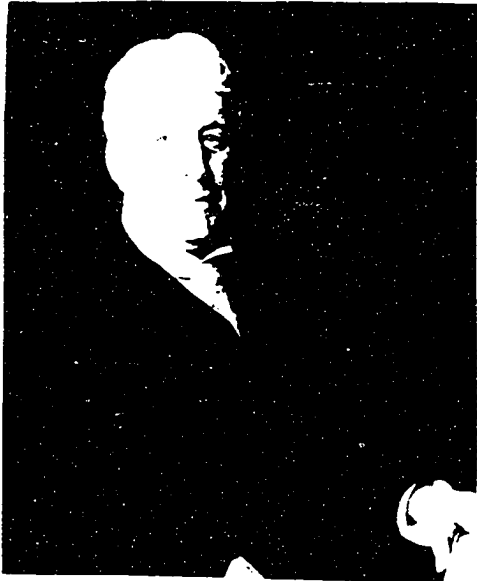
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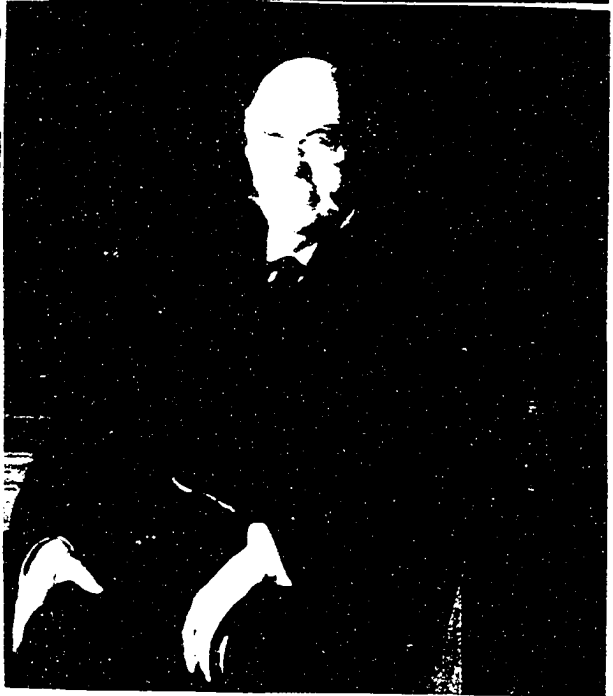


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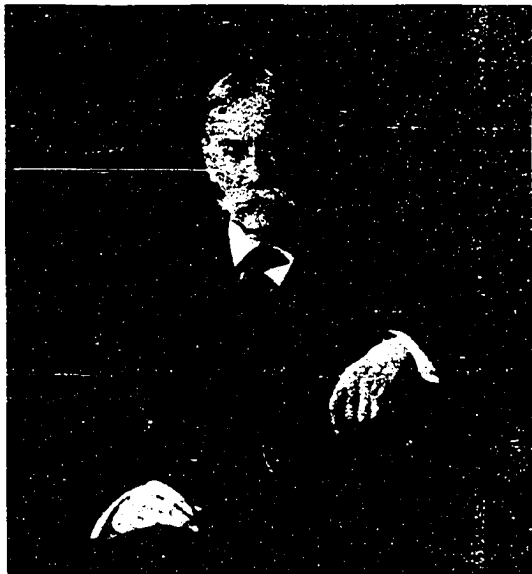
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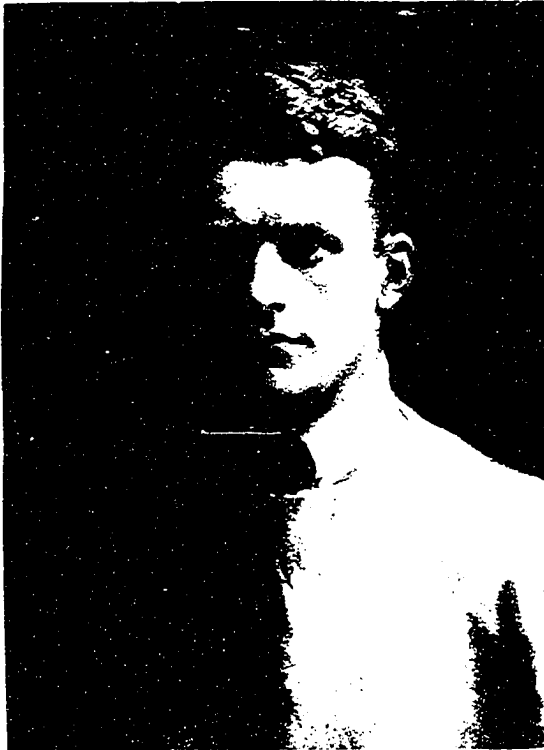
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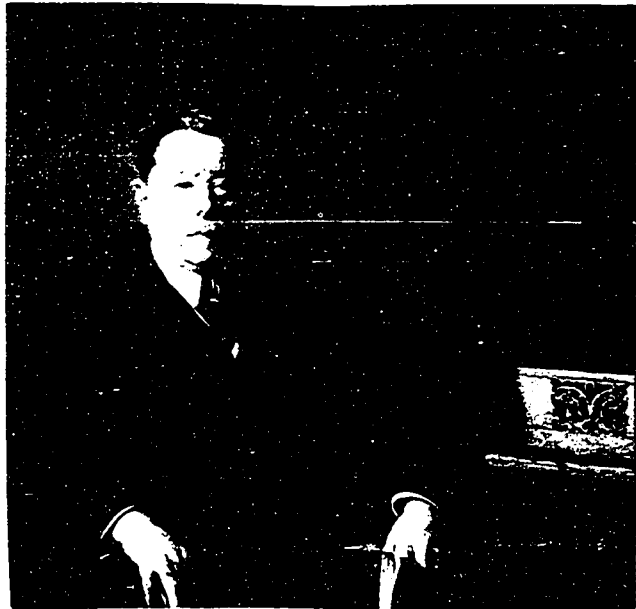


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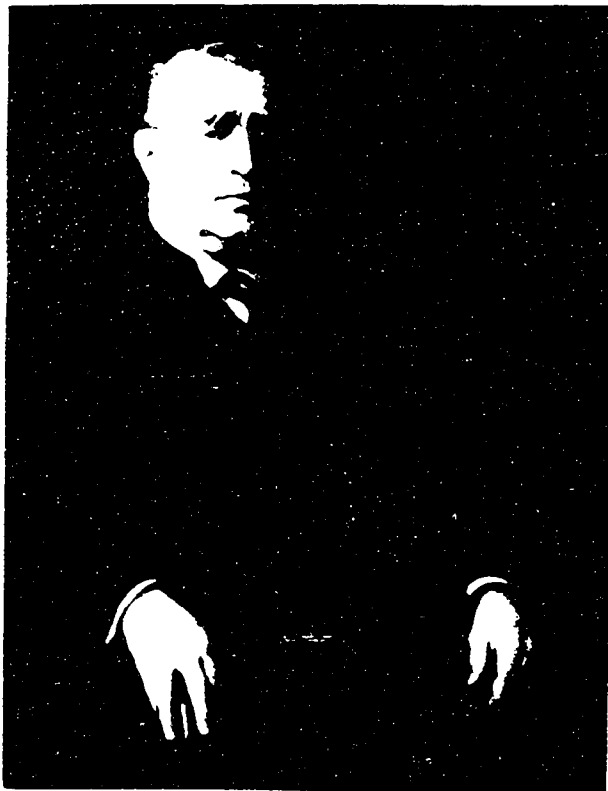
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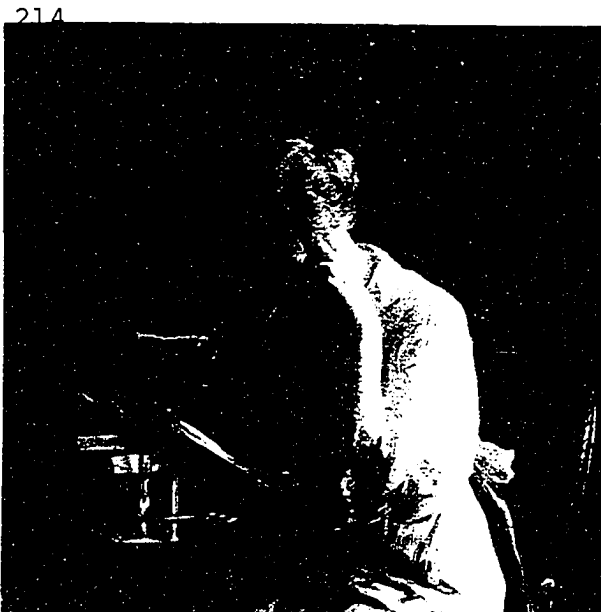
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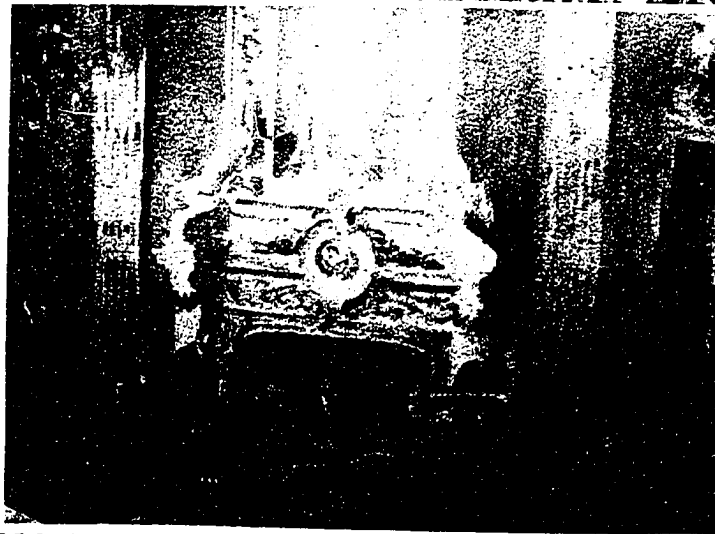
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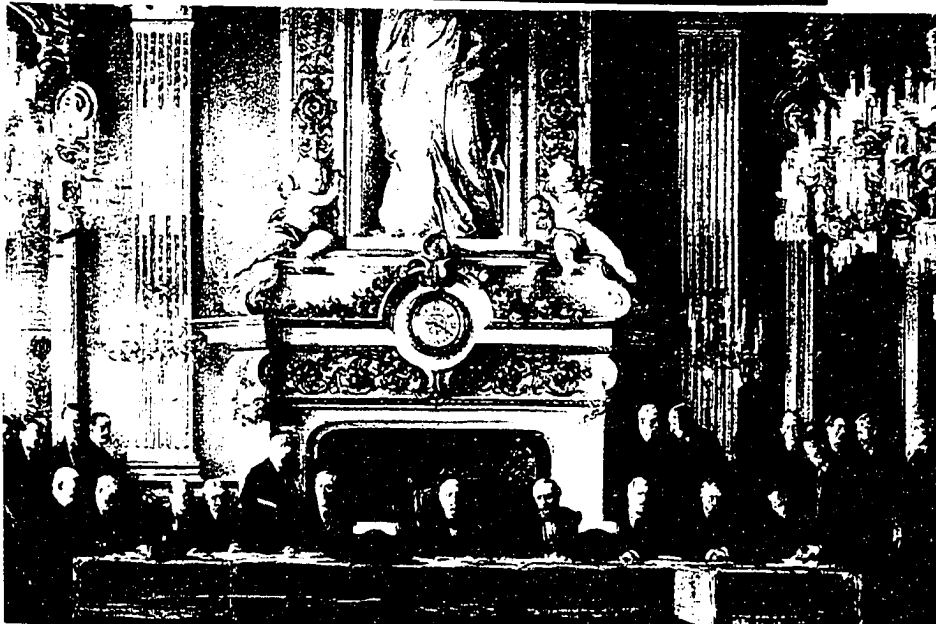
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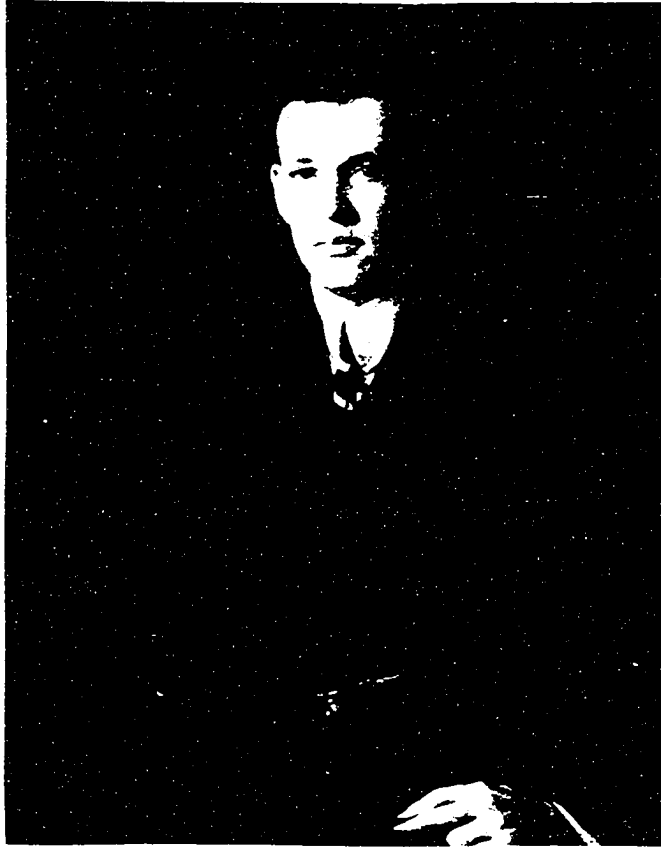
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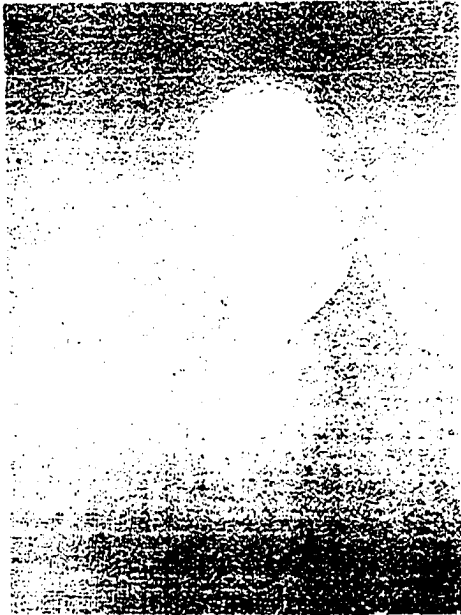




