ARTHUR B. DAVIES Painter, Poet, Romancer & Mystic

ARTHUR B. DAVIES (1862-1928) Painter, Poet, Romancer & Mystic

CURATED BY CHRISTINE BERRY Essay By Lisa N. Peters

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ARTHUR B. DAVIES, "ROSY-FINGERED DAWN," CA. 1910, OIL AND GRAPHITE ON CANVAS, 16 x 20 IN.

rthur B. Davies (1862-1928) ventured across many lines in his art (Fig. 1).¹ He painted themes drawn from ancient myths and legends, but instead of illustrating them, he entered into them as if he were a participant or observer. Bridging gaps of time and place, he explored facets within them, distinct from their known stories. He painted nudes, but not in an academic manner. Assuming the attitude of a symbolist, he perceived this form to be an abstract embodiment of ideals, and he used it to explore beauty, grace, movement, and emotion. He also portrayed the figure as an expression of a sensuous freedom of life that was considered modern. Davies admired the art of Albert Pinkham Ryder and George Inness and followed their legacy in capturing an unseen world beyond the limits of visual perception. At the same time, he found inspiration within himself, never expressing a particular religious belief or adopting a didactic stance. He was comfortable straddling modes, combining realistic forms with elements drawn from the realm of fantasy. Everyday life occasionally entered into his work, but his desire was to transcend the banal and coarse aspects of normal experience. As Royal Cortissoz wrote, it was into the world of poetry or

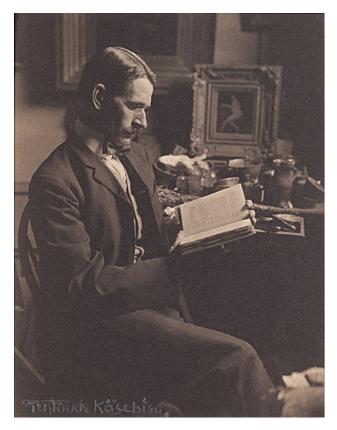


FIG 1. **Arthur B. Davies**, ca. 1908 / Gertrude Käsebier, Photographer. Ferargil Galleries Records, Archives of American Art, Smithsonian Institution.

the dream to which "Davies is constantly straying, away from the pressure of ugly modern things."² Modernism was an important influence on his art in the 1910s, but he incorporated its modes into his distinctive visions.

In addition to his art, Davies was a critical and influential arbiter in the American art world in the early twentieth century. He played a significant role in several notable artist's groups. He was a member of the Eight, the gathering of artists including Robert Henri, John Sloan, George Luks, Everett Shinn, William Glackens, Ernest Lawson, and Maurice Prendergast who exhibited for the first time together at Macbeth Gallery in 1908. Although realist images of

contemporary city life were the predominant subject for the Eight, the group's true mandate was a commitment to individualism in art. Davies's idiosyncratic work, detached from a specific aesthetic tradition, fit into the overall trajectory. Davies was also influential through his advocacy and support of other artists, including many innovators. He introduced Henri to the art dealer William Macbeth and helped Henri obtain his first teaching job in New York. He advised many artists, including Prendergast, Charles Sheeler, Arthur Crisp, and Manniere Dawson. He was a backer of Rockwell Kent, helping him establish and sustain his career. Demonstrating an early sympathy in America for the avant-garde, he supported and encouraged Marsden Hartley and Alfred Maurer. A frequent visitor to the gallery of Alfred Stieglitz, Davies had an understanding of the most advanced art being seen in America at the time. At one point, Stieglitz wrote: "Arthur B. Davies came in. He wanted one of the [Cézanne] watercolors. He was the only buyer."³ When a group of artists chose to break from the National Academy of Design to form their own organization, Davies became its president (following the resignation of J. Alden Weir). His leadership of the Association of American Painters and Sculptors brought the famed Armory Show of 1913 to fruition. Traveling to Paris, he and Walt Kuhn were guided by Walter Pach to the studios of the Cubists, the Duchamp brothers, and others, and Davies quickly absorbed the new art. Pach observed that although Davies had not been in Paris for years and "was seeing the moderns for the first time," the "depth of his intuitions was therefore astonishing—in my experience, unique."⁴ After the trip, Davies transformed what had been a bland list of exhibitors into an exciting, radical one, including progressives whose work had not been seen in America before. It was due to Davies's efforts that the show had such a dramatic catalytic impact on the art that followed.

