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## Ralph Albert Blakelock 1847-1919

Norman Geske

*Sheldon Memorial Art Gallery, University of Nebraska- Lincoln*

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R. H. Blakelock

# Ralph Albert Blakelock 1847-1919

January 14 - February 9, 1975  
Sheldon Memorial Art Gallery  
University of Nebraska  
Lincoln, Nebraska

May 4 - June 7, 1975  
New Jersey State Museum  
Trenton, New Jersey

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# Introduction

To undertake the “study” of the work of Ralph Blakelock is to become involved in one of the most complex problems in the history of our national art. It is a problem which includes not only the conventional considerations of biography, style and technique, each of them in Blakelock’s case something less than clear cut, but also the psychological problem which combines the intricacies of the painter’s personality with the intricacies of the social scene in which he lived. One must deal with a variety of elements — the artist and his contemporaries, the dealers, critics, collectors, and auction rooms, and public taste in a period which might possibly be described as the adolescence of American interest in the visual arts. This is certainly not to imply that a recognizable maturity has arrived in more recent times, but only that Blakelock’s place in his own time is, at best, described as uncertain. There is reason to believe, I think, that although many artists can be said to be ahead of their times, Blakelock was critically and tragically so. His lifelong effort to accommodate himself is a factor constantly at war with his inclinations and his abilities.

We have studied him, man and artist, for six years and we have accumulated a considerable amount of information, mostly having to do with the hundreds of paintings which carry his name. With the help of the University Research Council and the National Endowment for the Humanities, we have been able to undertake a comprehensive examination of his work unlike that afforded any other artist in our history. On four separate occasions, we have been able to examine and compare a hundred or more examples of his work assembled in one place at one time. On two of these occasions, the pictures were selected as an exhibition. On the other two, it was more in the nature of a net cast out to capture the unknown, a wide variety of works having in common only their attribution to the artist. In addition there have been “Blakelock stops” to make on trips to all parts of the country, for the most part to see paintings in private collections, but also to see rumored pictures, neglected or forgotten in public institutions. The result of this effort is the Nebraska Blakelock Inventory, which now lists more than eight hundred paintings and drawings.

On the basis of this inventory, a simple list of works, “attributed” through whatever circumstance, we have established an evaluative procedure which leads to a classification of each picture. The procedure begins with the establishment of a file for each picture containing all the known or ascertainable data of a factual nature - title, medium support, dimensions, signature, condition, description of subject, history of ownership, exhibition and publication. Such factual data is, in all honesty, of critical value in only the rare instance, but, out of the accumulation of titles and dimensions and signatures, a general pattern emerges which is useful and, admittedly, sometimes significant. The facts also include evidence derived visually from photographs of various kinds and from notes taken from direct examination. This examination, on the occasions of the four successive examination-seminars, has been guided by professional conservators. Their analysis of a picture is, in itself, a special process, sensitive to nuances of technique and condition which would be invisible to all but the specialist or connoisseur. On this basis, each work has been placed, with as much certainty as seems justified, in one of four categories. To all the hundreds of owners, private and institutional, they have been described as follows:

Category I: This group consists of examples having a completely documented history of ownership. These paintings provide the technical and stylistic criteria against which other examples can be measured.

Category II: This group consists of paintings whose technical and stylistic features compare favorably with those of Category I, but which do not have a complete history of ownership.

Category III: This group consists of paintings whose histories are missing or incomplete and whose physical and stylistic characteristics may be partially in accord, partially divergent from the criteria of Categories I and II.

Category IV: This group consists of paintings without histories whose physical and stylistic characteristics do not agree in any way with the criteria of Categories I, II or III.

This classification provides, at the very least, a judgment of all the factors which have a bearing on the pictures them-

selves and yet it must be admitted that, in all too many instances, the mixture of plus and minus considerations does not add up to a clear cut decision. Pictures in Category III are indeed in limbo. Possibly the single most important factor here is that of condition and frequently a final decision is impossible. It is likely that, for most of the works in this category, we will never know whether they are the work of the artist or not.

Having examined almost all the works in public collections, several hundreds in private ownership and a considerable number which have appeared on the market during this period, it is appropriate at this stage that we undertake a review of our findings to date. The present exhibition is, in essence, such a review and not a final statement. It is the penultimate stage in our research. It will be obvious to the exhibition visitor that, while we have brought together a larger group of works covering a longer span of the artist's career than has been seen before, there are a number of areas of information which are barely mentioned. Such areas are the biography of the painter, his technique and the whole problem of the imitators and forgers of his work. These considerations lie ahead, in research and publication. Similarly, the catalog of authentic works is perhaps the most eagerly awaited part of the work we have done. The publication of the works placed in Categories I and II of our classification system is undoubtedly the most substantial part of the evidence on behalf of Ralph Blakelock's place in American art. Again, this is a job for the future.

For now, we have the opportunity, which will, in all probability, not be realized again, to see a comprehensive selection of paintings and drawings which can make claim to our serious attention. It would be presumptuous, of course, to say that this selection is infallibly correct. All the previous exhibitions of Blakelock's work appear to have included questionable works, whether by design or not, and it may well be that questions will be raised in the present instance, as well. One thing is certain, this will not be the final word on the subject.

We owe a deep debt of gratitude to all the lenders, public and private, who have consented to lend us their pictures and,

at the same time, we must express our regret that a number of major works were unavailable to us. A selection of these has been included among the illustrations of the text which follows.

More than appreciation is due to the members of the artist's family; Mrs. Ruth Austin, Mrs. Mary Vedder, Mrs. Ralph M. Blakelock, Allen and Douglas Blakelock; to Mr. and Mrs. David Blakelock and to Walter Blakelock Wilson; all of whom have helped in important ways.

To others who have studied the artist; Lloyd Goodrich, in particular, whose work in preparation for the Whitney Museum's exhibition in 1947 was and is basic to any consideration of the artist; George Faddis, who lent an entire dossier of unpublished material for our use; David Gebhart and Phyllis Plous, whose exhibition in 1969 provided us with an all important starting point, we are grateful. Among the dealers in American art we are particularly indebted to Robert Vose, Warren Adelson, and Michael St. Clair all of whom have made private files and personal research available.

An important part of the decisions made in the selection of works for this exhibition has been based on the work of the conservators who have assisted us in the successive seminars. They are, F. duPont Cornelius, who has been in overall charge of this aspect of our work, James Roth, Ben Johnson, Paul Kiehart and George Papadopoulos. The parallel, but independent, investigations carried on at the Brookhaven National Laboratory by Edward Sayre, Maurice Cotter and Peter Meiers have contributed an important new technique of examination and we are pleased to have contributed to its development.

Special thanks go to my colleague, Eva Gatling, Director of the Heckscher Museum, who twice placed her museum and staff at our disposal for the purposes of our examination-seminars.

Initially, of course, there was the indispensable support of the Research Council at the University of Nebraska-Lincoln, followed by the successive grants of the National Endowment for the Humanities, and the National Endowment for the Arts.

It is my sincerest wish that the Nebraska Blakelock Archive and the present exhibition will serve as indications of the function and value of these agencies.

Closer at hand, it is my pleasure to acknowledge the support of the officers and trustees of the Nebraska Art Association. Still more immediately, my thanks to the staff of the Sheldon Gallery and to the volunteers whose help requires that they be mentioned by name: Mrs. Jane Geske, Mrs. Phyllis Yates, Mrs. JoAnn Kimball, Mrs. Lorraine Rohman, Mrs. Ann Rawley and Mrs. Martha Richardson.

*Norman A. Geske*



*Photograph by Arnold Genthe, courtesy Library of Congress*



## The Development of the Painter's Style

The earliest dated work by the artist, among the relatively few that are dated at all, has long been considered to be the *Sunrise* of 1868 (Cat. 13) at the North Carolina State Museum. This is a painting of considerable quality, albeit something less than a major example of Hudson River style. One might easily assume that its niceties of drawing and tonality represent a certain precocity in the artist, but it is possible to account for some of its effectiveness in a number of paintings and drawings which establish the artist's real beginnings some few years earlier, and indicate as well that Blakelock's earliest artistic efforts have a marked individuality and do not adhere in any slavish way to the accepted fashions of the time. In fact, it is not unreasonable to see in this earlier sequence of pictures the emergence of the artist from a state of artistic innocence, his growth through the hesitations and experiments of the self taught to the confidence and ease of a mature statement.

None of these earlier works is so large in format as the Raleigh picture and the subject in each case is altogether more modest in character. Three of these paintings in particular would appear to be hardly more than the work of a conscientious amateur. The first (Cat. 1), at the Krannert Museum is an evening scene set among farm buildings built against a low hill wherein figures are seen loading hay onto an ox drawn cart. The second picture, also at the Krannert Museum,<sup>1</sup> presents a large farm house beside a country road with a number of figures seated and standing in front of the house. All this is in the left half of the canvas. The right half, being empty of incident, is given over to a pump which stands beside the open gate of an animal pen. The third example at the Fogg Museum,<sup>2</sup> Harvard University, is even simpler, showing only a view across a river with a simple two story frame house with a pillared porch placed at the left of center and seen against a row of trees and the rising slope of a hill at the right.

A fourth example (Cat. 2), in the collection of Dr. Ralph J. Nold, is somewhat more complex in composition, color and theme. It presents a log house in a wilderness setting, surrounded by such enlivening details as some felled trees, a plank bridge, the woodsman himself and a tiny female figure in the cabin doorway. The painting has an unusually cool palette of

grays and blues contrasted with warm tones in the foreground. The painting of two trees still standing at the left is noticeably detailed with one tree straight and spiky contrasted with the other which is curved and knotted.

Yet another small landscape, in the collection of Douglas Collins,<sup>3</sup> offers, perhaps by reason of its excellent condition, a more polished effect. There is a white house and a large tree centered in the composition, with two figures in a boat on a lake in the foreground and a rainbow arching out of the picture to the left. In this canvas there is a good early illustration of the intrinsic modesty which characterizes Blakelock's imagination throughout his work.

All of these pictures by virtue of their style and handling are very much alike. They are thinly painted with a noticeable amount of drawing in or with the pigment to sharpen details, which will be seen as a continuous characteristic. In the modesty of the subjects and the rather self-conscious look of the details, they give evidence of the work of a young artist attempting his first essays in pictorial composition.

Two of this group are dated, the Collins picture in 1867 and one of the Krannert pictures in 1868. The latter picture, together with the Fogg example, is signed with the artist's initials in the peculiar form which has a sharply angled upstroke at the bottom of each letter. The others bear a full signature in tall, rather stiff black letters, making it reasonable to assume that they are about the same date.

Actual priority in date must, however, be accorded to three pencil drawings, (Cat. 107, 108 and 109). Two in the collection of the Montclair Art Museum, are signed 1865. One in the collection of the Wadsworth Athenaeum, Hartford is dated 1866. In these, one is immediately confronted with the significance of the medium, which projects an image which is precisely detailed and objective in style. The Hartford drawing is an unusually detailed landscape concerned with the problems of a panoramic view, atmospheric effects and the precise linear placement of buildings among trees. It is an almost topographic report of a particular place at a particular time. By contrast

the paintings of the same time or a little later appear to be thin and generalized.

In these works, we can see the self directed education, which the artist had acquired before his first venture into the Hudson River style. It would appear to have been a training in direct and literal observation, with acceptance of the simplest matter of fact as the organizing principle in composition and a restraint if not an actual avoidance of imaginative manipulation of the subject. The result is a statement strictly within the accepted norm for the work of a beginner.

Then occurs the western trip, thought to have occupied him from 1869 until his return to New York in 1871. One of a large number of drawings representing this period, *Central Park, April 1871*, Johnson Museum of Art,<sup>4</sup> Cornell University, actually suggests by its subject and date that the western trip may have ended sooner than has been generally supposed.

If we look at these “western” drawings as a group, it is immediately noticeable that they record a new kind of landscape. They do not depict the enclosed vistas of the eastern mountains or the comparatively modest, low level views of New York and New England, but are given over instead to the open, sky-dominated landscapes of Colorado, Utah and California. The drawings, almost without exception, are done in a loose outline style suggesting that they were actually conceived as shorthand notes for ideas to be developed later. Frequently there are notations identifying the place and sometimes the date, rarely they indicate color or other visual characteristics. Few of these drawings can be traced into his later work as finished oils and the number of paintings which can be accepted as representing specific western subjects is small.

Only one of these paintings is dated, but it is safe to assume, considering their size and character, that they were executed shortly after his return. While only one of the group carries an identification of locale, it seems evident in all of them that they reflect places actually seen by the artist. Most particularly they reflect his reaction to the scale and color of the west and

are the last of his works to have this sense of a specific place seen and experienced. In this regard, they are like the Hudson River pictures, but there is a difference to be found in the greatly simplified balance of earth against sky, a concept which leads into the work to come.

Three or four are larger than the average. This, in itself, perhaps represents an obligational response to the scale of the subjects. The Newark Museum’s *Western Landscape* (Cat. 3), has features which are recognizable from earlier work such as the glassy water surface and the textured rendering of foreground rock formations, but it goes beyond these in the fairly specific delineation of foreground, middle ground and distant planes of interest. The Indian encampment in the middle ground, which provides the focus of the composition, is drawn with considerable skill and is perhaps the earliest of many such encampments painted with extraordinary delicacy that places the motif, only half seen, in space, vague yet precise, intuitively right. Close inspection reveals the uncanny skill that Blakelock can use to describe tents, figures and animals with a few suggestive brush strokes. The distant mountains, seen through an atmospheric haze of light, are like those in *Sunrise*.

A second picture of about the same size entitled *Rocky Mountains* (Fig. 1), owned by the Berkshire Museum, has a somewhat more complicated composition. The overlapping masses of the mountainous background are closer to the viewer, and the middle and foreground planes are made continuous with the device of a broad river flowing out of the center of the picture in a wide zigzag into the immediate foreground. This space is again animated with an Indian village and the accenting details of clumps of trees and a passage of rapids in the river foreground. It is notable that the entire picture is very thinly painted, the mountains are almost transparent in their handling.

Another picture, which has the feel of observed experience to an impressive degree and which at the same time contains the central motif of man and animal locked in isolation, is the Indian Encampment (Cat. 4), in the



Figure 1, *Rocky Mountains*, oil on canvas, h. 33¼" x w. 55½", The Berkshire Museum, Pittsfield, Massachusetts, NBI-198

Potamkin collection. The view is seen from a very low angle emphasizing the immensity of the sky, which is suffused with the yellow of a just vanished sunset. This painting adheres to the western subject canon, but is unusual in the strength of its evocation of the human presence pitted against the immensity of nature. In its way, it is a far more imaginative and thoughtful statement of that theme than is contained in the theatrics of Bierstadt or the omnivorous enthusiasms of Church and it is far removed from the domesticated grandeurs of the Hudson Valley.

Probably the most remarkable painting directly inspired by the western sojourn is the large *Indian Encampment Along the Snake River* (Cat. 5), which belongs to Phillips University in Enid, Oklahoma. The picture, signed and dated 1871, is in itself persuasive evidence of his return East in that year. It would be difficult to imagine this painting, in its scale and detail, being painted in situ. Compositionally it is elaborate, combining natural landscape features with figurative groups both in the foreground and middle distance.

The lighting varies from deep shadow to full daylight. Trees mountains and the river which flows across the picture are all detailed with skill. The condition of the picture does not permit a full assessment of its style, but even so it is an exceptional performance.

We can also place in this group, the extraordinary *Sunset, Navarro Ridge*,<sup>5</sup> in the National Collection of Fine Arts. Again, the present condition of this picture makes it difficult, if not impossible, to assess its original character; nevertheless, it is unusual in composition and color and suggests that the painter was involved in a pictorial problem quite unlike that in any earlier work. There are drawings which seem to relate to this subject, but it appears that the process of translation from drawing to painting was neither completely nor successfully resolved. A similar painting, and one that has survived in better condition, is the *Coast Scene* (Cat. 6), belonging to the Brooklyn Museum. Although it may well represent a specific place, as is suggested by several drawings, its most notable feature is its painterly handling with boldly worked textures in the rocks, water and sky and a broadly brushed tonal passage in the cliff side.

Another aspect of this period, which is more unusual and obviously at variance with the norm, is seen in a series of paintings and drawings which depict the upper reaches of New York City, namely the streets in the fifties, sixties and seventies on the west side of Manhattan. The area was only then beginning to feel the pressure of the city's growth and although it was still largely open land, there was a scattered and haphazard population of squatters and truck farmers whose sheds and dwellings in a patched together style of building provided a decidedly picturesque landscape. Blakelock was drawn to these subjects and painted a number of pictures which record the area. His interest in this kind of landscape was distinctly unusual at a time when fashionable taste favored ideal or romantic landscape views. These depictions of the casual and accidental in the urban landscape would seem philosophically far more akin to the work done some fifty years later by the members of The Eight. These paintings have a distinctly personal note which would indicate that Blakelock

responded in a special way to buildings, particularly simple domestic dwellings and farm buildings, in a landscape setting. The presence of such buildings continues through a large part of his work and always with a specific interest in the interrelation of roofs and walls, chimneys, openings and fences.

The most impressive of these “shanty” pictures, as they sometimes are called, is *Shanties at 55th St. & 7th Ave.* New York (Cat. 9) at the Milwaukee Art Center. It is a composition which he painted more than once but with slight variations in the details. It impresses, first of all, with its painterly surface, the setting of rocky outcrop and clouded sky providing an opportunity for some exceptionally rich color and texture. Another example, *Shanties in Harlem* (Cat. 10) which has only recently come to light in a private collection is even more exceptional in color, in particular a brilliant blue sky. One of the most interesting things about these New York scenes, aside from their intrinsic qualities of color and handling, is that they were apparently painted at about the same time as the pictures which qualify Blakelock as a legitimate, if brief, member of the Hudson River school.

Here, practically at the outset of his career, he is seemingly torn between two possibilities, one the correct and detailed naturalism of the accepted landscape paintings of the day, and the other, a spontaneous indulgence in painterly qualities which could only be considered unorthodox and somewhat radical. This oscillation between what was expected and what came naturally can be seen as an underlying pattern in his work for some time to come. The series of works executed in accordance with the canon of Hudson River style is seen at its best in the already mentioned *Sunrise* of 1868 (Cat. 13). It is a painting filled with the genuine mood of a wilderness, heightened by a dead tree placed near the center of the composition as a kind of visual counterpoint to the disk of the sun which is barely visible through the morning haze. There are personal touches like the drift of clouds above the sun and the linear accents of the dead and fallen trees at the right which demonstrate a sensibility alert to dramatic possibilities. The color is extremely muted, the low intensity of the sunlight through the haze creates a strangely ominous tonality. The

painting is clearly signed and dated in the same tall block letters which occur in other of these early works. Other pictures in this style share the same general characteristics, elevated views of mountains, large bodies of water, overlapping of spatial planes and an atmospheric haze softening the view. These pictures have a scale and spaciousness which places them securely in the company of Kensett, Whittredge or Cropsey, but there is also the distinctly personal bias of an emotional tone expressed in a quality of light which is not the analytic enthusiasm of the typical Hudson River specimen. Rather they have a note of melancholy in the sere coloration, the dead trees and underbrush along the shoreline which is quite different from the effulgent naturalism of the typical Hudson River picture.

In these works, as in the New York City subjects and the earlier rural landscapes, there is a basic preference for a strictly observed homely realism, which sets them apart from the typical performance of the period. This difference becomes even more marked in the sequence of pictures which follows, a sequence which abandons any strict adherence to the Hudson River canon and begins to show the development of the personal manner which will mark the work of the artist from this time on.

Two of the finest examples are the landscapes *Spring* and *Autumn*, (Cat. 15 and Cat. 16), landscapes in the Lifschutz collection. They are devoid of any mountainous dramatics, showing instead a long, level horizon, focused at the center with such devices as buildings, tiny figures or the recession into the picture space of a path or a stream. The compositions are developed in generalized areas of foliage or rock, over which the details of buildings, figures and the trunks and branches of trees are drawn or scratched into the paint. The color, held within a limited range of browns, yellows and grays, gives these pictures a rather yellow tone; and their effect is rather more wintry than springlike or autumnal as their titles suggest. Other examples, the *Golden Autumn*, *Rangely Lake, Maine* (Cat. 17), belonging to the Georgia Museum of Art and the *Spring-Berlin Falls* (Cat. 18), belonging to the Brooks Memorial Art Gallery, show equally effective

instances of the artist's practice of drawing into the paint. Also there are some examples in a vertical format which provide the painter with the opportunity to combine incised drawing with atmospheric depth. Generally these pictures involve trees at the sides of the composition, which frame a receding path or stream, often focusing in middle distance on a figure, waterfall or cabin. The view ends with the sky indistinctly seen through a haze of light. This sounds fairly unimaginative but in the best examples there is a glittering display of drawing with the brush. The trunks and branches of the trees, the fall of water, the congestion of plants and rocks, are detailed with an effective spontaneity and show painterly effects quite unlike the representational techniques of the standard Hudson River painting. Now there is a distinct difference in quality, if not in kind, from the basically realist intention of the painter's previous work.

On the basis of the works considered so far it would appear that following Blakelock's return from his western trip, or trips, there was some attempt on his part to consolidate that experience in paintings based on his abundant sketches and, more significantly, on his recollections. It would seem proper, at this point, to identify for the first time some of the governing characteristics of his work, characteristics held unconsciously throughout his earlier efforts, but now, after the critical experience of the western pictures, released into expression by a wholly personal method which would govern all the work to come.

First of all, Blakelock is of special interest in that he was surely among the most gifted of all the self-taught artists who inhabit the history of American art. In the majority of such instances, the process of self education is largely confined to the acquisition of technical skills equal to the accepted professionalism of the day. We can see this process taking place in Blakelock's earliest work in the conscientious rendering of elements and the literal detailing of shapes and textures. There is a strong sense that the image being presented was in actuality very much as given, the artist's own personality revealing itself only in the enrichments of color and texture or in the peculiarities of atmosphere.

Both the Hudson River pictures and those derived from the western experience indicate that the observed subject was still the principal factor in the creation of the picture. Thereafter, however, such pictures are increasingly rare and although there are still examples which carry a place name one would hardly find them recognizable. It is here that Blakelock's vision becomes an interior thing, drawing on his deeply felt response to nature, creating landscapes of his own with skies and trees and waters which are abstractions of his experience of these things. It is here that color and drawing and texture, that light and space become the dominant elements in his work, and it is probably also here that Blakelock's fortunes were finally separated from the audience which might otherwise have accorded him the conventional success won by so many of his contemporaries. From the late 1870's on we are concerned not so much with paintings of specific places, and, in the almost total absence of dating, we can best consider his continuing development in terms of the themes which dominate his production henceforward.

The primary subject remains the landscape, but it now becomes a matter of variations on a theme that most properly describes his pictorial repertory. If we consider the long sequence of pictures which fill these years of activity until his first commitment to a hospital, it is possible to identify a number of such variations worked out again and again and most of them quite distinct from the typical moonlight picture which has become the artist's trademark.

First, by reason of their simplicity of conception, are the pictures which can be best described as open sky landscapes or in the most extraordinary instances, 'skylscapes.' The artist's point of view, usually at ground level or a little above, encompasses a flat ground plane, frequently broken by water, a stream or lake in the middle distance. The typical composition divides at the bottom third of the canvas, leaving the sky as the major field of interest. Against this field he places trees, sometimes small and sparse, sometimes towering, but always with a concern for the tonal contrast of dark against light. Thus, the sky is the true subject of these pictures, and

when he depicts a sunset the range of effect is surprisingly wide, ranging from an expanse of sky and cloud permeated with the color of the just vanished sun to the actual depiction of the sun as a fiery half circle through an atmospheric haze, as in *Sunset* (Cat. 15), in the Brooks Memorial Art Gallery in Memphis. Another example, *Harvest Moon* (Cat. 16), in the Rogers Library, has an equally effective rising moon, a vivid purplish-pink above a shadowy ground plane. Frequently, in a kind of variation of the moonlight theme, he will compose a mass of trees against a lighted sky.