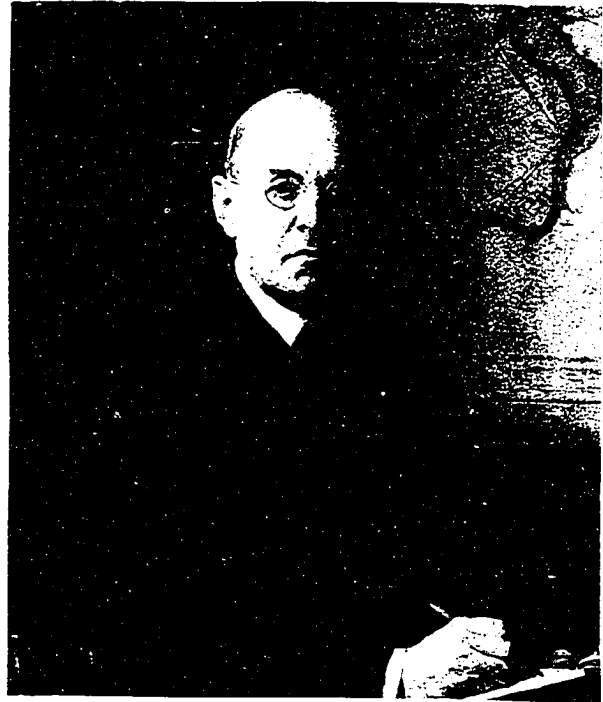
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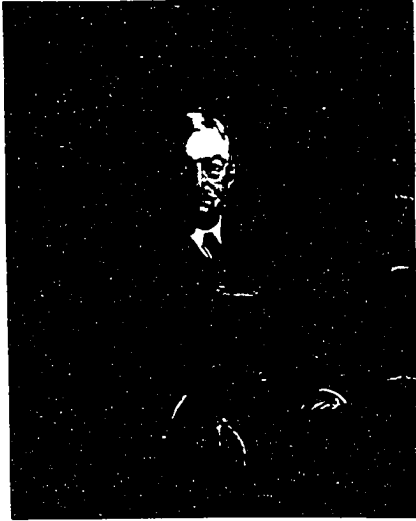


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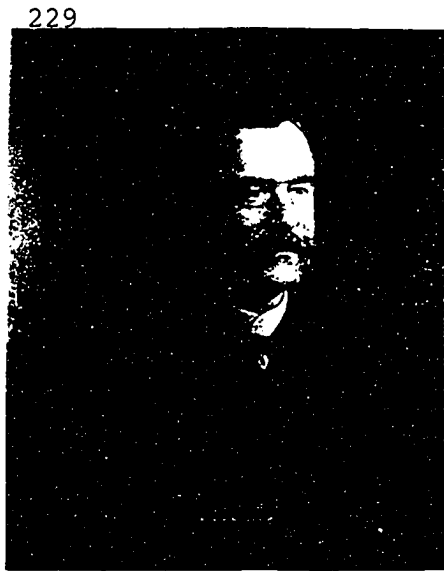
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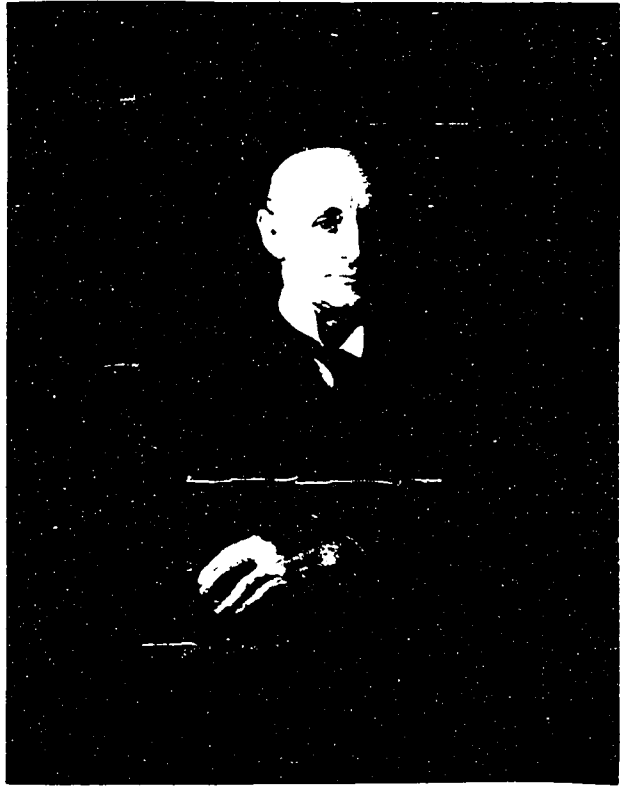


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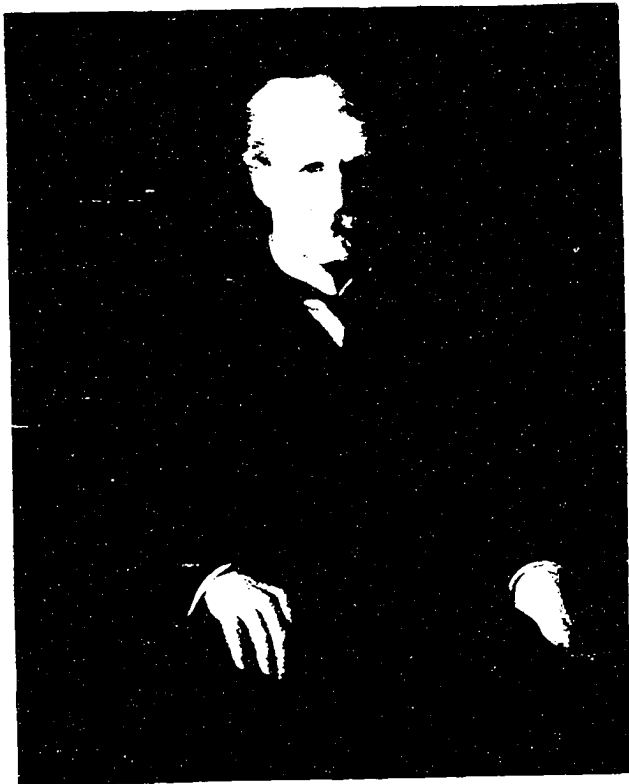
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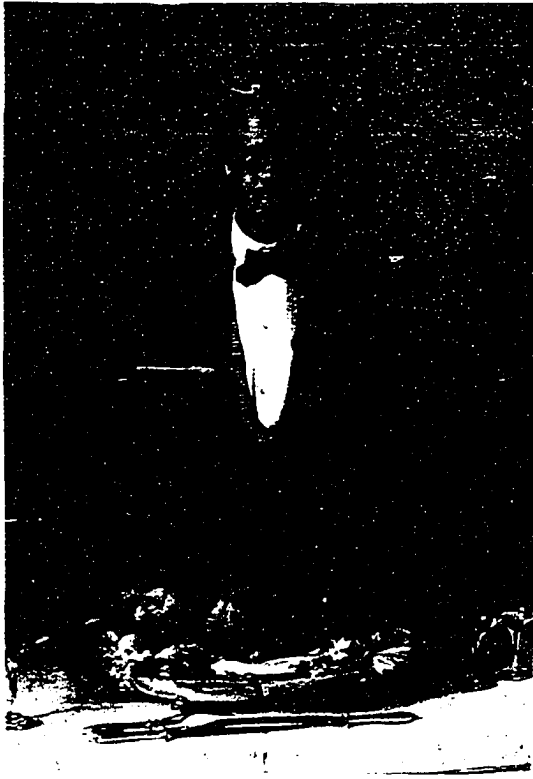