In his personal life, Davies seems to have wanted as much to live in a fantasy world as he did in his art. In fact, he sustained two lives at once, one consisting of his failed marriage to Virginia Meriwether Davis Davies, a country doctor, who raised the couple's two sons in Congers, New York, and the other of his life as David A. Owen, in which he was married to Edna Potter Owen, his model and eventually the mother of his daughter. Keeping these two existences circuitously separated, Davies was able to sustain the ruse throughout his life.

Art on View

Among the works in the show, *The Horn Players* (Cat. 1) is perhaps the earliest. It was probably painted about 1893, a time when Davies was adhering closely to the style of Albert Pinkham Ryder, as is demonstrated in the painting's dark palette and the relatively thin application of the pigment, which reveals the canvas support.⁵ The painting was probably among the oils inspired by the operas of Richard Wagner for which Davies had a passion at the time, especially after attending a performance of *Tristan and Isolde*, perhaps the one held in New York in January of 1890 (Wagner was also a source for Ryder).⁶ Several works of the

period by the artist have Wagnerian titles, including *Siegfried's Death* (ca. 1893, location unknown) and a depiction of Rhine maidens, from the same music-drama. French horns are a feature of many of Wagner's operas, further connecting *The Horn Players* to this source. Yet, music in general, was also a significant stimulus for Davies at the time and subsequently. In 1893, he avidly read George Moore's *Modern Painting*, no doubt finding himself drawn to Moore's comment: "just as the musician obtains richness and novelty of expression by means of a distribution of sound through the instruments of the orchestra, so does the painter obtain depth and richness through a judicious distribution of values."⁷ Davies,

himself, would state similarly in 1895: "painting is like music, with contrast of harmony and syncopated time; it can no more tell a story nor be translated into words than can music The Horn at its highest."8 Players evokes a musical interpretation. Standing out against the musician's black coats, which are flat and unmodeled in the manner of paintings by Édouard Manet, the repeating gold curved shapes of the horns are suggestive of the deep and resonant sound of the instruments. The undulating contours of the woods and trees behind the figures convey a further sense of melodic movement and tonal gradation.

Davies's coarse brushwork, simplified forms, and emphasis on public entertainment in *The Horn Players* concur with aspects typically associated with the Ash-



CAT 1. THE HORN PLAYERS, CA. 1893, OIL ON CANVAS, 10 3/4 X 9 1/4 IN.

can School, with which Davies would have little connection later in his work.⁹ At the same time, Davies translated his subject matter through his own lens of envisioning a world separate from that of commonplace experience.

Davies appears to have held onto *The Horn Players* until after 1925, when it entered the collection of Germaine Montereau, who was associated with the Manufac-

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tures des Gobelins, the factory in Paris and Beaugency, France, for which Davies would create designs for tapestries, beginning in 1925. The artist must have carried the painting overseas, perhaps as a means of payment to Montereau for the lessons he took in the art of weaving and for the refining of his designs so



CAT 2. CHILDREN PLAYING, CA. 1896, OIL ON CANVAS, 18 X 22 IN.



FIG 2. TOY REINS, SEARS CATALOGUE, FALL 1900.

they could be produced.¹⁰

Another early example is Children Playing (Cat. 2), which may well have been among the paintings Davies exhibited at his second show at the Keppel Galleries in Chicago, held in April of 1896. The Chicago Daily Tribune described the show as consisting "mostly of small studies of children at play in meadows or woods, wandering among the flowers and trees, or listening to a story of some fairy princess."11 The painting demonstrates Davies's union of reality and fantasy. He probably drew his inspiration from watching his three nieces (living with the Davies family in Congers, New York), and his first son, Niles, born in March 1893.

The girls in the forefront of the painting may represent the younger of the three. The one standing in red has hitched the boy to a toy set of reins, acting out an activity that was no doubt popular in a day when horses and carriages were still the main mode of transportation. That such reins were common items for parents to purchase for children's games is borne out by an ad for just such bell-adorned reins from a Sears Catalogue of Fall 1900 (Fig. 2). Other children blend into the background as they might in a tonal nocturne by James McNeill Whistler, while in their wispy presence, they are suggestive of wood sprites from Shakespeare's A Midsummer Night's Dream. The natural and charmed existence of childhood, when

a game can seem real, appears to be Davies's theme in this painting, expressing his ideal vision of a life that would afford a fluid interchange between the realm of actual experience and one of make-believe. Davies depicted a similar



CAT 3. LITTLE FAUNS ON THE BANKS OF THE ARETHUSA, CA. 1900, OIL ON CANVAS, 16 1/4 X 22 IN.

