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Paintings and Drawings in Willa Cather's Prose: A Catalogue Raisonné

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PAINTINGS AND DRAWINGS IN WILLA CATHER'S PROSE
A CATALOGUE RAISONNE'
by
Polly P. Duryea
A DISSERTATION

Presented to the Faculty of
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Under the Supervision of Professor Susan J. Rosowski

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PAINTINGS AND DRAWINGS IN WILLA CATHER'S PROSE

A CATALOGUE RAISONNE

BY

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28 April 1993

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GRADUATE COLLEGE

UNIVERSITY OF NEBRASKA

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Paintings and Drawings in Willa Cather's Prose: A Catalogue Raisonné

Polly Patricia Duryea, Ph.D.
University of Nebraska, 1993

Advisor: Susan J. Rosowski

Paintings and Drawings in Willa Cather's Prose: A Catalogue Raisonné considers the specific artists and their visual art that greatly influenced Willa Cather's textual compositions. The Catalogue draws upon the author's research of Cather-related art from both American and European libraries and art museums. This art includes painting, drawing, illustration, and tapestry.

A detailed and alphabetized list of selected artists and paintings that Cather preferred is provided. The artists are cross-referenced with Cather's own statements about their work or style. Included is biographical data for each artist, the named work of art, and often the date executed, the location then and now, and the museum acquisition date. Bibliographical information is given for books and articles on a related subject and for relevant criticism by Cather scholars. In addition, the illustrators for Cather's work, and her portrait painters, Léon Bakst and Nicolai Fechin, are discussed. The author comments briefly on how a specific work of art or style may correspond to Cather's textual allusions.
Throughout her career Cather memorized details about individual artists, including their lives and paintings, and she also followed the changing movements in art. Cather's interest in visual art was extraordinary. It ranged from the Old Masters, the French Academics, Dutch and Barbizon genre painters, to the revolutionary French Realist and Symbolist artists, the English Pre-Raphaelites, and the Impressionists—both European and American. Cather deliberately used visual art to inform her textual structure, character, mood, or theme. Many of her writings reflect techniques used by the Symbolist artists and writers, and she even put to use the Post-Impressionist "language of cubisme." Links between paint and prose found in Cather's textual composition are explored in this dissertation.
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Our memories are like the colors in paints, but you must arrange them, and it is a hard job to do a portrait in ink without getting too much description. (Willa Cather. *Nebraska State Journal* 25 Apr. 1925: 11).

Art was a religion for Willa Cather and its Artist was God. Cather envisioned this God, "this Painter, this Poet, this Musician, this gigantic Artist of all art that is," as One who judges all mortals by the beauty of their art (KA 178). In 1894 with her fundamental belief engaged, Cather painted an impression like a Karl Bodmer landscape; only this one was in prose. High on a Nebraska bluff an "old Indian Chief" sits upright in his grave that looks over the Missouri River:

> Watching those glorious river sunrises as the light changes the little clouds into ridges of burning opals, and through the rifts of the great cloud behind which the sun hides, the light sifts down in a golden shower upon the hills of Missouri until at last the veil of mist and cloud is eaten through and through with the inner glory and is utterly consumed in light, and the sun rises in his fullness, throwing a band of light across the river like a thread of gold drawn through ruffles of clouded silver. (1894 W & P 111)
In 1973 writer Eudora Welty recognized another Cather prose picture in *My Ántonia* and remarked: "What she has given us is of course not the landscape as you and I would see it, but her vision of it; we are looking at a work of art. There is something very special, too, about its composition. Look at the Nebraska of her novels as a landscape she might have addressed herself to as an artist with a pencil or a brush" (*AWC* 4). This objective of this study is to discover and catalogue the specific artists who influenced Willa Cather's painterly prose.

In 1874, one year after Cather's birth, French artists like Monet first exhibited their Impressionist style of painting. Cather encountered Impressionist paintings first hand at a University of Nebraska's Haydon Art Club Exhibit in 1895, when she was twenty-two. There is a direct relationship between Impressionist painting and Cather prose. Quite naturally, the Impressionists became her favorite painters.

While growing up, Cather saw a plethora of pictures but they were not art. The Cather Center in Red Cloud has a charming scrapbook of colorful German-dyed cards collected during her childhood—cards she received from Sunday School and from local stores. Cather recalled seeing as a child a few family portraits in Virginia, the woodblock prints from her old school books, and gaudy billboards for the Opera House plays.
Other pictures that Cather loved were those in her Aunt Franc's book, *Lalla Rookh* [Crane D326]. Stories of Byronic adventure were loved by the whole Cather brood. Magazines like *Century*, *Scribner's*, and *Harper's*, illustrated with engravings and a few color-lithographs, were available to the children. Framed oil-chromos and engravings like those in Mrs. Rosen's home, Cather wrote, were the nearest thing the small town had to an art gallery ("Old Mrs. Harris").

In Lincoln, the active period of Cather's pictorial experience began. Parents of her University friends provided an entirely new milieu for her world of Art. The Pounds, the Canfields, and the Geres, were knowledgeable and active in promoting the arts in the growing Nebraska Capitol. Flavia Canfield and Mrs. Gere both dabbled in paint. Cather met young people who studied Art, and the University Library held a number of art books that reproduced paintings from Botticelli to Burne-Jones, and from Piranesi to Puvis de Chavannes. While she worked for her degree Cather read John Ruskin religiously.

By 1892 Cather was writing for the student newspaper, *The Hesperian*. In a Fall issue Cather published a play whose character, Miss Kelley, diligently learned the name and dates of every painter that she encountered. Miss Kelley probably described Cather herself. In November of that year Cather became the literary editor for *The Hesperian*, the only woman listed on the staff. Professor Herbert Bates may have encouraged her to illustrate several of her own short
stories, like "Peter," and "The Tale of the White Pyramid," in the manner of W. S. Thackeray whose *Vanity Fair* she read (KA 58 [Crane C1 and C3]). Similar drawings appeared in some of her stories after she left Lincoln (see Cather-as-artist in the Catalogue). The *Hesperian* drawings resembled the linear *art-nouveau* style like those illustrated by Elihu Vedder, in the *Rubáiyát of Omar Khâyyám*. The book was in the Cather family's collection, and she greatly admired Vedder as an artist (KA 385). Her friend Louise Pound also owned a similar, inscribed copy of the *Rubáiyát*, emphasizing the fact that the edition was popular (now in the Slote Collection, UNL). Much later, Cather admitted to her publisher that she had tried [again?] to draw her own illustrations for *My Ántonia* (Cather, Willa. "Letter to Mr. Greenslet. 18 Oct. 1917. Houghton Library, Harvard University).

By Spring, in 1894, Cather was becoming so knowledgeable about art that she was scheduled to lecture at the Haydon Art Club on "Houses and Homes of England and Germany." Unfortunately, she became too ill to speak (MS #378 N 30, Sheldon Art Gallery Library). That summer Lorado Taft, the most widely known art critic and sculptor from the Art Institute of Chicago, came to the Crete Chautauqua. Taft presented three lectures with stereoptican Slides showing works of the great Dutch and French painters. The Nebraska Chautauqua Assembly, or the Chautauqua, was a traveling extravaganza comprised of entertainers, preachers, and educators, a highlight in small towns. As a journalism
student Cather reported all of Crete's Chautauqua activities. On the program with Lorado Taft and others was a scholar and preacher from Omaha, Dr. Joseph Duryea. Duryea spoke on the "Roman Republic to the Reformation," a subject that interested Cather. She covered the Chautauqua in nine articles for the *Lincoln Evening News* [Crane D66 to D74].

In one of the articles Cather termed Lorado Taft "a modern of moderns in taste and creed. Work and enthusiasm like Mr. Taft's make the artistic future of the West seem possible and almost make me dream that it is near at hand, even at the door" [Crane D66]. Taft referred to fading French Academicians like Bouguereau, Meissonier, and Gérôme, and introduced Cather to the popular Barbizon painters—Corot, Millet, and possibly Puvis de Chavannes. After the 1894 Chautauqua, Cather reflected:

> I sat in a very plebeian neighborhood last night. The people about me were mostly country folk, people with the marks of toil and the hardest kind of living upon them. They were people to whom all the great books and pictures and music of the world are sealed mysteries, to whom all higher delights do not exist. [Crane D70]

These words predict the theme of her story, "The Wagner Matinee." The story concerns a displaced artist who returns from the Midwest to a Boston concert, only to realize her artistic deprivation.

Lorado Taft published "Impressions on Impressionism" that Fall. In the paper the "The Critical Triumvirate," one
made up of Lorado Taft, Hamlin Garland, and painter Charles Francis Browne, discussed the French **plein-air** painters, as the Impressionists were called. Several French Impressionists, including Monet, Pissarro, and Sisley, had shown pictures in the International Hall at the 1893 Chicago Columbian Exposition. Lorado Taft had also lectured at this Exposition that first brought European art to many Midwesterners (Gerdts 144-49).

In September 1894, Cather wrote about the Art at the Nebraska State Fair in her regular column, "Utterly Irrelevant." She spunkily criticized "the kind of fancy work on canvas, with which dear old ladies are wont to console their loneliness, when they had far better employ themselves with poodle dogs and parrots" [Crane D80]. Those words cost her the column's title: "Utterly Irrelevant" changed to "As You Like It" within two months time. By December she railed that "[w]ord artists have had their day in greatness and are rapidly on the decline. We want men who can paint with emotion, not with words. We haven't time for pastels in prose and still life; we want pictures of human men and women" (Nebraska State Journal 23 Dec. 1894: 13).

In January 1895, Cather again reviewed paintings by local artists, only this time her comments were favorable. Flavia Canfield entered several paintings in the Haydon Art Club Winter Exhibition, and other more famous works were lent to the Lincoln exhibit by the Chicago Art Association. Cather especially appreciated paintings by American
Impressionists Frank Benson—Firelight, and Theodore Robinson—Port Ben: Scene on the Delaware and Hudson Canal, the latter now held by the Sheldon Memorial Art Gallery, Lincoln. Cather was then a regular contributor to the Nebraska State Journal, and her Haydon Art Club review appeared on January 6, 1935 [Crane D126]. She probably wrote the two other reviews on the same page; one by Jane Archer refers to Lorado Taft's pamphlet, "Impressions on Impressionism," only months after its publication (see KA 186 for a different opinion by Slote [Crane D126]).

In March 1895, Cather and a friend traveled to Chicago to attend the Opera (KA 20). It is not recorded that Cather visited the Art Institute of Chicago that year, but it is likely that she did so. It was to become her favorite Art Gallery ("The Chicago Art Institute" W & P 842). In a conversation with the author, Helen Cather Southwick stated that her aunt was surely dying to get there. Cather's biographer James Woodress agreed that "Willa Cather probably visited the Art Institute in the spring of 1895 when she went to Chicago to the opera" (Woodress, James. Personal interview with the author. 15 March 1991, Lincoln NE). In 1896 Cather reported seeing the Art Institute's Doré Collection, stopping on her way to her new position in Pittsburgh (Cather, Willa. "Letter to Mariel." June/July 1896. Slote Collection, Box 4, UNL). References to the Art Institute of Chicago appear in three of Cather's novels, The Song of the Lark, The Professor's House, and Lucy Gayheart.
Cather saw examples of Fine Art over a ten year period at the Carnegie Art Galleries in the Carnegie Institute. The Carnegie Art Museum, as it is now known, initiated its International Exhibitions the same year that Cather arrived in Pittsburgh to work for The Home Monthly magazine. The Carnegie Exhibition was America's first International and a spearhead for Modern Art. Fine Art came to Pittsburgh through the efforts of the industrial "Goliaths," men like Andrew Carnegie, Henry Clay Frick, and Andrew Mellon. In a witty response to these formidable men, Cather signed herself "Goliath," amidst the Philistine throng in her review, "A Philistine in the Gallery" (Library (21 April 1900): 8-9). Yet she sometimes sided with the Philistine:

Cather: "The real fault of popular taste, when we get down to the heart of the matter, is that the people prefer the pretty to the true. That is a fault, certainly; but not so grave a one as the Young Art Student makes it. Indeed, there are times when I would take the Philistine's word for a picture, long before I would the Young Art Student's; for the Philistine is always governed by moderation, and he is always honest with himself" (W & P 844).

At the Carnegie Art Museum Cather saw works by American artists like James McNeill Whistler, Edwin A. Abbey, C. S. Reinhart, John White Alexander, John Singer Sargent, Childe Hassam, and H. O. Tanner, who painted religious subjects. Favorite artists whom she often named and who exhibited at the Carnegie were Puvis de Chavannes, Frank Benson, Gari
Melchers, William Merritt Chase, and Josef Israëls. French Impressionists who had paintings there included Edouard Manet, Claude Monet, Alfred Sisley, Camille Pissarro, Hilaire Germain Edgar Degas and his friend, Pittsburgh native Mary Cassatt. Cather completely ignored Cassatt in her reviews.

Distinguished artists like Mary Cassatt, William Merritt Chase, John Singer Sargent, and Puvis de Chavannes often served on Carnegie Juries and Exhibition Committees. Occasionally Cather had an opportunity to meet some of them when she reported on special events. At one such event Will H. Low and Cather were dinner partners prior to the opening of the Second Annual Carnegie Art Exhibition, in November 1897. Will H. Low was a New York painter who had studied abroad and was an extremely knowledgeable art historian. Low had just finished writing a fine series for McClure's Magazine called "A Century of Painting." To prepare for the series, S. S. McClure had sent Low to Europe to view paintings. For the first time new photographic techniques, not engravings as before, reproduced the masterpieces for the articles. McClure advertised the series as being "perhaps more profusely illustrated than any articles yet offered by any magazine to its readers" (5 (June to Nov. 1895): 576). In the articles Will H. Low discussed the great works, decade by decade. Cather described her meeting with him in her column "The Passing Show" (Courier 30 Oct. 1895: 3 [Crane D341]).
Cather had become an unabashed Francophile because of her love of French painting and writing. At Nebraska University she had studied French and read Verlaine, Zola, Flaubert, Pierre Loti, Dumas, DuMaurier, and George Sand. With her Pittsburgh friends, the George Seibels, Cather was reading works by Théophile Gautier, Baudelaire, and other Left-Bank bohemians. During this period Cather considered herself a poet. Paul Verlaine, the Symbolist poet, remained a favorite of hers (KA 394 n. #71). In fact her musical friend, Ethelbert Nevin, composed a song for Cather using for its words Verlaine's poem "La Lune Blanche" (Byrne 32).

The music of Richard Wagner, the poems of Edgar Allen Poe, and Carlyle's chapter on "The Symbol," in Sartor Resartus, influenced the Symbolist poets. The poets created vague moods by transposing musical analogies or colorful images into their compositions (Lehmann 167, 187, 220, 257). In their works these poets, and the painter Whistler, used musical terms like sonata and nocturne. They inserted color-patched words like roses or rubies, substituting them to expand the mood in a poem. Mallarmé, Baudelaire, and others termed the transpositions, "Correspondances" [sic] (Correspondance. 5 vols. Paris). This kind of parallelism in imagery is also known as synesthesia [sic] (Lehmann 213).

Young twenty-three year old Cather wrote the following lines describing Paul Verlaine's Symbolist poetry at the same time that she used her own Symboliste "Correspondances." As
she substituted artistically-freighted words, she proved she understood the process very well:

Verlaine's verse is definite only through its vagueness. Fact and incidents count for nothing, it is all mood. He does not write of a night or a woman or a passion, but of a sensation. His care is not so much the theme as for his words, every poem of his is a set with gleaming jewels like a tiara of an eastern princess from which all the colors of the changeful skies shimmer; warm lights of morning, high lights of noon, sad lights of evening, cold lights of windy days. They are more like jewels than anything else, emeralds that are green as stormy seas, rubies that are red as heart's blood, diamonds that glitter like the starlight and like them they are cold, beautiful and strangely unhuman. His verses are like music, they are made up of harmony and feeling, they are as indefinite and barren of facts as a nocturne. They tell only of a mood. . . . He created a new verbal art of communicating sensations not only by the meaning of words, but of their relation, harmony and sound.

(Nebraska State Journal 2 Feb. 1896: 9; KA 395, my italics)

In Paris Symbolists Paul Verlaine, Charles Baudelaire, Stéphane Mallarmé, and Emile Zola were some of the poets and writers who met with artists like Manet, Whistler, Degas, Monet, Renoir, Pissarro, Sisley, Cézanne, and photographer Nadar at the cafés. Although Puvis de Chavannes was an
independent painter, he was thought of as a symbolist by some
his contemporaries. These were the painters and writers that
Cather particularly admired when she and the Seibels read and
translated French. Since these artists were so closely
associated, it is inappropriate to group them here into
isolated movements, i.e., Realist, Impressionist, Naturalist,
or Symboliste. Regardless, the seeds of their shared
techniques found fertile ground in young Cather's
imagination. The artists all shared new ideas.

In the Pittsburgh years Cather also came to appreciate
James McNeill Whistler as she withdrew somewhat from John
Ruskin's bookish rhetoric. The Carnegie Art Museum acquired
Whistler's moody Spanish violinist Arrangement in Black:
Pablo de Sarasate. To this day Sarasate continues to draw
either love or hate reactions at the Carnegie. Evidently
Cather grew to love the picture and other Nocturnes,
Harmonies, Symphonies, and Variations that Whistler exhibited
there.

Whistler influenced painters both on the Continent and
in England. When he met Manet in Paris in 1893, the
American-French-English connection in Modern Art was
complete. Whistler's Symphony No. 1: The White Girl turned
the direction of painting. The White Girl impressed both
French Symbolists and English Pre-Raphaelites with its beauty
accompanied by a sexual directness (Pre-Raphaelite Papers
141). Cather admired these artists as did critic Arthur
Symons as shown in his essay "The Decadent Movement in

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Literature." Wisely, both Cather and Symons smoothed off the mental distinctions between specific "isms" in Modern Art; they preferred a vagueness associated with Symbolists.

Cather acted as editor for The Home Monthly, The Library, and the Index to Pittsburgh Life and continued to write articles about art, although they were not always signed (Articles in bib.*). The various sketches and stories for the magazines required a number of illustrations or photographs for each issue. Cather selected some of the artists and art work (perhaps her own) for the magazines, and for her short stories in other publications. Sometimes she called her writing "picture-making." Diverse images made their many impressions on Cather and she would absorb thousands of others in the years to come.

Sometime in 1899 Willa Cather met Frances Isabelle McClung, and soon their Grand Tour of Europe fell into place. But first Cather spent several months in Washington, DC. She lived with Virginia relatives in Washington, renewing her old ties with the James Howard Gore family. While she was there she reviewed two art exhibits at the Corcoran Gallery (Articles*). Cather returned to Pittsburgh to teach Latin, Composition, and Algebra at Central High School. The McClung family invited her to live at their new home on Murrayhill Avenue. Isabelle McClung sometimes joined Cather at the Seibels (Byrne 24). The young women studied foreign languages together (Southwick, Helen Cather. "Willa Cather's
In 1902 Cather and Isabelle McClung sailed to Europe, landed at Liverpool; they met Dorothy Canfield in London where Cather investigated all aspect of the arts. She saw the Old Masters in the National Gallery; in Kensington she trudged through Burne-Jones', Rossetti's, Watts', and Lord Leighton's studios. Cather saw the Elgin Marbles and old mummies from Egypt at the British Museum, and she pronounced the street-ladies in London worthy of Hogarth's *Harlot* prints.

Cather admired English architecture in Chester, as well as in London at St. Paul's and Westminster; in Rouen, she saw the Rouen Cathedral and St. Ouen's Church; and in Paris, the Cathedrals of Notre Dame and Sacré Coeur. Then the young women arrived in Paris—-the mecca for the arts; they visited the Louvre, the Luxembourg, and the Cluny, famous for its *Lady and the Unicorn*. They lived next to the Cluny and the old Roman baths in a "charming" apartment. Their quarters on 11 rue de Cluny were probably the same ones occupied earlier by Flavia and Dorothy Canfield, and Mariel Gere. From there one could "look down on the right upon the ivy covered Musée and on the left the Sorbonne" ([J]. "Letter to Mrs. Gere." 16 Jan. 1900. Slote Collection, Archives, University of Nebraska) From the Metropolitan subway the haunting strains of accordians are heard even today. South of Paris, near the Fontainbleau Forest, Cather felt homesick seeing the scenes
from Barbizon paintings (see Rosowski 53). Her nostalgic news articles are collected in Willa Cather in Europe.

After returning to America Cather used the artistic material from Europe in her short stories, some of it symbolically. Cather critic Bernice Slote has written that "Willa Cather liked symbols, magic, suggestion, and myth. There is enough evidence to suggest that she did try some complex and subtle designs in her fiction, usually giving clues in names, places, details, quotations. No allusions were irrelevant" (KA 93). The following are examples of Cather's use of her memories from Paris.


In another story about an sculptor entitled "The Namesake," Cather's opening lines and Ernest Blumenschein's illustration echoed Fantin-Latour's pictorial Homage to Manet. Manet and his studio inspired Fantin-Latour's A Studio in Batignolles Quarter (1870), a painting that was copied by Blumenschein, one used to illustrate Cather's story. Moreover, her visit to the Burne-Jones' studio in Kensington developed into "The Marriage of Phaedra." In another story, "Flavia and Her Artists," Cather's characters echo Flavia Canfield and her artistic friends. And in "A Gold Slipper," Cather writes of Léon Bakst's influence on
avant-garde dresses worn by American women. Bakst won fame for the costumes and sets that he designed for the Ballet Russes. He painted a portrait of Cather in his Paris studio in 1923 (illustrated in Willa Cather: A Pictorial Memoir 64).

After Pittsburgh, Cather moved to Greenwich Village, in New York, where she knew painters like Don Hedger in her story, "Come, Eden Bower." From her Boston apartment on Chestnut Street, Cather could walk to the house of Mrs. Annie (James T.) Fields, where she heard discussions about Winslow Homer and John Singer Sargent. She probably studied the Puvis de Chavannes murals while doing research at the Boston Library, or visited the Museum of Fine Arts, Boston, to see the Manets and Millets.

In 1908, Cather and Isabelle McClung went to Europe again and extended their Grand Tour to Italy. They visited several favorite haunts of their old friends, Annie Fields and Sarah Orne Jewett. The places included the Cava de la Trinitá, a Benedictine Monastery outside Rome, and the Hotel & Pension Palumbo, at Ravello. Indeed, at Ravello, Cather likened the water in the Gulf of Salerno to the legendary blue sea that Puvis de Chavannes painted. She was probably thinking of Puvis' sea in The Vision of Antiquity, back at the Carnegie Museum (Cather. "Letter to Miss Jewett." 10 May 1908. bMS AM1743.1, Houghton Library, Harvard University). Her description of the sea later surfaced in her fiction: "The sea before us was so rich and heavy and opaque that it might have been lapis lazuli. It was the blue
of legend, simply; the color that satisfies the soul like sleep" (WCCSF 85). At Naples the two women admired Republican sculpture, and without a definite record, one only imagines that in Rome they viewed the Forum, the Farnesina, and St. Peters, probably from the far hillside that Cather described in *Death Comes for the Archbishop*.

In 1912 Cather published as her first novel, her Jamesian "studio picture," *Alexander's Bridge* (1912). Cather admired Henry James and probably read his essay on Abbey and Reinhart, "Our Artists in Europe." Here, James compared the work of painters and writers, stating that "style for one art is style for another, so blessed is the fraternity that binds them together, and the worker in words may take a lesson from the picture-maker" (James 48).

The words of a Cather character, engraver Carl Linstrum, probably indicated her own she left editorial work for creative writing and her own picture-making:

There's nothing to look forward to in my profession. Wood-engraving is the only thing I care about, and that had gone out before I began. Everything's cheap metal work nowadays, touching up miserable photographs, forcing up poor drawings, and spoiling good ones. I'm absolutely sick of it all. (OP 71-2)

Two years later Cather seemed happy again when she wrote *The Song of the Lark* (1915). This novel has the greatest number of references to art by its author. The story line nearly coincides with her own awakening to the visual arts as
it tracks the art-awareness of Thea Kronberg. Thea knows first the oil-chromo by Holman Hunt in Moonstone parlors, then she sees the farm boys by Millet at the Art Institute of Chicago, and finally she encounters the "most beautiful Manet in the world" that hangs in Mr. Nathenmeyer's mansion.

In The Song of the Lark, the unnamed Millet and Manet paintings are, respectively, Bringing Home the Newborn Calf, still in Chicago, and The Street Singer, now at the Boston Museum of Fine Arts. As Cather scholars know, The Song of the Lark takes its title from Jules Breton's painting of the same name. In the novel Cather also refers to Gérôme's The Pasha's Grief, now in the Joslyn Museum, Omaha.

Houghton-Mifflin published Cather's next novel, My Ántonia (1918). Her friend, Elizabeth Sergeant, saw Ántonia as a "kind of great earth mother, a symbol" and wrote that Cather's farm girls "were described in terms of character and individual experience, through interweaving themes and detailed scenes in genre painting" (150-51). In letters to her publisher Ferris Greenslet, Cather insisted that W. T. Benda be the illustrator for the book (Schwind 51).

Gradually Cather's artistic references became more embedded and her picture-making more syncretic. E. K. Brown recognized Cather's use of symbolism in his article for the Yale Review:

Her fiction became a kind of symbolism, with the depths and suggestions that belong to symbolist art, and with the devotion to a music of style and structure for which

Times were changing as the Symbolists and the French Impressionists seemed rather old-fashioned. A radical new order in painting came into view at the New York City Armory Show, in 1913. Controversial works there by Cubists, Futurists, and Expressionists, threatened to usurp Modernist Art. Later, in "The House on Charles Street," Cather wrote that Mrs. Annie Fields told her "the Cubists weren't any queerer than Manet and the Impressionists were when they first came to Boston, and people used to run in for tea and ask her whether she had ever heard of such a thing as 'blue snow,' or a man's black hat being purple in the sun!" Cather was not convinced.

After several trips to Europe, Cather sought a new landscape in the American desert. Cather and Lewis vacationed near ancient villages of the Anasazi and Pueblos Indians. In 1915, they visited Ernest Blumenschein and other friends who were now members of the Taos Art Colony (see Blumenschein in Catalogue). Like the blurred and distant New Mexico horizons, Cather's symbolism became more vague. Not only did Cather imprint her own textual style with transposing terms like portrait, color, impression, design, sketch, pattern, and composition, but she openly advised young writers to use techniques following the "development of modern painting." She invited them to simplify, to subordinate, to be more vague (1922 "The Novel Démeublé").
The writer does not 'efface' himself, as you say; he loses himself in the amplitude of his impressions and in the exciting business of finding all his memories, long-forgotten scenes and faces, running off his pen, as if they were in the ink, and not in his brain at all. (Willa Cather. "On Literalness." WCP 178)

References to works of art in One of Ours (1922) are few. Its visible pictures are often ubiquitous photographs, with images that captured the absent or dead. Cather won the Pulitzer Prize for One of Ours, and with that fame came the demand for publicity.

The following year the Russians Léon Bakst and Nicolai Fechin each painted her portrait. Indeed, she struggled to describe Marian Forrester as a "portrait like a thin miniature painted on ivory" in A Lost Lady (WCP 77). Cather seemed to recall the stimulating yet stifling years at McClung's house on Murrayhill which were like the years when Mrs. Forrester lived with her older husband.

Among the many interviews, the one by Walter Tittle stands out for Cather's comments about art, and for his sketch of her. Tittle confirmed that Cather had a remarkable memory for paintings. One recalls that Cather and her character, Miss Kelley, both learned the dates and names of an impressive group of artists (WCP 81-85).

Two years later Cather was photographed by Steichen, the society photographer. With the public attention from the Pulitzer Prize came personal loss. The loss of her parents...
and the separation from old friends left her only with memories. She had accepted the new trends in art and literature, and pictured her text in cubistic terms when she compared the juxtaposed characters in her novel to a Cézannesque green vase and an orange (WCP 23). She mentioned that D. H. Lawrence used the "language of cubisme" in one of his stories (Sergeant 200). But she seemed to compete with the trends stating that, "[Stephen] Crane was one of the first post-impressionist; that he began it before the French painters began it, or at least as early as the first of them" (OW 69).

The following year Cather wrote about the interrelationship of the sister-arts saying, "The major arts (poetry, painting, architecture, sculpture, music) have a pedigree all their own" ("Escapism"). Cather's reference to the major arts endorse her technique of symbolist writing by using a vague fluidity between the arts. In a rather long text she describes how she had composed structure in "The Tom Outland" story in The Professor's House (1925):

But the experiment which interested me was something a little more vague, and was very much akin to the arrangement followed in sonatas in which the academic sonata form was handled somewhat freely. Just before I began the book I had seen, in Paris, an exhibition of old and modern Dutch paintings. In many of them the scene presented was a living-room warmly furnished, or a kitchen full of food and coppers. But in most of the
interiors, whether drawing-room or kitchen, there was a square window, open, through which one saw the masts of ships, or a stretch of grey sea. The feeling of the sea that one got through those square windows was remarkable, and gave me a sense of the fleets of Dutch ships that ply quietly on all the waters of the globe--to Java, etc. (Willa Cather. OW 31; my italics)

Essentially, Cather's passage includes not only the Symbolist Correspondances [sic] by using "vague" but loaded words, it also knits together the sister-arts. For instance, the picture of the Dutch fleet is framed like a painting by an architectural feature, the square window. The ships and their masts are sculptural elements inside the picture. The Dutch genre window comprises a separate picture in itself, and then in turn becomes part of the larger scene in the drawing-room. Cather's "arrangement" is harmonious and her prose is poetry in itself. As a result she has involved all of the major arts--architecture, sculpture, music, painting, and prose--framed within the confines of a single passage of "integrated language," in a Symbolist technique set forth by Baudelaire, Rimbaud, and Mallarmé (see Lehmann 225).

This complex process in writing becomes what Jan Mukarovsky called "artistic exploitation of the word" (208). When a textual artist "interpenetrates" her writing with mental drawings as Cather did, she sends powerful unnamed signs to her reader (Mukarovsky 211). Here Cather uses a series of "signs" in the later manner of Umberto Eco and
Jacques Derrida. She acts as translator, interpreter, communicator—as "correspondant."

Furthermore Cather interlaces other factors into the text. She arouses the senses of touch, taste, smell, seeing, and hearing, with the words food, copper, hearth, and sea. She invokes the four elements in earth—Mesa, water—sea, air—breeze, and fire—hearth. She draws images of symbolic tension using complementary connectors. Her Old World and New World ships denote the passage of time on the far away and linear blue-grey sea. Seen through a nearby square window the sea ties civilizations together. One imagines the shining round copper pots polished by women who wait ships to return on the sea. Other mental images of Shelley's sparks spring to mind when roused by the Catherian fire that blows from the Old World to the New. Did Cather intentionally write passages like this with forethought, or was her writing a gift of experience and genius? The answer is probably yes to both of these.

Biographer James Woodress stated that "for twenty-five years I've looked for Cather's painting that she described in her letter about The Professor's House but I've never found it in Europe or the U. S. Thus I think she must have invented the painting" (Woodress, James. Personal interview. 15 March 1991). Actually Cather probably did invent the idea, and her example of a Dutch Genre painting seems a cryptic reference since many paintings are reflected in that image. One should recall that Cather said that her memories
flowed like ink from her pen—and one's memories are not always specific or accurate.

An interesting correlation to Cather's reference to a Dutch Painting is one by Marcel Proust, whom Cather called "the greatest French writer of his time" (1933 NUF 30). In 1921, Proust visited a loan exhibit of Dutch paintings at the Jeu de Paume in Paris. He was so moved by Jan Vermeer's *View of Delft* that he became "giddy" (Sansom 101). Proust used this dramatic personal episode in his fiction and he portrayed a similar experience for his character Bergotte:

At last he [Bergotte] came to the Vermeer which he remembered as more striking, more different from anything else he knew, but in which, thanks to the critic's article, he noticed for the first time some small figures in blue, that the sand was pink, and finally, the precious substance of the tiny patch of yellow wall.

"That's how I ought to have written," he said. "My last books are too dry, I ought to have gone over them with a few layers of colour, made my language precious in itself, like this little patch of yellow wall."

(Marcel Proust. *The Captive* 185)

Was Cather being Proustian in her similar "Dutch window" reference, or did she too see the Dutch paintings exhibited at the Jeu de Paume? Sergeant wrote that in 1919 she "brought her [Cather] a couple of volumes" of Marcel Proust's *À la recherche du temps perdu: Du côté de chez Swann," at a
time when Cather continued to prefer French authors (Sergeant 157). Cather was still in France until late October 1920 (Lewis 121), just before Proust's reference to the 1921 Dutch Exhibit. It may be that the Exhibition at the Jeu de Paume lasted from Fall 1920 until Spring 1921, or that it remained in tact until 1923, when Cather was again in Paris. Proust's experience appeared as fiction in The Captive in 1923. That was well before publication of Cather's The Professor's House in 1925, and her explanatory letter concerning it in 1940. For other similarities in Proustian and Cather allusions see A Reader's Guide to Remembrance of Things Past.

Bitterly reflecting on her own increasing losses in her personal life, Cather wrote My Mortal Enemy (1926). The novel is as complex and confusing as an interlaced Celtic page. As if regressing in the visual arts, Cather became preoccupied with black-and-white woodcuts, country press printing, and pictures from a magic-lantern that she saw while she composed Death Comes for the Archbishop at the La Fonda Hotel (1927). In My Mortal Enemy Cather saturated her symbolist language with reflected images of Myra Henshawe (Rosowski VP 70-71).

Cather's novel, Death Comes for the Archbishop, is associated with several references to symbolic or narrative art: Puvis de Chavannes' Sainte Geneviève frescoes; Holbein's Dance of Death, Vibert's The Missionary's Return, and El Greco's Saint Francis in Meditation, and a Spanish portrait of St. Joseph. In Shadows on the Rock (1931), St. Peter, the
Rock, and the Roman Church became one enormous and symbolic tapestry (Gerber 152).

Cather continued to travel and returned to Italy in 1935, this time in the North--Genoa, Cortina, and then on to Venice. In her sketch, "Light on the Adobe Wall" (n. d.), she wrote about the mood caused by the chiaroscuro in paintings of Leonardo da Vinci and Diego Velásquez. Yet Cather was always more French than feudal, more Roman than Renaissance as she demonstrates when she inserts Vergil's poetics into her novels (see Olson, p. 263).

In 1938, Cather lost her friend Isabelle McClung. Cather's story, "The Old Beauty," presents elegant Gabrielle Longstreet who takes tea with her friend near the Roman Arch. The scene recalls John Singer Sargent's painting of two old ladies dining under the Roman arches in his Breakfast in the Loggia. Mrs. Longstreet carries in her luggage framed photographs of her lost friends. She loves them now more than ever as she travels to Aix-les-Bain and other resorts. Mrs. Longstreet is reflected in the glass panes of their pictures, mingled with memories that now possess her present ("Old Beauty," 32-33). They are like the shades from Yeats' Everlasting Voices" (For Yeats as Symbolist, see Lehmann 282). In a metaphorical journey to the Grande-Chartreuse, Mrs. Longstreet "leaned against the stone wall" (64), echoing Matthew Arnold as he leaned beneath an "old-world abbey wall" (1. 170) Again like Arnold, Mrs. Longstreet poetically wanders on high, "between two worlds," before she returns to
the descending road. Her car is forced off the road and smashed onto roadside rocks by vulgar American girls who smoke cigarettes. The accident is fatal and leads to the "Old Beauty's" death. (See Sheppard, p. 146, for Arnold's premise that "poetry would come to replace religion and philosophy").

The Old World was indeed dying for Cather, too. Toward the end of her life she had searched the depths of her own childhood memories in Sapphira and the Slave Girl (1940). She reached back into an even darker past—a medieval one, bespoken with the persecution of the Catherites, a sect accused of religious heresy by the Catholic Church. The Catherites are mentioned in Cather's copy of Thomas Okey's book on Avignon (Okey 8). These final works indicate Cather's preoccupation with the dying past while she in her own Palace of Art. Cather's Avignon novel was unfinished.


My introductory remarks spoke to Cather's magnificent ability to interrelate the arts in specific textual passages. The following study is concerned with individual artists and their paintings who affected Willa Cather's literary work. I have included in a Catalogue Raisonné the said artists and those others who illustrated Cather's fiction. I consider this an experimental idea that reveals previously
undocumented similarities between Cather's artistic composition in prose compared to that found in painting. Consequently, I feel a word is in order about why I chose this particular subject and format for my dissertation. Throughout my advanced studies I took a major in English Literature and many courses in Art History, finding the disciplines in some ways similar and compatible. After I completed a Seminar in Cather Studies during my course work, I realized that Willa Cather was a major writer with whom I could personally identify. Like George N. Kates I hoped to "trace [the] typical steps in her process of assimilation" of the arts (WCE 68).

Furthermore, I needed to prove that Willa Cather really did use visual allusion in the manner that I thought she did. And finally I wished to argue that Cather was a multi-disciplined artist like Bastien-Lepage, Whistler, Puvis de Chavannes, Manet, William Blake, Rossetti, Burne-Jones, John LaFarge, Gerard Manley Hopkins, and D. H. Lawrence. After my research, I was able to match several of Cather's literary allusions to a specific painting. This fact affirms her understanding of pictorial art that she used to inform her fiction.

As a result of my extensive research and travel, I have prepared an alphabetized list of visual artists associated with Willa Cather, the textual artist. I have followed the lead of Richard Giannone when he considered music in Cather's fiction. I recognize the prismatic nature of Cather's
writing, and in some cases, it was impossible to isolate the visuals from Cather's synthesized allusions. One should do a study involving all of the major sister-arts found in Cather's writing and then compare them to the methods used by the Impressionist painters, and/or to literary allusions employed by the Symbolist writers; and ideally, one also might identify all engravings in her texts. But this is not an ideal world, and time is a pressing consideration. Therefore, I leave such comparisons and extensions to future researchers. Certainly I've fallen victim to specialization, to tunnel vision, to blind spots. Yet like Manet and Cather before me I also hope to "break down the prison of the medium" (Manet 37).

Why do scholars need such a work? First, because the Catalogue Raisonné provides support--yes, even proof that a prose artist who makes allusions to the visual arts possesses the experience and knowledge to use them freely and intelligently. Second, the Catalogue is a convenient and accurate listing of artists and works referred to by Cather, and most entries states the work's location. Third, the artist-listings are cross-referenced with Cather's writings that help explain their context. For example, her use of visuals may color a mood, inform a character's personality or intellect, describe a place, a philosophical theorem, a social or historical setting. Occasionally the visuals are straight-forward references, but sometimes they are hidden, or only hinted at. Often I have added my own brief
commentary. In either case Cather brings the major sister-arts into attendance through other perceptions about the characters and scenes that they inform. Wonderfully Cather's allusions act as a conduit, a translator, a connector for the vague "verbal mood" so important to one possessed by pictures in her prose.
Works Cited


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* _Cather articles, see below*:

Gerber, Philip L. _"Willa Cather and the Big Red Rock."_ College English 19 (Jan.): 152-57.


-. "Discovering Symbolic Meaning: Teaching with Willa Cather." *English Journal* 71 (Dec.): 14-17.


-. "Fine and Folk Art in *The Song of the Lark*.


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To catalogue the names of pictures without accompanying reproductions is wearisome and profitless, and I will not attempt it. (Willa Cather. "The Kensington Studio." *Nebraska State Journal* 17 August 1902: 11)

**Abbey, Edwin Austin.** American painter, water colorist, b. Philadelphia PA, 1852; d. London, 1911. Abbey served as a Carnegie Advisory-Board Member, a Member of Royal Academy of Arts in London, and belonged to the Société des Artistes Français in Paris. He received an Honorary MA from Yale University.


*Cather:* "Edna was much impressed by the Abbey, and the splendor of the nobles and prelates . . . " ("The Philistine in the Art Gallery." *Pittsburgh Gazette* 24 Nov. 1901: 6 [Crane D536]; *W & P* 867).

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Abbey also was a prominent illustrator for *Harper's Magazine*, and there was a great need for artists to make picturesque drawings at home and abroad since a new photogravure process, called the collotype method was developed. This process enabled magazines to print more illustrations so demanded by their readers. In due course, Abbey moved permanently to England where he concentrated on literary themes, especially those of Shakespeare.
Cather: "On either side of it [a Shropshire river] are the pollard willows to which Mr. Abbey, the painter, so utterly lost his heart when Harper Brothers sent him into rural England in his youth to make some drawings for them" \(WCE\ 30\).

In England Abbey was chosen by the new King to paint the royal portrait of the Coronation, \textit{The Coronation of King Edward VII} (1902-04). That was same summer Cather first visited England. Abbey remained a steadfast friend of his fellow-artist from Pennsylvania, C. S. Reinhart, and Henry James admired the two of them. See James' erudite discussion of Abbey and Reinhart as he mused, with some envy, "It is true that what the verbal artist would like to do would be to find out the secret of the pictorial, to drink at the same fountain [of "genius and imagination"] (James, Henry. "Our Artists in Europe." \textit{Harper's} 79 (June-Nov. 1889): 48-66). For commentary on James' interest in synaesthesia--the mixing paint and prose, see Winner, Viola Hopkins. "Art Devices and Parallels in the Fiction." \textit{Henry James and the Visual Arts}. Charlottesville: U of Virginia P, 1970: 71-93. Also see Murphy, John. "Nebraska Naturalism in Jamesian Frames." \textit{Great Plains Quarterly} 4 (Fall): 231-37 [Arnold 1984.56].

Ácoma. Legendary altar-painting of St. Joseph, originally sent from Spain to the Ácoma Pueblo NM.

Cather: "At Ácoma," he said, "you can see something very holy. They have there a portrait of St. Joseph, sent to them
by one of the Kings of Spain, long ago, and it has worked many miracles. If the season is dry, the Ácoma people take the picture down to their farms at Acomita, and it never fails to produce rain. They have rain when none falls in all the country, and they have crops when the Laguna Indians have none" (DCA 88, again on 197).

In Death Comes for the Archbishop, Cather leaves a question for reader as to whether or not the painting of St. Joseph might be the lost St. Francis by El Greco; in any case the purpose of the painting shifts slightly from an interceding Saint devoted to the worker to become a fetish for rain-making. A painting still hangs above the Ácoma altar. Unfortunately photography is not allowed inside San Esteban de Ácoma Mission, and no slide is currently available (Tenorio, Mary. "Letter to author." 25 Oct. 1992. Pueblo de Ácoma, Acomita, NM 87034).

Cather: "Hundreds of years ago, before European civilizations had touched this continent, Indian women in the old rock-perched pueblos of the southwest were painting geometrical patterns on jars . . . " (1936 "Escapism," in On Writing 19).

Cather knew about the Ácoma Pueblo very early. In an 1897 article, "The Carnegie Museum," she reported on the Natural History Museum's display cases that portrayed the life of the ancient Native Americans. Four of the cases are in the Museum: two cases include a replicas in high-relief of the [Anasazi] Cliff-Dwellings at Mesa Verde, Rio Mancos in

Cather: "[A] model of homes of the Cliff Dweller and one of Montezuma's well stand upon tables at each side of the door which opens into the first room" ("The Carnegie Museum." Home Monthly 6.8 (1897): 1-4).

