

ESSEX INSTITUTE Historical Collections



VOL. CIII — 1967

ISSUED QUARTERLY BY THE ESSEX INSTITUTE

Salem, Massachusetts

The Swami left for Boston and then New York where the first formal Vedanta classes were organized, and where his work in America was brought to its climax with the foundation of Vedanta societies in various parts of the nation. Swami Vivekananda returned to India by way of Europe leaving devoted disciples in the New World of which he once said, "I have a message to the West as Buddha had a message to the East."

The only criticism Essex County can level at her unusual visitor is his misunderstanding of some of her history. Often asked during the course of his lectures about missionary propaganda tales of the burning of widows with their husbands' bodies, and the attitudes toward women's rights in India, the Swami denied such rumors by saying that burnings were not the common course of events in India where women were honored, not burned as were the witches in our own colonial days. Having visited Salem, he should have known better than to accept this myth, but for the purposes of illustration the effect was indeed striking and not an intentional perversion of history.

The visit Swami Vivekananda paid to America was undertaken at the turning point of time and opinion. In a very real sense he brought a message from the ancient East and made Americans more aware of the civilization and heritage of India. Victorian attitudes were crumbling and as persons such as Mrs. Kate Tannett Woods helped liberate women, so the Swami helped liberate opinion and increase tolerance. It is interesting that along the North Shore of Massachusetts he met some of his most valuable and influential friends, but few disciples. Those "very rich ladies" who found their Oriental visitor fascinating, helped him to reach a wider audience from whom disciples arose, some to follow him back to India and take monastic vows. The dark Indian in his bright robes and turban may well have been a strange sight in America, but fitting enough in Essex County, which earlier had been among the first to carry the material wealth of India and the East aboard sailing vessels to the corners of the world.

INTERPRETATIONS OF PLACE: Views of Gloucester, Mass. by American Artists

By JOHN WILMERDING

A CURIOUS but plain fact about the long-time fishing town of Gloucester on Cape Ann, Massachusetts is that she has almost since her colonization attracted good artists. Provincetown and other coastal art colonies in New England have at times been noted for their creativity or productivity, but they regrettably attract as many hack as serious artists. Surely the communities of Cape Ann, Rockport, Dogtown, and Gloucester, have had their share of dubious artists; still, they may boast among their visitors a succession of some of America's best painters. Each came to record his own pictorial interpretation of this special shoreline, and a brief history of these topographical portraitists is revealing.

Certain limitations must be imposed on their story. American landscape and marine painting had come into their own only by the first half of the nineteenth century. To be sure, the traditional lithographed view of city street and country estate was already popular, but it took the liberating enthusiasms of Jacksonian Democracy to stimulate America's taste for a personal and unrestrained landscape painting. In the century that preceded the modern turn towards abstractionism, six painters of Gloucester come to mind as representing the maturation in successive stages of an American style. They are Fitz Hugh Lane, William Morris Hunt, Winslow Homer, Maurice Prendergast, Childe Hassam, and Marsden Hartley. In spite of their great diversity of interest and method, all were in some degree, from part-time to professional, marine painters. They further shared the fact that their painting in Gloucester generally represented a critical recapitulative or transitional point in their work.

What was it about the Gloucester setting that so drew artists to paint her environs as they did? Two features especially stand out: the strong, large rock forms of the coastline itself and of the higher, inland elevations on the cape, and the almost equally tangible qualities of light and air which seem always to clarify, even press against the configurations of land and sea. The contours of a landscape, however memorable, do not alone insure their appeal to an

artist; but in combination with a seemingly present quality of atmosphere they can inspire the artist to consider aesthetic problems he may never discover elsewhere. To the residents of Cape Ann the ocean and its weather are powerful and ever-present forces, and the geography of this coast has an attraction for the romantic mind, something further held in common by these artists. Soft, deep-curved beaches alternate with high cliffs and ledges, all rimmed with an endless variety of rocks and dramatically emphasized by extreme tidal changes. When the tide is out, great boulders, darkened by erosion and ocean life, stand out in their clarity. On higher ground the rocks of Dogtown's glacier-left moraine speak of a more ancient past. Constantly refining these physical presences, as well as conditioning the activities of America's oldest fishing port, is the weather, be it intense sunlight, ominous storm clouds, or misty rain. This vocabulary of place constitutes the ingredients in the language of art as Gloucester's artists gave it expression.

The special approach of Fitz Hugh Lane (1804-1865) to his recording of the town and nearby coast was largely determined by the facts that, out of this whole group, he was the only one native to Gloucester, and that because of a childhood paralysis of the legs, he was throughout much of his life prevented from travelling far afield. His views of the harbor and shoreline are thorough and extensive, yet Lane is increasingly being recognized as more than a strict "photographer" of what he saw. While painting in a realist, academic manner, he was never attached to any school of painting or group of artists. Being independent and in a familiar setting most of his life, Lane was able on his own to develop a highly personal and original style. He always gave an accurate sense of place, to the extent that his pictorial record of Gloucester in his lifetime is the most complete known; but in addition, he solved the purely aesthetic problems of color, lighting, and composition with superior assurance. Lane's stylistic development was remarkably consistent, and his art gained in quality as he proceeded. His total work might be called a curious mixture of the classical and romantic, combining lucidity of vision and stability of structure with mystery and inner movement.