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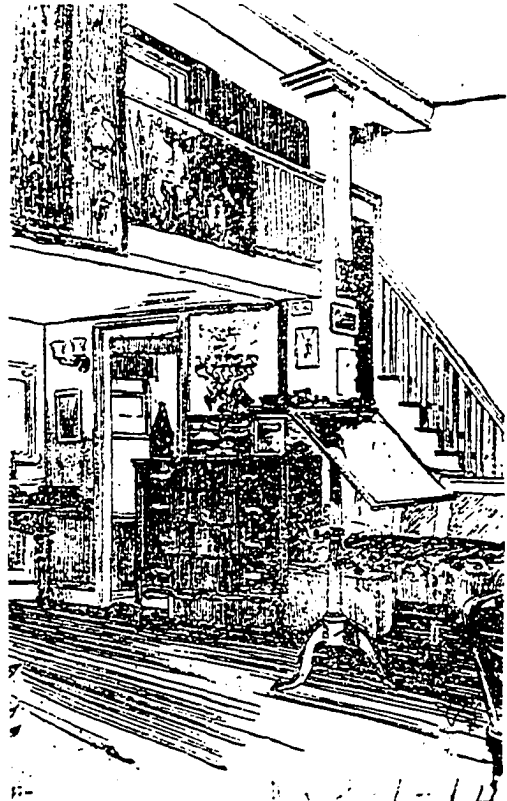
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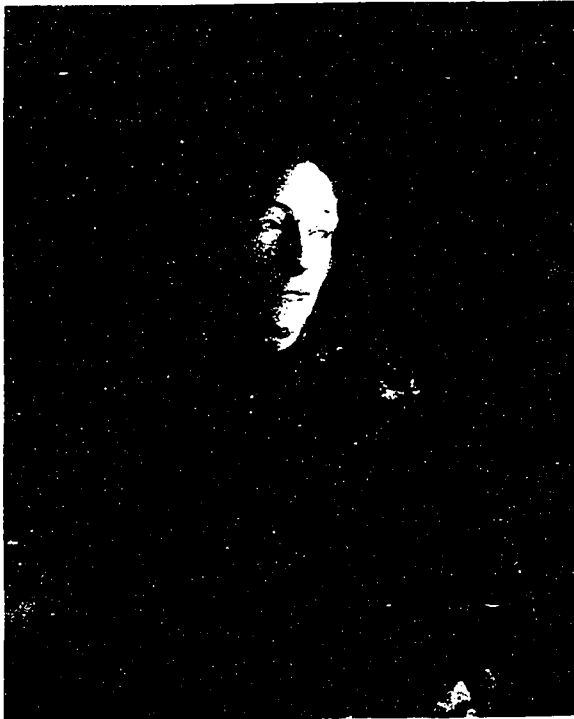


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## EXHIBITION HISTORY

1875

Seventh Annual Exhibition of the School of Design of the University of Cincinnati, June 16-19, #102 Large Frame

Cincinnati Industrial Exposition, Ohio Mechanics Institute, [dates?], Wood Carving

1876

Eighth Annual Exhibition of the School of Design of the University of Cincinnati, June 14-17, #60 Ornamental Design, #92 Carved Gothic Stand, #144 Carved Bracket

1877

Ninth Annual Exhibition of the School of Design of the University of Cincinnati, June 13-16, #16 Figure (From Life), #31 Head (After Coutoure [sic], #34 Sketch (From Nature), #35 Study of Trees (After Calame), #112 Anatomical Figure (Cast), #237 Carved Picture Frame, #249 Carved Picture Frame

1881

Special Exhibition of Paintings by American Artists at Home and in Europe, Philadelphia Society of Artists, Pennsylvania Academy of the Fine Arts, Philadelphia, Nov. 7 - Dec. 26, #98 Street Scene, Venice, \$250

1883

[Paintings by Young Cincinnati Artists], A. B. Closson's Gallery, Cincinnati, Feb. 7[8?]-21, Portrait of Lambert DeCamp, Self-Portrait, Calle Stretto, After the Rain, On the Lagoons

Sixth Annual Exhibition of the Society of American Artists, American Art Gallery, New York, Mar. 26 - Apr. 28, #34 S. Vio

Sixth Annual Exhibition of the Society of American Artists, Museum of Fine Arts, Boston, May 7 - June 3, #34 S. Vio

Cincinnati Industrial Exposition, Sept., Portrait

1885

[Exhibition], Chase Gallery, Boston, [opened ca. Feb. 13], [3 portraits]

Fifth Annual Exhibition of Contemporary American Art, Museum of Fine Arts, Boston, May 5 - June 2, #19 Portrait of E. C. Cabot

1886

Prize Fund Exhibition, American Art Association, Museum of Fine Arts, Boston, Feb.- Mar., #51 St. John the Baptist, \$1,200

1887

Thirty-Fifth Exhibition of Oil Paintings, Boston Art Club, Jan. 14 - Feb. 12, #103 Marsh and Sand [oil]

1888

Sixty-Third Annual Exhibition of the National Academy of Design, New York, Apr. 2 - May 12, #485 A Murky Day

Tenth Annual Exhibition of the Society of American Artists, New York, [dates?], #38 Moreland, Cape Ann

First Annual Exhibition of American Pictures, Art Institute of Chicago, May 28 - June 30, #31 Moorland-Cape Ann, #55 Head

Ohio Centennial Exposition, Columbus, Sept. 4 - Oct. 19, #303 Moorland, Cape Ann, \$500

1889

Annual Exhibition of the Boston Art Club [dates?], DeCamp on Selection Committee

Eleventh Exhibition of the Society of American Artists, Fifth Avenue Art Galleries, New York, May 13 - June 15, #55 Portrait of Miss J.

1890

Seventeenth Triennial Massachusetts Charitable Mechanics Association, Boston, Oct. 1 - Nov. 29, #84 A Cape Anne Lane

[Exhibition], St. Botolph Club, Boston, Jan. 27 - Feb. 8, #40 Medford Marshes, #64

## Landscape

Twelfth Exhibition of the Society of American Artists, Fifth Avenue Art Galleries, New York, Apr. 28 - May 24, #60 At the Piano

Third Annual Exhibition of American Oil Paintings, Art Institute of Chicago, June 9 - July 13, #56 At the Piano

[Exhibition], St. Botolph Club, Boston, Dec. 29 - Jan. 17 [1891], #27 The Mill Pond, #42 On the Marsh, Medford

## 1891

Thirteenth Exhibition of the Society of American Artists, Fifth Avenue Art Galleries, New York, Apr. 27 - May 3, #73 Portrait, #74 Mill-Pond, Cape Ann

Exhibition of Oil Paintings, St. Botolph Club, Boston, Dec. 24 - Jan. 11 [1892], #8 Portrait, #13 Bay Bushes, #28 The Dying Tree, #44 Misty Calm

## 1892

Sixty-Second Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 21 - Mar. 5, #72 A New England Garden

Fourteenth Exhibition of the Society of American Artists, Fifth Avenue Art Galleries, New York, May 2-28, #64 Landscape, #65 Arrangement in Black and Red, #66 Bay Bushes

Eighteenth Triennial Exhibition of the Massachusetts Charitable Mechanics Association, Boston, Oct. 5 - Dec. 3, #34 Carnation and Black

Fourth Annual Exhibition of the Art Club of Philadelphia, Nov. 14 -Dec. 25, #86 In the Arbor, #109 September Afternoon

Exhibition of Oil Paintings, St. Botolph Club, Boston, Dec. 26 - Jan. 14 [1893], The Driveway, Portrait of a Lady, Bay Bushes

## 1893

Massachusetts Fine Art Exhibit, Massachusetts Charitable Mechanics Association Building, Boston, Jan. 16-28, #39 Carnation and Black, \$500

Forty-Seventh Exhibition, Boston Art Club, Jan. 20 - Feb. 18, #46 The Hammock

Fifteenth Exhibition of the Society of American Artists, American Fine Arts Society, New York, Apr. 17 - May 13, #12 New England Garden \$300, #26 The Hammock \$1,000, #143 Study, September Morning \$200, #194 Portrait of J[ohn] L[eslie] B[reck]

World's Columbian Exposition, Chicago, May 1 - Oct. 31, #1236 Carnation and Black

Fifth Annual Exhibition of Oil Paintings and Sculpture of the Art Club of Philadelphia, Nov. 23 - Dec. 31, #86 In the Arbor, #109 September Afternoon

Sixty-Third Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 18 - Feb. 24 [1894], #94 The Hammock

1894

An Exhibition of Paintings by Joseph DeCamp, Dawson Watson, F. W. Benson, Philip Hale, E. C. Tarbell, F. P. Vinton, Theodore Wendel, and Mrs. L. C. Perry, St. Botolph Club, Boston, Jan. 29 - Feb. 17, #8 The Mirror \$1,000, #9 Portrait of J[ohn] L[eslie] B[reck], #10 The Hillside \$350, #11 September Morning \$250, #12 September Afternoon \$250

Forty-Ninth Exhibition, Oil Paintings, Boston Art Club, Jan. 20 - Feb. 17, #64 In the Arbor

Sixteenth Exhibition of the Society of American Artists, American Fine Arts Society, New York, Mar. 12 - Apr. 14, #93 The Mirror, #199 The Hillside

Sixty-Ninth Annual Exhibition of the National Academy of Design, New York, Apr. 2 - May 12, #151 In the Arbor

Sixty-Fourth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, Dec. 17 - Feb. 23 [1895], DeCamp on Jury of Selection and Hanging Committee, #100 The Dying Tree, #101 Sleep, #102 The Mirror

1895

Fifty-First Exhibition, Oil Paintings and Sculpture, Boston Art Club, Jan. 19 - Feb. 16, #144 The Gold-Fish

First Annual Exhibition of the Cleveland Art Association, [dates?], #284 In the Arbor

Seventeenth Annual Exhibition of the Society of American Artists, American Fine Arts Society, New York, Mar. 25 - Apr. 27, #22 Sleep, #59 Edge of the Orchard,

#155 Girl with a Globe

First Annual Exhibition and Art Loan Under the Auspices of the Art Club of Detroit,  
May 18 - June 1, #204 The Mirror [Gold Medal]

Summer Exhibition, St. Botolph Club, Boston, [opened June 17], [entries?]

