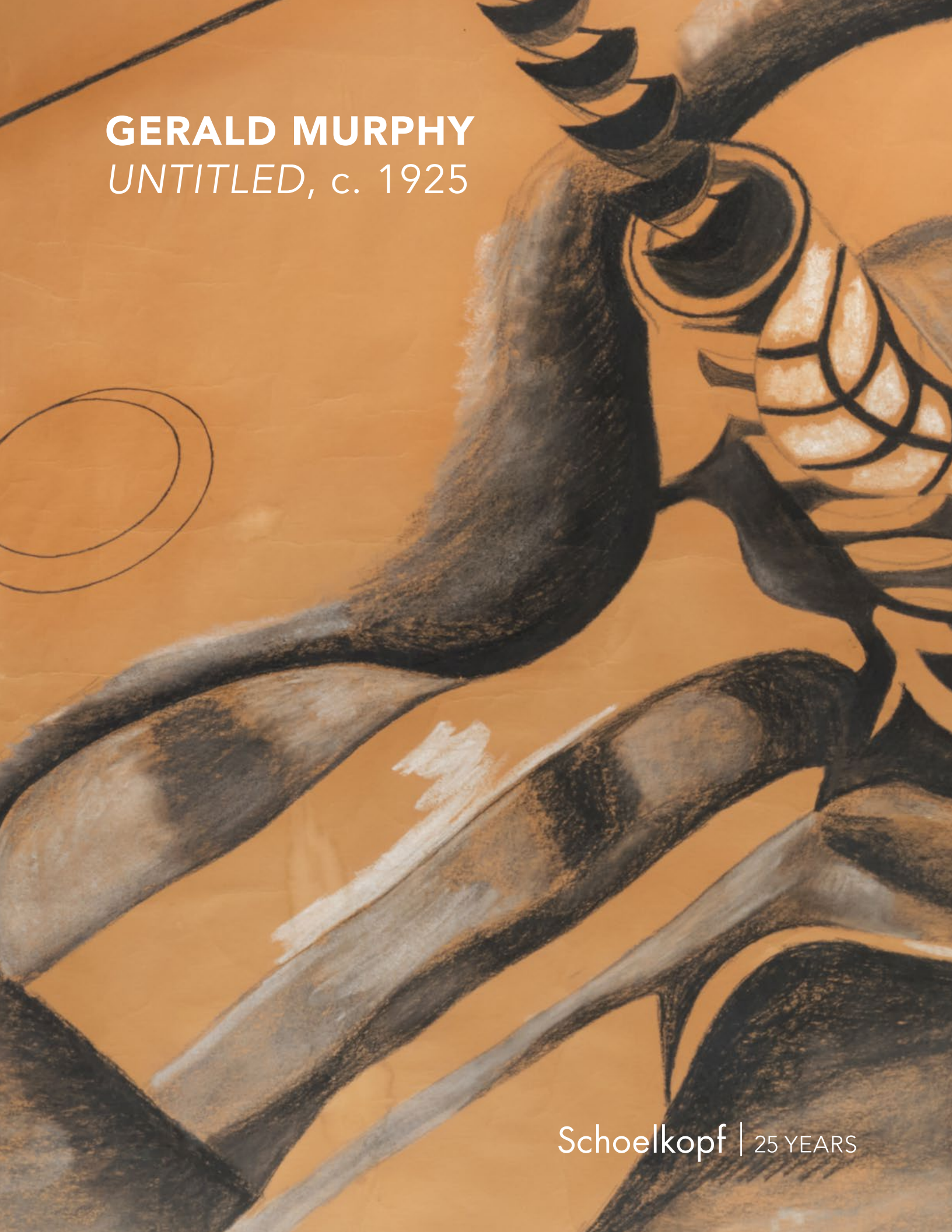

GERALD MURPHY
UNTITLED, c. 1925
Schoelkopf | 25 YEARS

Gerald Murphy
Untitled, c. 1925

Lisa N. Peters

Along with his wife Sara Wiborg Murphy (1883–1975), Gerald Murphy (1888–1964) was at the epicenter of the "Lost Generation," the community of Americans in the 1920s who sought to escape perceived banality at home by becoming expatriates in Paris. Wealthy and cultivated aesthetes, the Murphys were generous in their hospitality, and their friendships, patronage, and ability to recognize and encourage innovation stimulated the cultural vibrancy of the era's avant-garde. Their circle included Jean Cocteau, Sergei Diaghilev, John Dos Passos, F. Scott Fitzgerald, Ernest Hemingway, Fernand Léger, Archibald MacLeish, Pablo Picasso, John O'Hara, Cole Porter, Dorothy Parker, Igor Stravinsky, and many other artists and writers. The Murphys were the inspiration for Dick and Nicole Diver in Fitzgerald's novel *Tender is the Night* (1934); Sara was the model for Picasso's *Woman in White* (1923, Metropolitan Museum of Art), and Hemingway drew heavily on the Murphys in his posthumous memoir *A Moveable Feast* (1964).

Gerald Murphy, *Untitled*, c. 1925.
Pastel on paper, 71 × 93⅛ inches
(180.2 × 236.5 cm)

Gerald Murphy pursued an art career, spanning his years in Paris, 1921–29, when he produced a series of semi-abstract paintings of commonplace objects with witty subtexts. His laconic style of big-scale billboard-like abstraction anticipated 1960s Pop art. Murphy did not produce artwork after 1929, and he is known to have created only fourteen paintings, of which seven have survived. Although he made numerous drawings in preparation for his paintings, he appears to have destroyed them, as almost none are extant.[1] A valuable key to Murphy's insight and imagination as an artist can be found in a notebook he kept beginning around 1923 (housed at Yale University's Beinecke Library), in which he recorded entries for forty-two possible pictures, of which he only completed a few.[2]

