California Art Research

VOLUME FOUR

FIRST SERIES

Abstract from WPA Project 2874
O.P. 65-3-3632

SAN FRANCISCO, CALIFORNIA
JANUARY 1937

0439

California art research project

"

Vol. IV.

MONOGRAPHS

JULES TAVERNIER

EMIL SOREN CARLSEN

AMEDEE JOULLIN

CHRISTIAN JORGENSEN

JULIAN WALBRIDGE RIX

VIRGIL WILLIAMS

Gene Hailey, Editor
Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-3632

TABLE OF CONTENTS

PAGES

JULES TAVERNIER..... 1

Jules Comes to America..... 2
San Francisco and Monterey..... 3
Monterey Beauty Attracts Painter..... 5
Why Tavernier Left Monterey..... 10
Tavernier and the Art Association of San Francisco. 12

Bohemian Club Jinks and Cartoons..... 14
"Awaiting Montezuma"..... 18
Sketching Trip to British Columbia..... 19
Lava Glows From Jules' Brush..... 20
Jules Moves on to Honolulu..... 21

Representative Works..... 25
Bibliography..... 26

EMIL SOREN CARLSEN..... 27

Young Artist Travels to America..... 27
Artist's Early Struggles..... 27
Carlsen Paints in Paris..... 30
Carlsen Returns to New York..... 31
Carlsen Journeys West to San Francisco..... 31

Bohemian Club Canvases..... 32
Local Papers Comment on Carlsen..... 35
Art Students' League..... 36
Builds Studio With Mathews..... 37
Carlsen's Influence on California Art..... 37

Carlsen Wishes to Return to the East..... 38
Artist Criticizes Art Association..... 39
Carlsen Returns to New York..... 40
His Methods..... 41
His Landscapes..... 42

His Mysticism..... 44
An Estimate by Neuhaus..... 45
Master of Still-Life..... 46
Critical Comparisons..... 48
Word Pictures Quoted..... 50

A National Magazine Comments..... 51
His Moods in Expression..... 53
His Method..... 55

TABLE OF CONTENTS (cont.)

PAGES

Lasting Radiance of Appreciation..... 56
Representative Works..... 58
Permanent Collections..... 59
Catalog Exhibitions..... 60
Reproductions..... 60

Awards..... 61
Clubs..... 61
Bibliography..... 62

AMEDEE JOULLIN..... 64

Genealogy..... 67
Joullin's Art Training..... 68
Joullin's Early Works..... 69
Joullin in Mexico..... 71
His Union League Exhibition..... 72

Joullin's "Last Spike"..... 72
Joullin in New Mexico..... 73
Joullin's Collective Exhibition of 1910..... 75
His Memorial Exhibition..... 77
The Art of Amedee Joullin..... 78

Primitive Color..... 81
He Teaches..... 83
Mrs. Amedee Joullin..... 84
Joullin's Death..... 85
Representative Works..... 87

Permanent Collections..... 88
Exhibitions..... 88
Bibliography..... 89

CHRISTIAN JORGENSEN..... 90

Youth and Early Training..... 90
California School of Design Opens..... 92
Jorgensen's Romance..... 93
His Trip to Italy..... 94
Yosemite At Last..... 95

Jorgensen's Yosemite Studio..... 96
Yosemite Brawl..... 97
Roosevelt His Friend..... 98
His Early Works..... 99
The Grand Canyon of the Colorado..... 100

TABLE OF CONTENTS (cont.)

PAGES

Picture of Yosemite..... 101
"The Fire of 1906"..... 102
"Mariposa Grove"..... 103
Jorgensen Exhibits in Washington..... 104
Jorgensen Paints Picture of Yosemite for Meat Market. 106

Indian Prince Orders Pictures of Yosemite..... 108
A Model's Story of Jorgensen..... 109
Death of Jorgensen..... 109
Conclusion..... 110
Representative Works..... 111

Exhibitions..... ~~112~~ 111
Clubs..... ~~112~~ 111
Bibliography..... ~~113~~ 112

JULIAN WALBRIDGE RIX..... 114

Genealogy..... 115
Youth and Early Training..... 116
Some Rix Pen Portraits..... 119
Rix's Patrons..... 121
His Travels..... 121

He Moves to New York..... 125
One-Man Show..... 127
Mediums of Expression..... 129
Later Values of Rix Paintings..... 131
Last Picture and Obituaries..... 132

Representative Works..... 134
Works in Private Collections..... 135
Permanent Collections..... 135
Exhibitions..... 135
Clubs..... 136

Studios..... 136
Bibliography..... 136

VIRGIL WILLIAMS..... 138

He Returns to America..... 140
Williams' First Visit to San Francisco..... 141
San Francisco in 1871..... 142
Founding of the Art Association..... 143
The Bohemian Club..... 144

TABLE OF CONTENTS (cont.)

PAGES

School of Design His Life Work..... 144
Williams' Theory of Art and Teaching..... 146
What Is Art?..... 149
The Painting of Williams..... 150
Williams As A Social Figure..... 153

Virgil Williams and the Art Institute..... 155
Representative Works..... 156
Exhibitions..... 156
Bibliography..... 157

J U L E S T A V E R N I E R

1844.....1889

Biography and Works

"HOSTELERIE DES TROIS" BARBEAUX

PALACE OF THE LEGION OF HONOR

JULES TAVERNIER

"That dear Jules", these words spoken in mingled tones of affection and exasperation seem to epitomize the feeling of early San Francisco toward one of her favorite adopted sons. There were greater painters in those days, but none better loved than the picturesque Bohemian, Jules Tavernier.

Tavernier was born in Paris, France, in April of 1844. His parents were British subjects, although of French Huguenot descent, and when Jules was two they went to London where they lived for the next five years. By the time that they returned to Paris, although Jules was only seven, he was showing signs of the love of drawing and color which never left him and which determined his life work. His family had had other plans for him, but, seeing that there was nothing else to do, they wisely decided to give the boy the best art training available, and at the age of sixteen he was taken as a pupil in the studio of the famous Felix Barrias of the Ecole des Beaux Arts. Here he studied faithfully for four years.

In 1864 Tavernier had two pictures accepted by the Paris Salon. One was a landscape and the other was a black and white, and he contributed regularly until 1870. This was quite a distinction for an artist as young as Jules, and possibly he might have remained in France had not circumstances

caught him in their net. The Franco-Prussian war broke over Europe, and, like so many of her gifted painters and writers, Tavernier answered the call of the flag and joined his regiment. He was a volunteer with his company, the 84th batallion of the Compagnie des Marches, at the battle of Buzenval, when the great artist Henri Regnault fell fighting for his country. After the armistice was signed, February 3, 1871, Jules foresaw the coming of the Commune. As a good Republican, he decided to leave France rather than live under its regime, and he went to London. He was not there long before he became engaged on the staff of the London Graphic with Allan Mesom as his engraver, and the two prepared a number of war pictures which were very popular with the newspaper public. This was Tavernier's first taste of illustrating and is interesting because it was the earliest form of art work to make him known later in America.

JULES COMES TO AMERICA

With characteristic restlessness Tavernier became fired with the desire to go to the United States and he did not have much trouble persuading Mesom that they would be better off for the move. They collected enough for a cheap passage and in 1872 landed in New York. For over a year they remained there and the artist contributed to such early American Magazines as Harper's Bazaar and Weekly, Scribner's, Appleton's, Aldine, and the New York Graphic. An opportunity

came to accompany General Smith on a campaign against the Indians in the West, and once more Jules was on the move. This time, however, he parted from Mesom and joined Paul Frenzeny, another artist, with the expedition. Together they made a graphic record of the trip and many stirring pictures they sent back to Harper's, as they roughed it with the General and the Indian guides of the party, Chief Spotted Tail and Chief Red Cloud. After months spent on the plains, they arrived in San Francisco and Tavernier, liking the City, decided to stay.

SAN FRANCISCO AND MONTEREY

There is a wealth of anecdote and legend about Tavernier and his early days in San Francisco. When Jules arrived in San Francisco, he was armed with letters of introduction to possible patrons of his art--men of influence. But characteristically he used none of them and found a cheap loft over a macaroni factory where with a good North light he could sketch as he pleased. The following description of his first studio is taken from the Biography of Dan O'Connell by M. O'Moran published in the News Letter and Wasp:

> ".....The room they entered was starkly bare, having besides the easel, merely a cot and small table and chair for furnishings. To Dan's surprise the canvases were new and untouched; there was not a picture in the place.
>
> "'So you are an artist?' he said, seating himself in the chair which happened to face the North light.

"'Mon Dieux! Yes, I am an artist, a great artist.'

"'And your pictures?'

"'Here, where an artist's pictures should be, in my head and in my heart. See,' he gesticulated in the air, 'a girl smiling at her reflection in a pool. This line one long curve, then the straight lateral break, now a new plane, the sunlight on her body, the black shadow here.'

"'Lovely,' acclaimed Dan politely. 'When will you put it on canvas?'

"'Who can say? Possibly never, but always I have it here in my head, here in my heart; once on canvas it is gone from me, someone carries it away. It is mine no more.' Something in the expression on Dan's face caught his fancy. Tavernier moved around his canvases with a sudden activity. He pulled out a box from under the bed to sit upon.

"'There, stay like that my friend. Your head so. I shall show you my art. I shall have a portrait of you. No, do not move, that light is perfect.' With an intensity of concentration that excluded everything but the portrait, he sat on the macaroni box before the easel and worked steadily and silently for the next hour; and then, seemingly exhausted, he pushed the picture away from him.

"'Why that is splendid!' cried Dan, jumping up to inspect it closer. 'It is a remarkable sketch. I shall send it to my sister. Now I understand why you have no pictures in your studio, you sell them before the paint is dry. Why you must be that anomaly, a rich artist.'

"'Rich artist!' Jules Tavernier threw himself on the bed and laughed until the tears came. 'I ate my last crust of bread eighteen hours ago.'

"'That is a long time,' observed Dan thoughtfully, and offered to buy the portrait, a thing Tavernier sternly refused to do, insisting that he would instead make a present

> of it to him. However, after giving him the portrait, Tavernier was perfectly agreeable to borrowing money that he needed for his present necessities.
>
> "An Italian child was commissioned to purchase wine and bread and other foods and Tavernier broke his fast with hearty laughter and a vast appetite."

Thus Tavernier was introduced to San Francisco; O'Connell had found him at Black Point Beach, lying nude on the sand; when told that the local gendarmerie would object, he consigned them to unpleasant fates and wrapped himself in the other's bath towel. Together they had gone to the artist's studio where the incident of the portrait had taken place.

MONTEREY BEAUTY ATTRACTS PAINTER

A chance visit with an artist friend to Monterey Peninsula fascinated Jules with the scenery of that now famous sketching ground for five or six generations of artists. He established a studio there after having been in San Francisco only a few months. It was in Monterey that he began to paint the landscape subjects that became associated with his name. Another effect on his art occurred, for while Tavernier had been working almost exclusively in black and white, here the gorgeous coloring of Monterey Bay and the Pacific impelled him back to palette and brushes. Only color tubes could serve his inspiration found in the vistas of the coast with vivid tones of sunlit seas and skies.

The following criticism from the Evening Bulletin of "Dreams at Twilight" is illustrative of the type of work done by Tavernier during this early Monterey period:

> "Tavernier has a new picture on exhibition at Morris Schwab & Company entitled 'Dreams at Twilight'. The scene is near Monterey. It is a riotous picture in the matter of color. The Western horizon is all aglow with color, which is streaked across the sky almost in blotches, while the foreground, for some reason, gets none of this color, but lies in shadow. A tent, well in the foreground, shows the camping place of the artist, who is smoking before a blazing campfire. It is the witching time when ghosts and goblins come forth, and when every gnarled tree and broken limb assumes a shape weird and grotesque. In a ravine to the left is the skull of an ox. Out of the vapors of the campfire rises a ghostly form, aerial, half mist and half real; the upper horizon, where only half illuminated clouds are seen at first, gives out the forms of goblins and spirits, who seem to be hurrying along the sky in a tumultuous rough and tumble sort of way. The knotty excrescences on the trees assume the shape of birds of prey or leer with the faces of satyrs. The treatment is bold even to audacity. But the picture grows wonderfully upon the observer, and more and more he becomes reconciled to that which at first was only suggested on the surface. This rich and suggestive undertone, the thick coming fancies, the very concealment of the picture, awakens one's interest."

The peculiar formation of the rocky coast line near Carmel fascinated Jules, as it has many an artist since, and he loved to paint these coves and points; one of these that attracted much attention was his painting "Cypress Point". Of it the Evening Bulletin had not all favorable comment:

"....This picture is in some respects the most notable of any yet exhibited by this artist. We are always attracted by his pictures, and we confess are always more or less dissatisfied, rather because it always seems as if this artist if put right down on his possibilities, could do better work than he really accomplishes. 'Cypress Point' represents an opening or chasm in the shore cliff, such as one may find anywhere from New Year's Point for a hundred miles south. These shore canyons are generally cut sheer down in the chalk rock, and usually streams of water flow through them to the sea. In 'Cypress Point' the walls are nearly perpendicular, and are cloven down to a sea level. The chasm is full of marine drift and debris--sticks of timber, shells, dead birds, round stones, sea weeds with old bones and sticks, abalone shells; pelicans are sitting moodily on the rocks, gulls are fleeing in before the storm which is raging without. The detail in the foreground is very effective; the abalone shells glint as one may often see them when the light falls on them; even the small stones are pictured with remarkable fidelity. In short, the realism of the foreground is the salient point of the picture. The perpendicular walls on either side are handled well enough, but the water curling and breaking before the mouth of the chasm suggests a green ribbon well starched. It is stiff and lacks the yielding aqueous element. The middle atmosphere is well enough, but the higher atmosphere or horizon of the picture is weak, muddy and altogether unworthy of a picture otherwise so good. There is a suggestion that a pot of lamp-black and umber has been struck by lightning somewhere in the upper horizon, and that the contents are falling sheer down at an angle of about forty degrees. It is a tempest of lamp-black unrelieved by anything aerial, or any light let in from any quarter. There is no drift to the clouds, but a shot like effect which can only be produced by light somewhere, and yet singularly enough the light is nowhere to be seen. It would be a superb picture if the artist would paint in a good horizon; but as he went upward he lost the key, and there is the mishap of incongruous effects. The picture, we understand, has been sold, and will soon only be seen in a private collection."

In 1877 Tavernier was awarded a medal at the Mechanics Fair for the best historical painting. It was an oil entitled "Street Scene in Old Paris". The quaint architecture, costumes, and gabled old shop and hostelry made up a rich and strong picture. The judges, Irving M. Scott and Charles Walcott Brooks, were unanimous in their decision that it was the best in its class. It was not like Jules to bother with exhibits, for since his youthful salon days in Paris he had not cared much whether his pictures were shown or not. One of the last important pictures Tavernier painted before he left Monterey was "The Indian Sweat House". Since his trip on the plains, Indian subjects had interested him and many of his paintings had them for a theme. Of this one the Chronicle art critic made the following comments:

> "Tavernier has just finished a canvas, the largest he has ever painted (6x4), which he calls, unpoetically and unromantically, 'The Indian Sweat House'.
>
> "By any other name doubtless it would smell as sweet, but Mr. Tavernier is a Frenchman and English words are not necessarily odorous in his nostrils. The city has been but a few days honored with its presence. It is the property of Tiburcio Parrott, art collector, who as he thinks, secluded it from all profane eyes. The picture is the fruit of long study among the Digger Indians in Lake County, where the artist is at this writing, studying some details with a view to minor changes and improvements.
>
> "A sweat house is a subterranean apartment used by the Indians for inducing excessive perspiration--preparatory to a plunge in a nearby stream. The one pictured is very

large supported by a huge tree trunk and covered with rafters, which are in turn covered with earth. There is a square opening at the top, through which falls a broad beam of sunlight, thinly peopled with motes. A dim light is also admitted through a sort of gangway or descending entrance. There are probably fifty or more figures within. The women are ranged in a large circle about two muscular figures that are dancing, all of them uniformly clad in semi-civilized apparel and seemingly gay and happy. Several male figures are clustered about the tree trunk, which forms the main support for the roof. Numerous dusky figures are reclining in the foreground. A few white men are standing behind the women as spectators.

"The picture is vigorous in handling, strong in drawing, faithful in color, and marvelously complete in detail. Every face will bear study, the costumes are excellent in texture, and the beams and rafters finished with exquisite care. The objections to the picture are: first, the subject, to which many will object; second, the monotonous repetition of many figures that are distressingly alike, and the pervading gloom which an electric light would hardly make luminous and intelligible.

"Tavernier, who is an artist of superior ability, has always inclined toward gloomy subjects, such as the interior of windowless cabins and the dim depths of impenetrable fôrests."

This painting of the ceremonial Indian dance was presented by Mr. Parrott to Baron Rothschild as a souvenir of the latter's visit to California and was packed and shipped to him at Paris. The Baron wrote to Parrott that it was received "with great favor, attracting a great deal of attention and comment at Goupils', where it is now being framed for my private gallery."

WHY TAVERNIER LEFT MONTEREY

Thinking that he was doing a favor to Monterey, Jules furnished some illustrations of its quiet life to a San Francisco newspaper. Far from appreciating his efforts on their behalf, the citizens believed that he was belittling and harming their town and the series drew down on the unlucky artist a great deal of opprobrium. Disgusted at what he called their ingratitude, Tavernier decided that he would henceforth make San Francisco his home. At this time he formed a kind of elastic partnership with Julian Rix which was to last until the latter left for New York. The two artists had quite a bit in common. Both were Bohemians in the unspoiled sense of the word and both were chiefly interested in landscape painting. They found their studio on the corner of Jackson and Montgomery Streets, already the center of San Francisco's budding art colony; it was large and light and the two usually had young artists working with them, anxious to learn what they could from association with the two masters of their craft. Both Rix and Tavernier were continually in debt, and many an amusing story is told of their dodges to outwit creditors and the sheriff. To get into the studio at all was a task which entailed a complicated series of knocks which brought Jules to a peephole arrangement in the door. If the visitor passed muster, various locks and bolts were withdrawn and entry was achieved.

Despite the fact that Tavernier's finances were always in desperate shape, he had very little or no respect for the possible purchasers of his pictures. The story is told that Mr. Ralston once asked him to paint a picture of his nearly completed Palace Hotel. The price was to be a thousand dollars and the offer came at one of the frequent times when the artist was carefully dodging the sheriff. The finished picture was said to have been a lovely thing, but it was not the hotel as Mr. Ralston saw it. He suggested that Jules make a few changes in it before he took the picture. As Jules told the story years later in Honolulu, the financier wanted all three sides at once, with tops, bottoms, and kitchens, included. Tavernier told him politely that while he might understand the banking business, Ralston certainly did not know the rules of perspective and he was willing to give him a few lesons for nothing. The irate banker said he was well versed in drawing and they exchanged a few mild expletives. Finally Jules told Ralston that he could not have the picture for all his millions, and, lifting his foot high, he sent it through the canvas.

Tavernier told the story graphically. "It went boom like a bursted drum," he said, "and how the old man looked at me! I was sorry afterwards, for in a day or two he sent for that 'Crazy Frenchman', as he always called me, and asked me to call on him at 4 o'clock the next day. By that time the poor boy was found floating in the bay, dead."