subject in *Dancing Children* (1902, Brooklyn Museum, New York), which scholar Teresa A. Carbone suggests may have been created as an elegy for the oldest of the artist's nieces, Lucy Betts, who died suddenly at age seventeen in 1902.¹²

In Little Fauns on the Banks of the Arethusa (Cat. 3), Davies portrayed two young fauns with goat ears standing on the banks of the mythical Arethusa, a body of water named for the nymph whom Artemis changed into a spring or river to protect her from pursuit by the river god Alpheus. Davies based his image of the fauns on his two sons, Niles and Arthur David, but idealized them, capturing a contemplative moment when the older boy has raised his arm to give an explanation to the younger one, perhaps telling of the nymph's fate. Davies may have drawn inspiration for this painting, as well as for an earlier image of the nymph Arethusa (ca. 1893, Butler Institute of American Art, Youngstown, Ohio), from poems on the subject of the myth by Percy Bysshe Shelley (published posthumously in 1820) and by the symbolist poet, Stéphane Mallarmé (first written in 1865). Davies added a sense of timeless splendor to the work through his handling in which he applied thin, semi-translucent glazes, producing a velvety surface and an ambient tonal light in the manner of a work by Titian or other painters of the Venetian Renaissance.

In *Rosy-Fingered Dawn* (Cover detail and Cat. 4), Davies again drew from an ancient Greek source. The subject refers to Homer's *Odyssey*, in which this metaphor of dawn appears frequently, marking the beginning of Odysseus's journey and other points at which new obstacles occur. Homer makes an analogy between the beginning of the day and Odysseus's youth and inexperience. Later in the epic

story, Homer describes dawn as "gold-throned," suggesting that by the end of his journey, Odysseus has developed strength and a richness of knowledge that endow him with regal bearing. Davies alludes to some of these ideas in his painting. Represented by a rose-toned lithe nude figure, the dawn is interrupted by a small child who pleas for her attention, pulling her right arm and pointing for her to look upward. Stepping lightly forward, the figure of dawn, who towers over the landscape, is curtailed in her movement by a hanging vine. Her head is bowed rather than gazing in the direction that the child points. While the figure herself is rosy-colored, the background is gold-toned, suggesting the presence of the later more powerful dawn. Although Davies's meaning is enigmatic, the painting could be an expression of the conflict the artist felt in his two lives and the tension he experienced between his role as a father and that of an artist.

Seadrift (Cat. 5) has the distinction of being one of three paintings Davies chose to exhibit at the 1913 Armory Show, in which he played an instrumental role. As in two of his other works on view at the show, a painting Moral Law—Line of Mountains (ca. 1911, Virginia Museum of Fine Arts, Richmond), and a pastel Design, Birth of Tragedy (Colby College Museum of Art, Waterville, Maine), the

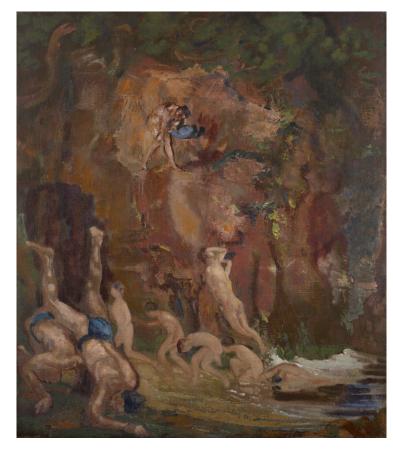


cat 4. Rosy-Fingered Dawn, ca. 1910, Oil and graphite on canvas, 16 x 20 in.

figures in *Seadrift* imply successive motion and varied aspects of one story. This approach reflects Davies's interest in the photographic studies of the human figure in motion by Eadweard Muybridge, while it has a fascinating resonance with Marcel Duchamp's *Nude Descending a Staircase* (1912, Philadelphia Museum of Art)—for which Duchamp also looked at the work of Muybridge. Duchamp's painting was controversial even in Paris: in 1912, he was asked by the Cubist Albert Gleizes to voluntarily withdraw it from submission to the Salon des Indépendants on the basis of the fact that a nude "reclines rather than descends."

For Davies to have derived inspiration from Duchamp's image, he would have had to have seen it in Duchamp's Paris studio before its first public viewing, which took place at the Armory Show. There, called "an explosion in a shingle factory," it was the subject of ridicule and stood for the extremist element in the show that scandalized the public. In Davies's image, the nude figures rising from the water are suggestive of a broad range of associations, from the movement of a single individual from the water to the evolution of the species. In this respect, a figure appears to rise to an upright stance only to become lost and isolated in a spatial nebula from which he eventually tumbles once more to the water's edge.