Murphy never sold his paintings, and they were not rediscovered until the 1950s. His life and career have been addressed in a few notable sources. In 1971, Calvin Tomkins completed *Living Well is the Best Revenge*, based on his article on the Murphys published that year in the *New Yorker*.[3] In 1974, the Museum of Modern Art held a posthumous exhibition of Murphy's work. In 1998, Amanda Vaill published *Everybody Was So Young: Gerald and Sara Murphy—A Lost Generation Love Story*.[4] In 2007, the Williams College Museum of Art organized the exhibition, *Making it New: The Art and Style of Sara and Gerald Murphy*, which traveled to the Yale University Art Gallery.[5] The show emphasized the dynamic context that the Murphys fostered and the spirit they engendered. Its catalogue notes, "They not only pioneered a modern way of living but also elevated into an art form the notion of making each day 'new.'"[6]

One of three siblings, Gerald Murphy was born in Boston on March 26, 1888, into a family that became wealthy after Gerald's father, Patrick Murphy—whose roots had been in the Boston Irish immigrant community—purchased the Mark W. Cross Company, which sold fine leather goods. In 1892, the Murphy family moved to New York, where Patrick opened an elegant store. Gerald attended Hotchkiss School in Lakeville, Connecticut, and spent a year at Phillips Academy in Andover before following his older brother Frederic (1888–1924) to Yale University, where he enrolled in 1907 (fig. 1). At Yale, he developed a close friendship with the future composer and songwriter Cole Porter, encouraging Porter to compose songs for Yale musicals. Already having acquired a reputation as a dandy, Murphy joined the Apollo Glee Club, Delta Kappa Epsilon, and the Skull and Bones society.

In his junior year, Murphy's prom date was Sara Sherman Wiborg, his future wife. He had met Wiborg, five years his senior, in East Hampton in the summer of 1904 when she was performing in a play. The daughter of a self-made millionaire industrialist (and grandniece of General William Tecumseh Sherman),

Wiborg had attended New York's Spence School and was at home in glamorous and affluent high society in both America and Europe—she and her sisters Hoytie and Olga often sang folk songs for cultivated European audiences. Although polished and sophisticated, Wiborg was also unconventional and independent. After their marriage in 1915, the Murphys settled into a small apartment at 50 West 11th Street and began a family. Their three children were Honoria (1917–1998), Baoth (1919–1935), and Patrick (1921–1937).