In some examples which are probably datable in the years just preceding his hospitalization, the elements of texture and color take on a marked degree of turbulence, the pigment being placed on the canvas in bold strokes which carry the marks of an almost hectic spontaneity. An example of this, which seems very close to the painting practice of a much later period is *Sunset* landscape (Cat. 23), in the Robinson collection. The panel is vigorously worked throughout with the wooden end of the brush and the artist's initials are incised into the lower left corner.

It is sometimes difficult to be certain whether the moment depicted is dawn or sunset. The weather is often indeterminate, neither sunny nor dark, but hazy or lowering. There is a delicacy in these skies filled with suggestions of cloud and wind and changing light which can be truly extraordinary. The painter's method of applying his pigments to a roughly textured ground yields its most effective results in these skies. This focus of interest in the sky is usually set off by the framing darkness of fore and middle ground, and the accenting rhythms of trees placed in a row across the composition, usually in the middle distance and with an opening to the horizon near the center. It should be noted that in a great many examples the darkening of Blakelock's pigments has reduced the modulation of these foreground elements to a minimum. Even so, these pictures are strikingly spatial in a purely painterly way.

To discuss further examples in any detail is only to repeat the characteristics noted above, but perhaps the mention of

a few of the outstanding pictures will help to identify the group as a whole. Surely among the finest are the Addison Gallery's *After Sundown* (Cat. 24), and the *Outlet of a Mountain Lake* (Cat. 30), at Smith College. A third example of special interest, in that it belongs to that small group of pictures which seem to reflect the artist's travels in the West, is the *Colorado Plains* (Cat. 31), belonging to the Corcoran Gallery of Art. Unfortunately, it is seriously compromised by its condition. Another example of extraordinary quality entitled *Afterglow* (Cat. 32), at the Canajoharie Library possesses color of a saturated richness that is all but expressionist in its intensity and forecasts some of the pictures of the confinement period which also have this kind of color. Other pictures demonstrate still further the range of possibilities within this seemingly limited format. An example of ethereal delicacy is the *Springtime*,<sup>6</sup> in the Brooklyn Museum, while a small untitled example<sup>7</sup> belonging to Mrs. Ralph M. Blakelock presents a wintry landscape dominated by a ruddy, flaring sun of an almost baleful character. In each of these examples there is a structure of tone and texture which demonstrates Blakelock's intuitive grasp of atmospheric space.

Encompassing a similar range of handling are other paintings which can be most appropriately called woodland landscapes, in which the artist takes his position within a dark foreground and looks out through an opening in the foliage at the distant sky. In these paintings the sky plays a somewhat different role, that of the focal accent of light and color, framed by trees and foliage which fill the sides and top of the composition. In a number of instances, the tree trunks are developed as massive forms lighted along their edges with the light penetrating the scene from the depth of the picture. In these pictures, too, there is often a considerable amount of textural development, more of drawing with the wooden handle of the brush and of the elaboration of the surface with flickering highlights.

Perhaps the finest of the examples of this type is *The Vista* (Cat. 33), at the Minneapolis Institute of Art, wherein the dark frame of the foreground surrounds a secondary

group of trees in the middle distance suffused with the penetrating light of the more open landscape in which they stand. A similarly effective example of this tonal gradation is to be seen in the *Evening Silhouettes* (Cat. 34), in the collection of Dr. Dallas Pratt.

In some examples of this group the open space is almost entirely enclosed by foliage and the pictures become semi-abstract in their effect. The *Wood Interior* (Cat. 35), in the St. Louis Art Museum and a *Woodland Brook* (Cat. 36), owned by the Vose Gallery, are striking instances of this kind of overall tapestry of dark yet resonant color.

The most obvious way of further developing the basic landscape theme is, of course, to incorporate buildings, figures or animals as the center of interest, which Blakelock does, but he also manages to use these elements in his own way. First of all, his interest is not directed solely at the figure with the landscape functioning solely as a background. Instead, there is, a notable fusion of elements, with the figure described and placed to enhance the landscape ambience. More specifically still, the figure is absorbed into the setting in an action or pose which evokes a mood of isolation and solitary absorption. The activity can be hunting or fishing, or, a figure seen from the back walking away from the observer into the depth of the the picture.

One of the most unusual and beautiful of these figure compositions is the painting *At Nature's Mirror* (Cat. 37), in the National Collection of Fine Arts. It utilizes the nude figure in an almost classical manner and evokes an idyllic poetry of form which is not uncommon in the artist's work but which is rarely achieved in so traditional a way. Similar, yet significantly different, are two paintings, *Hunter and Dog* (Cat. 38), belonging to Mr. Frank Liddell and *The Trout Stream (Fisherman)* (Cat. 39), belonging to Adelson/Tanzer, which present their subjects all but absorbed into the atmospheric texture of the scene. More must be said of these pictures as representing Blakelock's skill as a figure painter, but here they indicate the special way in which he could combine the figure with the landscape. There are numerous other examples of

this kind of picture, but in many the figure is completely anonymous, uncertain as to sex, often turned away from the viewer and functioning in a purely plastic way as an accenting form or passage of color. A good example in the artist's late work, *Landscape* (Cat. 40), held by the Wildenstein Gallery, has a cluster of figures at its center which have become hardly more than fantasies of the brush with no descriptive character whatever, functioning at the thin line between representation and abstraction.

A small group of five pictures presents a further trait of the landscape format in the presence of animals alone, or animals and hunters. The best known of these is surely the Worcester Museum's *The Chase* (Fig. 2), which, like Ryder's comparable *Death on a Pale Horse*,<sup>8</sup> is a truly haunted image. The horse and rider move through the gloom at an almost hallucinatory speed. It is not a documentation of daily activity or ritual, but is instead an expression of the artist's imagination. Of similarly visionary quality are some pictures of densely wooded landscapes in which deer stand in listening fixity or dart across the opening, out of and into the enveloping dark. Examples of this kind are to be found in the



Figure 2, *The Chase*, oil on canvas, h. 20" x w. 36", Worcester Art Museum, Worcester, Massachusetts, Theodore T. and Mart G. Ellis Collection, NBI-175

collections of the Princeton Art Museum (Cat. 41) and the Hirshhorn Museum (Cat. 42).

The Davenport Municipal Gallery possesses an extraordinary group of small paintings, all of them on wooden panels of approximately the same size, all of them signed with the artist's initials and titles inscribed on the back, and all of such similarity in style and theme that it is reasonable to assume that they must have been painted at the same time and possibly out of a single experience. Whatever this experience was, ostensibly a hunting trip into heavily wooded country, whether actual or imagined, it produced a series of images of surprising directness and fluency. One of the paintings, entitled *Memories of the Adirondacks* (Cat. 43), also carries the date 1880 which, for the reasons given above, may be accepted as the date for the entire group. It shows a hunter's camp beside a river, a canoe moored behind a rock, the view across the river consisting of the usual series of overlapping hills. *Bear Hunting* (Cat. 44), shows a dark animal form in a clearing. *Deer Hunt* (Cat. 45) shows not only the deer in flight but a hunter and dogs. *Hunter's Moon* (Cat. 46) and *Home of the Guide* (Cat. 47) are vertical panels, night scenes, with full moons and campfires to define the shapes of a log cabin, human figures and horses among the trees. The most unusual of all is *The Guide* (Cat. 48) a portrait of a seated man, a smoking pipe in his mouth, a gun across his knees. In all of these paintings there is a notable consistency of mood and technique and, in the later respect, a boldness and brevity in the handling which suggests that they might indeed have been executed as sketches, except for the fact that they seem altogether complete in their individual statements.

There is about these pictures something new in Romantic imagery, at least as far as American painting is concerned. It is a subjective imagery, created out of a profound reaction to nature but entirely devoid of any descriptive character or any of the formal relationships of a traditional kind. Blakelock's formula for landscape is so simple, as to suggest an imagination of a peculiarly limited character. It is limited in its repertory of plastic ideas but there is compensation for

this restriction of range with an extraordinary refinement of the plastic elements carried to the point of almost total abstraction. Blakelock's seeing is an almost mystical process raising the factual to the level of intuited experience. A panel such as the hushed and mysterious *Wounded Stag* in the Hirshhorn collection (Cat. 42) is one of the best examples of this transformation of trees and sky and the trembling, almost visionary, presence of a white deer into an image that is essentially an abstraction, a balance and fusion of light and dark.

The most extraordinary of these pictures is the *Pegasus* (Cat. 49) in the collection of the Denver Museum. Here, in what may well be a unique instance, Blakelock takes this kind of a motif into the realm of literary iconography. Although the painting's present title seems suitable, there is some evidence that at an earlier stage in its history it was known as *Lady Godiva*, a different but equally evocative theme, especially as it has been used by the artist.

We are brought now to a consideration of one of the dominant themes of Blakelock's art which is the American Indian, as he saw him and, perhaps more importantly, as he remembered and imagined him. It is in this particular respect that his position among the painters of the American West is so special, for he was in no significant way a documentarian of Indian life. His pictures have very little of the objectivity which, allowing for the personality of their respective styles, is an undeniable part of the work of George Catlin, Alfred Jacob Miller, Seth Eastman or John Mix Stanley. It should be noted that, among the several hundred drawings by Blakelock that exist, there are very few figure drawings as such and only one or two of those that record figures, costumes, or activities representative of Indian life. As has been noted before, the works which would appear to relate most directly to Blakelock's western experiences, were almost certainly carried out after his return to the east and, as the time lengthened, his recollection of the precise characteristics of these Indian subjects would seem to have been transformed, becoming more and more subjective and romantic in accordance with his own need. On the evidence of his work, he



never seems to have come close to the Indian as an individual. His stance is almost invariably at a distance, as though viewing the scene unseen by his subject. There are numerous landscapes which have tiny Indian figures, usually no more than suggested, in the depths of the composition. There are also a good many others, usually small and in a vertical format which contain such figures at a larger scale, moving into or out of the picture, but they are always only half seen, their movement and particularities obscured by that atmospheric density which is the artist's favorite weather.

Of unquestionably later date is a little picture at the Worcester Museum called variously *Hiawatha* or *Shooting the Arrow* (Fig. 3), which shows a standing figure drawing a bow. The figure is the subject, the background being an almost undifferentiated darkness. It is well and correctly proportioned. The body, nude except for loin cloth and moccasins, is sensitively modeled. The face is seen only vaguely, but it is individualized. Blakelock's ability as a figure painter is not really the important consideration here. Instead, we can see that his "Indian" is real enough but he is also somewhat unreal, wrapped in the emotion of an ideal concept, very close indeed to the "noble savage."

When Blakelock's fascination with the Indian enlarges itself to accommodate incident and ritual we are faced with the same sense of distance. Two of such themes are *There was Peace Among the Nations* (Fig. 4) and *The Necklace* both in the collection of the Gilcrease Institute. Both of these are simple enough despite the somewhat "literary" implications of their titles. The first of these<sup>9</sup> shows only a simple domestic scene set before the background of an encampment. Two women sit in the right foreground, hands in their laps, engaged in no identifiable activity. Close by, two vessels, whether gourds, pottery or baskets is not clear, rest on the ground. In the middle distance a considerable number of tiny figures move about among the tipis which occupy the center of the middle distance. That is all. It is a white man's image of idyllic primitivism. The second painting, *The Necklace*,<sup>9</sup> is more contrived but similarly ambiguous. A male Indian, crowned with a feather headdress and carrying some sort of wand or

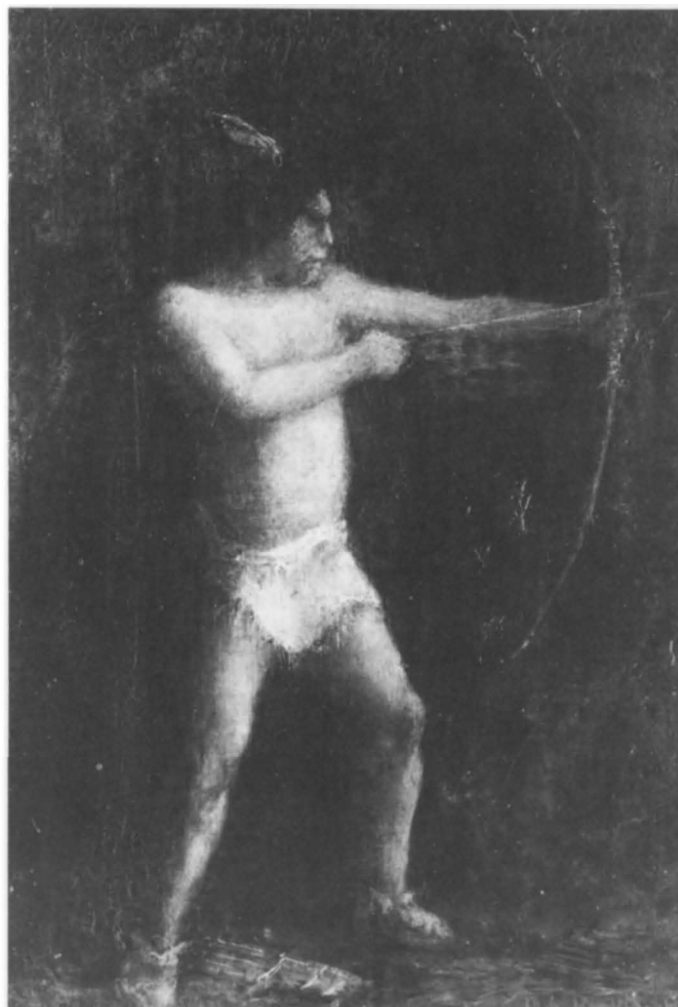


Figure 3, *Hiawatha (Shooting the Arrow)*, oil on canvas, h. 8¼" x w. 6¼", Worcester Art Museum, Gift of Mr. & Mrs. Stuart Riley Jr., NBI-162



Figure 4, *There was Peace Among the Nations*, oil on canvas, h. 20" x w. 36", Thomas Gilcrease Institute of American History & Art, Tulsa, Oklahoma, NBI-395

symbol of authority, advances from the center of the scene. At the lower right, two women, seated on the ground, against a rising bank at the right, form a kind of conversational group. One of them toys with a necklace. A papoose carrier rests against the bank behind the second woman. There is no apparent connection between the standing man and the seated women. There is about the whole picture a suggestion of theatrical staging. Both paintings would appear to be highly romanticized, not to say sentimentalized, recollections of Indian life as Blakelock observed it in his youth. *The Necklace* is probably later in date. Its setting is the textured and atmospheric woodland of the painter's imagination.

A comparable, but more realistic, picture is the so-called *Indian Encampment* or alternatively *Navajo Basket Makers* (Cat. 50) at the Newark Museum. The latter title is certainly closer to the subject as depicted. The two figures sitting beside the campfire are so engulfed in the dark tones under the trees as to be almost invisible, while the few baskets scattered in the foreground are the main point of focus in the composition. It is a strange picture, essentially a mature landscape of the seventies, but complicated, one might say

by the campfire group and the somewhat over scaled basket forms. It is an Indian theme almost by default.

Another example, so badly deteriorated as to be all but unreadable, is *The Canoe Builders*<sup>10</sup> in the National Collection of Fine Arts. It is one of the pictures purchased from the artist by W. T. Evans and one can only lament the excessive use of bitumen which apparently brought about its ruin even before the artist's death. Here, in the tarry blackness, one can see the glimmering shape of a canoe, foreshortened from the end and drawn up on a bank close to an arched shelter. What may well have been one or more figures is vaguely discernible in the murk. Aside from these rather unsatisfactory examples of Blakelock's interpretation of Indian life, there are some others, both early and late in date, which are on the one hand, more objective and, on the other, more visionary.

A number of examples are, in all probability, the product of the artist only recently returned from the experience of the West. One, *Encampment on the Upper Missouri* (Cat. 52) in the Harmsen collection, a modest riverside study of an Indian camp, shows a group of tipis sufficiently close-up to permit some attention to the particulars of their structure and a distinct differentiation in their color and placement in the picture space. An Indian woman and child stand beside the stream in the foreground, a blue jar on the ground beside them. They are modest little figures seen straight on, without any exoticism in pose or costume. The surrounding landscape is depicted with closely observed qualities of texture and atmosphere. The second painting, *Cheyenne Encampment* (Fig. 5), in a private collection, is even more realistic in effect. Again the subject is shown at close range, a cluster of tipis, seated and standing Indians, a campfire and a landscape setting, which is sufficiently specific in its qualities to tempt one into believing that it might have been done "on the spot." In any case, both of these pictures would seem to indicate that Blakelock's observation of Indian life was not fired by any notions of the exotic or dramatic, but was rather focused on the domestic and idyllic aspects. This point of view sets him apart from his predecessors



Figure 5, *Cheyenne Encampment*, oil on canvas,  
H. 18" x w. 32",  
Private Collection, NBI-435

and contemporaries in the west, who more often celebrated the Indian as hunter or warrior. An apt illustration of this difference in point of view is to be seen in a painting entitled *Sunset on the Plains* (Cat. 53), in the collection of Martin Kodner, which depicts an Indian wearing a war bonnet watering his horse. The group is isolated in open space and is rendered with an amount of detail which is unusual for the artist. The colors, red, brown and gold, are unusually strong and the modeling of the Indian's figure and head is remarkably terse, yet complete in its effect.

It must be admitted that in his later interpretations of Indian life he became increasingly fascinated by the more dramatic aspects. There are, for instance, a number of paintings depicting dance rituals which would substantiate the often-told anecdote of the painter moving back and forth from the piano to the easel in an effort to engender in music the mood which would make the figures truly dance. First of all, there is *The Snowshoe Dance*,<sup>11</sup> at the Gilcrease Institute, which shows in some detail the costume and accoutrements of the dancers and suggests something of the interlocked circular

movement of the dance itself. Better known is the *Vision of Life*<sup>12</sup> or *Ghost Dance* at the Art Institute of Chicago, in which the dance has become almost phantasmogoric, with only a cloud of vaguely moving forms in the clearing under the trees.

It should be recognized, however, that although Blakelock's use of the landscape probably reached its purest form in the moonlight theme or its variants, there is another theme, used very nearly as often, in which landscape is seen simply as spatial form, solid and void, surface and atmosphere, texture and color, balanced against the human element refined to an abstract presence. The natural purity of the landscape is completed by the presence of humans, invariably vague, indeterminate in sex, costume or activity, but palpably there, in the dusk, among the trees, they are intrinsic to the conception as a whole. These pictures are the hundreds of Indian encampments which represent him, rightly or wrongly, in the museums and the sales rooms. The qualitative average is not high. It was one theme with which the artist could attract the audience for western art, which was developing in his day and which was to become in ours a genre unto itself. It is the one theme which, more than any other, qualifies him as a 'western' artist, although, if one looks at his encampments candidly it could hardly be said that they are western in the conventional sense of that word. Their geography seems more pastoral than wild. Their mood usually reflects the subdued melancholy of evening or the gradual awakening of morning. Their Indians are simply homo sapiens Americanus. No tribal characteristic plays a part.

Nowhere in Blakelock's mature and late works are there mountains such as we have seen in the few genuinely western scenes, nor, for that matter, even the domesticated mountains of the Hudson River school. It might be supposed that they are derived from Blakelock's travels through the plains states, but, even so, their scale seems too modest for that. It is a flat land, richly surfaced with outcroppings of rock and scrubby vegetation, generously watered with lakes and streams which penetrate and define the spatial depth of the picture with glinting contrasts and reflections. The heart of the picture,

the presence of Indians, tepees, campfires and horses, is almost always in the middle ground. The trees are placed across the width of the scene with a considerable variety of shape and density, but there is always a view through to the horizon, vaguely seen beyond the distant bands of water and hills. Above is the sky, Blakelock's own empyrean.

It is sufficient, perhaps, to cite by name only a few examples, which represent the subject of the Indian Encampment at its best. The extraordinary *Indian Encampment Along the Snake River* (Cat. 5), at Phillips University already mentioned, is perhaps unique in its scale and style. The example at Notre Dame (Cat. 55) is exceptional in the tonal contrast between the ground plane with its frieze of trees and the brilliant sky, reflected in the water in the foreground of the picture. Also notable, is the heavy painting of the sky tone into the trees which creates an imprecise, "impressionistic" sense of forms dissolved in atmosphere. *The Indian Encampment on the James River, North Dakota*<sup>13</sup> in the collection of the San Francisco Museums of Art, is of special interest due to the relatively greater complexity of its composition, with the flat course of the river seen in the middle distance. The tree forms and those of the tents, animals and humans are also developed in greater detail than is usual. Another example, in the Ruskin collection, is of interest for its display of Blakelock's very personal way of developing forms by scratching through the pigment to the ground and by building them up with touches of impasto, practically within the same form. Close examination of the picture reveals that it is generally very thinly painted, with the weave of the canvas clearly seen and yet, within this "thin" layer of pigment the artist has established an unusually deep illusion of space. The brushwork in the forms of the central motif is exceptionally free and suggestive in character. A final example, an *Indian Encampment* (Cat. 56) at Canajoharie, is more modest in the treatment of the theme, but it demonstrates supremely well Blakelock's intuitive sense of placement of forms and figures in the embracing tonal envelope of trees. The painter's felicitous handling of the loaded brush in tiny, stipple like strokes is notable.

The moonlight landscape is the artist's central and definitive image, even after the dilution and degradation of decades of imitation and forgery. No other American artist of importance is so completely represented in a single pictorial idea. This may, again, be seen as an indication of a critical limitation of vision, but, even if the total iconography revealed in the present study were not enough to dispel that view, it must still be said, that in this single image Blakelock undertook the understanding of a plastic problem found nowhere else in the American art of his day, with the single exception to be seen in the work of Albert Ryder. Blakelock and Ryder are remarkably alike and significantly different, and their simultaneous presence within the same decades of time is perhaps a worthy subject of speculation as regards their role in the transition of American artistic effort from the nineteenth to the twentieth century. It is perhaps enough to note at this point that, while there is no propriety in seeking to devalue Ryder, there is perhaps some need to reevaluate Blakelock. At this point, in undertaking to discuss Blakelock's moonlight pictures, it is better to look at them with more care than has been customary, for, like the encampments, they are richer and more various than the stereotype would indicate.

It can be noted, first of all, that the human element is not absent but it is exceptional rather than common; and, it can be said, that these pictures are expressive of the solitary vision of the painter himself. It is plain that their impact and quality is based on their creator's acute receptivity to the phenomena of night, but it can hardly be maintained that there is any sense of place in them, except the subjective place of the painter's imagination. They are romantic in the fullest sense of the word, full of a heightened sense of mystery in spite of their explicit combination of such elements as trees and water, light and air. The mystery of these paintings is free of the traditional indications of natural drama or literary allusion and is, instead, the mystery of the impalpable, of the poetic or spiritual. Blakelock was, we know, sensitive to the claims of music, poetry and religion and it is not unreasonable to see these paintings as an amalgam of such impulses within his personality.

In plastic terms, they are rich in the values of light, space, color and texture, combined into a visual experience of remarkable richness and subtlety, even if the viewer chooses to stop short of Blakelock's own pantheism. The towering trees, which dominate these paintings, are usually more complex in their structure and density than those which appear in his other work. They have a kind of languorous weight in a night time which is always without wind or movement. There are many of these pictures. They are the Blakelocks sought by every collector and museum. Certainly one of the finest (Cat. 57) is the *Moonlight* in the W. B. Clarke Collection at the Corcoran Gallery of Art which is unusual in the vast open expanse of sky, hardly more than punctuated by the two slender trees which stand at the left of the composition. The atmosphere of this view over a wide river valley, suffused with the light of a full moon, is very impressive in its transcription of an illusive sensory experience. No other example by the artist has quite so grand and simple a sense of space.