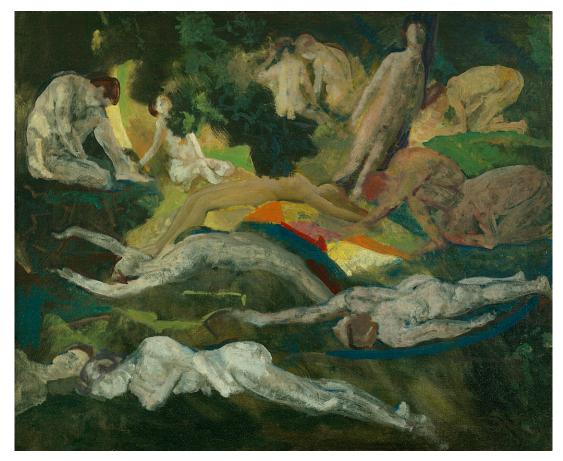
Davies's paint handling in the work is distinctive for its time, demonstrating a gestural and abstract layering that anticipates the approach of the Ab-



cat 5. **Seadrift**, ca. 1912, Oil on canvas, 28 x 23 in.

stract Expressionists of the 1950s. Both referencing in its title the jetsum along an ocean shore and a sense of being adrift in life, the painting, with its classically pyramidal composition, evokes a feeling of spiritual searching that the artist may have felt in his divided existence, especially after Edna gave birth to his daughter Ronnie in 1912.

Also painted about the time of the Armory Show, *Figures in a Landscape* (Cat. 6) is another highly unusual work. Here Davies included figures in various poses



CAT 6. FIGURES IN A LANDSCAPE, CA. 1912, OIL ON CANVAS, 23 3/4 x 28 1/4 IN.

who themselves define the structure of a landscape, yet one broken into the fragmented space and multiple perspectives of Cubism. The figures are interlocked within the arrangement, their isolation and the restriction of their movement suggesting a modern sense of alienation. Davies's paint handling is again strikingly advanced, demonstrating an awareness of the overall pictorial unity through brush movement and coloristic relations.

Two Figures with Deer (Cat. 6) demonstrates Davies's return to his earlier style in the period following the Armory Show, yet the painting's heated complementary colors of blue and orange demonstrate his freedom from convention. The subject again seems drawn from Greek mythology, presenting a reinterpretation of the story of Artemis and Actaeon. Traditionally in the myth, Actaeon stumbles on the nude goddess bathing. For this transgression, Artemis punishes Actaeon by forbidding his speech with a warning that if he were to speak, she would change him into a stag. When he calls to his hunting party, Artemis carries out her threat, at which point the hunter's dogs, not recognizing Actaeon, turn on him and tear him to pieces. In Davies's painting, it is seemingly the hunter who is discovered in the flesh by the goddess, while the stag prances away. Nonetheless, the outcome is unclear. In the distance, three figures, perhaps representing the fates, evoke the theme of destiny and add a sense of foreboding. While an analogy can be drawn to Davies's life from this image, it also reflects his view of

myth as a living form, reaching across the ages.

Given that Davies was a ground breaker in introducing American audiences to a radical new art. a testament to his even greater foresight is his realization that the basis for modernity was not a break from the past, but its continual reinvention. Today when the idea of a linear progression in art has been called into question, such a broader awareness has resonance.

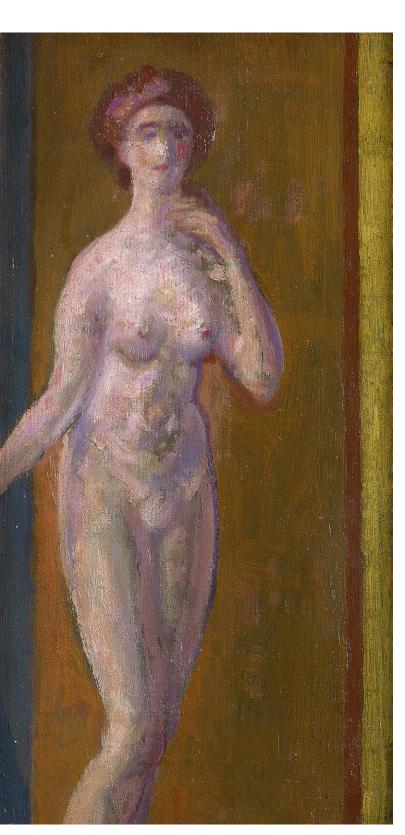


BIOGRAPHY

cat 7. **Two Figures with Deer**, ca. 1914–17, Oil on canvas, 14 1/2 x 17 3/4 in.