Seventh Annual Exhibition of Oil Paintings and Sculpture of the Art Club of  
Philadelphia, Nov. 18 - Dec. 16, #25 Edge of the Cliff, #26 Portrait, #? Miss X

International Exposition of the Cotton States, Atlanta, Georgia, Sept. 18 - Dec. 31,  
#155 The Hammock [Bronze Medal, oil], #156 In the Arbor

Sixty-Fifth Annual Exhibition, Pennsylvania Academy of Fine Arts, Dec. 23 - Feb.  
22 [1896], #93 The Hill-Side, #94 September Afternoon, #92 Girl with a Globe

1896

Fifty-Third Exhibition, Oil Paintings and Sculpture, Boston Art Club, Jan. 13 - Feb.  
15, #26 Sleep

Exhibition of Paintings by Boston Artists, St. Botolph Club, Boston, Mar. 2-23, #19  
Landscape

Eighteenth Annual Exhibition of the Society of American Artists, American Fine Arts  
Society, New York, Mar. 28 - May 2, #174 Head of a Young Woman

A Group of Portraits, Cincinnati Museum Association, June 1 - Dec. 31, #571  
Portrait of a Lady

Eighth Annual Exhibition of Oil Paintings and Sculpture of the Art Club of  
Philadelphia, Brighton Street Gallery, Nov. 23 - Dec. 21, DeCamp Chairman of the  
Exhibition Committee and Chairman of Jury of Admission and Hanging Committee,  
#31 Magdalen

1897

A Comparative Exhibition of Paintings in the Art Museum, Eden Park, Cincinnati  
Museum Association, Dec., #610 Nude

1898

Ten American Painters, Durand-Ruel Galleries, New York, Mar. 31 - Apr. 16, #9  
The Reflections, #10 Magdalene

Ten American Painters, St. Botolph Club, Boston, Apr. 25 - May 14, #20  
Magdalene, #23 Reflections

Fifth Annual Exhibition of Works by American Artists, Cincinnati Museum  
Association, May 21 - July 5, #1 Head of a Young Woman

Greater America Exposition, Omaha, Nebraska, July 1 - Nov. 1, #776 Magdalene

Fifteenth Annual Exhibition, Saint Louis Exposition and Music Hall Association,  
Sept. 14 - Oct. 29, #114 Head of a Young Woman

1899

Sixty-Eighth Annual Exhibition, Pennsylvania Academy of the Fine Arts,  
Philadelphia, Jan. 16 - Feb. 25, #17 Woman Drying Her Hair

Exhibition of the Society of Arts and Crafts Together with a Loan Collection of  
Applied Art, Copley and Allston Halls, Boston, April 4-[22 or 27?], #205a Scheme  
for Decorative Panel, #205b Scheme for Decorative Panel

Ten American Painters, Durand-Ruel Galleries, New York, Apr. 4-15, Girl Sleeping,  
The Looking Glass, Girl Drying Her Hair

Sixth Annual Exhibition of American Art in the Art Museum, Cincinnati Museum  
Association, May 20 - July 10, #71 Woman Drying Her Hair [Temple Gold Medal],  
#72 Sleep, #73 Sketch for Decoration in Public Dining Room, #74 Sketch for  
Decoration

Sixteenth Annual Exhibition, Saint Louis Exposition and Music Hall Association,  
Sept. 11 - Oct. 14, #103 Sleep, #104 A Glimpse of the Sea, #105 Summer

Twelfth Annual Exhibition of Oil Paintings and Sculpture by American Artists, Art  
Institute of Chicago, Nov. 6 - Dec. 17, #81 Sleep

Exhibition of Sculpture by Charles R. Harley and of Pictures by Several Boston  
Artists, St. Botolph Club, Boston, Nov. 20-30, #4 Landscape

Exhibition of the Prang Collection, Copley Hall, Boston, Nov. 23 [for one week, then  
sold at auction by Frank A. Leonard, beginning Dec. 1], [entries?]

1900

Sixty-First Exhibition, Boston Art Club, Jan. 6 - Feb. 3, #31 Sleep

Sixty-Ninth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Jan. 15 - Feb. 24, #38 Sleep

Ten American Painters, Durand-Ruel Galleries, New York, Mar. 17-31, Portrait of J. Eastman Chase

Ten American Painters, St. Botolph Club, Boston, Apr. 16-30, #4 Portrait of J. Eastman Chase

Fine Arts Exhibition, United States of America, Paris Exposition of 1900, Apr. 25 - Nov. 16, #179 Woman Drying Her Hair

Twenty-Fifth Anniversary Exhibition: 1875-1900, The Art Students' League of New York, May 10-19, #83 Portrait

Seventh Annual Exhibition of American Art, Cincinnati Museum Association, May 19 - July 9, #54 Girl with a Red Shawl

[Exhibition], Hotel Rockaway, Rocky Neck, Mass., August, [entries?]

Inaugural Exhibition of the Syracuse Museum of Fine Arts, New York, [opened Nov. 20], #55 Magdalene \$300

First Annual Boston Art Students' Association, New Gallery Exhibition of Contemporary American Art, Copley Hall and Alston Hall, Boston, Nov. 21 - Dec. 18, #33 Portrait of J. Eastman Chase, #34 The Green Shawl

1901

Oil Paintings and Sculpture, Sixty-Third Exhibition, Boston Art Club, Jan. 5 - Feb. 2, #7 Arrangement in Pink, Black and Gold [oil]

Seventeenth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 14 - Feb. 23, #50 Girl with Green Shawl, #84 Portrait

Ten American Painters, Durand-Ruel Galleries, New York, Mar. 28-30, Arrangement in Pink and Blue, The Green Shawl

Twenty-Fifth Anniversary Exhibition of the School of the Museum of Fine Arts, Boston, April 6-28, #97 Wharf, Gloucester, #98 The Green Shawl

Eighth Annual Exhibition of American Art, Cincinnati Art Museum, May 18 - July 8, #232 Girl with Green Shawl, #233 At Gloucester

Third Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., June 3 - Oct. 14, #101 The Girl with Green Shawl

First Exhibition of Paintings, Loan Exhibition of American and Foreign Painters, Museum of Fine Arts, Syracuse, New York, [dates?], [entries?]

Thirteenth Annual Exhibition of Oil Paintings and Sculpture of the Art Club of Philadelphia, Nov. 18 - Dec. 15, #59 The Water Pier, #83 The Pink Settee

1902

Sixty-Fifth Exhibition of Oil Paintings and Sculpture, Boston Art Club, Jan. 4 - Feb. 1, #45 June Sunlight

Seventy-First Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 20 - Mar. 1, DeCamp on Jury of Selection, #147 At the End of My Garden

Ten American Painters, Durand-Ruel Galleries, New York, Mar. 30 - Apr. 12, #18 September Afternoon, #19 Ferry Landing---Low Tide, #20 Head of a Young Girl, #21 June

Ten American Painters, St. Botolph Club, Boston, Apr. 21 - May 10, #12 Head of a Young Girl, #13 Ferry Landing, Low Tide, #14 June, #15 September Afternoon

Ninth Annual Exhibition of American Art, Cincinnati Art Museum, May 17 - July 7, #247 Ferry Landing, #238 September Afternoon

Fourth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 29 - Sept. 15, #159 The Violin

Summer Exhibition of Paintings by Boston Artists, Williams & Everett Galleries, Boston, [opened ca. June 7], Lady in a Green Shawl

Second Annual Exhibition of Contemporary Art, Copley Society, Boston, Nov. 19 - Dec. 16, Portrait

Ninth Annual Exhibition, The Artists' Club, Denver, Dec. 10-21, #16 The Reflection

1903

Seventy-Second Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 19 - Feb. 28, #121 The New Gown, #154 Portrait, #430 Portrait of a Boy

Tenth Annual Exhibition of American Art, Cincinnati Art Museum, May 23 - July 6, #53 Portrait of Joseph Baker (Draughtsman), #54 Portrait of A. P. DeCamp, #55 Portrait of a Boy

Sixth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 29 - Oct. 4, #107 June Sunshine, #115 On the Sea-wall

Ten American Painters, Durand-Ruel Galleries, New York, [opened Apr. 18 or 20?], #22 Portrait of a Boy, #23 Portrait of Joseph Baker, draughtsman, #24 Portrait of William Burpee

Ninth Annual Summer Exhibition of American Oil Paintings, Worcester Art Museum, Mass., [opened ca. June 4], [entries?]

Summer Exhibition of Boston Artists, Williams & Everett Galleries, Boston, June 27 - end of August, Summer Day by the River's Brink

Ninth Annual Exhibition of Paintings by Prominent Artists at the Poland Spring Art Gallery, Maine State Building, South Poland, Maine, Summer, #65 Girl with the Green Shawl

Paintings and Sculpture Exhibited at the St. Botolph Club, Boston, Nov. 2-21, #6 The Little Hotel, #15 Mother and Child

Eighth Annual Exhibition, Carnegie Institute, Pittsburgh, Nov. 5 - Jan. 1 [1904], DeCamp on Jury of Award, #32 Joseph E. Baker, Draughtsman, #33 Portrait of a Boy, #34 The Sea Wall: September

1904

Seventy-Ninth Annual Exhibition of the National Academy of Design, New York, Jan. 2-30, #37 Portrait

Seventy-Third Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 25 - Mar. 5, #78 Portrait of Joseph E. Baker, draughtsman, #92 The Little Hotel

Ten American Painters, Durand-Ruel Galleries, New York, Mar. 19 - Apr. 2, #5 Portrait of Albert Baker, Esq., #6 The Little Hotel, #7 The Blue Locket

Ten American Painters, O'Brien's Gallery, Chicago, [bef. Apr. 17] [entries?]

Exhibition of Boston Artists, National Arts Club, New York, [opened ca. Apr. 12], June Sunshine

[Exhibition], Bradford Academy, Mass., [opened ca. Apr. 21], [entries?]

Louisiana Purchase Exposition, Saint Louis, Apr. 30 - Dec. 1, #191 Reading, #192  
The Sea Wall, September, #193 Portrait of A. P. DeCamp

Summer Exhibition of Paintings by Boston Artists, Williams & Everett Galleries,  
Boston, [opened ca. Apr. 21], [entries?]