Cather's mention of the clay models in these display cases are the earliest touchstones to the Southwest that suggest later fictional incidents in the Acoma chapter in Death Comes for the Archbishop and the "Tom Outland's Story" in The Professor's House. Later in New York, Elizabeth Shepley Sergeant remarked on Cather's interest in the "cliff-dweller finds" at Natural History Museum in New York City (Sergeant 122).

Cather: "I saw a little city of stone, asleep. It was as still as a sculpture--and something like a composition . . . . It was more like a sculpture than anything else" (The Professor's House 210). See Cases Cliff-Dwelling
Display Case, Cliff Dweller's Tower, and Ácoma "Sky City."


**Aherns, Ellen Wetherald.** Philadelphia, b. 1832; d. 1953.
Aherns studied at the Pennsylvania Academy of Fine Arts in Philadelphia; Carnegie Medal Winner of the Second Class.

*Sewing-A Portrait.* Oil on canvas. #4 in the 1901 *Carnegie Exhibition Catalogue*, illus.; Aherns' painting was also exhibited at the Art Institute in 1901 (*Annual Exhibition Record of the Art Institute of Chicago, 1888-1950*: 53).

**Cather:** "Hitherto Sergeant Kendall's 'Mother and Child' was the most popular picture which had ever received a prize at the Institute, but, in regard of the people who come and go, it has been quite overshadowed by Ellen Ahern's [sic] portrait of an old lady sewing, which was awarded the medal of the class" ("The Philistine in the Gallery." Review of the 1901 Carnegie International Exhibition; *W & P* 865 [Crane D536]).

**Alexander, Francis+.** Painter of *Charles Dickens* (1842). At the Boston Museum of Fine Arts, Boston MA.
Cather described "Mrs. Fields reclining on a green sofa, directly under the youthful portrait of Charles Dickens (now in the Boston Art Museum)." (From "The House on Charles Street." New York Evening Post 4 Nov. 1922: 173-4 [Crane D584]; Cather's text was later extended in "148 Charles Street." Not Under Forty: 54 [Crane A21]). In this article Cather also refers to Annie Fields' friend, "Mrs. [Isabella] John Gardner." Her home is now the notable Isabella Gardner Museum in Boston.

Alexander, John White. American painter and illustrator, b. Allegheny PA, 1865; d. New York City, 1915; Carnegie Jury of Award and Advisory Member. Alexander was represented in the Luxembourg, in collections in Vienna, St. Petersburg, New York, Boston, and Pittsburgh. This prominent Pittsburgh artist served as a member of several International Art Societies. He rose to become the President of America's National Academy of Design and was also a Member of the Board of the Metropolitan Museum of Art.

The Rose+ or A Woman in Rose. #7 in the 1901 Carnegie Exhibition Catalogue, illus. At the Carnegie, acq. in #[19]01.2.

Pot of Basil+ (1897). Listed as #6, it was exhibited at Carnegie Second Annual in 1897-89, and later won a Carnegie Medal in 1911. Now at the Boston Museum of Fine Arts, acq. #[18]98.181. It is highly probable that Cather saw Alexander's impressive oil painting either in Boston or
Pittsburgh. Alexander's picture takes its name from John Keats' poem, "Isabella, or The Pot of Basil."

Cather: "Our painters are perhaps chiefly remarkable for their absolute mastery of their medium, the sureness and freedom of their technique. To realize how indisputably this is true one has only to examine the American pictures purchased by the French government for the Luxembourg Gallery. In the room devoted to foreign art the pictures by Whistler, Alexander, Sargent, Ben Foster and Winslow Homer are conspicuous for their technical excellence and in this respect are comparable only to the work of the masters of modern France" (Written just after Cather's first trip to Europe for the Pittsburgh Gazette 30 Nov. 1902 [Crane D563]; W & P 883).

Pennsylvania artists Edwin Abbey and C. S. Reinhart met John White Alexander while they were working as illustrators for Harper & Brothers. They encouraged him to study in Paris, and eventually he did. As a promising young American artist in Paris, Alexander saw his work enter the distinguished Luxembourg Museum. Before returning to America, he visited Munich, met Whistler in Venice, and journeyed on to Florence to view its frescoes. Alexander is best known in this country for his subdued portraits of women and for his murals in the Library of Congress.

Near the end of his life Alexander returned to Paris. There he became interested in the Symboliste "notion of correspondances, where one sense recalls another" and soon

It is possible that one of John White Alexander's paintings, The Brooklyn Bridge, may have directly influenced Cather's choice of title for her first novel, Alexander's Bridge. In the Introduction to Alexander's Bridge, Bernice Slote quotes Cather's comparison of the novel's composition to a painted composition:

Cather: "My first novel, Alexander's Bridge, was very like what painters call a studio picture" (AB. Ed. Slote 91; Cather's article originally appeared in the Colophon, part 6.4: 21; reprn't as "My First Novels," in OW 91).

After several suicides, the Brooklyn Bridge became a popular subject for artists, writers, and painters. Cather probably remembered The Brooklyn Bridge by Alexander [consequently, Alexander's Bridge] and then transposed the idea of the title to Alexander's Bridge in a kind of "artistic correspondance," used by the French Symbolist writers. Cather often merged various sources and images into one, as did her French contemporary writer Marcel Proust.
Upon publication of the novel Cather stated that "'The only kind of bridge in the story . . . is a cantilever bridge'" (New York Sun 25 May 1912; reprnt as "Explaining Her Novel" in WCP 6). Although the Brooklyn Bridge is technically a suspension-bridge, it is in part a cantilever-bridge located very near Cather's Washington Place apartment when she wrote the Alexander's Bridge (Woodress 217, 225). So, there seems a probable connection between Cather's title for Alexander's Bridge (whose character's last name is also Alexander) and John White Alexander's painting of the Brooklyn Bridge. (The story was also published in serial-form as "Alexander's Masquerade" (McClure's 38.4 (Feb. 1912) [Crane CCC1]).

A., available from the U. of Missouri--Columbia, page between 198 and 199. One might try the Prints and Photographs Division, The Library of Congress, Wash DC 20540. For another nearly identical, postcard view of the Brooklyn Bridge that Cather sent to a friend see Ruzicka in this Catalogue.

**Alma-Tadema, Sir Lawrence.** Historical painter, sometimes classed as a Pre-Raphaelite, b. Dronrijp, Holland, 1836; d. Wiesbaden, Germany, 1912. Alma-Tadema was trained at the Antwerp Academy, moved to London in 1870; became a member of the Royal Academy of Arts in 1876; exhibited in the 1896 First Carnegie International; and later became a Jury of Award and Advisory Member. He was knighted in 1899. Alma-Tadema painted authentic scenes of ancient Rome, Greece, and Egypt. For his "Sappho" see Muthers, Richard. *Muthers's The History of Modern Painting.* 4 vols. Rev. ed. London: Dent, 1907: vol. 3, Plate 123. His work for rich Victorian patrons also included sumptuous nudes with erotic love as an underlying theme. Also see Rooses' *Dutch Painters of the Nineteenth-Century,* p. 141-64.

**Hero+.** #9 in the 1901 Carnegie Exhibition Catalogue.

**Cather:** "[T]he Alma-Tadema she [Myrtle the Philistine] not undiscriminatingly remarked looked like Sarah Bernhardt" (Review: "The Philistine" [Crane D536] W & P 867). This is an example of Cather's wry humor since the Alma-Tadema's picture was called Hero.
Curiously, Cather was so interested in Alma-Tadema that she wrote an article about the artist and his home, but we know very little about her reason for doing so. Earlier, because of an illness, Cather had to miss giving a student lecture to the Haydon Art Club, in Lincoln, listed for:


Feb. 29, 1894: "Houses and Homes of England and Germany," by Miss Cather. See "Houses and Homes of All Ages," Haydon Art Club Program for the Academic Year 1893-4. Available at Sheldon Art Gallery Library, MS #378 N 30, Lincoln NE. Also see Slote, Kingdom of Art, p. 21, but date seems incorrect.

With improved methods of photo-reproduction of paintings, drawings, and photographs, and with reader demand for more pictures, McClure's Magazine had illustrations on nearly every page. The magazine often featured popular biographical sketches, portraying both the homes and lives of famous people such as Zola, Ruskin, and Daudet. Cather may have used this McClure's article about Alma-Tadema (Nov. 1896, pp. 32 ff.) as a basis for her own article on his London studio (Courier 7 Jan. 1899: 11; W & P 49). While in Pittsburgh and Washington Cather wrote several of articles about artists in their home studios that led her to visit those of other artists in England. For an article about Cather's Red Cloud home, see Magida, Arthur. "In the Land of


Comedy. Listed as #10 in the 1901 Carnegie Exhibition Catalogue, illus.


Anderson, Frederic A. Anderson illustrated three Romanticized watercolors for Cather's short story, "Three Women." Ladies' Home Journal Sep., Oct., Nov. 1932: 3, 18, 16 [Crane C59]; also titled "Old Mrs. Harris" without illustrations as it appears in Obscure Destinies.


The River Seine or Autumn Scene on the Seine. #12 in the 1901 Carnegie Exhibition Catalogue. Several of André's works are at the Phillips Gallery, Washington DC. See Cather's Review: "Popular Pictures." Pittsburgh Gazette 24 Nov. 1901: 6 [Crane D537]; W & P 869. Also see Monro, Isabel Stevenson and Kate M. Monro. Index to Reproductions of European Painting: A Guide to Pictures in More Than Three...
Angelico, Fra--Frate Giovanni da Fiesole or da Firenze, also known as "Guido di Pietro." Italian miniaturist, panel and fresco painter, b. Vicchio in the Mugello, c. 1400; d. Rome, c. 1455. Fra Angelico was a mystical and pious painter in the Early Italian Renaissance.

The Coronation of the Virgin+ (c. 1435). Panel. 6' 11" x 6' 11" at the Louvre.

Cather: "Above the mantel were delicate reproductions in color of some of Fra Angelico's most beautiful paintings" (WCCSF 283).

And again Cather: "A lovely soul; a saintly nature; a man who with the highest genius, in the midst of the fiercest temptations of turbulent times, learned the true secret of living, to 'render unto God the things which are God's,' such a man was Guido da Petri--Giovanni of Fiesole, Fra Beato, the painter of angels, the angelic painter" (signed Nixon, Mary F. [a.k.a. Willa Cather]. "Fra Angelico, The Painter of Angels, and His Famous Paintings." Home Monthly 7.9 (9 Apr. 1899): 1-3, with illustrations of Fra Angelico's [a.k.a. Guido] Easter Morning--Our Lord Appears to Mary Magdalene. The article was published before her first trip to Europe in 1902.
Cather: "She was just a wee mite of a thing, with brow
hair that fluffed about her face and eyes that were large and
soft like those of Guido's penitent Magdalen"
("A Resurrection" WCCSF 432).

As she refers to Fra Angelico's reproductions, Cather
establishes her familiarity with the many art books held by
the wonderful Carnegie Library. She wrote her friend that
she thought the Carnegie owned every book possible (Cather,
in the Slote Collection, Library Archives, University of
Nebraska). For listings of many art references see the End
Notes of the early Carnegie Exhibition Catalogues, in
Pittsburgh.

Fra Angelico was a member of the Dominican Order at San
Marco's Monastery in Florence, Italy. His famous altarpiece
graces the San Marco Church. More than forty marvelous cell
and corridor frescoes [including The Annunciation] may be
seen today in the adjoining Monastery, now the Museo di San
Marco. He also painted vault frescoes in the Orvieto
Cathedral, and the Cortona Triptych which is now in the Museo
Diocesano, Cortona. Later Fra Angelico rose to become a
Dominican Prior and eventually was entombed at San Maria
Sopra Minerva, the Dominican Church in Rome (Pope-Hennessy,

There are no documents to indicate that Cather visited
Florence where she could have seen Fra Angelico's frescoes at
San Marco's. Yet she traveled in Italy and was as close as
Venice in 1935. Logically, one may assume that she saw Fra Angelico's St. Stephen and St. Lawrence frescoes (1445-1499) in Rome's Chapel of Nicholas V, at the Vatican in 1908. Other than reproductions of Fra Angelico's work, she doubtless knew were his the Dormition and Assumption of the Virgin+ and the Madonna della Stella+ which is a reliquary-panel at Isabella Gardner's Museum, in Boston.

**Applegate, Guy Frank.** New Mexico painter, ceramist, sculptor, poet, essayist; b. Atlanta IL, 1882; d. Santa Fe NM, 1934.

Cather mentions Frank Applegate in a letter to Mary Austin in which she responds to a call for financial assistance for their mutual friend (Cather, Willa. "Letter to Mary Austin." 22 Oct. 1931. Huntington Library CA. This letter is paraphrased in the Willa Cather Correspondence. Archives, University of Nebraska-Lincoln 68588).

Frank Applegate and Mary Hunter Austin worked together on the Spanish Colonial Arts Society to restore New Mexico's Sancturario at Chimayó. The Sancturario appears in Cather's novel, *Death Comes for the Archbishop*. There is some question as to the amount of time and to the purpose of Cather's visit Mary Austin's home while writing *Death*; however, letters show that Cather did go there, as invited by Austin when away in 1926. Applegate had also advised Austin on the construction of her beautiful house on Camino del...

Obviously, the New York writers, painters, and publishers formed a tight, interconnecting community even while they were in New Mexico. Applegate also knew the Taos artist E. L. Blumenschein, who knew Cather when they both worked at McClure's Magazine. Two years after Knopf, Inc. released Death Comes for the Archbishop, Applegate published "Indian Stories from the Pueblos,"--a subject dear to Cather. Witter Bynner wrote the Introduction; he was also formerly at McClure's Magazine (Samuels, Peggy and Harold. The Illustrated Biographical Encyclopedia of Artist of the American West. Garden City, New York: Doubleday, 1976: 9).

It appears that at the very least there was a common interest in the Southwestern culture that existed between Cather and Applegate. Applegate's work resembles that of water-colorist John Marin in its Cubist's composition. Cather was interested in the geometries and juxtapositions of Cubist art and related its methods to her own textual techniques. For example, Death Comes for the Archbishop could be thought of as an architectonical novel, because its chapters build on and around each other in cube-like composition. Applegate is listed here because of a review of Death Comes for the Archbishop by Arnold Ronnebeck in which he compares Cather's verbal artistry to Applegate watercolors.
Armory Show. Properly titled The International Exhibition of Modern Art, the show was held at New York City's 69th Regiment Armory on Lexington Avenue, February 17, 1913. The Armory Show brought the foremost examples of radical Cubism and Fauvism to the attention of more than 70,000 American viewers.

Undoubtedly, given her documented interest in Post-Impressionist art, Cather was aware of this huge exhibit. Elizabeth Shepley Sergeant described Cather as intensely interested in new European art-movements. By 1913 they were discussing the issue both in letters and in person (Sergeant 98). While Sergeant was still in France and before the Armory Show, she had already commissioned a portrait by the Cubist/Fauvist painter, Auguste Chabaud.

Sergeant concerning Cather and Cubism: "I must have written Willa about . . . my walks with Provençal artists and writers in the dry Alpilles; and how my portrait was painted by a Cubist from a vine-yard--un sauvage, a wild man, he called himself, a 'Fauve,' who had already exhibited in New York."

"Willa was intrigued, especially by the Cubist. She was determined I should expound modern art to her" (Sergeant 98).

"She asked me many questions about the wild man from a Provençal vineyard, a petit bourgeois by birth, who had got
to painting in this new and startling way. In later life, nothing interested her less than what the French call le
mouvement, in poetry or novels. The avant-garde. . . . But in 1913, the story of le sauvage, as his mother called him, and above all, his new way of painting, piqued her interest."

"I had told Willa that the artist's parents had opposed his study of painting until he ran away and shipped out as a sailor. That act of rebellion had made his family allow him to study at the Beau Arts. He found he was a Cubist, malgré lui--he'd never heard of cubism before he started practicing it. But the Cubists had a formula and that had alienated him."


The Armory Show Program lists Auguste Elisé Chabaud as entering Le troupeau sort après la pluie in the monumental exhibition (1913 Armory Show, illus. 180). John Quinn, the speaker who opened the Armory Show, bought one of Chabaud's paintings (1913 34). After a dynamic showing in New York City, the International Exhibition of Modern Art moved to the Art Institute of Chicago where it drew around 200,000 viewers from March to April (1913 35). Arthur Jerome Eddy, the noted Chicago attorney and collector of avant-garde paintings, owned another Chabaud entitled The Laborer (1913 185). Eddy even retired from his law practice to defend the Post-

As a Movement, Cubism is generally identified with Cézanne, and Fauvism with Henri Matisse as its leader. Formerly Matisse was a traditionalist painter and had studied with both the Academician Bouguereau and the Symbolist Moreau before becoming a skilled copyist at the Louvre. Much later an art-historian would write: "Behind all the daring of the Fauve paintings which Matisse showed at the Salon d'Automne of 1905 lay the experience and discipline of a mature mind, well-versed in the traditions of the French school" (Rewald, John. "An Introduction to the Fauve Movement." *Les Fauves*. New York: Simon and Schuster, for the Museum of Modern Art, 1952: 5-14).

In 1905 Matisse and other former students of Gustave Moreau held their first so-called "Fauve" exhibition at the Autumn Salon in Paris. The shocking and brilliant colors in the paintings caused the critic Vauxcelles to call the exhibiting artists "fauves or wild beasts." Its larger group included such painters as Matisse, Georges Rouault, André Derain, Maurice de Vlaminck, Raoul Dufy, and George Braque.
Fauvism virtually ended as a movement by 1908, yet its art looked forward to the twentieth century.

Conceivably Cather heard of the Fauvist and Cubist movements while she was in Paris in 1906. At that time American expatriates Gertrude and Leo Stein were already collecting avant-garde French art including Matisse's Blue Nude. Or Cather may have visited Alfred Stieglitz's famous "291" Gallery in New York, where Matisse had a one-man show in 1908 (Elderfield 180). Photographer Edward Steichen, who was Stieglitz's partner in Europe, arranged for the show. In 1927, Steichen photographed Cather in her middy-blouse and tie, but there is little or no documentation showing that she knew either man in 1908. For Matisse, see Elderfield, John. Henri Matisse: A Retrospective. New York: Museum of Modern Art, 1992.

The New York-Chicago exhibit later moved to the Boston Museum of Fine Arts. There it aroused little interest from Boston patrons. Cather referred to Cubist painting in a tribute to Mrs. Annie Fields, in Boston before 1922.

Cather: [Mrs. Fields] "was not, as she once laughingly told me, 'to escape anything, not even free verse or the Cubists!' She was not in the least dashed by either. Oh, no she said, the Cubists weren't any queerer than Manet and the Impressionists were when they first came to Boston, and people used to run in for tea and ask her whether she had ever heard of such a thing as 'blue snow,' or a man's black hat being purple in the sun!" ("The House on Charles Street"
New York Evening Post 4 Nov. 1922: 173-4; later, "148 Charles Street" [Crane D584]). Consequently, Cather had the opportunity to study the radical Post-Impressionist art in each of three cities and also in Paris and her quote reveals her grasp of Cubist techniques in painting. See 1913 Armory Show: 50th Anniversary Exhibition, 1963.

Despite the fact that Elizabeth Shepley Sergeant felt that Cather had dismissed Cubisme or "le mouvement, in poetry and novels" Cather obviously experimented with similar techniques by using Cubism's fictional counterparts: the elimination of details, a distorted perspective, and the juxtaposition of both colors or characters:

Cather: "What I always want to do is to make the 'writing' count for less and less and the people for more. In this new novel I'm trying to cut out all analysis, observation, description, even the picture-making quality, in order to make things and people tell their own story simply by juxtaposition, without any persuasion or explanation on my part."

"Just as if I put here on the table a green vase, and beside it a yellow orange. Now, those two things affect each other. Side by side, they produce a reaction which neither of them will produce alone. Why should I try to say anything clever, or by any colorful rhetoric detract attention from those two objects, the relation they have to each other and the effect they have upon each other? I want the reader to
see the orange and the vase--beyond that, I am out of it. Mere cleverness must go" (Bookman (3 May 1921); WCP 23).


Art Institute of Chicago. The museum was founded in 1879. The Palmer and Bartlett bequests enabled the Art Institute to assemble a fine collection of nineteenth-century French paintings. The collection includes Portrait of Manet by Fantin-Latour, Monet's Haystacks, Cézanne's Gulf of Marseilles, and Rossetti's Beata Beatrix. The Art Institute of Chicago was Cather's favorite American Museum.

Cather: "This city [Chicago] of feeling rose out of the city of fact like a definite composition,--beautiful because the rest was blotted out. She thought of the steps leading
down from the Art Museum as perpetually flooded with orange-red sunlight; they had been like that one stormy November afternoon when Sebastian came out of the building at five o’clock and stepped beside one of the bronze lions to turn up the collar of his overcoat, light a cigarette, and look vaguely up and down the avenue before he hailed a cab and drove away" (Lucy Gayheart 136, my italics).


In an early story, "The Gold Slipper," Cather paid homage to Bakst's revolutionary impact on the fashions worn by wealthy women, fashions made in the House of Worth which spread to America. Bakst's fabulous costumes became so popular that Paris Couturiers patterned their dresses after them (Pruzhan 25). This fact was pointed out by Cather and confirmed by her character who wore a Worth dress with influence from Bakst. One of his dresses is currently on display at the Victoria and Albert Museum in London. For Bakst references, see Pruzhan, Irina. Léon Bakst: Set and Costume Designs, Book Illustrations, Paintings and Graphic Works. Trans. Arthur Shkarovski-Raffe. New York: Viking-Penguin, 1988.
Cather: "Today, after we have all of us, even in the uttermost provinces, been educated by Bakst and the various Ballets Russes, we would accept such a gown without distrust; but then it was a little disconcerting, even to the well-disposed ("A Gold Slipper." Harper's 134 (Jan. 1917): 166-74 [Crane C50]).

Bakst attended the St. Petersburg Academy of Arts in Russia, and later he studied drawing in Paris with the Academician Jean-Léon Gérôme. At the Louvre and the Luxembourg Museums, Bakst admired the paintings of Velázquez, Rubens, and the Barbizons, especially those of Corot and Millet. His work even shows the flamboyant influence from Beardsley (Pruzhan 7-8, 10).

Bakst met Sergei Diaghilev while yet in Russia in 1890. After Diaghilev's spectacular 1909 Ballets Russes debut at the Théâtre du Chatâlet in Paris, Bakst became the company's leading stage designer. He moved permanently to Paris in 1910 and began his journeys to Italy, Spain, North Africa, and ancient sites in Greece. All of these cultures influenced his dynamic artwork.

In describing his own style, Bakst wrote to a friend that he had a "close relationship with Symbolist writers" (Pruzhan 218). He had adopted the Symbolist's 'correspondances' between the arts--similar to the methods Cather employed in her writing. Consciously he attempted to convey "the mood generated by the music through colour, to
interpret in a painterly way the emotional sensuality inherent in the music" (Pruzhan 23).

Art Nouveau, a movement loosely allied with the Symboliste aesthetic then so popular in Paris, affected "not only the visual arts but also art criticism, the theater, music and literature. It set the stage for the flowering of Russian book illustration and largely contributed to the spectacular world-wide triumph of Russian ballet, Russian music, and Russian stage design" (Pruzhan 7-9).

After Cather won the Pulitzer Prize, her Nebraska fans commissioned and paid for a portrait of her for the Omaha Public Library. At first Cather considered both American and French artists, but she finally chose the same Léon Bakst who was in her story, "The Gold Slipper," six years earlier (Cather, Willa. "Letter to Irene Miner Weisz." Aug. 11 [1923]. The Willa Cather Papers. Modern MSS, Newberry Library, 60 West Walton Street, Chicago IL 60610). Judge Duncan M. Vinsonhaler acted as the liaison between Cather and the Omaha Committee. In Paris, she chose the artist, negotiated the price, arranged for the sittings and the specifics of portrait with Bakst during the summer of 1923 (Cather, Willa. "Letter to Judge Vinsonhaler." Letter #005; this letter and the following numbered letters, all from the Willa Cather-Duncan Vinsonhaler Correspondence are held in the Special Collections/Manuscripts, Clifton Waller Barrett Library-Alderman Library, University of Virginia Library, Charlottesville VA. 22903-2498).
Bakst impressed Cather with his brilliant reputation from the Ballets Russes. His name was everywhere, and Marcel Proust even included him in three volumes of his novel, Remembrance of Things Past. Furthermore violinist Jan Hambourg, another Russian expatriate from Voronezh and husband of Isabelle McClung, probably urged Cather to choose Bakst. Cather stayed off and on with the Hambourgs while she was in France; their Ville d'Avray home was her mailing address the summer she sat for Bakst (Letter #010).

Cather and Bakst were both creative artists who left their rural background. They got on well together in Paris at the sixteen sittings for her portrait. Bakst arranged for them to be photographed together in his studio, probably to promote the painter's forthcoming exhibit in America (Letter #012). Other meetings occurred elsewhere, but in Cather's mind there was always an underlying concern about the portrait's lack of likeness (Letter #024).

In portraiture Bakst preferred quick sketches of people since "[t]o the artist's way of thinking, protracted work on a portrait, coupled with an attempt to convey every detail, inevitably resulted in the loss of inspiration, the portrayal becoming dry and lifeless" (Pruzhan 14). Bakst's pencil-sketches did capture his subjects's most revealed personality. In Cather's case Edith Lewis stated that the portrait entailed twenty sittings (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 131). An overworking on the artist's part contributed to the Committee's
disappointment and to the hostile reviews that the Cather portrait received in Omaha, Nebraska.

Throughout his career Bakst flirted with Constructivism and Cubism in easel-painting (Pruzhan 28). Indeed, Cather's portrait reveals aspects of Cubism as the subject withdraws from the viewer, appearing reticent and retiring in a Cézannesque pose. By way of illustration, one may compare corresponding body positions in Cézanne's paintings, M. Cézanne in a Yellow Armchair+ and Woman with a Coffee Pot+. Bakst's portrait of Cather is a psychological study, one engaged in active symbolism. Sitting in a Classical robe, actually a comfortable silk dress (Letter #012), the subject is decidedly both logical and creative set before an earth-colored background. In her troubled left hand, one that bears no ring, Cather marks her place in her book of life. That side of her face reveals the empathy resulting from the stress and dehabilitation of her work. Her right hand echoes her famous peachy complexion and the vigor of her sharp, blue eyes strikes out beneath her dark hair. To her right a reflective brass planter with blurred rural landscape, interacts with the compelling pollarded plant. The plant appears to be a tortured symbol of her life's work and its associated sacrifices; its green leaves are cut well back yet carefully tended. See Bakst's original portrait of Cather that hangs next to author John Neihardt, at the third-floor Reading Room, Omaha Public Library, Omaha NE. Copies of several reviews are available at the Library. The portrait

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Barbizon School (1830-80). Barbizon is a small village near the Fontainebleau Forest. It lies some thirty miles south of Paris. Those artists generally thought of as Barbizon painters are Jean-Baptiste-Camille Corot, Théodore Rousseau, Jules Dupré, Jean-François Millet, Charles-François Daubigny, Constant Troyon, and Swiss artist Karl Bodmer, who also painted Plains people and landscapes in America.

The Barbizons were known principally as genre painters who reacted both in style and politics against nineteenth-century Neoclassicism. The Barbizons idealized the natural setting, one that pictured a bucolic landscape and peasants laboring in the fields. Yet their paintings commented on the fatal hardships of those who worked the land. The rustic themes of the painters produced nostalgic scenes in the country-side that implied a stark contrast to ugly and industrialized urban centers. Their art became the cutting

Bastien-Lepage, Jules. French painter; b. Damvillers, 1848; d. Paris 1884. Bastien-Lepage studied with Cabanel at the École des Beaux-Arts. He moved independently toward plein-air painting in a naturalistic style. His realistic themes are compared to the poetic and rustic scenes of Millet and Breton, but many of his subjects reveal a curious psychological twist.

A Peasant (1880). Acquired in 1898 by Carnegie Art Museum. Oil on vertical canvas. 71" high x 29" wide.

Cather: "One is glad to turn away from this smug, vain, much be-powdered Miss to Bastien-Lepage's splendid peasant
girl, who hangs beside her [Boldini's "Woman in Black"] in fatal contrast" (W & P 762).

The Gleaners+. Now at the Louvre.

Les Foins+. This detailed portrait of a peasant woman in the fields near Damvillers was accepted at the Luxembourg Museum in 1878.


Cather: Claude Wheeler found a book illustration of Joan of Arc dressed in armor and reflected "that a character could perpetuate itself thus; by a picture, a work, a phrase, it could renew itself in every generation and be born over and over again in the minds of children" (One of Ours 62).

For a fascinating account of the transitional period from the "splendors of the last days of the Second Empire" see Will H. Low's "An Art Student in Paris in the Early Seventies," #9 in his series, "A Century of Painting" (McClure's 7 (June 1896-1896): 293-304. In his article Low quotes Degas, who dubbed Bastien-Lepage as the "Bouguereau of realism" (Low 299). Low wrote the article just before he dined with Cather at the 1897 Carnegie Exhibition Opening in Pittsburgh.

Bayeux Tapestry. The Medieval Bayeux Tapestry commemorates the events at the Battle of Hastings (1066). In that historic battle the Norman William the Conqueror defeated the Harold and his Anglo-Saxons and invaded England.

The Bayeux Tapestry, which is not a true tapestry at all but an embroidered wool-on-linen-hanging, continues to hang in the Bayeux Musée de Painter. It was commissioned there c. 1070 by the Bishop who was William the Conqueror's brother.

Bayeux is located near the English Channel coast between Rouen and Mont-Saint-Michel, and Cather probably saw the tapestry in Bayeux. Lewis states that the Hambourgs and Cather traveled to nearby St. Mâlo in 1931 (Lewis 158). Furthermore, Cather's character Mother Superior Catherine de Saint-August was trained by the Hospitalizes of the Abbey-au-Dames at Bayeux, and it is unlikely that Cather would write about a place she'd never seen (SOR 40) The Abbey-au-Dames was an aristocratic Norman abbey was built apologetically for
Queen Matilda by her penitent husband, William the Conqueror; but that is another story for another time.

Cather's historian Professor Godfrey St. Peter delights in thinking of events that took place in his old house at holiday time: "Just as, when Queen Mathilde was doing the long tapestry now shown at Bayeux,—working her chronicle of the deeds of knights and heroes,—alongside the big pattern of dramatic action she and her women carried the little playful pattern of birds and beasts that are a story in themselves; so, to him, the most important chapters of his history were interwoven with personal memories" (PH 101).

Scholars now believe that an Englishman designed the tapestry and that it was worked by Anglo-Saxons, not Normans as previously supposed (Bernstein 8). The Bayeux Tapestry scrolls open to a fantastic size of nearly 230 feet long and is 20 inches high. Stylistically its descriptive battle-sequences may reflect the scenes in Trajan's Column, Rome (Bernstein 94). Yet the tapestry's inscriptions and figures find their source in English manuscript illumination (Bernstein 69). Yarns of eight colors of "red, yellow or buff, grey, two shades of green, one bright and the other dark, and three shades of blue" make up the decoration (Bernstein 14). Such tapestries often depicted specific personages set in a significant historical event. Like the later Cluny Tapestry, Lady and the Unicorn, the hangings were popular among the medieval aristocracy for their commemorative or instructive purposes, to cover cold stone-walls, to impress visitors or the faithful. They were displayed both for warmth and admiration in Romanesque Cathedrals, monastic priories, or English great halls (107). See Bernstein, David J. The Mystery of the Bayeux Tapestry. London: Weidenfeld and Nicolson, 1986.

An accurate, hand-colored photo reproduction of the Bayeux Tapestry may be seen in London's Victoria and Albert Museum [London SW7 2RL]. See Birrell, F. F. L. Guide to the Bayeux Tapestry. 1914. London: Victoria and Albert Museum, 1921. For an excellent article accompanied by a running color illustration of the complete Bayeux Tapestry see

Cather: "Aubrey Beardsley and Paul Verlaine are both interesting artists in their way" (W & P 290; for Verlaine see W & P 284).

Early in his career Beardsley found his sources in the traditional drawings of Botticelli, Michelangelo, Dürer, and those from William Morris's Kelmscott Press. Beardsley's later, linear drawings addressed more erotic subjects. He illustrated Lysistrata, Pierrot of the Minute, Ben Jonson's Volpone, Pope's Rape of the Lock, Wagner's Das Rheingold, and did a series of pornographic drawings for The Story of Venus and Tannhäuser.


Cather: "I have seen pictures of Aubrey Beardsley's hands that recalled [Stephen] Crane's very vividly" ([Crane C493]; W & P 773).

Cather: "The old spell seems still to hold good, for we met occasionally a Columbine and her Pierrot" ([Crane D558] WCE 126).
Cather: "As she stepped out of the door the wind caught the black lace mantilla wound about her head and lifted it high in the air in such a ludicrous fashion that the substantial soprano cut a figure much like a malicious Beardsley poster" (WCCSF 333 [Crane C25]).

See p. 259 of Weintraub's Aubrey Beardsley for an illustration of The Death of Pierrot; and The Savoy 3.6 (Oct. 1896): 33 [Ed. Arthur Symons] for a Beardsley girl in a mantilla and other drawings. In general Cather's interest in Beardsley is marked in her early writings. But later on she had this to say:

Cather: "Their [books] power to seduce and stimulate the young, the living, was utterly gone. There was a complete file of the Yellow Book, for instance; who could extract sweet poison from those volumes now? A portfolio of the drawings of Aubrey Beardsley--decadent, had they been called?" ("Double Birthday." Forum 81 (Feb. 1929): 72-82, 124-28; also in Uncle Valentine and Other Stories: Willa Cather's Uncollected Short Fiction, 1915-1929. Ed. with an introd. by Bernice Slote. Lincoln: U of Nebraska P, 1986: 45).

Beardsley influenced his generation in their acceptance of the Art Nouveau movement at the end of the nineteenth century. While in Paris he stayed at the same Quai de Voltaire Hotel--across the Seine from the Louvre--as did Cather in later years (Reade 494). She knew his provocative work from his illustrations such as Morte d'Arthur (1893),


*Portrait of a Lady*. #17 in the *Carnegie's Sixth Annual Exhibit, 1901-02 Catalogue*, illus. *Portrait* presents an aristocratic woman in a light-colored dress, seated on an elegant sofa. Beaux's early work owes much to Whistler and Sargent. In an 1897 review Cather commented on Beaux's personal attire:

*Cather*: "Cecelia Beaux's dinner gown deserves a whole *Courier*. She paints such pretty clothes, I wonder why she wears such awful ones" ("Low and Bouguereau" [Crane D341] *W & P* 513).

*Cather*: "She enthusiastically admired Cecelia Beaux's disagreeable portrait, not for its exquisite painting, but for certain *Ladies' Home Journal*ish mannerisms that have become more and more marked in Miss Beaux's work of late years" ("The Philistine" [Crane D536] *W & P* 867).

Ironically, Cather consistently omitted another woman from all her reviews, Pittsburgh native Mary Cassatt. She regularly exhibited at the Carnegie Art Gallery and also with...
the French Impressionists in Paris. Mary Cassatt was the American woman represented at the Luxembourg Museum. For Cassatt, see Gerdts 32-45.


Benda, Wladyslaw Theodor. Czech-American lithographer, designer, illustrator, b. 1873, Poznan, Poland; naturalized American, 1911; d. 1948. W. T. Benda was known as McClure's "war-horse" artist, dependable, experienced, and reliable. Consequently, Cather knew his work well before selecting him to illustrate her novel, My Ántonia, whose heroine shared W. T. Benda's Old-World heritage. Benda's drawing of Ántonia plowing resembles Holbein's Ploughman, complete with spires on the horizon, in his Dance of Death series, perhaps a Cather suggestion.


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letters, the basis for Schwind's study, are at Houghton Library, Harvard University.

For Benda's early work see McClure's 31 (1908): 702-03, for his pen-and-ink illustration of a ship wreck, decorated with an orange border. This particular drawing that accompanies Sarah Orne Jewett's poem, "The Gloucester Mother," and is reminiscent of decorations on illuminated manuscripts or in William Morris' Kelmscott Press Edition of Chaucer. Two special pages commemorated Jewett's passing by the McClure's staff, which then included Cather. See McClure's vols. 28, 29, 32 for other W. T. Benda work.

Benjamin-Constant, M. Jean-Joseph. French, b. in Paris, 1845; d. 1902. He studied with Cabanel. Two of Benjamin-Constant's portraits are in the Louvre. He served as Advisory Member to several Carnegie International Exhibitions.


The Last of the Rebels+. Shown at the Carnegie and Luxembourg Museums.

Benjamin-Constant was a contributor to the First Carnegie International Exhibition in 1896. He was known primarily for scenes depicting barbaric spectacles but later painted a number of portraits. Cather probably saw his painting, Les Derniers Rebelles+, at the Luxembourg in 1902.
It's possible that she knew the painting as early as 1895 as pictured in the University of Nebraska's copy of *Le Musée du Luxembourg* by Benedite, n. p. (See Constant's listing under Benjamin-Constant).

**Cather:** "The Constant, you will remember, I got because you admired it. It is here in all its florid splendor, the whole dominated by a glowing sensuosity. The drapery of the female figure is as wonderful as you said; the fabric all barbaric pearl and gold, painted with an easy, effortless voluptuousness, and that white, gleaming line of the African coast in the background recalls memories of you very precious to me. But it is useless to deny that Constant irritates me. Though I cannot prove the charge against him, his brilliancy always makes me suspect him of cheapness" ("Eric Hermannson's Soul." *Cosmopolitan* 28 (Apr. 1900): 633-44 [Crane C21]; WCCSF 373).

The book-plate illustration of Constant's painting of *The Last Rebels* only shows men in the picture, but Cather describes a female figure in her text. She may have referred to *Les Femmes du Riff*, listed as another major work by Constant. An example of Cather's text that is analogous to Constant's style also appears in the same story: "To him [Eric Hermannson] this beauty was something more than color and line; it was as a flash of white light, in which one cannot distinguish color because all colors are there" (WCCSF 370).
Also see three other Cather references to Benjamin-Constant's work: (1) "Constant's portrait [fictional] of Eleanor" ("Eleanor's House." McClure's 29 (Oct. 1907): 492-97 [Crane C41]; WCCSF 108); (2) "Constant's Portrait of Queen Victoria." Home Monthly 6 (11 June 1897): 1-2; and (3) "Constant's Victoria." Courier 10 Aug. 1901: 1-3 [Crane D532].


Cather: "As to the impressionism in general, it is natural enough. The treating of phases and moods and incidents becomes more popular in every art. It should not occasion any very bitter warfare with the more conservative school. While Mr. Benson's "Firelight" does not at all put Rubens and Rembrandt to shame it is an excellent picture in
its way. If a picture is good it does not denote whether it
is done with a pin point or a palette knife, whether it must
be seen through the big end or the small end of an opera
glass. If a man gives good work to the world he should at
least be allowed the privilege of choosing his own method.
Beauty is not so plentiful that we can afford to object to
stepping back a dozen paces to catch it" (Nebraska State
Journal 6 Jan. 1895: 13 [Crane C126]; KA 219; W & P 124-5).

Portrait of a Boy+. Acq. in #[18]97.6 at Carnegie,
later lent to Boston. See Benson's son in F. W. Benson: A
Retrospective. New York: Berry-Hill Galleries, 1989: 4; Fig.
43.

Profile+ (1896). Oil on canvas. 30" x 26 1/2". Loan:
#19 in the 1901 Sixth Annual Exhibition Catalogue, illus.;
also listed as #18 and #36, at Art Institute of Chicago in
1902-03. Illus. in Magazine Antiques 140 (Nov. 1991): 140.
Later in 1907 Cather published a short story called "The
Profile."

Eleanor+ (1907). Benson painted the portrait of Eleanor
while Cather was in Boston. Although the Boston Museum of
Fine Arts did not acquire the painting until 1908, Cather may
have seen it before in a local Boston Galleries. Gerdts
states that Benson exhibited Eleanor in 1902 (see Gerdts,
William H., American Impressionism New York: Artabras, 1984:
216). See the Robert Vose Gallery on Newbury Street, a very
old gallery near Cather's Chestnut Street neighborhood, for a
Catalogue Raisonné of Benson's work. Also see Cather's
reference to the fictional portrait of 'Eleanor' by Constant, or consider the possible Benson portrait of *Eleanor* of the same year as her story, "Eleanor's House" (*McClure's* 29 (Oct. 1907): 623-33 [Crane C41]). Also see Hiesinger, Ulrich. *Impressionism in America: The Ten American Painters*; and *Frank W. Benson: The Impressionist Years*. New York: Spanierman Gallery, 1988.

Benson studied art in Boston and Paris and concentrated on the effect of light in his genre paintings of women and girls. In 1898 Tarbell and he helped to organize a group of artists associated both with French Impressionism and Realism called "Ten American Painters." They were commonly known as "The Ten." Both Massachusetts-born, Benson and Tarbell were considered a 'team' (See F. W. Benson and Edmund C. Tarbell: *Exhibition of Paintings, Drawings, and Prints*. Boston: Museum of Fine Arts, 1938; available at the Reference Room, William Morris Hunt Library in the Museum).

**Birch, Reginald.** Birch illustrated Cather's "Ardessa" with charming line drawings for the story's head- and tailpieces (*Century* 96 (1918): 105-16 [Crane C51]).

**Blumenschein, Ernest Leonard.** American painter, illustrator, muralist, teacher, and symphonic violinist. Blumenschein studied in Cincinnati and Paris, b. Pittsburgh, 1874; d. Taos NM, 1960. He taught at the Art Student's League, was a member of the Salmagundi Club, in New York City, and the American Art Association, in Paris. He co-founded a group of painters known as the Taos society of Artists. Blumenschein was an illustrator for *McClure's Magazine*.

*The Namesake.* Blumenschein illustrated the Cather story entitled "The Namesake" (*McClure's* 28 (Mar. 1907): 492-97 [Crane C38]). Under the story's title-line the *McClure's* credit reads, "Illustrated from Drawings by E. L. Blumenschein"; however, in the same issue the Index advertises it as a painting.

The complicated subject of "The Namesake" is important enough for a separate essay. Cather used "The Namesake" twice: once for a story [Crane C38]; earlier for a poem [Crane B32]; both poem and story paid homage to Cather's uncle, William Seibert Boak, a soldier killed in the Civil War. Boak appears fictionally in the canvas shown within Blumenschein's illustration. Regardless, Blumenschein's painted figures match Cather's opening prose:
Cather: "Seven of us, students, sat one evening in Hartwell's studio on the Boulevard St. Michel" (WCCSF 137).

--Or possibly the words were drawn from the illustration. Cather's opening and Blumenschein's illustration are both indebted to yet another painting, L'Atelier des Batignolles (1870), by Henri Fantin-Latour. The painting is a tableau célèbre set in Edouard Manet's studio, or l'atelier, on Paris' Right Bank. Included in Fantin-Latour's painting are such artists as Manet, Renoir, Zola, Monet, and Fantin-Latour himself, etc. In L'Atelier des Batignolles, the number of figures and their activities are repeated by Cather's characters in "The Namesake" and Blumenschein's subjects in The Namesake.