The collections of the Brooklyn Museum<sup>14</sup> and the National Collection of Fine Arts<sup>15</sup> each have moonlight pictures which are notably alike in their compositions, combining not only elaborate tonal arabesque of trees seen in silhouette against the light, but also a tonal recession across water in the foreground and middle distance to bands of distant hills and trees seen in a haze of ground fog. Both paintings have the added drama of campfires and solitary figures which stand on the shore and gaze into the space of the scene. The trees are very tall. The space is very deep. The human presence is very small and the image carries the unmistakable impact of the artist's worshipful mood.

These are instances where the ambience of the picture takes on an almost sultry richness, the foliage a density, the moonlight an effulgence that is somehow tropical. Such paintings are those belonging to the Fine Arts Gallery of San Diego<sup>16</sup> and the Henry Gallery at the University of Washington (Cat. 58). In other examples, the pervading and animating element of light is hidden in its source, seen only by reflection or

even implication behind a screen of tree forms.

Such examples are those belonging to the Carnegie Institute<sup>17</sup> and the Wadsworth Atheneum (Cat. 59). An extraordinary and, presumably late, example is that belonging to the Nebraska Art Association (Cat. 60) where the elements of the subject, the ground forms and the moonlit sky are developed to a degree of extreme simplification. Here too, in addition to the reduction of the subject to its simplest equivalents, there is an unusual emphasis on the physical qualities of the work, its textured ground and the manipulation of its tonal properties. In the bold simplicity of its pigmentation, it is akin to the expressionism of a much later date.

Akin to the Nebraska picture and probably of a comparable date or even later, are a number of moonlights in which the tonal contrasts are of an almost black and white simplicity. In these paintings, the dramatic play of light among or behind dramatic masses of cloud make an image that is charged with visual excitement. Two of these pictures are particularly effective and memorable. They belong to the Los Angeles County Museum<sup>18</sup> and the Santa Barbara Museum of Art (Cat. 61). A similar series of such *Moonlights* in a vertical format would illustrate all the characteristics described above. It is perhaps sufficient to cite the Boston Museum's *Moonlight Sonata* (Cat. 62) and the Toledo Museum's *Brook by Moonlight* (Fig. 6) as being among the most splendid of all the artist's paintings of the subject.

Aside from these pictures, which are recognizable as Blakelocks almost solely on the basis of their subject matter, there are a number of other landscapes which are more or less unexpected. For example, there are three seascapes of exceptional quality which demonstrate Blakelock's ability to explore and command this very different theme. Perhaps the most unusual is the *Indian Ocean* (Cat. 69), in the collection of the Corporation of Yaddo at Saratoga Springs. The simplicity of this painting has a considerable impact. In effect, the picture is an exploration of space, the flat unbroken surface of the sea serving as the reflector of the sky. There is nothing more,



Figure 6, *Brook by Moonlight*, oil on canvas,  
h. 72" x w. 48", Toledo Museum of Art,  
gift of Mr. & Mrs. Edmund Drummond Libbey, 1916, NBI-703

except for the exhilarating color, a bracing, almost icy blue. Similar, but more dramatic, with a setting sun below an arc of clouds, is the Springfield Museum's *The Sun Serene Sinks into the Slumbrous Sea* (Cat. 70). This is surely one of the most distinctive paintings of its kind in American art. Here, by contrast with the Yaddo picture, Blakelock chooses an identical view of the sea, this time transformed into a veritable fantasia of colored atmosphere, with water, clouds and sky reflecting the intensity of the setting sun. A smaller version of the subject, with an even more turbulent sea and sky, is an untitled painting in the collection of the artist's son, Allen, (Cat. 85) and is believed in family tradition to be the artist's last work. It has a boldness in its handling which is essentially expressionist in feeling. It is charged with a mood of metaphysical drama, which is memorable even against the background of the painter's entire work.

Other variations include a pair of shore scenes, the *Rockaway Beach, Long Island*, (Cat. 71), in the Karolik Collection and the other *Summer* (Cat. 72) in a private collection, which are similar to other treatments of such a subject by Winslow Homer, Eastman Johnson or, at a farther remove, Eugene Boudin. Blakelock's handling is notably free, with buildings, figures and the animating details of clouds, flags and waves all painted with the spontaneity of a sketch, although, in the instance of the Karolik picture, changes in the composition would indicate that it was not intended as such. The scale of these pictures is small and there is about them a modesty of conception which suggests that they may have been conceived and executed as personal exercises rather than as formal works for public exhibition.

Actually, the smaller of these two beach scenes forms one part of a pair entitled respectively, *Summer* and *Winter* (Cat. 72 and Cat. 73), identical in size and painted on pieces of a tobacco box. Both pictures are very thinly painted and utilize the natural browns of the wood in their color schemes. In both paintings, it is also notable that some of the details, the central figure group in *Summer*, and the tree trunks and bushes in *Winter* are scratched into the pigment layer. A similar small panel in the collection of the University of

Arizona Museum of Art *Winter Landscape With Dog Sled* (Cat. 74) also shows this sgraffito method, in this instance the entire drawing of a sled and dogs modeled with the wooden end of the brush. This picture is, for all its small scale, remarkable for its tonal austerity.

Another picture which appears to be unique in the artist's work is the canvas entitled *Hawley Valley* (Fig. 7) now in the Museum of Art, Carnegie Institute. It is unusual for its format, measuring 14½" x 52½", which may, in turn, be due to the picture being a commissioned work and possibly designed to fit into an interior. In any case it presents a broad view across the valley, accented only by a scattering of buildings, one with a crenellated roof line at the upper right. The painting has no particular mood, not even the low keyed excitement of the painter's early Hudson River works or of his western subjects. It would appear that the commission, as is not uncommon, impelled a greater objectivity and a restraint of the artist's habitual responsiveness. The picture is of interest, however, in the way in which Blakelock utilized his customary procedure of applying very thin washes of color over a textured ground, with details drawn over painted areas and some impasto accents added to the surface.

There are a number of landscape paintings of a rather special character, both in terms of their subjects and their technique, which appear to have been done at about the time of Blakelock's hospitalization. One of these is actually a view of the hospital ground at Middletown, done about 1913 according to its owner, who was a member of the hospital's staff at the time. The present whereabouts of this picture is unknown. The other, which is similar in style, is an untitled example in the Robinson Collection (Cat. 75). In both of these paintings there is a noticeable absence of the romantic emotionalism of the Indian Encampments and the Moon-lights. Instead, the painter would seem to be working from actual scenes, presumably close at hand. They are both depictions of houses or other buildings set among trees and shrubs. It is notable that the trees are the bare trees of winter and that they afford an opportunity for the painter to indulge his skill in drawing. It can be the drawing with the end of the brush into the paint film with some in-filling of pigment on top, or in other passages, it seems that the line was first painted and then reinforced with the incised line. Notable, too, is the character of the incised line in the trees to the right and left of the composition. It is a looping, doodling line, more or less continuous in its length throughout the

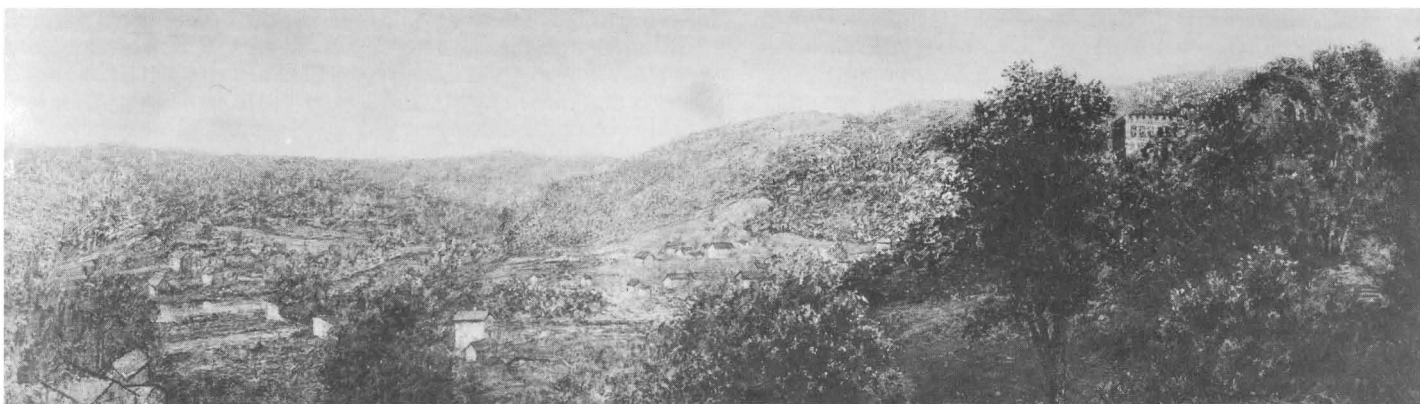


Figure 7, *Hawley Valley*, oil on canvas, h. 15" x w. 52¼", Museum of Art, Carnegie Institute, Pittsburgh, gift of G. David Thompson, 1957, NBI-109

form depicted. All of these paintings are limited in their palette, their effect being distinctly serene and autumnal.

Finally, there is a trio of small untitled paintings, each approximately four inches square, in the Robinson collection, which are worthy of special note in that they all depict an identical theme, a house with some garden sheds against a background of trees, at different times of day. The first is presumably morning (Cat. 76), with some clouds in the sky, the second midday with a distinctly blue sky (Cat. 77), the third at night with the details largely obscured, but with the accents of a lighted window and stars in the sky (Cat. 78). One is instantly reminded of Monet's haystacks and views of Rouen cathedral or of Van Gogh's *Starry Night*, but it should be said at once that these are coincidental similarities. In Blakelock's case, they indicate the kind of pictorial imagination which is unusual among American painters of his generation. There is a simplicity and freshness about these little pictures which is distinctly personal and indicative of an ability to approach a pictorial problem without the prejudice of habit or prevailing convention.

Blakelock must be considered primarily as a landscape painter, but it should also be recognized that he did work within the conventions of portrait and still life painting and, more rarely, with themes that are literary or symbolic in character. It is notable that within these various genres, he did produce at least one or two examples of more than ordinary quality.

The known portraits are four in number. Of these, that of his father Dr. Ralph B. Blakelock, has not been located and, of the others, the two versions of the portrait of his wife are the best known. One, a watercolor in the collection of the Brooklyn Museum (Cat. 99) would appear to be a study for the larger version in oil in the collection of the M. H. DeYoung Museum (Cat. 79). While both of these pictures are sympathetic, they are somewhat qualified as paintings by their overly conscientious approach. The constrained pose of the figure, seated with the head lowered, would indicate a concern for a dignified portrait style, but in comparison with the few other

examples of his figure painting, does not seem to be entirely natural. X-ray examination also reveals that in the oil painting Blakelock originally painted his wife wearing a white apron.

A really remarkable portrait is that of two children sitting in the grass, entitled *Under the Cherry Tree* (Cat. 80), in the collection of the University of Nebraska-Lincoln. The picture is thinly painted with all the characteristic habits of drawing and modeling that one would expect. What is more unusual is the point of view of the artist which is, again, characteristic enough in its modesty, but which, in this instance, results in an image that has all of the casual, almost accidental immediacy of a photograph. It is unlikely that the picture was copied from a photograph and one can only conclude that we have in this picture evidence of a special kind of vision. It is a realistic vision, but realistic out of innocence rather than intellect. It operates almost completely within the limits of intuition rather than knowledge, these are two plain youngsters, rumpled and uncomfortable, restive in the necessity for sitting still. The essential part of the picture's charm is in its unpretentiousness.

Still life paintings are similarly few, eight in all, and again one of reportedly fine quality is lost, but it is plain, even in these few examples, that Blakelock is at ease with his subject. His response is genuinely empathic and the best of these pictures are, again, documents of his singularly free and inventive point of view. Probably the most outstanding of these still life paintings is that owned by Mr. and Mrs. H. J. Heinz III (Fig. 8). It is richly colored and textured and suggests much more than it describes. The most notable detail is seen in the effort of the painter to depict the transparency of the glass jar which contains the bouquet. The light falls along its side and reflects itself internally on the opposite side. A comparable picture from the Schoch Collection (Cat. 81) depicts a small bunch of violets in a white vase with an ovoid body and a straight neck. The bouquet is placed in a dark space and the delicacy of the flowers themselves is expressed with considerable grace and brevity.

It is noticeable that, however much Blakelock sought the poetic effects in landscape or figure painting, he was only



rarely drawn to the interpretation of themes that were originally poetic or literary. This is so in spite of the fact that sometimes he did attach literary titles or quoted fragments of poetry to certain of his pictures.

Another picture, that may well be unique in the artist's work, is the decorative panel entitled *The Ruby Wine*<sup>19</sup> in the collection of the Gilcrease Institute. It is unusual not only in its depiction of nude and semi-nude figures, but also in its celebration of the pleasures of the grape. Also notable is the painted enframement of the central subject, which simulates the jeweled binding of a fine book. The principal figure, a young man holding aloft a wine goblet, would seem to be an idea borrowed from some historic prototype such as Michelangelo's *Bacchus*, but it is surely pointless to suggest that there is any connection.

Another notable example is a small painting depicting the central subjects of the poem, *Gertrude of Wyoming* (Cat. 82). The picture is also notable for being the single known instance in which Blakelock worked from a composition originated by another artist, in this instance a painting by Victor Nehlig.

To undertake a discussion of the paintings executed during Blakelock's confinement at Middletown, is to become involved in the problem of his mental health during this period, but first of all, it is important to look at these paintings as works of art, many of them of very considerable interest and quality.

It is known, as a matter of fact, that he worked under the considerable handicap of insufficient and improvised materials. The work of these years is, more frequently than not, carried out on bits and pieces of low grade paper which may well have originally served as commercial containers of various kinds. The cigar box lids and panels taken from doors or furniture, which are common all through the preceding years, have been replaced by the salvage of the waste bin. It is an experience of some poignancy to see and handle these little pictures, given as gifts to the doctors and nurses and to his infrequent visitors, now handsomely framed and admired as the final, fitfully inspired evidences of his talent.

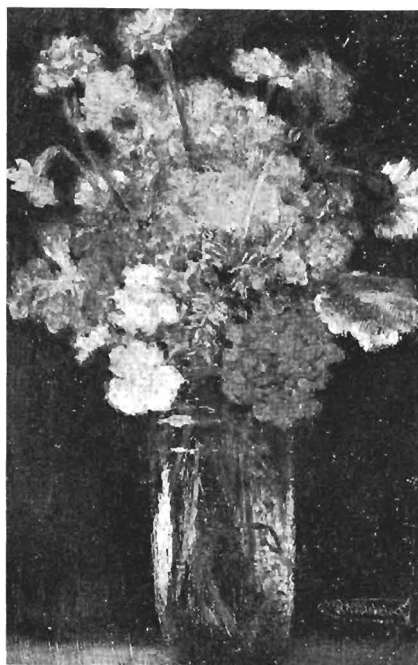


Figure 8, *Carnations & Zinnias*, oil on panel,  
h. 12" x w. 18",  
Collection of Congressman & Mrs. H. John Heinz, NBI-241

The range of his imagery did not change in any major way, with landscape continuing to be his main concern. The compositions are altogether simpler, with little of the intricate balance of forms from left to right or from the picture plane into the depth of the scene. The forms themselves, individual trees or masses of foliage, are simpler, brushed on with an impelling sense of speed, even urgency, with the colors of the foreground, middle ground and back ground laid on seemingly side by side or on top of each other in a surface pattern which works or "clicks on" as a spatial structure only after one has adjusted one's seeing to the spontaneity of the

artist's perception. In some instances, the color contrast has been reduced to a black and white simplicity. In other instances, it takes on an almost impacted richness, as though the artist sought to push his image to a visionary level of intensity. The vitality of the drawn line, which has animated his trees and shrubs and grasses throughout, becomes, admittedly, frenetic in many examples. These pictures are possessed by a deeply personal kind of expressionist impulse. They seize the relatively simple experience reflected in their subject matter and put it down in painterly terms of such directness that they transcend their simplicity and become definitive of Blakelock's best qualities as a painter.

It cannot be denied that mental debility left its mark on many of these efforts, but, at the same time, it should not be assumed, even allowing for the racking experiences of a lifetime, that the innate ability of the man to understand and express his response to life was entirely extinguished.

In concluding this consideration of the late paintings, some mention should be made of a number of examples, still in the possession of the artist's family, which, by their very difference, are indicative of an imaginative faculty moving beyond the perimeters of habit into experience of a mystical kind. One of these paintings (Cat. 97) is probably unfinished. It shows a female figure moving through a wood, stepping over a fallen log in the foreground. The scale of the figure is larger than in any other comparable example of the subject, with the exception of the portrait of Mrs. Blakelock or the *Flight of the Arrow*. It dominates the picture, a ghostly vision, sensed but not apprehended.

The second (Cat. 98) is, according to an inscription on the back which presumably is that of the enigmatic Mrs. Adams, a personal memento, painted by the artist for his benefactress. Its function in that sense may be acceptable or not, but whether or not one accepts it, the painting is a haunting image, banal and at the same time unforgettable.

The third (Cat. 96) is the most extraordinary of all. It depicts a female figure reclining in a landscape, under the

branches of a large tree. There is a house among trees in the middle distance at the right. The foreground is filled with an indeterminate foliage, which covers the legs of the figure. It is quite unlike any other work which can be attributed to the artist. The amplitude of the figure, the dark hair and eyes of the woman, are entirely unusual and unexpected. The theme is suggestably that of an earth goddess. The only parallels that come to mind are the dreaming females of George Fuller and they have none of the opulent self-possession of Blakelock's figure. It is an image that is not accounted for easily.

In the final consideration of the quality of Blakelock's art there is one factor which underlies all others, which, if recognized and understood, will contribute to a more precise evaluation of his achievement. This factor is quite simply that he was essentially self-taught.

His entire progress as a painter, from the earliest to the last works, is informed with the peculiar sense of solutions arrived at through intuited method. This is not to say that there are no works which adhere to recognized professional methods, but they are not, in the full sense, characteristic.

His study at New York's Free Academy did not include any such instruction and his certificate of study reveals only the art of geometry as the nearest approach to aesthetic training. Admittedly, opportunities for instruction were not abundant, but although we read of his early interest in drawing, there is no record of his receiving any formal instruction. William Gerds has established the possibility that Blakelock may have received some encouragement or instruction from James H. Johnston, a friend of his father, who was also a musician and self-taught artist in the Hudson River style.<sup>20</sup> Johnston spent summers at Arlington, Vermont, where he invited the young Blakelock to stay and where, presumably, he met his future wife, Cora Bailey, the daughter of a neighbor. When Blakelock married Miss Bailey in 1877, the young couple moved to East Orange, N.J., where both Dr. Blakelock and his brother had established themselves. It is also known that at this period Blakelock worked as a painter of plaques and decora-

tive panels for an art factory in Newark. Probably the only evidence of this employment survives in the Gilcrease Institute's *Ruby Wine* which is an evident exercise in decorative art.

If we consider his earliest drawings, we find all the traits of the conscientious amateur, the almost fanatic respect for the subject before him, each detail rendered with painstaking fidelity. In the early paintings as well, there is this same determination to get everything into the picture. The interest that we find in these works is almost entirely confined to their subject, particularly the paintings, where the individuality of the novice painter is to be found in the simplicity of his choice of theme. They were in all probability the scenes at hand, although the *Woodcutter's House* (Cat. 2) might well be an imaginative extension of an immediate reality. Here, at the beginning of his efforts to master the art, the creative impulse is guided by the unquestioned necessity to transcribe the scene before him.

The pictures which illustrate his effort to emulate the prevailing Hudson River school are perhaps his most professional, although even they depart, as we have seen, from the standard for such work in revealingly personal ways. The fact that they were probably contemporary with the shanty pictures painted on the then upper reaches of Manhattan Island, makes the case for Blakelock's self taught qualities only the more striking. The shanty pictures, aside from their unusual subject matter, are done with an notable freedom and invention, with qualities of color and brush work unlike anything in contemporary practice.

The development of Blakelock's style from period to period has already been described and it is only necessary to state again that the distinctive vision, which marks the best of his production, is characterized, above all else, by an unmistakable independence of conventional method. Light and color, form and space are achieved by means which are his own. It might, of course, be argued that such is the case with most artists, but, by way of furthering the present argument, it can be said that the examination of hundreds of

Blakelock's skys, trees and figures in their minutest detail, has established that they are not so much the representations of these things as they are conjurations, dictated by a highly sensory appreciation of their visual character.

Without formal training, but innocently confident of his own perceptions, Blakelock remained, in a special way, an auto-didact to the very end. His most ambitious works, such as the Metropolitan's *Pipe Dance*,<sup>21</sup> his most poetic works, such as the Corcoran's *Moonlight* (Cat. 57), his most intimate works, the many small panels from the years in confinement, are all the achievement of an artist working almost entirely out of his own resources.

It is possible to see in the shanty pictures and in the woodland landscapes a development toward a peculiarly different kind of picture for the time, a picture intended to express a purely subjective response to natural phenomena. It is a response which does not seek a literal or objective understanding of such phenomena, but instead undertakes an analysis in terms of painterly elements such as calligraphic line, the layering of colors, highlighting with scattered touches of pigment, the signature device of painting the sky over the trees, etc. In fact, the artist's method of creating a light filled sky is perhaps the single best demonstration of this subjectivity. In a typical example, selected from a considerable number of x-ray photographs of this kind of subject, the preliminary white ground is spread over the canvas or panel in a completely spontaneous fashion, sometimes thick and evenly from edge to edge, at other times very thin or in spots and usually showing the characteristic stroke pattern of the brush or palette knife. What is particularly notable, however, is the variable correspondence of this ground to the image which is developed on top of it. There are instances where, indeed, the pattern does correspond to the composition, with the elements of the sky, with moon or sunset, masses of trees, foreground reflections etc. all clearly indicated. In the majority of instances, however, such correspondence is almost entirely lacking. The image laid over the ground would appear to be conceived almost as freely as the preliminary ground. It is, in a way, a kind of automatism, an instinctive matching of gestural impulses,

unguided by procedural formula. Such a dependance on the accidental might seem a willful avoidance of conventional method. Indeed, Blakelock has been faulted more than once for this method, or lack of it, and while it is undeniable that all too many paintings were done hastily, tossed off as it were, to meet practical exigencies, it might be considered that, allowing for the undeniably large number of pot boilers, his was an artistic sensibility of a genuinely unconventional kind. With Ryder, he is the kind of artist whose concern for the image was such that considerations of method were distinctly secondary, often non-existent. Technique is subsumed in impulse. It is a kind of painting which has become prominent in our own day with the establishment of the autonomous brush of abstract expressionism. To be sure, Blakelock was never free of his subject, but he was often and certainly free of the guidelines of method.

Blakelock's relationship to the Hudson River school was, at most, peripheral. As we have already seen, the works which demonstrate this relationship are memorable primarily for the ways in which they depart from the visual practices of the school. They rarely, if ever, attain the grandiose. The spaces they depict are modest in scale, secluded in character, with a sense of "nowhere" about them, that is at a total variance with the selected views of notable landmarks, which is typical of the masters of the school. A single and exceptional example, now lost and known only in reproduction, is entitled *The Boulder and the Flume in the Franconia Notch, New Hampshire*, which was painted during Blakelock's wedding trip in 1877. They are almost invariably overcast in tone with none of the orchestration of sun, clouds and storms, which ordinarily provides the vocabulary of the style. There is in them the special point of view of the introvert, a dwelling on stillness of mood, hushed and indistinct. As always, Blakelock took his own direction away from the accepted standard toward a more personal manner, instinctively calligraphic, emotionally oblivious to a descriptive reality.