At his most productive, during the 1850's, Lane showed a high degree of delicacy and subtlety, as the illustration of his *Stage*

Rocks and the Western Shore, Gloucester (Fig. 1), dating from this decade, reveals. Two points about this work are to be noted directly: it views the shoreline from off shore, and depicts probably a late afternoon hour prior to sunset. Lane was always conscious about accurately rendering the time of day, and often chose the moments of sunrise and sunset both for their specific coloristic challenge and their heightened romantic expressiveness. As a partial cripple, he was also thought to have been rowed around off shore by his close friend J. L. Stevens, Jr. Lane was probably reluctant to move around in crowds and therefore sought the quiet independence that came only in the company of his friends. A major portion of his paintings indicate that they were painted from an isolated open field or from the middle of a harbor. So, here, Lane separates us both from the land and the ships by water.

The design is carefully structured on the zig-zag line that visually connects the four boats; in pairs their axes are at complementary right angles to each other. In echo the projecting rock masses along the shore behind seem to alternate rhythmically with small, recessed coves. Although most of the surface of the painting is divided into several horizontal zones and punctuated by the vertical interruptions of the ships' masts, there is a total feeling of swelling and contracting lines of movement as the eye reads laterally across the composition. This is most clear in the rise and fall of the clouds, the outlines of the rocks at shore's edge, the reverse curves of their reflections in the water, and the placement of the four hulls across the canvas. Yet interest is always directed towards the center, and overall coherence maintained, by devices like the oar and arms of the sculling figure in the lower right pointing inward, by cutting off the view down the shoreline at the left with the broadside of the three-master, and by placing the largest elements such as brightened cloud and the tall masted schooner in the central area itself.

Still, cogency of design was not Lane's only achievement; his understanding and mastery of the uses of color to bring out effects of light contribute to the enlivenment of the whole painting. His breakdown of shadows into their color components and his application of small touches of pure paint to allow optical mixing of colors are in remarkable, because independent, anticipation of many Impressionist methods developed in the next decades in France.

There is a wide range of differentiation in textures throughout the picture, from the clear glazes in sky and clouds to the softer effects of rocks, trees, or wooden hulls, to the partially rippled, partially calm water surface and its changing reflections. Analysis of the reds and blues alone in this work would reveal the rich but understated variety of Lane's coloristic touch. There is a remarkable range of reds, for example, in the bright shirted figures in the boats at each foreground corner and their subtle counterparts reflected beneath, through the more diluted gradations in the clouds, hilltops, and rock reflections, to the lighter oranges at the right or the deeper purple-grays at the left. A similar range of values exists in the transitions of blue through the sky and water, where greens emerge, and through the rocks or shadows, where grays and browns are mixed in. Though Lane's handling is tight and restrained, his full variety and sureness of touch give to his work a sparkling freshness seldom seen in any of his contemporaries. He has achieved an unusual combination of accurate recording and a more lasting aesthetic interest.

The concern with capturing effects of light and atmosphere was also central to William Morris Hunt (1824-1879) in his rendering of the Gloucester waterfront. But his eye for these qualities had been trained quite differently from Lane's some two decades earlier. Much of Hunt's life was spent in travel or study abroad; he was in frequent contact with other artists and familiar with current art developments in France; and he expressed himself articulately about art in lecture, conversation, and letter. He grew up in a Boston of literati: Emerson, Hawthorne, and Longfellow; a Boston conscious of clothes, entertainment, status, and name; a Boston that liked to consider only portraiture as art. Hunt was born into a proper New England family who was able soon to send him to Europe. Study in Rome and in the fashionable academy of Dusseldorf during the 1850's was followed by work under Couture in Paris.

Under the spell of Millet and the Barbizon School, Hunt returned to Boston in 1855, and proceeded to Newport, where during the late fifties John LaFarge came to join him. Here Hunt worked largely with landscape, although when the Civil War forced a move back to Boston, he turned increasingly to portraiture. His portraits, for which he is as much celebrated as for any-

thing, and several charcoal sketches reveal Hunt's continuing interest in light and dark and in textures. A strong feeling for the living quality of people and things led to further landscape painting. In 1872 a fire in Hunt's Boston studio destroyed most of his work. This became a turning point after which he began to travel into the country to paint Newbury and Magnolia. A trip to Florida followed in 1874, and by 1877, two years before the end of his life, Hunt found himself spending the summer in Kettle Cove on Cape Ann. His palette had been lightening all the while; his brushwork was looser and more evocative.