Jerome Hart, who knew Tavernier well, brought out this characteristic in an article in the old "Argonaut" in 1907. He said:

> "It mattered little to him that the despised rich men bought his pictures, for he looked upon them as merely Philistines, and, therefore, to be despoiled. If a Bourgeois gave him a commission and Tavernier was interested in the commission (which was rare), or in the Bourgeois (which was rarer), he put into the picture his best work. But if he was not interested in either Bourgeois or commission (which was often the case), it was difficult to get him to do any work at all. Frequently he would block out the canvas with a few strokes, and in that condition it might remain for months. This was particularly the case if the art patron made a money advance on the commission."

TAVERNIER AND THE ART ASSOCIATION OF SAN FRANCISCO

Tavernier was a stormy petrel in his dealings with the artist organizations of San Francisco. He became a member and one of the first vice-presidents of the Art Association, and incidentally a thorn in the side of its worthy officers. He had a decided penchant for making speeches, in the excitement of which he would become practically incoherent, using a curious mixture of English and French at a rate, estimated by a reporter present at the meeting, of about 300 words a minute. In the early part of 1880, Jules was responsible for the formation of the Artists' Union; they held a meeting in the interests of securing a suitable gallery where the artists could exhibit their pictures for sale and for viewing by the public. With him in this venture were such well known early San Fran-

cisco artists as Brookes, Shaw, Bush, Deakin, Coulter, Strong, Williams, Rix, Denny, and others. The matter was finally ironed out when it was decided that the Art Association hang the pictures in their rooms and have regular auction sales for the benefit of its members.

Apparently meetings of the Association were often stormy, and in 1884 Tavernier once more came to the fore when he called a large meeting of the artists. When they arrived, they found that Jules was occupying the chair and that his friend C. D. Robinson, well known landscape painter, was secretary of the meeting. They informed the assembled artists that the meeting was for the purpose of founding a new club, to be known as the Palette Club of San Francisco. This group, led by Tavernier, was not satisfied with the operation of the Art Association, and while they did not want to break with the older organization, they wished to rent rooms and have their own exhibitions and sales. Seemingly the principal complaint was that there were too many "pot-boilers" being sold at the same auctions with the more reputable works of the better artists, with the result that both their reputations and the prices obtained for pictures suffered. Mr. Virgil Williams, arrayed in his black skull cap, led the argument for the Art Association, and the debate grew more warm than dignified. The meeting finally broke up in disorder, the dispute being carried to the sidewalk. The Palette Club was born under these circumstances and carried on as a separate organization al-

though many artists continued their membership in both camps. They held their own exhibits, and, to stimulate interest in the associate membership, each artist had to donate a painting or statue which was drawn for by the associate members.

In 1885 the Palette Club ended its brief but stormy career. Although the attempt at organization of an individual body had been abortive, there is no doubt that it accomplished some good for the Art Association thereafter appointed committees of reputable artists to pass on all work before it was exhibited, with the result that the art was held to a higher level than heretofore.

BOHEMIAN CLUB JINKS AND CARTOONS

Tavernier was one of the early and enthusiastic members of the San Francisco Bohemian Club. The Club was founded in 1872 and originally was made up of artists, writers, poets et al. Jules was one of the members who protested at the influx of businessmen with no Bohemian or artistic leanings on its membership rolls.

In the Argonaut, Jerome Hart characterizes the artist as follows:

> "Among the Bohemian Artists of old San Francisco, perhaps the most distinctive personally and artistically was Jules Tavernier. On his studio door there hung a weather beaten board bearing the sign 'Tavernier, Artiste Peintre'. He looked at this sign-board with special affection, as it had decorated the door of his studio in the Latin Quarter, where doubtless many a creditor had vainly banged on the old board when Tavernier's oak was sported.

".....I did not come to know Tavernier well until I met him at the 'Jinks Committee Camp' in the Sonoma Redwoods in 1883. ....Although Tavernier had gone to the woods intent on making sketches, he speedily threw over his own work and devoted himself to ours. Among Tavernier's rules for the simple life were these: never to permit business to interfere with pleasure, never to do today what could be put off until tomorrow, and never to put off until tomorrow what could be put off until next week.

".....I came to learn that Tavernier could paint anything. He could paint in oils, in water color, in monochrome, in black and white, in pastel. He could do anything from minature to scene paintings; he was very clever at illustrating. He could work on the block for wood engraving--a process that is now a lost art... What impressed me in Tavernier was not only his genius but his versatility.

"He could do anything with a brush or without a brush, for he could paint with his spatulated thumb. His brain worked like lightning, and when he was taken in travail with an idea, his wonderful hands--for he sometimes painted with both of them--strove to keep up with his electric brain.

"Some of his best work to my thinking was his rapid sketch-like cartoons. At a Bohemian Club dinner given to Charles Dana, editor of the New York Sun, the menu was painted by Tavernier. It was a redwood scene; down one of the dim aisles of the forest came a troop of Indian girls, their arms filled with the gorgeous eschscholtzias, mariposa lilies, and other rich California wild flowers. Against a giant trunk was hung an Indian shield, crowned by an owl, while in the foreground lay a heap of redwood 'shakes', moss-covered and old, on the face of one of which the artist painted the menu."

The word "cartoon" as used by the Bohemian Club had a special significance, more that understood by early artists, who so termed their first and more rough sketches of what be-

came later finished work. For example, the South Kensington Museum has "cartoons" by Raphael and Michael Angelo which were designs for work now in the Vatican. So the word "cartoon", as used by the Club, did not necessarily mean caricatures as it is now generally understood to do, but could and did relate often to brilliant pieces of work executed by various member artists of the Club. Jules was especially fortunate with this type of work and several of his efforts were acclaimed as the best ever done along these lines. One was "Ignorance" which represented a gross figure that was called a wonder of self-satisfied brutishness. A cartoon, "Cremation of Care" done in pastel and afterwards reproduced in Harper's Magazine, was described as being exceedingly beautiful in its combination of firelight and moonlight, and the nobility of its giant trees. Fletcher tells this amusing story of the creation of one of these cartoons in his "Annals of the Bohemian Club":

> "It is related of the Cartoon for the Thanksgiving Jinks that Tavernier had promised the Sire that it would be done on the day of the Jinks. The Sire took the precaution to have a frame made, and on the afternoon of the Jinks he took it to the studio. Jules was not there, and the Sire tracked him down to the Cafe Francais on Sacramento Street, where he was drinking beer and playing dominoes. Was the cartoon done? Done! No, he had not thought of it, and when the Sire expostulated and bewailed the perfidy, Jules exclaimed:
>
> "'Sapristi! What is the matter with you? Sit down and have some beer while I finish my game. There is plenty of time.' It was four o'clock before that unhappy Sire got the artist away and planted before his easel. Then Jules proceeded to have an idea, and proceeded to work

> it out in pastels; the Pilgrim Fathers going to Church through a wintry forest, with guns on their shoulders, and their women and children clinging to their hands, and by six o'clock the picture was done. Some captious critics object that the church is too pretentious for the wilderness. But then, Thousand Devils! What do you expect for an hour's work?'"

Tavernier used the cartoon idea upon different occasions to express his displeasure with the conduct of the Club or its members. One of these was entitled "Weaving Spiders Come Not Here", in which he represented the Dudes of the Club blowing the feathers off from the Bohemian Owl and filling her nest with dollars. Jules said he intended this to stir up the boys, and there is no doubt that he did. Another time at one of the Jinks dinners, unknown to anyone, he carried a cartoon in under his arm and set it upon an easel. It depicted the idea that Bohemia had fallen in the hands of the despised Bourgeois. Spiders had spun their webs over Bohemia's halls and the owl took flight. Bohemians were shown in all manner of occupations except artists engaged in their work. Inferring of course that in Jules' humble opinion that the Club was going to the dogs. At the end of the evening Jules, who had been enormously gratified with the offense given by his cartoon, took it away with him, saying that it was "too good for the Bourgeois".

Generally speaking, however, he loved the Bohemians and they loved him, for on his death, they erected a monument

over his grave, not only as a token of their respect for his artistic genius, but also of their regard for Jules, the man.

"AWAITING MONTEZUMA"

First exhibited at the Art Association in 1879, the canvas "Awaiting Montezuma" was considered by some critics to be the best work done by Tavernier. Certainly it was conceded to be the best of his Indian paintings. It later took a medal for the artist at the Mechanic's Fair in San Francisco, 1881, and was sent to the World's Fair in New Orleans in 1885. The San Francisco Post had the following description of this picture:

> "The more Jules Tavernier's 'Awaiting Montezuma' is studied, the more clearly its great excellence is recognized. It is a powerful study of both actuality and imagination. The following note in the catalogue is self-explanatory:
>
> "The struggling remnant of a civilization that has reached its last stand is typified in the ruinous buildings of these Aztec Aevis. The picture represents an ancient Arizonian town, now sparsely inhabited by the remaining few of Aztec origin who, true to the traditions and rites of their ancestors, have with their solemn custom, assembled upon their housetops, lighted their sacred fires, and stand patiently and reverently awaiting the coming of their Messiah, who shall return with the rising sun to them. This is one of the most beautiful and poetical of the Aztec rites, and is solemnized yearly with the return of the young summer in June.
>
> "Such is the graphic description given the picture that can successfully challenge comparison with any other contribution and will not fail to further enhance the artist's well earned reputation."

The critic on the San Francisco News Letter said of the same picture:

> "Jules Tavernier's 'Awaiting Montezuma'..... the only work in the gallery poetically treated; the artist has given us a picture which is highly typical of a poetic custom among the Aztecs. The subject gives full scope to the peculiar treatment, which to a greater or less extent characterizes all Tavernier's works. A poetic touch is imparted to every fire he has created, and as the spectator gazes through the haze, down from the house tops, through the rock bound chasm, he feels himself to be in the actual presence of such a scene instead of before the canvas of the painter."

SKETCHING TRIP TO BRITISH COLUMBIA

In 1882, Sir Thomas Hesketh planned a hunting trip in the far Northwest, with him was M. Inschoot, the Brussels artist. Tavernier was invited along and with his customary eagerness joined the party. They proceeded to Victoria, B. C., and spent a few days there. Afterwards they reached the mouth of the Salmon River by canoe and followed the stream for about twenty miles to Fort Hope. There they took pack horses and followed the Hudson Bay trails 300 miles into the interior. The artist was delighted with the scenery and with the opportunity to make sketches of the Indian Life. Tavernier was far more enthusiastic than the Dutch artist. who was bored and frankly preferred Paris. Sir Thomas and his friends enjoyed excellent hunting while frequent stops gave opportunity to the artists for sketching. The trip was important to Jules because he gathered much material for later use in his studies of the Indians of the Northwest.

In 1884 a new theme attracted the volatile Frenchman, it was nothing more nor less than volcanoes. He had been sick during that summer, so sick that he was not expected to recover, and for several months could do but little work. His imagination expressed in nature's wildest moments intrigued the art lover of those days, for the San Francisco Chronicle made this comment:

> "Jules Tavernier has just finished two fiery scenes of active volcanoes in the Sandwich Islands which are very effective illustrations of the chaotic and terror inspiring state of things witnessed by the Hawaiians in 1880, and are said by visitors to the Islands at that time to be very truthful in drawing and coloring. This might seem rather strange to one who knows that Jules was never a sojourner at the home of the Kanakas; but there is really nothing wonderful about it, when we reflect on the fact that some of his most successful pictures are those of landscapes upon which he has never set eye. Truly, this man hath an amazing imagination; for whether it is a volcanic eruption, a hula-hula dance, a Patagonian warrior, a strip of Athenian fresco, a mammoth cave stalactite, or a Hindoo festival, you have but to speak the word, and from the depths of that imagination he will sketch the particular object of your desire; and with no feeble halting hand either; but with a dashing manner which is not often displayed, even by artists who have their subjects before them and well defined at the outset."

He did several more of these volcanic scenes, most of them small canvases, and some in pastel, a medium which was well adapted to the blending of fiery colors that he used with such success. In fact, his pre-conceptions of Hawaii led to

his fatal travels there. The best known of his "Sandwich Isle Volcano" studies was the "Crater of Mauna Loa". Of it the San Francisco News Letter said:

> "Tavernier has a very impressive painting, 'Mauna Loa, Sandwich Islands'. The steep side of the crater, lined with burning lava, the columns of fire shooting from the upper edge of the crater, are very striking, and the moving fire at the base is most realistic. The canvas is small, but is one of the best that has ever come from the easel of the artist."

JULES MOVES ON TO HONOLULU

Once more debt and the sheriff, love of adventure, need of change, and generosity of his friends, combined to effect a shift of scenes for Jules. His artist friends, men who had but little more than he, joined with some of his patrons and raised enough money to send Tavernier to Honolulu. In 1884, just before Christmas, he sailed for the Islands, on what he thought was a visit, but which turned out to be one from which he never returned.

Jules, in the tropical mid-ocean setting, was fairly overcome by the dramatic abundance, the beauty and color that he found. In rapid succession he sent back three mountain pictures to San Francisco which were enthusiastically received by the public and the press. The following is taken in part from "The San Franciscan":

> "Tavernier remains true to the volcano....the second volcano picture was such a seething success that certain worthy people in the community thought if Bob Ingersoll could see it he

> would be compelled to acknowledge that earth holds at least one outward and visible symbol of the future in store for him! ...It was rather a study than a picture. Painted from nature, in pastel, the medium employed gave the artist time to finish his work before the first burst of enthusiasm began to subside. There was no thought as to the arranging of details, no pretense at composition, none of that delay in execution which wearies the impatient mind and muddles the colors. It was simply an extraordinary fact in nature set befor you without affectation, apology, or delay. There were a dozen high lights of equal intensity; twenty pictures in one--savage prodigalities of force and color. Crisp, vivid, blazing, the picture burst into flame before your eyes. To this, Tavernier's second volcano picture, must be conceded qualities possible only to an artist who meets with a reality surpassing his wildest imaginings, and who bursts into expression with but the single idea of giving form to what possesses him. Skilled in technique, fluent and inspired, no wonder that Tavernier under such circumstances produced a study which, although in one sense not a picture, is still a valuable piece of art."

Tavernier got away from the exclusive use of pastel with his fiery scenes and was equally happy in the oil paintings which he did. It has been estimated that during his five years residence in the Islands that he produced not less than sixty of these volcano pictures, this not including a large number of landscapes and studies of the rich native life. That he was immensely pleased with his move is indicated from this extract from a letter that he wrote to a friend in San Francisco:

> ".....I was surprised to learn from a San Francisco paper that I was going to Australia. I have no idea of doing so. This coun-

> try is the artist's paradise. There is material here for a life time, in the way of figures, landscapes, marines, mountains, volcanoes, etc. It is all a new field--one that has not been touched by anyone. I have visited all the islands, craters, volcanoes, etc., and have in my sketches much precious material for future use. My intention is to hold back my pictures until I have finished a certain number, and then exhibit them altogether in San Francisco this fall. I am prosperous here; and here the terrible asthma, from which I suffered so in San Francisco, seems to have left me. I have sent sketches to Harper's and the London Illustrated News, and they will appear very soon. I have received a great many orders from European tourists; among others a very good one from Commodore Ashbury of Brighton, England. I have a studio with Strong in the government building, and am not dead, as some suppose, but hard at work. Tell my friends so."

Poor Jules, one is forced to conclude that his prosperity was either imaginary or else fleeting, for he never got enough money together to leave the Islands. At that time there was a law that no one could leave until they had settled all their debts--Jules could no more avoid getting in debt than he could resist getting drunk.

Honolulu was grateful to Tavernier, for it was realized that his paintings and magazine illustrations did much to bring the little known beauty of the Islands before the public and tended to start the tourist traffic which has increased ever since. Among his distinguished patrons in Hawaii itself were his Majesty, the King of Hawaii, Hon. Samuel Parker, Major the Hon. A. B. Hayley, Claus Spreckels, Hon. W. G. Irwin, and many others. The Royal Hawaiian Hotel owns and prizes several of his Island pictures.

Jules closed his Bohemian career on May 18, 1889, at the age of forty-five. His undoubted genius seemed always to fall a little short of placing him in the front ranks. It has been said by loving critics, that had he wished, he would have been the greatest artist of his time in America. Perhaps he preferred his carefree existance, with his many friends, his wine, and his independent spirit that money could not buy. At least "that dear Jules" added a picturesque flavor to early San Francisco art that assures him of a permanent niche of his own.

There was no inquest after his death, two doctors certified that it had been caused by excessive use of alcohol. He was buried in beautiful Nuuanu cemetary in Honolulu, and it was there that the Bohemians of San Francisco placed the shaft in memory of one of the best loved from among them.

JULES TAVERNIER

REPRESENTATIVE

WORKS

Niagara (oil), painted 1872
Cypress Grove (A Century Ago), 1876
Cypress (oil), 1876
Disputed Pass, 1876
Pillar Rocks, 1876
Dreams at Twilight
A Mountain Gorge, 1876
Street Scene in Old Paris, 1877-78
A Siesta Near Monterey, 1877-78
Cave at Point Lobos, Monterey, 1877-78
In An Indian Sweat Box, 1877-78
Lying in Wait, 1877-78
Cathedral Interior, 1879
Moorish Interior, 1879
Awaiting Montezuma (oil), 1879
Frontier Man (unfinished), 1879
Trail to the Half Dome, Yosemite Valley, 1880-82
Cathedral Rock, Yosemite, 1880-82
Mono Lake, Mono County, 1880-82
A Sioux Encampment, 1880-82
A Scene In New Mexico, 1880-82
The Redwoods, 1883
The Antiquarian (unfinished, oil), 1884-85
Mauna Loa Crater, 1884-85
Mauna Loa, 1884-85
Volcano of Kilauea, (oil), 1884-85
The Rodeo, 1884-85

BOHEMIAN CLUB PERIOD, 1872-1844:

Cremation of Care
Weaving Spiders Come Not Here
Ignorance, (oil)
Midsummer Jinks (pastel)
Cartoon of Julian Rix (water-color)
In Bohemian Grove (oil)
Eugene Dewey Dinner (oil)

UNDATED PICTURES:

The Live Oak, Near Hotel Del Monte
On the Way to Bodie
Sunlight and Shadow (1875?)