After graduating from Yale in 1912, Gerald went to work for Mark Cross but after serving in the air force in Mineola, Long Island (without being sent overseas), he chose not to return to his father's firm and enrolled at Harvard University's School of Landscape Architecture. He and his family moved to Cambridge, where they were welcomed into the cultural elite. They were frequent guests of the poet and polymath Amy Lowell and were invited to dinners hosted by Isabella Stewart Gardner at her Venetian palazzo, along with John Singer Sargent and the family of Alice James. At the time, they became deeply interested in African American culture, visiting Harlem jazz clubs on trips to New York. They played a role behind the scenes in promoting jazz, African American spirituals, and American and Spanish folk music. In 1920, the Murphys traveled with Sargent to New York to see the first American exhibition of the work of the exiled Russian Cubist Nicholas Roerich.

Fig. 1
Gerald Murphy at Yale, 1914. Sara and Gerald Murphy Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

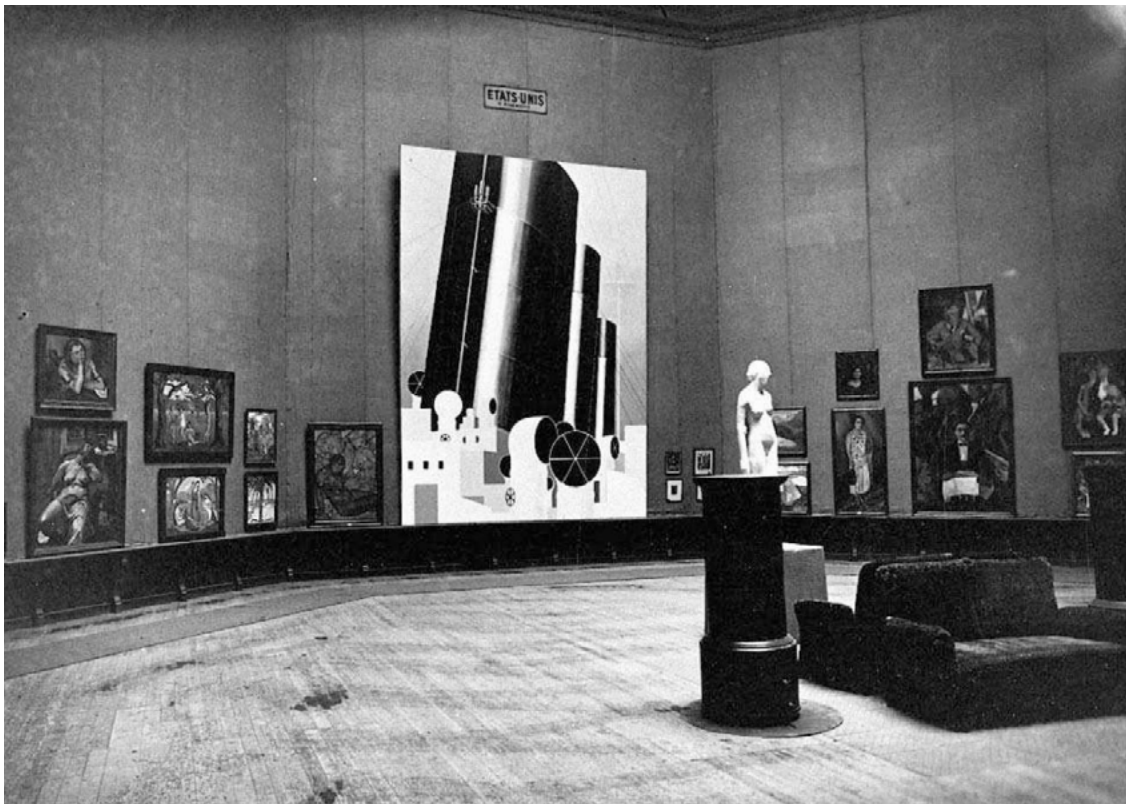
Fig. 2
Gerald and Sara Murphy on La Garoupe beach, Antibes, France, summer 1926. Sara and Gerald Murphy Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

On June 11, 1921, when Gerald was a few credits shy of graduating from Harvard, the Murphy family traveled abroad. After a short stay in London, they went on to Paris, intending to remain briefly. They were soon drawn into an alluring expatriate community of artists and writers that included Cole Porter, George Antheil, Virgil Thomson, Harry and Caresse Crosby, Samuel Beckett, Berenice Abbott, John Dos Passos, Leonide Massine, Josephine Baker, Ernest Hemingway, Ford Madox Ford, E.E. Cummings, Aaron Copland, F. Scott Fitzgerald, Isadora Duncan, and George Balanchine. The Dada movement had been initiated the year before their arrival at the Palais des Fêtes (January 23, 1920), and the Russian émigré Sergei Diaghilev's Cubist-inspired ballets were in formation.