Blumenschein probably had permission to copy the L'Atelier des Batignolles at the Luxembourg and later adjusted the figures for Cather's story. It would be an interesting study to identify each person in Blumenschein's painting. Furthermore, Fantin-Latour's early painting connects youngish Cather--then twenty-seven years old--to Manet as her favorite artist. Cather would have also known of Fantin-Latour's wonderful Portrait of Edouard Manet+ (1867). The Portrait of Manet was acquired by the Art Institute of Chicago in 1905, only two years before Cather wrote "The Namesake." Now at M. d'Orsay, L'Atelier des Batignolles was formerly held by the Musée du Luxembourg since 1892, and then transferred to the Louvre in 1930 (#832).
Cather was a frequent visitor to the neighborhood near both the Louvre and the Luxembourg Gardens. Her old friends the Hambourgs had an apartment in nearby Montparnasse. On different visits she stayed on the rue de Cluny, a street located between the Île de la Cité and the Panthéon, and on the Quai de Voltaire situated immediately across the Pont Carrosuel from the Louvre. Consequently, the convenient Left-Bank Latin Quarter was a favorite haunt not only for Cather but for bohemian writers and painters. In this relatively compact section of Paris old Norman architecture sits atop ancient Roman foundations. While in Paris Cather "wanted to live in the Middle Ages" (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 119).

Cather: "It must have been, I think, about the middle of October, for I remember that the sycamores were almost bare in the Luxembourg Gardens that morning . . . . and in the Quarter an occasional feather boa, red or black or white, brushed one's coat sleeve in the gay twilight of the early evening" (WCCSF 138).

One assumes that Cather met Blumenschein in New York at McClure's Magazine; however, they could have been acquainted through the Carnegie Art Museum, Pittsburgh. Only one month after "The Namesake's" publication in March 1907, Pittsburgh native, Blumenschein, and his wife, Mary Shepard Greene Blumenschein, each entered paintings in the Carnegie Exhibit (see 1907 Carnegie Catalogue of the Eleventh Annual Exhibition, #52 Portrait of a Man, and #53 A Little Story).
After she moved to New York in 1906, Cather often visited Pittsburgh friends and probably was eager to see the Carnegie Exhibition. Other well-known contributors to the 1907 exhibit were Claude Monet, Camille Pissarro, Gari Melchers, Robert Henri (an artist with Nebraska connections), John Singer Sargent, Childe Hassam, and Maurice Prendergast. Still, from 1902 to 1908 Blumenschein and his family lived in Paris. During this period he copied Old Masters at the Louvre, then a standard academic practice. He may well have done so at the Luxembourg Museum, where Fantin-Latour's *L'Atelier* was housed. This fact presupposes that Blumenschein painted *The Namesake* (1907) while in France.

In Taos, the Blumenschein Foundation has no knowledge of the painting's whereabouts and, unfortunately, Blumenschein's only daughter Helen is no longer living. No definitive biography exists for Blumenschein. Furthermore, in Taos neither the Director of the Blumenschein Foundation, nor the Harwood Foundation know of any other specific illustrations that Blumenschein did for Cather's works (Personal interviews in Taos by the author with the Director of the Blumenschein Foundation and David L. Witt. June 26, 1992). Posted signs in the Blumenschein Home misstate the fact that he illustrated Cather's novels. See Warren French's article for this confusion: "Even more in the spirit, as well as the style, of the novel [DCA] is 'Sangre de Cristo Mountains' (1926) by Ernest L. Blumenschein, an artist who had illustrated some of Willa Cather's works" (In "Afterviews."

In the late 1890's, S. S. McClure sent Blumenschein to the Southwestern to make authentic sketches for Hamlin Garland stories, such as "Rising Wolf-Ghost Dances" and "Hitting the Trail" (see McClure's 12 (1898-99). Blumenschein traveled as far West as Fort Wingate AZ, and Gallup NM. On one now-famous journey from Denver to Mexico, Blumenschein and his fellow-artist, Bert Phillips, broke down near Taos NM. While laid up in Taos for wagon repairs, the painters became impressed by New Mexico's pristine landscapes and its diverse native culture. During the following summers Blumenschein returned to Taos. Soon, he was joined by other painters, and collectively, they called themselves the Taos Society of Artists. There in the summer of 1915, Cather and Edith Lewis visited with old friends Ernest Blumenschein and Herbert Dunton along with other Taos artists (Cather, Willa. "Letter to Ferris Greenslet." 13 Sep. 1915. bMS Am 1925 (341) Houghton Library, Harvard University). See Lewis for Cather's first visit to Taos (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 99). In 1919, Blumenschein moved his family moved permanently to Taos; consequently, he is recognized, quite correctly, as a New Mexico artist.

Blumenschein painted the New Mexico landscape and its people. Presumably Cather had him in mind when she created her character, Don Hedger. He portrayed Indian-peoples in a painting called Rain Spirits (1920); Hedger was "among the
very moderns" to exhibit at "V--'s" [perhaps Vollard's, the avant-garde dealer's gallery] in Paris ("Coming, Eden Bower!" Uncle Valentine 165).

Dance at Taos+ (1923). Oil on canvas. 24" x 27". Gift of Miss Florence Dibbell Bartlett, 1947. Museum of Fine Arts, Museum of New Mexico [P.O. Box 2087, Santa Fe NM 87504-2087]. This Blumenschein painting was acquired too late to claim influence on Cather's story, but it exemplifies the style proposed by Don Hedger. For Blumenschein's Dance at Taos illus., see Broder, Patricia Janis. Taos: A Painter's Dream. Boston: Little, Brown for the New York Graphic Society, 1980: 87. Also see Taos Mountain and Indian, illus. in Antiques (Nov. 1987): 977.


**Boeringer, N.** Boeringer illustrated Cather's story, "On the Divide," which was published in the *Overland Monthly* in 1896 [Crane C8].

**Boldini, Giovanni.** Italian society portraitist, b. 1845 in Ferrara; d. 1931. Boldini studied in Florence and was well-traveled. He encountered paintings by Velázquez in Spain, Manet and Degas in France, Gainsborough in England, and Hals in Holland. Like Sargent, Boldini painted portraits of aristocrats in a palette of black and silver.

*Woman in Black.* Listed as #25 in the *Carnegie First Annual Exhibition Catalogue* 5 Nov. 1896-1 to Jan. 1897; see Plate II, p. 7 for illus.


**Bonheur, Rosa (Marie Rosalie).** French painter and sculptor, b. Bordeaux, 1822; d. Melun, 1899.


Boulevard. This French color-print is from the Boston Museum of Fine Arts collection entitled Quelques Aspects de la Vie de Paris (1894). Boulevard was acquired by the Museum in 1960. Cather, of course, did not view it there. Even so, prints by the late Impressionists are typical of the "French prints" owned by Hilda Burgoyne (Alexander's Bridge 52). Color lithographs by Bonnard, Maurice Denis, Paul Signac, and Edouard Vuillard often featured city scenes and were sold by many such art-dealers like Ambroise Vollard in Paris. For a review comparing Bartley Alexander's homes to "fine engravings" see, [N. a.] "Review of Alexander's Bridge." Living Age 274 (20 July 1912): 192 [Arnold 1912.8].

Boston Museum of Fine Arts. Cather scholars recognize the importance of this museum because of its fine collections from the Barbizon and Impressionist periods. Millet's Sower and Manet's Street Singer are here. The Museum is also famous for its Oriental and Egyptian art. See the Illustrated Handbook: Museum of Fine Arts. Boston MA, 1991.


Botticelli, Sandro (Alessandro Filipepi). Florentine painter, b. c. 1445; d. 1510. Botticelli was praised by
Ruskin for his graceful linear style. His work influenced all of the Pre-Raphaelite painters, especially Burne-Jones who was noted for his ethereal females.

Very early in her career Cather likened Anne Nevin, wife of her Pittsburgh friend Ethelbert Nevin, to a Botticelli Madonna. This leads one to conclude that Cather knew Botticelli primarily from his famous reproductions.

Cather: "[Nevin's] wife sat leaning against the piano, in black and white, looking more than ever like one of the more tender and compassionate of Botticelli's Madonnas" (Courier July 15, 1899: 4-5; W & P 630).

While in Italy some years later, Cather presumably did not go to Florence or its Uffizi Gallery. She did write an article in which she quoted from Vasari, Ruskin, and Mrs. Jameson. Cather's article included a street view of "The Uffizzi [sic], the Great Gallery of Florence" (Mary F. Nixon [a.k.a. Willa Cather; Cather sometimes had trouble spelling like the rest of us]. "Fra Angelico, The Painter of Angels, and His Famous Paintings." Home Monthly 7.9 (9 Apr. 1899): 1-3).

Botticelli's most famous Madonnas—Madonna in Glory with Seraphim, Madonna of the Rose Garden, Madonna of the Pomegranate, Madonna of the Magnificat are all held in Florence's Uffizi Gallery. However, while Cather was in Europe, she surely saw Botticelli's Venus and Mars and Mystic Nativity at London's National Gallery in 1902, and his frescoes for the Moses and Christ cycles in the Sistine
Chapel in Rome in 1908. One should note that many others were available to her in the Fine-Arts books in the Music and Art Department, Carnegie Library, Pittsburgh.

**Bouguereau, Adolphe William.** Third Republic French Academic painter known for his formal draftsmanship, b. La Rochelle, 1825; d. there, 1905. Bouguereau's mythological and religious scenes were influenced primarily by the frescoes of Raphaël and Giotto. Bouguereau probably was best known for his popular photo-realistic nudes. For an early biography see Vachon, Marius. *W. Bouguereau.* Paris: A. Lahure, 1900.

*Gipsy Girl* (1872). #340 was lent by H. C. Durand and is listed on p. 112 in *Catalogue of Objects in the Museum.* Part I. Chicago: Art Institute, 1896. This catalogue is available at the Ryerson and Burnham Libraries at the Art Institute. The Carnegie Art Museum records show former ownership of the *Girl/Souvenir* or *Girl/Remembrance* (1895) by Bouguereau. *Gipsy Girl* may be the Bouguereau painting that Cather later described as a "little brown peasant girl" (*Girl/Souvenir*) in her art-reviews (*W & P* 513 and 761).

Her first mention of Bouguereau appears in a review of a slide-lecture given by Lorado Taft at Nebraska's Crete Chautauqua.

**Cather:** "The lecture platform was then occupied by Mr. Lorado Taft of the Chicago art institute [sic], who spoke on modern French art and artistic profusely illustrating his lecture with stereoptican view [sic]. . . . He believed
that the influence of French art is as great as itself, that it has awakened, inspired and given prodigally of its richness to all nations. His favorite among the modern French painters seem to be Millett [sic], Corot and Larolle [sic]. His admiration for Gerome and Bougereau [sic] is conscientious and dutiful rather than spontaneous" ("The Fourth at Crete." Lincoln Evening News 5 July 1894: 8 [Crane D66]).

*Meditation*+ (1885). #1974.54 at Joslyn Art Museum [2200 Dodge Street, Omaha NE. 68102] This painting has the typical features of *Gipsy Girl*. It portrays a prepubescent girl in local peasant dress--Bouguereau painted several canvases with this same theme and all of his young peasant girls were shown with an underlying touch of the erotic. See Sturges, Hollister III. *Angels and Urchins: Images of Children at the Joslyn*. Omaha NE: Joslyn Art Museum: 1980; for an illustration of *Meditation*, Fig. 27, p. 57.

Cather often praised Bouguereau's painting of the "little brown peasant girl" (*W & P* 513 and 761), yet she bitterly criticized him for his paintings of "sugary" nudes, who bore "white limbs and perfect curves." She said contemptuously that they were made for "gambling halls, and barkeepers and Americans" (*W & P* 513-14, 844)

*The Bathers*+ (1884). #1901.458 at the Art Institute of Chicago. *Bathers* is an example of Bouguereau's large-scale painting with colors nearly the same as those of Puvis de
Chavannes, but not as chalky-looking. Cather saw these fleshy nudes with their enormous hands at the Art Institute.

Birth of Venus+ (1879). This oil on canvas was Bouguereau's first at the Luxembourg. It is now is at the Musée d'Orsay. See the Guide to the Musée d'Orsay. Paris: Editions de la Réunion des musées nationaux, 1987.

Also see Joslyn Art Museum's publication, European Paintings and Sculpture, pp. 87-90, for a biographical sketch of Bouguereau. Included is a description of Omahans' violent attack upon the nudity found in his Return of Spring+ exhibited there in 1890. Public controversy sent shock-waves throughout the Midwest, and probably influenced Cather in her tirade against Bouguereau's "sugary" nudes (Lincoln Courier 30 Oct. 1897: 3; W & P 512-14).

For interesting new light on Cather and Bouguereau see "A Chronicle of Crow Court," by W. Bert Foster in the Home Monthly (May 1897): 5-6. Actually the story has little to do with a huge reproduction of Bouguereau's Cupid on Guard pictured on p. 6. Perhaps Bouguereau's little nude angel is a compromise between his Gipsy and the Bathers. The previously undocumented story is I believe, one of Cather's. --W. Bert Foster is undoubtedly a Cather pseudonym and a word-play on Willa Si-Bert F. The story's title, "A Chronicle of Crow Court," echoes another signed Cather story of a similar name, "The Count of Crow's Court." It ran in the Sept./Oct. 1896 issues of Home Monthly [Crane C12]. Notice also her repeated use of the alliterative "c," and of
word "Court" found in her stories, "The Clemency of the Court" [1893, Crane C6], and "A Night at Greenway Court [1896, Crane C9]. In the story the "Crow's Nest" was a boarding house similar to Cather's domicile in her early Pittsburgh years. Order "A Chronicle of Crow Court" through Inter-Library Loan from Pittsburgh Carnegie Library, West Penn Room, 440 Forbes Ave, Pgh. PA 15213-4080; it is also available on microfilm (Home Monthly) in the Slote Collection, U of Nebraska-Lincoln Library, or at the Willa Cather Historical Center in Red Cloud NE.

Bower, Maurice L. Bower illustrated "Neighbor Rosicky" in a fitting rendition of a rural environment; however, the illustration in Part Two has a curious eighteenth-century headpiece by another artist below Bower's picture (Woman's Home Companion 57.4 and 5 (Apr.-May 1930): 7-9, 13-14 [Crane C57].

Bréton, Jules Adolphe Aimé Louis. French Realist painter and poet, b. Courrières, Pas-de-Calais 1827; d. 1906. In an 1875 letter Victor Hugo saluted Jules Bréton: "'It has been your lot, dear sir, to be doubly a poet: for you are like Lamartine, and also like Corot, you are a poet by your strophe and also by your palette!' (Jules Breton: A Biographical Note by S. P. Avery, 1827: 21; this very old book was labeled a "Gift of Henry Field" to the Art Institute of Chicago; available at Ryerson and Burnham Libraries).
The Song of the Lark (1884). #1894.1033 in the Henry Field Memorial Collection, Art Institute of Chicago, acq. 1894. Oil on canvas. 43 1/2" x 33 3/4". Listed as #1 and illus. in the Catalogue of Objects in the Museum. Part I. Chicago: Art Institute, 1896: 70, at Ryerson and Burnham Libraries.

Bréton’s painting shows smooth brush strokes in the pink sky that is backlighted before an orange-red sun. His bosomy, barefooted peasant girl holds a curved sickle, or a reaping hook, to the right of her looped-up apron. Her mouth is open, as if she were singing as she looks up at a lark flying above her. Five other birds are in the background, along with haystacks, a green hayfield, and a red-roofed French houses and a country church in the distance.

Cather: "You will find hundreds of merchants and farmer boys all over Nebraska and Kansas and Iowa who remember Jules Breton's beautiful 'Song of the Lark,' and perhaps the ugly little peasant girl standing barefooted among the wheat fields in the early morning have taught some of these people to hear the lark sing for themselves" ("Chicago Art Institute." Courier 10 Aug. 1901: 1-3; W & P 842-46 [Crane D532]).

Cather: "But in that same room there was a picture—oh, that was the thing she ran upstairs so fast to see! That was her picture. She imagined that nobody cared for it but herself, and that it waited for her. That was a picture indeed. She liked even the name of it, 'The Song of the
Lark.' The flat country, the early morning light, the wet fields, the look in the girl's heavy face—well, they were all hers, anyhow, whatever was there. She told herself that that picture was 'right.' Just what she meant by this, it would take a clever person to explain. But to her the word covered the almost boundless satisfaction she felt when she looked at the picture" (SOL 179 [Crane A8]).

As in The Song of the Lark Bréton used raking light to define his rural figures, the peasants of Lorraine. Cather's love for this particular Bréton's painting was so great that she borrowed exactly the same title for her novel, The Song of the Lark (1915). Her readers may recall that Cather said that as a nine-year-old she would have "gone under," after seeing the Nebraska plains for the first time, had it not been for the song of the meadowlark. By 1932, however, she was evidently embarrassed by Bréton as an old-fashioned artist when she dismissed his The Song of the Lark as a "second-rate French painting in the Chicago Art Institute" (Preface to SOL xxxi [Crane A8.a.ii. (e)]. One reflects rather sadly on the fact that Cather removed Bréton's girl from the book-jacket since the novel and the painting seem interconnected. Bréton painted French peasants in the same poetic manner as Millet but unfortunately was always considered less gifted than the more famous Barbizon artist (Brettell, Richard. French Salon Artists 1800-1900. New York: Art Institute of Chicago-Abrams: 107).

Bréton did exhibit three paintings at the Carnegie 1902 International Exhibition. One was The Haymakers, loaned by Lawrence C. Phipps. In Paris Cather surely saw Bréton's wonderful Le rappel des glaneuses, or Calling the Gleaners Home (1859), which was acquired there in 1862, and is now at the M. d'Orsay. In the painting women and children are coming from the fields at golden light of dusk (in raking light). They have gathered bundles of wheat in a field filled with red poppies. The harvest master calls to the workers from the left.

For a surprising likeness to Bréton's girl in The Song of the Lark, see W. T. Benda's drawing of a bosomy Lena Lingard knitting in similar dress in My Ántonia (164-65). Cather's Jim Burden describes his dream of this Brétonesque girl with a curved sickel, or reaping-hook, and reveals even more about her.

Cather: "One dream I dreamed a great many times, and it was always the same. I was in a harvest-field full of shocks, and I was lying against one of them. Lena Lingard came across the stubble barefoot, in a short skirt, with a curved reaping-hook in her hand, and she was flushed like the dawn, with a kind of luminous rosiness all about her. She
sat down beside me, turned to me with a soft sigh and said, 'Now they are all gone, and I can kiss you as much as I like'" (MA 125).


Brewster, Earl. Painter, b. Chagrin Falls OH. Brewster studied at the Art Student's League and the New York School of Art (Who Was 76). James Woodress identifies Brewster as a mutual friend of Cather and D. H. Lawrence.


The King and the Sculptor. #39 in the 1901 Carnegie Exhibition Catalogue. Illus. in Art Journal 44 (Spr. 1984): 76.

The Silence Broken. Listed as #40 in the 1901 Carnegie Exhibition Catalogue.

Cather considered Brush's entries "popular" because of their narrative interest (W & P 868). He painted a portrait called Thea (c. 1910) that could possibly be compared with the naming of Thea Kronborg in Song of the Lark (1915); however, it wasn't entered at the Carnegie until the Twenty-Fifth Annual Exhibition in 1926 (see p. 88, George de Forest Brush 1855-1941: Master of the American Renaissance. New York: Berry-Hill Gallery, 1985). Also see Caffin, Charles Henry. American Masters of Painting. New York: 1902: 1913.

Burne-Jones, Edward Coley Sir. English painter and water-colorist; designer of tapestries, stained-glass windows, woodcuts, and mosaics, b. Birmingham, 1833; d. 1898. Burne-Jones studied and worked with Dante Gabriel Rossetti while decorating the Oxford Union, University of Oxford, England. He later collaborated with William Morris on the Kelmscott Chaucer. Burne-Jones' Study for Chaucer's Dream owes much to Raphaël's Sleeping Knight, held at the National Gallery,
Burne-Jones has been called a Classical-Renaissance, a Pre-Raphaelite, and a Symbolist painter, yet he has a literary and mythic style that is uniquely his own.


Burne-Jones was one of a group of artists like Bréton, Millet, Manet, Courbet, Holbein, Puvis de Chavannes, et al., who unquestionably informed a specific Cather work. George N. Kates, former Curator for Oriental Art at the Brooklyn Museum, was astute in recognizing that in Cather's early work painting and painters inspired her writing. Kates stated that later in Cather's career she moved from art to music as her "vehicle":

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Painting . . . was for her at first perhaps even the major art. It did not remain so, although it took a while for this fact to become clear. Meanwhile, she also made use of sculpture to strike a lyric note. . . . Architecture she ever deeply enjoyed, and she uses it, as the years go by. . . . It is music, finally, that she will make her vehicle, especially in her full-length novels. . . . She found that she could more effectively describe on paper how one was moved by a song or an aria to mark the development in some splendid plot, than by a canvas or a bas-relief. (Kates, George N. "London: Burne-Jones's Studio." Willa Cather in Europe: Her Own Story of the First Journey. With an Introduction and Incidental Notes by George N. Kates. Lincoln: U of Nebraska P, 1988: 68-69)

While I agree with Kates that Cather did move "in another direction," I disagree with him that she left the "good material among the painters" in writing her novels. I believe that she integrated visual allusions and painterly techniques more deeply into the fabric of her novels, often synthesizing "art" with the other major arts. I offer this Catalogue as my support for this argument and wish especially to point to her novels Alexander's Bridge, The Song of the Lark, Lucy Gayheart, and The Professor's House, and Death Comes for the Archbishop. For an excellent overview of Cather's textual allusions that were derived from Burne-Jones' paintings, see Bernice Slote's introductory remarks in

Cather: "[H]ow heavy and dark and Circe-like are those tones, such as the witch of the Aegean isle might have used when she turned Odysseus' comrades into swine, and that tall creature with the silver serpents and the terrible eyes was the woman to sing it. She [Clara Butt] is wonderfully like Burne-Jones' women, like those tall, angular, bloodless women with the sensuousness of the soul in their pale, worn cheeks, chained by a fever that is never fed. . . . She recalls a little the paintings of the Pre-Raphaelites, and somewhat the sorrows and deadly verse of Baudelaire" (before her Europe trip, in the Courier Jan. 6 Jan. 1900: 2-3).


Cather: "The walls were hung with photographs of the works of the best modern painters--Burne-Jones, Rossetti, Corot, and a dozen others. Above the mantel were delicate reproductions in color of some of Fra Angelico's most beautiful paintings. The rugs were exquisite in pattern and color, pieces of weaving that the Professor had picked up himself in his wanderings in the Orient" (WCCSF 283, "The
Professor's Commencement." New England Magazine 26 June 1902: 481-88 [Crane C29], also written before Cather's trip to Europe in 1902; also see her "mystical effects that Burne-Jones and Rossetti worked into their paintings" (W & P 377). Then refer to Cather's London article, "The Kensington Studio," in which she refers to the following Burne-Jones paintings (WCE 70-79; W & P 917-20 [Crane D552]):

The Passing of Venus (c. 1898). #3453 is an unfinished watercolor on paper then laid on canvas, surrounded by a 3" gilt frame. 43 1/8" x 98 1/8". Shown in 1900 at Burne-Jones' studio called, The Grange. The Passing of Venus was purchased by the President and Council of the Royal Academy of Arts under the terms of the Chantrey Bequest in 1919 for the Tate Gallery [Millbank, London SW1P 4RG]. Aloof and remote, Venus in a gold dress carries her vermilion-red torch as she soars in her winged car above the twelve classical maidens below.

Cather: "The picture Burne-Jones was working on when he died hangs in the studio. It is called 'The Passing of Venus,' and the realization of it seems to have caused him not a few low moments, for there are many impatient studies for it in chalk and crayon, and three canvases which were nearly finished and then thrown aside as inadequate" (WCE 76).

The theme for The Passing of Venus was presumably derived from the Triumphs of Petrarch, but it also may relate to Chaucer's The Romaunt of the Rose. This huge, mystical
work by Burne-Jones was intended as a cartoon for a proposed tapestry in the tradition of those woven at Merton Abbey. It has the visual quality of an enormous pastel drawing. Burne-Jones had painted an earlier version of The Passing of Venus in oil, c. 1870. See Harrison, Martin, and Bill Waters. Burne-Jones. London: Barrie and Jenkins, 1989, Color Plate #30, for a reproduction of The Passing of Venus in the version in oil.

One may see the original watercolor in the Tate Storage Houses by previous written arrangement through the Tate Gallery, but the light there is too poor for photography. Unfortunately there is no record of a Cather visit to the Tate Gallery. If she did visit there, and it seems highly probable that she did so, she could have seen Burne-Jones' impressive The Golden Stairs (c. 1872), along with the other Pre-Raphaelite and J. M. W. Turner paintings. [I am deeply indebted to David Fraser Jenkins, Director of the Tate Galleries British Collection, for a draft of the catalogue entry on The Passing of Venus, and for kindly arranging to see the watercolor-on-canvas while I was in London, 1991.]

Lady Burne-Jones wrote that her husband worked on the watercolor replica the day of his death, and so the Tate Gallery's watercolor-on-canvas is probably the version that Cather described seeing in the artist's studio. Yet there is some question as to whether or not it was possible for Cather to visit Burne-Jones' studio in 1902, when it was reportedly "cleared out" (W & P 912). If so, perhaps she saw Burne-
Jones' paintings in Watts' studio since some of his works were moved there earlier or at Lord Leighton's House in Kensington (WCE 78; Burne-Jones, Georgia. Memoria 1s of Edward Burne-Jones. 2 vols. New York: Macmillan, 1904: esp. pp. 208, 331, 347-51).

In any case, Cather captures the mood in Burne-Jones' canvases succinctly: "There is something that speaks from every canvas or study on the studio wall, from the long-limbed languid women, the wide, far-seeing eyes, the astonishingly bold, yet always delicate and tender experiments in composition and colour scheme, which speak from no other canvas stretched in English land" (WCE 72).

For photographs see Burne-Jones, Georgia. Memoria 1s: vol. 2, pp. 209 and 353, for Edward Burne-Jones in Garden Studio, from a photograph by Miss Barbara Leighton and The House Studio-June 18, 1898.

Cather: "Among the finished pictures are the Venus Concordia and the companion Venus Discordia, a series of panels depicting the adventures of Perseus, and a Blind Love" (WCE 73).

Venus Concordia. This unfinished oil was a Predella figure for The Story of Troy (a.k.a., The Troy Triptych). Now at Plymouth Art Gallery, England.

Venus Discordia. An unfinished oil, it is now at the National Museum of Wales, Cardiff.

Perseus Series (1875-1885). The series concerns the perils of Perseus, son of Jove and Danaë, as he captures the
head of the Gorgon Medusa and escapes her stone-giving stare; some were reworked in 1897 in a different style. Three drawings are at the Tate Gallery, London (#3456-57). Others are now in the Staatsgalerie in Stuttgart, Germany. Gouache cartoons for the set are at Southampton Art Gallery (this information from Mr. Stephen Wildman, Keeper of Prints and Drawings at the Birmingham's Art Gallery, Chamberlain Square, Birmingham B3 3DH England. "Letter to author." 6 Feb. 1991). The original canvases in the Perseus series were meant to decorate the music room in Arthur Balfour's home in Carlton Gardens, London.

The Perseus Series predicts Cather's use of the 'Medusa' title for her collection of stories in Youth and the Bright Medusa (1920). Furthermore, the book's board binding (and its wrapper decorated in black) show clearly Medusa's head outlined in a dark blue holding up the title-bar [Crane A10]. Young Cather—not unlike young Perseus—had conquered her own bright Gorgon of fiction, and now triumphantly compiled her lively stories, like the wiggling serpents on Medusa's head, under the title Youth and the Bright Medusa.

Studies for Blind Love. At the Tate Gallery #4347 iii and iv; the pencil and charcoal drawing of Blind Love are in the Department of Prints and Drawings and Paintings, Victoria and Albert Museum; whereabouts of the original watercolor are unknown.

Chaucer, Burne-Jones' set of drawings for the Legend of Good Women and Chaucer Asleep (1864). Sketch #E 2885-1977

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shows "Chaucer's Dream" [Burne-Jones' own title] is found in the Department of Prints and Drawings and Paintings, Victoria & Albert Museum, London. The panel represents Burne-Jones' interest in composition, figure placement, and in the proportionment of the body. To the left of the sketch Chaucer reclines, dreaming, obviously affected by the red poppies that grow at the right. The cartoon, done in red and black pencil on toned paper, was designed for a window in the Parlor at Peterhouse, Cambridge. It was never executed. Other sketches in the Chaucer series were intended for tapestry designs and probably inspired a watercolor later owned by Lord Leighton. Perhaps Cather saw it at Leighton's Studio; it was called Chaucer's Dream (now #22 listed in the City of Birmingham Museum and Art Gallery Catalogue. Birmingham, England: Allday Ltd, Printers, 1913: 3). Burne-Jones' figure of Chaucer again appears in the William Morris edition of the Kelmscott Chaucer (1896).

Cather: "There," remarked James, "are the drawings Sir Edward made for Mr. Morris to illustrate the book of Chaucer. This set are for the Legend of Good Women, and there is Chaucer hisself lyin' asleep a-dreamin' of them" (WCE 74 [sic]).

For a surprisingly close prototype for Cather's fictional "James, the valet to the arts," in "The Kensington Studio" [Crane D552], see Burne-Jones Talking: His Conversations 189-1898 Preserved by His Studio Assistant Thomas Rooke. Ed. Mary Lago Columbia: U of Missouri P, 1981.
Thomas M. Rooke was born in London in 1842 and died in his hundredth year. He kept these interesting journals while working with Burne-Jones (Lago 4).

It is conceivable that Cather saw an original copy of *The Workes of Geoffrey Chaucer*, often known as the Kelmscott Chaucer, at the University of Nebraska Library. Cather and Mary L. Jones, "acting librarian for the university," were close friends and traveled together to Chicago in 1895 (Woodress 102). That was just before the book was published in 1896 and while Cather was still in Nebraska until June or July of that same year. Although there is no firm acquisition date for the University of Nebraska's copy of *The Workes of Geoffrey Chaucer*, one may assume that if it were acquired near the time of publication, such a valuable edition would not go unnoticed by Cather, who so loved books.


An excerpt from a clipping accompanying the edition describes the Kelmscott's *The Workes of Geoffrey Chaucer* as: "Folio, original white blind-stamped pigskin. 87 woodcut illustrations by Edward Burne-Jones; decorative borders by William Morris. Printed in Chaucer type. In a full morocco
box. In an edition of 438 copies this is one of forty-six bound at the Doves Bindery to a design by Morris. It is the seminal work in the history of the modern private press, and one of the grandest illustrated books of the nineteenth century--here in its most desirable state, in the wholly appropriate binding Morris designed for the book" (The Artist and the Book 45) Its estimated value at the time was $23,500.

The side notes and headings are colored in red.

"Besides Burne-Jones' eighty-seven pictures, it contains a full-page woodcut title, fourteen large borders, eighteen borders or frames for the pictures, and twenty-six large initial words. All of these, besides the ornamental initial letters large and small, were designed by Morris himself." The Life of William Morris by J. W. Mackall, v. 2: 326.

Chaucer, the dreaming poet who is turbaned and classically robed, lies on the grass with his right arm supporting his head. Two elegant angels look on. Lining the canyons near an ominously dark pool stand classical maidens in rows of diminishing scale. Entranced and dreamy, each awaits her turn to tell stories to the sleeping Chaucer. A Decorated Initial-"A" is surrounded by grape vines with swirling tendrils that spill onto this text which follows:

A thousand sythes have I herd
men telle,
That ther is joye in heven, and peyne in helle;
And I acorde wel that hit be so;
But nontheles, this wot I wel also,
That ther nis noon that dwelleth in this contree,
That either hath in helle or heven ybe,
Ne may of hit non other weyes witen,
But as he hat herd seyd, or founde hit writen;
for by essay ther may no man hit preve.
But goddes forbode, but men shulde leve
Wel more thing then men han seen with yê!
Men shal not wenen everthing a lyê
Got wot, a thing is never the lesse so
Thogh every wight ne may hit nat ysee.
Bernard the monk ne saugh nat al, parde!

Chaucer's passage is important because of his reference to "Bernard the monk"; Cather was interested in the "time of Abelard and St. Bernard" and had "read widely on the subject long before she came to write the Archbishop (Lewis 147). Toward the end of her life "[s]he turned almost entirely to Shakespeare and Chaucer that last winter" (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 196). Also see Robinson, Duncan. William Morris, Edward Burne-Jones and the Kelmscott Chaucer. London: Gordon Fraser Gallery, 1982. For Cather's Chaucerian allusions see, Stouck, Mary-Ann, "Chaucers's Pilgrims and Cather's Priests." Colby Library Quarterly 9 (June) 1973: 531-37 [Arnold 1972.30]; and also see Haller, Evelyn. "The Iconography of Vice in Willa

The largest collection of Burne-Jones' work is held in Birmingham, England; see the City of Birmingham Museum and Art Gallery Catalogue of the Permanent Collection of Drawings In Pen, Pencil, Charcoal and Chalk, etc., Including Cartoons for Stained Glass. Derby: Bemrose & Sons, 1939. Another useful guide for prints in England is A Guide to the Print Rooms in the United Kingdom and Eire. Prepared by the Department of Prints, Drawings & Photographs, and Paintings. London: June 1985; it is available at the Print Room, Victoria and Albert Museum. At the British Museum Print Room there is a marvelous Burne-Jones Sketchbook, on Michallet paper showing rondels done in watercolor, pastel, and conté, all bound together by hand-covered boards of natural Linen (#200 at the Department of Prints and Drawings in the British Museum [Great Russell Street, London WC1 3DG, England]).

Burne-Jones' work more than hints of Botticelli and his excellent Sketchbook exhibits the highest quality in materials and draftsmanship.

Also see Sewter, A. C. *The Stained Glass of William Morris and His Circle.* Yale, 1975. For a possible example of a Burne-Jones mermaid. For the "Merry Mermaid" see Burne-Jones, Georgia. *Memorials:* v. 2, pp. 195-198. *The Merry Mermaid,* shown on p. 198; for more about her, see p. 307. Perhaps the "study for the Mermaid" that Cather saw was a
sea-nymph in *Perseus and the Graiae*, but not enough information is given to be sure.


A *Tennis Player, A Duet, The Morning Prayer*, and *Soldiers*. Cather mentions Flavia Canfield’s paintings in her regular column, "As You Like It." *Nebraska State Journal* 6 Jan. 1895: 13. Appearing on the same page is Jane Archer’s review, "Among the Pictures," and also William Reed Dunboy’s, "The Art Exhibit." Cather probably wrote all three reviews on the Haydon Art Club Exhibit. She stated that on Sundays she usually wrote four columns and received a dollar for each...
one [Arnold 1921.21]; W & P 124-7). Often times a regular reporter filled out a page while writing under the guise of such pseudonyms. Flavia Canfield's granddaughter states that an attic fire destroyed some of the Canfield family property, and possibly these paintings were included. To the best of her knowledge the whereabouts of the paintings are unknown ("Letter to author." 22 Apr. 1991).

Elements in Cather's story, "Flavia and Her Artists," should be compared to those in Cather's early play, "A Sentimental Thanksgiving Dinner." This latter work hints of Cather's disdain toward those so intensely devoted to the visual arts, in particular Flavia Canfield who had lived and traveled abroad. Cather's narrator said, "I met American women who drifted into Rome, but they were all one of two kinds, either they had studied art in Paris and were 'doing' Italy, or talked incessantly of art and impressionists and Corot or Bouguereau" ("A Sentimental Thanksgiving Dinner." Hesperian 22 (24 Nov. 1892): 4-7).

These words fit Flavia Canfield, a sophisticated American woman who pursued the arts with documented fervor. Another character in the play, a Miss Kelley, describes Cather herself. This character reads all of Ruskin and desperately "commits to memory the name of the painter of every picture she sees, and the date of his birth and death" (Hesperian 5).

Cather, a small town girl, probably felt intimidated by her cosmopolitan friends, the Canfields, the Geres, and the
Pound family. Her painful self-consciousness about art reveals itself in her play. It's interesting to note that after a public tiff with Flavia Canfield about Cather's following remarks, the young reporter found it necessary to change the title of her newspaper column from "Utterly Irrelevant," to "As You Like It."

Cather: "One of the best pictures at the fair was a copy of a Corot by Miss [Cora] Parker. . . . The fact is that half of the crazy stuff that is sent about to state and county fairs is just a kind of fancy work on canvas, with which dear old ladies are wont to console their loneliness, when they had far better employ themselves with poodle dogs and parrots" ("Art Exhibits at the State Fair" in "Utterly Irrelevant," NSJ 16 Sep. 1894: 13. Unsigned. Also in KA 183, 362; W & P 976; [Crane D80]). Cora Parker taught painting at the University of Nebraska.

For Cather's story of a dilettante artist based on Flavia Canfield, see "Flavia and Her Artists." The Troll Garden (1905), pp. 1-54 [Crane C34]; also in WWCSF 149-172. Also see Rosowski, Susan J. "Prototypes for Willa Cather's 'Flavia and Her Artists': The Canfield Connection." American Notes and Queries 23 (May-June 1985): 143-45.

For more on the Canfields' objection to Cather's Hawthornesque story, "The Profile," see Bynner, Witter. "A Willa Cather Triptych." New Mexico Quarterly 23 (Autumn): 330-38 [Arnold 1953.5]; and found also in Bynner's manuscript concerning the troubled publication of "The Birthmark" ["The
Profile'"—a bitter story about a French painter and his disfigured wives (Bynner, Witter. bMS Am 1891.4 (186), pp. 3 and 4 for "A Willa Cather Triptych." Houghton Library, Harvard University).


Canute's Carvings.

Cather: "The strangest things in the shanty were the wide window sills. At first glance they looked as through they had been ruthlessly hacked and mutilated with a hatchet, but on closer inspection all the notches and holes in the wood took form and shape. There seemed to be a series of pictures. There were men plowing with little horned imps sitting on their shoulders and on their horses' heads. There were men praying with a skull hanging over their heads and little demons behind them mocking their attitudes. There were men fighting with big serpents, and skeletons dancing together. All about these pictures were blooming vines and foliage such as never grew in this world, and coiled among the branches of the vines there was always the scaly body of a serpent, and behind every flower there was a serpent's head. It was a veritable Dance of Death by one who had felt its sting. . . . The skull and the serpent were always

The carvings by the character, Canute Canuteson, in "One the Divide" are extremely important since they proclaim in a textual-visual metaphor of Cather's perception of herself. Compared artistically to painter Flavia Canfield, she felt as clumsy as Canute. Perhaps there is a sign in the very name, Canute, which sounds like cannot.

Throughout the canon of her fiction Cather used similar thematic devices, like those of Canute's carvings, in defining a character by her or his knowledge of the visual arts. For example in her 1903 story "A Death in the Desert," the urbane character Adriance Hilgarde is artistically elevated as sketches Spain's Moorish arches. Cather writes: "The subtleties of Arabic decoration had cast an unholy spell over him, and the brutal exaggerations of Gothic art were a bad dream, easily forgotten" (WCCSF 212, [Crane C31]). See Stewart, D. H. "Cather's Mortal Comedy." Queen's Quarterly 17 (1965): 244-59. For Cather's early exposure to art see Cather and Canfield in this Catalogue.

There is some question as to whether or not Cather even conceived the idea for Canute's drawings in the story. She stated later that her college professor had invented the idea for the drawings. But as in "One the Divide," Cather's reference to a "Dance of Death" or a series of pictures recurs in her writing. As late as 1931 she described Shadows
on the Rock as "a series of pictures remembered." Aside from that, Canute's drawings do embody a painful and appropriate metaphor for Cather's deepest feelings, ones that she surely tried to hide. Furthermore the Dance of Death appears over and over in her work. See Woodress James. "Willa Cather's Biography." Cather Studies, Volume I. Ed. Susan J. Rosowski. Lincoln: U of Nebraska P, 1990: 110.

On the other hand the carvings do reflect the primitive yet expressive thoughts from the depths of Canute Canuteson's darkest mentality, and in actual spirit the carvings pertain to Holbein's wood-engravings of "Death Goes Forth," found in his volume Dance of Death. Unfortunately, Cather's reference to the source for the title of Death Comes for the Archbishop was changed, posthumously, from "Dürer's Dance of Death" to Holbein's Dance of Death (OW 11 [Crane AA2]). Earlier Cather's citation for the title was given to the Dürer Dance of Death (Commonweal 7 (27 Nov. 1927) [Crane D587]). To date, no one has pinpointed exactly who changed the source from Dürer to Holbein, either Cather or her publisher, Alfred A. Knopf (for Slote's comments this perplexing mix-up see KA 96). After searching at length and finding no appropriate visual counterwork by Dürer, for the purposes of this study I shall accept Holbein as the artist for the title-source. Indeed, I will argue even further that Cather did not limit Holbein's Dance of Death to the title of Death Comes for the Archbishop but to the very formation of her characters as well. In his Dance of Death Hans Holbein included a
Ploughman, as did Canute, and there are other visually related themes to the story such as his engravings of The Temptation and The Bones of All Men. See Holbein in this Catalogue.

Carnegie Art Museum. Andrew Carnegie organized the Annual Exhibition in 1896, only one year after the Venice Biennale and the same year that Willa Cather moved to Pittsburgh. American and European artists exhibited forty paintings in a Juried competition. The Carnegie Museum often purchased prize-paintings for its own galleries; others were lent by private collectors.

Cather: "Paderewski's theory of buying pictures and getting people to look at them has been exemplified in at least three cities in the United States: New York, Chicago and Pittsburgh. As a result those three cities contain nearly all the important private collections in the United States."

"There is no reason why Pittsburgh, for instance, should display any greater interest in art than Kansas City or Denver or Omaha or San Francisco. It is not a city of culture; the city is entirely given over to manufacturing industries, and the only standard of success recognized the pecuniary standard. But one thing Carnegie did; he bought pictures and got people to look at them" (W & P 843).
Carter, Pruett. Pruett illustrated twelve dramatic pictures for Cather's "Lucy Gayheart," in Woman's Home Companion. His work was printed amidst a bevy of pictorial advertisements (Mar.-July 1935) [Crane CCC5]. Curiously the character's clothing suggests the "thirties" rather than the early nineteen-hundreds, the period in which the novel is set.

Cather, Willa as Illustrator.

My premise that Cather was at times her own illustrator finds support in her letter to Ferris Greenslet concerning the W. T. Benda drawings for My Ántonia. In the letter Cather wrote that she didn't want illustrations for My Ántonia unless they were done by W. T. Benda who was himself an Old World artist--typically Cather voiced her own preferences for any drawings that accompanied her work. In closing Cather admitted to Greenslet that she had even tried to draw the head- and tailpieces herself (Cather, Willa. "To Mr. Greenslet. 18 Oct. 1917. Houghton Mifflin Collection, Houghton Library, Harvard University).

Consequently, I believe that a series of drawings were done by Cather herself while she was the Literary Editor of The Hesperian, at the University of Nebraska. Her drawings were done in the style of Elihu Vedder, an artist whom she greatly admired at that time; perhaps she identifies herself as an illustrator in the following passage:

Cather: "Without encouragement or appreciation of any sort, without models or precedents he built up that pure
style of his that is without peer in the language, that style of which every sentence is a drawing by Vedder" (KA 385, Courier 12 Oct. 1895: 6-7, my italics).