The same is true of his western pictures, where the documentation of Indian life on the plains is actually the least part of his concern. His view was wholly self centered, a deeply roman-

tic immersion in a primitive idyll. As has already been noted his stance was usually taken at a distance, where the actuality of the Indian, his physical characteristics, his costume, customs and activities, are observed in only a general way. Even in the rare instances, such as the Gilcrease Institute's *The Necklace* where the Indian is at center stage, the true nature of the activity is vague. Again, his *Pipe Dance* at the Metropolitan, a so-called *Snowshoe Dance* in the Gilcrease Institute, or *The Vision of Life* at the Art Institute of Chicago, are all subjects which suggest nothing so much as the fantasies of an excited imagination.

Neither the Hudson River style nor the western genre provided Blakelock with the natural vehicle for the expression of his own point of view. Both manners required a kind of objectivity with which he was ill at ease. Both of them were focussed on the variety and wonder of the subject itself. For Blakelock the wonder lay in his own identification with the experience of nature. His inspiration was personal, intimate. It lay entirely within the bounds of his own perception and instinct. It was a matter of filtering experience through imagination. He was, in simple terms, a romantic personality seeking to transcend reality.

If these directions offered him no guidance, no solution to this drive for self-realization, it can be suggested that the kind of painting he sought was to be found in full flower in the works of the painters of Barbizon.

If we look at Blakelock's career against the background of contemporary European developments, we find some interesting correspondences. Plainly, he was only one of many painters in the spectrum of international activity who were impelled by theory or conscience to break away from the strictures of the academies in an attempt to establish a more liberal view of the painter's relationship to his experience. It was probably, in some part at least, a matter of an international climate or mood which impels artists, countries and cultures apart, in directions of mutual concern to comparable conclusions. This is not to say that Blakelock's relationship to European practice was no more precise than this, but the lack of

documentary evidence allows us only to speculate about what he may have seen and how he may have been affected.

Among all the possibilities of such contact with European art, it is in the paintings of the school of Barbizon and the work of Theodore Rousseau and Virgile Narcisse Diaz, in particular, that we find the greatest similarities. In making such a comparison one should recognize, first of all, that the influence of Barbizon is a belated presence in his work, but a presence of significant proportion, perhaps the more so in that he never visited France or, as far as we know, had any professional contact with those of his American contemporaries who took inspiration directly from that source.

There were, of course, opportunities for such contact with the work of the French painters and the work of their American disciples in the exhibitions of the time. Seth Vose, founder of the distinguished Boston picture gallery, had shown Barbizon pictures in his first showroom in Providence as early as 1852, and presented the first large scale American exhibition of the school in 1873. We can note as well, that the French dealer Paul Durand-Ruel, one of the earliest supporters of Barbizon painters, opened his New York gallery in 1886. The fashion for Barbizon painting probably reached its height in the exhibition sponsored by the Barye Monument Association of New York which opened in November of 1889.<sup>22</sup> It included eleven works by Corot, twenty-two by Millet, nine by Rousseau, eight each by Troyon and Dupré, ten by Diaz and twelve by Daubigny. Celebrated pictures such as Millet's *The Angelus* and Rousseau's *The Hoar Frost* were the highlights of the show.

Among his contemporaries, William Morris Hunt was the earliest and undoubtedly the most influential exponent of Barbizon. He had originally gone to Europe to study sculpture in Dusseldorf, but, disappointed with the ultra-realism of the Academy there, had returned to Paris, first to the studio of Pradier and then to the atelier of Thomas Couture. Couture's popularity as a teacher drew students from many countries, among them other Americans such as William Perkin Babcock, Elizabeth Boott, Samuel Colman, Maria Oakey Dewey, John

W. Ehninger, Eastman Johnson, John LaFarge, Robert L. Newman and Enoch Perry.<sup>23</sup> Hunt's efforts soon placed him among that master's favorite pupils, but even as a favored pupil his sympathies were eventually alienated by Couture's habitually scornful criticism of the painter of Barbizon. With his compatriot Babcock, he left Couture's studio, went to Barbizon, where he bought a house, established his studio and became the personal friend of Millet. Having placed himself at the center of the group of French painters, who constituted the artistic community in the forest of Fontainebleau, he soon enjoyed their respect and participated with them in the salons of 1852 and 1853. In the wake of Hunt's discipleship were such other Americans as Samuel Gerry, Thomas Robinson, the Canadian, Wyatt Eaton and, lastly, George Inness. Homer Martin and George Fuller, both of whom were independent of Hunt's leadership, apparently went to Barbizon on their own initiative.

Upon his return to the United States in 1885, Hunt became the principal source for the spread of Barbizon theory and practice. His *Talks on Art*, compiled by his pupil, Helen M. Knowlton, published first in 1875 and again in 1892, contains in aphoristic form the essence of his response to the philosophy of Barbizon. He placed a primary emphasis on an instinctual and subjective response to experience. In doing this, he encouraged the creation of images that were broadly conceived and devoid of any suggestion of the mechanics of drawing or composition. The picture is seen in terms of chiaroscuro, its color a matter of emotional mood. Characteristically the Couture-Hunt Barbizon picture is a tonal image, its contrasts inevitably deepened by the bitumen which, in all too many cases, has by now reduced the image to unintelligibility. As the result of Hunt's advocacy, wealthy American collectors began, for the first time, to acquire contemporary French art as a matter of status. The fashion for Barbizon pictures, which extended over a half century, saw the growth of notable private collections of pictures in Boston, New York, Philadelphia, Chicago, Cincinnati, Cleveland, Toledo and in smaller cities such as St. Paul, Duluth and Oshkosh. Many of the pictures in these collections have now entered the museums in these cities, where, in the public mind, they

have come to represent the calm before the storm of Impressionism and modern art.

In their present status of unfashionable respectability, it is difficult to recognize their innovational character at the time of their creation. The historical achievement of Barbizon was revolutionary, yet, it must be admitted that the revolution was brief and quickly superceded by the more fundamental revolution of the Impressionists. What then was the actual importance of the work carried out at Barbizon?

In his admirable catalog text for the 1962 exhibition *Barbizon Revisited*,<sup>24</sup> Robert L. Herbert has summed up the character and meaning of the Barbizon school under the following headings.

- “1. *Opposition to the present.* ‘Everything I wanted to paint has been destroyed,’ Daubigny lamented when he went to Avalon in 1854, ‘trees cut down, no more water in the river, houses razed! So . . . I’m off to see if the Eternal Father hasn’t upset the mountains of the Dauphine . . .’ Even in the countryside an incessant battle against the deforestation of Fontainebleau and and building of modern roads. ‘There is a giant which is declining; I have seen it much more beautiful, but each year they attack it, they wound it. They have amputated his strongest branches so that the veils of of sight-seers won’t get caught; they have cut his magnificent roots, to make a macadam road.’
2. *Release in nature.* In all the Barbizon artists’ letters, let alone their painting, the solitude, silence and peace of the country are constantly opposed to the city they had left behind. For their defenders this was one of the chief attractions of their paintings. . . . we today find this equally appealing, both in their art and in our own periodic flights from the city to the country.
3. *Release in the rural past.* For these artists, the countryside was not just different from the city, it was the

past still surviving in the present. Fontainebleau forest was called *Arcadia* by Rousseau, who felt that ‘Homer and Virgil wouldn’t have disdained sitting there to muse over their poetry.’ . . . he, Diaz, Corot, Rousseau and Daubigny all referred to rural life as coming from the pages of arcadian poetry.

4. *The seizing upon permanence.* Release from modern life had to provide a sense of contact with the past, rapidly slipping away, and a sense of the permanence which Jefferson, Ruskin and the others associated with the soil. Animal painting flooded the exhibition rooms of Europe and America during the early heyday of industrial expansion, when the machine would have been a more appropriate symbol of modern life. But the unchanging, unthinking brute called forth none of the associations of upheaval which the machine did. It was its very opposite. Similarly, the peasant was preferable to the urban worker. He was Jean-Jacques’ and Jefferson’s primitive, untarnished by the industrial city. Even the tree becomes an image of permanence. Trees, Rousseau said, ‘are for me great history, that which will never change. If I could speak their language, I would be using the tongue of all ages.’
5. *Melancholy and despair.* Why did the Barbizon artists ultimately fail to discover calm and release in the countryside? Of course they did at times, but most of the work of Corot and Daubigny is full of a poignant melancholy, and that of Millet and Rousseau, a more passionate despair. They could not find permanence and repose, hence their nymphs, gypsies and oriental women are alter-egos, reflecting their own wanderings over the length and breadth of France, their own sense of uprootedness. Rousseau’s oak and Millet’s stolid peasant did have a feeling of loss. Melancholy and despair swell the pulse of their art because they were urban dwellers, who brought city attitudes with them as they attempted to seize upon nature. That hopelessness reached a climax when Van Gogh retreated from the North to Arles, when Cezanne

escaped into a hermit's solitude, when Gauguin fled Western Europe entirely to seek in the Oceanic native the primitive being Millet thought he saw in the French peasant."

Even more recently Jean Bouret in *The Barbizon School* has written that the painters of Barbizon were concerned with more than the problems of light, indeed, "a complete identification of man with nature."<sup>25</sup>

In the longer context of the nineteenth century, it can be said that Barbizon's role was to mark the end point of the romantic and neo-classic points of view which had dominated European painting since the Revolution of 1789. In this context, allowing even for its role as preamble to Impressionism, it can, with considerable justice, be called the point of beginning for a new, "modern" concept of aesthetic reality, in which the painter's function is to become ever more intimately concerned with a new kind of picture making, freed of history and religion and philosophy, and devoted to the increasing independence of the artist's own image making abilities.

Blakelock's affinity with the spirit of Barbizon is possibly less obvious than is the case in the work of the other American adherents of the style, but even without the direct association which inspired Hunt, Martin and Wyant and the others, it is clearly related to the same complex of ideas.

While his painting does not entirely avoid the depiction of contemporary life, it does not show it in its most bucolic aspect, with the shanty pictures of the seventies dwelling with affection on the simple, picturesque existence of a squatters settlement. Throughout his work he found his most sympathetic themes in the isolation and solitude of the woods and the countryside or of the moonlit night. The personnel of his pictures are, almost without exception, the hunter, the frontiersman, the farmer and the Indian. In their activities, they are in communion with man's primal state and, from the earliest of his Hudson River subjects to the final works of the confinement period, there is a pervasive mood of melan-

choly. It is a peculiar mood of quiet sadness, induced by nothing more dramatic than the fading light of day or the hushed quiet of a moonlit night. It is gentler in tone than the more full bodied feeling expressed by the French painters, a matter of degree, closer to sentiment than emotion.

In more particular terms, the parallels are even more clear. If we look at the works executed in the eighties and nineties, we find that with reference to their technique, their formal elements or their visual effect, one is immediately struck by similarities to Barbizon imagery and method. Consider the most characteristic of Blakelock's formats, the 16" x 24" canvas. It is a composition of horizontal bands with an empty foreground, sometimes with a stream or small body of water. The middle ground contains a screen of trees left and right against the sky and is usually animated by figures, animals and tepees. The distant horizon is seen only vaguely in an atmospheric haze. The sky contains the visual pulse of the picture. This is the basic image found over and over again in the work of the Barbizon painters. Blakelock's many paintings of trees, seen against the sky as linear arabesques in a light filled void, find their parallel in the works of Theodore Rousseau, such as *The Valley of Tiffauge* at the Cincinnati Art Museum or *Under the Branches* in the Toledo Museum of Art.

Or, again, in Blakelock's woodland landscapes, in which a dense screen of foliage admits only a glimpse of the distant brightness of the sky, one can find an echo of pictures by Diaz, particularly those of the eighteen fifties, which Herbert describes as "a dark matrix of russet and golden browns on which he superimposed small dabs of Rembrandtesque gold, silver, white, yellow and orange. These are loosely handled and no longer produce a very tangible roundness of solidity in the individual forms. Sometimes they are pushed to an extreme and the flecks of pigment float on the surface like phosphorescent tones in a nocturnal sea."<sup>26</sup>

There are numerous other echoes. The painting of the sky is usually brought up to the picture's surface with heavy brushwork and textural effects. The virtuoso linear play of

the brush, produces a purely optical effect of foliage or rock or water. There is the balance of light and atmosphere in the sky, and, most importantly, the peculiar interdependence of figures and landscape, which presents a recognizable parallel to the figure compositions of Millet.

There is a difference in scale, to be sure, and the American's pictures are rarely structured in space with as much complexity as might be found in a Rousseau or a Millet. Above all, there is no sense of "plein air" in Blakelock's world. It is almost completely subjective in concept and exists only as the construct of a highly poetic imagination. If Barbizon is understood to be motivated by an essentially realistic intention, the ambition to understand and identify a creative reality by means of a visual penetration of the subject or through an immersion in physical detail, then it can be seen very quickly that Blakelock's intention is different. It is guided in very few instances, after the work of the early years, by any wish to describe or analyze. More than anything else, it is a personal language, owing little or nothing to the tradition of established method, or, for that matter, to an ambition to overthrow such a tradition.

To compare Blakelock with the official American exemplars of Barbizon style, Hunt or Homer Martin or Alexander Wyant, is fruitful only to the degree that we recognize the critical differences in personality and circumstance which shaped them. All of them were professionals in the sense of their training and association with their contemporaries, Europeans as well as Americans. All of them were part of the progressive art of their time, seeking the development of a practice of painting which would be expressive of their understanding of man and nature. Among them Blakelock maintains his place. If, for example, we accept Hunt's particular contribution as being the demonstration of a new interest in figure painting which seeks to combine the figure and its environment into an expressive whole, the legacy of Hunt's friendship with Millet, we should note with what skill the figures of Blakelock inhabit their world. They are frequently so small as to be seen only as color accents, but close examination makes it clear that they are, at their own

miniature scale, completely realized with the few strokes of the brush which places them within the space of the picture.

Or, if we consider Homer Martin's particular sensitivity to the nuances of light and his ability to reproduce a protoimpressionist flicker of color in the varying atmospheres of wind and cloud, we can find a comparable quality in the many landscapes of Blakelock where the manner is perhaps less descriptive, by that difference distinct from the quality of "plein air," but more painterly in its effect. In the work of Alexander Wyant, the almost obsessive completeness of the early work gives way to the equally obsessive tonalism of the late work, a development with a parallel in Blakelock's passage from his early and brief adherence to the conventions of the Hudson River Style to the tonal expressionism of his final period.

It is perhaps not inappropriate, in passing, to relate Blakelock to the luminist tendency which existed in American paintings in the work of such painters as Martin Heade, Sanford Gifford and Worthington Whittredge. Certainly his preoccupation with the element of light as an organizing force is obvious enough. Indeed, in the best of the "open sky landscapes" or again in the moonlight landscapes, his fascination with the phenomenon is so complete that these paintings represent a level of accomplishment that is unique among his contemporaries. Yet, it is perfectly clear that this is not the light of the luminist painters. It is not a light that clarifies and defines. Rather, it is an atmosphere dense with the texture and presence of the half perceived forms of sunrise and dusk or of the dramatic contrasts of full moonlight. In the suggestive irregularity of pigmentation which characterizes these paintings, there, is, perhaps, a closer affinity to impressionist technique. Blakelock's work frequently shows a striking similarity to that of Jongkind or Boudin. Yet his development in the direction of the impressionistic synthesis of perception and touch stops short. He is incapable of that kind of detachment.

There are other closer parallels to be found in the work of such of his contemporaries as George Fuller, Robert Loftin Newman and Albert Ryder. In many ways these three artists, with Blakelock, occupy the extreme position reached by the



romantic spirit in American art prior to the developments of the present century. All three were, to a greater or lesser degree, alienated from the conventional patterns for successful professionalism, dominated, as they were, by deeply personal conceptions of form and subject.

Of the four, only Fuller could properly be considered a figure painter. His early portraits were by no means exceptional to the average of the period, but, after his enforced retirement to farming, his concern was with the portrait, or, more properly, the figure as the vehicle for highly romantic interpretations of womanhood. The shadowy landscapes in which they exist are hardly more than tonal envelopes, without dimension or structure. It is also interesting to note that Fuller seems to have been fascinated by the life of Romany in much the same way that Blakelock was drawn to the Indian. Three such pictures are the *Romany Girl* in the collection of the Addison Gallery of American Art at Andover, Massachusetts, the *Gypsy Camp* in the collection of the University of Nebraska, and a *Dancer Before the Shrine*, whose whereabouts is presently unknown.

Newman's use of the figure and the landscape was a remarkable fusion of the two into a single symbolic image, but, he was, of course, the one American painter who was more profoundly affected by his contact with Couture and Barbizon than any other. Ryder's figures are very much the natural inhabitants of their world, again, a remarkable fusion of elements, but they are charged with the specific intensity of human presence, full of the poetry or the music or the drama of the theme chosen from Shakespeare, Wagner, or the Bible.

Blakelock's figures by comparison, are minutiae, only one of the many specific elements of nature which constituted his pantheism. But, as has been pointed out above, they are complete presences for all their smallness of scale.

As landscape painters, they are all exponents of that interior world of the romantic personality. They recognize the basic elements of light and dark, of enclosure and open

space, but to all of them the landscape is seen and understood in a poetic sense as a setting for the play of the imagination. Of the four, Blakelock is the only one to give the setting primacy. His trees and rocks and clouds and waters are no more real or scientific than Ryder's, but they are made to play the principal role in the expression of his ideas. Up close, they can be prodigies of painterly invention.

In consideration of the range of the painters' imagination beyond the forms of nature immediately at hand, among the ideas of history, literature, music, it is unquestionable that Albert Ryder was more profoundly moved by such inspirations than the other painters in the group. It is by no means excessive to suggest that his *Jonah*, his *Siegfried and the Rhine Maidens*, his *Macbeth and the Witches*<sup>27</sup> are truly worthy of their subjects. Fuller's rare excursions into this kind of imagery are seemingly guided by his own imagination, although a subject such as the University of Nebraska's *Gypsy Camp* may possibly be the product of recollection. Newman's range of interest included many religious subjects. The more dramatic among them, *The Prodigal Son*, *Hagar*, *Christ and Magdalen*,<sup>28</sup> for example, are depicted with a convincing depth of feeling. There are also some classical themes, and a whole repertory of sentimental favorites, such as *Babes in the Woods*, *The Fortune Teller*, and *Blowing Soap Bubbles*.<sup>28</sup>

Blakelock's ventures into traditional iconography are so rare as to be hardly more than interesting as departures from his lifelong preoccupation with his own world, dominated by the landscape, but a final comparison, with only Fuller excepted, makes clear the affinity of these men and their peculiar differences within the limits of the romanticism which unites them. Compare his *Carnations and Zinnias* (Fig. 8) with Newman's *Chrysanthemums*<sup>29</sup> and Ryder's *The Dead Bird*.<sup>30</sup> All these pictures are exceptional works. Blakelock's is seemingly the most spontaneous, Newman's, the most sensuously intuitive, Ryder's, the most monumental. All three are directly seen and felt. There is no intellectual strictness in their composition, only the ready response of the artist to the experience of form.

## Notes

1. *Landscape*, oil on canvas, h. 12" x w. 23", Krannert Art Museum, University of Illinois, gift of C. M. Cadwell, 1954, NBI - 49
2. *Landscape*, oil on canvas, h. 8" x w. 15", Fogg Art Museum, Harvard University, Cambridge, NBI - 8
3. *White House and Rainbow*, oil on canvas, h. 6" x w. 12", Douglas B. Collins, North Falmouth, Massachusetts, NBI - 793
4. *Central Park*, April 1871, ink, h. 9" x w. 12", Johnson Museum of Art, Cornell University, Ithaca, gift of Mr. Quinto Maganini, NBI - 477
5. *Sunset, Navarro Ridge*, oil on canvas, h. 36" x w. 57", National Collection of Fine Arts, Washington, D. C., gift of William T. Evans, 1909, NBI - 243
6. *Springtime*, oil on canvas, h. 15" x w. 23", Brooklyn Museum, bequeathed by Charles A. Schieren, 1915, NBI - 355
7. *Untitled*, oil on canvas, h. 6" x w. 9", Mrs. Ralph M. Blakelock, Auburn, New York, NBI - 236
8. Cleveland Museum of Art, J. H. Wade Collection
9. *The Necklace*, oil on canvas, h. 29" x w. 36", Gilcrease Institute of American History and Art, Tulsa, 1949, NBI - 401
10. *The Canoe Builders*, oil on canvas, h. 27" x w. 37", National Collection of Fine Arts, Washington D. C., gift of William T. Evans, 1909, NBI - 86
11. *The Snowshoe Dance*, oil on panel, h. 18" x w. 30", Gilcrease Institute of American History and Art, Tulsa, 1947, NBI - 402
12. *The Vision of Life or Ghost Dance*, oil on canvas, h. 21" x w. 39", Art Institute of Chicago, gift of Charles H. and Mary F. S. Worcester, 1955, NBI - 240
13. *The Indian Encampment on the James River, North Dakota*, oil on panel, h. 16" x w. 28", San Francisco Museums of Art, gift of Mr. and Mrs. Robert F. Gill, 1959, NBI - 109
14. *Moonlight*, oil on canvas, h. 27" x w. 32", Brooklyn Museum, 1942, NBI - 356
15. *Moonlight Indian Encampment*, oil on canvas, h. 27" x w. 34", National Collection of Fine Arts, Washington, D. C., gift of John Gellatly, 1928, NBI - 85
16. *Moonlight*, oil on canvas, h. 12" x w. 16", The Fine Arts Gallery of San Diego, NBI - 6
17. *Moonlight*, oil on canvas, h. 17" x w. 25", Museum of Art, Carnegie Institute, Pittsburgh, 1916, NBI - 108
18. *Moonlight and Clouds*, oil on canvas, h. 15" x w. 23", Los Angeles County Museum of Art, 1942, NBI - 238
19. *The Ruby Wine*, oil on panel, h. 26" x w. 21", Gilcrease Institute of American History and Art, Tulsa, NBI - 398
20. W. H. Gerdtz, "Ralph Albert Blakelock in New Jersey," *Proceedings of the New Jersey Historical Society*, April 1964, pp. 121-127
21. *Pipe Dance*, oil on canvas, h. 48" x w. 72", The Metropolitan Museum of Art, NBI - 349
22. *Catalogue of the works of Antoine-Louis Barye exhibited at the American art galleries, 6 East 23rd Street, New York, under the auspices of the Bayre monument association*; also of paintings by J. F. Millet, Th. Rousseau and others, . . . his contemporaries and friends for the benefit of the Barye monument fund, New York, Press of J. J. Little & Co., 1889
23. M. E. Landgren, *American Pupils of Thomas Couture*, University of Maryland Art Gallery, 1970
24. R. L. Herbert, *Barbizon Revisited*, Museum of Fine Arts, Boston, 1962, pp. 64-65
25. J. Bouret, *The Barbizon School*, English edition, Greenwich, Connecticut, 1973, p. 223
26. Herbert, p. 61
27. *Jonah and the Whale*, National Collection of Fine Arts, Gellatly Collection, Washington, D. C. *Siegfried & the Rhine Maidens*, National Gallery of Art, Mellon Collection, Washington, D. C. *Macbeth and the Witches*, The Phillips Collection, Washington, D. C.
28. M. E. Landgren, *Robert Loftin Newman* 1827-1912, National Collection of Fine Arts, Washington, D. C., 1974
29. M. E. Landgren, *Robert Loftin Newman*, p. 143, no. 62
30. The Phillips Collection, Washington, D. C.