Of the familiar painting depicting *Gloucester Harbor* (Fig. 2) that dates from this summer, Hunt admitted that he had painted it in one afternoon, but by working from nature, felt that he had captured a definite sense of light. Painted primarily in a light key with yellows, whites, and intense blues, the picture gains a further sense of light and air from the rough, sketchy brush strokes. The horizon line divides almost equally the areas of sky and water. The highest valued colors in the center serve to focus attention, while the two arms of the shoreline curve around to the foreground where the dark wharf and barge seem to embrace one's view into depth. Broad churning strokes define the wind-carried clouds in the sky, while shorter, more narrow touches of paint capture the water's reflections and translucence. This is not the tight, rarified realism of Lane's topographical approach, but a soft and sensitive treatment of an outdoor scene in the manner of Millet and the Barbizon School. The selection of elements is simple; the dark foreground objects invite the eye to pass over them or through the central opening and move by graded degrees of color and light into the distance. Through control of brushwork and palette Hunt has successfully recreated the bright, almost tangible atmosphere as it clarifies or dissolves the physical setting.

The year after this painting came the commission to decorate the Capitol building at Albany with large allegorical murals. *Gloucester Harbor* was the summary of a special type of subject and manner of painting for Hunt before turning to the culminating panels of his last years. In this single work were embodied his whole feeling for nature, his adeptness at translating some of the initial discoveries of French Impressionism into an American idiom, and his attuned sympathy for a particular locale.

Perhaps America's best liked and best known painter of the nineteenth century was Winslow Homer (1836-1910), who while only twelve years younger than Hunt, was a world of art apart. Where Hunt's work had matured from sources in European academies, tastes, or theories, Homer's seems always to have a specially American character. This quality appears in his love of the outdoors and of boyhood, in his isolation of the individual against a broad natural panorama, in his feeling for factual details, for objects, and for specific places.

Often through a bright palette and a spontaneous touch his paintings express this sense of vigor and freshness. Much has been written recently in an effort to define Homer's relation to French Impressionism, but without great success, since Homer's art was not really either an American equivalent or parallel to the French developments. Although he shared with his European contemporaries artistic interest in recording the outdoors, he viewed nature as a physical presence rather than a purely optical phenomenon to be caught in paint through scientific experimentation. The illustrative, genre tradition of Eastman Johnson remained through most of Homer's work.

Certainly there are distinct similarities between Homer's painting of the 1860's and the early Monet and Boudin, as there are between some of his late works and those of Manet. But documentation remains inconclusive for the most part. There is, however, strong indication of influence through the Japanese print, which was making its popular debut in Paris at about the same time as Homer's visit. The Japanese print was useful in organizing decorative compositions, especially in the positioning and integration of figures with the total structure or format. Homer was probably thus prodded into bolder viewpoints and a greater selectivity of elements; increasingly in his mature work cut-off or single figures and objects appear, as do closeup views, near geometric patterning, expressive linear designs, and flat color areas. Homer's outlook and taste were different from the French; yet most important was his original contribution in the relatively new medium of the watercolor.

Art history tends to associate ink drawing with Oriental art, just as the first great engravings and etchings belong to Northern Europe. Similarly there may be something preeminent about

American artists' contributions in the watercolor medium. For Homer, he himself achieved a greater fluidity of expression in watercolor than oil. The new medium demanded a boldness of execution and economy that in turn permitted a frankness and intimacy of statement. All these observations are true of the small painting of *Children Playing under a Gloucester Wharf* (Fig. 3). Painted during the summer of 1880 when the artist was 44, it represents one of the happy moments in his life when he enjoyed being with and portraying people. It becomes a summary moment in Homer's watercolor style which was to change radically the next year when he went to Tynemouth, England. These moments of happiness came less frequently in later life, and not long after this summer in Gloucester, Homer went from England to Prout's Neck, Maine, where he increasingly painted solitary, vast pictures of wild nature.

The scene of *Children Playing* is only three years later than Hunt's view: what a change in content and handling alone! The Oriental feeling for flat design is immediately apparent in the beams and piers of the wharf which frame the scene. This device combined with the low viewpoint catches the playfulness of the subject with a spontaneous intimacy. For the most part, the palette is subdued, although Homer tellingly maneuvers through all the gradations from dark to light values to distinguish between important and minor details. Color is low-keyed but lively throughout: the wharf is painted in a brown that results from overlaid blues and reds, and the clothing on the children is in brown-yellow and gray-pink, all to suggest this shadowy area beneath the dock. By contrast, Homer allows the white of the paper to show through in the background sails, suggesting the bright sunlight on the water beyond.