In Paris, Gerald and Sara studied art for six months with the Russian émigré Natalia Goncharova, who worked in a blend of Cubism and Futurism, while also drawing inspiration from Russian folk and religious art. In exercises she assigned, Goncharov did not permit the depiction of recognizable motifs.[7] Murphy retained her influence in his own work, in which he contemplated his objects as motifs until they became increasingly abstract, assimilating them into worlds of their own. The Murphys also received criticism from the Russian Futurist Mikhail Larionov, Goncharova's partner, while Gerald helped Goncharova create the décor for the Ballets Russe in Diaghilev's atelier. John Dos Passes recalled visiting the loft where the artists were "heating up gluepots, mixing paint, mostly white and dark brown, and spreading it on vast odd shapes of canvas spread out on the floor."[8]

In 1922, Murphy completed his earliest known painting, *Engine Room* (fig. 3), which was inspired by a visit to an ocean liner's engine room during a

Fig. 3
Gerald Murphy, *Engine Room*, 1922. Oil on canvas, 44 × 60 inches (111.8 × 152.4 cm). Lost



transatlantic crossing. Although the work seems to depict working metal machinery, its imagery consists of fictional engine components in a Cubist design of interpenetrating forms, including a rod bisecting a ball bearing. In the Murphys' ultramodern apartment on the Quai des Grands Augustins, the only work of "art" was an eighteen-inch-diameter SKF ball bearing—the largest manufactured—which was mounted to rotate on a black pedestal atop an ebony piano.[9] Murphy exhibited *Engine Room* (under the title *Pression*) at the 1923 Salon des Indépendants, along with another painting, *Turbines* (1922, lost), depicting a spinning crankshaft leading into interlocking movements of rods and flywheels, and two works that are unknown today: a watercolor titled *Taxi* and a pencil drawing titled *Crystaux*.

Murphy's *Boatdeck* created a scandal at the February 1924 Salon des Indépendants, where works were grouped by nationality and his painting dwarfed those by other Americans (fig. 4). In it, he rendered the smokestacks and funnels of an ocean liner in a planar style suggestive of both American Precisionism and Synthetic Cubism. Asked about the painting by a reporter for the *New York Herald Tribune*, Murphy replied, "If they think my picture is too big, I think the other pictures are too small. After all, it is the Grand Palais."[10] In 1923 he designed the American booth for the Bal Bullier, a charity event to benefit Russian artists exiled to Paris after the 1917 Revolution. Among the

Fig. 4
Installation view of the Salon des Indépendants, Paris, 1924, featuring Gerald Murphy's *Boatdeck*, 1923, oil on canvas, 216 × 144 inches (548.6 × 365.8 cm), lost

participating artists, poets, composers, and supporters were Picasso, Francis Picabia, André Derain, Georges Braque, Juan Gris, Henri Matisse, Constantin Brancusi, Jules Pascin, Robert and Sonia Delaunay, Tristan Tzara, Cocteau, Ezra Pound, Erik Satie, Stravinsky, Sergei Prokofiev, and Diaghilev.[11]

Murphy met Fernand Léger at Diaghilev's studio. Léger—whom he later called "an apostle, a mentor, a teacher"—suggested that Murphy conceive and design an American ballet for the Swedish dance company director Rolf de Maré.[12] Murphy chose immigration as his subject, prompted by recently enacted U.S. legislation, establishing strict immigration quotas. Porter composed the ballet's music, mixing jazz with orchestral music and modern noises such as taxi horns and fairground calliopes. Murphy designed the costumes and stage sets.[13] *Within the Quota* premiered as the final number on a bill that included Léger's *La Création du monde*, on October 25, 1923, at the Théatre des Champs-Elysées in Paris, for which Léger hired Murphy to create a curtain-raiser.