The fourth of five children, Arthur B. Davies was born in Utica, New York, to David Thomas, a successful businessman and an ardent Methodist minister, and Phoebe Loakes Davies. He demonstrated an early interest in mechanics, sports, and art, creating his first painting when he was ten and copying images from art and literary magazines in his youth. At age fourteen, he began to study art, taking private classes in nearby Cazenovia with Dwight Williams, a painter of Tonalist landscapes. Among his first influences was an exhibition he visited in 1878 of the work of George Inness, held at the Utica Art Association.

Due to financial duress, the Davies family moved to Chicago in 1879. There, the young artist attended the Chicago Academy of Design for two years (1880-81) before setting out on a two-year trip in the Southwest, where he served as a draftsman and civil engineer for the Santa Fe Railroad. On his return, Davies enrolled at the Art Institute of Chicago, studying under Charles Abel Corwin, a former student of Frank Duveneck, and Alice Kellogg, with whom he struck up a romance. In 1887, Davies worked on a cyclorama of the Civil War Battle of Shiloh for the B & O passenger depot on Chicago's Michigan Avenue, along with John Twachtman and several other artists.



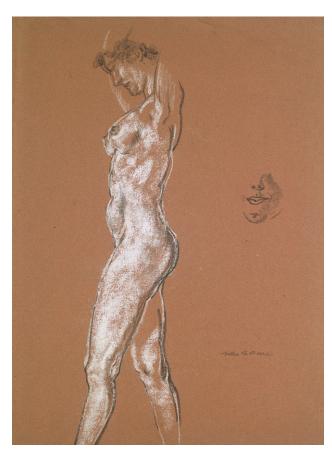
cat 8. Life Study (Interior), ca. 1910, Oil on canvas, 12 x 6 in.

By 1888, Davies had moved to New York City, where he began producing illustrations for *Century* and *St. Nicholas* magazines. He also studied at the Art Students League. Among his teachers was Kenyon Cox, who introduced him to the work of Puvis de Chavannes, which would have a strong impact on his work. Later, Davies studied sculpture at the league with Augustus Saint-Gaudens.

In 1890, Davies met Virginia Meriwether Davis on the Staten Island Ferry. Davies and Davis, a medical doctor on the staff of the New York Infant Asylum who was a direct descendant of Meriwether Lewis, were married in July of 1892. The two, who shared a love of art, music, and literature, soon moved to a farm in Congers, New York, about an hour north of New York City and just west of the Hudson River. Naming the farm, "The Golden Bough," Davies demonstrated his awareness of the 1890 book of this title by the Scottish anthropologist Sir James George Frazer, consisting of a comparative study of religions and encompassing folklore and magic.¹³ In the book, Frazer cited a painting of 1833 with this title by James Mallord William Turner, itself inspired by Virgil's poem, The Aeneid.

Davies's first son, Niles, was born, in March 1893. Within the year, the Davies household expanded, when Virginia's widowed sister, Mattie Betts, moved in with her three daughters, then ages nine, seven, and five. Davies featured the girls in many of his early canvases. In 1893, Keppel Galleries in New York held an exhibition of Davies's lithographs. Two years later, the Chicago branch of the gallery held the first solo show of Davies's paintings. That year also saw the birth of the artist's second son, Arthur David, as well as a summer in Europe, in which the artist visited Amsterdam, Paris, and London.

By 1896, Davies had become associated with Macbeth Gallery, establishing a close relationship with the proprietor, William Macbeth; Davies would be affiliated with the gallery until 1919. His initial show at Macbeth was a group exhibition of 1894, in which the works of Robert Henri and William Glackens were also included. Macbeth held the first solo show of Davies's work in New York in 1896. The New York Times reported: "There are two other men in this city whose art is closely allied to that of Davies. These are R. W. Blakelock and Albert Ryder, but while the last two succeed at times at tonal qualities of rare richness, Mr. Davies, seeing even more glory of color, adds an astonishing naïveté that is fascinating and unique."14 Davies traveled abroad again in 1897, spending time in Italy, North Africa, and Spain. The following years were marked with sadness for



cat 9. **Life Study (Female Figure)**, 1910s, Chalk on paper, 18 x 13 in.

the artist. His daughter Silvia, born in June of 1898, lived only eleven month; his son Alan, born in the summer of 1900, lived only a year.