Complete understanding of the uses of his color range is further evident in the holding of the brightest colors to the center, from which lower keyed gradations radiate outwards. This convincingly captures the effect of the sun filtering through onto the hat and backs of the little figures next to the dory, but serves the added functions of pulling the composition together and focusing attention into depth. Homer recreates the sunlight and reflections on the water's surface through differing intensities of blue applied by changing lengths or widths of his strokes. He has begun with an

underlying pencil sketch to establish the essential network or structure of the picture, over which he has laid horizontals and verticals of varying sizes. This method of essentially overlapping planes reveals a full comprehension of the demands of watercolor for selectivity and boldness. One can easily go too far in filling in too much, but Homer's sense for the major and minor accents and for the expressiveness in dry or fluid brushstrokes makes this work technically polished. Subtle, too, is the compositional balance between animate and inanimate. The three center sailboats are aligned over the three children clinging to the dory, while the fourth child at the left is connected by the curving gunwhale of the dory to the boat at the upper right. In this simple, unobtrusive arc Homer carries our view from foreground to background while also pulling together the major components of the design. Such intuitive integration of space and surface in painting contribute to raising Homer's work from charming genre to an art of lasting aesthetic merit.

Both the tradition of American watercolor and the portrayal of Cape Ann in a bright, personal mood continue in the early twentieth century at the hand of Maurice Prendergast (1859-1924). But there is a marked stylistic change in the direction of decorativeness for its own sake, and Prendergast may be one of the first Americans to anticipate developments in modern art towards emphasizing, even exploiting, the processes of creation for expressive purposes. His painting illustrates well the transition from the nineteenth century's penchant for realism to our own for imagination and subjectivity. In his work we are directly made more conscious of brushwork and color meant to be pleasing while independent of what they represent. Where his predecessor painted the physical reality, Prendergast uses his paint to give us a mood or a feeling in the scene. This process towards increased abstraction of design, stroke, and color is gradual but marked. In the background certainly lay an awareness of the recent contribution of European art. Prendergast made a number of trips abroad, and early acquired a sympathy for the work of the Impressionists and the Nabis, Cezanne, Toulouse-Lautrec, and for Japanese prints. But like Homer, Prendergast was not concerned with problems in optics, seeking rather to convey generally holiday emotions through lyrical color harmonies, subjectively arrived at, sensuously stated.

During the first decade of the 1900's, Prendergast painted in New York, Boston and its North Shore. He had developed a personal style that culminated in these years with the familiar group of Central Park views. Decorative brilliance and subtlety accompanied continued confidence, but the need for further stimulation persuaded him to make two highly productive trips abroad, to France in 1909-10 and to Italy in 1911-12. Prendergast struck a new balance between spontaneity and clarity in the now famous series of Parisian boulevards and Venetian waterways. The former revealed his sensitive control of light and color in outdoor scenes of people; the latter his ability to render effects of atmosphere and water. He also experimented in a variety of media—watercolor, oil, pastel and monotype—and in new subject matter, portraits and still lifes, all of which he mastered with a new freedom of handling.

Returning to New England in 1912, Prendergast frequently painted near Gloucester, including the view of *Cape Ann* (Fig. 4) thought to be dated between 1912-14. His watercolors of this time have a freshness and happiness that make them perhaps the most memorable of their type, equal in competence to the oils of Paris, Venice, and New York. The artist himself must have subconsciously seen this, for he returned to paint two more groups of watercolors of Gloucester in 1915 and 1919-20. What Prendergast portrayed was not merely people enjoying themselves, relaxing, or playing, although this is where he began, but the actual sensations of holidays and festivals. It was as if he meant his bright paints to express the very quality of exhilaration itself. Yet as illustration his work never lost its meaning, and the decorative design, flat as it seemed, was never without clear organization.

The present example speaks for itself with economy and eloquence. Most important to be noted is the sure sense of spatial planes, beginning with the foreground that serves as a stage, followed into depth by a band of water, the offshore islands, another line of water marking the horizon, and the sky. Cleverly, the horizon does not coincide with the center of the picture, lending an added visual tension in the important central area. Yet the scene is markedly divided across the center by the shoreline of the islands and the lower edges of the trees' foliage. Such internal balance laterally gains further tightness by the two framing ver-

ticals of the tree trunks. No less successful than the organization is the draughtsmanship. With a keen eye for the telling gesticulation or stance, Prendergast integrates individuals and groups of figures with each other and with the surroundings. The distracting or unnecessary detail yields to a bold statement of essentials, out of which the total mosaic coalesces. Similarly, Prendergast uses a restraint in his brushwork that is appropriate to the different textures or details to be conveyed. Notice how he changes from the short, narrow strokes of the rippled water surface, or the still thin but longer lines outlining island and shorelines, to the broader brushwork for foreground and tree foliage. Admire even the variety of strokes between the two trees themselves and between the sunlit and shaded areas of grass. Finally, consider the thinner, longer bands that depict the fair weather clouds above. Carefully chosen bits of the white paper show through to enliven the sense of sunlight, including the unpainted islands which maintain the final coherence by controlling attention centrally. Bright colors, red or orange, are used only for human figures, while a whole range of thin to opaque washes plays its respective role throughout.