## Lenders to the Exhibition

Addison Gallery of American Art  
Ball State University Art Gallery  
Brooklyn Museum  
Brooks Memorial Art Gallery  
Butler Institute of American Art  
Canajoharie Library & Art Gallery  
Cincinnati Art Museum  
Corcoran Gallery of Art  
Corporation of Yaddo  
Davenport Municipal Art Gallery  
Denver Art Museum  
Georgia Museum of Art  
Heckscher Museum  
Henry Gallery  
Hirshhorn Museum & Sculpture Garden  
Joslyn Art Museum  
Krannert Art Museum  
Lauren Rogers Library & Museum of Art  
M. H. deYoung Memorial Museum  
Milwaukee Art Center  
Minneapolis Institute of Art  
Montclair Art Museum  
Museum of Art, Princeton University  
Museum of Fine Arts, Boston  
Museum of the City of New York  
National Collection of Fine Arts  
National Democratic Club  
Newark Museum  
New Jersey State Museum  
North Carolina Museum of Art  
Paine Art Center & Arboretum  
Phillips University  
St. Louis Art Museum  
Santa Barbara Museum of Art  
Scripps College

Smith College Museum of Art  
Springfield Museum of Fine Arts  
University of Arizona Museum of Art  
University of Notre Dame  
Wadsworth Athenaeum  
Westmoreland County Museum of Art  
Worcester Art Museum

Mr. Warren Adelson  
Mr. Allen O. Blakelock  
Mr. and Mrs. David Blakelock  
Mr. W. G. Faddis  
Mr. and Mrs. W. D. Harmsen  
Mrs. Jacob Kaplan  
Mr. Martin Kodner  
Dr. and Mrs. Seymour Lifschutz  
Mr. Frank Liddell  
Dr. Ralph J. Nold  
Mr. and Mrs. Meyer P. Potamkin  
Mrs. Edward G. Robinson  
Mrs. Thomas Scanlon  
Mrs. Olga N. Sheldon  
Mr. Jack Tanzer  
M. L. Wilson  
Mr. and Mrs. Walter Blakelock Wilson

Adelson/Tanzer, New York  
Vose Galleries, Boston  
Wildenstein & Co., New York

## Abbreviations and References

### *Note:*

An asterisk following the title indicates an illustration. The NBI designation at the end of each catalog entry refers to the Nebraska Blakelock Inventory. The abbreviations used refer to dealers, exhibitions of Blakelock's work and bibliographical sources.

Gaps in the history of ownership are indicated by a series of four asterisks.

### *Adams, Davidson*

Adams, Davidson Galleries, Inc., Washington, D. C.

### *AAA*

American Art Association, New York

### *Anderson*

Anderson Galleries, New York

### *Babcock*

Babcock Galleries, New York

### *Canajoharie*

*Catalogue of the Permanent Collection of the Canajoharie Library and Art Gallery*, Canajoharie, N. Y. 1969

### *Chapellier*

Chapellier Galleries, New York

### *Coates*

Coates, Robert M., "Blakelock," *The New Yorker*, May 3, 1947, Vol. XXIII, No. 11

### *Daingerfield*

Daingerfield, Elliott, *Ralph Albert Blakelock*, New York

Gibbs, Frederick S., *Paintings by Ralph Albert Blakelock in the Collection of Frederick S. Gibbs*, New York, 1901

### *Goodman-Walker*

Goodman-Walker Art Gallery, New York

### *Heckscher*

*American Painting*, Heckscher Museum, Huntington, Long Island, n.d.

### *Hirschl & Adler*

Hirschl & Adler Galleries, Inc., New York

### *Holland*

Holland Galleries, New York

### *Howard Young*

Howard Young, New York

### *Huntington, 1969*

See Santa Barbara

### *John Levy*

John Levy, New York

### *Knoedler*

M. Knoedler & Co., Inc., New York

### *Lewison*

Florence Lewison Gallery, New York

### *Lotos, 1902*

Lotos Club, New York

### *Louis XIV*

Louis XIV Gallery, New York

### *Macbeth*

William Macbeth, New York

### *MAE*

Museum Art Exchange, Boston

### *Maynard Walker*

Maynard Walker Gallery, New York

### *Milch*

Milch Gallery, New York

### *Moulton & Ricketts*

Moulton & Ricketts, Chicago

### *Newhouse*

Newhouse Galleries, Inc. New York

### *Parke-Bernet*

Sotheby Parke Bernet Inc., New York

### *Plaza*

Plaza Art Auction Galleries, New York

### *Phoenix, 1969*

See Santa Barbara

### *Reinhardt, 1916*

Henry Reinhardt, New York *Loan Exhibition of Paintings by Ralph Albert Blakelock, A.N.A.* - April 15, 1916

### *Robinson*

F. E. Robinson Gallery, Summit, New Jersey

### *Rose*

I. A. Rose, New York

### *San Francisco, 1969*

See Santa Barbara

### *Santa Barbara, 1969*

*The Enigma of Ralph A. Blakelock 1847-1919*  
The Art Galleries, University of California, Santa Barbara, January 7 - February 2, 1969; California Palace of the Legion of Honor, San Francisco, February 15 - March 16, 1969; Phoenix Art Museum, March 24 - April 27, 1969; The Heckscher Museum, Huntington, New York, May 17 - June 23, 1969

### *Scott & Fowles*

Scott & Fowles, New York

### *Sloan & Roman*

Sloan & Roman, New York

### *Snedecor*

Snedecor & Company, New York

### *Thurber*

Thurber Art Gallery, New York

### *UN-L Art Galleries*

*Nineteenth Century American Landscapes*,  
Nebraska Art Association, University of Nebraska Art Galleries - Lincoln, Nebraska Public Library Commission, 1968

### *Victor Spark*

Victor D. Spark, New York

### *Vose*

Vose Galleries, Boston

### *Whitney, 1947*

*Ralph Albert Blakelock Centenary Exhibition*,  
in celebration of the centennial of The City College of New York - April 22 to May 29, 1947

### *Wildenstein*

Wildenstein & Co., Inc., New York

### *Young's, 1916*

Young's Art Galleries, Chicago, *Catalog of the Works of R. A. Blakelock, N. A. and of his daughter Marian Blakelock*, April 27 to May 13, 1916

### *Young, Vernon*

Young, Vernon, "Out of Deepening Shadows": The Art of Ralph Albert Blakelock." *Arts*, Oct. 1957, Vol. 32, No. 1

# Catalog

1

## Landscape — Evening\*

Oil on canvas, h. 6 1/16" x w. 11 15/16" (h. 15.4cm x w. 30.3cm)  
Signed and dated, R.A.B. 1868, lower left  
History: Charles M. Cadwell, Champaign;  
gift to Krannert Art Museum, University of Illinois, Champaign, 1954  
NBI - 48

2

## A Woodcutter's House\*

Oil on canvas, h. 9" x w. 16" (H. 22.9cm x w. 40.6cm)  
Signed, R. A. Blakelock (underlined), lower right  
History: Roland Roy Conklin, 1894;  
Mrs. Stillwell, 1920;  
Mr. A. Weston Smith, 1924;  
Mrs. Earl Fischer, 1933;  
Dr. Ralph J. Nold, 1968  
NBI - 101

3

## Western Landscape\*

Oil on canvas, h. 34" x w. 60" (h. 86.3cm x w. 152.4cm)  
Signed, R. A. Blakelock (underlined), lower right  
History: National Newark and Essex Bank, Newark;  
gift to the Newark Museum, 1965  
Exhibited: Santa Barbara, 1969; San Francisco, 1969  
Phoenix, 1969; Huntington, 1969;  
Corcoran Gallery of Art, Washington, D. C., 1971  
Bibliography: Santa Barbara, 1969, Cat. No. 42. illus. p. 48  
Illustrated: *Museum News*, June 1966, Vol. 44, No. 10, p. 4  
NBI - 202

4

## The Indian Camp\*

Oil on canvas, h. 16½" x w. 24½" (h. 41.9cm x w. 62.2cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: William H. Havermeyer, Vose;  
Robert Carlen, Philadelphia;  
Mr. and Mrs. Meyer P. Potamkin, Philadelphia  
Exhibited: Santa Barbara, 1969; San Francisco, 1969;  
Phoenix, 1969; Huntington, 1969

Bibliography: Santa Barbara, 1969, Cat. No. 44, illus., p. 49  
NBI - 204  
Exhibited in Lincoln only

5

## Indian Encampment Along the Snake River\*

Oil on canvas, h. 48" x w. 92" (h. 121.9cm x w. 233.6cm)  
Signed and dated, R. A. Blakelock 1871 (within arrowhead),  
lower left  
History: Thomas W. Phillips, New Castle, Pa.;  
Mrs. Grace Phillips Johnson, 1912;  
gift to Grace Phillips Johnson Art Gallery, Phillips University, Enid,  
Okla., 1966  
NBI-774

6

## Coast Scene\*

Oil on canvas, h. 9 5/8" x w. 15½" (h. 24.5cm x w. 39.4cm)  
Signed, R. A. Blakelock (underlined), lower left  
History: Charles A. Schieren;  
bequeathed to The Brooklyn Museum, 1915  
Exhibited: American Federation of Arts circulating exhibition,  
Nov. 1949 - Nov. 1950  
NBI - 360

7

## Stringtown Pike

Oil on academy board, h. 9" x w. 12 1/8" (h. 22.9cm x w. 30.8cm)  
Signed, R. A. Blakelock, lower left  
History: James Welsh, Canton, Ohio;  
William G. Faddis, New Castle, Pa.  
NBI - 596

8

## Tropical Landscape

Oil on panel, h. 5½" x w. 7½" (h. 14 cm x w. 19.1cm)  
Signed, R. A. Blakelock, lower left  
History: The artist;  
John Byers, Brooklyn, 1899;  
Macbeth, 1940;  
Goodman-Walker, 1941;

Addison Gallery of American Art, Phillips Academy, Andover, Mass.,  
1941

Exhibited: Essex Institute, Salem, Mass., 1956;  
Santa Barbara, 1969; San Francisco, 1969 Phoenix, 1969;  
Huntington, 1969

Bibliography: Santa Barbara, 1969, Cat. No. 69, illus. p. 68  
NBI - 223

9

## Old New York, Shanties at 55th Street and 7th Avenue\*

Oil on canvas, h. 30" x w. 42" (h. 76.2cm x w. 106.7cm)  
Signed, R. A. Blakelock, lower right

History: Newhouse;  
Eliot Grant Fitch;  
gift to the Milwaukee Art Center in memory of John Grant Fitch,  
1948

Exhibited: Marquette University, Milwaukee, 1956;  
Des Moines Art Center, 1957; Newark Museum, 1957;  
Carnegie Institute, Pittsburgh, 1957;  
Bergstrom Art Center, Neenah, Wis., 1959; Santa Barbara, 1969;  
San Francisco. 1969; Phoenix, 1969; Huntington, 1969

Bibliography: *Community Art from Midwest Collections*, Des Moines  
Art Center, 1957, p. 6;  
*Early New Jersey Artists*, Newark Museum, 1957, Cat. No. 7, illus.  
p. 17;

*American Classics of the 19th Century*, Carnegie Institute,  
Pittsburgh, 1957, Cat. No. 84, illus.;  
*150 Years of American Painting*, Bergstrom Art Center, Neenah,  
Wis., 1959;  
*New York, New York: The City as Seen by Masters of Art and  
Literature*, Shorecrest, Inc., 1965, p. 227;  
Santa Barbara, 1969, Cat. No. 40, illus. color p. 55

Illustrated: *Milwaukee Sentinel*, June 5, 1960;  
Cover of *Greater Milwaukee Dental Bulletin*, Apr. 1965

Note: Another version of this subject, Cat. No. 17 in the Whitney  
Exhibition, 1947, is very close but not identical in composition.  
The present whereabouts of this painting is unknown.

NBI - 200  
Exhibited in Lincoln only

10

## Shanties in Harlem\*

Oil on canvas, h. 18" x w. 32" (h. 45.7cm x w. 81.3cm)  
Signed and dated, R. A. Blakelock (underlined), lower left  
History: R. G. Johnston, New York, 1896;  
Rose;

Otto F. Struse, New York, 1906;  
Henry Struse, Sharon, Conn.;  
Vose, 1971 ; private collection  
NBI - 372

11

#### Fifth Avenue at 89th St., 1868\*

Oil on canvas, h. 15 7/8" x w. 23 7/8" (h. 40.3cm x w. 60.6cm)  
unsigned  
History: Archer M. Huntington;  
gift to the Museum of the City of New York  
NBI - 628

12

#### 7th Avenue & 55th Street\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Vestigial signature, lower left  
History: National Democratic Club  
Exhibited: Knoedler, 1973  
NBI - 463

13

#### Sunrise\*

Oil on canvas, h. 20" x w. 32" (h. 50.8cm x w. 81.3cm)  
Signed and dated, R. A. Blakelock 1868, lower left  
History: Harvey Additon, Boston  
Hudson D. Walker, New York;  
Babcock;  
North Carolina Museum of Art, Raleigh  
Exhibited: Babcock, 1942; Art Institute of Chicago, 1945;  
Whitney, 1945, 1947; Delaware Art Center, Wilmington, 1962;  
Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
Huntington, 1969; Corcoran Gallery, Washington, D. C., 1971  
Bibliography: *Hudson River School and the Early American Tradition*  
The Art Institute of Chicago, Feb. 15 - Mar. 25, 1945 and the  
Whitney Museum of American Art, New York, Apr. 17 - May 18,  
1945, Cat. No. 18;  
Whitney, 1947, Cat. No. 25, illus. p. 8;  
*American Painting 1857-1869*, Delaware Art Center, Wilmington,  
1962, Cat. No. 7;  
*Catalogue of Paintings*, North Carolina Museum of Art, Raleigh,  
1966, Vol. I, p. 2, illus. p. 3;  
Santa Barbara, 1969, Cat. No. 28, illus. p. 40;  
Kasanof, Nina, "American Landscapes of the 19th Century in the  
North Carolina Museum of Art," *Bulletin* of North Carolina

Museum of Art, June 1969, Vol VIII, Cat. No. 4, pp. 2-15, illus.  
fig. 14  
Illustrated: *Gallery*, I, No. 1, Sept. 1950, p. 13  
NBI - 190

14

#### The Farnyard

Oil on panel, h. 6" x w. 8¼" (h. 15.2cm x w. 20.9cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: John Byers, Esq.;  
Vose;  
Dr. and Mrs. Irving F. Burton:  
Parke-Bernet, 1972;  
Knoedler, 1973  
Exhibited: Worcester Art Museum, Mass.; Young, 1916;  
Knoedler, 1973  
Bibliography: Young, 1916, Cat. No. 14, p. 21;  
Parke-Bernet, Oct. 18, 1972, Cat. No. 17, illus.  
NBI - 475

15

#### Spring Landscape, Catskills

Oil on canvas, h. 17½" x w. 31½" (h. 44.4cm x w. 80cm)  
Signed, Blakelock (underlined), lower right  
History: Maynard Walker;  
Dr. and Mrs. Seymour Lifschutz, New Brunswick, N. J.  
Exhibited: Santa Barbara, 1969; San Francisco 1969;  
Phoenix, 1969; Huntington, 1969  
Bibliography: Santa Barbara, 1969, Cat. No. 31, illus. p. 43  
NBI - 192

16

#### Autumn Landscape, Catskills\*

Oil on canvas, h. 17½" x w. 31 3/8" (h. 44.4cm x w. 79.7cm)  
Vestigial signature, lower left  
History: Maynard Walker, 1967;  
Dr. and Mrs. Seymour Lifschutz, New Brunswick, N. J.  
Exhibited: Santa Barbara, 1969; San Francisco, 1969;  
Phoenix, 1969; Huntington, 1969  
Bibliography: *Christian Science Monitor*, Thursday, Mar. 7, 1963,  
illus.;  
Santa Barbara, 1969, Cat. No. 32, illus. p. 43  
NBI - 193

17

#### Golden Autumn, Rangely Lake, Maine\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, Blakelock (underlined), lower left  
History: Babcock, 1926;  
A. H. Holbrook, Athens, Ga., 1944:  
gift to Georgia Museum of Art, Eva Underhill Holbrook Memorial  
Collection of American Art, The University of Georgia, Athens,  
1945  
Exhibited: Macbeth, May 27 - June 15, 1938;  
Babcock, Jan. 10-31, 1942  
Bibliography: *Dedication Exhibition*, Georgia Museum of Art, The  
University of Georgia, Athens, Jan. 28 - Feb. 28, 1958, Cat. No. 2  
NBI - 82

18

#### Spring, Berlin Falls\*

Oil on canvas, h. 12¼" x 20¼" (h. 31.1cm x w. 51.4cm)  
Signed, Blakelock (underlined), lower left  
History: Mrs. Jewett Swift Cotten;  
gift to Brooks Memorial Art Gallery, Memphis, 1960  
Exhibited: B. Carrol Reece Memorial University Museum, East  
Tennessee State University, Johnson City, Tenn., 1965  
Bibliography: *Sixty Paintings*, Brooks Memorial Art Gallery,  
Memphis, 1966, p. 14, illus.  
NBI - 70

19

#### A Mountain Stream\*

Oil on canvas, h. 12" x w. 10" (h. 30.5cm x w. 25.4cm)  
Signed, R. Blakelock (underlined), bottom center  
History: Holland Galleries/New York;  
Dr. and Mrs. A. F. Jonas, Omaha;  
Dr. and Mrs. Harold Gifford, Omaha;  
Joslyn Art Museum, Omaha,  
gift of Mrs. Harold Gifford, 1961  
Exhibited: Lexington Public Library, Nebr., 1968;  
Lower Sandhills Regional Library, Mullen, Nebr., 1968;  
C. M. Russell Gallery, Great Falls, 1969  
Bibliography: UNL Art Galleries, Cat. No. 15;  
*The Russell Years: 1864-1926*, C. M. Russell Gallery,  
May 4-June 1, 1969, Cat. No. 3  
NBI - 53

20

Untitled - Landscape with Figures

Oil on canvas, h. 17" x w. 32¼" (h. 43.2cm x w. 81.9cm)  
No visible signature, however, ultra-violet reveals two signatures as follows: R. A. B. / 1883 and Blakelock, lower left  
History: Robert Moore; Private Collection  
NBI - 779

21

Sunset\*

Oil on canvas, h. 27" x w. 37" (h. 68.6cm x w. 94cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Henry Smith, Esq., 1915;  
Hirschl & Adler, 1958;  
Mr. and Mrs. Morrie Moss, 1958,  
gift to Brooks Memorial Art Gallery, Memphis, 1958  
Exhibited: Panama-Pacific Exhibition, San Francisco, 1915;  
Brooks Memorial Art Gallery, Memphis, 1964  
Bibliography: Trask, John E. D. and Laurvik, J. Nielsen, *Catalogue de Luxe*, Panama-Pacific Exhibition, San Francisco, 1915, Vol. I, p. 198, Vol. II, p. 290, Cat. No. 2535;  
The Moss Collection Paintings, Brooks Memorial Art Gallery, Memphis, 1964, p. 6, illus.  
NBI - 72

22

Harvest Moon\*

Oil on canvas, h. 15½" x w. 23¼" (h. 39.4cm x w. 59cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Lauren Chase Eastman, Clinton, Iowa, 1910;  
bequeathed to Lauren Rogers Library and Museum of Art, Laurel, Miss., 1927  
NBI - 184

23

Sunset Landscape\*

Oil on canvas, h. 6" x w. 11" (h. 15.2cm x w. 27.9cm)  
Initialed, RAB (incised), lower left  
History: The artist;  
Mrs. F. C. Caruso, East Orange, N. J.;  
Augustus Oberwalder, New York;  
Henry R. Rittneberg, New York;  
\*\*\*\*;

Robert Hosea, New York;  
Edward G. Robinson, Beverly Hills;  
Mrs. Edward G. Robinson, Beverly Hills  
NBI - 314

24

After Sundown\*

Oil on canvas, h. 27 1/8 x w. 37¼" (h. 68.9cm x w. 94.6cm)  
Signed, R. A. Blakelock (within arrowhead), lower left  
History: The artist;  
Henry W. Watrous;  
the artist, 1897;  
father of R. A. Cowles, New York;  
R. A. Cowles;  
Macbeth, 1928;  
Thomas Cochran, 1928;  
anonymous gift to Addison Gallery of American Art, Phillips Academy, Andover, Mass., 1928  
Exhibited: Whitney Museum of American Art, New York, 1933, 1947;  
Baltimore Museum, 1934  
Lyman Allyn Museum, New London, Conn., 1934;  
Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
Huntington, 1969  
Bibliography: *A Loan Exhibition of 19th Century Paintings from the Addison Gallery*, Whitney Museum of American Art, New York, 1933, Cat. No. 1;  
*A Survey of American Painting*, Baltimore, 1934, Cat. No. 10;  
Whitney, 1947, Cat. No. 2, illus. p. 24;  
Santa Barbara, 1969, Cat. No. 65, illus. p. 67  
NBI - 219

25

Landscape\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Vestigial signature, lower right  
History: Vose;  
Mrs. Sophie Anderson, New York;  
Adelson/Tanzer  
Exhibited: Knoedler, 1973  
Bibliography: Knoedler, Mar. 3-31, 1973, p. 19, illus. frontpiece color  
NBI - 111

26

Sunset\*

Oil on canvas, h. 16 1/8" x w. 24 1/8" (h. 40.9cm x w. 61.3cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Catholina Lambert;  
AAA, 1916;  
Scott and Fowles;  
John H. McFadden, Philadelphia;  
Barclay McFadden, Philadelphia;  
Knoedler, 1927;  
Milch, 1927;  
Horatio S. Rubens, New York, 1927;  
Knoedler, 1944;  
Mr. and Mrs. Norman S. Woolworth, Winthrop, ME  
Hirschl & Adler, 1972;  
F. E. Robinson, 1972;  
New Jersey State Museum, Trenton  
Exhibited: Whitney, 1947;  
State Art Society, Raleigh, 1948  
Bibliography: AAA, New York, Feb. 21-24, 1916, Cat. No. 139;  
*The American Art News*, Feb. 26, 1916, Vol. 14, p. 2;  
Whitney, 1947, Cat. No. 27, p. 51;  
*Daingerfield and His Contemporaries*, State Art Society, Raleigh, Dec. 1948, Cat. No. 4  
NBI - 637

27

Twilight\*

Oil on canvas, h. 20" x w. 30" (h. 50.8cm x w. 76.2cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: H. H. Stambaugh Estate,  
bequeathed to Butler Institute of American Art, Youngstown, 1919  
Exhibited: Syracuse Museum of Fine Arts, 1953  
Bibliography: *125 Years of American Art*, Syracuse Museum of Fine Arts, Sept. 16 - Oct. 11, 1953, Cat. No. 21  
NBI - 161

28

Golden Glow

Oil on canvas, h. 22½" x w. 36" (h. 57.2cm x w. 91.5cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Ball Brothers Foundation, F. C. Ball Collection, permanent loan to Ball State University Art Gallery, Muncie, Ind.  
Bibliography: *Nineteenth Century American Painting*, Art Gallery, Ball State University, Muncie, Ind., illus.  
NBI - 575

29

### Late April (Landscape, Late April)

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock, lower right

History: Scott and Fowles;  
\*\*\*\*;

Milch, 1930;  
General and Mrs. Edward Clinton Young,  
gift to Lang Art Gallery, Scripps College, Claremont, California

Note: This painting is said to have been a part of the Lambert  
Collection, the catalogue for which lists four "Landscape"  
paintings of this same dimension.