Scene In Chinatown
The Pioneer (1873?)
Attacked by Indians (1873?) (oil)
Landscape
April Showers
Artist's Dream

PRIVATE COLLECTIONS:

San Francisco, California
Bohemian Club, Post & Taylor Streets
Ignorance
Attacked by Indians
Midsummer Jinks
Cartoon of Julian Rix
Volcano of Kilauea
In Bohemian Grove
Eugene Dewey Dinner
Landscape

PERMANENT COLLECTIONS:

San Francisco, California
De Young Museum, Golden Gate Park
Landscape (oil)
April Showers
Pioneer Society, 456 McAllister Street
The Pioneer
San Francisco Museum of Art, McAllister & Van Ness
Hostelrie Des Trois Barbeaux (oil)
(Bequest from the Sloss family)
April Showers--Napa Valley, (oil)

EXHIBITIONS:

Paris, France
Paris Salon, 1864
Landscape
Black and White
San Francisco, California
Mechanics Fair, October 10, 1877
Street Scene In Old Paris
Waiting for Montezuma, 1881
San Francisco Art Association, Spring Exhibit, April 24, 1882
Sioux Encampment
Scene In New Mexico
Midwinter International Exposition, 1894
The Antiquary
Volcano of Kilauea

San Francisco, California, (con't.)
Mark Hopkins Institute of Art
Moorish Interior, 1900
Moorish Interior, 1903
Cathedral Interior, 1903
De Young Museum, Golden Gate Park (First Exhibit), 1915
The Trail
New Orleans, Louisiana
World's Exhibition, 1885

AWARDS:

Mechanics Fair, San Francisco, California
Medal for: Street Scene In Old Paris, October 10, 1877--Awaiting Montezuma, 1881

CLUBS:

Member:

San Francisco Art Association (one of the early vice-presidents)
Palette Club, San Francisco, California, 1884-85
Bohemian Club, San Francisco, California, 1872-89

JULES TAVERNIER

BIBLIOGRAPHY

Annals of the Bohemian Club by Fletcher

In Our Second Century by Jerome Hart

Aldine Magazine, November 1872

San Francisco News Letter, May 1, 1875
May 15, 1875--October 23, 1875
June 3, 1876--February 8, 1879
March 8, 1879--July 12, 1879
October 4, 1879--March 4, 1882
June 15, 1889--March 7, 1936

San Francisco Evening Bulletin, June 5, 1876
June 15, 1876--November 4, 1876
May 26, 1877--June 18, 1877
February 7, 1879--March 6, 1879
January 29, 1880--August 1, 1881
April 24, 1882--March 11, 1885

San Francisco Chronicle, June 3, 1877
June 9, 1878--February 9, 1879
March 9, 1879--October 26, 1884

History and Ideals of American Art by Neuhaus

San Francisco Argonaut, December 7, 1878
February 10, 1883--May 19, 1883
June 30, 1883--May 17, 1884
February 21, 1885--April 25, 1885
October 31, 1885--January 9, 1886
January 29, 1887--March 2, 1907

San Francisco Post, February 7, 1879

Daily Commercial Advertiser of Honolulu
May 20, 1889

Mark Hopkins Institute Review of Art

American Sculpture by Lorado Taft

California, Its History & Romance by McGroarty

The San Franciscan, September 5, 1884
September 20, 1884--October 11, 1884
October 18, 1884--October 25, 1884
November 1, 1884--December 13, 1884
February 21, 1885--April 11, 1885
June 13, 1885

San Francisco Call, June 11, 1889

Overland Monthly Magazine, June 1891

San Francisco Wasp, December 7, 1895
March 7, 1936

JULES TAVERNIER

THE ANNALS OF THE BOHEMIAN CLUB. Edited by Robert Howe Fletcher. San Francisco: Bohemian Club, 1898- . Vol. 1, 1872-1880, 1898. Vol. 2, 1880-1887, 1900. Vol. 3, 1887-1895, 1909. Vol. 4, 1895-1906, edited by Clay M. Greene, 1930. Vol. 5, 1907-1972, edited by Alexander T. Case and Francis L. Cross, 1972.
Rocq 8342

Hart, Jerome Alfred. IN OUR SECOND CENTURY, FROM AN EDITOR'S NOTE-BOOK. San Francisco: The Pioneer Press, 1931.
Rocq 9716

ALDINE
Karpel S3; ULS

San Francisco NEWS LETTER
Gregory

San Francisco BULLETIN
Gregory

San Francisco CHRONICLE
Gregory

Neuhaus, Eugen. THE HISTORY & IDEALS OF AMERICAN ART. Stanford University, California: Stanford University Press; London: Humphrey Milford, Oxford University Press, 1931.
Karpel H36a

ARGONAUT
ULS

Evening POST
Gregory (California, San Francisco)

Honolulu ADVERTISER
Gregory

[MARK HOPKINS INSTITUTE REVIEW OF ART]
Vol. 1, no. 1 - [Vol. 1, no. 9] (December, 1899 - [Midsummer, 1904]).
No more published?

Taft, Lorado. THE HISTORY OF AMERICAN SCULPTURE. New edition, with a supplementary chapter by Adeline Adams. New York: Macmillan, 1930.
Arntzen and Rainwater K201; Karpel F66

Previous editions: 1903 and 1924.

McGroarty, John Steven. CALIFORNIA, ITS HISTORY AND ROMANCE. Los Angeles: Grafton Publishing Company, 1911.

JULES TAVERNIER

SAN FRANCISCAN
Vol. 1, no. 1 - [Vol. 5, no. 22] (February 16, 1884 - [June 19, 1886]).
No more published?

CALL-BULLETIN
Gregory (California, San Francisco)

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

NEWSLETTER AND WASP
ULS

JULES TAVERNIER

b. April, 1844 Paris, France

d. May 18, 1889 Honolulu, Hawaii

OBITUARY

SAN FRANCISCO CHRONICLE
June 9, 1889, p. 15

MONOGRAPHIC SOURCES

Arkelian, M. THE KAHN COLLECTION.
Ill.: SIOUX ENCAMPMENT

Harmsen 2
Ill.: CLEARWATER, KANSAS (wc), 1877 (color)

Taft, Robert. ARTISTS AND ILLUSTRATORS OF THE OLD WEST, 1850-1900. New York: Bonanza Books, c1953.

"Western Excursions," the Western trip of JT and Paul Frenzeny, sponsored by HARPER'S WEEKLY, in 1873 and 1874, bio. info., biblio., ills. (pp. 94-116).

Van Nostrand, J. THE FIRST HUNDRED YEARS.

NEWSPAPER AND PERIODICAL SOURCES

AMERICAN WEST
Vol. 16, no. 6 (November-December, 1979), pp. 34-44, "Bohemian Rendezvous, Nineteenth-Century Monterey: Sanctuary and Inspiration for Early Western Artists," by Chauncey A. Kirk, bio. info., ill.: MISSION SAN CARLOS BORROMEO DEL CARMELO (color)

HONOLULU ACADEMY OF ARTS ANNUAL BULLETIN
Vol. 2 (1940), pp. 25-31, "Jules Tavernier," by H. M. Luquiens, bio. info., biblio., ills.

MONTEREY PENINSULA HERALD
October 29, 1960, p. A2, ill.: [Self portrait and landscape, 1876]

SACRAMENTO BEE
July 3, 1885, p. 1, lengthy bio. sketch by Arthur McEwen

SAN FRANCISCO CHRONICLE
March 9, 1890, p. 8, local artists organize to put marker on JT's grave

April 20, 1919, p. E3, ptgs. exh. at Schussler's

(continued)

JULES TAVERNIER

NEWSPAPER AND PERIODICAL SOURCES (continued)

SAN FRANCISCO CHRONICLE
May 3, 1964, SUNDAY BONANZA, pp. 26-27+, "They Publicized Our Chinatown," by Allen D. Lowell, JT's and Paul Frenzeny's scenes of Chinatown for HARPER'S WEEKLY, ills.

EXHIBITION CATALOGUES

Davis, California. FRANCE AND CALIFORNIA.

Oakland, California. TROPICAL.
Ill.: HALEMAUMAU FIREPIT, KILAUEA VOLCANO, HAWAII, 1885

BIOGRAPHICAL DIRECTORIES

Bénézit

Dawdy 1

Mallett

Samuels
Ill.: HABITATIONS MEXICAINES, LAS ANIMAS, COLORADO (wc)

INDEXES

ART INDEX (Vols. 31, 32)

ARTWEEK

Schwartz

Smith and Moure

ARCHIVAL SOURCE

CSL (1907)

E M I L C A R L S E N

1853.....1932

Biography and Works

"STILL-LIFE" SLOSS BEQUEST

EMIL SOREN CARLSEN

With the roving blood of the Vikings in his veins, Emil Carlsen wandered the length and breadth of America, earning his bread by his art. He painted and taught, during his long artistic career, in such far-flung cities as New York, Chicago, Boston, and San Francisco.

YOUNG ARTIST TRAVELS TO AMERICA

Emil Soren Carlsen crossed the Atlantic and landed in New York in 1872, when a youth of nineteen. The son of an artistic and distinguished family, he was born in Copenhagen on October 19, 1853. He inherited his bent towards art from his mother, a brilliant woman and a highly gifted artist. According to her son's own account, she was a little woman who never weighed over a hundred pounds. Carl Christian Edvard Otto, Emil's brother, was an eminent Danish artist and Director of the Royal Art Academy in Copenhagen. Emil Carlsen studied architecture and painting in the Academy under his brother, but, soon after his arrival in the United States, discovered his true metier to be painting, to which art he thereafter devoted himself.

ARTIST'S EARLY STRUGGLES

Soon after landing in New York, his urge to wander led the Danish youth to Chicago, where he obtained a position as assistant to an architect, for the meagre salary of twenty

dollars a week. Restless under the routine of an office and with a pronounced distaste for work under another's direction, Carlsen decided to strike out for himself. Although his employer offered to double his salary if he would remain in the firm, Carlsen refused, and opened a school of mechanical drawing. This first independent venture was unsuccessful, as Carlsen's partner absconded with the funds. F. Newling Price, a friend of the young painter, gives Carlsen's own account of his early struggles in the International Studio for July 1922:

> "'I was always 'dog poor' but now am 'rotten rich'. I came over in 1872, and went to Chicago to work for an architect. He gave me $20 a week. When I left, he said, 'I will give you $40 a week.' I opened a school there for mechanical drawing, but it did not go. I had a partner who ran away with the cash. There was a large picture that I painted, and he sold that and took the money. Then I went back to the architect. He said, 'I will give you $10 a week.' So I worked for him for a little while. He was a close old fellow--knew I needed the job.'
>
> "'Holst, a Danish painter, saw some of the marine sketches that I had made in Denmark, and offered me $3 a day to work for him. I painted ships and figures and laid in canvases for him. I had a little sketch that I had painted in Elsinore in Denmark. This little sketch was in his studio, and he sold the picture, 10' by 12', to a collector, who came along one day and said, 'I like that little sketch of yours.' Holst remarked, 'That is a little study I made,' and the collector said, 'All right, I will take that.' I told him that he had no right to sell my sketches, but he only remarked, 'That is all right,' and gave me $5 for it. He went back to Denmark and became a well-known painter afterwards. Before he went back to Europe, he said,

'You keep the studio, Carlsen,' and that was the way I started.'

"'Mr. Volk, the sculptor, of the Chicago Art Institute, wanted a teacher in the Art School. I was the first teacher there. This was after the fire. I had a good salary at the Chicago Art Institute, and I sold quite a few pictures. I was then in the early twenties. I painted the 'Smuggler's Curse', the one with the smuggler standing up shaking his fist at the revenue cutter--an awful picture!'

"'L. C. Earle, who had lately returned from Europe, advised me to go back and study. So I said, 'All right.' That was in 1875. I went to Denmark and then to Paris, where I studied until I had no money (six months), and then came back to New York.'

"'When I came back, I had a new studio near Murphy. Murphy had worked in Chicago, and I had known him there, when I had taken care of Elkins' studio, cleaning and washing his brushes. That was when he started to paint, and, even then, his work had the promise he so splendidly carried to completion. In New York I lived on Twenty-third Street, in a boarding-house. I took twelve comic drawings to a down-town dealer, who picked out one, and said they might use some of the others. I got $2 for that, and never another cent. They kept the lot. I sent to Denmark for some money, which was lost coming over. In 1876 I went to Boston, did fairly well and feasted high.'"

After a short period of plenty, ensued years of hardship and struggle for the young painter. Trying to raise money by an auction of his paintings in 1879, he put up thirty canvases for sale; only seventeen were sold, and at such poor prices, that Carlsen ended up by being in debt to the auctioneers for seven or eight dollars.

Discouraged by this failure, Carlsen decided to give up his studio and take a job, where at least he would

have a steady income. He was fortunate enough to secure a position, first as a designer, then as an engraver, working three days a week for ten dollars, on which meagre wage he just managed to exist. After two years in the firm, his employer, who was doing well financially, decided to give Carlsen a full time position and raised his salary to a hundred dollars a week.

But Carlsen disliked routine work, and was determined to carve out his career as a painter. As soon as he was on his feet financially and had paid off his debts, he took a small studio and tried to make a living by the sale of his canvases and by teaching. When lean times overtook him and sales were few, he would take a job until he had saved up enough money to begin painting again.

CARLSEN PAINTS IN PARIS

When Carlsen began to be recognized in art circles as a promising young painter, he secured a contract to paint one picture a month for Blakeslee, the art dealer--but these canvases were to be painted in Paris, in order to give them more importance in the eyes of American art patrons. So, for two years, Carlsen lived in Paris, painting still-life and flower pieces for American art dealers, mostly for Blakeslee. But when the art dealer insisted on yellow roses--and more yellow roses--Carlsen rebelled at the monotony, broke his contract, and returned to America.

He returned this time with European honors, having exhibited a large figure painting and a still-life at the Paris Salon of 1885. This canvas was later bought by Mr. George Seney, and after his death, was purchased by the actor, Joseph Jefferson. While in Paris, Carlsen spent most of his time in the society of French artists, but the American painters Isham and Mowbrey, who were there at the same time, were numbered among his friends.

CARLSEN RETURNS TO NEW YORK

After his two years' stay in Paris, when Carlsen once more took up the struggle for recognition and a livelihood in New York, he took a studio on West 55th Street. This was later used by J. Alden Weir, his friend and fellow student. Other intimates of his were Kenyon Cox, Henry Golden Dearth, and John Twachtman, famous American painters.

Returning with his Paris Salon honors, Carlsen managed to dispose of many of his canvases, and succeeded in making a living, sometimes affluent, and often utterly poverty stricken, but always struggling and financially insecure.

CARLSEN JOURNEYS WEST TO SAN FRANCISCO

During one of his lean periods, he met the rich and influential San Francisco painter, Mary Curtis Richardson, who was much impressed by his ability, both as a painter and as a teacher. After the death of Virgil Williams, and as Benoni Irwin had just given up the Directorship of the San

Francisco Art Association's School, Mrs. Richardson offered it to Emil Carlsen. Always eager to travel forth to new horizons, Carlsen impulsively accepted the offer. He journeyed out to the Coast in 1887, painting and teaching in San Francisco for four years.

BOHEMIAN CLUB CANVASES

Emil Carlsen made himself very popular in artistic circles, and was a member of the famous Bohemian Club, San Francisco's gathering place of artists, writers, wits, and wealthy patrons of the arts.

The young artist painted several canvases for the Bohemian Club, which (in 1936) adorn the walls of the club's new building. Among the paintings are "The Owl", "Still-Life", "Vanity Fair" (a cartoon in oils), and a portrait of D. G. Chrisware. The club also treasures many of Carlsen's cartoons done in other media.

California mansions and art galleries present many of Carlsen's paintings; the pioneer Sutro family of San Francisco owns one canvas, and two of his still-life studies are in the San Francisco Museum of Art. One of the finest of Carlsen's still-life studies owned in California is in the Fine Arts Gallery of San Diego. (It was presented to the gallery in 1928 by Melville Klauber of San Diego, in memory of his wife, Amy Salz Klauber, a pupil of Carlsen). This canvas, "Thanksgiving", was painted in 1891, and had previ-

ously been in the possession of the artist, William L. Carrigan, for thirty-four years.

The San Francisco Art Students' League had its school in the old Supreme Court House rooms, a historic spot, near which the Vigilantes had hung Casey for the murder of James King of William, After a year of teaching at the League, Carlsen opened his own studio at 728 Montgomery Street, one of the few buildings which survived the fire of 1906. Artists, writers, and dramatists of today still have their studios in "728". Here is the nucleus of San Francisco's artists' quarter, surrounded by tall office buildings, which hem in the studios. Close by is Chinatown, with its colorful Oriental shops and the picturesque little French, Spanish, and Italian restaurants edging the once famous Barbary Coast. Here Bohemia mingled with "slumming" art patrons and the waterfront types in the underworld of early days.

Among Carlsen's pupils was Geneve Rixford Sargeant, eminent San Francisco painter, who studied under Carlsen, first at the San Francisco Art Association's School, and later on, at the Art Students' League. Mrs. Sargeant offers a newspaper clipping (from which unfortunately the date line and source have been cut away), giving an idea of the old Supreme Court rooms in which Carlsen taught at the League:

> "Two flights of rather dirty stairs lead from Montgomery Avenue, near Washington Street; up to a large quiet hall that used to be the District Court room. Heavy cornices of stucco-work are all that remain of the magnificence

> and dignity of the ancient hall of justice, where many a famous case has been tried, but the dust of years is piled high on the cornices now.
>
> "This place is the home of the Art Students' League. The Art Students' League still exists in name, but it is now simply an aggregation of five little private studios separated from one another by dingy brown curtains. It is no longer an organized school.
>
> "The League was organized about nine years ago, and for sometime, it maintained quite vigorous competition with the School of Design. Carlsen, Mathews and other leading artists were among the instructors."

"Carlsen was a man of high artistic ideals," Mrs. Sargeant once said, in speaking of the distinguished artist. "It was a delightful and inspiring atmosphere in which the young students worked during the time at the League. It was a friendly group and an earnest one. Carlsen was liked and deeply respected by his class."

Mrs. Sargeant tells of Carlsen's custom of writing mottoes on the wall of the studio, taken from writings which he considered especially significant, or humorous. One of these was a poem, which his friend Kenyon Cox had written about the statue "The Unknown Woman of Florence".

A joke against Carlsen told by Mrs. Sargeant is, that just when their teacher had been reprimanding his class for getting so much paint on their smocks, and had just finished the scolding with the cutting remark "I think it is dreadful!"--he suddenly sat down on his own palette!

Once when Carlsen was away from the City on a trip,

he found that he had left his dress suit behind and needed it. So he wrote to a friend, asking him to forward it. Carlsen had carefully wrapped his suit in aome beautiful brocaded material, but the friend saw only the material--not the suit--and mailed the wrong one. In reply, Carlsen wrote a letter, again asking for the suit; and, in order that there should be no further mistake, carefully drew a sketch of the much needed dress suit.

LOCAL PAPERS COMMENT ON CARLSEN

After a visit to the East undertaken by Carlsen, the San Francisco Chronicle of June 16, 1889, comments in its Art Notes:

> "When Emil Carlsen went to the East some months ago, it was believed he had gone back forever. One or two of his very many friends said he had 'come to earth' when he arrived here; that his going to the Gotham Art School was a 'translation'; and that his 'second coming' would be looked for in vain.
>
> "Mr. Yates said he had been forced to flee to escape 'the wrath of the Philistines'. In fact, Mr. Yates said, the best and strongest painters had been driven from this city, and ended a paper on the subject of abuse of the artists in the following cutting and sarcastic but misleading sentence, 'The San Francisco newspaper critic is alone on the field'. The inference was certainly far from flattering to the thick-skinned and second-rate artists, who still remained to hear the onslaughts of the 'critics'; and, doubtless, the remark would have received a reply from some of the painters here, had not Mr. Yates disarmed protest by taking a front rank among those who had not been forced to depart.