About 1900, Davies became estranged from his wife and began spending more time in New York City, where he moved his studio to 237 Fifth Avenue, in the same building as Macbeth Gallery. His work continued to receive attention for its uniqueness. For example, a review of Davies's 1901 exhibition at Macbeth in the *New York Times*, entitled "Paintings by an Idealist," stated:

The strain of realism has been so hard during the last three decades that one turns with a sense of relief to an artist who is not so overwhelmed by the pressure to make things real that he has no vitality left to follow higher paths. . . . He leaves the deadly level of the commonplace and seeks the realm of dreams, leaving it to the observer to get into relations with him as best the observer may. . . No one who enjoys pictures out of the common should fail to visit this gallery.¹⁵ In 1902, the artist Edna Potter became Davies's model. Three years later the two began to live together as a married couple under the assumed name of Mr. and Mrs. David A. Owen. They would retain this identity through the rest of Davies's life.



cat 10. Mountain Pass, Italy, ca. 1928, Watercolor on paper, 12 1/4 x 9 1/2 in.

In 1904, an exhibition was held at the National Arts Club in New York, including the work of Davies, along with that of Henri, Glackens, Luks, Sloan, and Prendergast, establishing a group that would expand into the Eight within a few years. The New York Times recognized the show's significance in an article sub-headed "Startling Works by Red-Hot American Painters." The author noted: "A collection like this has the most enlivening effect on the beholders: no one can remain indifferent; it is either admiration or damnation, and the style of most of the paintings is such as to demand an instant decision. If the end of the month is reached without duels, the club is in luck."16 Davies traveled west again in 1905, taking a trip that began in Denver and continued through parts of California, Oregon, Washington, and Canada. Subsequently he began depicting female figures in an elongated fashion, inspired by the redwoods of California.

In the period that followed, Davies continued to exhibit with future members of the Eight, an association that culminated in the landmark exhibition held at Macbeth Gallery in February of 1908 that brought the group to a new level of notoriety. Their work was subsequently seen at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and at venues in seven other cities, through 1909. In that year, Lizzie P. Bliss, the daughter of textile merchant and United States Secretary of the Interior under President William McKinley, Cornelius Newton, purchased a painting by Davies. She soon turned to Davies as a consultant as she built one of the finest collections of modern art in America in the early twentieth century. (In 1929, Bliss founded the Museum of Modern Art with Mary Quinn Sullivan and Abby Aldrich Rockefeller.)¹⁷ Bliss also became Davies's leading patron, creating the largest private collection of his work in America.

On December 19, 1911, the first meeting of the Association of American Painters and Sculptors was held. When the group's first president, J. Alden Weir, stepped down, and Henri declined the position, Davies was asked to serve. He accepted, but went far beyond the organization's initial plans for a large independent display of the work of the group, creating the most influential exhibition of the era. As noted above, he was escorted by Walter Pach to the studios of the Parisian avant-garde, absorbing all that he saw and selecting the cutting-edge art of the time for the show. On viewing the work of the Duchamp brothers, Davies was known to have commented: "That's the strongest expression I've seen yet."18 Open to all of the progressive



cat 11. Female Figure Studies, 1910s, Oil on canvas, 21 5/8 x 11 3/4 in.

trends of European modernism, Davies was responsible for bringing the work of Post-Impressionists, Cubists, Dadaists, and Symbolists to the attention of the American people, along with examples of art by American innovators. At the exhibition, Davies was on hand daily to greet visitors, while working to counter the horrified reactions. Of his efforts, Stieglitz wrote: "You have done a great work."¹⁹ He then proceeded to purchase two of Davies's drawings from the show. Bliss was guided by Davies's advice in her purchases from the exhibition.

Davies's interest in a wide variety of art fed his passion for collecting. Over time, he amassed nearly five hundred works, including European examples by William Blake, Georges Braque, Edgar Degas, André Derain, Juan Gris, Fernand Léger, Aristide Maillol, Camille Pissarro, Auguste Rodin, Georges Seurat, and Paul Signac. He also collected works by American artists, including George Bellows, Patrick Henry Bruce, Winslow Homer, George Luks, John Marin, Alfred Maurer, Maurice Prendergast, Albert Pinkham Ryder, Charles Sheeler, Joseph Stella, Max Weber, and Stanton MacDonald Wright. Additionally, Davies collected Greek and Roman sculpture, Persian and Mesopotamian pottery, and Coptic, Flemish, and English tapestries.