Here is a partial list of some of the illustrations:

1. This hilarious Frontispiece was drawn by a woman's hand, as shown by the ruffled sleeve, at a time when Cather was the only woman on the Hesperian staff. Pictured is a yokel ogling a nude statue at the Metropolitan Museum of Art, with captions. See Hesperian 24 Nov. 1892: Frontispiece, 10, 12.

2. In the same issue one should note the markedly linear head- and tailpieces for Cather's story, "Peter." Hesperian 22 Dec. 1892: 8 [Crane C1].

3. See also the linear and curve lines drawn for the Egyptian sketches that illustrate Cather's story, "A Tale of the White Pyramid." Hesperian 22 Dec. 1892: 11 [Crane C3].

4. A Decorative Initial introduced Cather's first illustrated story, "On the Divide." Overland Monthly 27 (Jan. 1896): 65 [Crane C8]. The same hand as noted above drew the Decorated Initial-"N" that is intertwined with skull and smoking candle. See Canute's Carvings in this Catalogue.

Cather has now left Nebraska but the repetitive, linear-style drawing reappears:

5. above the "Odds and Ends" headpiece in The Library 16 June 1900: 6, Pittsburgh,

6. and in the headpieces for "The Affair at Grover Station." The Library 16 June 1900: 3 [Crane C24],
(7) and once more in "The Dance at Chevalier's."

Library 28 Apr. 1900: 12 [Crane C22].

(8) Also see "The Conversion of Sum Lou." The Library 11 Aug. 1900: 4 [Crane C24].

(9) And finally see the feathery, linear head- and tailpiece for "The Joy of Nelly Deane." Century 82 (Oct. 1911): 859 [Crane C44].

(10) Note that the Dwiggins' drawings in My Mortal Enemy show a similar linear style which Cather undoubtedly approved or even demanded.

Cézanne, Paul+. French painter, b. Aix-en-Provence, 1839; d. there, 1906. Cather never wrote about Cézanne, but she knew his work from the Luxembourg Museum, and other Paris Galleries. He was not invited to a Carnegie International. Yet Cézanne probably characterized Cather's unnamed and abbreviated artist, "C----," with whom Don Hedger had painted in the South of France ("Coming, Eden Bower!" [Crane C54]); some of Cézanne's most famous pictures were painted in the South at L'Estaque.


Le Vase Bleu+. Isaac de Camondo Collection at the Louvre in 1908. Illus. #264 in M. Louvre. Accordingly
Walter Tittle said about Cather, "I was amazed at her accurate memory of the pictures in the Commodo [sic] collection in the Louvre" (WCP 85).

The painting Le Vase Bleu relates to Cather's discussion of Antonia: "I want my new heroine to be like this--like a rare object in the middle of a table, which one may examine from all sides. She moved the lamp so that light streamed brightly down on my Taormina jar, with its glazed orange and blue design" (Sergeant p. 139, quoted in 1916).

Pommes et Oranges+. Also in Isaac Camondo Collection. Illus. #269 in M. Louvre. Note Cather's own Cézannesque words in 1921: "Just as if I put here on the table a green vase, and beside it a yellow orange. Now, those two things affect each other. Side by side, they produce a reaction which neither of them will produce alone" (WCP 23).

In 1861 Cézanne moved to Paris, following his friend Emile Zola. Soon the littérature Zola wrote L'OEuvre, a novel in which his character primarily described Cézanne. After being rejected by art critics and feeling insulted by Zola, Cézanne left Paris permanently around 1870 for Aix-on-Provence and L'Estaque, in the south of France. Interestingly, Cather had this to say about the writing of Zola:

Cather: "He tells you about color and shape and size, the calix and the corolla, and the shape of the leaves. But he writes like a botanist, not a poet. Out of all his mass
of floral detail you never catch a whiff of fragrance or a flash of color" (NSW 30 Dec. 1894: 13; W & P 141).

At first Cézanne painted southern France's landscapes in the open-air in an Impressionistic fashion. Curiously he became more and more concerned with form than line, an effect not really found in nature. He began to apply his now-famous broad, flat brush strokes. He termed his work "research" and constructed geometric shapes—cones, cubes, cylinders, and spheres into the composition of his painting. He interlocked "brick-like" planes of color and form. Cézanne's techniques soon spawned and resulted in a new movement in art called Cubism that completely broke with the traditional Academic methods of the past. See Vollard, A. Paul Cézanne, Paris, 1920. For a Cézannesque influence on Cather's portrait see Bakst in this Catalogue.

Chase, William Merritt. American painter and teacher, b. Nineveh IN, 1849; d. New York City, 1916. Chase first studied art in Indianapolis; he then moved to New York City as a pupil and later became a member of the National Academy of Design. Chase spent five years in Munich where he was a Member of "The Secession," a group of painters.

When Willa Cather was an impressionable twenty-year-old in Lincoln, Chase acted as an Awards' Jurist at Chicago's World's Columbian Exposition of 1893. The Exposition was the pivotal event for bringing art to the American public. For a short time Chase instructed at the Art Institute of Chicago,
but he later moved to the Art Student's League in New York City. (American painter Georgia O'Keeffe studied at both places.) In 1896 Chase opened his own art school in New York City. For similarities in Cather and O'Keeffe's artistic style see Duryea, Polly. "Cather and O'Keeffe: Spirits of the Southwest." *Kansas Quarterly* 19.4 (Fall 1987): 27-40.

*What Did You Say?* or "Did You Speak to Me?" Chase's painting is now in Toledo. His subject is his young daughter, Alice. Cather's review is in "A Philistine." *Library* 21 Apr. 1900: 8-9 [Crane D487]. She also mentions *What Did You Say?* in her column, "Pittsburgh People and Doings." *Home Monthly* 1.21 (28 July 1900): 7-10 [Crane D487]; *W & P* 764).


Cather: "Pretty little girls daintily posed and painted with exquisite refinement of color have as good a right to exist in the catholic kingdom of art as the pale, primeval shades of Puvis de Chavannes" ("Chase." *Courier* 10 Aug. 1901: 1-3 [Crane D532]; *W & P* 842. Here Cather probably refers to either Alice or *What Did You Say?*).
Japanese Print. Listed as #51 and illus. in 1901-02 Carnegie Loan Exhibition Catalogue. The painting is now in Munich. Chase paintings The Open Japanese Book #59, and The Japanese Book #60, were listed at the Art Institute of Chicago in 1901. Although Chase was not a modernist, these entries imply an influence from seventeenth-century Japanese wood blocks which were so popular in Paris. Whistler, Manet, and Monet made use of techniques from Ukiyo-e prints.

Cather: "Both girls heartily admired Chase's 'Japanese Print.' Surely Chase has the trick of pleasing if ever a man had it; 'the fatal trick of pleasing,' the young art student terms it, with a curl of his lip, but he has an old grudge against Chase because he pleases so unfailingly and paints so well. Chase never painted a bad thing, and the young art student knows it, yet nobody calls him crazy, and American millionaires buy his pictures, therefore, he is a thorn in the flesh of unappreciated genius" ("The Philistine." Pittsburgh Gazette 17 Nov. 1901: 5 [Crane D536]; W & P 867).

Tenth Street Studio+ (1881-06). Then and now at Carnegie, acq. 1917.#22. Oil on canvas. 14" x 66". For an illustration, see "The Inner Studio Tenth Street," in Antiques 130 (Aug. 1986): 278. In 1917 the Carnegie purchased Chase's huge, impressive painting that seems to inform several of Cather's short stories. She was especially keen on his work.

Chase opened an actual working studio located at 51 West Tenth Street, New York City, in 1898. This studio was
increasingly popular with his public until Chase closed it in 1900. Interestingly, Bartley Alexander, the protagonist in *Alexander's Bridge*, occupied a similar West Tenth Street Studio that once belonged to a "portrait-painter of international renown" (AB 105). Cather probably realized that Tenth Street location would act as a signal to sophisticated New Yorkers who remembered the Chase Studio. Cather even described *Alexander's Bridge* as being "very like what painters call a studio picture" (OW 91 [Crane D589], my italics).

The acquisition date by the Carnegie for Chase's *Tenth Street Studio* is too late to claim a correlation either to Bartley Alexander's studio-apartment (*Alexander's Bridge*), or to Kitty Ayrshire's painting of Lucien Simon's studio that hung in her nearby apartment, in Cather's short story, "Scandal" [Crane C52]. It is possible, however, that Cather may have known a reproduction of *Tenth Street Studio*, or various other paintings of the studio. For example the Brooklyn Museum of Art holds Chase's related painting, *In the Studio*. See Gerdts, William H. *American Impressionism*. New York City: Artabras, 1984: 124-48.

As a writer Cather used some of the verbal techniques that imitate at least one aspect of Chase's painted compositions--his repeated use of pictures or mirrors within the outer frame. In constructing Bartley Alexander's studio, Cather used gilt-framed paintings, image-reflecting mirrors, and space-extending windows very like Chase did in his work.
around 1905. Chase owed part of this approach to Velázquez, Manet, and Whistler. Earlier on, these artists often incorporated other framed images within the canvas frame itself. In writing an analogous technique, one that employs narrative and/or iconic visuals in textual composition, was often used by Cather's literary ideal Henry James (for wishing to write like James see Cather, in WCP 37).

In a subsequent use of "framing within frames," the window in Bartley Alexander's studio anticipates Cather's animated, structural "open-window," in *The Professor's House* (1925). Here, the wind actually blows through the window. And as if she extrapolated the technique, Cather's structure in the novel contains a framed "novella" within the larger compositional frame of the "romance." In 1940 she described "Tom Outland's Story" as "the window" (*OW* 30 [Crane D595]). By explaining her textual structure in an analogous visual and musical context, Cather added that the "arrangement" resembled a Dutch genre painting, one that included a framed open window contained within the larger picture: "I wanted to open the square window and let in the fresh air..." (*OW* 31).

That "air" in that 1938 quote recalls the dedicatory poem to Isabelle McClung in *The Song of the Lark* (1915) by Cather. That was the year of her Southwestern vacation to the Blue Mesa. Once again Cather expresses herself in a correspondance of the major arts that combines painting, musical, architecture, and her own poetry:
On uplands,
At morning,
The world was young, the winds were free;
A garden fair,
In that blue desert air,
Its guest invited me to be.


* A Friendly Call+. National Gallery of Art, Washington DC. This Chase painting recalls the women who gather together in *My Mortal Enemy* (1926). Cather, like Chase, used the framed image over and over again. As an example of a picture inside Cather's textual one that Nellie Birdeye remembers while visiting "very large rooms, much upholstered and furnished, walls hung with large paintings in massive frames, and many stiff, dumpy little sofas, in which women sat two-and-two, while the men stood about the refreshment tables, drinking champagne and coffee and smoking fat black cigars" (*My Mortal Enemy* 50).

It's not just a coincidence that Nellie Birdseye first sees Myra Driscoll Henshawe framed through a hallway door, and then again framed closer, dramatically reflected in a large mirror (MME 11). Cather actually described herself as a writer who painted Myra Henshawes's portrait from the reflected images as seen in the mirrors that were placed around the room (Cather, Willa. "Letter to Pendleton Hogan."
Formerly the traditional view of the perspective was built on the Renaissance "vanishing-point"--like those of Chase or found in Dutch genre paintings, but this method was abandoned by Post-Impressionist artists as they set their broken planes in two-dimensional space lacking perspectival constraint. Aware of the Post-Impressionist method, Cather credited Stephen Crane for his early use of lack of "design" and undetailed "collections of impressions," and compared them to the techniques used later by the "Post-Impressionists," i.e., Picasso, Braque, Duchamp, Van Gogh ("Stephen Crane's Wound in the Rain" CW 69 [Crane DD9]).

Correspondingly, Cather's reflections of Myra-in-the-mirror no longer show the traditional "window-perspective" but now define her manifold personality in fractured images that touch the Freudian subconscious. These distorted images recall Picasso's contorted and subverted subjects like those in his rendition of The Three Musicians+. His painting entered the Museum of Modern Art, New York City, in 1921, the same year that Cather wrote My Mortal Enemy. Her portrait of Myra Henshawe is one of a complex woman with an artistic personality; one tortured by a hasty marriage that deprived her from Church tradition and led her to a solitary death. Myra Henshawe seems reflected the following passage.

Cather: "Back in the beginning of art, when art was intertwined inseparably with religion there had to be great
preparation for its ceremonial. The creature who hoped for an uplifted moment often endured privation in preparation for that moment" (from her speech at Bowdoin College just before publication of *My Mortal Enemy*; printed in the *Christian Science Monitor* (15 May 1925): 5).

Chabaud, Auguste Eliseé. French painter, b. 1882; d. ?.

Elizabeth Shepley Sergeant portrait (c. 1912-13). She said, "[M]y portrait was painted by a Cubist from a vineyard---un sauvage, a wild man, he called himself, a "Fauve," who had already exhibited in New York" (Sergeant 60).

"Willa was intrigued, especially by the Cubist. She determined I should expound modern art to her" (Sergeant 98).


Chiaroscuro is a descriptive Italian term applied to the opposition of light and shade in painting. It is known in French by the term clair-obscur. The painterly technique is primarily associated with Rembrandt, Velásquez, or Caravaggio. For Cather's use of it see "Light on Adobe Walls" in *OW* [Crane AA2, DDD10]. Also see Woods, Lucia. "Light and Shadow in the Cather World: A Personal Essay." *Great Plains Quarterly* 4.4 (1984): 245-263.
Cluny Tapestry. Lady and the Unicorn tapestries are found in the Chapel of the Cluny Musée du Moyen Age which is housed in the Hôtel de Cluny (1485-98) [6, Place Paul Painievé, 75005 Paris]. Edith Lewis stated that Cather used copies of the Cluny tapestries as inspiration while working on Shadows on the Rock: "One day she [Cather] went out and bought some full-size copies of the Lady and Unicorn tapestries which hang in the Cluny, and had them hung at the foot of her bed, so that when she was reading in bed at night she could look up at them instead of the blank hotel walls" (Lewis, Edith. Willa Cather Living. New York City: Knopf, 1953: 158).

The Cluny Museum's Lady and the Unicorn tapestries may well be the "series of pictures remembered rather than experienced" that Cather recollected while describing Shadows on the Rock (Letter to Governor Wilbur Cross in On Writing 15 [Crane D590]). The Cluny Tapestries are a more credible artistic influence on Cather's dark Medieval novel than the light, airy "pastels of Latour or Watteau." See Cross, Wilbur. "Review of Shadows on the Rock." Saturday Review of Literature 8 (22 Aug. 1931: 67-68) [Arnold 1931.15].

The very term "Rock" suggests the solidity and scale of cold Medieval castles and the huge tapestries on the walls in France. Wealthy men, like M. le Count de Frontenac, carried them across the Atlantic to Canada: "They [tapestries] were from his estate at Île Savary and represented garden scenes. One could study them for hours without seeing all the flowers
and figures" (SOR 59). A tapestry's large scale and two-dimensional plane enabled Cather to weave the verbal ins-and-outs, the ups-and-downs of Quebec's winding streets and hills.

Cather: "Divest your mind of Oriental colour, and you saw here very much such a mountain rock, cunningly built over with churches, convents, fortifications, gardens, following the natural irregularities of the headland on which they stood; some high, some low, some thrust up on a spur, some nestlings in a hollow, some sprawling unevenly along a declivity. . . . Not one building on the rock was on the same level with any other,—and two hundred feet below them all was the Lower Town, crowded along the narrow strip of beach between the river's edge and the perpendicular face of the cliff. The Lower Town was so directly underneath the upper Town that one could stand on the terrace of the Château Saint-Louis and throw a stone down the narrow street below" (SOR 5-6).


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Taken as a whole series of hangings, the famous Cluny Tapestry was "discovered in 1844 by the famous novelist George Sand, in the château at Boussac. . . . Thirty-nine years later, it was acquired by the Cluny Museum" (Erlande-Brandenburg, Alain. *Lady and the Unicorn*. Paris: Éditions de la Réunion des musées nationaux, 1979: 11). Commissioned by Jean Le Viste between 1484 and 1500, the original weaver and number of tapestries are unknown. In George Sand's article in *L'Illustration* (1847), she refers to eight hangings, yet she does not re-state a specific number in her novel entitled *Jeanne*. The Cluny Museum [and Prosper Merimée] found only six tapestries available for acquisition (Erlande 67).

The Cluny Tapestries may in some obscure way be related to *The Hunting of the Unicorn*. This set of tapestries is held by the Cloisters Museum in New York City (Joubert 77) Cather probably saw the New York Tapestries, and the magnificent others at Isabelle Gardner's Boston home comparing them to the Cluny Tapestries in Paris. See "La tenture de la Dame à la Licorne" for superior color illustrations in Joubert, Fabienne. *La tapisserie médiévale au musée de Cluny*. Paris: Éditions de la Réunion des musées nationaux, 1987: 66-92.

The mystery about the iconographical interpretation of the tapestries has changed throughout the years. A 1907 critic favored comparing the tapestries to the legend of a captive, love-struck prince, named Zizim. Other critics have
identified the Lady with the Virgin Mary, and the Unicorn with Christ. In as much as Cécile symbolically carries the Holy Family Crèche to the New World on a ship called La Licorne (The Unicorn), I assume Cather adopted the latter interpretation concerning the tapestries. That assumption, however, does not exclude the possibility that Cather was familiar with other theories. Ironically some recent speculations see the tapestries as an "unspecified doctrine of the Cathare sect" (Joubert 67).

A third interpretation of the tapestries suggests double symbolism: First, that the Lady demonstrates the five senses, a view generally acknowledged by modern critics; Second, that the hangings seem to enact an allegory for a proposal of marriage. If one uses the marital interpretation, then the Lady gradually accepts the Unicorn as her suitor throughout the five tapestries. The Lion represents the Lady's happy father who sees the Unicorn as an acceptable suitor. The sixth tapestry, A Mon Seul Désire, is placed in the center of the set and indicates the Lady's freewill in her choice of a spouse (Joubert 81). In any case, Medieval symbolism is often read on several levels. For more about Christ portrayed as a Unicorn see Mâle, Emile. The Gothic Image: Religious Art in France of the Thirteenth Century). 1913. Trans. Dora Nussey. New York: Icon-Harper, 1972: 40.

It is generally agreed that the five views of the Lady represent the five senses--Taste, Smell, Seeing, Hearing, and Touch. The sixth tapestry either introduces or concludes the
theme. I suggest that the following as Cather allusions that are embedded in Shadows on the Rock and that they correspond directly to the senses associated with Unicorn and the Lady. Indeed, the elegance and delicacy found in the Lady pictorially mirrors the carefully nurtured virtues that Cécile Auclair received from her sainted mother. Cather's characters Cécile and Jacques tie respectively to figures who are associated with religious conversions as found in the works of Chaucer ("The Second Nun's Tale") and Shakespeare (As You Like It; W & P 720). Moreover, the "virgin-saint" Cécile miraculously converts Jacques to the priesthood in a "marriage" to the Church:

1. Cécile is la Dame, or the Virgin Mary, and Jacques represents la Licorne, the Christ-figure, in a tapestry-like setting that takes place in or near the Church (SOR 63, 69). Cécile whispers the story of St. Anthony of Padua to Jacques. Cluny Tapestry entitled L'Quie (Hearing).

2. "Cécile told Jacques that she had found in her Lives of the Saints the picture of a little boy who looked very much like him." The little boy is St. Edmond, Archbishop of Cantorbéry, the Mother-Church of England (SOR 84). In this passage Cather connects the new Canadian Church to the Mother-Church in England, France, and Rome. Cluny Tapestry entitled La Vue (Seeing).

3. Cécile offers Jacques chocolate from her silver cup [The Chalice], and "his nostrils quivered like a puppy's" (SOR 86).
4. Cécile carried her crèche from France on La Licorne (SOR 102). Jacques is afraid to "touch" the figures and the animals in the Nativity set (SOR 107).

Cluny Tapestry entitled La Toucher (Touch).

5. "Cécile and Jacques sat down on the Cathedral steps to eat their gouter" (SOR 99).

Cluny Tapestry entitled Le Goût (Taste).

6. Cécile's 'sacred' silver cup prefigures the chalice that Jacques will use when he becomes a priest (SOR 87).

Cluny Tapestry entitled A Mon Seul Désiré indicates a desire for freewill. Cécile tells Jacques the story of the religious recluse, Jeanne Le Ber. The telling in turn works the miracle for his desire to become priest. "The people have loved miracles . . . because they are the actual flowering of desire" (SOR 137).

In Shadows on the Rock (1931) Cather essentially adopts expressive allusions that hint of the Symboliste Movement, used by French novelists Gustave Flaubert in Salammbo, and later by Marcel Proust, in the most direct manner, in À la recherche du temps perdu (Lehmann 75, 124, 135). There continues to be disagreement about the blurred boundaries of the Symbolist movement, and who was actually a Symbolist writer or painter, and who was not (Lehmann 17, 35, 75). Most scholars agree that Mallarmé was the leader of the original French Symbolist movement.
In general terms the symbolist style of writing often takes a corresponding word to form a freighted substitution that may be defined in a variety of ways. For instance, one could express a character's trait by using a lily as a sign for sanctity, or even sanctimony. Cather did so in naming Miss Lily Fisher in The Song of the Lark (57). A symbolist engages in successive, often mystical imagaic metaphors, allegories, abstractions, or invested signs to produce a "confusion between the perception of the different senses." Cather readily employed this technique in the previous passages that concern Cécile and Jacques. These writing techniques were clearly defined by Edmund Wilson, a sometime critic of Cather's books, the same year that she wrote Shadows on the Rock (Wilson, Edmund. Axel's Castle: A Study in the Imaginative Literature of 1870-1930. 1931. New York City: Scribner's, 1969: 13-21, passim.


Cootes, F(rank) Graham. New York City portrait painter and illustrator for leading magazines, b. Staunton VA, 1879. He studied with Chase and Robert Henri, one of "The Eight" who exhibited at the Carnegie (Who Was 130).
Cootes illustrated "Alexander's Masquerade" as it appeared in McClure's 38 (Feb., Mar., and Apr. 1912) [Crane CCC1]. Cather considered his sentimental, magazine-style illustrations for "Alexander's Masquerade" loathsome (Cather, Willa. "Letter to Zoe Akins." Mar. 14, 1912. The original letter is at the Huntington Library CA. It is also paraphrased in the Slote Collection, U of Nebraska Library). Despite Cather's opinion of him, four of Cootes' illustrations were used in her England publisher's edition entitled Alexander's Bridges (1912) [Crane-A5.a.i.(e)].

Constant, see Benjamin-Constant in this Catalogue.


Landscape. Three Corot landscapes are listed in the Henry Field Collection, 1896 Catalogue of Objects in the Museum: 72-73, Art Institute of Chicago.

The Artist's Studio+. Corot prepared quick oil sketches in situ for later use in his studio. This early painting is at the Louvre in the Camondo Collection, a collection of paintings which Cather knew well (illus., # 435 M. Louvre); for Camondo Collection see Cézanne in this Catalogue).

Cather: "One of the best pictures at the fair [Nebraska State Fair in Lincoln] was a copy of a Corot by Miss Parker" (Nebraska State Journal Sep. 1894; KA 183). And "It is plainly a morning picture, a few hours later than the misty time that Corot loved to paint" (NSJ Jan. 1895; KA 217).

Corot was a skilled draftsman as shown in his figures and in his early plein-air sketches. Paradoxically he became famous for the misty, early-morning landscapes of his second artistic period that Cather admired. For an example of his figure painting, see Wounded Eurydice, a classical but natural figure at the Art Institute of Chicago, acq. 1894.

Corot traveled extensively in France and visited Italy three times. Cather probably saw at least two of his works, Breton Women at the Fountain+ and Memory of Castel Gandolfo+ at the Louvre. Corot's clear, simple landscapes show a reflective use of light purples, grays, and creams interspersed with graduated darks in the same hues. His plein-air painting done in natural light was first exhibited in the Salon in 1849. These spontaneous oil sketches greatly influenced both the French Realists and the Impressionists. Yet like Constable, his English contemporary, Corot painted...
with a certain degree of Realism that was touched by Romanticism.

There are many Corot paintings, number 8 through 26, listed in the Catalogue of Objects in the Museum. Part I. Chicago: Art Institute, 1896, at Ryerson and Burnham Libraries: 70-73. Also at Art Institute of Chicago—a museum best loved by Cather—is Souvenir of the Environs of Lake Nemi+ (1865), acq. late, in 1979, but it may have been lent earlier by Florence S. McCormick.

Cather: "For some reason the institution is much nearer to the people of Chicago than the Metropolitan art gallery is to the people of New York. Perhaps it is because the spirit of caste is less perceptible in western cities, and the relations between employers and employees are more cordial. When any one of the Deerings or McCormicks buys an Inness or a Corot, he exhibits the picture in the Art Institute and their workmen drop in to have a look at it some Sunday and decide that they could have done something better with the money, if it had been theirs. The convenient and attractive location of the building may also have something to do with its popularity" (W & F 844).

Chicago's painting by Corot has a silvery grey and gold sky, silhouetted by an intensely green harp-shaped tree. This lovely setting, a classical Italian landscape that is associated with the Goddess Diana and her bathing nymphs, is oddly enough quite near the Pope's summer palace at Castel Gandolfo.
In *The Song of the Lark* young Thea Kronborg, a Dianaian nymph fresh from Moonstone, doesn't share Cather's formidable knowledge about Corot's art.

**Cather:** "'And Corots,' breathed Mrs. Anderson, tilting her head feelingly. 'Such examples of the Barbizon school!'"

"This was meaningless to Thea, who did not read the art columns of the Sunday Inter-Ocean as Mrs. Anderson did. . . . The Corot which hung next to this painting she did not like or dislike; she never saw it" (*SOL* 178-79).


**Cather:** "Fred whispered that they were Rousseaus and Corots, very fine ones which the banker [Mr. Nathanmeyer] had bought long ago for next to nothing" (*SOL* 248).

A possible prototype for Mr. Nathanmeyer may have been Henry O. Havemeyer. He was an early collector of many Corots, and his famous bequest is now at the Metropolitan Museum of Art. In 1887 Paul Durand-Ruel, the Paris art dealer, opened a gallery showing works by Impressionist artists in Havemeyer's New York mansion. For photographs of the Havemeyer home on One East Sixty-sixth Street, his music room, and his library where the Corot paintings hung in 1892, see Weitzenhoffer, Frances. *The Havemeyers: Impressionism Comes to America*. New York City: Abrams, 1986: 70-95.
Later in 1915 Mrs. (H. O.) Louislne Havemeyer, a close friend of the Impressionist painter Mary Cassatt, mounted a benefit loan exhibition at the Knoedler Gallery, New York City, in April. The purpose of the show was to raise money for the Women's Suffrage Movement. The exhibit was entitled "Masterpieces by Old and Modern Painters" (Weitzenhoffer 223). Perhaps Cather knew of show or actually attended it. References to the Nathenmeyers appeared in The Song of the Lark, which was published in October later that same year [Crane A8].

Another possible prototype for Mr. Nathameyer may be Mr. Samuel Untermeyer, who lent Millet's Returning Home, #108, to the 1902 Carnegie Loan Exhibition. Cather's character, Mr. Nathameyer, seems to combine the attributes, and the names, of several prominent American collectors. The Havemeyers, the Potter Palmers and other rich collectors also loaned their Corots, Millets, Monets, and other French paintings to the Foreign Gallery at the World's Columbian Exposition of 1893 (See Gerdts, William H. American Impressionism. New York City: Artabras, 1984: 142). For a video about collectors like the Havemeyers, the Morgans, and the Rockefellers, see Merchants and Masterpieces: Great Collections of the Metropolitan Museum of Art. Written by Suzanne Bauman. Metropolitan Museum of Art and WNET, New York.

Willa Cather and Isabelle McClung had several opportunities to see one or more versions of Corot's Ville
d'Avray+ either in Pittsburgh or Paris. Perhaps Isabelle McClung Hambourg remembered Corot's painting when she selected a hundred-year-old house at Ville d'Avray, a suburb just west of Paris. For a photograph taken on Isabelle and Jan Hambourg's porch-steps at Ville d'Avray, one that shows Cather holding the Hambourg's dog Giotto, see Southwick, Helen Cather. "Willa Cather's Early Career." Western Pennsylvania Historical Magazine 65.2 (Apr. 1982): 85-98.

The same photograph captioned, In the Garden at Ville d'Avray, France 1922, appears in the frontispiece for One of Ours, the 1937 Autograph Edition, vol. 5 [Crane A.11.b].

Matinée: Ville d'Avray+ (1867-70). #26 was loaned by Lawrence C. Phipps in the 1902 Carnegie International Exhibit. Now at the National Gallery of Art, Washington DC.


The Palace of the Popes, Avignon+. At the National Gallery in London. The subject of Corot's painting figures heavily in Cather's last, unfinished novel. For a photograph of Cather and Jan Hambourg standing in front of the Popes' Palace in Avignon, refer to the article by Southwick, Helen Cather. "Willa Cather's Early Career." Western Pennsylvania Historical Magazine 65.2 (Apr. 1982): 85-98. For Corot's
painting see Monro, Isabel Stevenson and Kate M. Monro.


*Corwin, Charles Abel.* Painter, muralist, b. 1857, Newburgh NY; d. 1938, Chicago. Corwin studied in Munich.

*St. Joe, Michigan.* Haydon Art Club Exhibit in 1895.
Cather: "In sharp contrast to this wonderfully airy picture of Robinson's is Charles Corwin's 'St. Joe, Michigan,' which looks as if the atmosphere had been exhausted with an air pump. It has the dead lifeless effect of a scene worked upon tapestry" (Nebraska State Journal 6 Jan. 1895: 13 [Crane D126]; KA 218).

Courbet, Gustave. French painter, b. Ornans, 1819; d. La-Tour-de-Peilz, Switzerland, 1877.

The Meeting or Bonjour Monsieur Courbet (1854). Oil on canvas. 50 3/4" x 58 5/8". Now at Montpellier, France in the Musée Fabre. See #19 for Color Plate in Faunce, Sarah and Linda Nochlin. Courbet Reconsidered. Brooklyn: Brooklyn Museum, 1988. "The painting brings together the artist, the patron, and the humble working manservant in an image of ceremonial greeting that takes place on raised ground of a simultaneously concrete and symbolical crossroad. . . " (Faunce 116).

See E. K Brown for Cather's important and revealing statement concerning a painting that informed her writing:
"She [Cather] told Alfred Knopf that she had in mind, as she wrote the story ["Two Friends" 1932], the paintings of Courbet . . . " (Willa Cather: A Critical Biography. Completed by Leon Edel. Lincoln: Bison-U of Nebraska P, 1987: 292).
Cather: "There have been generous and bold spirits among artists: Courbet tried to kick down the Vendôme Column and got himself exiled" (1936, "Escapism" CW 20 [Crane D592]).

After the dethronement of Napoleon III in the war of 1870, Courbet joined the Paris Commune and headed the Arts Commission for social reform. He was imprisoned for six months for toppling the Vendôme Column with other communists and was charged for the Column's reconstruction (Faunce 15). Although he was revolutionary in his politics and in naturalistic painting, Courbet adhered to Realism for his visual forms, confirming that "naturalism in painting preceded naturalism in literature" (Schinz 6). His often erotic and explicit paintings of Whistler's mistress, Joanna Hefferman, caused a rift between the artists. For an example of one of Courbet's nude paintings of red-haired Joanna Hefferman that Cather could have viewed see Woman with a Parrot+ (1866) in the H. O. Havemeyer Collection, Metropolitan Museum of Art. Courbet's painting is illustrated in Faunce and Nochlin, p. 50.

The Quarry (La Curée, 1856)+. Listed as #18.620 at the Boston Museum of Fine Arts. Led by the efforts of William Morris Hunt in 1918, the Henry Lillie Pierce Fund acquired The Quarry for the Boston Museum. This painting was the first Courbet that was brought to America. For an interesting discussion of why William Morris Hunt and other Boston collectors accepted the works of Manet, Courbet and Millet, and for Millet's link with the French Naturalists,


Portrait of George Sand. Cather owned Couture's actual engraving of George Sand--not a reproduced print--that hung over the fireplace (Lewis, Edith. Willa Cather Living. New York City: Knopf, 1953: 89; Sergeant 124, 202, 252; Moorhead 56; and Tittle 313; KA 69). Couture also executed prints of two of Cather's favorite novelists, Gustave Flaubert and Pierre Loti.

Cather: "Like George Sand, she has the temperament of an unbalanced woman and the imagination of a great artist" (KA 54).

La Décadence des Romains+ (1847). Now in the Louvre, it is a hard-to-miss painting. Couture's huge composition was awarded an Academic first at the 1847 Salon. The centrally placed nude in the orgiastic La Décadence des Romains lends her spirit again to Manet's painting of his own provocative courtesan, Olympia. By dropping Couture's use of Classical allusion and by placing Olympia in a brothel, Manet shocked members of the conventional French Academy. See Modern
Cubism. The Post-Modern period in art essentially began in the years just prior World War I. Cézanne's geometric planes in his early landscapes and still lifes greatly influenced younger French artists like George Braque and Pablo Picasso. They were the first so-called "Cubists" to paint the "figure, and still life in geometric forms, especially the cylinder, cone, and pyramid" (McGraw). An example of Picasso's cubist painting is *Les Demoiselles d'Avignon* (1906-07), found now at the Metropolitan Museum of Art in New York City. For an excellent survey see Barr, Alfred H., Jr. *Cubism and Abstract Art*. 1936. New York City: Arno Press-Museum of Modern Art, 1966.

In her text Cather matched the geometrical shapes and juxtaposed color complements of *cubisme*. Godfrey St. Peter's observation of a storm in *The Professor's House* (1925) exemplifies this as: "He saw that a storm was coming on. Great orange and purple [complements] clouds [semispheres] were blowing up from the lake, and the pine-trees [cones] over the Physics laboratory [square/rectangle] were blacker than cypresses [cylinders] and looked contracted, as if they were awaiting something (PH 275, my italics).

By 1913 the Art Institute of Chicago was internationally famous for its Impressionist works. Generous Chicago
collectors lent their foreign paintings from 1888 on, and consequently, the museum patrons saw works on the cutting edge of art. As a result the Art Institute was the first museum to show the radical new works in International Exhibition of Modern Art [Armory Show, New York] in which Cubism played a large part. During that period of public controversy about the direction of art "Chicago reeled to arguments over Cubists, Vorticists, and Futurists" (Annual Exhibition Record of the Art Institute of Chicago, 1888-1950: 12).


Dagnan-Bouveret, Pascal Adolphe Jean. French painter, b. Paris, 1852; d. Quincey, 1929. He was an academic painter who previously had studied with Gérôme and Corot. Dagnan-Bouveret sat on the distinguished Carnegie Advisory Committee in 1901-02. Known primarily as a colorist he interpreted classical, religious, and genre themes.

Christ and the Disciples at Emmaus. #[18]98.5 at the Carnegie, a gift from Pittsburgh steel-magnate Henry Clay

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Frick in memory of his deceased daughter, Martha Howard Frick.

**Cather [?]**: "The Disciples at Emmaus," by Dagnan-Bouveret was given to the Carnegie by Mr. and Mrs. Henry C. Frick in memory of their "little daughter Martha, who is asleep in Jesus." See "Pittsburg's Art Exhibits." *Home Monthly* (Dec. 1898): 8 for the unsigned editorial.

**Degas [de Gas], Hilaire Germain Edgar.** French Impressionist painter, etcher, and amateur photographer, b. Paris, 1834; d. there, 1917. He studied at Ecole des Beaux-Arts, Paris and later spent time in Florence, Naples, and Rome. In 1873 Degas visited for six months in New Orleans, Louisiana where he painted his brother and other family members at the Cotton Exchange. He is best known for paintings, pastels, drawings of elegant ballet dancers, and for his lively racing scenes. Although he was a close friend of Manet, Whistler, and Fantin-Latour, Degas does not appear in either of the latter's group portraits.

**Dancers in the Rehearsal Room, with a Double Bass+**. Oil on canvas. 15 3/8" x 35 1/4". At the Carnegie in 1896, now in the H. O. Havemeyer Collection at the Metropolitan Museum of Art.

**The Ballet of Robert le Diable+**. At the Carnegie in 1897; now at The Metropolitan Museum of Art, 1929 Bequest of Mrs. H. O. Havemeyer.
The Race Course+. Listed as #65 in the 1901 Carnegie Exhibition Catalogue.

Cather: "[Her face] was broadly and boldly painted, something after the manner of Degas, but handled less cruelly than his subjects. The name at the bottom of the picture was that of a young American painter, then better known in Paris than in his own country" (New England Magazine 24 (June 1901): 357-69; WCCSF 299-300).


De Ivanowski, Sigismond. De Ivanowski illustrated the dark, dramatic pictures that accompany "The Bohemian Girl." McClure's (Aug. 1912): 420-43 [Crane C46]. Cather probably selected this Old-World artist to better portray Clara Vavrika, a girl of Czech heritage. Clara Vavrika and Nils Ericson were lovers who prefigured Marie Tovesky and Emil Bergson in Cather's O Pioneers!

Delacroix, Eugène. French painter, etcher, and watercolorist, b. Charenton, 1798; d. Paris, 1863. Delacroix was a self-trained Romantic painter of monumental, impressive
compositions. At the Louvre he copied paintings by Rubens and Veronese. Delacroix was also influenced by Théodore Géricault, one of the founders of Romantic art, and by the British artist, John Constable who painted equally impressionistic landscapes on "six-foot canvases." He also painted the murals for the Chapel of the Holy Angels in the St. Sulpice Church, a church on the Left Bank that Cather mentions.

*Liberty Guiding the People 28 July 1830+. In the Luxembourg in 1855, the painting was transferred to the Louvre in 1874; #669 in the Musée National du Louvre: Peintures École Française XIX Siècle. 4 vols. Paris: Éditions des musées nationaux, 1959.*

*Entry of the Crusaders into Constantinople 12 April 1204+. This Delacroix painting shows his ability to produce at once a huge and powerful composition. In 1907, Entry of the Crusaders was held by the Musée des Arts Décoratifs, then transferred to Louvre in 1934; see #701 listed in M. Louvre. Jean Schwind associates this painting with Professor St. Peter's *tableaux vivant* in *The Professor's House* (Schwind Diss. 73-74). For Delacroix's influence on Cather's Professor Godfrey St. Peter, see Bohlke, L. Brent. "Godfrey St. Peter and Eugène Delacroix: A Portrait of the Artist in The Professor's House?" *Western American Literature* 17 (May): 21-38 [Arnold 1982.9].

*Tiger Resting+. #1894.1049 and Wounded Lioness+ #1894.1048 at Art Institute of Chicago. The artist was*
influenced by the plays of Shakespeare, the nudes by Rubens, and the orientalia of Byron's poems.

Delacroix's dramatic paintings were conspicuous at the Louvre from mid-nineteenth century on. Later his work was acquired by the Boston Museum of Fine Arts (The Entombment, acq. 1896), and the Art Institute of Chicago (The Lion Hunt, which was purchased by Bertha Palmer in 1893, and perhaps lent earlier since a Delacroix is listed in 1896 Museum Catalogue: 142; acq. in 1922, the Potter Palmer Collection). Presumably Cather was familiar with them at each place, yet she never referred to Delacroix personally, only to a statue honoring him.

Cather: "He had wanted to revisit certain spots with him; to go with him some autumn morning to the Luxembourg Gardens, when the yellow horse-chestnuts were bright and bitter after the rain; to stand with him before the monument to Delacroix and watch the sun gleam on the bronze figures" (PH 260).

Deschamps, Jean and Pierre. French architects of second-half of the thirteenth and early-fourteenth century who designed the chevet chapels of Clermont-Ferrand Cathedral. Father Latour patterned his Cathedral in Santa Fé after this Cathedral in Clermont, France.

Deschamps, Louis. French painter, b. 1846; d. 1902.
Abandoned. #65 in Carnegie Sixth Annual Exhibition Catalogue.

Cather: "Certainly the most popular picture in the gallery is Louis Deschamps' 'Abandoned.' I shall be surprised if the artist does not sell the picture here" (W & P 866).


The Neophyte. Oil on canvas. 8' 2" x 9' 6". Seated in the Church Choir twenty-three monks surround "a Neophyte, or newly admitted monk," who is possibly Martin Luther. In Doré's protest painting the Neophyte realizes just after taking his monastic vows that "he has taken a step as fatal as it is irrevocable" (see #7 Descriptive Catalogue of Gustave Doré's Great Paintings, Chicago, 1896: 13; and also the Illustrated Descriptive Catalogue of the Doré Gallery. Chicago: Illinois Engraving Co., 1895-86. Plate #7 shows an illustration of Doré's own engraving of The Neophyte. Both catalogues are at the Ryerson and Burnham Libraries, Art Institute of Chicago).

In 1896 Cather wrote her friend that she had seen the Doré Collection at the Art Institute of Chicago on the way to her new job in Pittsburgh. It is interesting, in light of her later affection for the Church of Rome that of all Doré's paintings Cather liked only The Neophyte. (Cather, Willa.
"Letter to Mariel Gere." June/July 1896. Cather Correspondence is in the Slote Collection, Archives at the University of Nebraska).

**Duchamp, Marcel**+ French Cubist artist, b. 1887, d. 1968. 

*Nude Descending a Staircase.* #2+. Now in the Philadelphia Museum of Art. Duchamp's painting is synonymous with Cubism's arrival in America, and Cather surely knew of this painting shown in the New York City Armory Show. See Armory Show in this Catalogue.

**Dunton, William Herbert"Buck"**. American painter, muralist, illustrator, and lithographer, b. Augusta ME, 1878; d. 1936. Dunton studied in Boston and later illustrated for *Harper's* and *Scribner's* using Western themes. He was a pupil of Blumenschein who encouraged him to go to Taos, New Mexico. Dunton opened a summer studio there in 1912, joining other American artists from the East such as Blumenschein, Sharp, Couse, Phillips, and Berninghaus.


Boats Fleeing Before the Storm+. Dupré exhibited both at the Carnegie and in Chicago. Cather reference is in World and Parish, p. 809.

Dürer, Albrecht. German painter, engraver, and designer of woodcuts, b. Nuremberg, 1471; d. there, 1528.

Christ before Pilate for the First Time. #M8839, an engraving at the Boston Museum of Fine Arts.

Cather: "In the studio Hedger got out his sketches, but to Miss Bower, whose favorite pictures were Christ Before Pilate and a redhaired Magdalen of Henner, these landscapes were not at all beautiful, and they gave her no idea of any country whatsoever" ("Coming, Aphrodite!" Youth and the Bright Medusa 27, c. 1920).


Until 1490 Dürer was instructed in painting and in the technique of woodcut illustration in workshop of Michael Wolgemut+. In 1493 the shop produced woodcuts for the profusely illustrated edition of Schedel's Neue Weltchronik.
Dürer apprenticed with Wolgemut and possibly worked on the Neue Weltchronik (Panofsky 6-20 passim). For more about Dürer see Panofsky, Erwin. The Life and Art of Albrecht Dürer. 2nd ed. Princeton UP, 1967. Especially see Fig. 9 for Dance of Death from the Nürnberg Chronicle (1486) by Michael Wolgemut.