NBI - 35

30

### Outlet of a Mountain Lake

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock, lower right

History: George Hearn:  
Mrs. C. B. Smith, New York;  
Macbeth, 1914;  
Smith College Museum of Art, Northampton  
Exhibited: College Art Association, circulating exhibition, 1930-31;  
Wadsworth Atheneum, Hartford, 1935;  
University Gallery, University of Minnesota, Minneapolis, 1939;  
Department of Fine Arts, Carnegie Institute, Pittsburgh, 1939;  
Lakeview Center for the Arts and Sciences, Peoria, 1965;  
Mount Holyoke College, South Hadley, Mass., 1965;  
Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
Huntington, 1969

Bibliography: *Smith College Museum of Art Handbook*, Northampton  
1925, p. 10, illus;

*American Painting and Sculpture*, Wadsworth Atheneum, Hartford,  
Feb. 1935, Cat. No. 12;

*Smith College Museum of Art Catalogue*, Northampton, 1937, p. 2  
illus. p. 45;

*A Century of American Landscape Painting*, Department of Fine  
Arts, Carnegie Institute, Pittsburgh, Mar. 22 - Apr. 30, 1939, Cat.  
No. 8, illus. opp. p. 30;

*Two Hundred Years of American Painting*, Lakeview Center for the  
Arts and Sciences, Peoria, Mar. 27 - Apr. 28, 1965, illus.

NBI - 226

31

### Colorado Plains

Oil on canvas, h. 16 3/8" x w. 24 1/8" (h. 41.6cm x w. 61.3cm)  
Signed R. A. Blakelock (within arrowhead), lower left

History: Macbeth;

Corcoran Gallery of Art, Washington, D. C., 1905

Exhibited: Marion Koogler McNay Art Institute, San Antonio, 1960

Bibliography: *Corcoran Gallery of Art Handbook of the American  
Paintings*, Washington, D. C., 1947, p. 52;

*A Catalogue of the Collection of American Paintings in The Corcoran  
Gallery of Art*, Washington, D. C., 1966, Vol. 1, p. 154, illus.

NBI - 20

32

### Afterglow (Sunset Landscape)\*

Oil on canvas, h. 21" x w. 40" (h. 53.3cm x w. 101.6cm)  
Signed, R. A. Blakelock (within arrowhead), lower right

History: Mr. and Mrs. Hale Holden, Chicago;  
Mrs. W. Scott Linn;

Plaza, 1941;

Babcock;

Macbeth;

Canajoharie Library and Art Gallery, Canajoharie, N. Y., 1942

Exhibited: Babcock, 1942; Whitney, 1947; Santa Barbara, 1969;  
San Francisco, 1969; Phoenix, 1969; Huntington, 1969

Bibliography: Plaza, Sept. 19, 1941, Cat. No. 443;

*Paintings by Ralph Albert Blakelock*, Babcock, 1942, Cat. No. 16,  
illus. cover;

*Art Digest*, Vol. 16, Jan. 15, 1942, p. 8, illus.;

*Pictures on Exhibit*, New York, Vol. 5, Jan. 1942, p. 13, illus.;

Whitney, 1947, Cat. No. 1;

Santa Barbara, 1969, Cat. No. 87;

Canajoharie, 1969, Cat. No. 46, illus.

NBI - 239

33

### The Vista\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61 cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: The artist;

Harry W. Watrous c. 1893;

Knoedler, 1917;

John Levy, 1917;

Reinhardt, 1917;

Mrs. John Washburn, Minneapolis, 1919;

Mrs. Lyndon King, Minneapolis,

gift to the Minneapolis Institute of Arts, 1947

Exhibited: Whitney, 1947;

Carleton College, Northfield, Minn., 1950;

Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;

Huntington, 1969

Bibliography: *Bulletin*, Minneapolis Institute of Arts, Oct. 4, 1947,  
illus.; Whitney, 1947, Cat. No. 30;

Coates, p. 74;

Santa Barbara, 1969, Cat. No. 47, illus., p. 59

NBI - 211

34

### Evening Silhouettes

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: The artist;

Harry W. Watrous;

Erickson Perkins, 1896;

Mrs. Erickson Perkins, Rochester;

Vose, 1946;

private collection

Exhibited: Whitney, 1947;

Yale University Art Gallery, 1956,

Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;

Huntington, 1969

Bibliography: Whitney, 1947, Cat. No. 6, illus. p. 52;

*Pictures Collected by Yale Alumni*, Yale University Art Gallery,

New Haven, May 18 - June 18, 1956, Cat. No. 102, illus.;

Santa Barbara, 1969, Cat. No. 62, illus. color p. 63

NBI - 216

35

### Wood Interior\*

Oil on panel, h. 16 1/8" x w. 24 1/16" (h. 40.9cm x w. 61.1cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: F. S. Gibbs; \*\*\*\*

Mrs. Benjamin Guggenheim, New York;

Macbeth;

J. Lionberger Davis,

gift to the St. Louis Art Museum, 1914

Exhibited: Lotos Club, 1902; Whitney, 1947;

Wildenstein & Co., New York, 1953

Bibliography: Gibbs, 1901, n. p., illus.;

*Bulletin*, City Art Museum of St. Louis, Jan. 1915, Vol. 1, No. 2,  
p. 40;

*Art in America*, June 1921, Vol. 9, p. 171;

*Catalog of Paintings*, City Art Museum of St. Louis, 1924, illus.

opp. p. 10;

*Handbook*, City Art Museum of St. Louis, 1934, p. 135;

Whitney, 1947, Cat. No. 31;

Coates, p. 74;



American Federation of Art, *Landmarks in American Art*, Wildenstein & Co., New York, Feb. 25 - Mar. 31, 1953

NBI - 441

36

#### Woodland Brook\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock (within arrowhead), lower right

History: Catholina Lambert;  
AAA, 1916;

Levy;

\*\*\*\*;

Vose

Bibliography: AAA Feb. 12, 1916, No. 46 as "Landscape"

NBI - 434

37

#### At Nature's Mirror\*

Oil on canvas, h. 16 1/8" x w. 24" (h. 40.9cm x w. 61cm)  
Signed, Blakelock (within arrowhead), lower right

History: William T. Evans, 1902,  
gift to Smithsonian Institution, National Collection of Fine Arts,  
Washington, D. C., 1909

Exhibited: Corcoran Gallery of Art, Washington, D. C., 1907-09;  
National Collection of Fine Arts, Washington, D. C., 1910, 1959;  
Reinhardt, 1916; Chattanooga, 1926;  
Museum of Modern Art, New York, 1932;  
Howard University, Washington, D. C., 1938, 1945, 1951;  
Whitney, 1947;

National Academy of Design, New York, 1951;  
American Federation of Art Traveling Show, 1952-53;  
Carnegie Institute, Pittsburgh, 1957;  
Yellowstone County Fine Arts Center, Billings, 1964;  
IBM Gallery, New York, 1967; Santa Barbara, 1969;  
San Francisco, 1969; Phoenix, 1969; Huntington, 1969

Bibliography: *American Paintings, Collection of William T. Evans*,  
Wentworth Manor, Montclair, N. J., Oct. 1902, Cat. No. 12,  
Apr. 1903, Cat. No. 12, Apr. 1904, Cat. No. 13, Oct. 28, 1905,  
Cat. No. 13, Apr. 25, 1906, Cat. No. 12;  
*The Evening Star*, Washington, D. C., Apr. 6, 1907;  
*National Gallery of Art* (now the National Collection of Fine Arts)  
*Catalogue*, Washington, D. C., 1909, p. 117, 1916, p. 123, 1922,  
Vol. I, p. 31, 1926, Vol. II, p. 42;

*Catalogue of Paintings and Other Art Objects Exhibited on the  
Occasion of the Opening of the Gallery in the New Building of  
the United States National Museum*, National Collection of Fine  
Arts, Washington, D. C., Mar. 17, 1910, Cat. No. 75;

Reinhardt, 1916, Cat. No. 42;

Daingerfield, p. 29, illus. p. 30;

*American Art News*, Apr. 8, 1916, Vol. XIV, p. 1;  
*American Painting and Sculpture, 1862 - 1932*, Museum of Modern  
Art, New York, Oct. 1932 - Jan. 1933, Cat. No. 7, p. 25;  
*The Index of Twentieth Century Artists*, Dec. 1936, Vol. 4, p. 368;  
Whitney, 1947, Cat. No. 3, illus. p. 27;  
Coates, p. 74;  
*Smithsonian Institution Annual Report*, 1964, p. 199;  
*Portrait of America: 1865 - 1915*, IBM Gallery, New York, Jan. 16 -  
Feb. 25, 1967, Cat. No. 1;  
Millard, Charles W., "Some Thoughts on American Painting," *The  
Hudson Review*, Summer 1967, Vol. XX, p. 270;  
Santa Barbara, 1969, Cat. No. 90, illus. p. 76;  
Gerdt, William F., *The Great American Nude*, Praeger, New York,  
1974, illus. p. 129

NBI - 242

Exhibited in Lincoln only

38

#### Hunter and Dog\*

Oil on canvas, h. 27" x w. 22" (h. 68.8cm x w. 55.9cm)  
Signed, R. A. Blakelock, lower left

History: Macbeth;

\*\*\*\*;

Parke-Bernet, 1971;

private collection

Bibliography: *Important 19th and 20th Century American  
Paintings, Drawings and Sculpture*, Parke-Bernet, Apr. 7-8,  
1971, Cat. No. 151, illus. p. 125

NBI - 321

39

#### The Trout Stream (Fisherman)\*

Oil on canvas, h. 12" x w. 10" (h. 30.5cm x w. 25.4cm)  
Signed, Blakelock (underlined), lower left

History: The artist;

Albert E. Schoch, East Orange, N. J.;

Olive Schoch;

Albert E. Schoch Jr.;

Adelson/Tanzer

Exhibited: Knoedler, 1973

Bibliography: Knoedler, 1973, p. 11, illus. cover color

NBI - 125

40

#### Landscape\*

Oil on canvas, h. 4 3/4" x w. 7" (h. 12cm x w. 17.8cm)  
Unsigned

History: The artist;

William C. Roome;

Willard N. Banks;

\*\*\*\*;

Isaac Stone, New York;

Wildenstein, 1969

NBI - 336

41

#### Out of Deepening Shadows

Oil on panel, h. 8 3/16" x w. 12 1/4" (h. 20.8cm x w. 31.1cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: Parke-Bernet, Jan. 26, 1949, No. 13;

Frank Jewett Mather Jr.,

gift to the Art Museum, Princeton University, 1949

Exhibited: Santa Barbara, 1969; San Francisco, 1969;  
Phoenix, 1969; Huntington, 1969

Bibliography: Young, Vernon, p. 27;

Santa Barbara, 1969, Cat. No. 48, illus. p. 53;

*Seventeenth Century Landscapes: Problems of Authenticity in  
Nineteenth and Twentieth Century Art*, The Art Museum,  
Princeton University, 1973, Cat. No. 14, p. 78

Note: The catalogue for the exhibition of Frederick S. Gibbs'  
Blakelocks at the Lotos Club in New York 1902, Cat. No. 34,  
carries the following verse as a title:

"Out of the Deepening Shadows of a broad and gnarled oak,  
From the base of a mountain, whose clouded crest  
Looks down upon the flowing waters,  
A wounded deer, arrow pierced, runs in a swiftness like  
the wind!"

NBI - 205

42

#### Wounded Stag\*

Oil on panel, h. 20 3/4" x w. 39" (h. 52.7cm x w. 99.1cm)  
Signed, Blakelock (within arrowhead), lower right

History: F. S. Gibbs;

AAA, 1904;

Lyman Bloomingdale;

AAA, 1928;

Knoedler;

William C. Whitney;

Milch;

Hirshhorn Museum and Sculpture Garden, Washington, D. C., 1964

Bibliography: AAA, Feb. 25, 1904, Cat. No. 255;

AAA, Nov. 22, 1928, Cat. No. 67

NBI - 603

43

### Memories of the Adirondacks, 1880

Oil on panel, h. 5½" x w. 9½" (h. 14cm x w. 24.1cm)  
No visible signature, "Memories of the Adirondacks/R. A. B. 1880" (within arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 387

44

### Bear Hunting

Oil on panel, h. 5½" x w. 7½" (h. 14cm x w. 19.1cm)  
No visible signature, "Bear Hunting/R. A. B.," (within arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 384

45

### Deer Hunt

Oil on panel, h. 5½" x w. 7½" (h. 14cm x w. 19.1cm)  
No visible signature, "Deer Hunt/R. A. B." (within arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 386

46

### Hunter's Moon

Oil on panel, h. 9½" x w. 5½" (h. 24.1cm x w. 14cm)  
No visible signature, "Hunter's Moon/R. A. B." (within arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 388

47

### Home of the Guide

Oil on panel, h. 7½" x w. 5½" (h. 19.1cm x w. 14cm)  
No visible signature, "Home of the Guide/R. A. B." (within

arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 385

48

### The Guide\*

Oil on panel, h. 5½" x w. 5½" (h. 14cm x w. 14cm)  
No visible signature, "The Guide/R. A. B." (within arrowhead), back of panel

History: Maurice Hemsing,  
bequeathed to Davenport Municipal Art Gallery, 1945  
NBI - 383

49

### Pegasus (Lady Godiva)\*

Oil on canvas, h. 9¼" x w. 12¾" (h. 23.5cm x w. 32.4cm)  
No visible signature

History: The artist;  
Charles W. Snow (as "Lady Godiva";  
Wm. T. Evans;  
AAA, 1913;  
Moulton & Ricketts;  
Elliott Daingerfield;  
Macbeth, 1937;  
Vose;  
Leroy Ireland, 1943;  
Dr. and Mrs. T. E. Hanley, Bradford, Pa.,  
gift to Denver Art Museum, Hanley Memorial Fund, 1969

Exhibited: Reinhart, 1916; Santa Barbara, 1969; San Francisco, 1969;  
Phoenix, 1969; Huntington, 1969

Bibliography: AAA, Mar. 31, 1913, Cat. No. 3;  
Reinhardt, 1916, Cat. No. 14;  
Daingerfield, p. 24;  
Santa Barbara, 1969, Cat. No. 47, illus. p. 52  
NBI - 68

50

### Indian Encampment (Navajo Basket Makers)\*

oil on canvas, h. 8" x w. 16" (h. 20.3cm x w. 40.6cm)  
Signed, R. A. Blakelock, lower right

History: Frederick S. Gibbs, 1901;  
Mrs. Rosa Kate Isidor,

gift to Newark Museum, Joseph S. Isidor Collection, 1949

Exhibited: Lotos Club, 1901

Bibliography: Gibbs, 1901, n.p., illus.

NBI - 93

51

### The Captive\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock/1879 (within arrowhead), lower right

History: Mrs. Charles A. Schieren,  
gift to the Brooklyn Museum, 1905

Exhibitions: National Academy of Design, 55th Annual Exhibition,  
New York, 1880;  
American Federation of Arts circulating exhibition, Nov. 1949 -  
Nov. 1950

Bibliography: Young, Vernon, p. 26, illus. p. 27

NBI - 367

52

### Encampment on the Upper Missouri\*

Oil on canvas, h. 26" x w. 36" (h. 66cm x w. 91.5cm)  
Signed, R. A. Blakelock, lower right

History: Frederick Gibbs;  
Daniel Green;  
\*\*\*\*;

W. D. Harmsen

Exhibited: Union League Club, Brooklyn

Illustrated: Harmsen, Dorothy, *Harmsen's Western Americana*,  
Northland Press, Flagstaff, 1971, illus. opp. p. 26

NBI - 418

53

### Sunset on the Plains\*

Oil on panel, h. 5 3/8" x w. 7 5/8" (h. 13.6cm x w. 19.4cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: private collection  
Mr. & Mrs. Martin Kodner, St. Louis

NBI - 443

54

# Indians\*

Oil on canvas, h. 7" x w. 5" (h. 17.8cm x w. 12.7cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Sloan & Roman;  
Adelson/Tanzer  
NBI - 145

55

# Indian Encampment\*

Oil on canvas, h. 9½" x w. 13½" (h. 24.1cm x w. 34.3cm)  
Signed, R. A. Blakelock (within arrowhead), lower left  
History: Mr. C. R. Smith, Washington, D. C.,  
gift to the Art Gallery, University of Notre Dame  
NBI - 2

56

# Indian Encampment\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock, lower right  
History: Macbeth;  
Canajoharie Library and Art Gallery, Canajoharie, N. Y., 1928  
Exhibited: Macbeth, 1942; Syracuse Museum of Fine Arts, 1947;  
State University of New York, Geneseo, 1968;  
Albany Institute of History and Art, 1970.  
Bibliography: Canajoharie, 1969, Cat. No. 47  
NBI - 644

57

# Moonlight\*

Oil on canvas, h. 27 1/8" x w. 37 1/8" (h. 68.9cm x w. 94.3cm)  
No visible signature  
History: Harry W. Watrous;  
William T. Evans, 1913;  
William A. Clark, New York,  
bequeathed to Corcoran Gallery of Art, Washington, D. C., 1926  
Exhibited: Pan-American Exposition, Buffalo, N.Y., 1901  
Corcoran Gallery of Art, Washington, D. C., 1907;  
Königliche Akademie der Kunst, Berlin, 1910; Reinhardt, 1916;  
Whitney, 1947  
Bibliography: *First Annual Exhibition; Oil Paintings by Contemporary American Artists*, Corcoran Gallery of Art, 1907, Cat. No. 95;

Daingerfield, pp. 26 ff., illus.;  
Reinhardt, 1916, Cat. No. 9;  
*Illustrated Handbook of the W. A. Clark Collection*, Corcoran  
Gallery of Art, 1932, Cat. No. 2008, p. 36, illus.;  
Whitney, 1947, Cat. No. 4, pp. 32 and 37;  
*A Catalogue of the Collection of American Paintings in the  
Corcoran Gallery of Art*, Washington, D. C., 1966, Vol. I, p. 155,  
illus.  
NBI - 21

58

# Moonlight\*

Oil on canvas, h. 16" x w. 24" (h. 40.6cm x w. 61cm)  
Signed, R. A. Blakelock (within arrowhead), lower left  
History: H. W. Watrous, 1893;  
Horace C. Henry, Seattle,  
gift to Henry Art Gallery, Horace C. Henry Collection, University  
of Washington, Seattle, 1926  
Exhibited: Henry Gallery, University of Washington, Seattle,  
1927, 1968  
Bibliography: *The Art Collection of H. C. Henry*, 1920, Cat. No. 6,  
illus.;  
*Art Gallery of the University of Washington*, 1926, Cat. No. 6, illus.  
NBI - 78

59

# Moonrise

Oil on panel, h. 17 3/8" x w. 20 3/8" (h. 44.1cm x w. 51.7cm)  
Signed, R. A. Blakelock (within arrowhead), lower left  
History: James E. Nichols, New York, c. 1915;  
Mrs. John B. Griggs,  
gift to Wadsworth Atheneum, Hartford  
NBI - 155

60

# Moonlight\*

Oil on canvas, h. 22' x w. 27" (h. 55.9cm x w. 68.6cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Snedecor & Co.;  
Frederick Fairchild Sherman;  
Reinhardt;  
Ralph Cudney, Chicago;  
Babcock;  
W. T. Cresmer, Chicago;  
Vose;  
Nebraska Art Association, Nelle Cochrane Woods Collection, 1960

Exhibited: George Walter Vincent Smith Art Gallery, Springfield,  
Mass., 1941;  
City College Centennial, New York, 1946  
Bibliography: *Art in America*, Dec. 1913, Vol. 2, p. 57, illus. fig. 2;  
Daingerfield, pp. 34-35, illus. opp. p. 36;  
*A Showing of the Private Collection of Mr. and Mrs. Frederick  
Fairchild Sherman, Through the Courtesy of Julia Munson  
Sherman, in Memory of Her Husband*, George Walter Vincent  
Smith Art Gallery, Springfield, Mass., 1941;  
*A Selection of Works from the Art Collection at the University  
of Nebraska*, published on the occasion of the Inauguration of  
the Sheldon Memorial Art Gallery, May 1961, Cat. No. 12, illus.  
Note: The picture is erroneously listed as having been included in  
the Whitney Museum's Centenary Exhibition in 1947.  
NBI - 304

61

# Moonlight, Silver and Old Lace

Oil on canvas, h. 16" x w. 24½" (h. 40.6cm x w. 62.6cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Mr. and Mrs. John D. Graham;  
Santa Barbara Museum of Art  
NBI - 95

62

# Moonlight Sonata\*

Oil on canvas, h. 30" x 22" (h. 76.2cm x w. 55.9cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: The artist;  
Lew Bloom, New York, between 1889-1892;  
Young, 1923;  
Ralph Cudney, Chicago;  
Babcock, 1936;  
Macbeth, 1942;  
Vose, 1945;  
Museum of Fine Arts, Boston, Charles Henry Haydon Fund, 1945  
Exhibited: San Francisco Museum of Art, 1936;  
Montana State University, 1937;  
Babcock, 1942; Whitney, 1947; Santa Barbara, 1969;  
San Francisco, 1969; Phoenix, 1969; Huntington, 1969  
Bibliography: *Survey of Landscape Painting*, San Francisco Museum  
of Art, 1936, Cat. No. 4, illus.;  
*American Paintings*, Montana State University, 1937, Cat. No. 1,  
illus.;  
Babcock, 1942, Cat. No. 10;  
Whitney, 1947, Cat. No. 14, illus. p. 33;  
Young, Vernon, p. 26, illus.;  
Shirey, David L., "Ah, Wilderness," *Newsweek*, Mar. 3, 1969, p. 89,  
illus.;

Santa Barbara, 1969, Cat. No. 60, illus. p. 62;  
*Catalogue of Paintings*, Museum of Fine Art, Boston, 1969, Cat. No. 153, illus., fig. 430

NBI - 214

63

#### Moonlit Lake

Oil on canvas, h. 22" x w. 18" (h. 55.9cm x w. 45.7cm)  
No visible signature

History: Edmund G. Burke, Denison University, Granville, Ohio;  
Hirschl & Adler;  
Cincinnati Art Museum, Edwin and Virginia Irwin Memorial, 1968

Exhibited: New Jersey State Museum, Trenton, 1967

Bibliography: *Focus on Light*, New Jersey State Museum, 1967,  
Cat. No. 7, illus.