"It is pleasing to note that Mr. Carlsen has returned to share the field with the 'critics'. He has 'come to earth' the second time, and will remain here, to the satisfaction of friends and the advancement of art. Mr. Carlsen is here on business; he was not driven away; has taken a studio; may become again an instructor in the Art Students' League, and has a contract to do decorative work for a well-known citizen. He was in New York long enough to paint a couple of pictures for the Society of American Artists, of which he is an honored member. He is now painting portraits, and displays two very notable pictures in his studio. In a few months he will give an exhibition. Mr. Carlsen favors the amalgamation of the League and the School of Design, and believes it would be for the best interests of art and city to erect a studio where the organization might have a home."

ART STUDENTS' LEAGUE

The same paper says on August 11, 1889:

"The fall term at the Art Students' League and School of Design will begin September 2. The number of classes in the League will be increased, and preparations are being made for a larger attendance than ever before in its history. The instructors are Emil Carlsen, Mrs. Mary Curtis Richardson, Arthur F. Mathews, and Miss Elizabeth Curtis. The list includes Mr. Yates, but that gentleman is in Europe. Mr. Carlsen gives strong evidence of his intention of remaining some considerable time 'on earth' on this second visit by building a beautiful studio on the Coleman tract at San Rafael. He is painting a wonderful portrait of a young lady."

The following quotations are from The San Francisco Chronicle:

"August 26, 1889

"Emil Carlsen has finished his studio at San Rafael and has made it one of the most advantageous ateliers in the West. He is engaged on portrait work, and some of his most pleasing work will be sent to the New York Academy. The friends of the Art League may have an op-

portunity of viewing, at an early day, some of Mr. Carlsen's later efforts, which include some very excellent portraits and landscapes."

BUILDS STUDIO WITH MATHEWS

"September 22, 1889

"Mr. Carlsen and Mr. Mathews, instructors at the Art Students' League, are building a studio on Montgomery Avenue opposite the school."

"October 27, 1889

"Mr. Carlsen and Mr. Mathews will move into their new studio on Montgomery Street this week. The atelier, when finished, will be the most complete and useful in the city."

CARLSEN'S INFLUENCE ON CALIFORNIA ART

"November 11, 1889

"Emil Carlsen is again at work, having built a studio on Montgomery Street entirely to his liking. The influence this painter has had on art in San Francisco will never be truly estimated until the promise of the present epoch has been fulfilled in the dawn of another and better. Mr. Carlsen, whose reputation as a painter of still-life grows in brightness when he is compared with any other American artist, came to this city, when what people call the 'art atmosphere' here contained very little oxygen indeed."

"His term as instructor at the School of Design was a notable one in its history. If the students had art nature in them, it was developed and enlarged. Then Mr. Carlsen returned to the East. He remained there but a short time, but while he was gone he was lamented by one who is attracting attention and winning fame in Great Britain and Ireland, Fred Yates, one of the most accomplished painters the East has ever given the West. Mr. Carlsen came back, and was followed by a host of artists, whose reputation won for them warm welcomes. There were Mathews, Lash, Peters, Inchbold, Larpenteur, and others.

> They believed that where Mr. Carlsen set up his easel art life must be strong and healthy. Outside of New York, San Francisco probably has now as many artists of wide and great reputation as any city in the country.
>
> "Mr. Carlsen's efforts in the Art Students' League have been of the most successful character. The attendance has largely increased, and the improvement in the work of the students has been marked. A life-size portrait of a young lady has just been completed by this artist. The composition is excellent, and the colors are in beautiful harmony, but the picture as a whole will not satisfy those who desire to see the portrait of a young lady garnished with the picture of a large red dog and a small white pony."

"Another artist joins the long list that have abandoned us," comments the San Francisco Examiner of September 27, 1891:

> "'Gone to Redwoods. Back after Jinks', is chalked in yellow on the door of the studio of Emil Carlsen, the painter; but Carlsen returned some time in July, and his studio door has since been opened to such friends as know the mystic signal that causes the bolt to be drawn. In a few days, however, Carlsen may change his sign into 'Gone to New York. Back when the mood seizes him'.

CARLSEN WISHES TO RETURN TO THE EAST

> "Carlsen's mood is now to go away after a trial of San Francisco, following a dozen other artists who have deemed that this city is not generous, not even just, to its own painters. They have 'followed the fashion of the astronomers in seeking a better light,' as Murat Halstead wrote of Cincinnati. 'The artists have the same weaknesses with the writers in complaining of those who have foreign galleries, that they did not, at all hazards, prefer home manufactures, but bought pictures as they did books, where they could be found for sale, according to their means and taste.'

"Fred Yates, as strong a portrait painter, in picturing on canvas the character of him he drew, as ever had a studio on this Coast, could not make a living here, and packed his color-box and went to England, where he is appreciated, and making money painting pictures to go into private galleries for posterity to gaze upon."

"Carlsen himself, in speaking of his departure, says: 'I am going where people buy pictures, where there is an opportunity to exhibit them, and where a name means something.'

ARTIST CRITICIZES ART ASSOCIATION

"After the death of Virgil Williams, the Director of the San Francisco Art Association, Benoni Irwin, the portrait painter, suggested Emil Carlsen to take his place, and the suggestion was carried out. Carlsen came, but did not remain long as the head of the Art Association.

"His criticisms of the manner of conducting the association need not be rehearsed at length. He commented on the dependence of the school upon what he called, 'charity', and believed that it might be made a self-supporting institution if conducted in a different way. He pointed out that almost all schools of this kind in the country are managed by artists for students who aspire to become artists. He has been known even to declare that the Directors and the President gave rules about matters of which they were ignorant, and to protest against making the association more of a finishing school than an academy.

"He chafed, also, at the amount of work of instructing required, saying that no professional painter of standing would give his constant attendance at the school for any length of time.

> "He commended the plan of the Art Students' League, the other art school, of employing three or four teachers, each two half days of each week.
>
> "After severing his connection with the Art Association, Mr. Carlsen was engaged to decorate the interior of the residence of William H. Crocker. He decorated the ceilings and the walls, designed the stained-glass, and advised in the selection of furniture.
>
> "For two years he has been painting easel pictures. He says of his departure:
>
> "'After two years, I find it unpleasant to be a pioneer in a place where the wealthier people get their pictures from Europe and the East, and the class of people that might like to purchase local paintings cannot well afford it.'"

CARLSEN RETURNS TO NEW YORK

After struggling for four years in San Francisco, Carlsen found that the moneyed magnates of Nob Hill and Russian Hill were more concerned with importing Old Masters from Europe to decorate their palatial mansions, than in encouraging an unpretentious artist in their own city. They appreciated and purchased very few paintings by local talent of the snowy Sierras, the rocky, pine-clad coast of the Pacific; even the exquisite still-life painting by Carlsen were not sold. His lovely arrangements of still-life, perhaps a porcelain or a brass bowl, set against a background of Chinese brocade--had to wait for patronage in the cities of New York, Boston, and Philadelphia.

So Carlsen, ever restless, ever seeking change of scene, decided to return to New York in 1891. There he spent some time as an instructor in the National Academy of Design, and also taught in the Fine Arts Academy of Philadelphia.

The name Emil Carlsen thereby becomes known to art journals as that of an Eastern American artist of note, although San Francisco had her share in training the young Danish painter.

> "Detective work seldom is necessary to determine a painter's nationality through his work," says Elizabeth Luther Cary in the New York Times of January 10, 1932, after the artist's death.
>
> "He may be the most convinced of internationalists, his work if worthy of any consideration at all, soon betrays him.
>
> "Emil Carlsen, whose recent death removes from American art circles one of the finest and most accomplished painters, was born in Denmark, but lived the larger part of his long life in this country. Denmark, however, was in his blood, and his vision and in his craftsmanship.

HIS METHODS

> "Looking back over the paintings by this artist that year after year have brought distinction to the galleries in which they were shown, one thinks of the Danish attitude toward their potteries and porcelains, produced with a care and a patience and a fastidious zest for perfection that lead the potter to reject all but the most exquisite forms, the most perfect firing to serve as a basis for design. The design may be bold, and sturdy, and rich in color, but is bound to show in the general effect of inherent refinement and purity of craftsmanship. It is this quality of fundamental soundness that first impresses a public to which Carlsen was a great artist.

"He was a great painter. Through his consistent adherence to the mighty force of understatement, through his avoidance of all cheap methods of appeal or hurried use of devices, to gain effects quickly, through the technical beauty of his surfaces he was great, if we use the word in its simple sense of extraordinary in accomplishment; and he was nearly unique among his contemporaries in his attention to each step of his work from the beginning to the end. He is said never but once to have spoiled a canvas and that one had been mistreated before he tried to prepare it. His preparation of a canvas was in itself an art. He did one for J. Alden Weir, who found it so beautiful that he hung it on the wall as it was, and could never bring himself to paint on it.

"Ordinarily Carlsen's result was obtained by a long, slow process of building up, the firm texture and beautiful color reinforcing the suggestion of pottery, ancient examples of which he often introduced in his still-life themes. Although he painted with oil colors, he followed the practice of the Italian masters in eliminating all suggestions of oiliness from his work. In his landscapes he painted more swiftly and directly than in the still-life subjects.

HIS LANDSCAPES

"Samuel Isham, however, writing of his landscapes, says: 'strong and simple, they have the quality of his still-life studies of game or fish--broad, unbroken, masses of color strongly relieved against each other, whether sunlit trees against a deep blue sky, or a white swan against a dead wall; the contrast not being relied on alone for the effect, but the color being made as absolutely true, as in less vigorous work.'

"It would be interesting to know the detail of this thorough unrelenting craftsmanship; but the personal expression of Danish taste--unmodified by more than half a century of dwelling in another country, is to many the most significant interest that emerges from reflection upon Emil Carlsen's Art. Those who saw the Danish paintings exhibited a few years ago at the

Brooklyn Museum, will find it easy to unite Carlsen's art with theirs, on the basis of its sincerity and simplicity and its peculiar candor; the special characteristic of its style, which permits the public to perceive the artist's intention clearly; its absence of emotion, of exaggeration or license. None of the art that stirs one by its passion or sets the mind to reading a riddle or solving a problem. Such resemblances as these are obvious.

"Less obvious is the subtle link between Carlsen and the enigmatic Dane, Vilhelm Hammershoi. Carlsen, in the few personal contacts this writer had with him, gave the impression of a quiet, serene gentleman, very much an individual, with elusive suggestions of humor in his eyes and in the lines about his mouth; suggestions by no means contradicted by the nature of his work--in which a certain blitheness plays over its sound structure, neither reaching gayety nor sinking into gloom. Nothing of the kind could be said of the brooding and melancholy genius who died prematurely before he was awakened from his dreams. Hammershoi, stifled in a common grayness all the agitations of his youth and troubled spirit, and Carlsen proclaimed the health, and practical wisdom with which he was endowed, in his color and the architectural rightness of his design. On the surface no two artists of one race could be much further apart.

"Nevertheless, the mysticism from which few families of the northern seas escape, is present in both. In Hammershoi's paintings it is invariably manifest. He may paint an interior, empty or with a single inconspicuous figure, and make every line of paneling and door frame as clean and true as any carpenter could wish; he may show the reflection of an open door in the polished surface of a table with the closest possible fidelity to visual fact; light may pour from a distant window and lie in a broad and shining pool on a bare floor; a white chair, as white as the bleached bones of the desert, may furnish a foreground accent--the whole picture may be a succession of simple facts perfectly discriminated and definitely presented, yet the room is filled with a spiritual essence--with occult mysteries, and even a commonplace observ-

er must cling to it both quickened and baffled by his inability to read its haunting secret.

HIS MYSTICISM

"In Carlsen's work, the visits of mysticism are brief and far between, but when they happen, they strike a deep note, intensified by their naturalness and simplicity. The large painting of Christ, advancing over a vast expanse of water, ('O, ye of Little Faith'), is the most obvious example, but not the one that remains longest in memory. That, which most profoundly interprets the wonder lurking in our minds--whatever means is taken to crush it--is a painting, with its subject a little wooden figure, an early French carving, apparently, to which is given the title, 'Madonna of the Magnolias', a stiff little child. Nothing of awkwardness or stiffness is abated in the painting, but from the whole emanates a feeling of the miracle of life, a recognition of the power of the unseen and unknown world, created, not made, blurring the succinct appeal of a mechanical age, and reaching a depth of consciousness unplumbed by machine, incoherent, until art gives it a local habitation--if not a name.

"Carlsen's national strain is not, however, dependent upon his likeness to or sympathy with any individual artist of Danish origin. His work is eloquent of the special quality of the Danish people, their pause at the middle point between coldness and emotionalism. No one, familiar with his paintings, can see in them the first characteristic. The response to the many forms of beauty in the visible world, is the outcome of a deep sentiment for that objective loveliness which, however we may look at it, is there to be recognized or ignored. In this case the recognition given is devoid of any self-consciousness and saved from surplusage by just that control and patient fidelity to the medium of expression which dominates the Danish mind. Of emotionalism there is not a trace."

AN ESTIMATE BY NEUHAUS

"A man of extraordinary versatility, a landscape and still-life painter of great distinction, but one whose finest qualities are found also in marine painting," is Eugene Neuhaus' estimate of Emil Carlsen in "The History and Ideals of American Art."

"Carlsen's struggle for recognition in San Francisco in the 'eighties, where lesser men than he found unjustifiable encouragement, is a sad commentary upon the artistic sensibilities of the San Franciscans of that day. When he left the Pacific Coast to cast his lot with New York, the City of the Golden Gate lost one of her greatest artistic assets.

"Carlsen never was much of a social being in the active sense, and in New York today he never has been a conspicuous figure in the social life of artists. His work is very different from that of Waugh or of Homer. Where they are realistic, brutally frank, Carlsen is poetic, even subdued, reticent. His work has a very special lure of beauty, delicate and tender, which is not always evident at once. The tendency of his color schemes is toward that of fragile china; those atmospheric vapors which hang on his seas are haunting and mysterious.

"In the ordinary exhibition, his work is apt to be overshadowed by the more aggressive color and form of others. His impeccable technique is the admiration of all artists, and in caressing his canvases into beautiful textures, he hardly has an equal in America. His work is always distinguished for subtlety, both of color and of form. His paintings have a wonderfully agreeable finish, without being labored, and his technical methods have tantalized several generations of artists."

"The Guide to the Paintings in the Permanent Collection of the Art Institute of Chicago," 1925, says of "The Miraculous Draught" (1853):

"Perhaps it is his Norse inheritance that gives him his understanding of the sea. Best of all he loves the quiet moods of the sea, in the hushed hours when nature stands still while its colors vibrate softly. It is such a mood he gives us in 'The Miraculous Draught', a reverent interpretation of a religious theme. Carlsen's conceptions are simple and direct, and his reticent draughtsmanship and handling of pigment give them unusual distinction.

"He eliminates darks as Twachtman did, so that his canvases are high in key, with a narrow range of values. Within this range, however, the gradations are sensitive and scarcely visible, and the color, however high pitched, clear and luminous. Related to the Impressionists is his love of light; he is quite different in technique. His brush is more restrained, his paint dry, his handling more deliberate than impulsive.

"Although he has fine understanding of the sea, Carlsen does not limit himself to sea paintings, or even to landscapes.

"In two paintings of still-life the Art Institute has examples of another side of his work. Taking the homeliest of kitchen utensils, he arranges them, as Chardin did, and finds beauty in form and in subtle graduations of tones, so that the subject matter becomes negligible."

MASTER OF STILL-LIFE

As Emil Carlsen said to Arthur Edwin Bye, author of "Pots and Pans, or Studies in Still-life Painting", "There is no essential difference between a still-life and a portrait; up to a certain point a portrait is a still-life. Then there must be something added--personality, life! But to a still-life there must be also a something added to make it a work of Art--call it what you will."

"Emil Carlsen is unquestionably the most accomplished master of still-life painting in America today. It would be unwise to say he is the most highly gifted master of the Art in Europe and America, because it is impossible to judge in this way of one's contemporaries, over so wide a field. But to one who has been interested in still-life painting for years, and observant of what is going on in the world, it is evident that Carlsen has lifted his Art to a height it has never reached before. This is a strong statement, but it can be well supported. Doubtless many modernists will not agree to this, on the grounds that Carlsen's Art is obviously based on the Dutch, and Chardin, and therefore reflects the past; whereas, a virile Art, which seeks to be an expression of modern times, must discard past conventions, and strike out on entirely new lines. There need be no quarrel with this opinion.

"The writer's attitude toward new movements in Art, is one of observant respect. The work done by Independents, especially in still-life, is interesting whatever may be their permanent influence in figure painting; they have already opened up new fields in decoration.

"But Carlsen is as modern, as independent, as anybody. With old materials, he has given a new interpretation to still-life--a more difficult, and a more certain accomplishment, than can result from experimenting with new theories, new processes.

"We can apply to Carlsen our original tests for what good still-life painting ought to be. Is his Art the expression of profound experiences, visions, emotions? Are his still-lifes interpretations of these experiences? Do we, the beholders, share in the artist's experiences?

"One cannot help but feel, after studying several examples of Carlsen's still-life, that the painter experiences in his work emotions of an authentic character--more profound, than those of any of the great masters pf still-life painting, from Chase to Vollon; back through Chardin, to the Dutchmen. Objects delighted the eye of these men; their outward semblance, their form,

their coloring, their textures, were possibilities for them as elements of design. But objects have a more mystical meaning to Carlsen; they delight his outward eye as they do any other painter, but Carlsen has an inward eye, a faculty for discerning all that anyone else ever saw, but more--rhythm, and music and poetry--a serenity, and dignity and sublimity, which makes his still-life groupings classic.

CRITICAL COMPARISONS

"When gazing at a Carlsen still-life, one falls into the same contemplative mood as one does before a Perugino, or sometimes one feels the mystery experienced before a Leonardo (da Vinci).

"From Plotimus to Croce, philosophers have taught that the experience of beauty is mystical, closely akin to religion. The deep significance of Art to the higher life is too little understood.

"In the Metropolitan Museum, there is a still-life by Carlsen, than which I know nothing finer of its kind. On the floor there is a large basket, about which are lying fish and clam shells. Over the basket is thrown a white towel. This is all there is to it--but let us analyze it. The splendid spaciousness is just what impresses us. The basket is a large one, as we know from the relative size of the fish and clam shells on the floor, and yet it takes up only a small part of the composition; there is no sense of crowding.

"The restraint of the composition, as in all of Carlsen's pictures--is one of its remarkable features. An envelope of atmosphere surmounts the objects and removes them from too harsh a scrutiny. They are not rudely thrust before us. The wall behind and the floor are bare. The interest thus centers about the basket, rough and broken, but with what care constructed. It is a basket--no hasty impression of one; one feels, rather than sees, that it is accurately woven. Notice how the fish are grouped. The large cod curves forward from its shadow of the background, solid and clearly defined. On the

other side is a smaller cod; only one or two clam shells stand out distinctly, the rest are massed in shadows. But the white cloth! There is only one other such cloth, and that is in the Chardin still-life in the Boston Museum. Teniell likewise threw his napkins into folds like that, but his were not so soft, so perfectly natural.

"As for the fish, they should be compared to Chases'. Chases' fish, we said, were fishy--that is, they were wet, and slimy and finny. These fish are also fishy enough, but Carlsen does not paint things for their surface value. How is it that he subdues their repugnant aspect, so that we do not shiver in front of them--we do not know, but Carlsen's fish we would like to stroke.