In the period following the Armory Show, Davies incorporated modernist means into his art, fusing aspects of Cubism, Futurism, German Expressionism, and Sychromy. He abstracted and fragmented the figure, often arranging figural forms into chromatic shapes in motion. He used this approach for his important commission in 1914, the murals he created for Lizzie Bliss's music room (now in the Munson-Williams-Proctor Arts Institute, Utica, New York). However, by 1918 Davies had returned to his earlier romanticized approach, finding modernist methods too avoidant of subjective feeling. Late in his career, his art showed the influence of the theories of "inhalation," in which models posed while holding their breath.

During the course of his career, Davies also produced a number of works in bronze and wood and numerous lithographs, aquatints and etchings.

In 1924, Davies executed a set of murals for International House in New York. That year also saw the publication of a book of collected essays on Davies's art by Dwight Williams, Royal Cortissoz, Frank Jewett Mather Jr., and Frederic Newlin Price. During the 1920s, Davies began to divide his time between New York and Europe, first in Paris and then in Florence. He died in the latter city in 1928. Two years following his death, the Metropolitan Museum of Art held a memorial exhibition of his work.

LISA N. PETERS



cat 12. Trees and Houses, ca. 1900, Oil on panel, 5 1/2 x 9 3/4 in.

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1 The most comprehensive source on Davies is Bennard B. Perlman, *The Lives, Loves, and Art of Arthur B. Davies* (Albany, N.Y.: State University of New York Press, 1999). See also: Teresa A. Carbone, *American Paintings in the Brooklyn Museum: Artists Born by 1876*, vol. 1 (New York: Brooklyn Museum, 2006), 435-46; and Kimberley Orcutt, "The Problem of Arthur B. Davies," in *The Eight and American Modernism* (University of Chicago, 2009), 22-31.

2 Royal Cortissoz, "Arthur B. Davies," in *Arthur B. Davies: Essays on His Art* (1924; reprint New York: Arco Publishing Company, Inc., 1974), unpaginated.

3 Quoted in Dorothy Norman, *Alfred Stieglitz: An American Seer* (New York: Random House, 1973), 106. Cited in Perlman, 197.

4 "A Recollection by Walter Pach," Arthur B. Davies, 1862–1928: A Centennial Exhibition (Utica, N.Y.: Munson-Williams-Proctor Institute, 1962), 7. Cited in Perlman, 214.

5 Analysis of this work derives from a letter from Bennard B. Perlman to Ira Spanierman, Spanierman Gallery, January 26, 1998, Spanierman Gallery, LLC, Archives.

6 See "Live Musical Topics," New York Times, January 26, 1890.

7 George Moore, *Modern Painting* (1893; New York: Charles Scibner's Sons, 1898), 78.

8 Quoted in Sophia Antoinette Walker, "Fine Arts: An Artist Whom I know," *Independent* 47 (August 1, 1895), 13. Cited in Perlman, 70.

9 The Horn Players and Children Playing

CAT 13. **Green Hills and the Apennine Range, Italy**, CA. 1925, Watercolor on Paper, 9 3/8 x 12 3/8 in.

were included in the 2008 exhibition, *Life's Pleasures: The Ashcan Artists' Brush with Leisure*, organized by the Detroit Institute of Arts.

10 See Perlman, 344.

11 "In the Art Studios," Chicago Daily Tribune, April 26, 1896.

12 Carbone, 440.

13 The golden bough was a tree that grew day and night within a magical landscape, like that of the goddess Diana's sacred grove at Nemi. The book caused a scandal when it was first published in England because of its inclusion of the story of Jesus in its comparative discussion.

14 "Pictures by Arthur B. Davies," New York Times, March 14, 1896.

15 "Paintings by an Idealist," New York Times, May 10, 1901.

16 "Six Impressionists: Startling Works by Red-Hot American Painters," New York Times, January 20, 1904.

17 http://www.moma.org/explore/publications/modern_women/history#lexicon4, accessed March 7, 2012.

18 Walter Pach, Queer Thing, Painting (New York: Harper & Brothers, 1938), 178. Cited in Perlman, 214.

19 Letter, Alfred Stieglitz to Arthur B. Davies, February 18, 1913, Stieglitz Collection, The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut. Cited in Perlman, 215.



cat 14. Fields and Trees, ca. 1927, Oil on Panel, 6 5/8 x 10 5/8 IN.