Note: Lloyd Goodrich noted a signature in 1968

NBI - 42

64

#### The Three Trees (Evening on the Sound - Moonlight on Long Island Sound)\*

Oil on canvas, h. 22" x w. 30" (h. 55.9cm x w. 76.2cm)  
Unsigned

History: Harry W. Watrous;  
William T. Evans;  
Catholina Lambert, 1900;  
AAA, 1916;  
Walter Jennings, New York;

Mrs. Henry C. Taylor;  
Lewison;  
Hirshhorn Museum and Sculpture Garden, Washington, D. C., 1962

Exhibited: Lotos, 1900; Whitney, 1947; Lewison, 1962

Bibliography: AAA, Jan. 28, 1916, Cat. No. 120;  
Lotos, 1900, Cat. No. 2;

Whitney, 1947, Cat. No. 29, illus. p. 30;  
Young, Vernon, p. 25, illus. p. 24

Illustrated: *Time*, May 12, 1947, p. 61

NBI - 601

65

#### Moonlit Lake

Oil on canvas, h. 25" x w. 30½" (h. 63.5cm x w. 77.5cm)  
Signed, R. A. Blakelock (within arrowhead), partially obliterated,  
lower left

History: Mr. and Mrs. David Blakelock, Los Angeles

Exhibited: Santa Barbara, 1969; San Francisco, 1969;  
Phoenix, 1969; Huntington, 1969

Bibliography: Santa Barbara, 1969, Cat. No. 64

NBI - 218

66

#### Moonlight\*

Oil on canvas, h. 12" x w. 20" (h. 30.5cm x w. 50.8cm)  
Unsigned

History: Harry W. Watrous;  
Museum of Art, Worcester, Mass.;  
Levy;

Amos L. Prescott, New York;  
Parke-Bernet, 1950;

Babcock;

Milch;

Graham;

Hirshhorn Museum and Sculpture Garden, Washington, D. C., 1962

Exhibited: Parke-Bernet, 1950;

Yale University Art Gallery, New Haven, May 19 - June 26, 1960

Bibliography: Parke-Bernet, June 2, 1950, Cat. No. 349;  
*Paintings, Drawings & Sculpture Collected by Yale Alumni*, Yale  
University Art Gallery, New Haven, May 19 - June 26, 1960,  
Cat. No. 35

NBI - 605

67

#### The Poetry of Moonlight\*

Oil on canvas, h. 30" x w. 25¼" (h. 76.2cm x w. 64.1cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: August Heckscher;  
Heckscher Museum, Huntington, Long Island, 1919

Exhibited: Guild Hall, East Hampton, N. Y., Nov. 16 - Dec. 10,  
1965;

Home Art Center, Exposition Grounds, Syracuse, Aug. 30 - Sept. 5,  
1966;

Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
Huntington, 1969;

Heckscher Museum, Huntington, N. Y., Dec. 17, 1972-73

Bibliography: Heckscher, n.d., p. 11, illus, color;  
*125 Years of New York State Paintings and Sculpture*, Home Art  
Center, Exposition Grounds, Syracuse, 1966, Cat. No. 4, illus.;

Santa Barbara, 1969, Cat. No. 49, illus. p. 61;

*Mistaken Identity*, Heckscher Museum, Huntington, N. Y., 1972-  
73, Cat. No. 3B

NBI - 213

68

#### Moonlight\*

Oil on canvas, h. 36½" x w. 29" (h. 92.7 cm x w. 73.7cm)  
Signed, R. A. Blakelock (within arrowhead), lower left

History: The artist;

Lew Bloom between 1889-1892;

Mrs. S. W. Tuttle;

Young;

Mrs. Theodore C. Keller;

AAA, 1935;

Hirschl & Adler;

Mrs. Jacob M. Kaplan, New York, 1960

Exhibited: Art Gallery of Toronto, 1961;

Winnipeg Art Gallery, 1961; Vancouver Art Gallery, 1961;

Whitney Museum of American Art, New York, 1961, 1972;

New York World's Fair, 1964

Bibliography: AAA, Jan. 4, 1935, Cat. No. 44, illus.;

*American Painting, 1865-1905*, Art Gallery of Toronto and Whitney  
Museum of American Art, Jan. - June 1961, Cat. No. 3;

*Four Centuries of American Masterpieces*, Gallery of Better Living  
Center, New York World's Fair, May - Oct. 1964, Cat. No. 9,  
illus.;

*18th and 19th Century American Art from Private Collections*,  
Whitney Museum of American Art, New York, June 27 - Sept. 11,  
1972, Cat. No. 4

NBI - 91

Exhibited in Lincoln only

69

#### Indian Ocean\*

Oil on canvas, h. 27" x w. 37¼" (h. 68.6cm x w. 94.6cm)  
Signed, R. A. Blakelock, lower right

History: The artist;

H. W. Watrous;

\*\*\*\*;

Mrs. Spencer Trask;

The Corporation of Yaddo, Saratoga Springs, N. Y.

NBI - 631

70

#### The Sun Serene, Sinks into the Slumbrous Sea\*

Oil on canvas, h. 16" x w. 24 1/8" (h. 40.6cm x w. 61.3cm)  
Signed, R. A. Blakelock, lower left

History: F. S. Gibbs, 1902;

H. Wood Sullivan, Brooklyn;

AAA, 1903;  
M. D. Lee;  
\*\*\*\*;  
Mrs. Benjamin Guggenheim, New York;  
Macbeth, 1914;  
Horace P. Wright, 1914, bequeathed to Springfield Museum of  
Fine Arts, Springfield, Mass., 1946

Exhibited: Lotos, 1902; Whitney, 1947; Santa Barbara, 1969;  
San Francisco, 1969; Phoenix, 1969; Huntington, 1969

Bibliography: Lotos, 1902, Cat. No. 25;  
AAA, Apr. 3, 1903, No. 33;  
Whitney, 1947, Cat. No. 26  
Santa Barbara, 1969, Cat. No. 70, illus., p. 69

Illustrated: *Art in America*, June 1921, Vol. 9, p. 171

NBI - 224

71

#### Rockaway Beach, Long Island (On the Beach)\*

Oil on panel, h. 11 $\frac{3}{4}$ " x w. 20" (h. 29.8cm x w. 50.8cm)  
Signed, R. A. Blakelock (within arrowhead), lower right; signed and  
dated over this in red, R. A. Blakelock 1870

History: The artist;  
Col. William P. Roome,  
AAA, 1926;  
Anderson, 1928;  
Mrs. J. G. Roome (?);  
Mrs. Pierce Trowbridge Wetter, New York;  
Parke-Bernet, 1946;  
Sydney A. Levyne, Baltimore, 1947;  
Maxim Karolik, Newport,  
gift to the Museum of Fine Arts, Boston, M. and M. Karolik  
Collection, 1962

Exhibited: Museum of Fine Arts, Boston, 1963; Santa Barbara, 1969;  
San Francisco, 1969; Phoenix, 1969; Huntington, 1969;  
Knodler, 1973

Bibliography: AAA, Mar, 31 - Apr. 1, 1926, Cat. No. 12;  
Anderson, Jan. 24, 1928, Cat. No. 71;  
Park-Bernet, Apr. 6, 1946, Cat. No. 57;  
*M. and M. Karolik Collection of American Paintings 1815 to 1865*,  
The Museum of Fine Arts, Boston, Harvard University Press,  
Cambridge, 1949, Cat. No. 152, p. 36, illus. fig. 429;  
Maytham, T. N. "Some Recent Accessions," *MFA Bulletin*, 1962,  
Vol. LX, No. 332, illus. p. 142;  
Santa Barbara, 1969, Cat. No. 41, illus. color p. 58  
NBI - 201

72

#### Summer\*

Oil on panel, h. 4 $\frac{3}{4}$ " x w. 12" (h. 12cm x w. 30.5cm)  
Signed, (illegible), lower left

History: Albert Schoch, East Orange, N. J.;  
MAE;  
private collection  
Exhibited: Knodler, 1973  
Bibliography: Knodler, 1973, p. 8, illus. Fig. 3  
NBI - 167

73

#### Winter

Oil on panel, h. 4 $\frac{3}{4}$ " x w. 12" (h. 12cm x w. 30.5cm)  
Signed, Blakelock, lower right  
History: Albert Schoch, Jr., East Orange, N. J.;  
MAE;  
private collection  
Exhibited: Knodler, 1973  
Bibliography: Knodler, 1973, p. 8, illus. Fig. 4  
NBI - 168

74

#### Winter Landscape with Dog Sled\*

Oil on canvas, h. 6" x w. 8" (h. 15.2cm x w. 20.3cm)  
Signed, R. A. Blakelock (within arrowhead), lower right  
History: Orme Lewis, Phoenix,  
gift to the University of Arizona Museum of Art, Tucson  
NBI - 75

75

#### Untitled - House in a Grove of Trees\*

Oil on panel, h. 12" x w. 11 $\frac{1}{2}$ " (h. 30.5cm x w. 29.2cm)  
Unsigned  
History: The artist;  
Mrs. F. C. Caruso, East Orange, N.J.;  
Augustus Oberwalder, New York;  
Henry R. Rittenberg, New York;  
\*\*\*\*;  
Robert Hosea, New York;  
Edward G. Robinson, Beverly Hills;  
Mrs. Edward G. Robinson  
NBI - 306

76

#### Untitled - Morning

Oil on panel, h. 4 $\frac{1}{2}$ " x w. 4 $\frac{1}{2}$ " (h. 11.4cm x w. 10.8cm)  
Unsigned

History: The artist;  
Mrs. F. C. Caruso, East Orange, N. J.;  
Augustus Oberwalder, New York;  
Henry R. Rittenberg, New York;  
\*\*\*\*;  
Robert Hosea, New York;  
Edward G. Robinson, Beverly Hills;  
Mrs. Edward G. Robinson  
NBI - 310

77

#### Untitled - MIDDAY

Oil on panel, h. 4 5/16" x w. 4 1/4" (h. 11cm x w. 10.8cm)  
Signed, RAB, on back of panel  
History: The artist;  
Mrs. F. C. Caruso, East Orange, N. J.;  
Augustus Oberwalder, New York;  
Henry R. Rittenberg, New York;  
\*\*\*\*;  
Robert Hosea, New York;  
Edward G. Robinson, Beverly Hills;  
Mrs. Edward G. Robinson  
NBI - 311

78

#### Untitled - Night

Oil on panel, 4 $\frac{1}{4}$ " x w. 4 1/8" (h. 10.8cm x w. 10.5cm)  
Unsigned  
History: The artist;  
Mrs. F. C. Caruso, East Orange, N. J.;  
Augustus Oberwalder, New York;  
Henry R. Rittenberg, New York;  
\*\*\*\*;  
Robert Hosea, New York;  
Edward G. Robinson, Beverly Hills;  
Mrs. Edward G. Robinson  
NBI - 312

79

#### Portrait of Mrs. Blakelock\*

Oil on canvas, h. 20 $\frac{1}{4}$ " x w. 16 $\frac{1}{4}$ " (h. 51.4cm x w. 41.3cm)  
Signed, R. A. Blakelock, lower left  
History: The artist;  
Mrs. G. V. Bailey;  
H. D. G. Rohlf, Jr., Brooklyn;  
Vose, 1908;

J. R. Andrews, Bath, Me., 1912;  
 AAA, 1916; Young 1916;  
 Keifer Newman;  
 Victor Spark;  
 Dr. and Mrs. T. Edward Hanley, Bradford, Pa.,  
 gift to The Fine Arts Museums of San Francisco, 1969

Exhibited: Young, 1916;  
 Gallery of Modern Art, New York, 1967;  
 Philadelphia Museum of Art, 1967;  
 M. H. de Young Memorial Museum, San Francisco, 1968, 1970;  
 Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
 Huntington, 1969; Canisius College, Buffalo, 1969;  
 M. H. de Young Memorial Museum and the California Palace of the  
 Legion of Honor, San Francisco, 1970-71;  
 California Palace of the Legion of Honor, 1972

Bibliography: AAA, Jan. 28, 1916, Cat. No. 124;  
 Young, 1916, Cat. No. 61, illus. p. 37;  
 Whitney, 1947, Cat. No. 4, illus. p. 21;  
*Selections from the Collection of Dr. and Mrs. T. Edward Hanley*,  
 Gallery of Modern Art, New York, 1967, p. 57, illus. p. 11;  
 Santa Barbara, 1969, Cat. No. 36;  
*Works from the Hanley Collection at Canisius College*, Buffalo,  
 1969, Cat. No. 3, p. 3;  
*The Dr. T. Edward and Tullah Hanley Memorial Collection*,  
 M. H. de Young Memorial Museum, San Francisco, 1970, Cat.  
 No. 4, p. 13, illus. p. 36, pl. 12;  
*Three Centuries of American Painting*, M. H. de Young Memorial  
 Museum and the California Palace of the Legion of Honor,  
 1970-71, Cat. No. 10, p. 101, illus., p. 26;  
*The Color of Mood: American Tonalism 1880-1910*, California  
 Palace of the Legion of Honor, San Francisco, 1972, Cat. No. 4

Note: X-ray reveals that the figure originally wore a short apron  
 NBI - 69

80

#### Under the Cherry Tree\*

Oil on wood, h. 8" x w. 12" (h. 20.3cm x w. 30.5cm)  
 Signed, R. A. B. (within arrowhead), lower left

History: Alfred George Bennett, East Orange, N. J.;  
 Mrs. Leigh P. Owen, Newman, N. J.;  
 Hirschl and Adler;  
 Nebraska Art Association, Nelle Cochrane Woods Collection,  
 gift of Woods Charitable Fund, 1972

NBI - 408

81

#### Violets\*

Oil on panel, h. 10" x w. 8" (h. 25.4cm x w. 20.3cm)  
 Signed, R. A. B. (within arrowhead), lower left

History: The artist;  
 Albert E. Schoch, East Orange, N. J.;  
 Olive Schoch;  
 Albert E. Schoch, Jr.;  
 Adelson/Tanzer

Exhibited: Knoedler, 1973

Bibliography: Knoedler, 1973, illus. color, p. 13

NBI - 126

82

#### Gertrude of Wyoming\*

Oil on cardboard, h. 9½" x w. 8" (h. 24.1cm x w. 20.3cm)  
 Signed, R. A. Blakelock (within arrowhead), lower right

History: Private collection;  
 Warren Adelson

Note: This painting is presumably derived from an oil painting by  
 Victor Nehlig (1830-1909) or from a wood engraving of that  
 painting which appeared in *The Aldine* magazine from June  
 1872. The subject is drawn from the narrative poem of the same  
 name by Thomas Campbell (1777-1844)

NBI - 483

83

#### The Poetry of Sunset

Oil on panel, h. 9" x w. 13" (h. 22.9cm x w. 33cm)  
 Signed, R. A. Blakelock (within arrowhead), lower left

History: August Heckscher;  
 Heckscher Museum, Huntington, Long Island, 1919

Exhibited: Lewison, Apr. 10 - May 5, 1962;  
 Guild Hall, East Hampton, N. Y., Nov. 16 - Dec. 10, 1965

Bibliography: Heckscher, n. d., p. 11

NBI - 259

84

#### Heavy Woods - Moonlight\*

Oil on cardboard, h. 6 1/8" x w. 9¾" (h. 15.6cm x w. 24.8cm)  
 Signed, R. A. Blakelock (incised), lower left

History: The artist;  
 Knoedler;  
 A. P. Howard, 1919;  
 \*\*\*\*\*;  
 Babcock;  
 Mrs. A. B. Sheldon, Lexington, Nebr.

Exhibited: Lexington Public Library, 1968;

Lower Sandhills Regional Library, Mullen, Nebr., 1968

Bibliography: UN-L Art Galleries, Cat. No. 16, illus.

NBI - 157

85

#### Untitled - Seascape\*

Oil on panel, h. 7½" x w. 11½" (h. 19.1cm x w. 29.2cm)  
 Vestigial signature, lower left

History: The artist;  
 Mrs. Ralph Blakelock;  
 Allen O. Blakelock, Sr., Sequim, Wash.

Exhibited: Santa Barbara, 1969; San Francisco, 1969;  
 Phoenix, 1969; Huntington, 1969

Bibliography: Santa Barbara, 1969, Cat. No. 106, illus. p. 85

NBI - 258

86

#### Untitled - Sunset Landscape \* (Reproduced on cover)

Oil on cardboard, h. 8" x w. 8" (h. 20.3cm x w. 20.3cm)  
 Unsigned

History: The artist;  
 Mrs. Ralph A. Blakelock;  
 Ralph M. Blakelock;  
 Mrs. Ralph M. Blakelock;  
 Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
 Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska-  
 Lincoln, 1968

NBI - 327

87

#### Untitled - Trees in Summer\*

Oil on panel, h. 6" x w. 8" (h. 15.2cm x w. 20.3cm)  
 Unsigned

History: The artist;  
 Ralph M. Blakelock;  
 Mrs. Ralph M. Blakelock, Auburn, N. Y.;  
 Mr. and Mrs. Walter Blakelock Wilson, Colorado Springs

Exhibited: Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969;  
 Huntington, 1969

Bibliography: Santa Barbara, Cat. No. 100, p. 30

NBI - 252

88

**Untitled - Landscape\***

Oil on cardboard, h. 6" x w. 8 1/8" (h. 15.2cm x w. 20.6cm)  
Vestigial signature, ....lock, lower right

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 326

89

**Untitled - Winter Landscape\***

Oil on cardboard, h. 6 3/8" x w. 10" (h. 16.2cm x w. 25.4cm)  
Signed, R. A. B., lower right

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods Collection,  
1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968;

Knoedler, 1973

NBI - 329

90

**Landscape**

Oil on cardboard, h. 4" x w. 6" (h. 10.2cm x w. 15.2cm)  
Signed, R. A. B., on back

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods Collection,  
1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 305

91

**Landscape**

Oil on cardboard, h. 3 11/16" x w. 5 5/8" (h. 9.4cm x w. 14.3cm)  
Unsigned

History: The artist;  
Mrs. Ralph A. Blakelock,  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 322

92

**Landscape**

Oil on cardboard, h. 3 1/2" x w. 6" (h. 8.9 cm x w. 15.2cm)  
Signed, R. A. B., on back

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968;

Knoedler, 1973

NBI - 323

93

**Landscape**

Oil on cardboard, h. 6 1/16" x w. 4 5/16" (h. 15.4cm x w. 11cm)  
Unsigned

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 324

94

**Landscape**

Oil on cardboard, h. 5 1/4" x w. 7 3/8" (h. 13.3cm x w. 18.7cm)  
Signed, A. L., lower left

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968;

Knoedler, 1973

NBI - 325

95

**Landscape**

Oil on cardboard, h. 8" x w. 8 1/16" (h. 20.3cm x w. 20.5cm)  
Signed, R. A. Blakelock, lower right

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association. Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 328

96

**Untitled - Reclining Figure\***

Oil on academy board, h. 7 1/2" x w. 9 7/8" (h. 19.1cm x w. 25.1cm)  
Signed, R. A. Bl (illegible), lower right

History: The artist;  
Mrs. Mary Vedder (artist's daughter);  
Mrs. Thomas Scanlon (artist's granddaughter), Leeds, New York  
NBI - 189

97

**Untitled - Landscape with Unfinished Female Figure**

Oil on academy board, h. 9 1/4" x w. 6 1/8" (h. 23.5cm x w. 15.6cm)  
Unsigned

History: The artist;

Mrs. Mary Vedder (artist's daughter);  
Mrs. Thomas Scanlon (artist's granddaughter), Leeds, New York  
NBI - 187

98

#### Untitled - Moonlight with Figures

Oil on cardboard, h. 6 3/8" x w. 5 1/4" (h. 16.2cm x w. 13.3cm)  
Unsigned

History: The artist;  
Mrs. Mary Vedder (artist's daughter);  
Mrs. Thomas Scanlon (artist's granddaughter), Leeds, New York  
NBI - 187

Note: In writing on the reverse, the following: "This picture was painted by Blakelock for me as a memento of my efforts on his behalf and the figures are supposed to represent he and I."  
Evidently written by Mrs. Van Rensselaer Adams

NBI - 185

99

#### Portrait of the Artist's Wife\*

Watercolor on paper, h. 6 1/4" x w. 5 3/8" (h. 15.9cm x w. 13.6cm)  
Unsigned

History: The artist;  
Mrs. Ralph M. Blakelock;  
The Brooklyn Museum, 1930

Exhibited: Santa Barbara, 1969; San Francisco, 1969; Phoenix, 1969; Huntington, 1969

Bibliography: Santa Barbara, Cat. No. 35, illus. p. 46

Illustrated: New York Herald Tribune, Aug. 8, 1931

Note: This watercolor is presumably a study for the larger oil portrait of Mrs. Blakelock, NBI - 69

NBI - 196

100

#### Nine Sketches of Colorado

Watercolor, h. 8 1/2" x w. 8" (h. 21.6cm x w. 20.3cm)  
Unsigned, each drawing inscribed at bottom edge

History: F. H. Peaty,  
bequeathed to Montclair Art Museum, 1960

NBI - 31

101

#### Landscape\*

Watercolor, h. 7 3/4" x w. 10 7/16" (h. 19.7 cm x w. 26.5cm)  
Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska-Lincoln, F. M. Hall Collection, 1973

NBI - 510

102

#### Landscape\*

Watercolor on paper, h. 6 3/4" x w. 4 5/16" (h. 17.1cm x w. 11cm)  
Signed, R. A. Blakelock, lower right

History: Mr. and Mrs. E. LeGrand Beers,  
gift to the Brooklyn Museum, 1947

NBI - 368

103

#### Indian Shooting a Deer

Watercolor on paper, h. 6 1/4" x w. 5 1/2" (h. 15.9cm x w. 14cm)  
Unsigned

History: The artist;  
Albert E. Schoch, East Orange, N. J.;  
Olive Schoch; Albert E. Schoch Jr.;  
Jack Tanzer

NBI - 705

104

#### In the Woods\*

Watercolor on paper, h. 7 1/8" x w. 9 1/4" (h. 18.1cm x w. 23.5cm)  
Signed, A. I., lower right

History: Mrs. George Barstow;  
Vivian Maulsby Ford, Falls Church, Va.;  
M. L. Wilson, Washington, D. C., 1972

Exhibited: 100 Years of American Drawings and Watercolors,  
1870-1970, Adams, Davidson, Sept. 17 - Oct. 30, 1974

NBI - 369

105

#### Grove of Trees with Indian Encampment\*

Watercolor on paper, h. 13" x w. 18 3/8" (h. 33cm x w. 46.7cm)  
Signed, R. A. Blakelock (within arrowhead), lower right

History: Victor D. Spark, New York;  
Westmoreland County Museum of Art, William A. Coulter Purchase  
Fund, Greensburg, Pa., 1974

NBI - 81

106

#### Old Mill, 1865\*

Pencil, h. 5" x w. 7 7/8" (h. 12.7cm x w. 20cm)  
Signed, fecit RAB (in monogram) Aug. 1865, lower right

History: Margaret L. Hewitt,  
gift to Montclair Art Museum, 1960

NBI - 30

107

#### A Spring

Pencil, h. 3 7/8" x w. 5 1/8" (h. 9.8cm x w. 13cm)  
Unsigned, dated Aug. 1865, lower left

History: Margaret L. Hewitt,  
gift to Montclair Art Museum, 1960

NBI - 29

108

#### Landscape\*

Pencil on paper, h. 5 5/8" x w. 10 3/8" (h. 14.3cm x w. 26.3cm)  
Signed, RAB (in monogram) 1866, lower right

History: Mr. George A. Gay,  
bequeathed to Wadsworth Atheneum, Hartford, 1941

NBI - 154

109

#### Children in a Hen House\*

Ink and wash, h. 8 15/16" x w. 10 3/16" (h. 22.7cm x w. 25.9cm)  
Unsigned

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods Collection,  
1967



Exhibited: Sheldon Memorial Gallery, University of Nebraska-  
Lincoln, 1968  
NBI - 299

110

**Landscape, Road into a Grove\***

Brown ink and wash, h. 8 7/8" x w. 11 3/16" (h. 22.4cm x w. 28.4cm)  
Signed, R. A. Blakelock, lower left  
History: Martin Kodner, St. Louis;  
University of Nebraska-Lincoln, F. M. Hall Collection, 1973  
NBI - 560

111

**Sand Bank, Shark River, Ocean Co., N. J.**

Ink, h. 7 7/8" x w. 11 1/16" (h. 20cm x w. 28.1cm)  
Signed, R. A. Blakelock, lower right;  
inscribed, "Sand Bank, Shark River, Ocean Co., N. J.," bottom  
margin

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska-  
Lincoln, 1968

NBI - 294

112

**Horse Studies and Indian Rider\***

Pencil, h. 9 13/16" x w. 7 1/2" (h. 24.8cm x w. 19.1cm)  
Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 547

113

**Page of Animal Studies with Indian Riders**

Pencil, h. 10 1/16" x w. 8" (h. 25.5cm x w. 20.3cm)  
Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 546

114

**Page of Figure Studies, Covered Wagon Camp\***

Pencil, h. 7 1/8" x w. 10 1/2" (h. 18.1cm x w. 26.6cm)  
Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 540

115

**Reclining Deer\***

Pencil, h. 4 3/4" x w. 7 15/16" (h. 12cm x w. 20.2cm)  
Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 545

116

**Two Deer Lying Down**

Ink, h. 2 13/16" x w. 5 1/16" (h. 7.2cm x w. 12.8cm)  
Signed and inscribed, "Deer/R. A. B.," lower right

History: Addison Gallery of American Art, Phillips Academy,  
Andover, Mass.