"One could say much more about this picture, masterpiece that it is, but one quality there is about it that stands out above every other, that is its inevitability. One realizes this only after seeing it many times; it could not be otherwise. It grew that way and is immutable. Every form is rightly placed; every line is there for a purpose. Move a fish, a clam shell, and the picture is spoiled.

"Recently, while visiting the painter in his studio, the writer was pleased to discover a little color print of a Vermeer. I do not recall what picture of Vermeer it was, but it reminded me of one in the Widener Collection in Philadelphia. The latter represented a lady holding a pair of scales in her hand. The scales were just evenly balanced. A movement of the arm would turn them; that represents Vermeer's art--perfect balance, hence perfect rest, perfect satisfaction. And this is Carlsen's art; perfect balance of form, perfect proportion--completeness.

"Do away with one element, and the composition is upset--spoiled. Herein consists the classicism of his art, for classic principles animate it, and the same aesthetic enjoyment is derived as from a work of the best period of Greek Art.

"One of the methods which Carlsen employs to give space and elusiveness to his pictures, is

the slurring of the line between the foreground and the background. The distant edge of the table or the floor is lost. This is done by scattering little bits of straw, or dead leaves, dried flowers, onions, or vegetables where the line would be---just a few, just enough obscured in the shadow to make one wonder what is back there. Onions with their peely skins give this effect in his 'Still-Life' in Worcester Art Museum. This is a picture quite unlike the one in New York, for Carlsen is versatile, and fish is by no means his main interest. Here are copper pots and earthen jugs on a stone table. The whole is a study in rich coppers and ochres and grays, bathed in a quiet light that softens everything. Onions likewise appear in the 'Still-Life' in the possession of Mr. Duncan Phillips. The main objects are a little copper pitcher, a dusty black bottle and a few bowls--the onions are scattered about.

WORD PICTURES QUOTED

"One of his finest paintings is in the McFadden Collection, in Philadelphia. A dead hare lies on the table, or on the floor, you cannot tell which. In back of it are two large copper cans with lids and handles, and behind these again another dead hare.

"The background is dark, and scattered about in the shadow are a few pieces of straw and bits of leaves. The texture of the rabbit could not have been achieved better by Fyt, nor the surfaces of the kettles better by Vollon; but the wonderful charm of the whole composition, with its perfect arrangement, soft lighting, restraint, has never been approached by any painter.

"A few more pictures by Carlsen should be mentioned, to show the variety of his interests. Several years ago, he painted flowers. They are not his best works. In these he had not developed the individual treatment that he has in his other works. A more recent picture, in the possession of the MacBeth Galleries, January 1919, sold to a Western Museum, shows a Japanese fan outstretched against a wall, with a white

bowl in front of it and a few dead flowers. Nothing could exceed the simplicity of the group, yet, with these few objects, the painter has achieved a decorative result not far removed in spirit from the Japanese. The subject calls for the most delicate, exquisite handling, which we find here. Yet with all of this conscientious respect for the design and textures of the fan and bowl, there is that softening veil or film, without which the picture would seem hard and literal.

"Four or five of Carlsen's best still-lifes are in the collection of Mr. Robert Hanley. One of these is called--'The Madonna of the Magnolias' and shows a thirteenth century polychrome figure.

"The use of old objects of art is exemplified in another still-life, where the background is a mediaeval French tapestry, over which hangs a string of Chinese beads; in front is an ivory-colored vase with dead flowers.

"When Emil Carlsen came to America, no one would buy his still-lifes. It is only recently that we in America have begun to appreciate them, and it is only a beginning. But now we have become so familiar with the still-lifes of Chase, and Carlsen, Manet, Fantin and Cezanne, that this branch of painting is acquiring a prestige it never had before."

A NATIONAL MAGAZINE COMMENTS

"The social unrest of the past century is clearly manifested in the realm of pictorial expression. The struggle for freedom, the revolt against convention, the neglect of tradition is apparent in egotistic acclamation and individualism. Each succeeding generation has broken lances with the preceding one," writes Elliott Clark in Scribner's Magazine, December 1910.

"In the midst of insurgent glamour and publicity, a quiet soul worked alone, and was unknown. When general recognition followed, the art of Emil Carlsen was fully formed. Not content to follow the belligerent banner in parade of self-assertion, he had slowly mastered the art of

painting, as a craft. His expression is revealed to us within the well defined limitations of this craft, clearly, adequately and beautifully.

"In contrast to the restless activity of his time, of materialistic competition, and ceaseless turmoil, the art of Emil Carlsen is serene and tranquil. Studying somewhat apart from the general current of contemporary art, he has expressed in his work his own temperament. His art is static, not dynamic. In his expression, we see a poise and balance, and a sense of contentment, which is the direct emanation of his own being. Idealist and realist, he embodies in his expression the eternal mystery of life; personal and impersonal, he sees through the veil of the visual world, the eternal verity.

"All life impresses one with the paradox of the seen and the unseen, the objective and the subjective, the sensuous and the spiritual; one, an effect, the other, a cause; one changeable, the other constant; one concrete, the other abstract. In the painting of Carlsen we see this combination happily balanced, a nice relation of objective realization and subjective expression.

"Carlsen has always had a deep appreciation of the works of Chardin. We can see in their natures, something analogous--a freedom from social aspiration and professional ambition, a genial spirit, indefatigable application, and an intense love of the craft. If the technique of Carlsen is not as virile and vigorous as that of Chardin, he has added a spiritual charm, which finds expression in a gentler touch, and a more tender caress of the canvas. His work has not the same illustrative and graphic form as Chardin; he is not a realist in the naturalistic significance of the term, though his pictures are thoroughly realized.

"Dealing with form in an absolute sense, he yet makes of it a transcendental expression. This is due, largely, to the spirit he imparts to the manipulation of paint. The sense of touch enters Carlsen's appreciation of form, the surface quality as well as the material solidity. If his observation of objects is sensitive and keen,

in their representation they become imbued with their aesthetical significance. This is happily expressed by the play of light, which not only enhances the form, but in its interpretation reveals the spirit of the artist. What is inanimate becomes animate. He takes the objects somewhat out of their purely objective environment and reconstructs their aspect in accord with his aesthetic idea.

"For his pictures of still-life, he chooses his models with fastidious care, not for their rarity, but for beauty of form, and in particular, for the way in which they reflect light. In his arrangement, he combines a significant contrast of shape with an effective relation of light and dark. His color is restrained, and is but a means of heightening the values which reveal the form. It exists by subtle relations rather than contrasts.

HIS MOODS IN EXPRESSION

"Never picturing light by means of complimentary contrast and broken color, as seen in the works of the Impressionists and their followers, Carlsen has, nevertheless, been sensitively appreciative of their expression and sympathetically receptive to their interpretation of light. Thus we note a change from the low tone and stronger contrasts of his early pictures, to the higher key and more limited range of values of his later work. This may also have been suggested by his study out of doors. In his treatment of landscape, the contrast of color has been increased, while the contrast of values has been decreased.

"As a landscape painter, his range of subjects is limited, his themes are more or less confined to a few color motives. He is not responsive to the dramatic manifestations of nature, and does not express the emotional quickening produced in nature's theatre. He adapts nature to his own use, and his use is largely decorative. A tree becomes the subject of a separate theme, sometimes seen in colors of Autumn, but more often in delicate hues of varying gray-greens and silver, but in whatever scheme of color,

the hues are closely related. Always we feel a certain dignity, obtained by a carefully calculated pictorial balance, the result of the poise of the artist's soul. The tree becomes separated from other trees, just as each soul is a separate entity, yet we inevitably feel its relation to the universal, the soul seeking its assimilation in the One.

"The spirit of aspiration is in everything that Carlsen does, the endeavor to attain a perfection which is the result of love, as manifested in form. The single tree or a group of homely utensils, therefore, assumes a significance quite apart from the subject matter represented. A feeling of radiant gentleness and kindliness pervades his work, the true emanation of his own character. Nature is never harsh, austere, or powerful.

"In his marines, it is the sea in quiet, undulating motion under a blue sky, that he describes, or silvery moonlight sifts through upward-moving clouds, that float languidly in summer airs. When great waves dash upon rounded rocks, it is the decorative, vaporous mass of white flying water that fascinates the eye; or a simple rhythm of wave is seen under high cumulous clouds, symbolical of aspiration. We have nothing of the power of Homer, as seen in his rugged rocks resisting turbulent water, and on-rushing waves.

"With Carlsen it is the serenity of nature, that is interpreted rather than its more dramatic and destructive manifestation. Homer has presented in a very personal way something of the impersonality of his subject, while Carlsen is more temperamental, and sees reflected in his subject, the echo of his own nature. Thus lines of rest appeal to him more than lines of action, lines symbolical of heavenward reaching, of quiet and repose.

"In the woods it is the repeated upright, that becomes the motive of the composition--silver; slender trees, seen against a background of cool gray greens, while the sunlight plays against the warmer ground of nature's carpet.

"In his pictures of moonlight, it is the mysterious, all pervading, diffused light of night, that interests the painter. The forms are dreamily defined, and the colors are closely related to the dominant theme.

HIS METHOD

"The technique of Carlsen is intimately related to his expression. He makes of it an element of style. It does vary with the variation of his theme; his method is personal and unique. The sensitive temperament of the artist is imparted to the painting, the picture becomes imbued with his magical message, seemingly, a most faithful rendering of a given subject, it is unmistakably, the purified emanation of a particular temperament. The method is significant, not merely as a manner of painting, but because, by its means, is manifested the perfect embodiment of the artistic idea.

"It is herein that Emil Carlsen fulfills his mission as an artist. His message is made clear by his means. It is thus that spirit finds its personal expression. His method is not evident or obvious, though it is at once apparent. As he sees nature through a temperamental veil, so his method of expression, though clear, is subtle and elusive. It has nothing of that suggestion which is due to quick improvisation, or the exhilaration of a moment. It is considered, and calculated, indirect, rather than direct, built up and refined. The painter does not rely on distance to complete the form which the brush has suggested; on the contrary, the aesthetic form is absolutely defined, and though he relies upon distance to complete the tonal relations, and the significance of volume and mass, the handling is not calculated to impress one by its economy of means, or the carrying power of the brush work.

"Herein, his work is emphatically different from the work of Chase. The latter relied upon directness of touch, impulsive and immediate effect, unctuous pigment, and effective imparto. His pictures are, in consequence, brilliant and striking. The spectator is imbued with the exhilaration of the painter, the still-life be-

> comes quickened by the impulse of the moment. The work of Chase is likewise an exposition of his temperament; clever, brilliant and fascinating. By contrast, Carlsen is retired, reflective, remote. His brush work is suppressed, it does not intrude upon the form, his painting is comparatively thin and dry, the necessary oil in the pigment is reduced to a minimum. The unctuous, flowing quality of paint which seems the soul of full, sensuous coloring, as exemplified by a Rubens, is manifestly inconsistent with the cool, reserved and restricted palette of Carlsen.
>
> "It is thus that the spirit seeks its own medium, and manner of expression, and it is the embodiment of spirit, that makes the work of Emil Carlsen distinctive."

LASTING RADIANCE OF APPRECIATION

The date of Carlsen's death is 1932, when he was almost eighty. Unavailable obituaries limit further reference, but his works today do not lose lustre and aesthetic value, nor become out-moded and disregarded in any respect.

Edward Alden Jewell comments that the beauty of Carlsen's work grows with the passing of time, as he writes in The New York Times on April 26, 1936, of a retrospective exhibition of Carlsen's canvases held in the Macbeth Galleries in New York City:

> "Like Vilhelm Hammershoi, the nineteenth century Danish painter, with whom artistically, he is seen to have had much in common, Emil Carlsen could produce wonderful results with such reticent, unassertive colors as gray and cool dun silver, with delicately grayed whites and warm though low-keyed earth browns. The quiet magic thus wrought is unforgettably exemplified by such still-lifes as 'Iron Kettle', 'White Jug', and another painting of the same order, which so

subtly enunciates its chord, constructed out of the tones of an old kettle, a teapot, and some clam shells.

"With harmonies such as these, Carlsen was frequently content, and well content, needing no more stimulus than was here provided, making no more lavish demands upon the extensive color gamut that is at every artist's beck and call. Indeed there are times, one feels, when enchanted by the inner fires, the all but incalculable irradiating glow buried in these dusty grays and browns, he may have protested with the poet, Emily Dickinson, that

> '...the least push of joy
> Breaks up my feet,
> And I tip--drunken.'

"Such is the fervour of this vision, as brought to bear upon a play of tones, that for many an eye, might seem merely drab and achromatized.

"Yet Emil Carlsen does not make a palette, extrinsically so it restricts his soul interest. There are lighter, gayer, if you will, more 'colorful' harmonies, wrought with equal grace in still-life subjects, such as 'The Fan', 'Blue and White Jug and Vase', 'Rhages Jar', 'Chinese Cups', and that finely imaginative one, called 'Descent from the Cross'--and the 'flat' treatment of the scene, that gives the still-life its title (a background picture in faded fresco colors), contrasting, as it should, with the rounded, three dimensional shapes of foreground pottery assembled on a table."

Through all the changes that took place in the approach to art in the decade preceding his death, Carlsen kept on his even way, searching out beauty as it appeared, and appealed to him, and reproducing it with infinite care, understanding and affection.

EMIL SOREN CARLSEN

REPRESENTATIVE

WORKS

O Ye of Little Faith, Winter Academy, New York, 1915

Woods Interior, Art Club, Philadelphia, 1915

Gethsemane, International, Pittsburgh, 1930

Moonlight, 1915; Entrance to St. Thomas Harbor, Pennsylvania Academy of Fine Arts, 1916

Springtime, National Academy of Design, New York, 1916

Open Sea

Moonlight on a Calm Sea

Dines, portrait of the artist's son

Surf at Skagadin

Meeting of the Seas, Art Club, Philadelphia, 1917

Summer Clouds

Thanksgiving, still-life, San Diego Museum, Philadelphia, 1917

A Marine, symphony in blue, exhibited at Corcoran Gallery of Art, Washington, D.C., 1911

Moonlight on the Kattegat, National Academy of Design, New York, 1910

Canaan Mountain

PERMANENT COLLECTIONS:

Metropolitan Museum, New York
The Open Sea
Still-Life

Albright Art Gallery, Buffalo, New York
Moonlight on the Kattagat

Rhode Island School of Design, Providence, Rhode Island
Morning

National Art Gallery, Washington, D. C.
The South Strand

Brooklyn Institute, New York
The Lazy Sea

Museum, Worcester, Massachusetts
Coast of Maine
Entrance to St. Thomas Harbor

City Art Museum, St. Louis, Missouri
Two still-life pictures

Engineers Club, New York City
Near Windham

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Summer Clouds

Corcoran Gallery of Art, Washington, D. C.
Moonlight on a Calm Sea

Art Institute, Chicago, Illinois
The Miraculous Draught
Still-Life studies

De Young Memorial Museum, San Francisco, California
Still-Life

Bohemian Club, San Francisco, California
Owl, 1893
Still-Life, 1887
Vanity Fair

San Diego Palace of Fine Arts, California
Still-Life
Thanksgiving

Lotus Club, New York City and of the San Francisco Museum of Art, San Francisco, California
Two still-life pictures

CATALOG:

Mark Hopkins Institute of Art, San Francisco, 1916
Still-Life

Golden Gate Park Museum (de Young) San Francisco, California, 1915
Two still-life pictures

San Francisco Art Association, 1898-99
Still-Life

Mark Hopkins Institute of Art, 1900
Still-Life

Art Institute, Chicago, 1926
The Man in the Garden

Art Institute, Chicago, Permanent Collection
Still-Life, designed 1904
Still-Life, Kitchen Utensils (purchased 1908)
The Miraculous Draught (presented 1924)

REPRODUCTIONS:

In International Studio, May 1912--Vol. 46
Open Sea
The Fan
May Beechwoods
Dines (the artist's son)
The Shadow of the Cliff
Moonlight and Sea
The Golden Background
Portrait of a Tree
Autumnal
Madonna of the Magnolias

AWARDS:

Salmagundi Club, New York
Second Prize, 1904

Society of American Artists, New York
Shaw Purchase Prize
Webb Prize, 1905

St. Louis Exposition
Gold Medal, 1904

National Academy of Design, New York
Innes Medal, 1907
Silver Medal, 1915
Saltus Gold Medal, 1916
Carnegie Prize, 1919

Pittsburgh, Pennsylvania
Carnegie Third Medal, 1908

Buenos Aires, Argentina
Bronze Medal, 1910

Pennsylvania Academy of Fine Arts, Philadelphia
Temple Gold Medal, 1912
Lippincott Prize ($300), 1913
Jennie Sesnan Gold Medal, 1915

Panama-Pacific Exposition
Medal of Honor, 1915

Sesqui-centennial Exposition, Philadelphia
Gold Medal, 1926

CLUBS:

Member:
Society of American Artists, New York, 1902
National Academy of Design, New York, 1904
National Institute of Arts and Letters, 1906
National Arts Club, New York
Lotus Club, New York
The Bohemian Club, San Francisco
The Century Association, New York
American Federation of Arts

EMIL SOREN CARLSEN

BIBLIOGRAPHY

American Art Annual, 1931-1932

American Magazine of Art, December 1930--Vol. 21; June 1932--Vol. 24, Page 421

Arts and Decoration, January 1920--Vol. 12, Page 215; March 1921--Vol. 14

Art Digest, June 1929; January 15, 1932--Vol. 6, Page 4; May 1, 1935

Art News, January 9, 1932--Page 12

Biographical Sketches of American Artists, Michigan State Library--3rd Edition, 1915
Book News Monthly, Vol. 33, Page 378

Benezit, Dictionnaire des Peinteurs, Sculpteurs, Graveurs, Dessinateurs, etc.

Craftsman, April 1911--Vol. 20, Page 110

Catalogue de Luxe of the Department of Fine Arts, Panama-Pacific International Exposition, 1915, (San Francisco.)