Death, the Knight, and the Devil+. While Dürer himself cut no wood block for the "Dance of Death" he continued with Wolgemut's theme in the Knight, Death, and Devil. Cather first stated that Death Comes for the Archbishop was inspired by "Dürer's Dance of Death." This reference was changed later either by Cather, or her publisher to read "Holbein's Dance of Death." For critical comments see Schwind, Jean Denise. "Pictorial Art in Willa Cather's Fiction." Diss. University of Minnesota: page 149, note # 9. Schwind argues that Cather's "allegorical mode" is more important than the question of which artist Cather cited [Arnold 1983.29]. Also cf. "Dürer: Nürnberg's Hand Goes Through Every Land," by John La Farge. McClure's 20.3 (1902-03): 99-142, Death, the Knight, and the Devil is illustrated on p. 132.

Dutch Genre School. Cather said that seeing Dutch genre paintings and their windows in a Paris exhibit affected her textual composition in The Professor's House. A conundrum exists as to which specific paintings comply with her statement. Yet the truth is that she had already seen a multitude of Dutch genre and religious paintings before she
wrote the novel. Her perplexing reference is found in Cather, Willa. "A Letter on The Professor's House." College English Association News Letter 2.6 (Oct. 1940) [Crane D595]; also in On Writing 31.

The Encyclopedia of World Art, vol. 5 illustrates several typical examples of sixteenth- to eighteenth-century Dutch paintings with windows and interiors like J. Cornelisz van Oostsanen's Nativity, with Saints and Worshippers. This panel at Naples Museo di Capodimonte shows ships in background (Plate 287). Cather visited a Naples Museum in 1908.

Rogier Van Der Weyden's work The Annunciation places Gabriel and the Virgin Mary before a window with river in the background [at the Louvre].

Cather could have studied any or all of the following famous paintings. They should be recalled when she refers to "old Dutch pictures." For possible paintings see Aelbert Cuyp's The Maas at Dordrecht; Pieter de Hooch's A Dutch Courtyard and Interior of a Dutch House at London's National Gallery; Frans Hals, Portrait of an Officer at the National Gallery of Art, Washington DC. And foremost Cather saw Jan van Eyck's consummate Virgin and Child with the Chancellor Rolin / The Virgin of Autun at the Louvre, Van Eyck's Virgin and Child with St. Barbara, St. Elizabeth of Hungary and a Carthusian at the Frick Gallery in New York City, and Rogier Van Der Weyden's St. Luke Painting the Virgin in the Boston Museum of Fine Arts. See Friedlander,

In addition to the previous museums the 1902 Carnegie Loan Exhibit Catalogue lists paintings shown by such Dutch artists as Frans Hals, Josef Israëls (Dutch genre), Meyndert Hobbema, and Nicholaas Maes, whose work Cather would have seen (#93, *The Lacemaker*+ was loaned by the Byers Estate). Other Dutch Masters also shown at the Carnegie Art Museum were Jacobus Maris, Anton Mauve, Rembrandt Van Rijn, Jacob Van Ruisdael, and Gerard Ter Borch. All become models of Dutch artists to whom Cather may have indirectly referred. The 1902 Carnegie Catalogue is available at the Carnegie Museum of Art Library in Pittsburgh. For my extended discussion of "windows" in Cather's prose, see Chase in this Catalogue; also see Proust and Dutch pictures in a 1921 Paris Exhibit in the Introduction to this Catalogue.

For another view of Cather's "Letter on The Professor's House," see Yongue, Patricia Lee. "Willa Cather's The Professor's House and Dutch Genre Painting." *Renascence* 31 (Spring): 155-67 [Arnold 1979.45]. For an important art-historical article dealing with this type of symbolic imagery see Eitner, Lorenz. "The Open Window and the Storm-Tossed Boat: an Essay in the Iconography of Romanticism." *Art Bulletin* 37.1 (1955): 281-87. To confound the issue Cather was probably familiar with the Roman-wall-frescoes in Pompeii in the so-called "architectural style," one that includes a picture inside a picture.
Dwiggins, William Addison. Designer, illustrator, b. Martinsville OH, 1880. After 1925 Dwiggins was the illustrator and graphic artist for several Cather editions. He also designed the labels found on her books after November 1927 (Alfred Knopf Papers: 8. Harry Ransom Library. University of Texas-Austin TX).

Dyck, Anthony Van. Flemish painter, draftsman, engraver of portraits found in his Iconographie, b. Antwerp, 1599; d. Blackfriars, near London, 1641. Rubens was his friend and collaborator. Portrait d'un Abbé+ and two other Van Dyke paintings were shown in the Carnegie 1902 Loan Exhibit. Cather probably knew of Van Dyck's work from his book-illustrations prior to 1902.

Cather: "That gentlemanly figure made life at Crow's Nest possible to Buchanan; it was like seeing a Vandyke portrait in the gallery of daubs. The Count's whole conduct, like his person, was simple, dignified and artistic." See Home Monthly 6 (Sep./Oct. 1896): 9-11, 12-13, 22-23; WCCSF 452 [Crane AA6-7, C12].

Cather: He had a long brown face, with an oval chin over which he wore a close-trimmed Van Dyke, like a tuft of shiny black fur. With this silky, very black hair, he had a tawny skin with gold lights in it, a hawk nose, and hawk-like eyes-brown and gold and green. They were set in ample cavities,
with plenty of room to move about, under thick, curly, black eyebrows that turned up sharply at the outer ends, like military moustaches. His wicked-looking eyebrows made his students call him Mephistopheles—and there was no evading the searching eyes underneath them; eyes that in a flash could pick out a friend or an unusual stranger from a throng" (PH 12-13, my italics).


For a prototype of Professor Godfrey St. Peter and his scholarly work in The Professor's House consider another of Cather's Professor who may have reflected the author herself. In her 1902 story, "The Professor's Commencement," Cather's Professor was preparing "his History of Modern Painting, the Italian section of which was practically complete" (WCCSF 289, my italics).

Eddy, Arthur Jerome+. See Armory Show in this Catalogue.

Everett, Walter. Everett produced two illustrations of a young girl and her two friends—R. E. Dillon [RED] and J. H. Trueman in "Two Friends," Woman's Home Companion, 59.7 (July 1932): 7-8. In serial form, "Two Friends" was published between "Neighbor Rosicky" and "Three Women" ["Old Mrs. Harris"]. The titles suggest a one-two-three sequence. Henry B. Quinan was the Art Director for the magazine.


Un Atelier aux Batignolles [A Studio in the Batignolles Quarter]. 1870. Oil on canvas. 204 cm x 273.5 cm. Acq. 1892 for the Luxembourg Museum; now at Musée d'Orsay in Paris.

Cather: "Seven of us, students, sat one evening in Harwell's studio on Boulevard St. Michel" (McClure's 28 (1906-7): 492).

Although Cather does not refer directly to Fantin-Latour's painting, the echoing lines that open her short story "The Namesake" confirm that she admired the Luxembourg's "tableau célèbre." On the opposite page Ernest Blumenschein's nearly identical composition recalls Fantin-
Latour's *A Studio at the Batignolles*. Even the dress of the "country-men" is similar. Cather probably met Blumenschein at McClure's.

*A Studio at the Batignolles* (1870) includes such famous people as Edouard Manet, Auguste Renoir, Emile Zola, and Claude Monet. Fantin-Latour's painting was obviously the model for the Blumenschein illustration used for Cather's story, "The Namesake." One should note that the artists in Fantin-Latour's painting were familiar to Cather and Blumenschein. While living in Paris from 1902 to 1909 he copied the masters (Coke, Van Deren. *Taos and Santa Fe: The Artist's Environment, 1882-1942*. Albuquerque: U of New Mexico P-Amon Carter Museum of Western Art and Art Gallery, 1963: 70).

In an earlier tableau, *Homage to Delacroix* (1864), Fantin-Latour painted "himself, Baudelaire, Manet, Whistler [a close friend] and others grouped around a portrait of Delacroix" (quote from Random 181). Fantin-Latour's Delacroix painting is echoed by Godfrey St. Peter's nostalgic wish for an "homage to Delacroix" found in *The Professor's House*. See Bohlke, L. Brent. "Godfrey St. Peter and Eugène Delacroix: A Portrait of the Artist in The Professor's House?" *Western American Literature* 17 (May): 21-38 [Arnold 1982.9].

See "Manet and Impressionism," by Charles S. Moffett in *Manet*. New York City: Metropolitan Museum of Art, 1983: 29-35; and for the quote that Manet was Cather's favorite artist
see "Glimpses of Interesting Americans," by Walter Tittle, with drawing by the author in Willa Cather in Person (WCP 81-85 [Arnold 1925.37]). See Blumenschein in this Catalogue.

Fechin, Nicolai. Russian painter, sculptor, woodcarver, teacher, B. Kazan, Russia, 1881; d. Santa Monica CA, 1955. Nearly half of Fechin's paintings are still in Russia, other are in the Cowboy Hall of Fame, Oklahoma City OK, and in the Balboa Park Museum, San Diego CA.

Willa Cather (c. 1923). Fechin painted a portrait of Willa Cather his New York City studio. The painting is now privately owned, and currently hangs in the Reading Room at the Hunt Library, at the Carnegie-Mellon Institute, Pittsburgh PA.

Fechin moved to America after the Bolshevik Revolution and became popular in New York City by painting portraits commissioned by celebrities. Fechin's daughter, Eya Fechin, remembers that the family moved twice after coming from Russia, and that Cather came to her family's second apartment in their second year [c. 1923-24]: "Cather knocked on the door and said she wanted her portrait painted. We didn't know who Willa Cather was, and she was insulted. Since we knew little English at the time, she later brought several of her books translated into French. We did not even see her while she was in Taos" (Author's interview with Eya Fechin [Branham]. 12 Apr. 1991. Fechin House in Taos). For a Fechin illustration, Eya with Cantaloupe, see Art & Antiques
Eya Fechin reported that her father was "pleased" with Cather's picture. Fechin's portrait exhibits an Impressionist's style, especially in the brush strokes and in Cather's dreamy-looking blue eyes. His rendition of her thrust-out chin reveals an impatience not found in the portrait of her by Bakst. Fechin's portrait of Cather is reproduced on the dust-jacket of James Woodress's biography.

Cather's request for a new portrait by Fechin probably relates to the fact that Léon Bakst's odd portrait of Willa Cather was finished the same year. Bakst's poor likeness of Cather, and the bad reviews by the Omaha critics, prompted her to offer a substitute for the Bakst painting (Cather, Willa. "Letter to Judge. Vinsonhaler." Sunday the 13th. Letter #024. Willa Cather Letters. Alderman Library, University of Virginia, Charlottesville VA 22903).


In 1927 Fechin moved to Taos, New Mexico where he painted colorful portraits of people in the Southwest, including one of Mabel Dodge Luhan. Luhan and Cather were friendly correspondents. The year before the Fechins moved to Taos Cather last visited Mabel Dodge Luhan's compound near the Taos Pueblo. See my article Duryea, Polly. "Cather and

**Fin de Siècle.** A French term meaning "the end-of-century." It calls up images from *Art Nouveau*, the William Morris Arts and Crafts Movement, frescoes by Puvis de Chavannes, and waterscapes by Monet. The *Fin de Siècle* was the most influential and informative artistic period for Cather.

**Fisher, Garrison.** *On the Avenue* (1903). This charming print features a beautiful young woman in turn-of-the-century dress. The picture hangs in the Cather childhood home in Red Cloud NE.

**Flaxman, John.** English sculptor and draftsman, b. York, 1755; d. London, 1826. See Flaxman's illustrations for Homer's *The Iliad*. Flaxman was an artist who created Neo-Classical decorations for blue Jasperware produced by Wedgwood Potters in Stoke-on-Trent, England.

**Cather:** "The book he had given the child was a volume of Flaxman's immortal illustrations to Homer" (*Paul's Case.* *McClure's* 25 (May 1905): 74-83; *WCCSF* 314). "Why should he have liked Flaxman's drawings better than his picture books?" (*WCCSF* 320).

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Foster, Ben. Landscape painter, water colorist, b. North Anson, ME, 1852; d. 1926. Foster studied in New York and Paris where he won many prizes (Who Was 210). Cather lists him as one of the American painters who exhibited abroad. Foster was a member of the Jury of Awards at Carnegie from 1903 to 1907. See his illustration of Connecticut Woods in Antiques 126 (Nov. 1984): 1074.

Fragonard, Jean-Honoré. French Rococo painter, b. 1732; d. 1806. He studied with Chardin and Boucher. Before the French Revolution he painted semi-erotic landscapes with aristocratic figures for private patrons. The Lover Crowned+. Oil on canvas, from a series of panels for Madame du Barry's Pavilion. 10' 5 1/4" x 7' 11
Cather reportedly visited the Frick Gallery with Yalta Menuhin in the 1920's, and again later with her niece, Helen Cather Southwick around 1943 to 1944 (Southwick, Helen Cather. "Letter to author." 26 Mar. 1991. For Letter from Yalta Menuhin Ryce see Romney in this Catalogue).

**Cather:** "... her [Geraldine Farrar, opera-singer] Manon is fickle, wilful, wayward, as beautiful and as elegant as a Watteau figure or a *femme galante* by Fragonard" ("Three American Singers." *McClure's* 42.2 (1913): 33-48).

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**Gardner [Isabella Stewart Gardner] Museum.** Isabella Stewart Gardner built a Venetian-style palace in Boston which she furnished with fifteenth- and sixteenth-century furniture, sculpture, tapestries, vases, and other art-objects. Isabella Gardner was a close friend of Mrs. Annie Fields, whom Cather knew in Boston. Shortly after Isabella Gardner's death in 1924, her home became a public museum; however, as early as 1903 while she still lived upstairs, she allowed the Fenway Court on the ground-level to be opened for special occasions (Conroy xiii). It seems likely that Cather enjoyed seeing this magnificent International Collection. She mentions Mrs. Gardner on two different occasions and in one she comments on her ageless skin (*NUF* 54). See Conroy, Lois McKitchen. *The Gardner Museum Café Cookbook*. Harvard and Boston MA: Harvard Common Press, 1985.
Bernard Berenson, the expert on Renaissance art, advised Isabella Gardner in her selections of major works that included such masters as Giotto di Bondone, Masaccio, Sandro Botticelli, Piero della Francesca, Fra Angelico, Bellini, Sanzio Raphael, Andrea Mantegna, Simone Martini. Titian's *Rape of Europa* and *King Phillip IV* by Velásquez hangs in the Titian Room.

Later artists represented in the Gardner Collection are J. M. W. Turner, Jean-Baptiste Camille Corot, H. G. E. Degas, Edouard Manet, Henri Matisse, Claude Monet, Paul Cézanne, Bartolomé Murillo, Jean-Honoré Fragonard, Peter Paul Rubens, Jean-Antoine Watteau, and John Singer Sargent. Sargent and Anders Zorn both painted Isabella Gardner. One painting hangs in the MacKnight Room, and the other in the Short Gallery. Several Rembrandts and a Vermeer—one with a background that looked out to the sea—were stolen from the Museum in 1990 in what is called the art-theft of the century. The unsolved robbery inspired a popular mystery novel. See the Introduction to this Catalogue for a Vermeer painting's influence on the writings of Proust.

Gérôme, Léon. French Academic painter, sculptor, and etcher, b. Vesoul, 1824; d. Paris, 1904. Gérôme's work entered the Luxembourg in 1846. His paintings depict historical themes from Greece and Rome and were sometimes erotic and sensual. He traveled to Egypt in 1856.
Cather: "It was with a lightening of the heart, a feeling of throwing off the old miseries and old sorrows of the world, that she [Thea Kronborg] ran up the wide staircase to the pictures. There she like best the ones that told stories. There was a painting by Gérôme called 'The Pasha's Grief' which always made her wish for Gunner and Axel. The Pasha was seated on a rug, beside a green candle almost as big as a telegraph pole, and before him was stretched his dead tiger, a splendid beast, and there were pink roses scattered about him" (SOL 179).

The Grief of the Pasha. Oil on canvas. 36 3/8" x 29". Listed as #80 in the Catalogue of Objects in the Museum. Part I. Chicago: Art Institute, 1896: 77, at Ryerson and Burnham Libraries. Painting is now #1990.1 at the Joslyn Art Museum, Omaha NE. Gérôme's painting portrays a green-turbaned Pasha who mourns the death of his beautiful pet tiger. The animal's head rests on a pillow atop an exotic Oriental rug that is covered with pink rose petals. Victor Hugo's poem of the same name inspired Gérôme's title.

In Cather's novel, The Song of the Lark, young Thea Kronborg looks at the picture while visiting the Art Institute of Chicago; it reminds her of her younger brothers, Gunner and Axel (SOL 179). James Woodress states that Cather read The Arabian Nights to her brother Jim (Woodress, James. Willa Cather: A Literary Life. U of Nebraska P, 1987: 105), and Cather may also have read Victor Hugo's poem about the Pasha's grief for his pet tiger to her younger brothers.
Two spectacular compositions in oil by Gérôme, Pollice Verso, #61 loaned by Mrs. Henry C. Potter, and The Two Majesties, #62, were entered in the 1902 Carnegie Exhibit.

Cather: "[Carreno] is like Gérôme and Meissonier, at her best in the brilliance of raw color, in the blazing high noon of the tropics" (W & P 398).

Gibson, Charles Dana. Illustrator, painter, b. 1867, Roxbury MA; d. 1944. He studied with Saint-Gaudens at the Art Students League in New York, and also in Paris. Gibson painted Anne Nevin, the wife of Ethelbert Nevin who was Cather's musical friend in Pittsburgh. For Charles Dana Gibson's illustrations during the Chicago-Renaissance period see "Two Women and a Fool." Chatfield-Taylor Chap-Book. Chicago, 1895.

Cather: "Mr. Gibson may be styled the artist of the Four Hundred, but Reinhart was the artist of the people" (W & P 512, #7; also see pp. 156, 427, 438, 629).

Cather: "[T]he frescoes of Giorgione. will crumble away bit by bit in the old churches of Venice, no one will notice or care" (1896, W & P 300).

Giotto di Bondone. Italian Master-painter of religious frescoes at Padua, Florence, and probably at Assisi; mosaicist for "The Ship of the Church" in Old Saint Peter’s in Rome. Giotto designed the Campanile next to the Duomo, Florence, b. 1267; d. 1337. Giotto broke away from Byzantine frontalism and hieratism and the Greek iconic style in flat space. He expressed a new humanism with figures now set in the illusion of space. Giotto's principles founded the Western tradition of art. He was the first Cubist.

St. Francis Receiving the Stigmata+ (1300-35). 10' 3 1/2" x 5' 3 1/2". Panel at the Louvre.

Jan and Isabelle Hambourg had a pet dog while living at Ville d'Avray curiously named "Giotto" (See photograph in Southwick, Helen Cather. "Willa Cather's Early Career." Western Pennsylvania Historical Magazine 65.2 (Apr. 1982): 85-98).

Glintenkamp, H. Glintenkamp executed two woodcuts for Cather's story, "Double Birthday." Another artist, [Dadig ?] produced the lino-cut on p. 78 [Crane C56]. Cather preferred woodcut engravings and called for their look in drawings. Her preferences coincided with those of her character, Carl Linstrum who said:
Cather: "'Wood-engraving is the only thing I care about, and that had gone out before I began. Everything is cheap metal work nowadays, touching up miserable photographs, forcing up poor drawings, and spoiling good ones. I'm absolutely sick of it all'" (O Pioneers! 72).

Greco, El (Domenikos Theotokopoulos; Domenico Theotocopuli, Greco, or Griego). Greek-Spanish painter, architect, and sculptor, b. in or near Candia, Crete, c. 1541; d. Toledo, 1614); known by his Spanish nickname, El Greco, or the Greek.

Saint Francis in Meditation. Or St. Frances in Prayer (Ca. 1580-85). Joslyn Art Museum, Omaha NE.

Cather: "He wheedled a good sum of money out of the old man, as well as vestments and linen and chalices—he would take anything—and he implored my grandfather to give him a painting from his great collection, for the ornamentation of his mission church among the Indians. My grandfather told him to choose from the gallery, believing the priest would covet most what he himself could best afford to spare. But not all; the hairy Franciscan pounced upon one of the best in the collection; a young St. Francis in Meditation, by El Greco, and the model for the saint was one of the very handsome Dukes of Albuquerque" (DCA 11).

It should be noted that Cather preferred the aristocratic French Monastics and Jesuits over those religious in the Franciscan Order. Unfortunately, the Franciscans were associated with historical excesses found
both in Europe and the New World. Cather's use of the ownership of the painting *Saint Francis in Meditation* symbolizes how far the Franciscan Order had strayed from St. Francis' original doctrine of poverty. And according to tradition a portrait of *St. Joseph* (not St. Francis) was stolen from the Ácomas, (and recovered from) by neighboring pueblos at Laguna Pueblo. The painting had become an important fetish to ensure rain for the Pueblo people and its meaning also strayed from its original inspiration.

In her novel *Death Comes for the Archbishop* the El Greco painting of *St. Francis* may cryptically change into the portrait of *St. Joseph*, the altarpiece at Ácoma Pueblo (*DCA* 88, 197). Cather confuses the reader in what may or may not be a vague suggestion for the transmission from one painting to another. Notice in her statement to the press about *Death Comes for the Archbishop* her purposeful contradiction at the end of the following passage.

**Cather:** "I never should have said that the painting--the masterpiece that had strayed from the Old World to far New Mexico--was a painting by El Greco. Why, I had dozens of letters from readers of the novel, and they were sure they had found that 'missing El Greco' in their attics. They would ask me what art dealer they should sent it to, and some of them thought their fortunes were made. The next time I mention a painting, I'll invent a name for the artist. It was a painting, by the way, that made the first scene of that story for me. A French painter, Vibert, did a precise piece
of work in the manner of his day, called 'The Missionary's
Return'" ("Willa Cather Tells 'Secret'" by Harold Small. San

Assumption of the Virgin* (1577). #1906.99 in part of
the permanent collection at Art Institute of Chicago.

El Greco worked with Titian in Venice studying his
colors and his architectonic compositions. El Greco
introduced, too, the vitality found in Tintoretto's
paintings. After El Greco traveled to Rome, he went to Spain
where his distinctive style was characterized by sinuous
figures with small heads, distorted by attenuation. In a
broken vertical movement he used a somber palette of blues in
chiaroscuro, all found within a geometric whole of the frame.
El Greco primarily painted religious figures including "The
Penitent Magdalen." See Wittkower, Rudolf. "El Greco's
Language of Gesture." Allegory and Migration of Symbols.
Lausanne, Switzerland: Skira, 1956.

Greer, Elizabeth S. Greer illustrated "Jack-a-Boy." In The
Saturday Evening Post (Mar. 1901): 4-5.

Harding, George. Harding illustrated Cather's story by
drawing pictures of steamy industrial complexes complete with
American workers ("Behind the Singer Tower." Colliers (May
1912): 16-17, 23 [Crane C45])

Christmas Eve. #107 in 1901 Carnegie Catalogue.

Cather: "Birge Harrison's 'Christmas Eve,' represent[s] a quiet village, shrouded in snow and a sort of holy stillness, under a blue winter night" (Review W & P 869).

Hassam, Frederick Childe. American painter, water-colorist, wood-engraver, illustrator, and graphic artist, b. Dorchester MA, 1859; d. East Hampton NY, 1935. He studied at Boston Art School before going to Paris in 1883. Influenced by Monet's plein-air paintings Hassam became one of the first American Impressionists. He was also a Charter Member of Ten American Painters, otherwise known as "The Ten."


The Sea. Illus. in the 1898 Carnegie Catalogue. Hassam's The Sea was also mentioned in "Pittsburgh's Art Exhibits." n. s. 7.5 Home Monthly (Dec. 1898): 8, from the Carnegie's Third Annual Exhibition.

Washington Arch, Spring+ (1890). Now in the Phillips Collection, Washington DC. This scene would have been a


Henner's painting of *The Penitent Magdalen* was strongly influenced by the Venetians. His Titianesque Magdalen is nearly nude but bears little relationship to Christ's penitent follower except in her allure and abundant red hair. The Magdalen's generous bosom and smoldering gaze recalls another courtesan--Manet's *Olympia*. Like his contemporary Henner, Manet borrowed elements from a famous Venetian's painting, that of the *Venus of Urbino* by Titian. In comparing the French pictures, however, Henner's Magdalen rests easily in a sumptuous Venetian landscape while Manet's...

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Olympia in a bordello is much more shocking. Moreover, Henner's Magdalen lacks Olympia's provocative stare.

Cather: "In the studio Hedger got out his sketches, but to Miss Bower, whose favourite pictures were Christ Before Pilate and a redheaded Magdalen of Henner, these landscapes were not at all beautiful, and they gave her no idea of any country whatsoever" ("Coming, Eden Bower!"/"Coming, Aphrodite!" [1920, C54]; for more see Dürer and Guido in this Catalogue).

Magdalen at the Tomb is owned by the Toledo Museum of Art. For three other sensuous Magdalens by Henner in four illustrated reproductions of her, see the Magdalen Kneeling, Magdalen Reclining, Magdalen in Meditation, Magdalen Reading. All are found in the catalogue Valuable Paintings by American and European Masters: The Collection of Joseph G. Syndacker (Chicago Sale #1638). New York: Anderson Galleries, 1922.

La Chaste Suzanne+. Formerly at Luxembourg, now at Louvre, #1071.

A Head+. Henner's picture was shown at 1902 Carnegie Loan Exhibition. Many paintings and drawings by Jean-Jacques Henner are in the Henner Musée, 43, avenue de Villiers, 75017 Paris.

Hills, Laura Combs. American miniature painter, b. 1859; d. 1952; Cather's friend in Boston.

Larkspur, Peonies and Canterbury Bells+ (c. 1915). Pastel on paper. Listed as #26.240 08.90 at the Boston
Museum of Fine Arts. Laura Combs Hills sent Cather a memorial tribute that pictured Sarah Orne Jewett. Hills painted delicate flowers on pale lavender satin surrounding a photograph of Jewett (courtesy of Helen Cather Southwick).

In 1921 Cather sent a letter to her friend with a clipped review from The Boston Transcript. The review concerned Miss Laura Combs Hills' miniature paintings shown at the Copley Gallery on Newbury Street, Boston. Larkspur and White Canterbury Bells was included in a collection of Old-Fashioned Flowers by Hills. Edith Lewis states that Cather's Chestnut Street apartment was "not far from the studio of that distinguished artist, Miss Laura Hills, who became one of her dearest and most delightful friends" (Lewis 64). Lewis mentioned an article that Cather wrote for the Boston Transcript (179), and Cather also may have written the Hills' review under the cryptic-initials, W. H. D. (Cather, Willa. "Letter to Mary." 1 Dec. [1921]. The Willa Cather Papers. Newberry Library, Chicago). Also see color reproduction of Hills' Oriental India, a pastel in Architectural Digest 45 (Nov. 1988): 213.

In her letter Cather stated that she admired Hills' paintings because she rejected the Futurist style. The radical Futurist Movement was a political, social, as well as artistic revolt against those in power in Italy. The Futurist Manifesto appeared in Figaro on February 20, 1909. The aims of the manifesto were to glorify war, to denounce...
women and love as contemptible, and to rail against Italy's socialist government and the Italian clerics.

Some of the Futurists painters included Filippo Marinetti—who wrote the Futurist Movement's Manifesto, and Giacomo Balla and Umberto Boccioni. The Movement was most forceful between 1910 and 1915 and it was so controversial that its leader, Marinetti, was even wrongly accused of stealing the Mona Lisa from the Louvre in the theft of 1911 (Gaunt, William. The March of the Moderns. London: Jonathan Cape, 1950: 116). The following year Cather wrote to another friend, Dorothy Canfield Fisher who was in Italy, and again referred negatively to the Futurists (Cather, Willa. "Letter to Dorothy Canfield Fisher." 17 June 1922. University of Vermont holds the original letter; here, I have used a paraphrased version in the Slote Collection, Archives, U of Nebraska-Lincoln).

Hogarth, William. English painter, engraver, printmaker, b. London, 1697; d. there, 1764.

Peg Woffington+ was loaned by George A. Hearn for the 1902 Carnegie Exhibit. The Exhibition Catalogue quotes Theophile Gautier as calling Hogarth "the English Giotto."

Hogarth's original prints for The Idle Apprentice, Cruelty, The Harlot's Progress are held by the Department of Prints and Drawings, at the British Museum. Cather likened lower London streets to those portrayed by Hogarth in these series (WCE 64).
A Harlot's Progress (1732). Hogarth engraved this satirical series showing false gentility in six plates (British Museum D103). The engravings brought him immediate success. In varying degrees of light and dark lines Hogarth tracked a country girl, Mary Hackabout, from York to her demise after she meets a procuress, Mother Needham, in London's Drury Lane.

To study Hogarth's characters as symbols, including Mother Needham (the Procuress), Mary Hackabout (the Harlot), Colonel Francis Charteris (the 'Roman' Seducer), and the Parson, see Hogarth's Graphic Works: First Complete Edition. 2 vols. Design John O. C. McCreths and Arthur G. Beckenstein. New Haven: Yale UP, 1965: 143-44, Plates #127-32.

Cather: "Of all the British painters, surely Hogarth was the only realist and the only man who knew his London. Lower London today is exactly what it was when he studied and hated it. Every day, faces from "The Idle Apprentice," "Cruelty," and "The Harlot's Progress" pass one in the streets like the hideous distortions of a nightmare" (WCE 63-64)

The Four Stages of Cruelty. Hogarth exhibited a freer and looser style, with larger cross-hatching than that found in his A Harlot's Progress series. Four engravings comprise the set. They include: The First Stage of Cruelty, The Second Stage of Cruelty, Cruelty in Perfection, and The Reward of Cruelty.
Hogarth's *Four Stages of Cruelty* may have informed Ivy Peter's cruelty when he blinded a woodpecker (*A Lost Lady* 24). *The Reward of Cruelty*, Plate IV, shows a practitioner sticking a knife into a cadaver's eye-socket during an autopsy. In another Stage two boys, one with a torch, and another with a stick burn out the eye of a dove. Hogarth's text warns:

> Learn from this fair example—You
> Whom savage sports delight,
> How Cruelty disgusts the view
> While Pity charms the sight.

*Idle and Industrious 'Prentices. Six Plates.*


**Holbein, Hans, the Younger.** German painter and designer of woodcuts, b. Augsburg, c. 1497; d. London, 1453.

Several of Holbein paintings are in one of Cather's favorite museums, the Frick Gallery in New York City.

*Dance of Death* or *Totentanz.* Thirty to forty-one prints were designed and engraved on wood by Holbein. The prints were accompanied by either French descriptions or moralizing Latin texts like that for the Pastor: "I will smite the
shepherd, and the sheep of the flock shall be scattered abroad" (Matt. xxvi.3).

The artist's symbolic characters depict personae in different life-professions and invariably each one ends in death. Holbein's wood engravings in Dance of Death are directly related to Cather's title for Death Comes for the Archbishop. Holbein's drawings may have influenced her short story called "On the Divide."

Furthermore, Cather may have patterned several characters in Death Comes for the Archbishop after Holbein's satirical woodcuts and then related a Chaucer-like tale for each one of them. The following Holbein's wood-engravings compare to Cather's characters:

- The Expulsion from Paradise (Buck Scales and Magdalena).
- The Bishop, The Parish Priest (Father Latour).
- The Monk (Ácoma's Friar Baltazar Montoya).
- The Old Woman (Old Sada).
- The Miser (Father Lucero).
- The Seaman (The Galveston Shipwreck).
- The Lady. (Doña Isabella Oliveres).

Also see Fisher-Wirth, Ann W. Cather Studies Volume I. Ed. Susan J. Rosowsk. Lincoln: U of Nebraska P, 1990: 42-44. The following passage by Cather seems to have a special relationship to why she may have chosen Holbein's Dance of Death to form these characters.

Cather: [Mrs. Fiske] "will feed her art with her life; yes, that's it. Olive Schreiner once wrote a story of an
artist who painted pictures in a wonderful red color that none of his fellow painters could imitate. They sought the world over for a color like that and never found it. He worked on, growing paler day by day, never revealing his secret. But after he was dead, when his fellows went to put his grave clothes on him, they found an old wound over his heart with open and calloused edges. Then they knew where he got his color" (1897 W & P 451). See Schreiner, Olive. "The Artist's Dream," in Dreams, 1891.


The Wreck. Listed as #96.1 in the 1896 Carnegie Catalogue. Oil on canvas. 30" x 48". In 1896 Homer's The Wreck received the prize in the first Carnegie International. It was the first work purchased by the new Carnegie Museum. Homer worked on the shipwreck theme for years. In his painting The Wreck the focus is on the rescue crew and horrified spectators on the dunes. Women's red shawls suggest the bloody disaster concealed behind the spray of a huge white wave.

Cather: "[They are t]he same element that appeals to one in Winslow Homer's The Wreck" (W & P 470).
High Cliff+. #111, listed as a loan to the Carnegie and illus. in the 1901 Carnegie Catalogue.

Homer's Virginia sketches, wood-engravings and paintings of the Civil War, probably influenced Cather's formation of the portrait of the Color Sergeant in "The Namesake" (1907). Two of Homer's Civil War scenes were shown while he resided in Paris in 1866. Cather knew his work from magazines, the Carnegie Art Museum, the Boston Museum of Fine Arts, and New York City's Metropolitan Museum of Art. There she may have "got the notion" for Sgt. Hartwell (WCCSF 140). For more on "The Namesake" see Blumenschein in this Catalogue.

Cather: "We instantly recognized the boy of Hartwell's Color Sergeant. It was the portrait of a very handsome lad in uniform, standing beside a charger impossibly rearing" (WCCSF 139-40).


Lawrence Brenton [? a.k.a. Cather]: "During the Civil War [Homer] was employed on Harper's staff doing war sketches for Harper's Weekly. During that time he did his first work in oils, 'Prisoners from the Front,' 'Home, Sweet Home,' and several others of less note" ("The Pittsburgh Art Exhibit." Home Monthly 6.6 (Jan. 1897): 10-11).


House of the Tragic Poet and The Last Days of Pompeii. These are the engravings that hung on Mrs. Forrester's wall. See Lytton, Edward Bulwer. The Last Days of Pompeii. Illus. by C. H. White. New York: Scribner's, 1905, for Frontispiece. An engraving of William Tell's Chapel also appears in A Lost Lady.

Hunt, William Holman. English painter, b. London, 1827; d. Kensington, 1910. Holman Hunt was a founding member of the Pre-Raphaelite Brotherhood in 1848. He is noted for symbolic details in his paintings.


The engraved plate was a completely different entity from the original painting. Before photo-reproduction, colored lithographs, or chromo-lithographs, as they were sometimes called, were made from the engraved plate to reproduce a particular painting for decorative or publishing purposes. Generally an engraver tediously copied an original work by
carefully brushing or drawing its likeness on a lithostone. Using a greasy crayon to draw the image on the limestone block, he tried duplicate the original work as closely as humanly possible. Oil-chromos were then made by passing the engraver's prints though a series of several or many different colored dyes, thereby separating and mixing colors in the same process. Sometimes lithographs and/or engravings were hand-painted with oil or watercolor.

_The Awakening Conscience_ (1851-3). Oil on canvas. 29 1/4" x 21 5/8". Listed as #T. 2075 in the Collection of Sir Colin Anderson at the Tate Gallery, London. Although the Tate Gallery opened in 1897 to house modern British paintings (as did the Luxembourg for French paintings), Cather did not see it there because Hunt's painting was not acquired until 1976 (Tate 62). Evidently she knew Holman Hunt's picture of piety from a reproduced print.

**Cather's** Ray Kennedy: "It was in his sentimental conception of women that they should be deeply religious, though men were at liberty to doubt and finally deny. A picture called 'The Soul Awakened,' popular in Moonstone parlours, pretty well interpreted Ray's idea of woman's spiritual nature" (SOL 125).

Ray Kennedy recognizes Thea Kronberg's singing as a pure gift from the Divine and as a sign of her purity. Hunt's painting pretends to show a moral conversion, yet his theme is heavy-laden with sexual overtones. If indeed Cather was thinking of _The Awakening Conscience_ in the above passage the
picture symbolizes Thea's leaving Ray, and at the same time prefigures her love affair with Fred Ottenberg. For a critic's view see "Fine and Folk Art in The Song of the Lark: Cather's Pictorial Sources," in Cather Studies Volume 1: 89-101.

Interestingly Hunt was influenced by both Hogarth's The Harlot's Progress and by Dicken's fallen girls in David Copperfield (see Landow, George P. William Holman Hunt and Typological Symbolism. Published for the Paul Mellon Centre for Studies in British Art. New Haven CT.: Yale UP, 1979: 44). Hunt like Hogarth was an artist who clarified the meaning of his engravings with accompanying rhymes, and in like manner Hunt painted symbolic pictures with religious and moralistic themes. He wrote his own explanations for his paintings. Hunt, W. H.- Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. 2 vols. 2nd ed. London, 1913.

Hünten, Emil. Hünten's painting may be a possible prototype for the piece picture by the German tailor in The Song of the Lark. Depicted is the defeat of Napoleon's troops by Bismarch's German Army. See The Battle of Sedan, reproduced by permission of the Berlin Photographic Company as illustrated in McClure's (Forbes, Archibald. McClure's 5 (1895): 80-88, illustrated on p. 81).

Grande Odalisque+. Oil on canvas. 35 1/4" x 63 3/4." #1101 M. Louvre, acq. in 1899. While Cather doesn't directly refer to Ingres, in all probability she observed his painting at the Louvre. It's possible that Ingres' famous La Grande Odalisque was a model for "The Odalisque" in The Song of the Lark.

Cather: "[Ray Kennedy] even removed Giddy's particular pet, a naked girl lying on a couch with her knee carelessly poised in the air. Underneath the picture was printed the title, "The Odalisque" (SOL 100-01).

Art historians have remarked that Ingres' "reclining nude figure, is traditional, going back to Giorgione and Titian; but by converting her into an odalisque, an inhabitant of a Turkish harem he makes a strong concession to the contemporary Romantic taste for the exotic" (Gardner, Helen. Art Through the Ages. 2 vols. 7th ed. New York: Harcourt, 1980: vol. 2, pp. 742-43). Other artists who painted the Odalisque were Bouguereau, Couture, and Manet. Concerning Ingres' Odalisque, Baudelaire once stated: "It is agreed, or recognized, that M. Ingres' painting is grey. Open your eyes, you nation of boobies, and tell us if you ever saw such dazzling, eye-catching painting, or even a greater elaboration of color?" ("Charles Baudelaire: 'The Museum of Classics at the Bazar Bonne Nouvelle, in the Galerie des Beaux-Arts, Boulevard Bonne Nouvelle, 22.'" Sel. and ed. by Elizabeth Gilmer Holt. The Triumph of Art for the
Public: The Emerging Role of Exhibitions and Critics.

Inness, George, Sr. American landscape painter of the Hudson River School who called Impressionism a "fad," b. near Newburgh NY, 1825; d. Scotland, 1894 ("fad" quoted from Gerdts, William H. American Impressionism. New York: Artabras, 1984: 30). George Inness, Sr. saw the Barbizon paintings in France, and they influenced his loose brushwork and bright colors. He was interested in Swedenborg's mystical philosophy, as was William Blake.


Cather: "Some of the most appreciative art criticisms I ever heard were make by two sun-browned Kansas boys as they looked at George Inness' 'Prairie Fire,' there in the Cyrus H. McCormick loan exhibition" ("Chicago Art Institute." Courier 10 Aug. 1901: 1-3; W & P 842-46; [Crane D532]). Also see Cather's poem, "Prairie Dawn" in April Twilights: 38.

Prairie, or Afterglow on the Prairie. After a search of the records at the Art Institute, I am convinced that The Afterglow is the Inness painting that Cather's called "Prairie Fire." Like Inness, Cather often uses luminous raking light--especially when the sun sees the moon--that accompanies the epiphanic moments when the course of the character's life is changed. The following passage is a colorful example by Cather analogous to the mystical-luminism found in Inness's painterly style.

Cather: "When I [Tom Outland] pulled out on top of the mesa [blue], the rays of sunlight [yellow] fell slantingly through the little twisted piñons [green],--the light was all in between them, as red as a daylight fire [red], they fairly swam in it. Once again I had that glorious feeling that I've never had anywhere else, the feeling of being on the mesa [blue], in a world above the world. And the air, my God, what air!--Soft, tingling, gold, hot with an edge of chill on it, full of the smell of piñons [green]--it was like breathing the sun [yellow-gold], breathing the colour of the sky [blue, gold, red]. Down there behind me was the plain [varied], already streaked with shadow [black], violet and purple and burnt orange until it met the horizon [blue/black plus sky]. Before me was the flat mesa top [blue], thickly sprinkled with old cedars [dark green] that were not much taller than I, though their twisted trunks [brown] were almost as thick as my body. I struck off across it, my long black shadow going ahead (PH 240). For luminism in Cather's

*Israëls, Josef.* A Dutch land and seascape painter who was interested in light and shadows. He often painted lyrical figures from everyday life; b. Groningen, 1824; d. the Hague, 1911. Israëls studied in Amsterdam, won various medals in Paris, and his work in major museums.

*Mother and Child.* Listed as #79 in the *1902 Carnegie Loan Exhibit Catalogue*. Now at the Mauritshuis, the Royal Picture Museum, at The Hague in Holland.


Israëls was one of Cather's favorite artists at the turn-of-the-century. The Holland Impressionist was very popular, especially at the Art Institute in Chicago. His work is shown in the *Chicago Art Institute Catalog of Josef Israëls and other Dutch Painters: A Loan Exhibition, 1904* at Ryerson and Burnham Libraries. There are also many examples pictured in Muthers, vol. 4.

Israëls' subjects were often the Jewish poor. He painted in darks and lights that echoed Rembrandt's style: "Through a window composed of dull panes there falls, subdued by a muslin curtain, a grey, dreamy light, which tones the whole room with mysterious atmospheric harmonies . . . the soft air impregnated with damp, with the delicate bloom of silvery grey tones enveloping everything, produce of themselves 'the great harmony' which is so difficult to attainment in clear and sunny lands" (Muthers v. 3, pp. 239, 248).

Muthers' prose could have influenced Cather's plan for the composition of *The Professor's House* as it relates to the open windows found in Dutch genre paintings. See "A Letter on The Professor's House." *College English Association News Letter* 2.6 (Oct. 1940) [Crane D595]; also OW 31.

*Cather:* "Its popularity must be a source of chagrin to the Young Art Student. The simplicity of its directness and treatment, the somber tenderness of the coloring are in no wise [sic] lost upon the Philistine, though he may [not?] stop to reason about it, and may attribute the whole of the
pleasure he experiences to the beauty of the subject--maternity. Yet he will go away with some sort of a notion that Israels was the tenderest painter of Dutch women; and that is the most important thing to know about Israels, though his technique was the best of one of the best schools in all the history of painting" ("A Philistine" W & P 761; and again in "The Chicago Art Gallery" W & P 844). See Eisler, Max. Josef Israëls. London: Studio Ltd, 1924 for many illustrated reproductions.