Exhibited: Whitney, 1947;  
Detroit Institute of Arts, 1948  
Illustrated: C.E. Slatkin and R. Schoolman, *Treasury of American  
Drawings*, New York, Oxford University Press, 1947, illus. plate 85;  
*Three Centuries of American Master Drawings*, Detroit Institute of  
Arts, Apr. - May, 1948, p. 1

NBI - 495

117

**Nevada Territory\***

Ink, h. 4" x w. 6 3/4" (h. 10.2cm x w. 17.1cm)  
Signed and inscribed, "Nevada Territory, Blakelock (underlined)," lower center

History: Addison Gallery of American Art, Phillips Academy,  
Andover, Mass.

NBI - 492

118

**Clear Creek Canyon, Rocky Mountains, Colorado**

Ink, h. 8 3/4" x w. 11 1/2" (h. 22.2cm x w. 29.2cm)  
Signed and inscribed, "Clear Creek, Rocky Mountains, Colorado,  
Blakelock (underlined)," lower right

History: Vose;  
Corcoran Gallery of Art, Washington, D. C., 1948  
NBI - 16

119

**Mountains and Lake**

Ink, h. 7" x w. 9 7/8" (h. 17.8cm x w. 25.1cm)  
Signed, Blakelock, lower left

History: Addison Gallery of American Art, Phillips Academy,  
Andover, Mass.

Exhibited: Whitney, 1947

NBI - 496

120

**Old Cedars, Rocky Mts., Colorado**

Ink over pencil, h. 10 1/2" x w. 13 3/16" (h. 26.6cm x w. 33.5cm)  
Signed and inscribed, "Old Cedars /Rocky Mts.-Colorado/Blakelock  
(underlined)," lower right

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 558

121

**Landscape, California**

Ink over pencil, h. 7 7/16" x w. 10" (h. 18.9cm x w. 25.4cm)  
Signed and inscribed, "Blakelock (underlined), California, River," lower right

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 550

122

**Pacific Coast-Mexico-Bet. Mazatlan & Acapulco**

Ink, h. 5 1/2" x w. 8 15/16" (h. 13.9cm x w. 22.7cm)  
Signed and inscribed, "Pacific Coast-Mexico-Bet. Mazatlan &

Acapulco/Blakelock (underlined)," lower left in ink. Same inscription underneath in pencil  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 528

123

#### Sierra Nevada Mountains

Ink over pencil, h. 12½" x w. 10" (h. 31.7cm x w. 25.4cm)  
Signed and inscribed, "Sierra Nevada Mts./Blakelock (underlined)," lower right  
History: Louis XIV Gallery;  
Harry Bober, New York, 1945;  
Chapellier;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 459

124

#### Schwein's Mill, California

Ink over pencil, h. 8½" x w. 10¾" (h. 21.6cm x w. 27.3cm)  
Signed and inscribed, "Schwein's Mill-/California-Blakelock (underlined)," bottom center  
History: Louis XIV Gallery;  
Harry Bober, New York, 1945;  
Chapellier;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 458

125

#### Mouth of Russian River, Cal.

Ink over pencil, h. 8 5/8" x w. 11¼" (h. 21.9cm x w. 28.6cm)  
Signed and inscribed, "Mouth of Russian river/Cal./Blakelock (underlined)," lower right  
History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods Collection, 1967  
Exhibited: Sheldon Memorial Gallery, University of Nebraska - Lincoln, 1968  
NBI - 297

126

#### Landscape\*

Ink and wash, h. 3 5/16" x w. 4 15/16" (h. 8.4cm x w. 12.5cm)  
Unsigned  
History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods Collection, 1967  
Exhibited: Sheldon Memorial Gallery, University of Nebraska - Lincoln, 1968  
NBI - 300

127

#### Tree Study\*

Brown ink over pencil, h. 6 7/8" x w. 6 5/8" (h. 17.5cm x w. 16.9cm)  
Unsigned  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 553

128

#### Moonlight, 58th Between 5th & 6th Ave.\*

Pencil, h. 8 7/8" x w. 11 7/16" (h. 22.5cm x w. 29.1cm)  
Inscribed and dated, "Moonlight/ Bet. 5 & 6th Ave./Sept. 20, 1873"  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 548

129

#### 64 St., Hudson River

Pencil, dated in ink, h. 9 7/16" x w. 9¼" (h. 24 cm x w. 24.1cm)  
Inscribed and dated, "64 St., Hudson River, Sept. 30, 1873"  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 549

130

#### Fifty-Seventh Street, West, 1873

Pencil, h. 9" x w. 17" (h. 22.9 cm x w. 43.2cm)  
Signed, Blakelock, lower right and lower left  
History: Harry W. Watrous,  
gift to the Museum of the City of New York  
NBI - 629

131

#### 8th Ave., Bet. 70 & 71 St.

Pencil, h. 9" x w. 8" (h. 22.9cm x w. 20.3cm)  
Inscribed, "8th Ave/bet 70 & 71 St.," lower right  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 542

132

#### Landscape, View of a Town\*

Ink, h. 12" x w. 15 1/16" (h. 30.5cm x w. 38.2cm)  
Unsigned  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 559

133

#### Head of Woman\*

Charcoal, h. 4 3/16" x w. 3¼" (h. 10.6cm x w. 8.3cm)  
Signed, R. A. B., lower right  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 538

134

#### Seated Man with Rifle\*

Brown ink, h. 10" x w. 7 13/16" (h. 25.4cm x w. 19.9cm)  
Unsigned  
History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973  
NBI - 541

135

**Landscape with House\***

Pencil over ink, h. 5½" x w. 8 7/8" (h. 14cm x w. 22.5cm)

Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973

NBI - 537

136

**Tree**

Ink, h. 6 11/16" x w. 5 3/8" (h. 17cm x w. 13.6cm)

Unsigned

History: The artist;  
Mrs. Ralph A. Blakelock;  
Ralph M. Blakelock;  
Mrs. Ralph M. Blakelock;  
Nebraska Art Association, Lincoln, Nelle Cochrane Woods  
Collection, 1967

Exhibited: Sheldon Memorial Art Gallery, University of Nebraska -  
Lincoln, 1968

NBI - 296

137

**Landscape\***

Brown ink, h. 4 15/16" x w. 7 5/8" (h. 12.5cm x w. 19.4cm)

Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973

NBI - 536

138

**Landscape, Panoramic View**

Ink, h. 5 7/8" x w. 16 1/16" (h. 14.9cm x w. 40.8cm)

Unsigned

History: Martin Kodner, St. Louis;  
University of Nebraska - Lincoln, F. M. Hall Collection, 1973

NBI - 561

**Addenda**

139

**Old Mill**

Oil on canvas, h. 27" x w. 21 7/8" ( 68.6cm x w. 55.6cm)

Signed and dated, Blakelock (underlined) 1877, lower right

History: Edward Marsh Brown, New York, 1904;  
Emily Brown Southack, New York, 1929;  
Gladys Brown Ogburn, Sussex, N. J.;  
Vera Brown Shea, Santa Monica, Calif.;  
Adelaide Brown Scholl, Littleton, Colo.

Exhibited: Knoedler, 1973;  
Parke-Bernet, Los Angeles, 1974

NBI - 686

140

**Seal Rocks\***

Oil on canvas, h. 42" x w. 31" (h. 106.7cm x w. 78.7cm)

Signed, R. A. Blakelock, lower center

History: Thurber;  
Nathan Paine, 1926,  
gift to the Paine Art Center and Arboretum, Oshkosh, Wis., 1946

Exhibited: Panama-Pacific International Exposition, San Francisco,  
1915

Illustrated: *Evening Post*, Chicago, Aug. 31, 1926

NBI - 595

141

**St. Gabriel's Grotto, Isle of Jamaica**

Oil on canvas, h. 24" x w. 15" (h. 61cm x w. 38.1cm)

Signed, R. A. Blakelock, lower right

History: James M. Cowen, gift to the Parthenon, Nashville

NBI - 373



*Catalog 9*  
Old New York, Shanties, 55th St. & 7th Avenue



*Catalog 4*  
The Indian Camp



*Catalog 21*  
Sunset





*Catalog 13*  
Sunrise



*Catalog 17*  
Golden Autumn, Rangely Lake, Maine



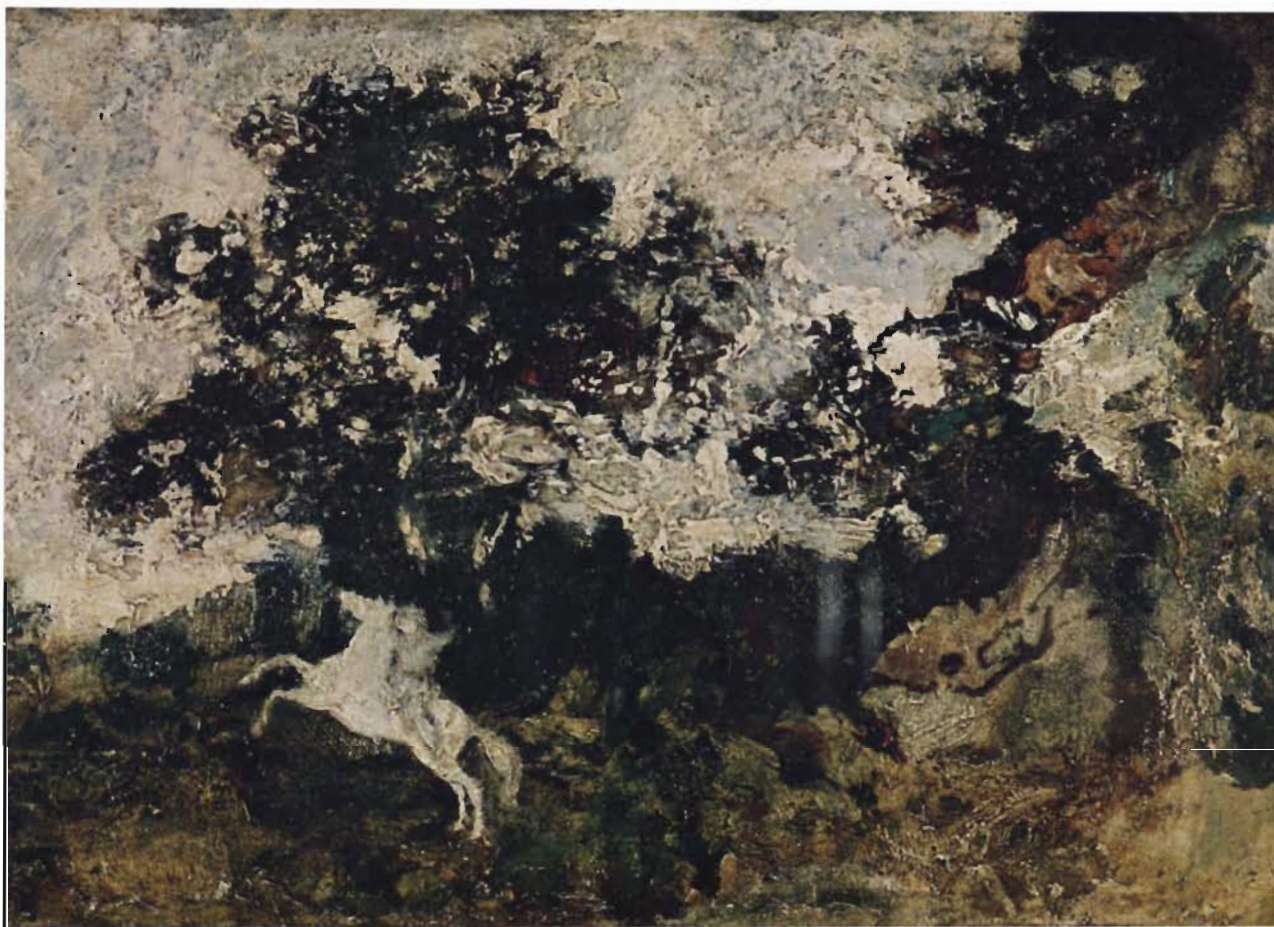


*Catalog 33*  
The Vista

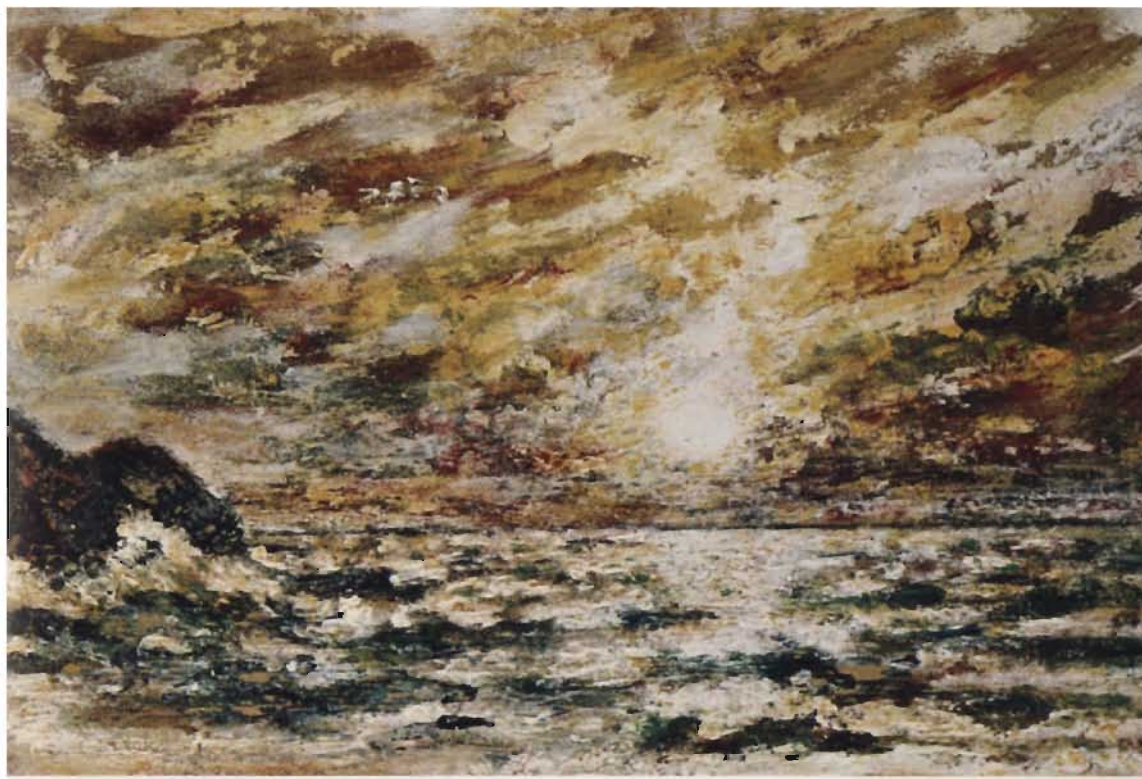


*Catalog 37*  
At Nature's Mirror





*Catalog 49*  
Pegasus



*Catalog 85*  
Untitled Seascape





*Catalog 57*  
**Moonlight**



*Catalog 70*

The Sun Serene, Sinks Into The Slumbrous Sea



*Catalog 71*  
Rockaway Beach, Long Island



*Catalog 1*  
Landscape — Evening



*Catalog 2*  
A Woodcutter's House







*Catalog 3*  
Western Landscape



*Catalog 5*  
Indian Encampment Along the  
Snake River



*Catalog 6*  
Coast Scene



*Catalog 10*  
Shanties in Harlem



*Catalog 11*  
Fifth Avenue at 89th St.



*Catalog 12*  
7th Avenue & 55th Street

*Catalog 16*  
Autumn Landscape, Catskills

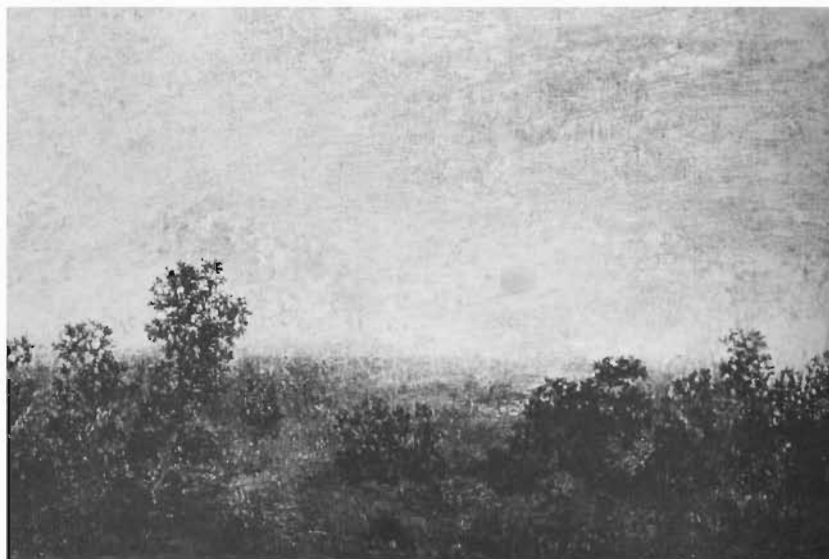


*Catalog 18*  
Spring, Berlin Falls





*Catalog 19*  
A Mountain Stream



*Catalog 22*  
Harvest Moon

*Catalog 23*  
Sunset Landscape



*Catalog 24*  
After Sundown





*Catalog 25*  
Landscape



*Catalog 26*  
Sunset

*Catalog 27*  
Twilight



*Catalog 32*  
Afterglow







*Catalog 35*  
Wood Interior



*Catalog 36*  
Woodland Brook



*Catalog 38*  
Hunter and Dog



*Catalog 39*  
The Trout Stream



*Catalog 40*  
Landscape



*Catalog 42*  
Wounded Stag



*Catalog 51*  
The Captive



*Catalog 52*  
Encampment on the Upper Missouri



*Catalog 53*  
Sunset on the Plains



*Catalog 54*  
Indians



*Catalog 55*  
Indian Encampment



*Catalog 56*  
Indian Encampment

*Catalog 58*  
Moonlight



*Catalog 60*  
Moonlight





*Catalog 62*  
Moonlight Sonata



*Catalog 64*  
The Three Trees





*Catalog 66*  
Moonlight



*Catalog 67*  
The Poetry of Moonlight



*Catalog 68*  
Moonlight



*Catalog 69*  
Indian Ocean

*Catalog 72*  
Summer



*Catalog 74*  
Winter Landscape with Dog Sled





*Catalog 75*  
House in a Grove of Trees



*Catalog 79*  
Portrait of Mrs. Blakelock



*Catalog 80*  
Under the Cherry Tree



*Catalog 81*  
Violets



*Catalog 82*  
Gertrude of Wyoming



*Catalog 84*  
Heavy Woods - Moonlight



*Catalog 83*  
Seascape



*Catalog 87*  
Trees in Summer





*Catalog 88*  
Landscape



*Catalog 89*  
Winter Landscape



*Catalog 96*  
Reclining Figure



*Catalog 99*  
Portrait of the Artist's Wife



*Catalog 101*  
Landscape



*Catalog 102*  
Landscape



*Catalog 104*  
In The Woods



*Catalog 105*  
Grove of Trees with Indian Encampment



Catalog 106  
Old Mill



Catalog 108  
Landscape



*Catalog 109*  
Children in a Hen House



*Catalog 116*  
Landscape — Road into a Grove

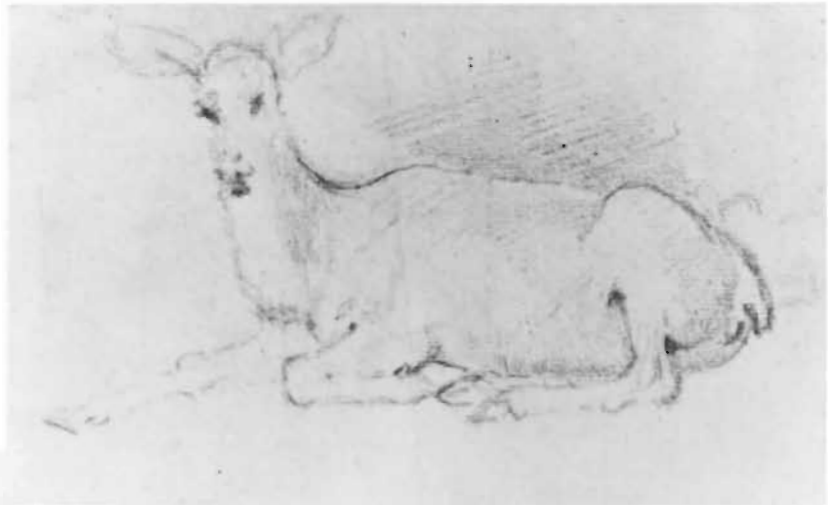


*Catalog 112*  
Horse Studies and Indian Rider



*Catalog 114*  
Page of Figure Studies, Covered Wagon Camp

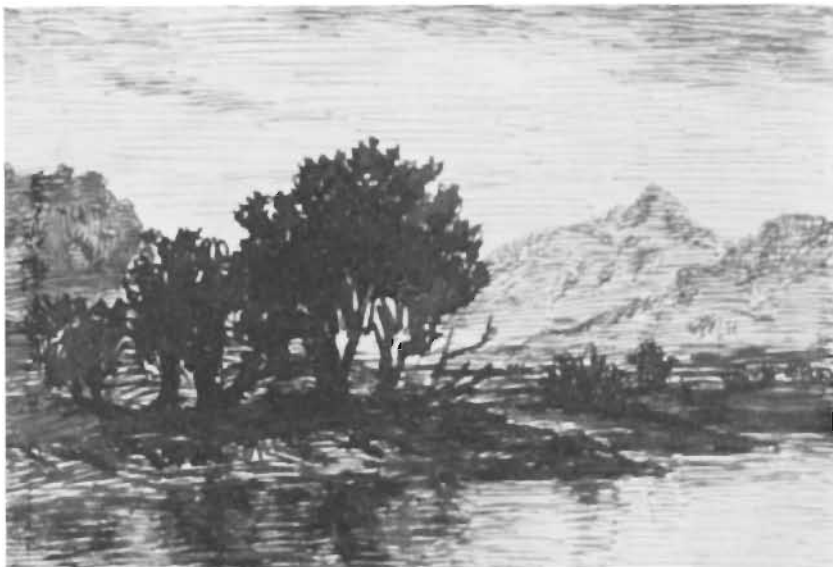




Catalog 115  
Reclining Deer



Catalog 117  
Nevada Territory



*Catalog 126*  
Landscape



*Catalog 127*  
Tree Study



*Catalog 128*  
Moonlight, 58th Between 5th & 6th Avenue



*Catalog 132*  
Landscape — View of a Town



*Catalog 133*  
Head of Woman



*Catalog 134*  
Seated Man with Rifle

*Catalog 135*  
Landscape with House



*Catalog 137*  
Landscape





*Catalog 140*  
Seal Rocks