Forum, May 1916--Vol. 55

History of American Painting by Henry Isham

History and Ideals of American Art by Eugene Neuhaus

In the Galleries of the Exposition by Eugene Neuhaus, 1916

The Carnegie Institute's International Exhibition, (1910, 1920, 1930)
International Studio:
Vol. 39, Page 3-14
April 1910--Vol. 40, Page L-Lll
June 1910--Vol. 40, Page LXXXLX
March 1911--Vol. 43, Pages 69-70
May 1912--Vol. 46, Pages 240, Lll, XXXVIII, LXXIX
May 1913--Vol. 49, Page 249

February 1915--Vol. 54, Pages CXIV, CXCXIV
April 1915--Vol. 55, Page LIX
July 1915--Vol. 56, Pages 64-68
March 1916--Vol. 58, Pages 3-10, 47-72, 188-208
June 1916--Vol. 58, Pages CXXXI-CXXVI
February 1917--Vol. 60, Pages CXIV-CXII
June 1917--Vol. 61, Page CV
January 1918--Vol. 63, Pages XCII-XCVI
June 1920--Vol. 70, Page LXXVIII
August 1921--Vol. 74
July 1922--Vol. 75, Pages 301-8
October 1927--Vol. 88, Pages 53-60

Nation:
March 1907--Vol. 84
March 24, 1910--Vol. 90, Page 300
February 22, 1912--Vol. 94

Ned Sparks' Scrapbook, 1914

New York Times:
December 13, 1919
June 2, 1929--Section IX, Page 16
November 16, 1930--Section VIII, Page II
January 4, 1932, Pages 21-3
January 10, 1932--Section (art)
April 26, 1935, Page 17
April 28, 1936--Section X, Page 7

"Pots and Pans" by Arthur Edwin Bye, 1921

San Francisco Chronicle:
June 16, 1889, Page 14
June 30, 1889, Page 14
July 14, 1889, Page 8
July 28, 1889, Page 13
August 11, 1889, Page 12
August 26, 1889, Page 6
September 22, 1889, Page 14
October 27, 1889, Page 12
November 11, 1889, Page 8
December 1, 1889, Page 2

San Francisco Examiner, September 27, 1891

San Francisco News Letter, April 28, 1888

Scribner's, December 1910--Vol. 66, Pages 767-70

SÖREN EMIL CARLSEN

AMERICAN ART ANNUAL See AMERICAN ART DIRECTORY
Arntzen and Rainwater B1

AMERICAN MAGAZINE OF ART See MAGAZINE OF ART
Arntzen and Rainwater Q229; Karpel S166; ULS

ARTS & DECORATION
Arntzen and Rainwater Q94; Karpel S85; ULS

ART DIGEST See ARTS MAGAZINE
Arntzen and Rainwater Q98; ULS

ART NEWS
Arntzen and Rainwater Q73; Karpel S67; ULS

Michigan, State Library. BIOGRAPHICAL SKETCHES OF AMERICAN ARTISTS. Compiled by Helen L. Earle.
Arntzen and Rainwater E176

BOOK NEWS MONTHLY
ULS

Bénézit, Emmanuel. DICTIONNAIRE CRITIQUE ET DOCUMENTAIRE DES PEINTRES, SCULPTEURS, DESSINATEURS ET GRAVEURS.
Arntzen and Rainwater E37

CRAFTSMAN
Karpel S111; ULS

CATALOGUE DE LUXE OF THE DEPARTMENT OF FINE ARTS, PANAMA-PACIFIC INTERNATIONAL EXPOSITION. Edited by John E. D. Trask and J. Nilsen Laurvik. 2 vols. San Francisco: Paul Elder, 1915.
Rocq 11687

FORUM AND CENTURY
ULS

Isham, Samuel. THE HISTORY OF AMERICAN PAINTING. New edition with supplemental chapters by Royal Cortissoz. New York: Macmillan, 1927.
Arntzen and Rainwater M501

Neuhaus, Eugen. THE HISTORY & IDEALS OF AMERICAN ART. Stanford University, California: Stanford University Press; London: Humphrey Milford, Oxford University Press, 1931.
Karpel H36a

Neuhaus, Eugen. THE GALLERIES OF THE EXPOSITION: A CRITICAL REVIEW OF THE PAINTINGS, STATUARY AND THE GRAPHIC ARTS IN THE PALACE OF FINE ARTS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION. San Francisco: Paul Elder, 1915.
Rocq 10618

SÖREN EMIL CARLSEN

[Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Annual International Exhibition of Paintings.]

INTERNATIONAL STUDIO
Arntzen and Rainwater Q188; ULS

NATION
ULS

[Ned Sparks scrapbook]

New York TIMES
Gregory (New York, New York)

Bye, Arthur Edwin. POTS AND PANS: OR, STUDIES IN STILL-LIFE PAINTING. Princeton, New Jersey: Princeton University Press, 1921.

San Francisco CHRONICLE
Gregory

San Francisco EXAMINER
Gregory

San Francisco NEWS LETTER
Gregory

SCRIBNER'S
ULS

SÖREN EMIL CARLSEN

b. October 19, 1853 Copenhagen, Denmark

d. January 2, 1932 New York, New York

OBITUARIES

NEW YORK TIMES
January 4, 1932, p. 21

SAN FRANCISCO CHRONICLE
January 24, 1932, p. D3

WORK BY

THE MECHANICS OF PAINTING

Typewritten manuscript for a talk given by SEC before the fellowship of the Pennsylvania Academy of Fine Arts, March 27, 1914. Listed in the Library of Congress, NATIONAL UNION CATALOG.

NEWSPAPER AND PERIODICAL SOURCES

CALIFORNIA HISTORICAL COURIER (California Historical Society)
Vol. 25, no. 2 (October, 1973), p. 6, CHS seeks ptgs. for exh.

SAN FRANCISCO CHRONICLE
March 9, 1890, p. 8, recent work

WAVE
July 18, 1891, p. 2, at Sea View sketching, fixing up house with Willis Polk

August 22, 1891, p. 7, working on redwood subjects

September 26, 1891, p. 8, "Portrait Painting," by SEC

October 3, 1891, p. 14, Bohemian Club gives SEC a farewell party

October 7, 1891, p. 2, ptgs. exh. in SF, has returned East

August 13, 1892, pp. 2-3, studio on Long Island

(continued)

SÖREN EMIL CARLSEN

EXHIBITION CATALOGUES

Oakland, California. IMPRESSIONISM, THE CALIFORNIA VIEW. Ill.: MEADOW STREAM

San Francisco, California. THE COLOR OF MOOD.

San Francisco, California. Wortsman-Rowe Galleries. THE ART OF EMIL CARLSEN, 1853-1932. January 10-February 21, 1975. 95 pp.; b&w and color ills. 232 exhs.

Biographical essay, chronology, reprints of major articles and essays, bibliography, and checklist. Traveling exhibition.

BIOGRAPHICAL DIRECTORIES

AAA 1931; 1932, obituary

Bénézit

Dawdy 1

Earle

Fielding

Mallett

Smith

Thieme-Becker

INDEXES

ART INDEX (Vols. 1-6, 11, 14, 17, 20-33)

Monro and Monro

Monro and Monro SUPPLEMENT

Smith and Moure

ARCHIVAL SOURCES

Archives of American Art

Bancroft Library

A M E D E E J O U L L I N

1862.....1917

Biography and Works

"LANDSCAPE"

AMEDEE JOULLIN

Amedee Joullin was not only the first of the distinguished Western painters born and educated in San Francisco, but was one of the first to break with the European traditions in subject matter, and to demonstrate finely on canvas that the purely American scene, including its western outdoor, picturesque life, is satisfyingly varied and paintable.

Other artists, it is true, had pioneered in this democratic and patriotic endeavor; painters who were of the valiant breed of the Argonauts--the elder Nahl brothers, Thomas Hill, William Keith, and Jules Tavernier--but few of them ventured to people their Western landscapes with the life and folklore indigenous and appropriate to them. And none at all--if we except an occasional illustration of local aboriginal activities by Tavernier, Grace Hudson, Charles Nahl and a few others--had introduced the American desert Indian, his home life, traditions and emotions, as an integral and essential part of the Southwestern wasteland scene.

It was left for Joullin in his later years to be a pioneer--in a tentative and incomplete fashion--in introducing the primitive desert red man to his art-loving white neighbors. And, as with most attempts at innovation, especially in fields requiring honest labor and thorough knowledge, Joullin's early attempts were not always encouraged

by art connoisseurs and patrons narrowly schooled in old world methods. The shell of custom and fashion was hard to crack, and until Maynard Dixon arrived there were few young California brush-wielders of artistic fibre sufficiently tough to set up their easels among the tepees and hogans of the colorful first Americans.

Commenting on this phase of the distinguished San Francisco painter's development, a critic wrote in the Overland Monthly for January 1899:

> "It seems peculiarly fitting that Amedee Joullin, an artist who has passed his life in California, should discover in the Southwestern Indian an unexploited field for artistic conception. The red man is hastening to extinction in California and its adjacent states and territories, and if his possibilities as a subject for painting or for any other occupation of art are not apprehended by the men who are in the Golden West at the present time to observe them, they are apt to be lost irrevocably, or to remain only for perversion in the revival of memory and legend.
>
> "The Indian with his feathers and blankets, or the Indian at the chase, or the Indian pursued by the westward movement of Caucasian immigration, and it may be said, some of the northern tribes, as for example, the Mendocino Indians who figure in the work of Raschen and Grace Hudson, have long since been a familiar figure of the canvas. But in the Indians of the arid southwest Mr. Joullin has discovered something profounder and more inspiring. In brief, it is the Indian apriori, the Indian in the purity of his own race, the Indian in a blaze of color unknown to the North. Upon a series of canvases, begun in 1892, he has been endeavoring to portray the primitive and uncontaminated characteristics, physical, artistic and spiritual, of the passing people. His results thus far show that he has entered a fertile field. The

excellence of his work has been recognized and honored by the admission of one of his best efforts to the New York National Academy.

"Four of his outstanding Indian paintings are: 'La Poterie', (1897); 'On the Trail'; 'The Passing of the Wampum'; and 'Gone'. 'La Poterie' is the Indian at his arts, an occupation which, in the obscuration caused by the importance of an Indian as a warrior, the general public mind has probably almost forgotten, but which at one time was a favorite pursuit, with all the associations natural to art. A slothful, indifferent manner of art it may have been, to be sure, but it was an art nevertheless, proceeding from original and native principles and Mr. Joullin's painting is in all likelihood the first formal recognition by the modern world of art of the fact that the art existed.

"'The Passing of the Wampum' finds another aspect of primitive Indian life. It is only a small subject, a fragment of the entire biograph; but the wampum was a distinctive element of the red man's existence, akin in its own way to the important racial possessions, the covenanted symbols, the penates, the arks, whatever you will, that have been transmitted with some degree of sacred veneration from family to family, tribe to tribe, or generation to generation.

"'Gone', which is the painting that has been accepted by the New York National Academy, allows to the Indian the common grief of sorrow, prostration over the demise of those who are loved. The grief is crude and barbaric, but it is none the less full of thoughtful poetic suggestion. Under Mr. Joullin's sympathetic brush it is apt to provoke a deeper respect for the human attributes of the American aboriginal than the Anglo-Saxon is accustomed to cherish.

"The first of the series, 'On the Trail' is an unexaggerated portrait of the Indian at his chase, bereft of the heroic and the untruthful, and surrounded with the simplicity which those who are familiar with the Indian's life know to be its inseparable associate.

> "Mr. Joullin is one of the better known of California artists. Without the age and experience of Keith or Robinson, he has wrested respectful and appreciative attention from the general and the critical public and has established himself in a position whence much is expected of him for the future. By far the greater portion of his work is marked with a distinct originality which singles him out as an artist, whose past is worth reviewing and whose achievements it may be profitable to study.
>
> "The process by which Mr. Joullin has arrived at his Indian paintings is interesting, and in some respects may not have been duplicated by other artists. Its impulse has been a passionate love of color; its mode has been a peculiar inter-association of color and subject, whereby the evolution of color has been directly responsible for the evolution of the subject."

GENEALOGY

Amedee Joullin was born in San Francisco, California, during the Civil War, June 13, 1862, of French parentage. His parents were among the early settlers on the Pacific Coast. Very early in life Joullin demonstrated an eagerness to draw pictures. His talents were recognized, and his family gave him every opportunity to cultivate his ambition. He attended the Lincoln Grammar School of San Francisco where, for a number of years, Joullin was chosen to inscribe "rolls of honor", calendars, and other exhibition figures, in colored chalks upon the school blackboards.

Joullin inherited much artistic talent from his artist father and a grandfather who had considerable reputation as a strong colorist.

JOULLIN'S ART TRAINING

During his Lincoln Grammar School days, Joullin displayed such unusual aptitude in drawing and decorative design, that he was soon placed under more competent instructors in the San Francisco School of Design. During the second year of his fundamental art training at the School of Design, Joullin was accepted in the studio of his fellow Anglo-Franco-American, Jules Tavernier, as a pupil. Later, Joullin, in co-operation with another distinguished California artist, Emil Carlsen, devoted many years to directing and greatly broadening the curriculum of the School of Design.

Afterward, he divided his time between teaching in the Mark Hopkins Institute of Art and painting. He discovered for his own brushes the artistic possibilities of San Francisco's exotic and picturesque Chinatown, and of the city's bordering sand dunes; colorful things, handled with an appreciation of varied atmospheric effects. Such subjects and his unexampled use of the principle of dominant harmony and color-values brought his paintings high praise and ready purchasers.

Not content with his early local success or his painting technique, Joullin spent two years of study at the Julien Academy in Paris, France, under the masters, Bouguereau, Jules Lefevre, and Robert Fleury, where he won both first

and second honors. Twice he exhibited in the Paris Salon and twice was honored by the Academy of France, which bestowed upon him the palms of the Academy in 1901 and Officer of Public Instruction, France, in 1905.

Thus, with the exception of four or five years spent in travel and study in European art centers, and of his sketching trips into Mexico and the Indian reservations of California and New Mexico, the whole of Joullin's fifty-five years was spent in California.

JOULLIN'S EARLY WORKS

Today, one of the least known but ablest painters of the "tamed Indian", Joullin, in his day gained early an enviable reputation in the California art world. His "Death of Chief Ramon"; "The Death Watch" (lost in the San Francisco Fire); and "The Weaver" are on a par with the best canvases of others well known to larger audiences. His early training gave him a complete and skillful mastery of oil painting, which he employed largely in Indian subjects. After his return to San Francisco from his European studies, Joullin opened a studio, and after that gave his full interest to his profession and to a professorship in the San Francisco School of Design for many years.

In the year 1877 Joullin completed a unique composition entitled "Market Day", a poultry stand at the Clay Street Market in San Francisco. Rows of turkeys and chickens

are dressed and ready for sale and hung from hooks. The store-keeper is weighing a turkey on the scale. This genre painting aroused much local pride.

In the same year, Joullin also completed and displayed two popular pictures. One was a fish piece, the other a study of yellow and russet Japanese chrysanthemums. The latter was exhibited at Morris and Kennedy's, San Francisco. A series of Chinatown sketches was also completed during these years.

Toward the latter part of the year 1887 Joullin finished a still-life of a carved brass jardiniere containing a cluster of La France roses, set on a white skin with white silk background, with a mandolin at the side. His first cartoon for the Bohemian Club Christmas Jinks appears in 1887, also.

During the early part of his career, Joullin made a close study of the life of the Pueblo Indians. Their basket designs, the weave of their blankets, the infinite detail of the Indian garb are true to tradition, and true in the smallest factor on Joullin's canvases.

For this all lovers of American Indian art and life can be grateful. Joullin's pictures of our native Americans will then live as recorded memories of exquisite feeling, traditions, and stoic tragedies, done with full color and with romantic and dramatic intensity.

One of Joullin's important Indian canvases is his "Death Watch." This picture is true to fact, interesting in composition, color and handling.

Another piece, of almost equal reputation to the "Death Watch" is his canvas, "The Weaver", purchased by Mrs. Phoebe Hearst for the sum of $1,500.

JOULLIN IN MEXICO

Early in the year 1898 Joullin went to Mexico for nine months to paint the out-of-doors. This series of landscapes was rich in the atmosphere and clear coloring of the tropical southern clime. He also painted some interiors, one of an ancient Aztec temple, where Coatlicue, the goddess of flowers, receives the homage of Princess Otomi, the daughter of Emperor Montezuma. She stands before the painted stone image, a floral offering in her outstretched hands. Among his Mexican sketches were Indian medicine men, Acoma Indians carving hieroglyphics on the rocks, and an Aztec slave watching the sacred fire in a temple.

The following year (1899), Joullin exhibited his "The Fire Maker" at the Bohemian Club and received favorable comments. "The Indian Fire Maker" and "Watching the Prisoner" are strong sketches of the Navajo Indians, and this is also true of "The Weaver", which shows a squaw weaving a blanket on a frame.

HIS UNION LEAGUE EXHIBITION

In the year 1901 Joullin exhibited twenty-two of his completed works at the Union League Association in New York. Commenting on his New York exhibit, one critic wrote:

> "He can paint nature as she is described by the true poet, and not as the faking faddist would make you believe she is. Nearly all his pictures are extraordinary. When they are impressions, they do not slur over the tale they are intended to tell; when they are more highly finished the work does not stultify the truth. The color is gorgeous, and it is the gorgeous color that nature treats you to in the Far West, and especially on the plains. Joullin loves the plains, and has discovered in them a poetry that a plainsman can never find in mountains. The art committee of the union Club is to be congratulated for having introduced him to the East, where ere long he will be appreciated at his true value."

As a result of this exhibition, Joullin received a commission to paint a panel in the new State Capitol at Helena, Montana, for which he received twenty-five hundred dollars.

JOULLIN'S "LAST SPIKE"

Early in the year 1903 Joullin received a vote of commendation and thanks from the State Legislature of Montana for his painting of the driving of the last spike on the Northern Pacific Railroad. This picture, which was ordered by the railroad company from Joullin, was a gift from the corporation to the State, and placed at the head of the grand stairway in the Capitol at Helena. It is a panel, twenty

feet long; in the background rises Mt. Philip, while the foreground is occupied by a group comprising Henry T. Villard, General Grant, Senator Teller, Senator Evarts, and other distinguished men; on either side is a mingling of frontier characters, Indians, cowboys, settlers and railroad employees. The picture was much admired in its permanent setting and the action of the legislature was a graceful and appropriate voicing of the public approval of this historical record.

Another California artist, Thomas Hill, painted a similar picture, much smaller in size. The painter was to get $50,000 for this piece of work. The picture, which is also entitled "The Last Spike", tells the story of this great event on the Pacific slope. The view was along the track of the Union Pacific Railroad, the horizon bounded by the Wasatch Mountains. There are about four hundred figures on the colossal canvas, seventy of which are portraits, among them being Huntington, Crocker, Hopkins, Stanford, and others, well known in the business and financial world.

JOULLIN IN NEW MEXICO

Amedee Joullin spent many months in New Mexico where he studied the picturesque life of the Pueblo Indians. His experiences with these people were filled with intrigue and daring. In order to record these strange people in pictures, Joullin lived closely among them and learned their

manners and customs. Joullin's Indian work is unique from the fact that his paintings were completed in New Mexico, where he was probably the first artist who visited these Indian tribes to actually paint them.

The difficulties of Joullin's enterprise were many, but his life studies are all the more remarkable for this reason. First, the large size of the canvases he painted added to his troubles. Then the Pueblos are naturally a superstitious people, and raised many objections, born of their settled conviction that the artist who reproduces their likenesses, also takes something of their souls from them. Aside from the dangerous experiment of sketching his models, Joullin found it inconvenient to live among the Indians. The discomfort of the adobe houses, which the Pueblos have built for centuries, was far from the ease of a hotel in the civilized sense. Still Joullin stayed and painted and flourished on a diet of native food, corn and sun-dried beef, a little game at certain seasons and alkali water. However Joullin survived the ordeal, and from his long stay with the Indians gained favors, which probably no mere outlander could ask. The consent of the Indians to pose, especially the women and children, seemed at first out of the question.

As time went on, Joullin obtained his first models in a most interesting fashion. He had been refused permission to paint from life, when one night he heard a knock.

He opened his door to find an Indian crouched before him in the shadow, who begged him with a gesture not to speak but to let him enter. Once in, the Indian explained that he would pose for Joullin if the secret were kept from his tribe. This mysterious volunteer was followed by others, until finally the ice was broken and the Indians came quite openly to sit.

And so, through many months of study Joullin came to know the Pueblos probably as no other artist has ever known them. He has chosen for his subjects familiar household everyday scenes of Pueblo life, and hence their appeal to his models and to his patrons.