A.B. DAVIES: MUSEUM COLLECTIONS

Addison Gallery of American Art, Andover, Massachusetts Academy Art Museum, Easton, Maryland Allen Memorial Art Museum, Oberlin College, Ohio Arkell Museum at Canajoharie, New York Arnot Art Museum, Elmira, New York Art Institute of Chicago Ball State University Museum of Art, Muncie, Indiana Boca Raton Museum of Art, Florida Brandywine River Museum, Chadds Ford, Pennsylvania Brooklyn Museum, New York Butler Institute of American Art, Youngstown, Ohio Cantor Arts Center, Stanford University, California Carnegie Institute, Pittsburgh Charles Hosmer Morse Museum of American Art, Winter Park, Florida Cheekwood Museum of Art and Botanical Garden, Nashville, Tennessee Chrysler Museum of Art, Norfolk, Virginia Cincinnati Art Museum Colby College Museum of Art, Waterville, Maine Colorado Historical Society, Denver Colorado Springs Fine Arts Center Columbus Museum of Art, Ohio Columbus Museum, Georgia Crocker Art Museum, Sacramento, California

Dayton Art Institute, Ohio Delaware Art Museum, Wilmington Denver Art Museum Detroit Institute of Arts, Michigan Everson Museum of Art, Syracuse, New York Flint Institute of Arts, Michigan Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis Fred Jones Jr. Museum of Art, Norman, Oklahoma George Walter Vincent Smith Museum, Springfield, Massachusetts Georgia Museum of Art, Athens Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York Hickory Museum of Art, North Carolina High Museum of Art, Atlanta, Georgia Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Hunter Museum of American Art, Chattanooga, Tennessee Indianapolis Museum of Art Jack S. Blanton Museum of Art, Austin, Texas John and Mable Ringling Museum of Art, Sarasota, Florida Joslyn Art Museum, Omaha, Nebraska LaSalle University Art Museum, Philadelphia Los Angeles County Museum of Art Lyman Allyn Museum, New London, Connecticut Maier Museum of Art, Lynchburg, Virginia Marion Koogler McNay Art Museum, San Antonio, Texas Mead Art Museum, Amherst, Massachusetts Memorial Art Gallery, University of Rochester, New York Memphis Brooks Museum of Art, Tennessee Metropolitan Museum of Art, New York Michael C. Carlos Museum, Atlanta, Georgia Michelson Museum of Art, Marshall, Texas Middlebury College Museum of Art, Vermont Minneapolis Institute of Arts, St. Paul, Minnesota Minnesota Museum of American Art, St. Paul Mobile Museum of Art, Alabama Montclair Art Museum, New Jersey Montgomery Museum of Fine Arts, Alabama Munson-Williams-Proctor Arts Institute, Utica, New York Musée Nationaux Paris, France Museum of Art and Archaeology, University of Missouri, Columbia Museum of Art, Brigham Young University, Provo, Utah Museum of Fine Arts, Boston Museum of Modern Art, New York Museum of New Mexico, Santa Fe Muskegon Museum of Art, Michigan National Gallery of Art, Washington, D.C. Nelson-Atkins Museum of Art, Kansas City, Missouri Nelson Fine Arts Center, Arizona State University Art Museum, Tempe Newark Museum, New Jersey Neuberger Museum of Art, Purchase, New York New Jersey State Museum, Trenton

New Orleans Museum of Art Oakland Museum of California Oklahoma City Museum of Art Parrish Art Museum, Southampton, New York Pennsylvania Academy of the Fine Arts, Philadelphia Philadelphia Museum of Art Phillips Collection, Washington, D.C. Phoenix Art Museum, Arizona Portland Art Museum, Oregon Portland Museum of Art, Maine Princeton University Art Museum, New Jersey Reading Public Museum, Pennsylvania Rhode Island School of Design Museum of Art, Providence Robert Hull Fleming Museum, Burlington, Vermont Ruth Chandler Williamson Gallery, Scripps College, Claremont, California San Diego Museum of Art, California Santa Barbara Museum of Art, California Sheldon Museum of Art, University of Nebraska, Lincoln Smithsonian American Art Museum, Washington, D.C. Spencer Museum of Art, Lawrence, Kansas Swope Art Museum, Terre Haute, Indiana Telfair Museum of Art, Savannah, Georgia Toledo Museum of Art, Ohio University of Arizona Museum of Art, Tucson University of Michigan Museum of Art, Ann Arbor USC Fisher Museum of Art, University of Southern California, Los Angeles Wadsworth Atheneum Museum of Art, Hartford, Connecticut Washington Country Museum of Fine Arts, Hagerstown, Maryland Whitney Museum of American Art, New York Worcester Art Museum, Massachusetts Yale University Art Gallery, New Haven, Connecticut



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