A different kind and handling of medium come to light in the often underestimated Childe Hassam (1859-1935), born the same year but dying eleven years after Prendergast. Hassam is of course best recalled as an American Impressionist, whose style was derivative of the French movement. Indeed, when he was not quite twenty, he spent five years in France where he fell under Monet's inspiration. This style becoming increasingly popular, as it has been ever since the end of the nineteenth century, Hassam securely fashioned himself by it a high reputation à la mode. What have gone unappreciated until recently are his lithographs. He did not begin them until late in life, and irony, as if to strike doubly to make itself felt, saw them fail financially in the face of wide popularity. These lithographs are especially important in the context of Hassam's other work, also as examples of studies made directly out-of-doors in the French manner, and finally because they represent a major contribution to the revival of American lithography as an independent artistic expression. Hassam's well known contemporaries, including Arthur B. Davies and George Bellows, often figure in this movement, so it becomes significant to analyze Hassam's achievement in the light of the Gloucester setting where so many of his lithographs were executed.

Traces of Monet are perhaps evident in Hassam's sketchy handling of the *Inner Harbor, Gloucester* (Fig. 5), in which the forms come close to dissolving under the brilliance of the light and pressure of the air. Yet he maintains a taut network of linear outline and a clear suggestion of planes and volumes that are certainly personal. An admitted admiration for Whistler appears in the delicate equilibrium between the softness and precision of the drawing. Throughout this work there is a high degree of boldness and originality that were the unique result of an inventive experimentation not possible to Hassam in oils. In the exploitation of the given medium they are probably more successful even than the etchings, their stylistic partners of the same period.

In Gloucester Hassam drew various aspects of the city and shoreline, from street and harbor scenes, to close-up views of figures on beaches or far-off views with no figures such as the present example. Still, for all the distance in technique and time, Hassam remains close in spirit to Lane. The off-shore viewpoint, the high horizon as it allows open areas of water and sky, the sense of light and air defining the special contours or facets of the landscape are common to both. Hassam's own originality is clear in the confident expanse of white that constitutes the lower two thirds of the sheet. Just a few lines to suggest the fleeting reflections across the water's surface, and the rush into depth over this sunlit glass is both figuratively and literally captured. To be respected here also is the evocative variety under the restraint of economy that characterizes Hassam's draughtsmanship: with the slightest change in direction or pressure these small strokes tellingly render the soft foliage, hard rooftops, white walls, sloping hillsides, and even the casting of shadows by the sunlight. The artist's manner of understatement should not be allowed to keep the viewer from enjoying the aesthetic pleasure in exploring the gamut of effects from precision to richness. This is the particular challenge of working on stone, and Hassam's solutions deserve the high recognition they are only now receiving.

The paintings of Marsden Hartley (1877-1943) represent an even further advance into modernism beyond Prendergast and Hassam. Hartley's personality, however, draws almost the full circle that began with Lane. Lonely and romantic, Hartley, too, sought serenity and tranquility in the large rock formations of the

Gloucester coast. Like Homer of the later years and Albert Ryder, whose mysticism deeply affected Hartley, this twentieth-century visionary found power and meaning in the raw elements of nature. He painted the churning surf, the great glacial boulders, the shells and dead birds washed up on beaches, with an aggressive style of strong outlines, heavy impasto, bright, intense colors, and big, simplified shapes. Human figures seldom enter his work, and when they do, they are similarly abstracted into immobile patterns.

Steiglitz was an early champion of Hartley's, and supplemented by trips to Europe during 1912 and again in the late twenties, the artist developed a style that successively passed through all of the current schools of painting in the first decades of the century. The need for roots in America brought Hartley to Franconia, New Hampshire, where he spent the summer of 1930. Exhausted from work in the wilds of nature, he went to Brooklyn in the fall further to be troubled with bronchitis. Early the following spring of 1931, notice came of the award of a Guggenheim fellowship, and Hartley made plans to travel in the Southwest and Mexico later in the year. Meanwhile, he went to Gloucester to pass a quiet summer of work and relaxation. After Mexico and another visit to Germany, personal disillusionment once more gripped him, and he returned to Dogtown during the critical summer of 1934. This was followed by trips to Bermuda and Nova Scotia, and yet a third time to Dogtown in 1936. These three visits to Cape Ann produced a series of paintings that are strong in power and expressiveness, and suggest in each case that he found fresh creative stimulation among the ancient remains. These special rocks left by glaciers provided a permanence of natural force; Dogtown was a symbol, if subconscious, of the past, of roots in the present, and of a continuing imperturbability. This place seemed to crystalize the fermentations of Hartley's wanderings, to the degree that the year after his third visit he began painting in Maine and produced the first version of his *Fishermen's Last Supper*, a landmark in his career.