Loan Exhibition, Museum of Fine Arts, Boston, [opened ca. July 7], Portrait of J.  
Eastman Chase

1905

Exhibition of Portraits---Present and Past Members, St. Botolph Club, Boston, Jan. 3-  
14, #51 John L. Breck, #53 Robt. A. Boit, #109 Benj. Kimball

One Hundredth Anniversary Exhibition [Seventy-Fourth Annual], Pennsylvania  
Academy of the Fine Arts, Philadelphia, Jan. 23 - Mar. 4, DeCamp on Jury of  
Selection, #229 Portrait, #495 Portrait, #626 June Sunshine

[Exhibition], Rowland Gallery, Boston, [opened ca. Jan. 28] - Feb. 5, Woman in the  
Green Shawl, [nude], [portrait]

Ten American Painters, Montross Gallery, New York, Mar. 25 - Apr. 13, Portrait---  
Benjamin Kimball, In the Studio, The Heliotrope Gown

Ten American Painters, St. Botolph Club, Boston, Apr. 26 - May 13, Portrait-Mr.  
Benjamin Kimball, In the Studio, The Heliotrope Gown

Twelfth Annual Exhibition of American Art, Cincinnati Art Museum, May 20 - July  
10, #252 Portrait of Albert Baker, Esq., #253 In the Studio

The Inaugural Loan Collection of Paintings, The Buffalo Fine Arts Academy,  
Albright Art Gallery, May 31 - July 1, #74 Woman Drying Her Hair

Loan Exhibition of Paintings from Public and Private Collections, The Buffalo Fine  
Arts Academy, Albright Art Gallery, [opened ca. June 5], Magdalene

Summer Exhibition of Works by American Artists, The Copley Society of Boston,  
Copley Hall, June 19 - Oct. 4, #27 Girl with the Green Shawl, #28 June Sunshine,  
#29 Portrait, #? Joseph E. Baker

Exhibition of the Works of Boston Artists, Columbus Art Association, [ca. Nov.],  
[entries?]

Tenth Annual Exhibition, Carnegie Institute, Pittsburgh, Nov. 2 - Jan. 1 [1906], #59  
In the Studio

1906

101st Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan.  
22 - Mar. 3, #14 In the Studio, #67 Self-Portrait, #325 La Penserosa

Ten American Painters, Rhode Island School of Design, Providence, Feb. 5-27,  
Portrait of Joseph E. Baker, Girl with Green Shawl, June Sunshine

Ten American Painters, Montross Gallery, New York, Mar. 14-31, #8 Self Portrait,  
#9 La Penserosa, #10 A Girl with a Book

First Exhibition of Paintings by Boston Artists, Twentieth Century Club, Boston, Apr.  
5-28, #10 Portrait of Self, #11 Portrait Study

Three of the Ten Americans, Rowland Gallery, Boston, Apr. 9-22, Portrait of Mr.  
Munroe, Penseroso

Collection of Paintings by Modern American Artists, Museum of Fine Arts, Boston,  
[opened ca. Apr. 15], Portrait of J. Eastman Chase

Ninth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 31 -  
Sept. 23, #3 La Penserosa

Twelfth Annual Exhibition of Paintings by Prominent Artists, Poland Spring Art  
Gallery, Maine State Building, South Poland, Maine, June 7 - Oct. 6, #29 In the  
Studio

Ten American Painters, Kimball Gallery, Boston, Nov. 6-17, In the Studio, Portrait  
of Dr. Forscheimer, [2 unspecified entries]

Inaugural Exhibition, Art Association of Indianapolis, The John Herron Art Institute,  
Nov. 20 - Dec. 31, #56 The Sea Wall, September

Ten American Painters, Rhode Island School of Design, Providence, [opened Nov.  
21], La Penserosa, Girl with Book, In the Studio

Ten American Painters, Detroit Institute of Arts, Dec. 16[?]-25[?], June, La  
Penserosa, Girl with a Book, In a Studio

Ten American Painters, O'Brien's Gallery, Chicago, [opened Dec. 29], [entries?]

1907

Exhibition of Pictures by Boston Painters, St. Botolph Club, Boston, Jan. 9-26, #12 Portrait

Ten American Painters, Bresler Gallery, Milwaukee, Jan. 19-29[?], [entries?]

102nd Annual Exhibition, Pennsylvania Academy of the Fine Arts, Jan. 21 - Feb. 24, DeCamp on jury, #103 Portrait of Dr. Horace Howard Furness

First Annual Exhibition of Oil Paintings by Contemporary American Artists, Corcoran Gallery, Washington, D.C., Feb. 7 - Mar. 9, #108 Portrait of Colonel Myron M. Parker

Ten American Painters, J. J. Gillespie Galleries, Pittsburgh, Feb. 18 - Mar. 4, [entries?]

Annual Exhibition of the Paint and Clay Club of New Haven, Young Men's Christian Association, [dates?], In the Studio

Ten American Painters, McClees Galleries, Philadelphia, Mar. 11-23, #8 June, #9 La Penserosa, #10 Girl with Book, #11 In the Studio

Ten American Painters, Montross Gallery, Mar. 19 - Apr. 6, #7 Woman Braiding Her Hair, #8 Sally

Exhibition of Paintings and Sculpture by American Artists, Swain Free School of Design, New Bedford, Mass., [dates?], [entries?]

Ten American Painters, Saint Louis Museum of Fine Arts, Feb. 1-14, [entries?]

[Exhibition], Rowland Gallery, Boston, May 1-20, Sally, Girl Braiding Her Hair

Fourteenth Annual Exhibition of American Art, Cincinnati Art Museum, May 18 - July 17, #75 Portrait of A. H. Chatfield, Esq., #76 Portrait of Dr. F. Forchheimer, #77 Sally, #78 La Penserosa

Tenth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 31 - Sept. 22, #135 Girl with Book, #159 In the Studio

Thirteenth Annual Exhibition of Paintings by Prominent Artists, Poland Spring Art Gallery, Maine State Building, South Poland, Maine, June 23 - Oct. 1, #61 June

Third Summer Exhibition, Loan Collection of Paintings by American Artists, The

Copley Society of Boston, Copley Hall, Boston, July 1 - August [?], #2 Girl Braiding Her Hair

Twenty-Third Annual Exhibit, Art Association of Indianapolis, John Herron Art Institute, Dec. 8 - Jan. 2 [1908], #22 Dr. Howard Horace Furness

1908

[Exhibition], Rowland Gallery, Boston, [opened Jan. 13], In the Studio, June

Twentieth Century Club, Boston, [opened Jan. 20], In the Studio

103rd Annual Exhibition, Pennsylvania Academy of the Fine Arts, Jan. 20 - Feb. 29, #232 Portrait of William S. Read, #303 Sally, #702 Girl with a Book

Pictures by Boston Painters, St. Botolph Club, Boston, Jan. 28 - Feb. 15, #13 Die Lautenspielerin

Eighth Annual Exhibition of Paintings, Drawings and Sculpture, The New Haven Paint and Clay Club, Mar. 5-28, #12 In the Studio

Ten American Painters, Montross Gallery, Mar. 17 - Apr. 4, #10 Guitar Player, #11 The Brown Veil, #12 The Cellist, #13 Portrait of Benjamin Kimball

Ten American Painters, Pennsylvania Academy of the Fine Arts, Apr. 11 - May 3, #20 The Guitar-player, #21 The Pink Feather, #22 Sally, #24 La Penserosa, #25 Mr. Gilbert, #26 In the Studio, #27 The Green Shawl, #28 Girl with Book, #29 Magdalene

Spring Exhibition of Boston Artists, Bigelow-Kennard Gallery, Boston, Apr. 23 - June 1, June

[Exhibition], Rowland Gallery, Boston, [opened ca. May 14], The Cellist

Sixth Annual Exhibition, Bradford Academy, Mass., May 21 [for 2 weeks], [entries?]

Fifteenth Annual Exhibition of American Art, Cincinnati Art Museum, May 23 - July 20, #14 The Guitar Player, #15 The Pink Feather, #16 Portrait of Mr. Frederick Gilbert, #17 Portrait of Mr. C. L. Harrison

Eleventh Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 29 - Sept. 20, #37 The Cellist, #82 Sally

[Exhibition], Copley Gallery, Boston, [ca. Sept. 30 - ca. Nov. 15], Girl with Book,

## The Cellist

Twenty-First Annual Exhibition of Oil Paintings and Sculpture by American Artists, The Art Institute of Chicago, Oct. 20 - Nov. 29, #78 The Pink Feather

Fitchburg Women's Club Exhibition, Mass., Wallace Library, Nov. 15-25, In the Studio

Second Exhibition of Oil Paintings by Contemporary American Artists, Corcoran Gallery, Washington, D.C., Dec. 8 - Jan. 17 [1909], #77 The Pink Feather, #81 The Guitar Player [silver medal], #86 The Cellist, #367 Portrait of President Roosevelt

Opening Exhibition of Paintings, Whistler House, Lowell, Mass., [opened Dec. 19], [entries?]

1909

104th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan. 31 - Mar. 14, #421 Portrait

[Exhibition], Copley Gallery, Boston, Feb. 11-17, Portrait of Roosevelt

Esposizione Internazionale d'Arte della Citta di Venezia, [opened May], #13 la Violoncellista

Fourth Annual Exhibition, Brockton Women's Club, Mass., Mar. 17-20, June Sunshine

Ten American Painters, Montross Gallery, New York, Mar. 17 - Apr. 7, #6 The Blue Cup

Ten American Painters, Copley Society, Boston, Apr. 12-24, Girl with Guitar, Blue Cup

Fourth Annual Exhibition of Selected Paintings by American Artists, Buffalo Fine Arts Academy, Albright Art Gallery, May 10 - Aug. 30, #55 Portrait of Dr. Horace Howard Furness, #56 The Blue Cup

Twelfth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., May 28 - Sept. 19, #13 Sally, #15 Girl with Book

Summer Exhibition, Copley Gallery, Boston, [opened May 27], [entries?]

Fourth Annual Exhibition of Selected Paintings by American Artists at the Forest

Park Art Building, The City Art Museum of Saint Louis, [opened Sept. 12], #55  
Portrait of Dr. Horace Howard Furness, #56 The Blue Cup

1910

Exposicion Internacional de Arte del Centenario, Buenos Aires, Argentina, and  
Santiago, Chile, May 25 - Sept. 30, #23 La Violoncelista

105th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Jan.  
23 - Mar. 20, #459 The Blue Cup, #476 The Fur Jacket

Loan Exhibition of Pictures, Franklin Union, Women's Municipal League, Boston,  
[ca. Jan. 29] - Feb. 24, In the Studio

Exhibition of Paintings by American Artists, Art Association of Columbus, Columbus  
Public Library under the auspices of the Columbus School of Art, Feb. 12-26, #17  
Girl with a Book

Ausstellung Amerikanischer Kunst, Königliche Akademie der Künste Zu Berlin,  
[opened ca. Mar. 19], [entries?]