Israëls' melancholy sketches of the Old World peasantry anticipate the W. T. Benda drawings for My Ántonia (see the illustration of Springtime in Dutch Painting, p.93. For a contemporary view see, Meesler, J. A. "Joseph Israëls." Dutch Painting of the Nineteenth-Century. Ed. May Rooses. Vol.1: 83-100 [commonly known as "Rooses"]. London: S. Low, Marston, 1898-1901, especially Woman Sewing, p. 88. These art historical volumes were among those listed as recommended reading in the back of the early Carnegie Exhibition Catalogues when Cather was writing reviews.

Jefferson, Joseph. Painter and actor as were his father and grandfather, b. 1829, Philadelphia; d. Palm Beach, 1905. (Who Was 313). Jefferson earned a Master of Fine Arts at Harvard University.

The King of the Forest, After Trout, Forest and Streams, Moonrise, The Tug-Boat; A Smoky City, A Street Scene in St. Augustine are all listed in Cather's article in the Nebraska
State Journal 6 Jan. 1901: 14 [Crane D510]; and in "Winter Sketches in the Capital." Index to Pittsburgh Life (12 Jan. 1901): 10; W & P 808-09 [Crane D511]. All of Jefferson's paintings were showing in 1901 at the Corcoran Gallery [17th Street at New York Avenue, Washington DC. 20006-49]. "Our greatest American actors have been great men off the stage as well as on it, fit for any Olympian circle. Jefferson [a versatile actor and amateur painter] could be judged by his intimacies and by his avocation of painting almost as well as by the art in which he was so grand a master" (from a "Commemorative Tribute" by William Milligan Sloane. American Academy of Arts and Letters: Notes and Monographs. December 1910, vol. IV).

Kendall, William Sergeant. Painter, sculptor, b. Spuyten Duyvil NY, 1869; d. 1938. Kendall was a Carnegie Jurist and International Medalist. He studied with Eakins and was a member of the Art Students League and the Society of America Artists. Eventually Kendall became the Dean of the Yale School of Fine Arts serving from 1913 to 1922 (Who Was 332).


Mother and Child. This painting was probably titled The End of Day. It was exhibited and illustrated in the 1900 Carnegie Catalogue. Cather referred Kendall's painting as an
earlier prize winner that was popular with Carnegie's patrons.

A Fairy Tale+. Listed as #123 in the Carnegie Catalogue; see W & P: 865.

**Kandinsky, Wassily+.** Russian colorist who painted in Germany and France, b. 1866, d. 1944.

Improvisation. #27; the Garden of Love+. Cather did not mention Kandinsky, but he is important because of her references to Post-Impressionist painters. See his influential book Concerning the Spiritual in Art. Also see Armory Show in this Catalogue.

**Kleboe, Bernhardt.** Kleboe executed two appropriate looking woodcuts and one head- and one tailpiece ("A Lost Lady.") Part II. *Century* 106.7 (May 1923): 75-94; and also "A Lost Lady." Part III. *Century* 106.8 (June 1923): 289-319 [Crane CCC2]). His illustrations are similar to those of Lankes, who illustrated Part I of "A Lost Lady." Kleboe's tree-lined lane that leads to a gabled farmhouse better expresses the Midwest landscape than does the woodcut of a New England village done by Lankes.

At the Carnegie La Farge was the first American to initiate the modern style. In Paris, he studied with Couture and met Puvis de Chavannes. He became fascinated with flat-patterned Japanese prints. He also knew British artists Millais and Rossetti while in England.

Upon his return to America, La Farge expressed his increasing idealism when he decorated the interior and designed the colored-glass windows of the Trinity Church in Boston. He executed four other church windows and a mural in New York City. He influenced American muralists when he painted in Renaissance style the Ascension of Our Lord for the Church of the Ascension. The Church, located on Fifth Avenue at Tenth Street, was consecrated in 1841 and designated as National Historic Landmark in 1988. Edith Lewis commented on Cather's particular love for the Church of the Ascension because of La Farge's mural on canvas above the main altar (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 151). For an illustration and description of La Farge's mural see "Mural Decoration in America." Century 51 (1895-96): 110-113. Also see La Farge, John. "100 Masterpieces of Painting." McClure's (Dec. 1908): 135 ff.

Laguna Pueblo. Cather described the painted back altar in the Laguna Mission Church. Cather and Edith Lewis spent a rainy week at the little pueblo, a fact that surely allowed for a close and accurate inspection of the altar decorations.
Cather: "[T]he church was clean and the doors were open; a small white church, painted above and about the altar with gods of wind and rain and thunder, sun and moon, [that are] linked together in a geometrical design of crimson and blue and dark green, so that the end of the church seemed to be hung with a tapestry. It recalled to Father Latour the interior of a Persian chieftain's tent he had seen in a textile exhibit at Lyons" (DCA 90). For Cather's stories grouped together as an altarpiece, see Boye, Alan. "The Design of the Retablo in Death Comes for the Archbishop." Saltillo 3.2 (1974): 36-45 [Arnold 1974.6].

Lalla Rookh: An Eastern Romance with illustrations by Copeland.

Cather: "Lalla Rookh. Shall I ever forget the day I first discovered that book? . . . And O, the pictures in it. . . . That night, after my good old aunt had tucked me into bed, I lay trying to paint in the darkness a face frightful enough to be Mokanna's" (Helen Delay [a.k.a. Cather]. Home Monthly (June 1897): 14; W & P 350-51, my italics).

Lankes, J. J. Lankes designed two woodcuts to illustrate "A Lost Lady." Part I, only. Century 105.6 (Apr. 1923): 802-822 [Crane CCC2]. Bernhardt Kleboe illustrated Parts II and III with more appropriate-looking woodcuts. Cather may have made the change; see her comments on "an unwestern atmosphere" in Lorenze in this Catalogue.
La Tour, Georges de+. French painter of dramatic religious and genre scenes, b. Vic-sur-Seille, 1593; d. Lunéville, 1652. Also see Guido in this Catalogue.

Saint Joseph, the Carpenter+, and the Penitent Magdalen+ were both works referred to by Cather but with the painters unnamed. The Bishop in Death Comes for the Archbishop is named Latour. Cather probably recalled La Tour's Saint Joseph for the Ácoma Altar-painting of "St. Joseph" (DCA 88).

Lavery, Sir John. British portrait, genre, and landscape painter, b. Belfast, Ireland, 1856; d. 1941. Lavery was a close friend of Whistler (see Muthers, v. 4). Also see Sparrow. John Lavery and his Work. London, 1911.


The Bridge at Grez [France]. Lavery's painting is illustrated in "A Philistine." Library (Apr. 21, 1900): 8-9; or see W & P 763.

Lady in Black. Listed as #135 in the 1901 Carnegie Catalogue. See W & P: 763.

Leighton, Frederick [Lord]. British Classical painter and sculptor, b. 1830; d. 1896 in London. Leighton became the President of the Royal Academy.
Two large sales of paintings and furniture were held at the Leighton house after Lord Leighton's death. Even after the sales many of the original contents were in place when Cather visited there in 1902. In a news article for the *Nebraska State Journal*, she described the fabulous Arab Hall in Lord Leighton's House. The Arabian Hall is right out of the pages of *Lalla Rookh*--the book whose Oriental pictures Cather loved. There, beautiful Mediterranean blue tiles, Chinese vases, and mother-o-pearl inlaid tables decorate the exotic room, but Cather preferred Sir Edward Burne-Jones' "gloomy" studio and his paintings to Lord Leighton's elegant house and his art (*WCE* 78).

Cather: "I have spent some time in Watt's studio and in Rossetti's and in that house beautiful of Egyptian wood-work and Moorish tiles and priceless stone-work and glass-work from the Orient where Sir Frederick Leighton painted his pictures. . . . Neither the high, clear tinkle of the fountain which sings incessantly in the stone-faced Arabian hall at Leighton House, nor the balconies that hang over the little province of high-walled orchard, can altogether make one forget the pathetic ignominy of Leighton canvases, where flesh of man, woman, and beast are of one texture with drapery, earth, and sky, and where all are lost in muddy colour and the rigidity and flatness of death" (*WCE* 78-79).

Lord Leighton's Victorian house is filled with eclectic examples of the Aesthetic Movement in England. Formerly it was known as a "palace of art." It housed not only beautiful
furnishings but was and still is celebrated for the musical performances held in the spacious, upper-floor studio. Decorative woodwork, marble-topped tables, velvet-covered chairs, bronze sculptures, India vases and brasses, along with exotic paintings by Leighton and several Old Masters and frescoes by Watts crowded its opulent rooms. The Leighton House Inventory Lists were graciously provided to the author by the Leighton House Curator, 12 Holland Park Road, London W14 8LZ. 4 Feb. 1991, following my visit there. See Rhys, Ernest. *Frederic Lord Leighton: An Illustrated Record of His Life and Work*. London: George Bell, 1900.

**Leonardo da Vinci.** Italian, painter, sculptor, engineer, architect, and scientist, b. near Florence, 15 Apr. 1452; d. Amboise, 2 May 1519. Leonardo initiated the High Renaissance style. He employed shades of light and dark later known as *chiaroscuro*. He invented a radical spiraling perspective, as opposed to a linear perspective, and additionally made use of *contrapposto*.


_Mona Lisa* (c. 1506). Panel. 3' 2 1/4" x 1' 8 3/4". At the Louvre where Cather undoubtedly gazed at it time and again.

_Vierge, L'Enfant Jesus, et Saint Anne+* (1507). 5' 6 1/4" x 4' 3 1/4". This panel is in the Louvre. Leonardo's monochrome cartoon for it is at the National Gallery, London.
The Virgin of the Rocks+ (1483). Panel transferred to canvas. 6' 1/4" x 4'. At the Louvre.


Lorenze, Richard. Painter, illustrator, b. Weimar, Germany, then moved to Milwaukee in 1886; d. 1915 (Who Was 379).

Cather: "Richard Lorenze's 'In the West' is at once strong and disappointing. The worst thing about it is the
title. It is a western subject and a western man placed in an unwestern atmosphere. The position of the man, his bronzed, rugged face, his sun-browned beard, the way his hair grows, or rather does not grow on his head, that arm and hat and buckskin glove leave little to be desired. But for all that the picture is not western. The impressionists say it is keyed too low. Whatever that may mean, the lights are certainly at fault and the color is too tame. The sunlight is gentle, not the fierce, white, hot sunlight of the west. Sunlight on the plains is almost like the sunlight on the northern seas; it is a glaring, irritating, shelterless light that makes the atmosphere throb and pulsate with heat" (Nebraska State Journal 6 Jan. 1895: 13; KA 218; W & P 125, my italics).


At the Sorina+. The 1897 Carnegie Catalogue shows Low's nude nymph in a natural setting as she catches falling water. W. H. Low's painting reveals the French influence from Courbet's similarly luminous nude with a like title The Spring (1868), at the Louvre (illustrated in Faunce/Nochlin, Fig. 3.3).

Cather: "In his [Robert Louis Stevenson's] epilogue to the painter W. H. Low" (W & P 288, 562). One should note Cather's spunky behavior before she wrote her Pittsburgh interview "Will H. Low and Bouguereau," in the Lincoln
"I basely bribed the hostess to ask Mr. Low to take me to dinner. . . . The next day Mr. Low smuggled me into the gallery--and particularly that part of the public which follows my occupation--are not yet admitted" (30 Oct. 1897: 3; W & P 512-14). Curiously Cather doesn't mention Low's provocative entry, *At the Spring*, in her article about him.

In New York City, S. S. McClure introduced Low as painter/art-historian to the public in "Will H. Low and His Work." The article was profusely illustrated by Cleveland Moffett (McClure's 5 (1895): 290 ff.). Also see the McClure's series, "A Century of Painting," by Will H. Low. In this extremely important series of articles W. H. Low discusses art movements in nineteenth-century art from the prospective of different artists, different countries, and different decades. W. H. Low covers such French artists as David, Delacroix, Corot, and Millet, and those of the Pre-Raphaelite movement in England (see the Contents in McClure's 6 (Dec. 1895 to May 1896): iv for complete pagination).

W. H. Low's articles were so significant that S. S. McClure sent the artist abroad to actually see the original artwork. The paintings in turn were photographed and reproduced for McClure's Magazine. W. H. Low's series of articles were to be "more profusely illustrated than any articles yet offered by any magazine to its readers." See S. S. McClure's interesting editorial endnotes in which he explains that paintings could now be reproduced by a new photographic processes that made steel engravings a thing of
the past (McClure's (June to Nov. 1895): 576). Later on in the nineteen-thirties, of course, when photo-lithography proved to be characterless, more traditional illustrators returned to handcut linoleum and wood blocks for prints. For more on W. H. Low see Bastien-Lepage in this Catalogue.

Luxembourg Museum. In 1750 the Luxembourg Museum only held the Royal Collections. By 1886 it began accepting works of contemporary French artists, particularly those shown at the Salon. In 1902 Cather stated that American painters were shown in a gallery for foreign artists (W & P 833). In 1920 the Luxembourg Museum gradually moved its collection to the provinces, to storage, to the Louvre--including the Galeries du Jeu de Paume. That small museum was first used for non-French exhibits after 1920, and then for Impressionist paintings after 1947. Recently the Jeu de Paume holdings went to the Musée d'Orsay. For this reason it is difficult to trace the provenance of the paintings except in named collections, such as the Isaac Camondo Legacy, that Cather experienced in Paris. For the 1902 Thomy-Thiery Collection see the Louvre Catalogue 1903, and for the later 1908 Camondo legacy see the Louvre Catalogue 1912.

MacDonall, Angus. MacDonall illustrated Cather's "Roll Call on the Prairies." Red Cross Magazine (Aug. 1919). His two lithographs in a rural theme may be found in the Slote Collection [Box 1.B.2.Q], Archives, U of Nebraska-Lincoln.

Fides+ #149 and The Hour-Glass #150 (illus.) are listed in the 1901 Carnegie Exhibition Catalogue. Macomber won Honorable Mention. For Cather's comments on Macomber's The Hour-Glass see W & P: 868.

Saint Catherine+ (1898). Oil on canvas, at Boston Museum of Fine Arts. Also see Macomber's In Central Park in Antiques 138 (Sep. 1990): 360.

Manet, Edouard. Aristocratic French painter and graphic artist, b. 1832 in Paris directly across the Seine from the Louvre, and near the École des Beaux-Arts; d. 1883, Paris. Muthers credits Manet with being the "founder and head of the Impressionist School." An excellent resource for Manet's work is found in the catalogue, Manet 1832-1883. New York: Abrams for the Metropolitan Museum of Art and Editions de la Réunion des Musées Nationaux, Paris, 1983 [later known as Manet in this entry]. He was Willa Cather's favorite painter.

Cather: "Mr. and Mrs. Nathanmeyer were alone in their great library. . . . One could merely see that there were pictures there. Fred whispered that they were Rousseaus and Corots, very fine ones which the old banker had bought long ago for next to nothing. In the hall Ottenburg had stopped
Thea [Kronberg] before a painting of a woman eating grapes out of a paper bag, and had told her gravely that there was the most beautiful Manet in the world" (The Song of the Lark 248). Manet's painting The Street Singer is that painting.

The Street Singer (1862). #57.38 at Boston Museum of Fine Arts; Bequest from Sarah Choate Sears, a wealthy Boston collector of Impressionist paintings, who bought the painting from Durand-Ruel around 1900. Illus. as Color Plate #32 in Manet. Manet's favorite model, Victorine Meurend, is pictured. Yet the idea for The Street Singer rose from an incident when Manet met a singer coming out of a cheap café. Emile Zola applauded Manet for his directness in painting the young Parisienne who is confronted by the hard realities in her life.

Manet's realistic and allegorical paintings shocked the conservative Academicians whose themes were taken from history and myth. Like the symbolist poet Stéphane Mallarmé, Manet utilized conflicting values in his painting. The Street Singer reveals a dark but provocative stare. Dressed in rich silk-faille the Singer's expensive clothes don't characterize a pretty young woman of the streets. Peachy-faced and fresh she pushes out from the café through its swinging doors. As a symbolist painter Manet's doors probably signify chance in the singer's life. Manet allows the viewer to glimpse men in tall hats who are the Singer's audience inside the shoddy café. Nevertheless the Singer is aloof and on the move. Like a bacchante she pulls grapes or
cherries one by one that suggest her random love affairs. Unlike a lady she eats directly from a brown paper bag, not from a silver plate as a lady might do. Her guitar pulls up her silk dress to reveal a white petticoat, indicating the tawdry underside of her life.

*Olympia* (1863). Cather first saw *Olympia* at the Luxembourg in 1902. Clemenceau moved it to the Louvre in 1907. Listed as #1190 in *M., Louvre*. *Olympia* is now at the Musée d'Orsay and is Manet's most symbolic painting (Moore 41).

Manet's model for *Olympia* was again Victorine Meurend, who issues the same provocative stare as did his *Street Singer*, painted the previous year. In his oil painting, Manet paid homage to the great nudes and odalisques found in earlier paintings by Titian, Velásquez, Goya, and Ingres, Couture, and others. Still, Manet's picture shocked an outraged Salon of 1865 when *Olympia* was first exhibited there. Embarrassed by a blizzard of criticism, he kept the painting until he died in 1872. John Singer Sargent told Claude Monet that the widow Madame Manet needed money and might sell *Olympia* to an American collector. Consequently, in order to purchase Manet's painting for the Luxembourg Museum, Claude Monet initiated a public subscription. Ironically, their defender in art Emile Zola, refused to subscribe (Manet 183. See Color Plate #64).

*Cather*: "Several days later, at the Luxembourg, he [painter Aaron Dunlap] met him [a Californian] again,
standing in a state of abject bewilderment before Manet's
*Olympie* ("The Profile" WCCSF 127).

**Le Balcon** (168-69). *The Balcony* was in the Luxembourg
Museum in 1896 where Cather surely saw it. In 1929 it was at
the Louvre and it is now in the Musée d'Orsay. Illus. #1201
*Musée du Louvre: Peintures: Ecole Francaise, XIXe*, and Color
Plate #115 in *Manet*.

**Angels at the Tomb of Christ**. #94 was loaned by Paris
art-dealer, Paul Durand-Ruel, to 1902 Carnegie Exhibit. Very
likely this painting is Manet's *The Dead Christ and the
Angels* (1864). It is now at the Metropolitan Museum of Art,
New York. See Color Plate #74 in *Manet*.

**Torrero Saluant** (1866). Listed as #139 in the 1897
*Carnegie International Exhibition Catalogue*. *A Matador or
Matador Saluting* was painted in Spain; now at the
Metropolitan Museum, a 1929 Bequest of Mrs. H. O. Havemeyer;
Color Plate #92, illustrated in *Manet*. Also see Victorine
Meurend in *Mlle. V in the Costume of an Espada* (1862) now at
the Metropolitan Museum; Color Plate #33, in *Manet*.

**Portrait of Emile Zola** (1868). In the background Manet
includes as symbols an eighteenth-century Japanese wood
block, his own *Olympia* and *Déjeuner sur l'herbe*, and a
Velásquez print. Illustrated as Color Plate #106, in *Manet*.
In 1886 Zola published his novel *L'Oeuvre* that concerned the
lives of the Impressionist painters.

The process of Japan's *Ukiyo-e* prints that so
stylistically influenced nineteenth-century painters like
Manet, Monet, Whistler, Chase and Maurer, ultimately found its way to America. This revived process for illustration may have influenced Cather's own preference for the woodcuts found in several of her stories that were published in magazines.

Several of Manet's paintings were part of the Isaac Camondo Collection in 1908 at the Luxembourg. This collection, according to Walter Tittle, was one that Cather knew very well (WCP 85). For Cather's unique connection to Manet and the symbolic writers, like Flaubert, Zola, and Proust, one looks to E. K. Brown's important passage: "[S]he saw that if she abandoned the devices of massive realism, if she depended on picture and symbol and style, she could disengage her essential subject and make it tell upon the reader with a greater directness and power, help it to remain uncluttered in his mind. . . . Her fiction became a kind of symbolism, with the depths and suggestions that belong to symbolist art, and with the devotion to a music of style and structure for which the great literary symbolists strove, Pater and Moore and later Henry James" ("Homage to Willa Cather." Yale Review (Autumn 1946): 91, 340). See Moore, George. Modern Painting. London: Walter Scott, n. d.

This argument was set out earlier by Yvonne Handy, an American woman from Buffalo, New York, in her French thesis. She wrote that it is useless to constrain Cather's work in a particular style, since her writing shows qualities of Realism, the Romantic, and of the Néo-Symbolists. Handy
argued that Cather has a style of her own that is mobile, sensible, penetrating, lucid, and always interesting (Handy, Yvonne. *L’oeuvre de Willa Cather*. Thése. Rennes: Impriméries Oberthur, 1940: 173 [Arnold 1940.10]. #900/18389 in the British Library Reading Room, London. Most, if not all, of Cather's works are held here.

Also see Stéphane Mallarmé's article "The Impressionists and Edouard Manet." *Art Monthly Review*. 30 Sep. 1876: 117-22; also in *Gazette des Beaux Arts* 85 (Nov. 1975): 147-56. Mallarmé's article appeared only a month after W. M. Rossetti's "Pre-Raphaelitism, Its Starting-point and Its Sequel." Consequently Impressionism and Pre-Raphaelitism as new art-movements were closely aligned in time with the American artist, James McNeill Whistler who served as the conduit between France and England.


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A Bar at the Folies-Bergères+ (1882). At Courtauld Institute of Art, London; see Impressionism and Post-Impressionist Masterpieces: The Courtauld Collection. New Haven: Yale UP, 1987: 30-31, Catalogue #3, illus. One aspect of this Manet painting is interesting because of its conflicting reflective surfaces. Manet's composition looks back to the dislocated space in Velázquez's Las Meninas, and forward to a comparable use in Cather's textual reflections. Examples of her reflective-imaging are most readily available in her novels Alexander's Bridge [8-9, 52, 105, 138], and My Mortal Enemy [11, 45, 50, 78]; also see Chase in this Catalogue. The painting A Bar at the Folies-Bergères had a fugitive past before Samuel Courtauld purchased it in 1926. It is possible that Cather saw it exhibited at the Grafton Galleries, London, or she may also have seen it in an early reproduction. See Manet in Muthers, Richard. Muthers The History of Modern Painting. 4 vols. Rev. ed London: Dent, 1907, vol. 4. Also Color Plate #211, in Manet.

Cather: On the French as artists: "Read the life of Manet and Monet, both great artists, great masters. The French people had to be sure of their genius before it would acclaim them. Death almost took them before acknowledgment of their power was given them. It is good sense, deliberation, and an eagerness for the beautiful that keeps up the fine front of French art. That is true of her literature as well as of her painting" (1924, WCP 70).
Matisse, Henri Emile+. French painter, graphic artist, sculptor, designer and decorator for both ballet and buildings; perhaps one of the greater artists of the twentieth century, b. Le Cateau, Nord, 1869; d. Cimiez, Nice, 1954. Matisse studied briefly with Adolphe Bouguereau and Gustave Moreau. Always a strong draftsman, he eventually became a copyist at the Louvre. Matisse turned first to Neo-Impressionism, then to the line, pattern, and color associated with his Fauvist period that began in the early 1900's. Matisse won a first at the 1927 Carnegie International Exhibition. Cather never directly refers to Matisse.

Blue Nude+. Matisse's entries, along with those of Derain, Dufy, and others, identified these artists as Fauves, or "wild-beasts" because of their radically spontaneous use of color and flattened space. Their paintings were exhibited at the Salon d'Automne (1905) in Paris. See 1913 Armory Show in this Catalogue. The following passage seems appropriate to describe an artist like Matisse as a "modern painter" who shifted away from draftsmanship.

Cather: "The higher processes of art are all processes of simplification. The novelist must learn to write, and then he must unlearn it; just as the modern painter learns to draw, and then learns when utterly to disregard his accomplishment, when to subordinate it to a higher and truer effect" ("The Novel Démeublé." New Republic 12 Apr. 1922, supp. 5-6; OW 35-43 [Crane AA2]).
Maurer, Alfred Henry. American painter, commercial artist, b. New York City, 1868; d. there, 1932. He studied at the National Academy. While living abroad for seventeen years Maurer turned increasingly to Fauvism, Cubism, and Abstractionism. Back in New York City he became a part of Alfred Stieglitz's "291" group. Eventually Maurer lost popularity, became depressed, and took his own life. Maurer should not to be confused with his father, Louis Maurer, who was also a painter.

An Arrangement (1901). Oil on cardboard on strechers; 35" x 31 7/8". #155 illus. in 1901 Carnegie Exhibition Catalogue where Maurer was awarded the Medal of the First Class. The painting is now at New York City's Whitney Museum of American Art. An Arrangement is illustrated in McGraw's Encyclopaedia, listed under Maurer. Maurer's charming work was painted while he lived in Paris. This painting echoes Whistler's use of the two-dimensional, eighteenth-century Japanese print.

Cather: "The picture, which was awarded the medal of the first class, is less fortunate. Will there ever be a first-prize picture of which our mothers and great aunts will approve? This 'Arrangement' of Maurer's they declare aimless and meaningless. 'It's nothing in the world, Myrtle, but a girl sewing the binding on her skirt,' declared the typewriter girl, in a tone of amazement and disappointment. The peculiar difficulties in the drawing, the remarkable
painting of the white silk shirtwaist appealed not at all to Edna, the stenographer, because a shirtwaist is a thing of common use and how can it possibly have anything to do with art? She sees nothing in the picture simply because it tells no story, because her imagination finds no delight, no pleasurable suggesting in 'skirt binding.' If the girl were leaning over to pick up a child, or to solemnly burn love letters, or to weep beside a bier, both Edna and Myrtle would have found the picture resplendent with beauty, they would really have experienced pleasure in looking at it" ("The Philistine" W & P 865-66). Also see McCausland, A. H. Maurer. New York: Published for the [Minneapolis] Walker Art Center, 1951: 56 for best reproduction.

**Meissonier, Ernest.** Meissonier was a highly decorated French painter of the Napoleonic battlefield, b. Lyons, 1815; d. Paris, 1891; Legion of Honor, 1846, and was Medalist of note who was known for his accuracy in detail. Many other smaller Meissonier's are still at the Louvre. He also executed more than three-hundred woodcuts for book illustrations. See at the Carnegie Library-Pittsburgh: Gréard, Vallery C. O. Meissonier: His Life and His Art. New York. A. C. Armstrong & Son, 1892.

*Campagne de France. 1814+* (c. 1864). 51.5 by 76.5 cm, oil on wood. Formerly in the Louvre; now at the Musée d'Orsay. An engraved version accompanies Ida Tarbell's impressive series "The Life of Napoleon" in McClure's (eight

In Tarbell's Sixth Paper, "Last Campaigns," Meissonier's theme for his monumental painting depicts Napoleon regrouping rather than retreating. The subject and scale of Meissonier's paintings, which Cather obviously saw in Paris, seem to form her idea for the piece-picture in \textit{The Song of the Lark}. See also H"{u}nten; for other pictures of Napoleon's battles see Sloane, William M. \textit{Century} 52.3 (July 1896): 266-97.

Meissonier served in the French National Guard with Napoleon III's troops in Italy. His military duty inspired him to document war scenes in an academic style, carefully composed with flawless technique. He actually staged models and horses to produce in detail his huge and colorful \textit{1814}. Many of Meissonier's colorful paintings are small in size; yet his few large-scale paintings retain their majestic force.

Meissonier's companion painting to his \textit{1814} is titled \textit{1807}. It appears in \textit{McClure's} 4 (1894-95): 215.

\textbf{Napoleon III at the Battle of Solferino+}. Napoleon II presented this Meissonier painting to the Luxembourg in 1867; now #1242 at the Louvre.
Melchers, J. Gari (Julius Garibaldi). Prussian/American painter in the Dutch Genre tradition, b. Detroit, 1860; d. 1932. Cather was fond his paintings.

Melchers' work differed from his contemporaries; his style reflected a wide range of artists such as Puvis de Chavannes, Edouard Manet, Hilaire Degas, Claude Monet and John Twatchman. Melchers and Puvis de Chavannes became good friends while in Paris. He became aware of the Symboliste style on canvas and in murals of Puvis de Chavannes, and with his trademark of allegory painted in chalky, pale colors, outlined by dark contours, with forms set in shallow space. Later Melchers, too, painted murals that included one for the World's Columbian Exposition of 1893 in Chicago and others for the Library of Congress in 1895 (Dreiss 22-23). Melchers was as internationally famous as John Singer Sargent and William Merritt Chase. He won prizes in competitions in Paris, Amsterdam, Munich, Vienna, Berlin, Chicago, and at the Pennsylvania Academy of the Fine Arts (Dreiss 38, 181).

The Ship Builder.

Cather: "Mr. Melchess [sic] is an American artist who lives in Paris and whose work is too well-known to need extended comment. He has a peculiarly strong way of painting these sturdy sea folk, and his 'Ship Builder's' face with its shrewdness and rugged wisdom might belong to Kipling's 'Captain Courageous'" (see an illustration in the "Pittsburgh Art Exhibit," by Lawrence Brenton [a.k.a. Cather]. Home Monthly 6.6 (Jan. 1897): 10-11.

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Melchers painted thematically in several versions as in The Sailor and His Sweetheart See Dreiss, Fig. 42, p. 113. Also see illus. #18 [Israëls] and Fig. 14 [Melchers] for examples of Dutch Genre paintings with windows.

Cather: "I have heard Gari Melchers called a hard painter, but it must have been an Art Student who said that. He has got more of the poetry out of common life than any man since Millet. The Carnegie Gallery now owns his 'Sailor and His Sweetheart,' and this is a picture before which the Philistines throng. They are quick enough to appreciate the striking character touch in the big white buttons on the sailor's red shirt. One who has seen the woman can never forget her, the robust uncorseted figure, the heavy, thick hands with blunt fingers, on her head just a spoolful of that peculiar sandy shade of red hair that Melchers loves, yet, after Lepage's peasant girl, I think she is the prettiest girl of the lot, and it is a mighty subtle little touch of sentiment that makes her so" ("A Philistine in the Gallery." The Library (21 Apr. 1900): 8-9; W & P 763 [Crane D487]).

Cather: "The densest person cannot miss the beautiful and homely sentiment in 'The Sailor and His Sweetheart.' The
Philistine is partial to fireside scenes and domestic and sentimental subjects generally. He knows that sentiment is the most vital motive in society, in his own life and in the lives of his friends" ("Chicago Art Institute." Courier 10 Aug. 1901: 1-3 [Crane D532]; W & P 842-46). The Sailor and His Sweetheart was shown at the Art Institute of Chicago in 1899, and again in 1907 (Annual Exhibition Record of the Art Institute of Chicago, 1888-1950, p. 609-10). Mrs. Potter Palmer, the famous Chicago collector was a friend of Gari Melchers.

Melchers used a bright palette "while avoiding the degeneration of form that by this time had begun to trouble even many avant-garde painters working in the impressionist style" (Dreiss 1-6). In 1884, Melchers moved to Holland to paint Dutch sailors and, "especially women in domestic interiors . . . . amid the clutter of kitchen furnishings and utensils. A small luminous window provides the only light in this shadowy environment" (Dreiss 18-19, my italics).

Cather: "As a rule, the Philistine likes Gari Melchers, he catches the spirit of the painter's Dutch mothers and fisher folk as he did of James Herne's Shore Acres." See Dreiss Color Plate #8, Mother and Child with Orange (Detroit Institute of Arts) and his Cassatt-like Mother and Child, Color Plate #17. Maternity+, shown at the Art Institute of Chicago in 1913, now is at the Sheldon Memorial Art Gallery, Lincoln NE.
Wedded. This painting is similar to The Wedding, also by Melchers, now at Albright-Knox Art Gallery, Buffalo NY.

See Dreiss Fig. 38, p. 107 for similar work, Married (1894) a tempera and pastel on paper, and for notes on Melchers' wedding series. Also see the Sixth Annual International Catalogue at Carnegie Institute Art Museum Library (1901-2), Figure #158.

Cather: "I saw Edna's face light up as she came upon his 'Wedded.' Myrtle, indeed declared that the girl was insufferably ugly, and that the whole thing was horrid. 'Nobody could say that girl is pretty as a picture,' she remarked contemptuously, and thereby revealed much as to her attitude" ("The Philistine in the Gallery." Pittsburgh Gazette: 17 Nov. 1901: 6 [Crane D536]; W & P 867-69). See Dreiss, Joseph G. Gari Melchers: His Works in the Belmont Collection. Charlottesville: UP of Virginia, 1984.


Faggot Gatherer+. #105 in 1902 Carnegie Catalogue, loaned by Charles Donnelly. This directly entry relates to Mrs. Erlich's engraving of a "Swiss wood-cutter" who carries "faggots" in One of Ours, p. 83. Also see Millet's sketch of a woman who carries faggots, in the Boston Museum of Fine Arts.
Meylan, Paul Julien. Meylan illustrated the "The Willing Muse." Century (Aug. 1907): 550-557. The drawing was executed into a half-tone engraving by C. W. Chadwick. The story's tailpiece consists of two intertwined serpents in an art-nouveau style that contrasts greatly with Meylan's Romanticized illustration.


Millet, Jean-François. French painter, b. Gruchy, 1814 ; d. Barbizon, 1875. Millet studied in Cherbourg and Paris. At first he painted portraits and nudes. Later when he moved to Barbizon in 1849, he concentrated on the French peasantry. Millet was accused of being a Socialist because he extolled the virtues of work in his paintings.

Woman Feeding Her Chickens+. Listed as and acq. in #1894.1048 by the Art Institute of Chicago.

In the Auvergne+ (1866). Acq. #1922.414. Henry Field Memorial Collection, Art Institute of Chicago.

Cather: "Somehow it seems as if Bernhardt atones and compensates for all the toil and suffering of those swart, misshapen peasant women Millet used to paint" (NSJ 30 Dec. 1894: 13; KA 117), and later: "Do we not all admit that the
man who can make these homely subjects into art is the
greatest of all artists, and that the peasant folk of Millet
are worthier a man of genius than the ballet dancers of
Degas" (1901, "The Chicago Art Institute" W & P 846).

The Gleaners*. In the Salle Thomy-Thiery, Louvre. Acq.
in 1890 and listed as #1328 in Musée du Louvre Peintures:
Ecole Francaise, XIXe. Cather's verbal picture near the
village of Barbizon describes the "gleaners--usually women
who looked old and battered . . . . as Millet painted them."
Her passage finds form in Millet's painting The Gleaners
("One Sunday at Barbizon." NSJ 21 Sep 1902: 18 [Crane D558];
WCE 122-23 [Crane AA5]).

The Angelus+. Possibly Millet's best known painting;
#1329 at the Louvre; its pious figures inspired Puvis de
Chavannes while painting the Sainte Geneviève frescoes. See
Puvis de Chavannes in this Catalogue.

Many other Millet paintings are found today at the
Louvre. They were given first as the Thomy-Thiéry Legacy, in
a gift to the Luxembourg Museum in 1902, and in its Chauchard
Bequest, given in 1906. Most of Millet's drawings are in
Oxford and Cambridge. William Morris Hunt brought his work
to Boston where many Millet oils, pastels, drawings of
peasants and fishermen are in the Quincy Shaw Collection
(1906-17), at the Boston Museum of Fine Arts. Cather admired
his Millet's work in Boston and in the Thomy-Thiéry
Collection in Paris. She knew others from the many
reproductions.
The Sower or Le Vanneau (1850). #[19]17.1485 at Boston Museum of Fine Arts, gift of Quincy Adams Shaw through Quincy A. Shaw, Jr. and Mrs. Marion Shaw Houghton. There is also a version of The Sower (1850) at the Carnegie Art Gallery in Pittsburgh, and Le Vanneau in the Salle Thomy-Thiéry at the Louvre.

Cather: "Millet did hundreds of sketches of peasants sowing grain, some of them very complicated, but when he came to paint 'The Sower,' the composition is so simple that it seems inevitable. It was probably the hundred sketches that went before that made the picture what it finally became—a process of simplifying all the time—of sacrificing many things that were in themselves interesting and pleasing, and all the time getting closer to the one thing—It" (1913, KA 446).

The Sower strides through the open fields spreading the seeds. He is alone except for a tiny, enigmatic figure in the background. Millet showed The Sower at the Salon of 1850 where it "received considerable praise from leftist critics for its epic grandeur." Others disliked Millet's portrayal of the hopelessness of peasant life (Brettell, Richard. French Salon Artist 1800-1900. New York: Art Institute of Chicago-Abrams: 85). For Millet, see Will H. Low's significant article, "A Century of Painting." Article #6 in McClure's 6 (May 1896): 498-512. The Sower is illustrated on p. 509.
Cather: "She [Thea] loved, too, a picture of some boys bring in a newborn calf on a litter, the cow walking beside it and licking it. The Corot which hung next to this painting she did not like or dislike; she never saw it" (SOL 179).

**Bringing Home the Newborn Calf** (1864). Listed as and acq. in #1894.1063, Henry Field Memorial Collection, at the Art Institute of Chicago. Oil on canvas. Listed as #31 in Catalogue of Objects in the Museum: 73. Part I. Art Institute of Chicago, 1896. Ryerson and Burnham Libraries. This is the picture of the boys and the calf that Thea Kronberg liked.

"The greatest of them is without doubt Millet's *Bringing Home the Newborn Calf*. The painting received intense criticism; its peasant figures were described by critic Ernest Chesneau as "types of cretins from the countryside." The solemnity with which Millet imbued so common and, to certain tastes, so vulgar a subject was considered offensive. Yet, in style, *Bringing Home the Newborn Calf* is among the most gentle, lovingly painted pictures of Millet's career. Each form, whether a stone, a man, or a tree, seems perfectly distilled from nature, conveying a message of pantheism, rather than vulgarity" (See Brettell 49, 50 for a Color Plate of *Bringing Home the Newborn Calf*).

**Returning Home.** #108 was shown as a loan from Samuel Untermeyer in the 1902 Carnegie Catalogue along with three other Millet paintings. Cather's character, Mr.
Nathanmeyer's in *The Song of the Lark*, was probably modeled after several famous collectors, such as Samuel Untermeyer, a lender to Carnegie exhibits, and H. O. Havemeyer, whose bequests are now in the Metropolitan Museum of Art, New York. See Havemeyer in this Catalogue.


*Impression: Sunrise*+ (1872). Upon seeing Monet's *Impression: Sunrise*—a painting of the harbor at La Havre—Louis Leroy wrote, "Impression, I was sure of it. I also thought, since I am impressed, there must have been an impression in it." Then he compared the painting to the early stages of wallpaper. Thus Monet's Whistler-like painting *Impression: Sunrise* initiated the name for an completely new Art-Movement—"Impressionism." For Whistler's influence on Monet see Seiberling, Grace. *Monet in London*. Atlanta GA: High Museum of Art, 1988: 42-45.

The new-style painters were tagged "Impressionists" soon after their first showing. Yet they had called themselves "Independents." The Independents held that exhibit at Nadar's photography studios on the Boulevard des Capucines,
in 1874. That was the year after Cather's birth. Impressionist painters included Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, Frédéric Bazille, Alfred Sisley, Pierre Bonnard, Armand Guillaumin, Edgar Degas, Berthe Morisot-Manet, and American-in-France Mary Cassatt. In addition, Turner, Whistler, Corot, Gauguin, Puvis de Chavannes, Manet, Cézanne, Raffaëlli, and others bordered on the Impressionist Movement. Their style of painting owed much to the Barbizon school in some of its early scenes. Monet favored Corot's in situ sketches and Courbet's naturalism. Like the other Barbizons, Monet painted at the nearby Fountainbleau Forest in 1863. Some of the other places that French Impressionists chose to paint were La Havre, Rouen, Dieppe, Ville d'Avray, and Giverny. In the South of France they favored Aix-en-Provence, L'Estaque, Arles, and Nice.

The Impressionist artist's subject was often a watery scene; the artist diminished the use of form, texture, even space, and emphasized line, tone, mass, and design. In addition as a technique the plein-air painters used brushwork whose strokes were broader, flatter and more evenly loaded with paint. New metal ferrules that secured the bristles to a brush's handle made this method of painting possible.

The chemists in Paris also had an enormous impact on the new range of pigments used by the French Impressionists the nineteenth century. Bright and powerful hues of cobalt, synthetic ultramarine, chrome yellow, chrome orange, emerald
green, and viridian green began to dominate the Impressionist palette. While the painters based their works on observation of color and light in atmospheric perspective, they were well aware of scientific theory that color breaks apart under optical glass, i.e., a prismatic phenomenon.

Furthermore, the Impressionists knew that when the eye stares at a primary color (red, orange, yellow), then looks away, the mind will see its complementary color (green, blue, purple respectively). Thus, they spontaneously juxtaposed complementary colors against one another in overlapping planes; the viewer's eye was required to do its own color reckoning as the element of form diminished. The Impressionists tinted shadows with complementary highlights, as colors do in nature, and rejected the use of black pigment. Much of the foregoing data are taken from an exhibit, Art in the Making: Impressionism, in which fifteen works by Impressionist painters, along with their methods and materials were displayed Nov.-Jan. 1991, at The National Gallery, Trafalgar Square, London. An invaluable resource is Rewald, John. The History of Impressionism. 1946. 4th rev. ed. New York: Museum of Modern Art, 1973.

In several critical art reviews Cather applied the label philistine to those who viewed a particular exhibit. In fact, in her article "A Philistine in the Gallery" Cather actually signs herself as "Goliath," the writer. Thus as art-critic Cather considered herself larger or even more powerful than the "Philistine" masses [Crane D487]. The
following passage about Monet's Impressionist-style provides a contemporaries' definition of Cather's familiar term the philistine: "Monet is subtle in his own way, so superbly successful within his own limits, that it is time wasted to quarrel with the convention-steeped philistine who refuses to comprehend even his point of view, who judges the pictures he sees by the pictures he has seen. He not only discovered a new way of looking at nature, but he has justified it in a thousand particulars" (here quoted from the 1902 Catalogue of a Loan Exhibition of Paintings at the Carnegie Institute, listed under Monet; there re-quoted from W. C. Brownell's French Art. New York: Scribner's, 1901: 124-37, my italics).

One feels that Cather sided with Lucy Gayheart in her own affection for the Impressionists.

Cather: "On the morning after they heard Otello, Lucy [Gayheart] cut out her practicing because Harry [Gordon] had asked her to take him through the Art Museum. . . . Last year when they went through the Museum together they had disagreed violently about almost everything, and had come away in a bad humour."

"What a fury she must have been in last spring! Not once did she catch that smart squint in his eyes. He did, occasionally, square his shoulders before a picture and twist his mouth awry, as if he would like to call the painter's bluff; but he did not try to be funny. When they reached a loan exhibit of French Impressionists he broke down, and began pointing out figures that were not correctly drawn."
"'Now, you'll admit, Lucy--' he would begin persuasively."

"'Certainly I admit, but I don't think it matters. I don't know anything about pictures, but I think some are meant to represent objects, and others are meant to express a kind of feeling merely, and then accuracy doesn't matter.'"

"'But anatomy is a fact,' he insisted, 'and facts are at the bottom of everything'" (Lucy Gayheart 100-01).