Along with their active life in Paris, the Murphys established a beachhead in the south of France in the early 1920s (fig. 2). Before their arrival, no summer "season" had existed on the Riviera. Dos Passos wrote in *The Best Times*, "The upper-class French and British would not be seen dead on the Riviera in summer . . . but for Americans the temperature was ideal, the water delicious, and Antibes was the sort of little virgin port we dreamed of discovering.[14] The Murphys had been introduced to Cap d'Antibes by Cole and Linda Porter, who invited them to be their guests in July 1922. In 1923, the Murphys bought

Fig. 5
Gerald Murphy, *Razor*, 1924. Oil on canvas, 32⅛ × 36½ inches (81.4 × 92.7 cm). Dallas Museum of Art. Foundation for the Arts Collection, gift of the artist, 1963.74.FA

a modest chalet that they called Villa America, where they transported an East Hampton lifestyle to the Riviera. They entertained numerous friends from their Paris social circle at dinner parties and beach days. Picasso and his first wife Olga, and their young son Paolo, became regular companions in the early Antibes years. The Murphys met F. Scott Fitzgerald and his wife Zelda in the summer of 1924, when the couple visited Antibes. Amanda Vaill writes, "On their side, the Murphys found the Fitzgeralds' youth and golden, all-American beauty irresistible. And the Fitzgeralds, who had been acting out like undisciplined, unchaperoned adolescents, were attracted by the Murphys' unconventional maturity: their paradoxical mixture of spontaneity and settledness, and their ability to balance their family."[15]

Murphy's next two paintings were based on family iconography: *Razor* (fig. 5) and *Watch* (fig. 6). In *Razor*, he combined surface form and a receding perspective into a still life of objects he admired, including a pun on the Mark Cross name, with a razor crossing over a fountain pen. Exhibited at the 1925 Salon des Indépendants, *Watch* consists of a six-foot-square painting that dissects the inside of a watch in a kaleidoscopic Cubist arrangement. Also created in 1925, *Doves* (fig. 7) suggests Surrealist influence, featuring large-scale Greek columns and deep shadows with doves whose profiles and eyes assume human dimensions.

Through F. Scott Fitzgerald, the Murphys met Ernest Hemingway and his wife Hadley in Paris in 1925. Gerald would maintain an important correspondence with Ernest through the 1930s.[16] In the 1926 Salon des Indépendants,

Fig. 6
Gerald Murphy, *Watch*, 1925. Oil on canvas, 78½ × 78⅞ inches (199.4 cm × 200.3 cm). Dallas Museum of Art. Foundation for the Arts Collection, gift of the artist, 1963.75.FA

Fig. 7
Gerald Murphy, *Doves*, 1925. Oil on canvas, 48⅝ × 36 inches (123.5 × 91.4 cm). Private collection

Fig. 8
Gerald Murphy, *Bibliothèque*, 1926. Oil on canvas, 72½ × 52⅝ inches (184.2 × 133.7 cm). Yale University Art Gallery. Purchased with a gift from Alice Kaplan in memory of Allan S. Kaplan, B.A. 1957, and with the Leonard C. Hanna, Jr., Class of 1913, Fund, 2006.115.1

opposite, top
Fig. 9
Gerald Murphy, *Cocktail*, 1927. Oil and pencil on canvas, 29⅛ × 30 inches (73.8 × 76 cm). Whitney Museum of American Art. Purchase, with funds from Evelyn and Leonard A. Lauder, Thomas H. Lee and the Modern Painting and Sculpture Committee, 95.188

opposite, bottom left
Fig. 10
Gerald Murphy, *Portrait*, 1928. Oil on canvas, 32 × 32 inches (81.3 × 81.3 cm). Lost

opposite, bottom right
Fig. 11
Gerald Murphy, *Wasp and Pear*, 1929. Oil on canvas, 36¾ × 38⅝ inches (93.3 × 97.9 cm). The Museum of Modern Art, New York. Gift of Archibald MacLeish, 1130.1964

Murphy showed two works that have since disappeared, *Laboratoire* and *Nature Morte*.[17] He also submitted a third painting, which did not proceed past the registration stage and may have been withdrawn.[18] His subsequent paintings are *Bibliothèque* (fig. 8), a geometric grid design in which Murphy was inspired by recollections of his father's study; *Cocktail* (fig. 9), a stylized memento of the urban sophistication of jazz-age bar culture; *Portrait* (fig. 10), a work recalling René Magritte's Surrealism and Léger's fractured assemblages, in which he combined facial features with measurements of individuality (fingers, handprints along with rulers); and *Wasp and Pear* (fig. 11), a flattened abstract composition of a wasp feeding on a fermented pear at the height of aggression, when wasps are most prone to sting. A work on paper has been attributed to Murphy, an untitled still life with flattened forms of a curtain, violin, and flowers in a vase viewed from an overhead perspective (fig. 12).