General Exhibition, St. Botolph Club, Boston, Mar. 17-31, #5 Cellist, #12 Portrait  
[Rev. Daniel Merriman, D.D.]

Ten American Painters, Montross Gallery, New York, Mar. 24 - Apr. 16, #8 Roses,  
#9 The Fur Jacket, #10 Portrait of Frederick Winthrop, Esq.

Fifth Annual Exhibition of Selected Paintings by American Artists, The Buffalo Fine  
Arts Academy, Albright Art Gallery, May 11 - Sept. 1, #64 Roses

Seventeenth Annual Exhibition of American Art, Cincinnati Art Museum, May 21 -  
July 20, #208 Fur Jacket, #209 Blue Cup

Sixteenth Annual Exhibition of Paintings by Prominent Artists at the Poland Spring  
Art Gallery, Maine State Building, South Poland, Maine, June [?] - Oct. 3, Girl with  
Book

Thirteenth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., June 3  
- Sept. 19, #16 The Little Seamstress, #37 Portrait [Rev. Daniel Merriman]

Fifth Annual Exhibition of Selected Paintings by American Artists, The City Art  
Museum of Saint Louis, Sept. 15 - Nov. 15, #64 Roses

Catalogue of Paintings, Rhode Island School of Design, Providence, Oct. 4-25, #7

Portrait of Dr. Daniel Merriman

Twenty-Third Annual Exhibition of Oil Paintings and Sculpture by American Artists, The Art Institute of Chicago, Oct. 18 - Nov. 27, #64 The Blue Cup, #65 The Fur Jacket

1911

106th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 5 - Mar. 26, #308 Portrait of Dr. James Tyson, #312 Portrait of Dr. Louis Storr

[DeCamp One-Man Exhibition], St. Botolph, Boston, Feb. 27 - Mar. 10, 1911, #1 Self-Portrait, #2 Polly, #3 Saly, #4 The Violinist, #5 The Window, #6 Francis I. Amory, #7 Daniel Merriman, D.D., #8 Joseph E. Baker, #10 Albert Baker, #11 Charles P. Curtis, #15 The Fur Jacket, #16 Frank Duveneck, #?s Colonel Roosevelt, Girl with Book, La Penserosa, Pink Feather, The Blue Cup

Fourth Annual Exhibition, Canadian Art Club, Toronto Art Museum, Mar. 3-25, #65 Girl with Book

Ten American Painters, Montross Gallery, New York, Mar. 17 - Apr. 18, #4 The Window, #5 Portrait - Francis I. Amory

Collection of Pictures and Sculpture in the Pavilion of the United States of America at the Roman Art Exposition, Rome, Mar. 27 - Nov. 1, #8 Magdalen

Sixth Annual Exhibition of Selected Paintings by American Artists, Buffalo Fine Arts Academy, Albright Art Gallery, May 12 - Aug. 28, #33 The Pink Feather, #34 The Fur Jacket

Fourteenth Annual Exhibition of Oil Paintings by American Painters, Worcester Art Museum, Mass., May 28 - Sept. 18, #15 The Blue Cup \$3,500

Seventeenth Annual Exhibition of Paintings and Sculpture by Prominent Painters and Sculptors, Poland Spring Art Gallery, Maine State Building, South Poland, Maine, [dates?], #53 Mr. Albert Baker, #54 Mr. Joseph Baker

Summer Exhibition of Paintings, Copley Society, Boston, [opened ca. July 15], Mother and Child, Girl with a Fur

Canadian National Exhibition, Toronto, Aug. 26 - Sept. 11, #65 Girl with Book

Sixth Annual Exhibition of Selected Paintings by American Artists, City Art Museum of Saint Louis, Sept. 17 - Nov. 17, #29 The Pink Feather, #30 The Fur Jacket

Exhibition of Paintings by American Artists, Rhode Island School of Design, Providence, Sept. 21 - Oct. 17, #4 The Grey Turban

Twenty-Fourth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 14 - Dec. 27, #91 The Gray Turban

1912

Eighteenth Annual Exhibition of Original Oil Paintings, Water Colors, and Sculpture by American and Foreign Artists, The Nebraska Art Association, Jan. 6-28, #25 The Blue Cup

The Inaugural Exhibition, The Toledo Museum of Art, Jan. 17 - Feb. 12, #23 The Pink Feather

Annual Exhibition, Boston Art Club, Jan. 20 - Feb. 10, The Fur Jacket

107th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 4 - Mar. 24, #153 Francis I. Amory [Carol H. Beck Gold Medal], #425 Three Friends, #434 The Window, #623 Portrait of Miss Agnes Woodbury

Fifth Annual Exhibition, Canadian Art Club, Toronto, [opened Feb. 8], #207 The Pink Feather

Exhibition of Contemporary American Art under the auspices of the Peabody Institute and Charcoal Club, Peabody Institute Galleries, Baltimore, Feb. 27 - Mar. 17, #88 The Little Hotel

Ten American Painters, Fifteenth Annual Exhibition, Montross, Mar. 15 - Apr. 6, #8 The Violinist

Spring Exhibition, Whistler House, Lowell, Mass., [opened Apr. 3], The Fur Jacket

Seventh Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, Buffalo Fine Arts Academy, May 21 - Sept. 2, #47 The Gray Turban, #48 Pauline, #49 The 'Cellist

Nineteenth Annual Exhibition of American Art, Cincinnati Art Museum, May 25 - July 27, #88 The Violinist \$3,000

Fifteenth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., June 7 - Sept. 15, #15 Portrait of Albert Baker

Special Summer Exhibition of Paintings by Prominent American Artists, The Portland

Society of Art, L. D. M. Sweat Memorial Art Museum, Portland, Maine, July - August, #73 June Sunshine

First Annual Exhibition of the Art Association of Newport, R.I., The Studio Building, [opened ca. July 25], La Penserosa

Canadian National Exhibition, Toronto, Aug. 24 - Sept. 9, #207 The Pink Feather \$3,000

Seventh Annual Exhibition of Selected Paintings by American Artists, City Art Museum of Saint Louis, [opened Sept. 15], #34 Pauline

Exhibition of Paintings, Rhode Island School of Design, Providence, Oct. 4-27, #10 June Sunshine \$2,000

Twenty-Fifth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 5 - Dec. 8, #75 Portrait - Frank Duveneck, #76 The Violinist

Twenty-Eighth Annual Exhibition of Oil Paintings by American Artists, Art Association of Indianapolis, The John Herron Art Institute, Dec. 17 - Feb. 3, #19 The Violinist

Fourth Exhibition, Oil Paintings by Contemporary American Artists, Corcoran Gallery of Art, Washington, D.C., #139 Portrait of Frank Duveneck

1913

Ten American Painters, Empire Art Gallery, Rochester, New York, Jan. 22-31, Blue Cup

[Exhibition of Work by Instructors and Alumni of the Massachusetts Normal Art School], [opened ca. Feb. 5], The Blue Cup

108th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 9 - Mar. 30, #311 Portrait of Frank Duveneck

Nineteenth Annual Exhibition of the Artists' Club of Denver, Together with the Traveling Exhibition of Oil Paintings Assembled by The American Federation of Arts, Denver Public Library, Feb. 28 - Mar. 11, #15 The Violinist

The American Painters, Montross Gallery, New York, Mar. 12 - Apr. 5, #10 The Blue Lady, #40 Drawing, #41 Drawing, #42 Drawing

Eighth Annual Woman's Club of Brockton, Mass., Mar. 24 - [28 or 29?], The Fur Jacket

Ten American Painters, Copley Gallery, Boston, Apr. 14 - May 5, The Blue Lady, Portrait of Frank Duveneck, Three Nude Drawings

Loans to the Museum, Rhode Island School of Design, Providence, May - May [1913], The 'Cellist

Eighth Annual Exhibiton of Selected Paintings by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, May 10 - Aug. 31, #134 Sally

Twentieth Annual Exhibition of American Art, Cincinnati Art Museum, May 24 - July 26, #121 Portrait of Frank Duveneck, #122 The Blue Lady \$3,500

Nineteenth Annual Exhibition of Paintings and Sculpture by Prominent Painters and Sculptors at the Poland Spring Art Gallery, Maine State Building, South Poland, Maine, [Summer?], #55 June Sunshine

Summer Exhibition, Portland Society of Art, L.D.M. Sweat Memorial Art Museum, Portland, Maine, July 1 - Sept. 15, #124 The Cellist

Canadian National Exhibition, Toronto, Aug. 23 - Sept. 8, [entries?]

[Exhibition], Copley Gallery, Boston, Oct. 6-20, The Cellist

[Pictures by Artists Who Are to Hold One-Man Shows Later in the Season], [opened ca. Oct. 7], [entries?]

[Exhibition], National Institute of Arts and Letters, [opened ca. Nov.], The Blue Lady

Twenty-Sixth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 14 - Dec. 25, #108 The Blue Lady

1914

Twenty-Ninth Annual Exhibition of Paintings and Sculpture, Art Association of Indianapolis, John Herron Art Institute, Jan. 1 - Feb. 1, #22 The Blue Lady

The Friends of American Art, Loan Exhibition of American Paintings at the Art Institute of Chicago, Jan. 8-28, #7 Portrait

109th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 8 - Mar. 29, #301 Portrait - Frank Webster

Fifth Annual Exhibition of Contemporary American Art under the auspices of the Charcoal Club and the Peabody Institute, Peabody Institute Galleries, Baltimore, Feb. 10 - Mar. 10, #54 The Fur Jacket

Portraits by Living Painters, Loan Collection, The Copley Society of Boston, Copley Hall, Mar. 3-24, #50 Miss W, #? Francis I. Amory

Ten American Painters, Montross Gallery, New York, Mar. 18 - Apr. 7, #22 The Flirt

Drawings by Painters, St. Botolph Club, Boston, Mar. 28 - Apr. 10, #1 Study, #5 The Mirror, #8 Study for the 'Pink Feather,' #13 Study, #45 'Cellist,' #46 Study, #52 Study for 'The Blue Cup,' #54 Girl with 'Cello,' #59 Study, #60 Girl with 'Cello

[Exhibition], Copley Gallery, Boston, [opened ca. Mar. 24], Amy Morris Homas

[Selected Paintings by American Artists], [opened ca. Apr. 3], [entries?]

Exhibition of Contemporary American Paintings Owned in Worcester County, Worcester Art Museum, Mass., [opened ca. Apr. 29] - May 10, [entries?]