The three Dogtown series included paintings of the *Old Bars*, the old stone wall, the *Whale's Jaw*, and the glacial moraine in the *Dogtown Common* (Fig. 6). In them lies Hartley's debt to the landscapes of Cézanne, the marines of Ryder, and the murals of Orozco, Rivera, and Siqueiros. Using the basic volumes of cylinder, cone, cube, and pyramid to give a monumental character

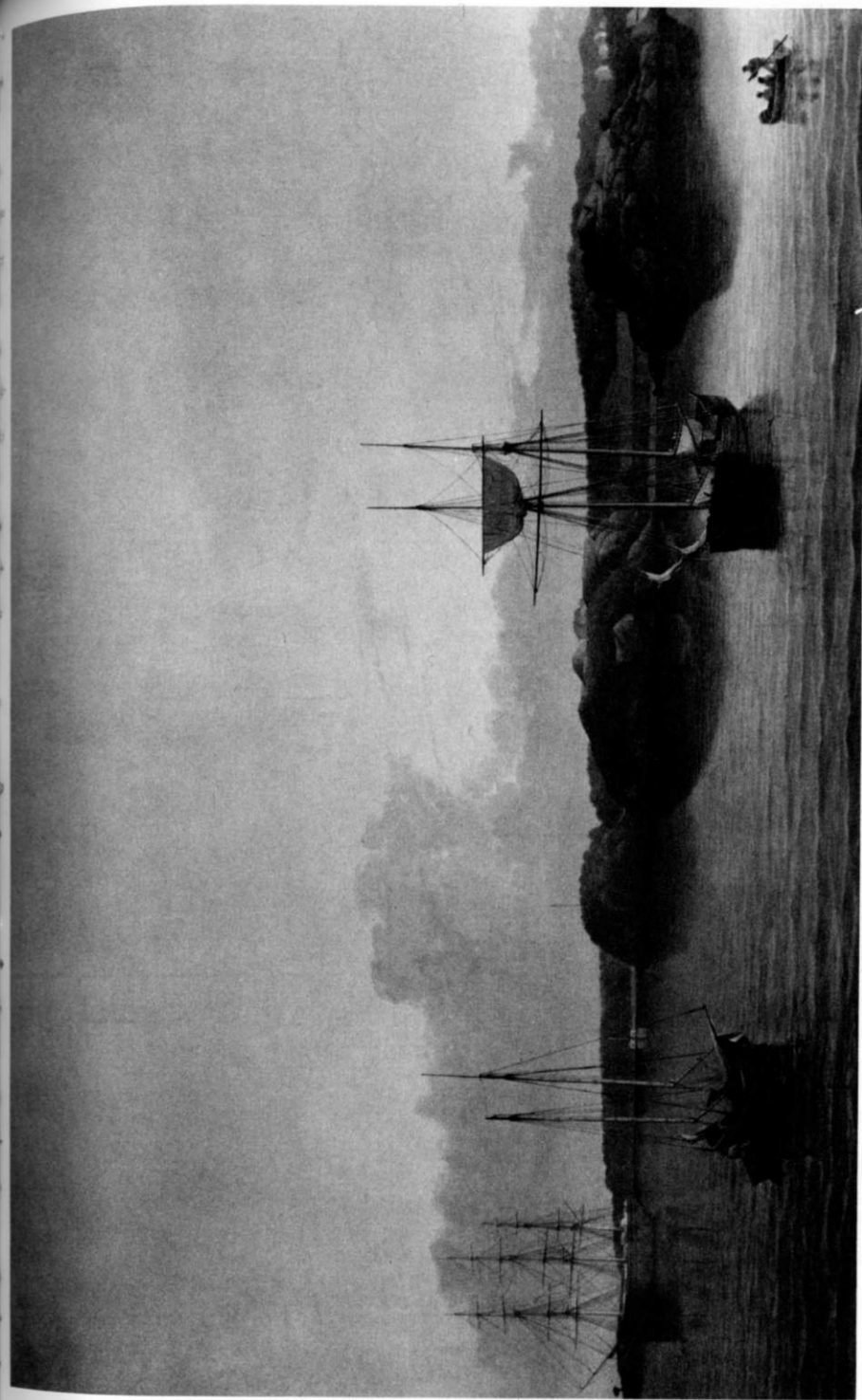


FIG. 1. FITZ HUGH LANE, *Stage Rocks and the Western Shore, Gloucester, 1850's*, OIL ON CANVAS, 23 x 38, AUTHOR'S COLLECTION.