With *Wasp and Pear*, Gerald felt that his work was moving in a new direction. However, the Murphys' lives changed abruptly in October 1929, when Patrick—unwell since May 1929—was diagnosed with tuberculosis. Gerald took him to Montana-Vermala in the Swiss Alps for treatment, while Sara

GERALD MURPHY *UNTITLED*, c. 1925

closed Villa America. Deciding that his family obligations came first, Murphy apparently never painted again.

Returning to the United States, he rejoined Mark Cross (his brother, Frederic, had died in 1924 from wounds he received while serving in World War I). The business was faltering during the Depression, and Murphy restored its financial stability, moving the store to its current Fifth Avenue location. Patrick, who briefly recovered, relapsed and entered a sanatorium in Saranac Lake, New York. He died in 1937, two years after the sudden loss of the Murphys' other son, Baoth, in 1935, who died of spinal meningitis at boarding school. In the subsequent years, the Murphys established a home in Snedens Landing, New York, and continued to spend summers in East Hampton. Of the Murphys' later life, Peter Schjeldahl wrote in the *New Yorker* in 1997, "The hospitality of their home in Snedens Landing, just up the Hudson from New York City, seems to have been a sweet but pale afterimage of their former salon."[19]

Given Gerald Murphy's limited oeuvre, the present work, *Untitled*, c. 1925—a drawing in pastel on paper, measuring approximately 6 × 8 feet (see fig. 13)—is an important discovery. Its verso inscription, "TO LUCIA FROM GERALD," indicates that it was given by Murphy to the artist and costume designer Lucia Anavi Wilcox (1899–1974), in whose estate it subsequently

Fig. 12
Attributed to Gerald Murphy, *Untitled*. Crayon on paper, 7 × 8¼ inches (17.7 × 20.8 cm). Sara and Gerald Murphy Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library

remained until 2025.[20] No documentation has come to light regarding the work or the date Wilcox acquired it. Lucia could have transported it from Europe when she emigrated to the United States in 1938—an escape sponsored by the Murphys—or perhaps she received it after she settled in New York. Having ended his career as an artist in 1929, Murphy was subsequently nonchalant about his work. When Calvin Tomkins visited him at his home in Snedens Landing, in the 1950s (Tomkins had recently moved there), Gerald did not encourage Tomkins to look at his paintings, two of which were hanging in an upstairs bedroom; another was rolled up in the attic.[21]

Wilcox (whose surname is from her third marriage) grew up in Beirut and moved to Paris in 1921, the same year as the Murphys. There she was part of the Murphys' circle.[22] She and Fernand Léger traveled together to New York on the Ile de France, both with the help of the Murphys. In the summer of 1939, she stayed on the Wiborg estate in East Hampton along with Léger, who remained in the United States during the war years. After moving to Amagansett in 1946, Wilcox became renowned for her Salon-like gatherings, where she prepared Lebanese cuisine for the artists who formed a community on Long Island's East End, including Jackson Pollock, Willem de Kooning, Dorothea Tanning, Robert Motherwell, Isamu Noguchi, and Max Ernst.

Fig. 13
The present work

Fig. 14
The present work (detail)

The present work demonstrates Murphy's characteristic care and precision. He delineated form with measured lines, defined contours, and a combination of flatness and modeling. The large size of the drawing and its monochromatic palette—comprised of black and white pastel and the incorporation of the beige-toned paper into the design—suggest that Murphy may have intended it for a stage set.

One possibility is that Murphy conceived the work in 1923 when he was designing stage sets for *Within the Quota* and when Léger was creating *La Création du monde*, the fifteen-minute ballet Léger composed with the French composer Darius Milhaud for the Ballets suédois, based on African folk mythology.[23] Murphy's curtain-raiser for the production is unknown. It is also possible that Murphy intended the drawing as a large study for a mural.