Ninth Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, May 16 - Aug. 31, #35 The Little Hotel

Third Annual Exhibition of Pictures by American Painters, Art Association of Newport, R. I., July 20-30, #29 The Pink Feather

Anglo-American Exposition, Shepherd's Bush, Fine Arts Palace, London, [August?], The Fur Jacket

Ohio Painters Exhibition, The Toledo Museum of Art, [1st 2 weeks of Oct.], #277 The Cellist

Autumn Exhibition, Rhode Island School of Design, Providence, Oct. 25 - Nov. 23, #10 Portrait of Colonel A. George Bullock

First General Exhibition, Guild of Boston Artists, Boston, Nov. 1-14, Pink Feather

1915

Annual Members' Exhibition of the Philadelphia Art Club, Feb. 21 - Mar. 5, Silver Waist

Ohio Painters Exhibition, Gallery of Fine Arts and Art Association of Columbus,

Columbus Public Library, Jan. 10 - Feb. 1, #9 The Cellist \$2,500

Panama-Pacific International Exposition, San Francisco, [opened Feb. 20 - Dec. 4, #3903 Portrait of Frank Duveneck

Ten American Painters, M. Knoedler & Co., New York, Mar. 15-27, #11 The Silver Waist, #12 Portrait of Benjamin A. Kimball

Sixtieth Annual Exhibition of Contemporary American Art, Boston Art Club, Apr. 3 - May 1, #22 The 'Cellist

First Annual Exhibition of Selected Paintings by American Artists, Detroit Institute of Arts, Apr. 9 - May 31, #15 The Blue Lady, #17 The Silver Waist

Tenth Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, May 22 - Aug. 30, #53 The Silver Waist

Twenty-Second Annual Exhibition of American Art, Cincinnati Art Museum, May 22 - July 31, #57 Portrait of William Gilbert

Guild of Boston Artists Travelling Exhibition, Worcester Art Museum, Mass., Oct. 3-24, #9 The Blue Lady

A Collection of Paintings, Miniatures, and Sculpture from the Guild of Boston Artists, The Memorial Art Gallery, Rochester, New York, Oct. 30 - Nov. 28, #52 The Blue Lady \$3,500

National Association of Portrait Painters Annual Exhibition, Vanderbilt Gallery of the Fine Arts Building, New York, November, [entries?]

Twenty-Eighth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 16 - Jan. 2 [1916], #97 The Silver Waist

An Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, Dec. 5 - Jan. 2 [1915], #9 The Blue Lady

Portraits by Joseph DeCamp, Guild of Boston Artists, Dec. 28 - Jan. 8 [1915], #1 Rev. Daniel Merriman, #2 Sally, #3 A. G. Bullock, Esq., #4 President Sanford, #5 Miss [Amy Morris] Homans, #6 A. F. Estabrook, Esq., #7 Frank G. Webster, Esq., #8 Charles H. Taylor, Esq., #9 Francis I. Amory, Esq., #10 Robert Saltonstall, Esq., and Son, #11 Benjamin A. Kimball, Esq., #12 Dr. F. C. Shattuck, #13 Charles Sprague, Esq.

1916

The Guild of Boston Artists, The Toledo Museum of Art, Jan., #209 The Blue Lady

Post-Exposition Exhibition in the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, Jan. 1 - May 1, #5653 The Fur Jacket, #5654 Portrait of Frank Duveneck, #5655 The 'Cellist, #5663 Girl with a Book, #5665 Penseroso

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, The Detroit Institute of Arts, Feb., #9 The Blue Lady

111th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 6 - Mar. 26, #308 Portrait - Pauline

Nineteenth Annual Exhibition of the Denver Artists' Club Together with the Traveling Exhibition of Oil Paintings assembled by The American Federation of Arts, Denver Public Library, [opened Feb. 26], Violinist

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, The Art Institute of Chicago, March, The Blue Lady?

Ten American Painters, M. Knoedler & Co., Mar. 6-18, #4 Charles Sprague

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Museum of Fine Arts, Boston, Mar. 7 - Apr. [2 or 3?], The Silver Waist

Second General Exhibition, Guild of Boston Artists, Evans Memorial Galleries, Museum of Fine Arts, Boston, Apr. 3-21, Mrs. Frank G. Webster

An Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Milwaukee Art Institute, Apr., Blue Lady?

An Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, City Art Museum of Saint Louis, [opened May 7], #9 The Blue Lady

Guild of Boston Artists, Ben Foster Paintings, Charles Haag Sculpture, Anna V. Hyatt Sculpture, Special Exhibitions, The Chicago Art Institute, Mar. 9 - Apr. 2, #9 The Blue Lady

Exhibition of Paintings by Boston Artists, The National Arts Club Galleries, New York, Mar. 29 - Apr. 27, #33 The Fur Jacket

Catalog of Exhibits, Milwaukee Art Society, Apr., [entries?]

Twenty-Second Annual Exhibition of Paintings and Sculpture by Prominent Painters and Sculptors at the Poland Spring Art Gallery, Maine State Building, South Poland, Maine, Summer, #69 Pauline

An Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Cleveland Museum of Art, Oct. 5-29, The Blue Lady

Ten American Painters, Tilden-Thurber Gallery, Providence, Nov., [entries?]

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Mattatuck Historical Society, Conn., Nov. 1-30, The Fur Coat

Twenty-Ninth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 2 - Dec. 7, #84 Pauline

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Utica Public Library, Ohio, Nov. 5-22, #9 The Blue Lady

Exhibition of Paintings, Miniatures and Sculpture by Members of the Guild of Boston Artists, Free Public Library, New Bedford, Mass., [opened ca. Dec. 13], #5 The Fur Jacket

Sixth Exhibition of Contemporary Oil Paintings, Corcoran Gallery of Art, Wash., D.C., Dec. 17 - Jan. 21 [1917], #90 The Seamstress, #104 The Silver Waist

1917

Panama-Pacific Exposition, Palace of Fine Arts, [opened ca. Jan. 17], #8 Portrait - George Chadwick, #9 Portrait - Robert Treat Paine 2nd, #10 Three Silver Point Drawings

Second General Exhibition, Guild of Boston Artists, Evans Memorial Galleries, Museum of Fine Arts, Boston, Apr. 3-21, Mrs. Frank Webster

Ten American Painters, Sculpture by Albert H. Atkins, St. Botolph Club, Boston, Apr. 9-20, #6 Portrait - Robert Treat Paine, 2nd, #12 Portrait - George Chadwick, #22 Silver Point Drawing, #25 Silver Point Drawing, #31 Silver Point Drawing

Exhibition of Oil Paintings by Boston Artists, National Arts Club, New York, April 11[?]-27, [entries?]

Annual Exhibition of Paintings by Contemporary Boston Artists, John-Esther Gallery, Abbott Academy, Andover, Mass., May 19 - June 12, The Blue Lady

Twenty-Fourth Annual Exhibition of American Art, Cincinnati Art Museum, May 26 - July 31, #65 The Reader, #66 George Whitefield Chadwick

Thirtieth Annual Exhibition of American Oil Paintings and Sculpture, The Art Institute of Chicago, Nov. 8 - Jan. 2 [1918], #57 Portrait of George Chadwick

1918

113th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 3 - Mar. 24, #340 Portrait - George Chadwick, #436 The Blue Bird

Exhibition of Painting and Sculpture by Members, St. Botolph Club, Boston, Feb. 18 - Mar. 1, #12 Portrait (Unfinished)

Fourth Annual Exhibition of Selected Paintings by American Artists, Detroit Institute of Arts, Apr. 9 - May 30, #68 The Reader

Twelfth Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, May 11 - Sept. 9, #22 The Fur Jacket

Twenty-Fifth Annual Exhibition of American Art, Cincinnati Art Museum, May 25 - July 31, 1918, #9 The Blue Bird

Annual Exhibition of Selected Paintings by American Artists, The Toledo Museum of Art, [opened June 9] - end of summer, #173 The Reader

General Exhibition of Paintings, Sculpture and Miniatures of Members of the Guild of Boston Artists, Dec. 30 - Jan. 18 [1919], Blue Bird

1919

Ten American Painters, Corcoran Gallery of Art, Wash., D. C., Feb. 6-27, #9 Red Kimono \$6,000, #10 Blue Bird \$4,500

Thirty Paintings by Thirty Artists, Macbeth Gallery, New York, ? - March, The Red Kimono

[Exhibition], Guild of Boston Artists, [opened Apr. 1], Benjamin A. Kimball, Lewis H. Parkhurst

Fifth Annual Exhibition of Selected Paintings by American Artists, Detroit Institute of Arts, Apr. 16 - May 31, #94 The Bluebird

Thirteenth Annual Exhibition of Selected Paintings by American Artists and A Group

of Small Selected Bronzes by American Sculptors, Albright Art Gallery, The Buffalo Fine Arts Academy, May 24 - Sept. 8, #30 The Red Kimona

Eighth Annual Exhibition of Selected Paintings by American Artists, The Toledo Museum of Art, June - August, #19 The Bluebird

Fourteenth Annual Exhibition of Paintings by American Artists, City Art Museum of Saint Louis, Sept. 14 - Oct. 28, #34 The Red Kimona

Exposition d'Artistes de l'Ecole Americaine, Musée National du Luxembourg, [opened Oct. 1] - Nov., #107 La Jaquette de Fourrure

Seventh Exhibition of Oil Paintings by Contemporary American Artists, Corcoran Gallery of Art, Wash., D.C., Dec. 21 - Jan. 25 [1920], #58 The Steward, #93 Portrait - George W. Chadwick, Esquire

1920

Exhibition of Paintings and Sculpture by Members, St. Botolph Club, Jan. 2-19, Red Kimono

An Exhibition of Important Works by a Number of America's Leading Painters, Albright Art Gallery, The Buffalo Fine Arts Academy, Jan. 10 - Feb. 15, #18 Woman Drying Her Hair, #19 Roses, #20 The Gray Turban

115th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 8 - Mar. 28, #222 The Red Kimono [Walter Lippincott Prize], #239 Portrait - Prof. J. K. Lord

Exhibition of Works by Boston Artists under the auspices of The Copley Society, Museum of Fine Arts, Boston, Mar. 11 - Apr. 5, #34 Walter C. Baylies

Exhibition of Works by Boston Artists Through the Courtesy of The Copley Society, Algonquin Club, Boston, Apr. 9-25, #21 Blue Bird

Sixth Annual Exhibition of Selected Paintings by American Artists, The Detroit Institute of Arts, Apr. 20 - May 31, #46 The Red Kimona

[Exhibition], Copley Gallery, Boston, [opened ca. May 30], [entries?]

Ninth Annual Exhibition of Selected Paintings by American Artists, The Toledo Museum of Art, June - August, #323 The Red Kimona

Spring Exhibition of the Guild of Boston Artists, June 5-15, [entries?]