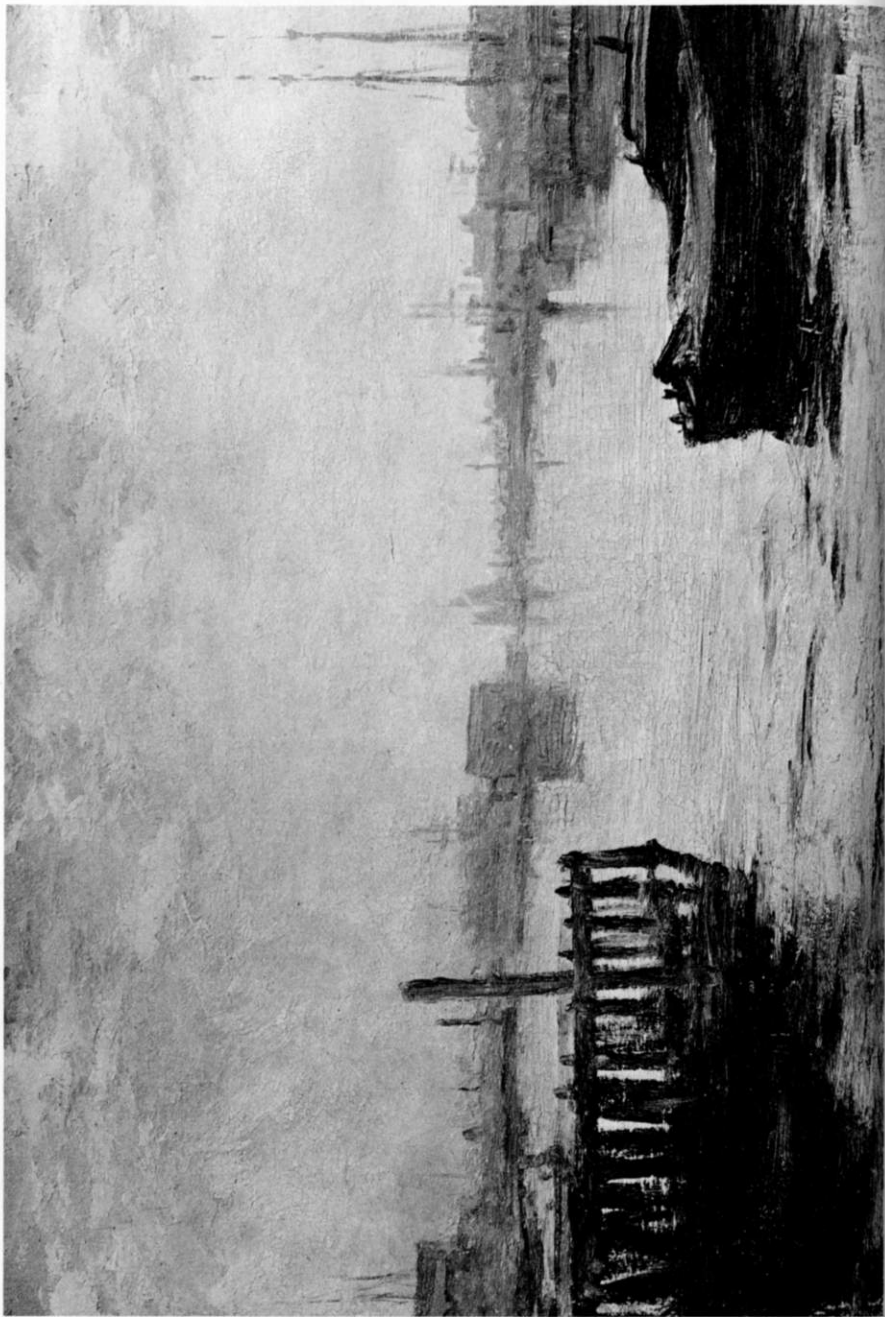


FIG. 2. WILLIAM MORRIS HUNT, *Gloucester Harbor*, 1877, OIL ON CANVAS, 21½ x 31¾, COURTESY, MUSEUM OF FINE ARTS, BOSTON.



FIG. 3. WINSLOW HOMER, *Children Playing under a Gloucester Wharf*, 1880, WATERCOLOR, 8 x 13½, COURTESY, MUSEUM OF FINE ARTS, BOSTON.



FIG. 4. MAURICE PRENDERGAST, *Cape Ann*, CA. 1912-14, WATERCOLOR AND PENCIL, COURTESY, MUSEUM OF FINE ARTS, BOSTON.