JOULLIN'S COLLECTIVE EXHIBITION OF 1910

In the year 1910 Amedee Joullin held his first collective exhibition at the Helgesen galleries in San Francisco. He displayed nineteen large oil canvases and twelve or more smaller sketches which attracted wide attention. In this exhibition Joullin presented a vast range of territory; from Algeria to Paris and from Mexico to California, with eucalyptus trees, brown hillsides, and sand dunes of San Francisco's bay region dominating.

Many of the European scenes were of the dark interiors of French churches, whose stained glass windows and candle lighted shrines he rendered with skill. Among such paintings is his "Altar of St. Joseph", in the church St.

Etienne du Mont in Paris. As a souvenir collection of his travels, this exhibition was warmly appreciated by the current art critics, who wrote endless columns of description of his canvases. As an example of newspaper art criticism in 1910, we find Joullin's exhibition reported by Margaret M. Doyle in the San Francisco Call, October 30, 1910, as follows:

> "-----the artist shows a great versatility and the display will include in its wide range figure studies and landscapes, still-life and floral studies, all executed in a warm, rich note with no little dexterity of handling.
>
> "Many sketches done in the park, in brown gray tones, are included in the number, showing a combination of eucalyptus trees with sand dunes. One of these, called 'A Gray Day', is in gray tones, silver gray and pearl gray and a deep cold gray, but it is quietly, beautifully and deeply still and suggestive of infinite peace. Sand dunes and Indians, he himself says, are his favorite themes, and on every side he has let his taste in these directions run riot.
>
> "In among them is a large canvas, with a huge bowl of red roses of a deep warm color, in striking contrast to his other work. Next to it hangs a beautiful portrait of his wife. Over in a corner is a study of an Algerian girl, done while in Paris. The pose is perfect, the flesh tints warm and pulsing with life, the effect of the draperies and the background perfect in tone and texture. The same effect is brought out in 'The Incense Burner', with gold the predominating tone. In a different style is his 'Flower Market', a scene in France, with a wonderful effect of sunshine and shadow dappling the road beneath the arching trees that screen the flower booths. The canvas is a bower of bloom, bright with every flower that grows, the vivid tints of the floral festival toned down by the quieter color of the old building to the rear, and the two figures that add the needed realistic touch to the picture.

> "His 'Study of Metals' shows a boy polishing a copper kettle. Zinc and copper and iron and other metals are depicted with their different play of light, the study being as unusual as it is striking. It is one of the many odd canvases that go to make the collection of interest, and the whole is of such a unique character that it seems too bad that the public at large is not given the opportunity of judging for itself the merits of another California artist."

In 1911 Joullin finished a three-quarter length portrait of W. Greer Harrison, which brought the artist new honors and an unstinted praise from the critics, who said: "Joullin has depicted the man trained to big emergencies, fearless and alert." Among his interesting canvases of this year was a river scene painted in the dark afterglow of sunset, and in direct contrast was his study of the Monterey sands, which are conceded to be whiter than any other sands in the world.

HIS MEMORIAL EXHIBITION

In March 1917 a memorial exhibition of Joullin's works was held at the M. H. de Young Museum, San Francisco. Thirty canvases, landscape, still-life, and figure studies were displayed. They have held their own through the years as sincere expression, especially in his paintings of the Indians of the Southwest. Joullin also discovered Chinatown as it was, and his impressions of those then squalid but picturesque people were the first to be put on canvas. This exhibition revealed the life and taste of Joullin's period in

San Francisco. His part as a popular artist and bon vivant is also found in his many years of membership in the Bohemian Club, where he was a leading spirit, and often took part in the famous annual Bohemian Grove outdoor plays.

THE ART OF AMEDEE JOULLIN

In a well balanced account of his work, published twenty years before his death, the art critic of The Overland Monthly of January 1899, wrote as follows:

> "Descended from French parentage, in the line of which was a grandfather who had considerable reputation as a strong colorist, Amedee Joullin went into his boyhood at San Francisco with his future virtually determined upon in advance. There were incidental happenings in youth which might have diverted him from an artistic career had not the inherited painter's preference been too strong. The father attempted to apprentice him to the printer's trade, and Amedee himself had a passing desire to make himself a locomotive engineer. But the clash of purpose between father and son resulted in a compromise, by which Amedee took to the brush and the palette.
>
> "The annals of Lincoln Grammar School of San Francisco, as they are kept in the memory of its attendants, show that Amedee Joullin was for a number of years the pupil chosen to inscribe "rolls of honor", calendars, and other exhibition figures, in colored chalks upon the school blackboards. The practice was begun, augmented and re-enforced by native gifts, strengthened until, at the time of the compromise with the father, Amedee was in a position to profit thoroughly by direct study of art.
>
> "It was after a year and a half of instruction in the San Francisco School of Design, and another year and a half of Instruction under the very capable French master, Jules Tavernier, then an honored artist on the coast and president of the Palette Club, that Joullin's vari-

ous efforts concentrated and ripened into a high sense of color. He narrates the story of the process somewhat as follows:

"In the days with Tavernier one of the studies had been a metallic helmet. Day after day for three protracted and troublesome weeks Joullin labored at securing the proper lustre, and day after day for the same period Tavernier passed before the easel and remarked, 'Putty! Pasteboard! Paper!'

"On another occasion a spearhead was to be done. Day after day for two of the same kind of troublesome weeks Joullin struggled for the true color. Tavernier merely passed by and remarked, 'Chalk! Chalk!

"Joullin lost his temper and his courage simultaneously on one of these days, threw down his palette and brushes, and left the studio.

"Two days later he returned. The interim had been filled with thoughts--thoughts of the same responsible sort that most men have who conquer the turning point in their lives by mastering the obstacles which hinder their purposes. When Amedee again applied his brush to the canvas he was rewarded by Tavernier's gruff commendation, 'Good!'

"Thereafter Joullin knew how to paint color. He had discovered while the putty-like helmet and the chalky spearhead were swimming before his eyes during the two days of rebellion, and holding him in the dilemma between disgust and ambition, that the secret of truthful coloring is an understanding of what artists call 'values'.

"However much the spearhead and the helmet might be dominated by one color or one tone, they were in reality composed of a number of colors or tones--were, in other words, 'iridescent'.

"'I began to put a little brown here, a little green there, a little red somewhere else, and so on,' said he, 'and soon I had the lustre that made Tavernier say, 'Good!'

"To use Mr. Joullin's own simple illustration, which by this time is familiar to the scores of

students who have been under his tuition in the San Francisco School of Design and the Mark Hopkins Institute of Art: 'Place a white cup on a white napkin. Both are pure white. To get the 'value' of the high-light on the cup, which is whiter than anything, you have to tone down the napkin and cup to bring out the value of the high-light on the cup'.

"With the knowledge of this fundamental principle of coloring distinctly in control, the remainder of Joullin's course of development was comparatively simple and direct. The lesson stayed faithfully with him and entirely on the strength of it he was enabled, within two years from the date of his first entrance into the School of Design, to dispose of his first painting, 'Indian Trophy', and to receive an order from its purchaser, Mr. Alexander G. Hawes of San Francisco, for a similar study, 'Japanese Trophy'.

"After two years' study in Paris the privilege of which he earned by hiring himself out as a scene-painter in the noted old California Theatre stock company, Mr. Joullin located himself for his subsequent career in San Francisco.

"This new object of his attention was the brilliant and barbaric colors of Chinatown. Dingy buildings from which depend white awnings; narrow streets, into which the sun streams in long radiations, orange-tinted and red placards pasted in profusion upon the walls, yellow and blue and green clothing, displays of meats and vegetables, wares in the store windows, gilded signs, huge lanterns pendent from Joss-houses, the sallow yellow of the Chinese complexion, tailor-shops, factories and countless other features, make Chinatown an extraordinary composite.

"So far back in 1888--it being remembered that Mr. Joullin is yet but a young man, and that 1888 is quite as remote a period, as current young men calculate--Mr. Joullin began to be impressed with these subjects, but he ventured no further at that time than to paint an unpopulated street. I have not been able to see the original painting, it now being in a private gallery in New York City; but a photograph-

ic reproduction indicates the same strength of coloring which is revealed in his later Chinese paintings. In 1890, the full composite of the Chinese colors appeared upon a single canvas, labeled 'The Interior of a Joss-house--at Prayer'.

"Chinese devotion places about its worship much copper and brass, much gold embroidery, costly clothing, crude instruments of music in polished black, a sort of mystic, uncivilized brilliancy over them all, the including tone being that of bronze, intensified by the murky incense. The universal comment made by those who have seen Mr. Joullin's painting of the Joss-house is that he has succeeded in working the multitude of details of the picture into this same bronze harmony. He himself feels that such merit as he may be entitled to lies chiefly in that achievement. The bronze overtone suggested the painting to him and he successfully blended everything into it.

"The 'Joss-house' canvas, which is a large one, was purchased by Hon. James D. Phelan and presented to the Bohemian Club. The interest which it excited at the time of its first appearance opened the eyes of the artists of the West to the splendid possibilities of Chinatown for the efforts of the brush, and Chinatown paintings are now anything but unusual.

"It may be remarked incidentally, also, that Mr. Joullin was the first to attempt the painting of the Pacific Coast sand-dunes.

"Following the 'Joss-house', a companion piece entitled 'The Offering' was executed, together with a large number of smaller pieces under the generic name of 'Street in Chinatown'.

PRIMITIVE COLOR

"Aside from numerous productions which do not belong directly in the logical course of Mr. Joullin's development save as incidents and diversions, the color studies herewith enumerated led to Indian studies. As the artist himself explains, the sands gave him an environment in which to place the redman, and the intense col-

ors of Chinatown gave him the tones of which to construct him. This is not to say that the color tones of Chinatown are those of the Indian. The parallel exist only in the intensity, and to some extent in the purity of the colors. The primitive Indian--that is to say, the Indian who has not yet discovered the vitiating modern dyes--is an apostle of high color. His skin itself is of rich hue, his blankets are dyed in pure black or red, his pottery colors are of the same pure white and red. An artist seizes upon a buried skull. When asked what first suggested the Indian theme to him, Mr. Joullin exclaimed enthusiastically, 'The color! I love color! I could wade in it, wallow in it! Drown myself in it! Where the Western Indian lives is the Africa or the India of America.'

"The Indian--at least, the most of him that is left in his undamaged racial state--lives in the deserts of the Great West. How appropriately he fits there one may find hinted to him in the first of Mr. Joullin's Indian paintings, 'On the Trail'. By the reclining posture of the Indian in the foreground of the picture, and by the distance at which the second is placed, Mr. Joullin has accomplished this color blending very deftly. The painting is an interesting disclosure of the gradation into the bolder and more exclusively Indian subjects subsequently elaborated. The artist is to be commended for its modesty and for his resistance to a natural temptation to force a new conception before it becomes matured.

"The 'Passing of the Wampum' brings the Indian to a closer inspection, and applies the color idea more nearly to the creature, independent of his environment. 'Gone' fully realizes the inter-association of color and subject. The color scheme is black and white, and in red and yellow, all gently but firmly harmonized, and poetically blended with the general sentiment of the portrait.

"In 'La Poterie' the synthesis of color and subject becomes brilliant. The red skin, the dull red pottery, the pure yellow pigment in the bowl, the black hieroglyphics, the clay

of the ground, the intense glow from the bake-oven, give the painting a warmth in keeping with the langour and the easy grace, the indolence and the strange sloth, that for all its reputed hidden savagery yet has tune and love for something that is at least the lower grade of art. There is palpable poetry both in subject and in treatment.

"Numerous other paintings than those mentioned herewith have emanated from Amedee Joullin's brush, and most of them now adorn the walls of private galleries, both in New York and San Francisco. The female figure entitled 'A Study', shows that Mr. Joullin is capable of much delicacy and refinement both of conception and of touch. 'La Favorite', a harem study, and 'The Model's Diversion', a chic little fancy in red, which was most quickly sold, indicate the lighter side of his nature. His portrait paintings have made themselves very popular, notably that of Mr. Frederick Zeile, which has been largely praised for its animation, its truthful flesh-tints, and its faithful likeness.

HE TEACHES

"Practically all of Mr. Joullin's paintings have been sold and most of them have found purchasers within a short time after their completion. It is characteristic of him to complete paintings very quickly after the conception has once been fixed in his mind. His methods are rapid and bold, the result of thorough training and natural instincts to undertake nothing the principles of which he has not mastered sufficiently for easy use. The financial course of his life has not been smooth; he has been in the main, self-dependent. For many years, in company with Emil Carlsen, he was engaged in the difficult labor of building up from reconstruction the San Francisco School of Design. It was during his association with that institution that classes in still-life, life, antique, sketch, and composition were introduced, and it was from under his and Mr. Carlsen's tuition that a number of artists who have since achieved some note graduated. Among these were Eric Pape, Ernest Peixotto, Miss M. E. McCormick, Guy Rose, Miss Brady, Helen Hyde, and others.

"All of Mr. Joullin's paintings with the exception of 'La Poterie', were completed during his great preoccupation with the work of the school. In recent months only, Mr. Joullin has resigned his post as professor in the Mark Hopkins Institute of Art, and has gone into New Mexico and Mexico, to bring himself into closer touch with the Indians whom he expects to paint.

"During his two years in Paris Mr. Joullin eschewed the temptation to paint for the Salon, and devoted himself exclusively to his studies. He acquired with both Bougereau and Fleury some distinction as a colorist, and during the entire period of his attendance at the Academy held first and second rank in the classes in composition.

"Mr. Joullin is a native of California, and with the exception of his two years in Paris and his recent trip, has spent no time outside of the state. He has been urged time and again to go to some larger center, but seems to feel no apprehension on that score. California is rich in nature, if not in culture, and Mr. Joullin's own word is:

"'I have always adhered strictly and truthfully to nature; it has been the only guide I have had. I have obtained all my subjects from it, and I could ask nothing more.'"

MRS. AMEDEE JOULLIN

Mrs. Joullin (Lucile Joullin) is also an artist. Her work is meritorious, and combines a charming sense of color with excellent draftsmanship. In the course of Amedee Joullin's wanderings, Lucile Joullin was always with him.

In Paris, the Joullins occupied a charming and desirable studio where Lucile Joullin often posed for her husband. One particularly striking picture was Mrs. Joullin in an antique brocade gown of glowing old rose.

Here, Lucile Joullin also painted. One of her subjects, an oriental girl sitting before an incense burner, was received in the Paris Salon. Another study represents the figure of a young woman in an evening gown, gazing intently in a mirror. She also completed a number of oil portraits. Her Parisian days also led her to sketch street scenes and life in Paris and its environs.

After their European studies, the Joullins lived in California, in Marin county, north of San Francisco bay, amid endless paintable scenes.

Shortly before Joullin's death, Lucile Joullin painted a series of landscape studies in Golden Gate Park, San Francisco. One of her best known pictures, "The Columns at Golden Gate Park", was purchased by A. B. McCreary.

JOULLIN'S DEATH

Amedee Joullin died in his native city of San Francisco on February 3, 1917, cutting short an artistic career which had contributed notably to the attainment by San Francisco, of her present status as one of the important art centers of America.

Joullin did not create a new school of art by any means, but he simply sought fields that California artists had neglected in his day. He was one of the few who spent most of his time painting Indian figures in native pursuits.

In these subjects, he was extraordinarily successful, and his canvases have come to be considered as among the best in this line.

Joullin died with a range of staunch friends reaching from California to Paris. His death came about after a six weeks' illness. Surviving him was a widow, Mrs. Lucile Joullin, also an artist, and a son, Emile Joullin, a violinist.

With the passing of Amedee Joullin, San Francisco lost one of her most energetic painters, a man whose talents brought him high recognition among the art lovers of his period.

AMEDEE JOULLIN

REPRESENTATIVE

WORKS

Altar of St. Joseph (In the Church of St. Etienne du Mont, Paris)
Autumn
California Landscape (1916)
Carver of Hieroglyphics, The
Cherry Time in Brittany (Permanent Collection, de Young Museum)
Death of Chief Ramon
Death Watch (Lost in the San Francisco Fire of 1906)
Firemaker, The (Purchased by Members of the Bohemian Club, San Francisco, California)
Grandmother's Birthday, The (1895)
Girl with the Cherries, The
Gone
Incense Burner, The
Ingleside (1916)
Jade Bracelet, The
Joss House, The (Purchased by Hon. J. D. Phelan)
Landscape (Permanent Collection, de Young Museum, San Francisco, California)
La Poterie
Last Spike (A gift of the Northern Pacific Railroad to the State of Montana, now at the head of the grand stairway of the Capitol of Helena)
Market Day
Medicine Man (Oil. Permanent Collection, Bohemian Club, San Francisco, California, 1910)
On the Trail
Paris Market (Oil. Permanent Collection, Bohemian Club, San Francisco, California, 1887)
Park Sand Dunes (1896)
Passing of the Wampum Belt
Pueblo Indians (Oil. Permanent Collection, Bohemian Club, San Francisco, California, 1901)
Rio Puerco, New Mexico (Oil. Permanent Collection, San Francisco Museum of Art, Sloss Bequest)
Study (1896)
Watching the Aztec Sacred Fire
Watching the Dead (1916)
Watching the Prisoners
Weaver, The (Purchased by Mrs. Phoebe Hearst for $1500)

PERMANENT COLLECTIONS:

San Francisco Museum of Art:
Rio Puerco, New Mexico
Sloss Bequest

Bohemian Club, San Francisco, California
Medicine Man (oil), 1910
Paris Market (oil), 1887
Pueblo Indians (oil), 1901

De Young Museum, San Francisco, California:
Landscape (oil)
Cherry Time in Brittany

Elks Club, Oakland, California:
End of the Feud

Olympic Club, San Francisco, California:
Offering the Pipe of Thunder

EXHIBITIONS:

Collective Exhibition, Helgesen Galleries,
San Francisco, California, 1910

Paris Salon, 1904:
Death Watch

First Annual Painters Salon, San Francisco,
California, 1903,
Maple Room, Palace Hotel:
The Death Watch
The Medicine Man

Piedmont Gallery, Piedmont, California, 1907

Summer Exhibition, San Francisco, California,
1916
Palace of Fine Arts

Palace Hotel Lobby, San Francisco, California:
Indian Desert Scene

Union League Association, New York, 1901

AMEDEE JOULLIN

BIBLIOGRAPHY

San Francisco Call,
June 18, 1905
December 16, 1906
October 30, 1910
December 11, 1910
December 25, 1910
November 19, 1911

Mark Hopkins Institute Review of Art,
Mid-summer Issue, 1903

The Argonaut,
December 10, 1887
August 30, 1897
December 13, 1897
January 9, 1899
January 28, 1901
December 23, 1901
August 22, 1904
June 1, 1907

San Francisco Examiner,
January 21, 1894

The Overland Monthly,
January 1899

The Wasp,
December 7, 1895
November 3, 1906
July 10, 1916
July 10, 1917

The News Letter,
March 31, 1917
February 10, 1917

The American Art Annual, 1917

AMÉDÉE JOULLIN

CALL-BULLETIN
Gregory (California, San Francisco)

MARK HOPKINS INSTITUTE REVIEW OF ART
Vol. 1, no. 1 - [Vol. 1, no. 9] (December, 1899 - [Midsummer, 1904]).
No more published?