The subject is ambiguous. Perhaps in keeping with Goncharova's instruction to avoid recognizable forms, Murphy combined motifs at different scales for an abstract totality in the vein of Synthetic Cubism. Yet, in his overhead,

oblique vantage point, he mixed genres by incorporating decorative surface pattern and depth. A biomorphic shape stretches diagonally across the composition, intersected through a round portal by what seems to be a drill housed in a geometric floral-patterned casing. Shadows below suggest a stage, while the drill is reminiscent of the zigzags of corkscrews, and swivel sticks, examples of which belong to the Murphy archives at Yale's Beinecke library. The intricate items depicted evoke enlarged watch-making tools, such as those used by Murphy for the watch disassembly in his large *Watch* painting (fig. 6). Murphy also used watchmaker's terms in relation to his work. He confided to Archibald MacLeish in 1931 that his heart had become a faulty "instrument de précision," a term applied to high-quality timepieces.[24] In *Razor* (fig. 5), Murphy "crossed a razor and pen in a heraldic fashion as a punning reference to his father's penchant for wordplay and the Mark Cross name."[25] A crossing appears in this drawing and may function similarly. By uniting a decorative object with a tool in a pen-like form, Murphy could be referencing Mark Cross's marketing of writing implements as both useful and beautiful.

Consistent with Synthetic Cubist concepts, in which displaced objects create their own universe, Murphy juxtaposed disparate elements. The dark openings of two cylinders recall smokestacks, such as in Murphy's *Boatdeck* (fig. 4), while the shadowed grooves and folds in the central shape suggest the openings in string instruments (fig. 14). One shadowed shape becomes a folded piece of paper or textile on the upper right. The multiple circles in the composition may reflect Murphy's interest in the ball-bearing, an emblem of the machine age—the Murphys displayed a ball bearing as a sculpture in their Paris apartment.

The present painting does not appear to be included among the forty-two ideas for works Murphy recorded in his pencil entries in the untitled notebook he began in about 1923 and continued to 1936. However, some of the descriptions and ideas relate to it. These are listed below:

> p. 4r: "at left (facing stage), diagonal wall, light ochre, sunlit, flat, solid"
>
> p. 4r: "plank run-way coming down in profile onto stage from inside iron-girder building-structure, with sheets on it"
>
> p. 11r: "record the characteristics of mech'l parts, pas de vice, bolt openings, shapes, forms, holes, etc. etc. etc. see Machinery"

p. 11v: "Remark—There are forms (and the manner of presenting them), which are painting forms, just as there are forms that are mechanical forms. These are characteristics of painting with its own values and limitations. The result of nature, canvas, paint, brushes, etc., just as mechanical forms are the result of worked metals. Mechanical form per se may not give itself fully to painting as a value (geometrical form does, being more abstract), but mechanical form and presentation has value as an influence as it approaches the geometrical."[26]

Because Murphy seems to have destroyed almost all of his drawings and studies, this work is particularly significant. It attests to Murphy's distinctive method and creativity, which was appreciated by his friend, Lucia Wilcox.