The following passage is perhaps the finest example of Cather's Impressionistic prose:

Cather: "The sun was still good for an hour of supreme splendour, and across the shining folds of country the low profile of the city barely fretted the skyline--indistinct except for the dome of St. Peter's, bluish grey like the flattened top of a great balloon, just a flash of copper light on its soft metallic surface. The Cardinal had an eccentric preference for beginning his dinner at this time in the late afternoon, when the vehemence of the sun suggested motion. The light was full of action and had a peculiar quality of climax--of splendid finish. It was both intense and soft, with a ruddiness as of much-multiplied candlelight, an aura of red in its flames. It bored into the ilex trees, illuminating their mahogany trunks and blurring their dark foliage; it warmed the bright green of the orange trees and the rose of the oleander blooms to gold; sent congested spiral patterns quivering over the damask and plate and crystal. The churchmen kept their rectangular clerical caps
on their heads to protect them from the sun. The three Cardinals wore black cassocks with crimson pipings and crimson buttons, the Bishop a long black coat over his violet vest" (DCA 4).

From Walter Tittle's 1925 interview we know that Cather preferred Impressionist painting. Although Tittle's interview coincided with America's resurgent interest in the Impressionist Movement, it's likely that Cather acquired her personal taste much earlier. There were early Impressionist paintings by Manet, Monet, Sisley, Pissarro, Benson, Hassam, Twatchman, and so on, exhibited or loaned by both to the Haydon Art Club in Lincoln and to the Carnegie International Exhibits. The Art Institute of Chicago was a leader in Impressionist art. Finally, Cather was surely influenced in the 1890's by Lorado Taft's paper "Impressions on Impressionism." For Chicago as "Paris on the Prairies" see Brettell, Richard R. Impressionism: Selections from Five Major Museums. Ed. Marc S. Gerstein. New York: Hudson Hills Press, 1989: 17.

Cather once remarked on the artistic struggle of Monet and Manet (WCP 85). In her other writings she mentions Manet several times, but Claude Monet only twice. Nevertheless, at first she tried to first entitle One of Ours as "Claude."

This may or may not be significant.

Cather: "Childe Hassam, whose work is after the French, Monet--the laying on of unmixed colors for distant blending" was awarded the silver medal for The Sea" ("Pittsburgh's Art Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Exhibits." *Home Monthly* (Dec. 1898): 8; unsigned, but probably Cather's editorial since she reviewed Carnegie Exhibitions).

With little documentation at hand, one can only make educated guesses at the specific Monet paintings that Cather either saw or cherished. Monet often painted a series of the same scene, testing the effect of light at different times of the day. Remarkably Willa Cather too preferred artistic works that were found in thematic series, i.e. Hogarth, Holbein, Henner, Romney, etc. The following examples by Monet were selected (1) by citing those shown at a Carnegie Exhibition, or (2) by selecting paintings of locales that she wrote about, or by places familiar to her in her travels.

Monet regularly entered his paintings in the early Carnegie exhibits. Among them were *Red Poppies* #195 in the 1896 Carnegie Exhibition Catalogue and #156 again in 1897 Carnegie Catalogue, and *A Field in Giverny* (1885) in the 1899 Carnegie International Exhibition. Monet painted several versions of poppy fields. The former is now held by the National Gallery, Washington DC, and the latter by the Art Institute of Chicago, acq. #1922.2265 in the Potter Palmer Collection. These are the poppy fields that Cather remembered as "the yellow wheat fields sown thick with poppies, and tall Lombard poplars and pale willows and grey elms, such as Corot and Puvis de Chavannes so often painted" on the road to Rouen (*WCE* 98).
Grainstack (One of the 1888-91 series). The Haystack was shown at 1898 Carnegie International. For this series see Monet's Years at Giverny: Beyond Impressionism. New York: Abrams for the Metropolitan Museum of Art, 1978: Color Plates #11-15.

Sailboats at Argenteuil (1872). At the Louvre. This painting may be the Boats at Argenteuil that was #164 in the 1900 Carnegie International Catalogue.

Willows at Vetheuil (1880-5). Monet's Willows was exhibited at the 1901 Carnegie International Exhibition. Possibly it is the same as one at the Corcoran Gallery of Art, Washington DC.

Rouen Cathedral, Sunlight (1890). This is only one in a famous series of paintings by Claude Monet. Cather speaks of the same "stillness and whiteness and vastness" as seen in Monet's painting of Rouen Cathedral in her news article ("Dieppe and Rouen" WCE 99). At least five versions of Monet's Rouen Cathedral are in the Louvre. Four of these are included in 1908 Camondo Collection well known to Cather. In addition, nine other Monet paintings are there.

Monet painted several other places in France which were very familiar to Cather. One remembers that she first touched French soil at Dieppe near Monet's location for the Cliffs at Dieppe (1882). A painting in this series is at the Carnegie Art Museum. And Monet's Quai du Louvre, Paris (1866) is placed just across the Seine from the Quai Voltaire where Cather often stayed in the Hotel Voltaire (Cather,
In Cather's *Alexander's Bridge*, Bartley Alexander, as did Monet, stayed at the Savoy Hotel while in London. She commented on London's East End from nearly the same view that Monet saw from the Savoy Hotel room when he painted his Thames series, *The Houses of Parliament* (1901).

*Cather* described it as "[t]he beautiful river front on the east side of the Thames called the Albert Embankment, from which one gets the most satisfying and altogether happy view of the Houses of Parliament up the river . . . ." (*WCE* 57). Monet painted the Thames series shortly before the time that Cather was in London (Seiberling 18). One version of the Thames series is at the Art Institute of Chicago and another is in the Brooklyn Museum. See Seiberling, Grace. *Monet in London*. Seattle: U of Washington P-High Museum of Art, Atlanta GA, 1988.


For Cather's textual use of Impressionistic techniques: (1) in *Death Comes for the Archbishop*, see Synnott, Kevin A. "'The colour of an adventure': Pictorial Dimensions in


Morris, William. See Burne-Jones in this Catalogue.

Murillo, Bartolomé Estéban. Spanish painter, b. Seville, 1617; d. there, 1682.

Portrait of the Artist. #118 was loaned by R. Hall McCormick for the 1902 Carnegie Exhibit.

Cather: [M. Mounet-Sully] has the chisel of Praxiteles, he must forge[t?] the brush of Murillo" (KA 128).

Napoleon. For Napoleon and Josephine see Pape in this Catalogue, and also see Meissonier for paintings of Napoleon's battlefields.


Lamplight #50 [1].

Portrait Study #42 [2].

Portrait #80 [3] was lent by Stanley Hurlbut. Cather reviewed all of Newman's paintings that were shown at the Haydon Art Club Midwinter Exhibit. (See Haydon Art Club Midwinter Exhibit 1894-5 Catalogue: 7. Available at Sheldon
Memorial Art Gallery, Lincoln NE) The same Newman portraits were also listed at the Art Institute of Chicago in 1894 to 1903 as #233 Lamplight [1], #234 Portrait Study [2], and #235 Portrait [3] which was owned by Hurlbut. (See Annual Exhibition Record of the Art Institute of Chicago, 1888-1950, 651). Portrait [1] and Portrait [3] lent by Hurlbut were listed in the holdings of the Pennsylvania Academy of Fine Arts, Philadelphia PA in 1894 and 1895, and again in 1902. Also see Benson in this Catalogue.

**Cather:** "They are Carl Newman's two woman's portraits and Benson's girl in the firelight. They are wonderful women, all three of them, and it is worth going to a good deal of trouble to see them at their best" ("Haydon Art Club: Portraits and Landscapes." *Nebraska State Journal* 6 Jan. 1895: 13 [Crane D126]; *W & P* 123-27). Cather also discusses the third picture by Newman "a convincing piece of work."

Regular exhibitions from 1892 on were held by the Haydon Art Club (now known as the Nebraska Art Association). There were a considerable number of paintings entered in the Haydon Art Club's Midwinter Exhibit, held in 1894-95 at the University Armory. Some works were painted by local artists like Flavia Canfield, the Chancellor's wife, and Cora Parker, a University art instructor. Better known paintings were lent by Chicago's Central Art Association of America. The Association's "specific goal was to promote Impressionist painting throughout the Midwest and to inspire a native form

**Noble, Thomas Satterwhite.** Painter, b. Lexington KY, 1835; d. New York City, 1907. Noble studied in New York City and then Paris with Couture. Later on he worked in Munich. *Who Was* 451).

*Idle Capital.*

*Cather:* "Turning to the western wall again there is Thomas Noble's sermon, 'Idle Capital,' an unprotected furnace in Alabama." Though it is perhaps the most correctly and skillfully drawn of the collection it is an irritating and unpleasant picture. It tells the story too plainly and too well, and it was done too much for the story's sake. It is a picture that ought to delight Hamlin Garland. The secret of the jarring effect is that like too many novels and pictures of the hour it was not done with an artistic motive. That furnace was not painted because it was beautiful or touching, but because it was a stern, ugly lesson in political economy. In the spectator it appeals to the matter-or-fact, not the artistic sense. There is no artistic merit in painting a subject merely because it has a sermon in it. A run on the bank has sermon enough, but it is not an exalted thing to paint it. Some people have tried to make political economy out of Millet's picture, but there is none there. There is only the poor pathos of labor and poverty. Millet painted for the sake of the people who suffered, never vexing himself
about the cause of it. There is no humanness in 'Idle Capital.' The earth and air about Millet's laborers is filled with a sad poesy which is the painter's own. There is no poetic medium between you and that furnace of rusted iron. It would fascinate a mechanic and repel a poet" (NSJ 6 Jan. 1895): 13, KA 218).

**Painter, French** (not identified by Cather).


**Painter, German symbolist.** Although Gustave Moreau was a French Symbolist painter, not a "young German one," Cather may have been thinking of Gustave Moreau's painting *Circe's Swine*.

*Circe's Swine.*

Cather: "The subject of discussion at the Impressionists' Club was a picture, *Circe's Swine*, by a young German painter; a grotesque study showing the enchantress among a heart of bestial things, variously diverging from the human type--furry-eared fauns, shaggy-hipped satyrs, apes with pink palms, snuffing jackals, and thick-jowled swine, all with more or less of human intelligence protesting mutely from their hideous lineaments" (WCCSF 125).

Cather also described Sarah Bernhardt as Circe: "just to watch this Circe [Bernhardt], this dread goddess of mortal
speech, pour out her wine and make men what she wills" (KAE 120).

Pannini, Giovanni Paolo+. Italian decorator and painter of views, b. Piacenza, c. 1692; d. Rome, 1755. He had ties to France. Pannini is best known by the reproductions of his famous oil-painting Interior of the Pantheon+. A Pannini print entitled Old Man hangs in the Cather Childhood Home, in Red Cloud NE.


Cather: "The Century will contain during the year a great number of papers on art subjects, richly illustrated. Professor Sloane's 'Life of Napoleon,' with its wealth of illustrations, will reach its most interesting part . . . " (Courier 9 Nov. 1895: 10). See Century Magazine 52.2 (June 1896): 269 for "Napoleon Announces to Josephine the Day Fixed for Signing the Papers of the Divorce," as drawn by Eric Pape.

Century Magazine began their series, "The Life of Napoleon," by Professor Sloan in November 1894. This fact is
pointed out by Cather herself in *McClure's Autobiography*, a work ghost-written by her (220).

*Cather's* Jim Burden states: "For two days I sat at the dining-room table, pasting this book full of pictures for Yulka. We had files of those good old family magazines which used to publish coloured lithographs of popular painting, and I was allowed to use some of these. I took 'Napoleon Announcing the Divorce to Josephine' for my frontispiece" (*My Ántonia* 81). This illustration is not included in Cather's personal *Scrapbook*, now at the Willa Cather Historical Center-NSHS, Red Cloud NE.

Also see Ida M. Tarbell's articles on "The Life of Napoleon" featured in *McClure's Magazines*. The series was carried in eight issues, with accompanying black and white illustrations (1894, volumes #3.6 and #4.5). In his *My Autobiography* S. S. McClure explained about the acquisition of Gardner Hubbard's Collection of Napoleon pictures used in the Tarbell series (222). We now know that Cather was S. S. McClure's ghost-writer for *My Autobiography* and that she was familiar with Hubbard's pictures of Napoleon. Hubbard's collection included engraved etchings after the original works by Baron Antoine-Jean Gros, Jacques-Louis David, and Baron François-Pascal Gérard before photoengraving was yet to become a standard technique in the printing world. Notice also Mèissonier's monumental painting 1814--here engraved by Ruet--that pictures Napoleon reviving his army after his
abdication at Fontainbleau on April 11, 1814 (McClure's 4.5 (Apr. 1895): 415).

Also see Ida M. Tarbell's article, "The Divorce," for two of the Napoleon (b/w) pictures mentioned in S. S. McClure's My Autobiography. Included are "The Divorce of Napoleon and Josephine," as composed by Chasselat and engraved by Bosselmann; and "The Final Scene between Napoleon and Josephine before the Divorce," as etched by Gilli after Didoni. This picture is also in McClure's Magazine 4 (1894-95): 334.

Cather used the unhappy picture of Josephine and Napoleon to prefigure Antonia's desertion by Larry Donovan, who was the unwed father of her first child. The episode becomes a picture in itself. E. K. Brown comments on the continuing "gallery of pictures" found in My Antonia. He states that the "pictures seem to be hung in a casual and episodic fashion; before long they affect one as illuminating one another and contributing to a general tone" (Brown E. K. Willa Cather: A Critical Biography. Completed by Leon Edel. New York: Knopf: 205).

Her Aunt Franc read to young Willa Cather from the John Stevens Cabot Abbott's "Life of Napoleon" in Harper's New Monthly Magazine. Pictured there are Napoleon and Josephine in The Reconciliation. Cather judged Abbott's version as "atrociously incorrect" (Home Monthly (June 1897): 14; W & P 353-Curtin note #45). See Abbott, J. "Life of Napoleon." Harper's 4 (1851): 594-611; and 602 for the unsigned
engraving, "The Reconciliation." Cather previously had mentioned J. S. C. Abbott in her early play, "A Sentimental Thanksgiving," that appeared in the University of Nebraska's issue of *The Hesperian* (Nov. 1892).

**Parker, Cora.**

*Cather [?]:* "Miss Cora Parker, who taught art at the University, loaned her own painting, copied from a Corot which is in the Louvre" (from Jane Archer's article in the *Nebraska State Journal* 6 Jan. 1895: 13).

*Cather:* "One of the best pictures at the fair was a copy of a Corot by Miss Parker" (KA 183, see Slote note #6).

**Pearce, Charles Sprague.** Painter, b. Boston, 1851; d.1914. Pearce studied in Paris and continued to live in Auvers-sur-Oise, France. He was a Member of the Society of American Artists. By 1903 his paintings were in the Art Institute of Chicago, the Pennsylvania Academy, and the Bohemian Club in San Francisco.


*The Mark.* See *W & P*: 761.

*Cather:* "The other loan picture, 'The Mark,' by Charles Sprague Pearce, deserves small favor and gets little. The painting is certainly good, the painting of the fabric excellent indeed, but the subject is unpardonable" ("A
Philistine in the Gallery." Library (21 Apr. 1900): 8-9 [Crane D487]; W & P 761). In 1904, at the Carnegie Art Museum, Pearce entered #213 Souvenir du Bourg d'Ault. It pictured a young peasant girl on a path bordered by wildflowers that Cather may have enjoyed more than she did "The Mark" (Carnegie Catalogue of Ninth Annual Exhibition, 2 ed.).

**Penitent Magdalen.** As Cather makes reference to Magdalens by three different artists, she reveals her interest in a repeated theme: the fallen but forgiven woman. Cather's "Guido's penitent Magdalen," in "The Resurrection," probably designates Fra Angelico, also called Guido da Siena. Or perhaps Cather was thinking of a Magdalen by Guido Reni (WCCSF 432). Cather also mentions a "Penitent Magdalen" by Henner (Youth and the Bright Medusa 27). Her reference to the "Magdalen in Paris" (W & P 377) probably indicates a painting of Magdalen either by Georges Latour+ or by Guido Reni+.

The Magdalen+ by Guido Reni is in a grotto with "hands clasped and eyes turned towards a crucifix." Oil on canvas. 3' 7" x 3' 1". The painting is at the Louvre, in the collection of Louis XIV, who bought it in 1670. An engraved version by Schmutzer is illustrated in the Encyclopedia of Painters and Paintings. 4th ed. John Denison Champlin, Jr. 4 vols. New York: Empire State Book Co., 1927: vol. 3, p. 172.
Picasso, Pablo+. Spanish painter, graphic artist, sculptor who lived primarily in France, b. 1881, d. 1973. He was the most famous artist of the twentieth century and innovator of several major movements in art. Picasso won a First at the Carnegie International Exhibition in 1930.

Woman with a Pot of Mustard+ (1910). Other examples of Picasso's Cubist period which Cather undoubtedly saw are Les demoiselles d'Avignon (1907), and The Three Musicians (1921) at the Metropolitan Museum of Art, New York. See Armory Show in this Catalogue.

Piranesi, Giovanni Battista. Italian graphic artist and architect, b. near Mestre but raised in Venice, 1720; d. Rome, 1778. Piranesi trained in Venice as an engraver and stage-designer. Given to engraved etchings of Roman antiquities, he compiled forty-seven prints by 1747 for Various View of Rome. It later became a standard guide-book for travelers which Cather may have used.

Although he was an excellent draftsman Piranesi lacked support for his work. After tiring of representational engravings, he turned to imaginative architectural scenes that were touched with a Romantic notion of the sublime.

Fantasy of a Palace with a Fountain+. At the Art Institute of Chicago.

Edith Lewis stated that Cather "discovered some fine Piranesis at a little print shop . . . and considered them a


**Pissarro, Camille (Jacob)**. French painter, b. 1830 St. Thomas, Virgin Islands; d. 1903, Paris. An early Impressionist, Pissarro studied first with Corot. Throughout his life he showed the influence of Millet, Courbet, Constable, Turner, and Seurat. He painted alongside Monet and Cézanne.

*Great Bridge at Rouen* (1896). The subject of Pissarro's painting is of the Bridge at Rouen that one could actually see; therefore, the Impressionist was reacting negatively to French Academy art whose themes were often derived from literature or myth. *Great Bridge at Rouen* was purchased by the Carnegie in #1900.9. The painting listed as #418 was shown earlier at Omaha, Nebraska's Trans-Mississippi and International Exposition in 1898. Cather surely knew it well.
Le Pont Boieldieu à Rouen+ (1896). Exhibited in 1897 at the Carnegie; now at The Art Gallery of Toronto, Canada.

The Roofs of Old Rouen, Gray Weather+ (1896).
Pissarro's painting is at the Toledo Museum of Art. Pissarro wrote his son that he painted the Rouen Cathedral and Saint Ouen's Church above the rooftops from his hotel room. Both the Cathedral and the Church are important in Cather's writings. See Gernstein, Marc S. Impressionism: Selections from Five American Museums. New York: Hudson Hills Press for the Saint Louis Art Museum, 1989: Color Plate #66.

Cather: "When he [Claude Wheeler] reached the choir he turned, and saw, far behind him, the rose window, with its purple heart. As he stood staring, hat in hand, as still as the stone figures in the chapels, a great bell, up aloft, began to strike the hour in its deep, melodic throat; eleven beats, measured and far apart, as rich as the colours in the window, then silence . . . only in his memory the throbbing of an undreamed-of-quality of sound. The revelations of the glass and the bell had come almost simultaneously, as if one produced the other; and both were superlatives toward which his mind had always been groping,-- or so it seemed to him then" (One of Ours 342).

In the previous passage Cather makes use of the Medieval notion of Mystical Light and Mystical Numbers. During an epiphany at the Church of St. Ouen the rays shoot through Claude from the rose window with its purple heart. The rays
signify the Divine warning Claude Wheeler of his portentous death, being tolled out by an eleventh-hour bell.

*Place du Théâtre Francais, Rain*+ (1897). Now in Minneapolis Institute of Arts. This Pissarro painting shows a view, near the Louvre and the Tuileries in Paris that Cather knew well (Lewis, Edith. *Willa Cather Living*. New York: Knopf, 1953: 119; see Gerstein for Color Plate #68).

*The Louvre, Morning*+ (1900). Saint Louis Art Museum. Pissarro's painting of the Louvre is one Cather would have seen often from the Ile de la Cité (see Gerstein, Color Plate #69).

**Poems** by Cather. Several of Cather's poems are illustrated, or elaborately decorated. A few of them are:

"Winter at Delphi." *Critic* 39 (Sep. 1901): 269 [Crane B30].


**Powis, Paul.** *Russian Sleigh and Wolves*+ . This huge old painting involves a pack of ferocious wolves who pursue a frantic bridal couple fleeing over the snow in Russian sleigh. Mildred Bennett found it at the local High School in Red Cloud NE. She associated the painting with Cather's episode involving a Russian wedding party that was also attacked by wolves, as told by Pavel and Peter in *My Ántonia*. See Schach, Paul. "Russian Wolves in Folktales and
Cather: "An artist uses any particular scene or incident not to show how much he knows about it, or because it is in itself interesting. He uses it because of a certain effect of color or emotion that will contribute to his story as a whole, because it is in the mood of the story, or helps to make the mood. Therefore, in writing this scene, he will use as much detail as will convey his impression, no more. . . . The writer does not 'efface' himself, as you say; he loses himself in the amplitude of his impressions, and in the exciting business finds all his memories, long-forgotten scenes and faces, running off his pen, as if they were in the ink, and not in his brain at all" ("On Literalness." St. Paul Daily News 5 Mar. 1922. Letter to editor. Also in Bolke 178).

Puvis de Chavannes, Pierre-Cécile. French muralist and painter, b. Lyons, 1824 to a very old family; d. Paris, 1898. He studied with Couture. Puvis de Chavannes' style recalls Classical Roman-wall-painting. He was influenced by the frescoes painted by Giotto and Fra Angelico. Puvis' palette included lovely hues of chalky blue, brown, pale yellow, pink, green gold, and lavender.

Puvis de Chavannes was shown in Nebraska as early as 1898, as were Adolphe Bouguereau, Gustave Courbet, Claude Monet, Pierre Auguste Renoir, and Alfred Sisley. Puvis de

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Chavannes was probably best known from various reproductions of his work (*Trans-Mississippi and International Exposition, Omaha, Nebraska June 1st to November 1st, 1898*. Official Catalogue of the Fine Arts Exhibit, Illustrated. Omaha: Klopp and Bartlett, 1898: 62.

*A Vision of Antiquity* (1886). Acq. #[18]97.3 at Carnegie Art Gallery; there then and now. This painting is difficult to describe, but the viewer should notice the opaque turquoise water in the background that Cather later calls "the blue of legend." For Puvis see the Introduction.

Cather: "Mrs. Craigie seems never to have dreamed of subordinating any one part of her story to throw another into bolder relief, or of conserving her forces for a particular end. She goes into trivial details so lavishly that she has no reserve power left for a climax. She does not attempt to make all the threads of her rambling plot strengthen each other for her own purposes. Her characters do not keep within the picture, do not focus the interest of the picture, but sit about in individual isolation like the figures in Puvis de Chavannes's canvases" (*Books and Magazines.* "Pittsburgh Leader" 7 Jan. 1898: 13 [Crane D367]; W & P 571).

Cather wrote the above article after *A Vision of Antiquity* was acquired by the Carnegie Art Museum. It is interesting to observe a chronological change in Cather's affection for Puvis' work. In the following quote she revealed her continued skepticism about Puvis' symbolic, alien compositions. Later on, though, she displayed a
greater appreciation of Puvis' work by referring to him in her story, "Eric Hermanson's Soul." In the story, Cather's sophisticated character describes the Puvis de Chavannes' pictures that he has just received. See "Eric Hermanson's Soul." Cosmopolitan 28 (Apr. 1900): 633-44; WCCSF 633-44 [Crane C21].

Cather also mentions Puvis de Chavannes in her reviews: "A Philistine," in April 1900, in which she comments on his "noble but angular ladies" (W & P 763 [Crane D487]), and in "Prose and Paint," in August 1901 (W & P 842 [Crane D532]). She writes about Vision of the Ancients again in the following passage.

Cather: "It is impossible to resist saying the Puvis de Chavannes' "Vision of the Ancients" appears to grow more and more grotesque the longer one gazes upon it, and yet this is said with a full knowledge of presumptuousness. The white sea horses sporting in the water at the back, the Greek or Roman ladies, whichever they are, reclining on the beach, with such purple complexions, are a little more than one can take seriously, any more than one can take the blue angels of Mr. Chavannes in the Boston Library seriously" ("Pittsburgh People and Doings." ["Midsummer Exhibit of Pictures. . ."]). Not signed, but in Cather's column. Library 1.21 (28 July 1900): 9).

While living in Boston, Cather undoubtedly saw Puvis de Chavannes' ethereal and allegorical murals that he designed and painted for the Second Floor Loggia, Boston Public
In reference to the Puvis de Chavannes murals for the Boston Library, Ernest Fenollosa--then curator of the Oriental Collection at the Boston Museum of Fine Arts--said, "It was a happy and liberal thought . . . to call to this our first American Pantheon, a master of that old world in which ours had root" (A Handbook to the Art and Architecture of the Boston Public Library, Boston: Associates, 1978). Fenollosa went on to compare all of the Boston Library Murals to those in Assisi, Italy. Homer: Epic Poetry+. This oil on canvas is a reduction of a mural in Boston Public Library (#23.506 Boston Museum of Fine Arts). Puvis de Chavannes also painted murals for the Hémicycle of the Sorbonne and the Hôtel de Ville in Paris, the City Museum at Rouen, and one in Lyons.

The Sacred Grove+ (1884-89). Acq. date #1922.445, Potter Palmer Collection, Art Institute of Chicago, where Cather could have seen it sometime after her reviews. An oil on canvas, Puvis de Chavannes' painting is a highly organized composition in which he used the harmonious proportions of the Golden Section (Brettell 113). The painting is a reduction of a mural.

Puvis de Chavannes also executed The Sacred Wood, Dear to the Arts and to the Muses as a large, poetical mural celebrating the three Plastic arts--painting, sculpture, and architecture. It was commissioned for the 1884 Exhibition at the Musée des Beaux-Arts, in Lyons, France. For an
The Fisherman's Family+ (1887). Acq. #1915.227, this Puvis de Chavannes painting is also a reduction of a larger canvas that was destroyed in a World War II bombing. Martin R. Ryerson Collection, Art Institute of Chicago.

Hope+ (1873). Early in the Luxembourg Museum, now at the Museé d'Orsay. Pictured as #1527 in Musée du Louvre Peintures: Ecole Francaise, XIXe.

Young Girls by the Sea+. At the Musée d'Orsay, in the 1908 Camondo Legacy; #1529 M. Louvre.

The Poor Fisherman+ (1881). Placed in the Luxembourg in 1887; now at the Musée d'Orsay; #1531 M. Louvre.

Sainte Geneviève Frescoes (1876-1896). In the Panthéon, Paris. Puvis executed the majestic frescoes in delicate gouache colors when he decorated the Panthéon. Originally designed as a church, the Panthéon later was dedicated as a Monument to the French Nation. See Cox, Kenyon. For illustration of Sainte Geneviève in detail, see Cox, Kenyon. "Puvis de Chavannes." Century 51.4 (Feb. 1896): 558-69.

After studying the Sainte Geneviève frescoes in 1902, Cather felt that Puvis de Chavannes' frescoes invaded her memory. Twenty-five years later she compared her own prose composition to "the style of legend" found in Puvis de Chavannes' frescoes that she had seen in Paris. "A Letter
from Willa Cather [on Death Comes for the Archbishop]."

Commonweal 7 (27 Nov. 1927): 713 [Crane D587].

Cather probably also saw reproductions of the St Geneviève frescoes at the Panthéon, and they could be the same Puvis de Chavannes pictures described in "Eric Hermanson's Soul." See that story in the Cosmopolitan 28 (Apr. 1900):633-44; WWCSF 633-44 [Crane C21]). Also notice in Shadows on the Rock that the Lady Chapel paintings, in the Church of Notre Dame de la Victoire, are of St Geneviève (SOR 64). I'm not certain if they are actual or fictional.


Even today Sainte Geneviève is venerated as patroness of France, and the Abbey of St. Geneviève lies adjacent to the Panthéon. Marius Vachon, the standard bearer for Puvis de Chavannes, stated that the pictorial episodes in his frescoes of Sainte Geneviève exemplified the noble patriotism of the French race combined with their Christian origins (Vachon, Marius. Puvis de Chavannes. Paris: Société D'Édition Artistique, n. d.: 180, in French). Vachon also revealed that although Puvis de Chavannes had professed a great admiration for Millet's devotional figures in The Angelus, Puvis strongly denied critics' claims that he used
Millet's formulas in painting the *Sainte Geneviève* cycle (Vachon 198).


**Raffaëlli, Jean Françoise.** French painter, b. 1850; d. 1824.


*Parisian Girl*. Listed as #188 in the 1901 *Carnegie International Exhibition Catalogue*.

*Cather*: Paul liked "Raffaellis' gay studies of Paris Streets" (in "Paul Case: A Study in Temperament." *McClure's* 25 (May 1905): 74-83 [Crane C37]; also in *WCCSF* 245).

**Raphaël (Raffaello Santi or Sanzio).** Italian painter and architect of the Florentine school, 1483-1520.

*Cather*: "... that little upward look that is nothing so much as one of Raphael's star-gazing cherubs" (*W & P* 395).

*Wedding and Feast of Cupid and Psyche*. A Ceiling Fresco, at the Villa Farnesina in Rome, Italy.
Cather: "[Mrs. Rosen's] walls were hung with engravings in pale gold frames; some of Raphael's Hours, a large soft engraving of a castle on the Rhine, and another of cypress trees about a Roman ruin, under a full moon. There were a number of water-color sketches, made in Italy by Mr. Rosen himself when he was a boy" ("Three Women." Ladies' Home Journal (Sep. 1932): 72 [Crane C59]).

The "Hours," and other engravings of Roman antiquity owned by the Rosens tie the couple to Romantic scholarship and a finer culture. Raphaël's "Hours" in the Villa Farnesina Frescoes are beautifully-winged girls. From above the "Hours" bestow flowered garlands on the Olympian gods who are seated below them dining at a long table. Raphaël painted the frescoes on the ceiling vault. Cather surely viewed Raphaël's elegant work in the Villa Farnesina while in Rome with Isabelle McClung in 1908. For Raphaël's "Hours" see Fischel, Oskar. Raphael. Trans. Bernard Rackham. 4 vols. London: Kegan Paul, 1948. The "Hours" are described (p. 185, vol. 1) and pictured (Plate #207, vol. 2) at The Wedding of Cupid and Psyche. Another work by Raphaël that Cather undoubtedly saw at the Vatican Museum is his Coronation of the Virgin+ (1503). In this work Raphaël's teacher Perugino influenced his student's style.

For the library decorations of his Vatican apartment Pope Julius II employed Raphaël to execute the famous Raphaël Stanzas. This work is comprised of four programs. In one room, known as the Stanza of the Signature, four frescoes
painted in the octagon-shaped vault exhibit a program that depicts the female personifications of Philosophy, Theology, Justice, and Poetry (1508-1511). These frescoes are in perfect harmony with their circular architectural scheme. While the frescoes were planned by Raphaël they actually were executed by his assistants and lie directly above the master's frescoes on the walls. Raphaël's famous wall-frescoes include The Dispute on the Blessed Sacrament, The School of Athens, Mount Parnassus, and the Theological and Cardinal Virtues. The fresco-themes surely appealed to Cather's interest in the Classics even though the personae in them are not specifically "Hours." See Michelangelo and Raphael in the Vatican. Rome: Special Edition for the Museums and Papal Galleries, n. d., c. 1988.


Washed Ashore. Cather mentions Reinhart's painting in Lincoln NE's Courier 23 Oct. 1897: 9; W & P 510 [Crane D339]. Cather was familiar with Reinhart when she wrote this article after his death. Also see her previous article "Charles Stanley Reinhart," by Lawrence Brenton [a.k.a. Cather] in an earlier Home Monthly (Oct. 1896): 16. Illustrated there are Washed Ashore with a picture of Reinhart. Also see W & P: 762.

Lawrence Brenton [a.k.a. Cather] was surely Cather. His/her article was noticed earlier by both Slote [the article is in her Collection] and by Curtin [cited as Brinton]. Neither has argued that Brenton was Cather. Kathleen Byrne, on the other hand, lists Lawrence Brinton [sic] as a Cather pseudonym (Byrne, Kathleen and Richard Snyder. Chrysalis: Willa Cather in Pittsburgh, 1896-1906. Pittsburgh PA: Historical Society of Western Pennsylvania, 1982: 7).

The article, "Charles Stanley Reinhart," by Lawrence Brenton makes use of identical language that was used by Cather in her later article. The name "Lawrence" probably denotes either Lorenzo Medici--Florentine patron of the arts, or Saint Lawrence--a saint who was roasted alive. This play on names suits Cather's cryptic sense of humor. In addition, "Brenton" may also echo Jules Breton--painter of The Song of the Lark, or even Cather's contemporary novelist, D. H. Lawrence. It is characteristic for Cather to consolidate her allusions into a Poe-like cryptogram. Cather's other

Charles Stanley Reinhart's long-time friend Edwin Abbey wrote to Mrs. Abbey in 1896: "Poor old Reinhart's death has brought a flood of memories of those old days when he was the only man I knew who had been abroad and had seen great painters and schools. What a fortunate chap I thought him--and how I used to wonder at his lack of ambition. I was fond of him, in spite of his faults. But we don't usually care for people on account of their virtues--more often in spite of their faults" (Lucas, E. V. *Edwin Austin Abbey: Royal Academician. The Record of His Life and Works*. 2 vols. London: Methuen; New York: Scribner's, 1920: 304).


In "The Sculptor's Funeral," Cather mentions a "Rogers Group," a small sculpture of John Alden and his beloved Pricilla (*WCCSF* 176).
Cather wrote, "That the name of the well-known artist, John Rogers, the sculptor, may be perpetuated as he has perpetuated the Civil War through his stories in bronze, a movement is now on foot to make a complete collection of his works to be preserved in the Metropolitan Museum of Arts in New York City"--see "John Rogers the True Story-Teller." N. s., but on the editorial page of Home Monthly 7.5 (Dec. 1898): 8.

For C. S. Reinhart's Civil War illustrations see "General Grant at the Headquarters of General Thomas" (p. 16), and "Grant's Headquarters in the Wilderness" (p. 216), and "Hail to the Chief" (p. 344) in Horace Porter's "Campaigning with Grant." Century 53 (1896). The Civil War pictures by Reinhart and/or Winslow Homer probably influenced Cather's image of the lost Civil War Sergeant in "The Namesake." Such pictures were engraved either from actual sketches, from memory, or taken from Civil War photographs like those by Matthew Brady, Alexander Gardner, and Timothy O'Sullivan who did their work right on the battlefield.

Rembrandt Van Rijn (Rhijn; Ryn), Harmenszoon. Famous Dutch historical painter of portraits, landscapes, and genre. He also draftsman and etcher, b. Leyden 1606; d. Amsterdam, 1669.

Portrait of Saskia+ and The Accountant+ were Rembrandt paintings listed in the 1902 Carnegie Loan Exhibit Catalogue. Rembrandt executed his dramatic Landscape with an Obelisk+ in
1638. Isabella Stewart Gardner purchased this painting for her Boston Museum, one known for its many Rembrandts.

_The Anatomy Lesson of Dr. Nicolaes Tulp_. Now at the Mauritshuis Art Gallery, which is the Royal Picture Gallery at The Hague in Holland. Although Cather does not specifically name this picture, but it typifies Rembrandt's theme that portrayed groups of prominent Dutch men.

_Cather:_ "Rembrandt's picture of a clinical lecture . . . discussing the baseness of Renaissance art" (WCCSF 83).

Rembrandt invented and developed the group portrait as seen in the painting, _The Anatomy Lesson of Dr. Nicolaes Tulp_. He painted it soon after moving to Amsterdam. This was in his first stylistic period from 1632 to 1640. Rembrandt's innovative groupings of subjects was soon adopted by other Dutch painters such as Thomas de Keyser, Michiel and Pieter van Miereveld, and Aert Pietersz. Notice Cather's Rembrandt-like group picture in her text:

_Cather:_ "They were a fine company of old women, and a Dutch painter would have loved to find them there together, where the sun made bright patches on the floor and sent long, quivering shafts of gold through the dusky shade up among the rafters" (WCCSF 29).

**Remington, Frederic Sackrider.** American illustrator for _Harper's_, painter, sculptor, author, b. Canton, NJ 1861; d. Ridgefield CT., 1909. Remington studied at the Yale Art School and was known for his 'cowboys' from the West and
Southwest. In Cather's story, "Coming, Eden Bower!"
Remington encouraged artist Don Hedger, who hoped to study at
New York City's Art League.

Cather: "... Remington, then a great man in American
art, happened to see [Hedger's pastels] and generously tried
to push [them]" (Smart Set 92 (Aug. 1920): 3-25 [Crane C54]).

At the Cather Childhood Home in Red Cloud, a framed
Remington print of his Fight for the Waterhole hangs on a
downstairs wall (1903, illus. in Arts Magazine 66.3 (21 Nov.
1991): 21). Today Remington's familiar painting is at the
Houston Museum of Fine Arts, Houston TX.

Reni, Guido [Guido Rini]. Italian figure-painter of mythical
and religious subjects, b. Bologna, 1575; d. there, 1642.

Cather: "It was ... the inevitable wan chromo of the
sad-eyed Cenci [Beatrice Cenci, the 'Beautiful Parricide,' portrait probably by Guido Reni] who is daily martyred anew
at the hands of relentless copyists. ... " ("The Count of
Crow's Nest." Youth and Bright Medusa 117). See Behrendt,
Stephen C. Shelley and His Audience. Lincoln U of Nebraska

The Magdalen+. At the National Gallery, London.

Reni, like Henner after him, painted several versions of
the piously erotic Magdalen (See Pepper, D. Stephen. Guido
have seen Reni's Magdalen at London's National Gallery [acq.
1840] see Cat. #152; for illustrations of Magdalen see Color Plate XII and Plate 178. Cather probably knew Guido Reni from his reproduced work. Or possibly she saw his Crucifixion of St. Peter+ (c. 1603) at St. Peter's in Rome, and his Atalanta and Hippomenes+ (c. 1625) at the National Museum in Naples. Reni's series of ghostlike images--one of which is Girl with a Wreath+ (1635), are now at the Capitoline Museums in Rome. For another possible Guido see Angelico and also Penitent Magdalen in this Catalogue.

Rico y Ortega, Martin (Master Rico). Spanish painter, b. 1835; d. 1908. Rico was trained in Spain but moved to France where he was influenced by the Barbizons. Cather was partial to Rico's Venetian scenes and included a reference to his painting in two reviews and in her 1905 short story, "Paul's Case: A Study in Temperament."

San Trovaso. Rico's painting was important enough to Cather that she reviewed it twice:

Cather: "Among these graver performances, one comes upon a bit of Venice done by gay Master Rico, San Trovaso, on a sunny morning. A very blue sky, a silvery canal, white and red houses, bridges and gay gondolas, and in the foreground the dear Lombard poplar, the gayest and saddest of trees, rustling green and silver in the sunlight" ("A Philistine." Library (21 Apr. 1900): 8-9; W & P 762).

Cather: "Another great favorite with the Philistine is gay master Rico, whose name to the Young Art Student is as
the red rag to the bull. Now, Master Rico chooses to be pretty, and that, in the eye of the Art Student, is an unpardonable sin. You will find a copy of one of his [Rico's] Venetian scenes in every picture-loving home of the middle class. . . . The people like to think of Venice as a pretty place, where people forget their troubles, and therefore they like Master Rico's pictures better than those of greater painters than he who have darkened the canals of the city with the shadows of her past" ("Chicago Art Institute." Courier 10 Aug. 1901: 1-3 [Crane D532]; W & P 842-46). A similar picture of Venice hangs in the Cather childhood home in Red Cloud NE.

Cather: "After a while he [Paul] sat down before a blue Rico and lost himself" (1905 [Crane C37] "Paul's Case." Troll Garden 104; WCCSF 245). The picture Venice by Moonlight is in "Two Friends" (1932 [Crane C58]).


Port Ben. Scene on the Delaware and Hudson Canal. #N93 at Sheldon Memorial Art Gallery, Lincoln NE.

Cather: "The most attractive landscape in the collection is certainly Theodore Robinson's 'Scene on the Delaware and Hudson Canal.' That picture is full of air and sunlight, its abundance of clear atmosphere gives it a bracing, exhilarating effect. One instinctively takes a deep breath as one stands before it. Better sky effects are not often
seen. The sky actually arches and recedes. The horizon seems incalculably far away. The clouds are such as might float and the thinner ones have a suggestion of rapid motion. It is plainly a morning picture, a few hours later than the misty time that Corot loved to paint, done when the sun is well up in the sky and the world is high and dry and the life and work of the world has begun again" ("Haydon Art Club." *Nebraska State Journal* 6 Jan. 1895: 13 [Crane D126]; KA 217).


*Chicago Columbian Exposition*+ (1894). Privately owned.

Robinson studied with Emile Auguste Carolus-Duran and Jean Léon Gérôme in Paris from 1876 to 1878. In 1888 he made his home for four years next to his friend Claude Monet while at Giverny, and he visited Italy before returning to America. More of a Realist than Monet, Robinson abandoned nineteenth-century Romanticism in his painting as did another American Impressionist, Childe Hassam. In part Robinson turned toward Monet's style as shown in his *On the Tow Path*+ (1893). He used an Impressionist's technique of broken color and shimmering lights next to non-black shadows. See Gerdts,

The Window Seat+. Listed as #16 in the 1898 Carnegie Exhibition Catalogue, illustrated. He won the Medal of the Third Class.

Proud Maisie+. Listed as #15 in the 1899 Carnegie Catalogue, illustrated.

Prue+. #194 in the 1901 Carnegie Catalogue, illustrated.


Rogers, Frances. She illustrated both parts of "Uncle Valentine." Woman's Home Companion (Feb./Mar. 1925) [Crane C55]. Rogers was one of very few women (one or two) used by publishers to illustrate Cather's fiction.

Rogers, John. See Reinhart in this Catalogue.

Lady Hamilton. At the Frick Gallery in New York City.

Yalta Menuhin-Ryce states that Willa Cather "deeply observed every detail in paintings. She loved Romney's Lady Hamilton in the Frick Gallery. It was exciting visiting places with her" (Menuhin-Ryce, Yalta. "Letter to author." 26 Apr. 1991).

Emma Hart was a blacksmith's daughter who became Lady Hamilton and later engaged in a notorious liaison with Britain's Lord Nelson. Asked why she thought Cather preferred that particular painting done by Romney, Yalta Menuhin-Ryce wrote, "I do not really know why Willa loved Lady Hamilton by Romney except that she was a remarkably gifted lady, emerging from poverty and exploitation to inspire so many artists herself and diplomats and then [Lord] Nelson" (Menuhin-Ryce, Yalta. "Letter to author." 3 Sep. 1991).

Indeed, Emma Hart with her abundant auburn-hair did inspire George Romney, and typically Cather favored a similar look and personality in her favorite paintings of women. Romney sketched or painted Emma Hart in eighty different versions over a nine-year period. At times he worked from memory portraying Emma Hart as different personalities who ranged from a Bacchante, to Circe, to Mary Magdalen. For Romney's passion for Emma Hart, see C. Lewis Hind. Romney. New York: Frederick A Stokes, 1914. Also see Will H. Low's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Rossetti, Dante Gabriel. English painter and founder of the Pre-Raphaelite Brotherhood, born of Italian parents in a remarkable family; b. in London, 1828; d. Birchinton, 1882. Rossetti was generally self-trained in painting. He often used his own poems to accompany his artwork. For Cather's reference to Rossetti see World and Parish pp. 377 and 916. Rossetti's sister, Christina Rossetti, composed the turbulent poem, "The Goblin Market," that found its way to Cather's Troll Garden.