Eighteenth Water Color Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Nov. 7 - Dec. 12, #325 Portrait of John Drew (charcoal)

Exhibition of Paintings, New Bedford Art Club, Mass., Dec. 5 [for one week], [entries?]

1921

Exhibition of Paintings, Sculpture and Etchings by Boston Artists, Dartmouth College, Hanover, N.H., Jan. 8-16, Portrait of Professor John K. Lord, Portrait of Edward Tuck

Exhibition of Etchings and Drawings in Monochrome by Boston Artists, St. Botolph Club, Boston, [opened Jan. 17], Portrait Head, Silverpoint

Exhibition of War Portraits, The Metropolitan Museum of Art, New York, Jan. 18 - Feb. 10 or 11[?], Robert Laird Borden, Arthur William Currie

116th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 6 - Mar. 27, #283 The Window Blind

General Exhibition of Paintings, Sculpture and Miniatures, Guild of Boston Artists, ? - ca. Feb. 10, The Window Blind

Loan Exhibition of Paintings Owned by Members of the Algonquin Club, Algonquin Club, Boston, [opened ca. Feb. 14], The Blue Cup

Special Exhibition of Paintings by Contemporary American Artists, The Cleveland Museum of Art, Feb. 16 - Mar. 27, The Red Kimono

Exhibition of War Portraits, Rhode Island School of Design, Providence, March, Robert Laird Borden, Arthur William Currie

Seventh Annual Exhibition of Paintings, Sculpture and Miniatures, Guild of Boston Artist, Mar. 12 - [for a month], [entries?]

Sixteenth Annual Exhibition of the Woman's Club of Brockton, Mass., Mar. 21 - Apr. 3, The Bluebird

Exhibition of War Portraits, Pennsylvania Academy of the Fine Arts, Philadelphia, Apr. 2-30, Robert Laird Borden, Arthur William Currie

Twentieth Annual International Exhibition of Paintings, Carnegie Institute, Pittsburgh, Apr. 28 - June 13, #78 The Window Blind

Ninth Annual Exhibition, The National Association of Portrait Painters, May 2-14, #8  
Lewis of the Porcellian

Exhibition of War Portraits, Signing of the Peace Treaty, 1919, and Portraits of  
Distinguished Leaders of America and of the Allied Nations Painted by Eminent  
American Artists for Presentation to The National Portrait Gallery, National Gallery  
of Art, Washington, D.C., May, Robert Laird Borden, Arthur William Currie

Eighth Annual Exhibition, Mystic Art Association, Conn., Aug. 11-24, [entries?]

Exhibition of War Portraits Organized by The National Art Committee, The  
Cleveland Museum of Art, Oct. 1 - Nov. 14, Robert Laird Borden, Arthur William  
Currie

Exhibition of War Portraits, Albright Art Gallery, The Buffalo Fine Arts Academy,  
Dec. 10 - Jan. 3 [1922], Robert Laird Borden, Arthur William Currie

Exhibition of the Work of Boston Painters, St. Botolph Club, Dec. 12-24, #12 Red  
and Gold, #20 Place de la Concorde

Eighth Exhibition of Oil Paintings by Contemporary American Artists, Corcoran  
Gallery of Art, Wash., D.C., Dec. 18 - Jan. 22 [1922], #161 The Window Blind

Paintings by Members of the Guild, Guild of Boston Artists, Dec. 27 - Jan. 7 [1922],  
[entries?]

1922

Exhibition of Paintings by Boston Artists, Carnegie Institute, Pittsburgh, Jan. 23 -  
Feb. 25, #9 The Red Kimono, #10 The Blue Bird, #11 The Silver Waist

117th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb.  
5 - Mar. 26, #63 The Council of Ten, #239 Red and Gold

Exhibition of War Portraits Organized by The National Art Committee, The Detroit  
Institute of Arts, Apr. 5-26, Robert Laird Borden, Arthur William Currie

Eighth Annual Exhibition, The Detroit Institute of Arts, April 11 -May 31, #36 The  
Council of the Ten

The Twenty-Ninth Annual Exhibition of American Art, Cincinnati Museum of Art,  
May 27 - July 31, #2 The Window Blind

Eleventh Annual Exhibition of Selected Paintings by American Artists, The Toledo

Museum of Art, June - August, The Council of the Ten

Loans to the Museum, Rhode Island School of Design, Providence, June 1 - June 1 [1923], Red and Gold

Fifteenth Annual Summer Exhibition of Paintings by American Artists, M. Knoedler & Co., [opened ca. July 12], #3 The Blue Bird \$5,000

Eleventh Annual Exhibition, Newport Art Association, R.I., [opened ca. July 15] - end of July, Red and Gold

Seventeenth Annual Exhibition of Paintings by American Artists, City Art Museum of Saint Louis, Sept. 15 - Oct. 25, #32 The Council of Ten

Autumn Exhibition, Rhode Island School of Design, Providence, Oct. 10 - Nov. 5, #10 Red and Gold \$3,000

Thirty-Fifth Annual Exhibition of American Paintings and Sculpture, The Art Institute of Chicago, Nov. 2 - Dec. 10, #56 The Council of the Ten

An Exhibition of Paintings by Pittsburgh & Contemporary American Artists, Carnegie Institute, Pittsburgh, Dec. 4 - Jan. 6 [1923], #7 Blue Kimona

1923

118th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Feb. 4 - Mar. 25, #270 The Blue Kimono

Exhibition of Paintings by Local Artists, St. Botolph Club, Mar. 12-24, #15 the Red Kimona, #16 Red and Gold

Ninety-Eighth Annual Exhibition of the National Academy of Design, Mar. 17 - Apr. 15, #275 The Silver Waist

Loan Exhibition of Paintings by Former Cincinnati Artists, Cincinnati Art Museum, Apr. 7-23, Portrait of E. F. Bliss, Esq., Portrait of Charles P. Taft

Seventeenth Annual Exhibition of Selected Paintings and Small Bronzes by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, Apr. 8 - June 18, #57 The Blue Kimona

Summer Exhibition of Contemporary American Paintings and Small Bronzes, The

Memorial Art Gallery, Rochester, New York, July - Sept., #24 The Blue Mandarin Coat

Collection of Drawings Lent by Mr. and Mrs. Anson C. Goodyear, The Buffalo Arts Academy, Albright Art Gallery, Sept. 29 - Oct. 21, #22 Nude Reclining

Autumn Exhibition, Rhode Island School of Design, Providence, Oct. 16 - Nov. 11, #7 The Blue Bird \$3,000

1924

Memorial Exhibition of the Work of Joseph Rodefer DeCamp: 1858-1923, St. Botolph Club, Boston, Jan. 7-[26 or 28?], #1 Italian Girl, #2 Young John the Baptist, #3 The Seamstress, #4 The Blue Mandarin Coat, #5 Walter Baylies, Esq., #6 Red and Gold, #7 Sally, #8 Ted, #9 Guitar Player, #10 Silver Waist, #11 The Fur Jacket, #12 William Dexter, Esq., #13 The Blue Cup, #14 The Blue Veil, #15 Venetian Boat Yard (1878), #16 Frank Webster, Esq., #17 Joseph Baker, Esq., #18 The Blue Bird, #19 Nude, #20 Robert Saltonstall, Esq., and Son, #21 Albert Baker, Esq., #22 Girl Reading, #23 Armistice Day, Paris, #24 Frank Duveneck, #25 The Gray Turban, #26 Red Kimona, #27 The 'Cellist, #28 The Pink Feather, #29 Study for Decoration, #30 Girl with the Book, #31 George W. Chadwick, Esq., #32 Il Pensieroso, #33 Charles P. Taft, Esq., #34 Pauline, #35 Lewis, #36 Mother and Daughter, #37 Landscape, #38 Woman Drying Her Hair, #39 Mari Moffat, #40 Baby Head, #41 Portrait of a Naval Officer, #42 The Window Blind, #43 The Green Shawl, #44 Artist and Model, #45 Sketch for Decoration, #46 Group of Drawings, #47 Group of Drawings, #48 Group of Drawings; added later: Decoration - School of Philosophy, Little Hotel

Eighteenth Annual Exhibition of Selected Paintings and Small Bronzes by American Artists; A Group of Paintings by the Late Sir James J. Shannon, R.A., 1862-1923, and A Group of Paintings by the Late Joseph R. DeCamp, 1828-1923, Albright Art Gallery, The Buffalo Fine Arts Academy, Apr. 20 - June 30, #60 The Gray Turban, #61 The Blue Mandarin Coat, #62 Il Pensieroso, #63 The Cellist, #64 Nude, #65 Red and Gold, #66 The Green Shawl, #67 The Red Kimona, #68 The Window Blind, #69 The Blue Bird, #70 The Violinist, #71 Sketch

Annual Exhibition of Contemporary American Paintings and Sculpture and Memorial Collections of Portraits by the Late Sir James J. Shannon, R.A., 1862-1923 and Joseph R. DeCamp, 1838-1923, The Memorial Art Gallery, Rochester, New York, July - Sept., #31 Red and Gold \$1,500, #32 The Blue Bird \$2,500, #33 Nude \$3,000, #34 The Red Kimona \$2,500, #35 The Cellist \$1,500, #36 Il Penserosa \$1,500, #37 Mother and Daughter \$2,000, #38 The Window Blind \$2,500, #39 The Green Shawl \$2,000; added later: The Violinist \$1,000

The Work of Joseph DeCamp, Cincinnati Museum of Art, [opened Oct. 1], #1 Il

Pensieroso, #2 The Cellist, #3 Nude, #4 Red and Gold, #5 The Green Shawl, #6 The Red Kimono, #7 The Window Blind, #8 The Blue Bird, #9 The Violinist, #10 Sketch 1-10, #11 The Gray Turban, #12 The Blue Mandarin Coat, #13 Portrait of Frank Duveneck, #14 Woman Drying Her Hair, #15 At Gloucester, #16 Decorative Panel - Study, #17 Portrait of Eugene F. Bliss; added later: Seamstress

Special Exhibition of the Work of Joseph DeCamp, Indianapolis Museum of Art, Nov. 9-30, #3911.24 Il Pensieroso, #3905.24 The Cellist, #3903.24 Nude, #3906.24 Red and Gold, #3909.24 The Green Shawl, 3910.24 The Red Kimona, #3908.24 The Window Blind, #3902.24 The Blue Bird, #3907.24 The Violinist, #3904.24 Sketch

Joseph DeCamp Memorial Show, Art Institute of Chicago, Dec., [10 entries?]

1925

Joseph DeCamp Memorial Exhibition, Gallery of Fine Arts, Columbus, Jan. 4 - Feb. 1, [10 entries?]