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Endnotes

1. William Rubin, *The Paintings of Gerald Murphy*, New York: Museum of Modern Art, 1974 (with foreword by Archibald MacLeish), p. 10, 44n11 states that at the time of this exhibition, the artist's daughter Honoria Murphy Donnelly, and the Murphys' close friend, Frances Myers Brennan, made careful searches of Murphy's effects in Washington, D.C. and East Hampton, but were able to turn up only two very tentative sketches.
2. Untitled notebook, Sara and Gerald Murphy Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library (https://digital.library.yale.edu/catalog/10563078).
3. Calvin Tomkins, *Living Well is the Best Revenge*, New York: Viking, 1971. See Trevor Winkfield, "The Notebook as Sketchbook," in Deborah Rothschild, ed., *Making it New: The Art and Style of Sara and Gerald Murphy*, Berkeley: University of California Press, 2007, pp. 133–43.
4. Amanda Vaill, *Everybody Was So Young: Gerald and Sara Murphy—A Lost Generation Love Story*, Boston: Houghton Mifflin, 1998.
5. Rothschild, *Making It New*
6. Rothschild, "Introduction," in *Making it New*, p. 1.
7. Rubin, *The Paintings of Gerald Murphy*, p. 9.
8. Rothschild, "Masters of the Art of Living," in *Making it New*, p. 41.
9. Rothschild, "Masters of the Art of Living," in *Making it New*, p. 37.
10. Quoted in Rothschild, "Masters of the Art of Living," in *Making it New*, p. 38
11. Rothschild, "Masters of the Art of Living," in *Making it New*, p. 41.
12. Rothschild, "Masters of the Art of Living," in *Making it New*, p. 43.
13. Rothschild, "Masters of the Art of Living," in *Making it New*, pp. 43–44: "Gerald's stage set for *Within the Quota*, which he painted himself, was a masterful parody of popular journalism's hyperbolic headlines, with a nod to Dada typography and pastiche. In keeping with his style of vastly magnifying small objects, he created a giant blowup of a fictional American newspaper's front page, featuring stories that were both topical and autobiographical: the headlines wittily referred to American capitalists and their insatiable acquisitiveness ('Unknown Banker Buys Atlantic,' recalling his father-in-law, perhaps); there were also jabs at Prohibition, which Gerald vehemently opposed ('Rum Raid Liquor Ban'), as well as tidbits about planes, automobiles, ocean liners, and skyscrapers (symbols of America's new hegemony), and a real-life love scandal then in all the papers ('Ex-Wife's Heart-Balm Love-Tangle'). The backdrop may also have contained an echo of the headlines that had appeared on October 23, 1913 ('Millionaire's Wife Fined as Smuggler'), when Adeline Wiborg, to the mortification of herself and her family, was tried and fined for not paying customs duty on twenty trunks brought home from Europe."
14. Quoted in Rothchild, *Making it New*, p. 47.
15. Vaill, p. 214.
16. Included along with other correspondence in Linda Patterson Miller, ed., *Letters from the Lost Generation: Gerald and Sara Murphy and Friends*, New Brunswick, New Jersey: Rutgers University, 1991.
17. Vaill, p. 140: "*Laboratoire* was almost certainly the painting described in [Murphy's] art notebook as a 'group of chemical retorts,—diaphanous, white line profile shapes, tender colors, sure, graceful forms, ghosted. On glass, transparent paint with colored papers background, laboratory table as setting.' The *Nature Morte* might have been the painting also referred to as *Roulement à Billes (Ball Bearing)*, now lost, which showed the sculptural machine part Gerald had so admired and placed on his piano like a work of art. Or it might have been any of a number of pictures outlined on the ruled pages of Gerald's notebook: a view of a drugstore window; a collection of sewing implements—needles, thread, scissors; a still life of batterie de cuisine with rattan rug beaters hung on the wall behind; a view of Gerald's black-and-white marble bureau top with a bunch of violets in a vase; "a table with real objects (glass) in foreground in front of a 'nature morte' of real objects in false perspective (treated)."
18. Vaill, *Everybody Was So Young*, pp. 256–57.
19. Peter Schjeldahl, "The Art World: Modern Love," *New Yorker*, July 30, 1997.
20. See Lisa N. Peters, *Lucia*, New York: Berry Campbell, 2025.
21. J.C. Gabel, "Being Discovered: An Interview with Calvin Tomkins," *Paris Review*, October 20, 2014 (https://www.theparisreview.org/blog/2014/10/20/being-discovered-an-interview-with-calvin-tomkins/)
22. Lucia Wilcox recalls frequenting the Café de Flore on the Left Bank, where she met other young aspiring artists, as well as Picasso and Léger. Alden Whitman, "Blind L.I. Artist Prepares Spring Show: Fantasy on Paper First Show in 1948, *New York Times*, April 29, 1973, p. 120.
23. See: https://collections.library.yale.edu/iiif/2/14687788/full/1000,1536/0/default.jpg.
24. Rothschild, "Masters of the Art of Living," in *Making it New*, p. 62.
25. Rothschild, "Masters of the Art of Living," *Making it New*, pp. 60–61.
26. Untitled notebook, Sara and Gerald Murphy Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

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