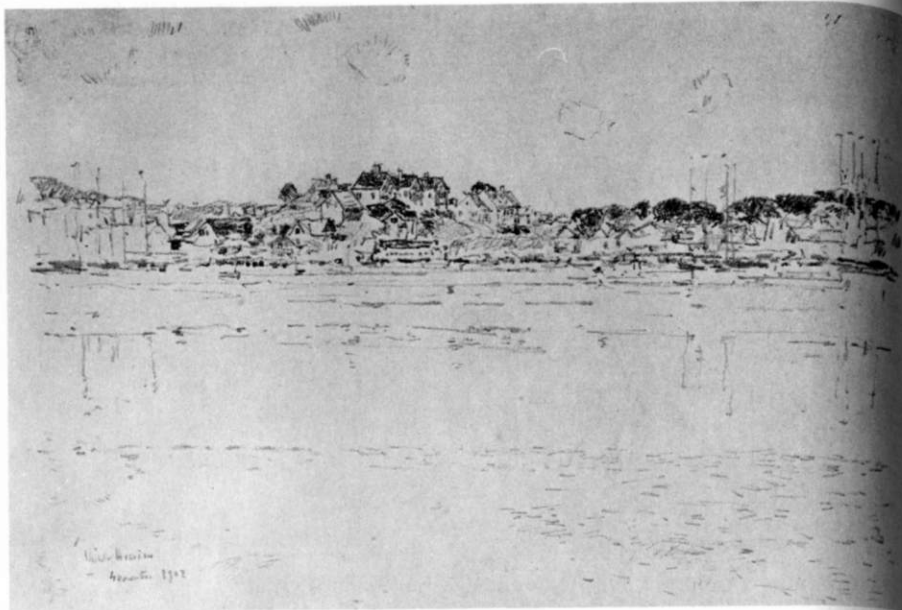


FIG. 5. CHILDE HASSAM, *Inner Harbor, Gloucester*, 1918, LITHOGRAPH, $7\frac{3}{4} \times 11\frac{5}{8}$, COURTESY, MUSEUM OF FINE ARTS, BOSTON.

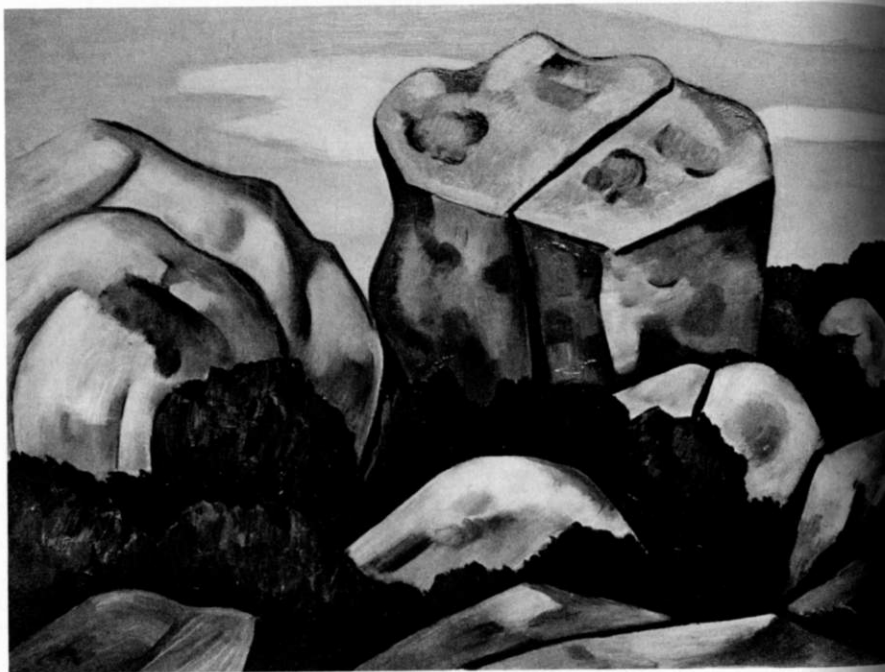


FIG. 6. MARSDEN HARTLEY, *In the Moraine, Dogtown, Cape Ann*, 1931, OIL ON ACADEMY BOARD, 18 x 24, MR. AND MRS. HUDSON D. WALKER COLLECTION, UNIVERSITY OF MINNESOTA ART GALLERY.

to his forms, Hartley treated landscape almost as enlarged still life. Strong value contrasts of bright colors and broad planes with clear outlines helped to create a massive oversimplification that is deceiving. But with simplification came a new basic style that would reappear in the paintings of Popocatepetl in Mexico, Mont Sainte Victoire in France, the Alpine peaks in Germany, and ultimately, Mt. Katahdin in Maine. The Down East vistas of his last years contain the mature poetry generated by Dogtown during the thirties. And the poetic nature of Hartley's style is underscored by the lines from T. S. Eliot's "Ash Wednesday" that are inscribed on the reverse of his painting, *In The Moraine, Dogtown Common, Cape Ann* (1931): "Teach us to care and not to care/ Teach us to sit still/ Even among these rocks." Hartley himself wrote in his autobiographical notes that

Dogtown looks like a cross between Easter Island and Stonehenge—essentially druidic in its appearance. It gives the feeling that any ancient race might turn up at any moment and review an ageless rite there. . . sea gulls fly over it on their way from the marshes to the sea; otherwise the place is forsaken and majestically lovely as if nature had at last formed one spot where she can live for herself alone.

Like the artists who had preceded him, Hartley discovered something permanent in the Gloucester environs and gave them a personal interpretation. Rocks and water, light and air, the tangible and the intangible provided a common source of inspiration. Moreover, this group of devoted artists chronicled the changing appearance of Gloucester through a critical century in our art. Just as George Bellows recorded his version of New York City and Thomas Eakins his of the Schuylkill River in Philadelphia, these Gloucester portraitists also created a definitive image. The style of their art underwent significant changes from an objective to a subjective realism. But by means of inventiveness and individuality each contributed to a lasting expression of the American spirit.