Cather: "He [James, the valet to the arts] had some-what to say of Watts and all the many and much-gifted Rossettis, and of the Morrices and Ford Madox Brown, whose daughter married D. G. Rossetti's brother. I would give James many bright sovereigns for his head full of recollections" (WCE 76).

Lilith+. Lilith is Rossetti's painting of one of his mistresses; a Rossetti poem of the same name is attached to the frame. Lilith is now at Wilmington, Delaware. Ancient texts say that Lilith was Adam's first, serpentine wife before God gave him Eve. Lilith is the powerful narrator in another of D. G. Rossetti's poems, "Eden Bower." Elements of Rossetti's poem and his Lilith as femme fatale resurface in Cather's short story "Come, Eden Bower!".
The Girlhood of Mary Virgin+ (1848-51). Rossetti's first canvas is now at London's National Gallery.

Ecce Ancilla Domini+ (1849-53). This Annunciation scene by Rossetti followed The Girlhood of Mary Virgin and is at the Tate Gallery. This painting--one familiar to Cather--is reproduced in Will H. Low's "A Century of Painting." Article #6. McClure's 7 (June to Oct. 1896): 66, illustrated on p. 66.

Beata Beatrix (1864). Rossetti wrote of his mystical Beata Beatrix, "The picture is not intended at all to represent death, but to render it under the semblance of a trance." Presently this symbolic painting is #1863 at Tate Gallery, London. Another version of Beata Beatrix, which Cather likely saw, is also at the Art Institute of Chicago, acq. #1925.722. It is listed as #135 in Catalogue of Objects in the Museum. Part I. Chicago: Art Institute, 1896: 83, at the Art Institute's Ryerson and Burnham Libraries).

Around 1846, Rossetti along with Holman Hunt, John Everett Millais, James Collinson, Thomas Woolner, F. G. Stephens, and Rossetti's literary brother, William Michael Rossetti, founded a revolutionary and influential new movement called the Pre-Raphaelite Brotherhood, commonly known as the "P. R. B." Ford Madox Brown was a later member, but Rossetti's heir-apparent to the Pre-Raphaelite movement was Edward Burne-Jones, who was one of Cather's favorite artists.
Another one of Rossetti's friends, James McNeill Whistler, linked the English Pre-Raphaelite Movement and the French Symbolist writers and painters. Especially important for exchanging ideas from the avant-garde was Whistler's liaison with Mallarmé and Manet and Rossetti. These changing movement in art in the late-nineteenth century and the people involved in them hold a fascinating potential for future studies. Cather's literary style contains elements from both groups of artists.

**Rousseau, Pierre Étienne Théodore.** French Barbizon painter; b. Paris, 1812; d. 1867. Rousseau, Corot, Daubigny, Dupré, and Diaz were credited with founding the school of landscape painting at Barbizon near the Forest of Fontainebleau.

Three of Rousseau's pictures owned by American collectors were exhibited at the Carnegie Loan Exhibit in 1902. That was just months after Cather visited Barbizon in France and saw the following paintings at the Luxembourg Gallery and in the Salle Thomy-Thiery, at the Louvre. See *World and Parish*: 931.

*Springtime*. #1894.1066 at the Art Institute of Chicago.

*Bord de Rivière* (1902). In 1849, at the Luxembourg, now at the Louvre. See listing #1677 in *Musée du Louvre Peintures: Ecole Française, XIXe*.

*Forest of Fontainebleau*. Acq. in 1850 for the Louvre. Listed as #1650 in *M. Louvre*.

Cather refers to Rubens while she was still at the University when she wrote the review of the Haydon Art Club Exhibition in Lincoln (NSJ 6 Jan. 1895: 13 [Crane C126]; KA 219; W & P 124-5). While in France Cather undoubtedly saw the series of spectacular and allegorical paintings by Rubens of Marie de' Medici. Each painting commemorates a grand episode in her life. Marie de' Medici personally ordered Rubens' monumental set of twenty-one canvases for a large room in the Luxembourg Palace. The set is now a prodigious Baroque centerpiece in the Louvre. Rubens' putti may be the ones Cather compared the little boys on Pride Street to when she said, "I have seen many a Rubens study of that sort up there" (W & P 874).

Rubens' second wife, Helena Fourment, was very young. She often served as Rubens' model and posed for Fur Wrap+ (1636), now in Vienna, Kunsthistorisches Museum. In The Little Fur+, Rubens painted an erotic portrait of the voluptuous Helena, who was from Antwerp, showing her nearly nude and wrapped in furs. Perhaps Gladys Farmer, also wrapped in furs while sleighing, may relate to the Rubens' portraits of Helena Fourment. See The World of Rubens 1577-1640. A Time-Life Book: 108-119, 165.
Cather: "One of Gladys' grandfathers had come from Antwerp, and she had the settled composure, the full red lips, brown eyes and dimpled white hands which occur so often in Flemish portraits of young women. Some people thought her a trifle heavy, too mature and positive to be called pretty, even though they admired her rich, tulip-like complexion" (One of Ours 107).

Ruskin, John.

Cather: "No less a person than John Ruskin advised all his art students to read A Village Commune and said it was the saddest and most perfect picture of peasant life in modern Italy ever made in English" (W & P 297). By 1894 Cather probably had read The Stones of Venice and Modern Painters.

"But he [Ruskin] outstripped him [Carlyle] as Raphael and Leonardo and many another man has his master" (W & P 297).

"He [Ruskin] worked for ten years on Modern Painters merely to defend Turner" (W & P 299, 47, 475).

Ruzicka, Rudolph. Illustrator, b. Bohemia, 1883; d. ?.
Ruzicka designed the book-jacket for Lucy Gayheart (1935). His name is close to that of "Neighbour Rosicky" (1930). Cather sent her friends a Christmas card which had Ruzicka's drawing of the Brooklyn Bridge on it (Cather, Willa. "Card to Mr. and Mrs. C. W. Weisz." 18 Dec. 1935. Willa Cather
Papers. Newberry Library, Chicago). Ruzicka's drawing was a view nearly identical to that of *The Brooklyn Bridge*, a painting by John White Alexander. For more on the Brooklyn Bridge see Alexander, J. in this Catalogue. Ruzicka also illustrated Washington Irving's "Notes of Travel in Europe" (*Who Was* 536).

**Sargent, John Singer.** American painter, b. Florence, Italy, 1856; d. London, 1925. Sargent's realistic portraits seems to inform Cather's early and late writing more than did any other American artist with the possible exception of William Merritt Chase or James McNeill Whistler. See her reference to Sargent see *World and Parish*, p. 883.

*Portrait of a Boy*. Shown at Carnegie's Second Annual International Exhibit in 1897. The boy, Homer Saint-Gaudens, and his mother are the subjects in *Portrait of a Boy*. They are the son and wife of Augustus Saint-Gaudens. He was the Irish/American sculptor of *Diana*'s statue found in *My Mortal Enemy*. Interestingly, young Homer Saint-Gaudens grew up to become the long-time Director of the Carnegie Museum. His boyish portrait continues to hang there in the Art Museum.

*An Artist in His Studio* (1902). Listed as #05.56 at the Boston Museum of Fine Arts. He designed and decorated a series of murals in the Sargent Gallery of the Boston Public Library. His murals in the lunettes and the upper-end wall are entitled *Judaism and Christianity*. Beginning in 1890 Sargent worked on these symbolic canvas-backed murals over a
period of thirty years. They are located near those of Edwin Abbey and Puvis de Chavannes.


Notice Cather's Sargentesque portrait of Mrs. Fields in "148 Charles Street." There, Joe Jefferson, Winslow Homer, and John Singer Sargent visited Mrs. Fields often (NUF 56).

Cather: "Mrs. Fields wore the widow's lavender which she never abandoned except for black velvet, with a scarf of Venetian lace on her hair. She was very slight and fragile in figure, with a great play of animation in her face and a delicate flush of pink on her cheeks. Like her friend Mrs. John Gardner, she had skin which defied age" (NUF 54).

The above passage turns into fiction when Cather describes Aunt Eleanor Pemberton in *Alexander's Bridge* (10-11):

Cather: "When I knew her she was little and fragile, very pink and white, with a splendid head and a face like fine old lace, somehow,—but perhaps I always think of that because she wore a lace scarf on her hair."

Cather again echoes a Sargent painting, *Breakfast in the Loggia*+ (1910), when she describes two English ladies having
tea near a Roman Arch (The Old Beauty 12; Loggia now at the Freer Gallery of Art, Smithsonian Institution, Wash. DC).

In Cather's early story, "A Death in the Desert," (1903) Adriance Hilgarde sketched "Moorish arches" while the "subtleties of Arabic decoration had cast an unholy spell over him" (Scribner's 33 (Jan. 1903): 109-21); and one must recall the Moorish arches in Sargent's painting, Moorish Buildings in Sunlight* (1879-80), now at the Metropolitan Museum of Art.

Luxembourg Gardens at Twilight+ (1879). Now at the Minnesota Institute of Fine Arts. Luxembourg Gardens at Twilight+ was listed as Gardens of Versailles+ at the Carnegie Exhibit in 1911. Perhaps it relates to the picture in Bartley Alexander's New York studio (Alexander's Bridge 105).


Sarto, Andrea del. Italian painter, b. Florence, 1486; d. there, 1530.

Cather: "The French language like Andrea del Sarto's pictures, has the fatal attribute of perfection" (W & P 583).

See "The Star of Bethlehem in Mediaeval Legend," by George Seibel in the Home Monthly (Dec. 1896): 2-4. Seibel was a good friend of Cather who as editor would have seen and approved his article. Included are illustrated paintings by the following artists: Andrea del Sarto's The Journey of the Magi; Angeolo Gaddi's Adoration of the Magi; Paul Veronese's The Worship of the Kings; and Gentile da Fabriano's Adoration of the Kings. Also illustrated is The Worship of the Magi which is one of the famous mosaics in the Church of St. Apollinare Nuovo in Ravenna, Italy.


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Seton, Ernest Thompson. Illustrator, lithographer, painter, b. South Shields, England, 1860, came to Canada 1866; d. 1946. Wild animals were his specialty.

Seton studied with Gérôme and Bouguereau. He later became President of the Seton Institute in Santa Fe NM (Who Was 559). While in Washington, Cather published two articles about Seton (Nebraska State Journal 10 Feb. 1901: 9 [Crane D520]; and the Index to Pittsburgh Life 16 Feb. 1901: 8 [Crane D521]). In "Se[a]ton-Thompson at Tea" Cather discussed his animal drawings; also note Curtin's interesting commentary on Seton (W & P 822). There is some confusion about the spelling of his name. Seton was later known as Thompson-Seton and he illustrated his own natural history books, such as Wild Animals I Have Known, The Biography of a Grizzly, etc.

Shinn, Everett. Shinn drew the modern and sophisticated figures in pen and ink wash for the Cather story, "Consequences." McClure's 46 (Nov. 1915): 30-32, 63-64 [Crane C47].

Simon, Lucien. French painter, b. 1861; d. 1945.
Portraits was at the Carnegie in 1899; Holy Thursday was listed in the 1900 Carnegie Exhibition Catalogue; and Evening in Europe was at the Carnegie in 1905.

Evening in a Studio. Oil on canvas. 90" x 118". Simon's painting was awarded Medal of the First Class, listed as #41 in the 1905 Carnegie Exhibition Catalogue. After winning the Medal of the First Class, Carnegie purchased the picture, but it is not listed today in the museum's Catalogue of Painting Collection (Pittsburgh PA: Museum of Art, Carnegie Institute, 1973).

Cather referred to Lucien Simon in both versions of her story, "Scandal." The story concerns Connie [or Kitty] Ayrshire, an internationally-known soprano, who owns a large painting by Lucien Simon. Connie's impressive painting, Lucien Simon's Studio, gives the illusion of an added room to her Central Park-West apartment. Lucien Simon's actual painting entitled An Evening in a Studio was shown at the Carnegie Art Museum and influenced Cather's story-line.

Cather: "At the other end, back in a lighted alcove, hung a big, warm, sympathetic interior by Lucien Simon,—a group of Connie's friends having tea in the painters' salon in Paris" ("Scandal." Century 98 (Aug. 1919): 443-5 [Crane C52]; also in YBM. Cather changed Connie Ayrshire to Kitty Ayrshire in Youth and the Bright Medusa so that the changed name agreed with her earlier character in "A Gold Slipper." Harper's 134 (Jan. 1917): 166-74 [Crane C50]).


Cather again refers to Lucien Simon in "Coming, Aphrodite," which was also published as "Coming, Eden Bower!: A Complete Novelette" in the *Smart Set* 92 (Aug. 1920): 3-25 [Crane C54]. Singer Eden Bower asks an art dealer, "'I met you at Simon's studio, didn't I?'" (*Uncle Valentine* 171).

For an illustrated example of Lucien Simon's Chase-like style see "La visite d'Aman-Jean à l'atelier," in *Connaissance des Arts* 403 (Sept. 1985): 81.

*Village on the Shore of the Marne.* Then and now at Carnegie, listed as #99.7. In a sensitive passage about Sisley's painting Cather reveals her own empathy with Impressionist painters:

**Cather:** "Alfred Sisley's 'Village on the Shore of the Marne' will scarcely be so popular. A marshy, slow-moving river, a stretch of wind-blown rushes, a pool mottled with water lily leaves, a dozen Breton houses on the shore, a sky that is a monotone of cold, bluish gray [sic]. I think only people who have played by the marshes when they were children and heard the rushes sigh in the November winds, and found how satisfying that monotony of color can be, will get the full poetry of it. People who have a little of that chilly gray in their blood, and people who have tried to paint skies like that and come to grief will seek it out, but for most of the people who saunter through the galleries it will remain dumb. It is an intensely temperamental picture, and its message is for the few. Some peculiarly poignant recollection of the place, or some impression painfully sharp, got mixed into the paint as the artist worked, and his mood, somber and beautiful, was caught and transfixed there" (*W & P* 761) and "with Sisley it was the silver poplar" (*W & P* 808).

Sloan, John+. Taos landscaper painter, c. 1925, b, New York City, 1910; d. 19??, Cather probably knew Sloan.

Smith, Howard E. Smith illustrated "The Enchanted Bluff," in Harper's (Apr. 1909): 774-81 [Crane C43]. The half-tone plates were engraved by F. A. Pettit. Cather may have suggested the "look" for Smith's drawings in order that they complemented the story.

Soper, Gardner. Soper's illustrations portray Cressida Garnet as the beautiful singer who was at home on Tenth Street, New York, in "The Diamond Mine" (McClure's (Oct. 1916): 7-11 [Crane C49]). The story has a curiously inappropriate photo of Cather camping-out at Mesa Verde AZ.


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Cather: "[Stevenson's] interest centered in black and white up to this time and he was soon able to make, as he says, 'a fair crayon portrait.'" Alexandra Bergson, in *Q Pioneers*, commissioned her father's crayon portrait to be made from an old photograph (*QP* 62).

**Stokes, Marianne.** Born in London, 1855; d. 1927.

Little Brother and Sister. Stokes' theme is taken from Grimm's fairy tale. *Little Brother and Sister* is listed as #214 in the 1901 Carnegie Annual Exhibition Catalogue; see *W & P* 867 for Cather's remarks about it.

**Street, Frank.** Street illustrated nine issues of *The Professor's House* (*Colliers* 6 June through 1 August 1925 [Crane CCC3]). Street's lithograph drawings are completely in keeping with Cather's story; she probably directed their content and style.

Street's Professor Godfrey St. Peter resembles Jan Van Dyke's portrait of *Frans Snyder*. Moreover, Augusta looks like Cather herself. A picture of Father Duchene seems to prefigure Bishop Latour in *Death Comes for the Archbishop*. The Mesa Verde sites are accurate and presumably their source was from Cather's own collection of photographs of the Cliff-Dwellings (Cather, Willa. "Letter to Ferris Greenslet." Nov. 1915. Houghton Mifflin Collection. Houghton Library. Harvard University). Cather stated that she had many
excellent photographs of the Southwest given to her by a railway official.

**Symboliste Painters and Writers mentioned by Cather:** [Clara Butt] "recalls a little the paintings of the Pre-Raphaelites, and somewhat the sorrows and deadly verse of Baudelaire. She . . . affected me much as Paul Verlaine's religious poetry, as feverish, overstrained, unnatural" (W & P 648).

In reviewing this Catalogue, one sees that Cather was influenced by many the styles of a myriad of artists. She loved the Barbizons and the Impressionists, but on the whole Cather appears to use many of the techniques used by the Symbolist writers and painters.

Movements in painting are better understood from a linear point of view than one divided into "isms." For instance Edouard Manet is sometimes considered an Impressionist even though he did not exhibit his paintings with the Impressionists. Manet's friend and leader of the Impressionist Movement, Claude Monet, edged on the Symbolist Movement when he introduced Whistler to Mallarmé, leader of the Symbolist writers. In truth, these so-called movements or schools of painting are not as well defined as they might be.

Although Cather never directly mentioned Mallarmé it seems reasonable that she read his work, if not in her French classes at the University of Nebraska (1893-95), then later with her friends the Seibels in Pittsburgh (1896 plus).
Cather's Pittsburgh biographer, Kathleen Byrne, states, "As an avant-garde as both Cather and the Seibels were, it seems highly improbable that Mallarmé would have been ignored in their readings. Also—Seibel was a professor of poetry and drama. . . . It seems difficult to even consider that Cather and the Seibels ignored Mallarmé!" (Byrne, Kathleen. "Letter to author." 8 Apr. 1991). See Seibel, George. "Miss Willa Cather from Nebraska." New Colophon. II. Part 7 (1949): 195-208.

Mallarmé's relationship with Whistler made the American painter the conduit between the Symbolists writers and painters like Manet in France and to the Pre-Raphaelite artists like Rossetti and Burne-Jones in England. In any case the work of Mallarmé and others named by Cather such as Flaubert, Baudelaire, and Verlaine all shared some elements of symbolism. See Barbier, C. P. Mallarmé-Whistler Correspondance. [In French]. Paris, A. G. Nizet, 1964.


Taft, Lorado. Taft was a guest speaker at the 1894 Chautauqua in Crete NE. Willa Cather was a journalist and
student at the University of Nebraska when she reported the events for a Lincoln newspaper.

Lorado Taft, sculptor, art critic, and lecturer at the Art Institute of Chicago, presented three stereopticon slide-lectures with over a hundred slides for each. The lectures were titled: (1) "Great Artists of Today; French Painters" (2) "A Glimpse of a Sculptor's Studio" (3) "Facial Expression in the Art of the Sculptor" (4) "German and Dutch Painters" (5) and "English and American Painters." Taft modeled in clay during his lecture on sculpture (Crete Chautauqua Program. Slote Collection, Archives. University of Nebraska-Lincoln NE).

Undoubtedly, Taft's learned lectures provided Cather a broad base for her lively interest in the plastic arts. In addition to the Chautauqua lectures, the Haydon Art Club, which was founded in Lincoln in 1888, provided lectures, magic-lantern views, and special loan exhibits from local and Chicago artists. Cather's editor, Charles H. Gere, and his wife, played active roles in the success of the Haydon Art Club. Mrs. Gere even solicited door to door for acquisition funds (Sheldon Sampler: A Century of Patronage. Lincoln NE: Sheldon Memorial Art Gallery: 6-7, 24).

Taft's lectures at the Crete Chautauqua were really Cather's first important touch with Fine Art from outside Nebraska and they influenced her greatly. For more about Taft see Cather's Cather's Chautauqua reviews, "The Fourth at Crete," and "At the Chautauqua." Lincoln Evening News (5 and

In Chicago there continued to be a broad interest in painting and the arts, especially in Impressionism, after the monumental Columbian Exposition of 1893. See Gerdts, William H. *American Impressionism*. New York: Artabras, 1984. Also see the American Impressionist Robinson in this Catalogue.

At about that time Hamlin Garland, who also wrote stories about the West for *McClure's Magazine*, moved from Boston back to Chicago returning to his native Mid-America (Gerdts 143). Gerdts states that Hamlin Garland, Lorado Taft, and Chicago painter Charles Francis Browne formed "The Critical Triumvirate" in the fall of 1894. They prepared a pamphlet in which they discussed the Impressionist paintings shown at Chicago's *Seventh Annual Exhibition of American Paintings* (Gerdts 144, 246). Hamlin Garland proved influential in promoting Claude Monet's Giverny-style Impressionism. He had previously published *Crumbling Idols: Twelve Essays on Art*. Alert, as always, Cather would have studied any article on art by Taft and Garland.

Jane Archer [? a.k.a. Cather] mentions Taft again: "All who have seen the Firelight Girl [Benson's] at the [Lincoln] armory will sympathize with Mr. Taft's enthusiasm in 'Impression on Impressionism'" ("Among the Pictures." *NSU* 6 Jan. 1895: 13). It would be interesting to know when Cather discovered Taft's views in "Impression on Impressionism."
The pamphlet was published in Chicago sometime after the Crete Chautauqua when Cather reviewed Taft's lectures; Cather was still in Lincoln at the time of publication. Perhaps the pamphlet accompanied some paintings from the Central Art Association in Chicago to the Haydon Art Club Exhibition in Lincoln.

Cather continued to admire Taft. As late as 1930 she attended an address given by him. Afterward she wrote him to express her admiration for his sculptural fountain at the Art Institute of Chicago. She noted that she visited it as often as possible, even between trains on her way West (Cather, Willa. "To Lorado Taft." 17 Nov. 1930. Archives and Manuscripts Department. Chicago Historical Society).

Cather always preferred the Art Institute of Chicago to other museums.

Cather wrote: "Any stranger in the city who spends much time about the Art Institute must notice the comparatively enlightened conversation of the people who frequent the building on free days. For some reason the institution is much nearer the people of Chicago than the Metropolitan art gallery is to the people of New York" (W & P 844).

See Taft, Lorado. The French Cathedrals and Their Builders. Chicago, 1920 at the Ryerson and Burnham Libraries, Art Institute of Chicago. Also there by Taft is Sculpture, Ancient and Modern: A Syllabus of a Course of Ten Lectures.

Tanner, Henry Ossawa. African-American painter, b. Pittsburgh, 1859; d. Paris, 1937 ?). He studied with Thomas Eakins. As an African-American he felt a certain amount of racial persecution in America. In 1891 he went to Europe, settling in Paris. He returned to America to visit in 1892 but returned again to Paris. Tanner painted Biblical themes with a touch of the Oriental in glowing and fluid tones, and used Rembrandtesque lights and darks.


Cather: "One of the pictures recently purchased by the gallery is 'Judas,' the work of that brilliant young Negro painter, H. O. Tanner, who has shown such a marvelous aptitude for the treatment of Oriental subject, and who seems to have found his metier in painting Biblical subjects in an entirely modern spirit. . . . Mr. Tanner long ago struck out on a new path, and he paints pictures like 'Judas' with a realism so unaffected, a sympathy with the life of the people
so deep, that he has painted them with an almost national

touch" (1900 W & P 762).

Rising of Lazarus+. Tanner's painting was owned by the
Luxembourg in 1897.

Cather: "There is something about Tanner's work that
makes the people and places and life of Palestine real to us
as nothing else has ever done. The Old Masters painted
Italian Christs and Dutch Marys and Spanish Josephs; but this
man paints the Orient. . . . There is something about his
insistent use of the silvery gray of the olives and the
parched yellow clay hills of Palestine that recalls Pierre
Loti's faculty of infusing absolute personality into
environment, if one may compare two such different mediums as
prose and paint." (1901 W & P 844, my italics).

Tarbell, Edmund Charles. American painter, b. West Groton
MA, 1862; d. New Castle NH, 1938. Tarbell, a friend of
Benson and member of "The Ten," studied at Boston Museum of
Fine Arts and later in Paris. He instructed at the Boston
Museum from 1889 to 1912 and then headed the Corcoran School
in Washington DC.

The Venetian Blind. Tarbell's Sargentesque painting was
shown at the Carnegie's Sixth Annual Exhibition in 1901; and
again at the Art Institute of Chicago. There, in 1902, it
was listed as #492 in the Annual Exhibition Record of the Art
Institute of Chicago, 1888-1950: 879. See Benson and Tarbell
Taylor, F. Walter. Taylor drew the "Gibson-like" girl who illustrated Cather's story, "The Profile." (McClure's (June 1907): 135-40 [Crane C39]). Also notice the "Janus-like" Decorated Initial on p. 135. Cather consistently favored Decorated Initials. Taylor also illustrated "Eleanor's House" in McClure's (Oct. 1907): see 584 for the Frontispiece, 623-30 for the story with a Decorated Initial [Crane C41].

Thaulow, Fritz. Painter, represented in Luxembourg, b. Christiania, Norway, 1863; d. 1944. Thaulow was a friend of Monet.

**Smoky City.** Listed as #223 in 1901 Carnegie Catalogue. See W & P: 808.

**A Court in Venice.** This canal picture was exhibited in Pittsburgh, listed as #241 and illus. in the 1900 Carnegie Catalogue. Also illus. in Fritz Thaulow. New York: Hirschl and Adler Galleries, 1985: 62-63.

Thaulow's painting, **A Court in Venice**, may have inspired Cather's "an airy blue Venetian scene or two," in "Paul's Case." Perhaps she remembered it in her discussion concerning **A Canal in Venice**. Here, she said that English paintings by local amateurs were sold as authentic representations of Venice ("The Canal Folk of England." Nebraska State Journal 27 July 1902: 11 [Crane D549]. Also see Muthers History of Modern Painting, vol. 3, p. 398.

Self-Portrait+ (1590). Oil on canvas. 2' x 1' 3/4". At the Louvre.

Bacchus and Ariadne with Venus+. At the Palazzo Ducale in Venice, Italy. Cather does not specifically refer to this painting; however, we know from Walter Tittle's interview that she knew all about Tintoretto's work in the Palazzo Ducale before she went to Venice later in 1935 ("Glimpses of Interesting Americans." Century 11 (July 1925): 309-313; also in WCP).

Cather: "Perhaps, when the world has found out which are Tintoretto's pictures and which are not . . . " (Nebraska State Journal 21 Jan. 1894: 16; KA 174).

Titian (Tiziano Vecellio). Venetian painter, the greatest of his time, c. 1487-1577. After Cather returned from Italy, she hung photoreproductions of Tintorettos, Titians, and Giorgione in her Bank Street apartment (Lewis, Edith. Willa Cather Living. New York: Knopf, 1953: 89).

Jupiter and Antiope or The Pardo Venus. Oil on canvas. 6' 5 1/4" x 12' 7 1/2". At the Louvre.

**Toulouse-Lautrec, Henri Marie Raymond de.** French painter, draftsman, graphic artist, b. 1864; d. 1901. Toulouse-Lautrec was so influenced by Japanese Prints that his innovative posters, revealing Montmartre's cabaret-life, set the style for later graphic arts. In *One of Ours* Cather often uses posters as an art-form.

*A Spectacle at the Moulin Rouge* (1894). A lithograph typifying the time and place; acquired by the Boston Museum of Fine Arts in 1956. He was well acquainted with Degas, Whistler, and Beardsley. They were all artists to whom Cather refers. Surely she thought of Toulouse-Lautrec as the Montmartre artist. See Rennert, Jack. *Posters of the Belle Epoque*. New York: Wine Spectator Press, 1990. In any case, Cather tracks two of her favorite Symbolist poets through Montmartre in the following passage:
Cather: "Montmartre is one of the most picturesque quarters in Paris, and of late years has been much affected by painters and poets and political theorists, who have colonized there from the Latin Quarter. The Moulin Rouge is there, and the narrow streets leading down from Sacré Coeur were favorite haunts of Baudelaire and Paul Verlaine" ("Cemeteries of Paris" WCE 106).

May. At the Carnegie in 1899, listed as #99.11;
W & P: 763.

Tuke, Henry Scott. London painter and an Associate of the Royal Academy of Arts.
Diver. For Cather's reference, see World and Parish, p. 763.

Turner, Joseph Mallord William. English landscape painter in both oil and watercolor, b. London, 1775; d. London, 1851. While in London, Monet and Pissarro were influenced by the Turner and Constable paintings which were taken directly from nature. The French artists experimented there--and later in France--with the British atmospheric studies. These experiments led directly to their plein-air style of Impressionism.
Garden of the Hesperides+. At the Tate Gallery in London. Unfortunately there is no record that Cather visited the Tate but it seems likely that she did so.

Cather: "If it took Ruskin six months to interpret Turner's 'Garden of the Hesperides,' surely a person who is totally ignorant of the technical laws of art may be allowed several weeks to struggle with the Lansing [Theatre] drop curtain" (NSJ 21 Jan. 1894: 16; KA 175).

Also: "This race of critics has declared Ruskin . . . and Turner . . . blasé and have taken unto themselves new gods in the very airy and fragile shapes of Whistler" (KA 186).


Cather: "There is a picture by Vedder of the Enemy Sowing Tares at the foot of the cross, and his seeds are golden coins" (WCCSF 286).

A dramatic, wide-angle composition Lazarus Rising from the Tomb+, acq. #19 01.1, and an erotic nude, acq. #1926.7, are listed in the collection of the Boston Museum of Fine Arts. At the Carnegie, Vedder's exotic The Keeper of the Threshold+ is listed as #S 527; it was acquired when Cather was in Pittsburgh. See Elihu Vedder: American Visionary Artist in Rome. Farleigh Dickenson UP, 1970.

Vedder is best known for his haunting, Oriental, S-Curve illustrations drawn for the Rubáiyát of Omar Khayyám, and for his murals in the Library of Congress. The Cather family owned a copy of the Rubáiyát, "With an Accompaniment of Drawings by Elihu Vedder." Boston: Houghton, 1886 (my source is Slote's KA p. 385, note #63. Also see Louise Pound's 1892 inscribed copy of the Rubáiyát that is now in the Slote Special Collection at University of Nebraska--Lincoln, Love Library. Also see Cather as Artist in this Catalogue.

Cather: "What could be more different than Leonardo's treatment of daylight, and Velasquez'? Light is pretty much the same in Italy and Spain--southern light. Each man painted what he got out of light--what it did to him" ("Light on Adobe Walls" OW 124).

Veronese, Pablo. Italian painter, b. Verona 1528; d. 1588. He worked primarily in Venice and is best known for his anecdotal The Feast in the House of Levi. After being investigated by the Inquisitors for possible heresy in that same painting, then called The Last Supper (1573), Veronese simply changed its title.

The Marriage at Cana+ (1563-63). At the Louvre.

Cather: "He thought of that body as never having been clad, or as having worn the stuffs and dyes of all the centuries of his own. And for him [artist Don Hedger] she [Eden Bower] had no geographical associations; unless with Crete, or Alexandria, or Veronese's Venice. She was the immortal conception, the perennial theme" ("Coming, Aphrodite!" YBM 22 [Crane C54]).

An unsigned scene of a gondola on the Grand Canal in Venice hangs in Cather childhood-home. The dome of Santa Maria della Salute is in the background. See "The Double Birthday" [Crane C56] for a similar description of Venice, this one represented in a stained glass window. Cather did

Vibert, Jean Georges. French engraver and Academy painter; b. Paris 1840, d. 1902.


Cather: "It was a painting, by the way, that made the first scene of that story [Death Comes for the Archbishop] for me. A French painter, Vibert, one who did a precise piece of work in the manner of his day, called 'The Missionary's Return'" (Small, Harold. "Willa Cather Tells 'Secret' Novel's Title." San Francisco Chronicle 26 Mar. 1931: 13; WCP 109 [Arnold 1931.44].


Von Schmidt, Harold. San Francisco illustrator, painter, and lithographer who portrayed subjects of the Old West, b.1893 Alameda CA; d. ??."Dutch" Von Schmidt served as President of the New York Society of Illustrators and the Westport
Artists during his career. Von Schmidt illustrated for the *Saturday Evening Post* for 20 years (*Who Was* 650).

Publisher Alfred A. Knopf stated in 1934 that Cather "continued, as always, to take an interest in the design of her books--typography, binding and wrapper . . . . She wanted 'Death Comes for the Archbishop' to look a little as if it had been printed on a country press, an impression that she did not want 'Lucy Gayheart' to give" (All references from the Alfred A. Knopf's Personal Papers held at the Harry Ransom Humanities Research Center, University of Texas-Austin).

Von Schmidt first illustrated *Death Comes for the Archbishop* in serial form (Jan. to June, 1927) in *The Forum* [Crane CCC4]. His drawings later appeared in the novel version of *Death Comes for the Archbishop* in Knopf's second edition, printed in 1929 [Crane A16.b.i]; and again in *December Night* [Crane A16].

Von Schmidt used a monastic lampblack and opaque white tempera paint for his drawings. For the illustrator's commentary on his methods and several examples done for Cather's books see Reed, Walt. *Harold Von Schmidt: Draws and Paints the Old West*. Flagstaff AZ: Northland Press, 1972: 205-207. Von Schmidt stated that Cather "had insisted" that he should illustrate her "story of old New Mexico."

Alfred Knopf noted that Cather was pleased with Von Schmidt's wrapper for the first edition of *Death Comes for the Archbishop*. It appeared in mid-September 1927 (Knopf 8).
However, Cather was "outraged" upon seeing Von Schmidt's dust-wrapper for the illustrated edition in 1929 (Knopf 10). Knopf noted that Von Schmidt was "extremely slow" in meeting his deadlines for the illustrated edition (Knopf 9). For Von Schmidt's version of the pressures associated with illustrating within a time frame, see Reed, pp. 49-50. In 1931 Cather again expressed great dislike for Elmer Adler's dust-wrapper for Shadows on the Rock.


Cather reviewed Vos's studies in "Winter Sketches in the Capital." Index to Pittsburgh Life (19 Jan. 1901): 10-11 [Crane C51] and a similar article for the Nebraska State Journal.


Watteau, Antoine. B. Valenciennes, France, 1694; d. 1721.

Cather: "... her [Geraldine Farrar, opera-singer] Manon is fickle, wilful, wayward, as beautiful and as elegant as a Watteau figure or a *femme galante* by Fragonard" ("Three American Singers." *McClure's* 42.2 (Dec. 1913): 33-48 [Crane C571]).


*Little Red Riding Hood*. Watts' painting shows a little girl with a basket, at the First Carnegie Exhibition, 1896.

*Hope* (1886). Watts' symbolic painting, now the Tate Gallery, London.

Cather: "In Watts' studio only the portraits are worth serious study, and it is probable that he will hold his place among painters only through them. It was only in his portraits that he was wholly and only a painter, that he entirely escaped that passion for seeing and making sermons in paint which has been the damnation of English artists. The great majority of his pictures are interesting only because of their literary associations or the story they tell, and photographic reproductions of them are more satisfying than the originals" (*Nebraska State Journal* 17 Aug. 1902: 11 [Crane C552]; *WCE* 78-79).
Weir, J[ulian] Alden+. American painter, b. West Point, New York; d. 1917. Weir studied in Paris with Gérôme. He was a close friend of Bastien-Lepage and met Whistler in London. Weir advised American collectors on their purchases of foreign works. He turned to Impressionism late in his career. Around the turn-of-the-century he became one of "The Ten American Painters" who exhibited together in 1898. Weir exhibited at the Carnegie Art Museum in 1905 which was the last year that Cather lived in Pittsburgh.

Writer Dorothy Weir Young states that "regular visitors" to Holly Farm, the Weir family home in Connecticut, were the American Impressionist painters Hassam, Robinson, and Twachtman,—all early exhibitors—and also Willa Cather (Young, Dorothy Weir. The Life and Letters of J. Alden Weir. Ed. Lawrence w. Chisolm. New Haven: Yale UP, 1960: 142).


West, Benjamin+. American portrait painter, largely self-taught; b. near Springfield, Penn., 1738; d. London, 1820. West worked primarily in Philadelphia. In 1759 he toured Italy. He stayed in Paris and London before returning to America. In London Benjamin West became friends with King George III where he helped establish the Royal Academy of Art. He taught such early American painters as Charles
Wilson Peale and Gilbert Stuart. West executed huge paintings for the royal court and never returned home again.


*Cather:* "This race of critics has declared Ruskin . . . and Turner . . . blasé and have taken unto themselves new gods in the very airy and fragile shapes of Whistler" *(Nebraska State Journal* 25 Mar. 1894: 13; *KA* 186). **And:** "It hit him much harder than the expurgated part of *Trilby* ever hit Whistler" *(Courier* 21 Sep. 1895: 7; *W & P* 262, 300).

*Cather:* "Mr. Whistler's nocturnes in color are ravishingly beautiful things, but they have not the power or the greatness of the old faded frescoes that told roughly of hell and heaven and death and judgment" *(NSJ* 4 Mar. 1897: 13; *KA* 53, 186, 404).

*Arrangement in Black: Pablo de Sarasate* (1884). Acq. #1896.2 in the 1897 Carnegie Catalogue. Whistler used rough
weave canvas to paint the violinist Sarasate in blended shades of black and brown.

*Cather* "Whistler's striking and beautiful portrait of Sarasate" in the *Library* (28 July 1900: 9) n.s.

*Cather:* [H]is portrait of Sarasate is one of the most popular pictures in the gallery. Everyone has appreciated the skill which brought that black figure out of the black background and has felt the almost malignant mystery about that dark, lithe man, the character in the nervous hands and bold black eyes and the full red lip" *(W & P 763)*.


At the Carnegie Art Museum that same year and listed in *1897 Exhibition Catalogue* were *A Symphony in Violet and Blue* #234; *A Note in Carmine* #235; *Southampton Harbor* #237. Also at the Carnegie in 1897 was Whistler's *Nocturne in Grey and Gold+, or Westminster Palace in Fog+* #238 that is now in Philadelphia. This painting is probably the one Cather referred to a Whistler picture of "St. James" *(W & P 809)*.

*The Falling Rocket: Nocturne in Black and Gold+* (c. 1874). Listed as #149. *The Falling Rocket* was loaned by Samuel Untermeyer for the 1902 Carnegie Exhibit. It is now at Detroit Institute of Art. See *Whistler: A Retrospective*. Ed. Robin Spencer, for Color Plate #53.
Cather recognized this infamous picture that caused John Ruskin to libel Whistler's about his "pot of paint." In her article, "A Philistine in the Gallery," she commented on the Ruskin's attack (W & P 763). Of course, Cather's early view of Whistler was influenced by Ruskin's writings. Later her opinion of Whistler shifted when she saw his paintings first hand in Pittsburgh, or read the more French writers who approved of him.

Cather: "There is a grave misconception about the popular attitude towards Whistler. I do not mean to say that everybody is ready to accept some of his more extreme pictures, which Ruskin described as a pot of paint slung at the canvas [Falling Rocket]. Certainly the lack of detail in some of his night scenes is calculated to puzzle the unimaginative" (Library (Apr. 21, 1900): 8-9; W & P 763-64, written by Cather before the 1902 exhibit).


Ernest F. Fenollosa, the distinguished curator of the Japanese Collection at the Boston Museum of Fine Arts, wrote in 1897 that Whistler "was the first to grasp fully and creatively the oriental principle in order to express occidental feeling" (see Meech-Pekarik, Julia. "Early Collectors of Japanese Prints and the Metropolitan Museum of Art." Metropolitan Museum Journal 17 (1982): 93-118 for a discussion of the Havemeyers, La Farge, and Fenollosa). Thus Whistler "stands forever at the meeting-point of the two great continental streams; he is the nodule, the universalizer, the interpreter of East to West, and of West to East" (Whistler: A Retrospective: 366).

For the influence of Japanese prints on Whistler, see
Watanabe, Toshio, "Eishi Prints in Whistler's Studio?
Eighteenth-Century Japanese Prints in the West before 1870."

For Whistler's contribution to Symboliste Movement see
Arthur Symons' "Whistler" (1906) in *Whistler*: 347-51; and
also Arthur Symons' "The Decadent Movement in Literature."

See Florence, Penny. *Mallarmé, Manet and Redon: Visual
and Aural Signs and the Generation of Meaning*. Cambridge:
UP, 1986, pp. 31, 53 for Whistler and Manet's use of mirrors
to dislocate space, *passim*.

Also see Sill, Gertrude "The Face in the Mirror: What do
These American Artists See in Themselves?" *Connoisseur* 216
(July 1986): 46-5.

For a biography see Robins and J. Pennell. *The Life of
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**Williamsohn, J. Maynard.** Williamsohn illustrated a Santa
Claus and Mrs. Claus for "The Strategy of the Were-Wolf Dog."
*Home Monthly* (Dec. 1896): 14 [Crane C15].

**Wood, Grant.** In a letter to Ferris Greenslet, Willa Cather
thanked him for saving her from Wood's illustrations for *My
Antonia* (Cather, Willa. "Letter to Ferris Greenslet." 19

_Bather_. Zorn showed his _Bather_ at the First Carnegie International in 1896. Cather reviewed that exhibit without referring either to Zorn or his work. She did so later in her novel, _The Song of the Lark_, when Fred Ottenberg remarked on Mr. Nathanmeyer's preference for etchings of nudes by Zorn (SOL 287). Fred Ottenberg's comment indirectly reflected on Thea Kronberg's fine figure. For a Zorn illustration see "Bather: 1892." _Antiques_ 126 (Sept. 1984): 406.

_Cather:_ "Old Nathanmeyer," he mused, "would like a peep at her now. Knowing old fellow. Always buying those Zorn etchings of peasant girls bathing. No sag in them either. Must be the cold climate" (SOL 287).

_Frightened_ (1912). Listed as #68, an etching in the Print Room at the Boston Public Library.


Zorn was an etcher as well as a painter whose techniques were associated with Impressionism yet his figures retained a more solid form. Internationally known Zorn painted the rich and famous people in Paris (Marcel Proust), in Boston (Isabella Gardner), and in Chicago (Mrs. Potter Palmer). He painted healthy country girls in the nude. Also he painted
Mrs. Annie (James T.) Fields, mutual friend of Cather and Isabella Gardner who was the wealthy Boston art-collector. Because of her connection to Mrs. Fields, Cather actually may have seen Zorn's paintings at Gardner's home. It was the mecca for wealthy American collectors like the Vanderbilts and Deerings.


The end is nothing, the road is all.

(Willa Cather. Willa Cather in Person 76)
NOTES ON THE FORMAT

Artist's name appears first, then place and date of birth; place and date of death. The majority of the biographical information is taken from the McGraw-Hill Encyclopaedia of World Art. Next, the title of painting or drawing, if known, the location of painting and acquisition date, if recorded, and a brief commentary on the artist, are listed. Also provided is Cather's cross-reference from a review, an article, a letter, a short story, or a book; at times my own commentary follows. Given are scholarly references to the painting, &/or germane reviews by Cather critics. The symbol "+" denotes that Willa Cather did not specifically mention the work, but suggests that there is an excellent chance that she knew the work of art. Standard abbreviations for Cather's works are taken from Joan Crane's A Bibliography, pp. xxvi-xxvii; such abbreviations follow the Cather listings in the ensuing Bibliography.
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