ARGONAUT
ULS

San Francisco EXAMINER
Gregory

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

NEWSLETTER AND WASP
ULS

San Francisco NEWS LETTER
Gregory

AMERICAN ART ANNUAL See AMERICAN ART DIRECTORY
Arntzen and Rainwater Bl

AMÉDÉE JOULLIN

b. June 13, 1862 San Francisco, California
d. February 4, 1917 San Francisco, California

OBITUARY

SAN FRANCISCO CHRONICLE
February 5, 1917, p. 4, photo.

MONOGRAPHIC SOURCE

Harmsen 2
Ill.: INDIAN WOMAN WITH BURDEN BASKET (color)

NEWSPAPER AND PERIODICAL SOURCES

SAN FRANCISCO CHRONICLE
March 9, 1890, p. 8, working on ptg. of Spanish dancing girl
March 25, 1917, p. 36, memorial exh. at Golden Gate Park Memorial Museum, photo. of Mrs. Amédée Joullin

WAVE
October 3, 1891, p. 14, Mr. Phelan buys THE JOSS HOUSE

EXHIBITION CATALOGUE

Davis, California. FRANCE AND CALIFORNIA.

BIOGRAPHICAL DIRECTORIES

AAA 1915; 1917, obituary
BAY OF SAN FRANCISCO, Vol. 2, p. 640
Bénézit
Dawdy 1
Fielding
Mallett
Samuels
Smith
Thieme-Becker

(continued)

AMÉDÉE JOULLIN

INDEX

Schwartz

ARCHIVAL SOURCES

Archives of American Art
CSL (1907: Paris)

 [for more accurate reproduction, please see microfiche card 12, frame 3338]

C H R I S T I A N J O R G E N S E N

1859.....1935

Biography and Works

"YOSEMITE VALLEY" 1901

DE YOUNG MUSEUM

CHRISTIAN JORGENSEN

Conspicuously in the foreground of western artists stands the figure of Christian Jorgensen, "Chris" to his numerous friends, admirers, and associates, the "Chris" of a thousand canvases, all of them argued by their proud possessors into the position of his best. The story of their creator centers attention upon a combination of courage and genius which has proved an unbeatable fusion. A painter who has lived amid and loved the subject matter of his art, Jorgensen's pictures of the Yosemite Valley and the Missions of California are monuments of early art in this country. His studies made from the ruins of San Francisco, commemorated a passing phase of American life and recorded the picturesque side of a tragedy. His paintings of the old Catholic Missions, which range over the country from San Francisco to Mexico, are interesting from an architectural as well as artistic standpoint. They depict the efforts of the Franciscan monks in behalf of the Indians nearly a century and a half ago.

YOUTH AND EARLY TRAINING

Chris Jorgensen was born in Christiania (now Oslo), Norway, in 1859, of seafaring folk. The artist's birthplace, however, matters little, for it claimed him less than a decade. His pride as well as his achievements belong to the

land of his adoption. His journey from Christiania was significant, because artistic development in San Francisco was then within the reach of a penniless boy. Talent like his would have revealed itself in any land, but its revelation was advanced by the generous care of California. It was so that Chris Jorgensen viewed the situation, and therein lay one of the most admirable traits of a character in which many rare qualities resided.

Thus, when only ten years old, young Jorgensen and his mother set out for San Francisco. They sailed to the Isthmus of Panama, walked across the Isthmus, and re-embarked. Arriving in San Francisco in 1869, Jorgensen was reared and attended school there.

In 1870 the world of art in San Francisco had broadened its horizon. Devotees were interesting themselves in the founding of the colony which has since become famous, while young Chris was vainly wrestling with the essentials in San Francisco grammar schools. Life had great responsibilities even at the age of ten, for the mother and five children were dependent on daily earnings for their support. Many ways were devised by the ten year old Chris, who investigated all forms of endeavor that might give a bigger balance to the weekly income. From ten to fourteen he gave no odds to education, nor to drawing, but in 1874, satisfied that the latter had gained the ascendancy fairly, he went over happily to the side of art.

CALIFORNIA SCHOOL OF DESIGN OPENS

On the opening day of the California School of Design, February 14th, 1874, young Jorgensen entered the school, now called the California Art Association. He was fourteen years old and was the first pupil to obtain a scholarship at this institution. His taste for drawing had at last found expression. Jorgensen took his first lesson under Virgil Williams, who was kind to him and took much interest in his progress. In his later years as an artist, he said that he owed everything to his faithful instructor (Virgil Williams), who was in many ways a father to him while attending the school. During this period young Chris took every handicap as an urge to greater effort and though the hours in his black and white studies had to be divided with the daily bread winning, the end of the trail was reached amazingly soon. Jorgensen, at this time of his career, also carried on his education, other than painting, by attending the old Lincoln Grammar School at night, where he corrected a deformity of his feet by pushing them into the iron bars of the desks, tears rolling down his face, while the other students were out for recess.

Chris Jorgensen was an architect for five years before he was nineteen, attending the Life Class in the afternoons, and doing full justice to both pursuits. The charm that hung about oils for him set its seal upon his early work, and although he surrendered to the lure of watercolors from

time to time, both fields gained by the changing. In seven years he had covered the rise of ground that led to an instructorship, and in 1881 to 1883 he was assistant director of the School of Design.

JORGENSEN'S ROMANCE

Enrolled with Jorgensen throughout his training years were students who have since become celebrated artists, and when he was made an instructor there came into his sketch class as a pupil, a Miss Angela Ghirardelli, a young society girl of San Francisco. Jorgensen's interest manifested itself promptly and the charm of oils paled before the brighter claim of romance. The necessity for increasing his earnings caused him to put greater zeal into his lithography studio.

Also about this time an interesting picture which he called "Along the Wharf" was finished. It was admirably executed and attracted much attention when it appeared at an exhibition given by the Art Association. On the opening night the picture found ready sale and thereafter disappeared from the gallery. But it had hung there long enough to be seen and appraised by Miss Ghirardelli, who fancied it mightily. Jorgensen, with the ardor of the twenty year old suitor, made a successful attempt to recover it. He presented it to his pupil on an impending anniversary and it became the first of many canvases to fall into the hands of his fair

critic. Their marriage was consummated in the following year and the appreciative appraisal of his artistic wife has continued the wise and just spur to his work for over fifty years. "The Red Stack Row Boats" was a water color that drew immediate attention and set the young artist apart in a second field.

HIS TRIP TO ITALY

With the exception of two years spent in Italy, Jorgensen lived in California ever since his boyhood. The two years in Italy were productive of development and brought the name of Chris Jorgensen before the artists of Europe. Many sketches made there grew into pictures in later years, but the subjects caught and finished under Italian skies are as great as any of his achievments. Notable in this group was the "Five Italian Fishermen" which hung in the White Palace in Genoa and held honorable position there. It is characteristic of the man that these fine heads were brought home to delight his fellow Americans. Incidentally, his Italian sojourn was also instrumental in awakening Jorgensen's artistic spirit to the beauty and grandeur of Yosemite Valley. During his Italian visit Europeans asked Jorgensen about the Yosemite Valley and he was unable to answer their questions, so when he returned he made what was intended to be a short trip, built a home there and stayed nineteen years.

YOSEMITE AT LAST

He arrived in Yosemite in June 1899; at once established a camp in a comfortable tent; arranged some Indian blankets and baskets into a cozy out-of-door sitting room, and prepared to make a summer of it. Every day found the artist afield and extremely busy. His white umbrella, so rare a sight in the valley, could be seen pitched any morning at sunrise at some fascinating point in the valley, either to watch the miracle of a new day in Mirror Lake, or to see the first pink rays on some lofty precipice. In the afternoon his umbrella would be at the opposite side of the valley as he painted the long, deep shadows of late afternoon with the air quivering and vibrating all around him, and great white clouds tumbling over the head of Half Dome bound home from some distant thunder-shower.

After his first summer in Yosemite, Jorgensen decided to stay. He painted some special large and small panels of El Capitan, and each one found ready sale. W. G. Stafford bought the "Half Dome". James D. Phelan, Miss Head, Mr. Hamilton, Mrs. J. A. Fillmore, Donald Y. Campbell, Mrs. Whitmore, all bought pictures while in the valley, and many more were sold at Jorgensen's exhibition at the Bohemian Club in 1899. Some of these people bought more than one picture; each bought the scene which he or she liked best. Mr. Campbell chose the views of "Three Brothers" looking across the valley at sunset. Mr. Whitmore selected "Cathedral Spires."

After the years abroad the artist gave most earnest concentration to the portrayal of scenes in the Yosemite Valley, then an uncrowded and withdrawn spot. His studio was built and from it the rugged peaks were reproduced on canvases that have acquainted the world with the sincerity of his genius. Open house was established for the foregathering of friends and in the quietude and splendor of the great valley a gay band often looked on as the huge head of Half Dome took form upon canvas. One of the best of the large oils of Yosemite created its own atmosphere in a steam-heated hospital room far from the valley, and apparently suffered none from the lack of native color. Another of the best of his valley paintings, "Yosemite in Winter", was made in a black snowy season in the studio. Happy Isles was his favorite sketching point. His home is now used as a headquarters for Government rangers.

JORGENSEN'S YOSEMITE STUDIO

Not long after Jorgensen's first visit in the Yosemite Valley, he built one of the most unique studios in that part of the country. Almost immediately after its completion it became one of the show places in Yosemite Valley. Picturesquely located on the banks of the Merced River, just across the bridge from Sentinel Hotel. During the summer season it was used as the gathering place, each evening, of the hotel guests and the many friends of the artist and his

gracious wife. Of the studio, The Argonaut, September 11, 1905, said:

> "Mr. Jorgensen's studio is a surprise and a revelation--perfectly appointed, decorated in good taste, well lighted with electricity so that every picture shows to the best possible advantage, and ornamented with an artistic open fireplace that is the envy of every tourist who gazes upon it. In fact, upon entering the modest little building, you are hardly prepared to find in the midst of California's rugged wonderland a cozy studio, which, if transplanted bodily to San Francisco, would be looked upon as an ideal city exhibition room and an excellent setting for Jorgensen's valuable collection of Yosemite paintings."

YOSEMITE BRAWL

When Jorgensen moved to the Yosemite Valley he secured a dollar-a-year lease for the privilege of selling his paintings. He obtained this concession from the State Commissioners, and it was not to expire until October 31, 1914. In 1909, however, shortly after he obtained the lease, Major H. C. Benson, formerly acting Superintendent of the National Park, protested in vigorous but official language in his annual report, against Jorgensen's extremely small fee. In his report Benson claimed that the lease was an "unconscionable bargain", which the well-known artist had made with the Yosemite Commissioners. He called it an "absurdly low price" and intimated that he would like to see Jorgensen pay more for his concession.

At the time of the controversy, all the Yosemite Valley privileges were farmed out by Uncle Sam. Whether it

was a stage company, a hotel camp or a photograph studio, or even the right to peddle milk, Uncle Sam must receive a formal application from the person wishing to indulge in such commercial pursuits, and Uncle Sam had the sole right to say "yes" or "no". However, some of the concessions in the National Park at the time of this incident, dated back beyond the time when the Yosemite Valley was under Federal control. Such was the nature of Jorgensen's concession. Though no longer acting superintendent of the valley at the time of the incident, Major Benson dropped his plea in Uncle Sam's ear in his last report.

Jorgensen in turn argued and offered the simple explanation that he spent several thousand dollars on his picturesque bungalow and studio and that he realized the rule that all this investment reverted to Uncle Sam, to have and to hold, when his lease should expire. Jorgensen figured that Uncle Sam would be compensated, therefore, even if there were any "unconscionable bargain" in effect at the time.

Besides painting, Jorgensen did some social service by opening his cozy studio daily for the entertainment of visitors. Incidentally, it was the only place in the Yosemite where Theodore Roosevelt stayed during his flying trip through the valley in 1906.

ROOSEVELT HIS FRIEND

Jorgensen numbered many national figures among his close friends. One of them was the late President Theodore

Roosevelt. When the President made his trip through the Yosemite, he called on Jorgensen and the two became good friends. The President was attracted to the artist's home and stopped to look at his pictures. At sight of Jorgensen's dining room, he exclaimed: "Why, it is early Dutch, isn't it? With your permission I will sit here and rest." The conversation that followed was thus published in the Washington Herald, December 16, 1906:

> "'Where did you obtain your Dutch furniture, Mr. Jorgensen?' 'It was made right here in Yosemite, Mr. President,' replied the artist. 'And who made it?' inquired the distinguished guest. 'I did,' was Mr. Jorgensen's reply."

In response to the invitation extended on that occasion Jorgensen paid the President a visit at the White House. The press comment stated that the following salutation was uttered:

> "'Wait a minute,' exclaimed the President, directly he perceived the artist. 'I'll have your name in one minute! You are the man who paints pictures of the Yosemite and makes Dutch furniture!'"

HIS EARLY WORKS

As early as 1883 Jorgensen's fame as a landscape painter was well established. Late in that year he completed a genre picture, a study from life. The picture presented the interior of a settler's cabin in the mountains perusing a letter from some far-off dear ones, by the fire-light glow. The head of the settler was full of character.

In 1885 "San Francisco Docks" was finished. This was an interesting natural scene, and one looked upon with much favor by frequenters of the waterfront. It was a water-color of the broad school. The tugs and other small craft moored at the wharves, the gray-blue water and the hazy background, were carefully studied by the artist. The boats were remarkably well drawn, also the loungers about the wharves, the light smoke slowly issuing from the black funnels, the calm surface of the water, depicting the lazy side of life along the docks.

At the spring exhibition of the San Francisco Art Association in 1887, Jorgensen exhibited a marine view. The picture was a bit of the bay with J. Mervyn Donahue's yacht, "Nellie," as a feature of the watercolor composition. During this same year Jorgensen worked on a study of the old ship, "Halcyon." He also made a study of a hay scow at the foot of Third Street, San Francisco.

Four years later, we find Jorgensen busily engaged on a large picture of the Vernal Falls, Yosemite Valley, which he completed in the same year (1901). He also devoted his time to the study of snow scenes for which the winter valley is famous.

THE GRAND CANYON OF THE COLORADO

Jorgensen's success in depicting the wonders of the Grand Canyon equals the excellent work he has done in reproducing the beauties of the Yosemite and the Big Trees. Early

in the year 1909, he exhibited a view of the Colorado Canyon at the Courvoisier's Art Gallery in San Francisco. The painting was conceded by those who saw it to be one of the best the artist had done. In connection with the color effect of the picture, Lucy B. Jerome, in the San Francisco Call, January 10, 1909, wrote:

> "The coloring, instead of being brilliantly harsh, as is often the case with the reproductions of this natural wonderland, is soft and mellow, the effect being apparently produced by leaving exposed in various places the white paper on which it is painted, while the colors are laid on in the rock formations with great subtlety and skill. The effect of depth down the sheer sides of the canyon is very noticeable, and the picture, which is already sold, has excited a good deal of comment.
>
> "....The effect of Jorgensen's painted rock cliffs is magnificiently impressive. Old castles and buttressed fortresses seem to rise among the rocks as if fashioned by mighty architects and builders."

PICTURE OF YOSEMITE

In 1908 Jorgensen exhibited a large canvas of the Yosemite. The picture was painted from a spot not often chosen. The frowning steeps of El Capitan loom on the left of the scene, with Cloud's Rest and Half Dome shrouded in exquisite deep blue haze at the end of the canyon, in which also are caught glimpses of the Royal Arches and Sentinel Dome. In writing about this picture, Lucy B. Jerome, in the San Francisco Call, September 27, 1908, said:

> "The first impression of the picture is inevitably striking through the handling of the fine

> color effects and the sense of depth and space conveyed. The light, brilliant yet soft blue, of the Half Dome is remarkable in its rendering, the edges being almost too rigidly defined for haze effects, but the general impression is that of light and majesty."

In addition to this wonderful piece of work, Jorgensen also finished within the same year a number of studies of the Yosemite. All the falls, either in the dry season or the rainy; a number of big trees, in which work he was markedly successful; and numerous other sketches made from every available point in the valley were brought to completion.

"THE FIRE OF 1906"

Of the few artists who attempted to paint the San Francisco fire of 1906, Jorgensen was among the first. His painting, which is called "The Fire of 1906", is really the aftermath of the fire. The sky shows a rift of blue through the pinkish gray, smoky clouds which are beginning to clear. The streets shown are in ruins and deserted and one senses, through a deft rose tint applied to the grayness of the ashes that they are still smoldering. It gives a fine, subdued yet glowing hue to the painting, while silvery gray ash dust covers everything. The one object left standing is the tower of the City Hall, giving a prophetic tone to the picture.

This picture, which is Jorgensen's largest one of San Francisco, is a graphic portrayal of the city. It was painted at dawn two weeks after the disaster. The artist

accomplished this work from the roof of a high building, where he went morning after morning before the scene was marred by the presence of workmen. A smaller study represented the most picturesque ruin of the city--all that remained of the City Hall. Before his death in 1935, Jorgensen presented "The Fire of 1906" to the library of the Mechanics' Institute in San Francisco, where it still is. It measures three and one-half feet by seven and one-half feet.

"MARIPOSA GROVE"

Each of Jorgensen's large pictures in oil represents several weeks spent in the solitude of a tent. It was the artist's custom to live by himself while painting the famous pictures of the valley.

"Mariposa Grove", considered by many as one of the finest pictures that ever came from the brush of Jorgensen, shows this well-known spot in late September. It is an hour of the afternoon, and the western light filters through the majestic trees in charming effect. It is a picture at sight of which persons familiar with the region will exclaim: "Why, I recognize that place; I've been there! That is the big Wawona tree everybody drives through!"

Of this picture the Washington Herald, December 16, 1906, said:

> "The familiarity of the subject would hardly justify its popularity were the picture less

> skillfully and faithfully painted. Indeed, a subject that is extensively photographed and rendered hackneyed by illustration, is considered difficult for a painter to handle, but this painting portrays the beautiful drive among the sentinel trees in its most exquisite light. It is delicately and poetically handled."

"The Yosemite from Artists' Point" was another large painting in oil by Jorgensen to be well acclaimed at the time of its completion. Jorgensen has beautifully caught the blue mist, which for three months of summer bathes the mountain heights in a wondrous color haze, and has wrought it into the picture with great skill.

"The High Sierras Overlooking the Grand Canyon of the Tuolumme" occupied the place of honor at an exhibition of the Bohemian Club in San Francisco, in 1906. The picture is especially rich in charm and in direct harmony with it; the "Cathedral Spires" of the valley are painted to advantage amid their beautiful surroundings.

Then there was a study called "Monterey Cypress". In the estimation of the artist it was one of his happiest achievements.

JORGENSEN EXHIBITS IN WASHINGTON

In the year 1906, Jorgensen was induced by a Dr. Miriam to exhibit in Washington. The exhibition, which was held at the Cosmos Club of that city, consisted of watercolor and oil paintings of the Yosemite Valley and the Missions of California.

While several other artists had made a study of the missions in California, this was the first complete collection, exhibited in that city, of the twenty-one original missions, established over a century ago by the Spanish padres and built under their direction by the Indians. Some of the missions are in excellent state of preservation, and others in picturesque ruin. Their style of architecture lends itself to the artistic needs in a manner surprising to many who have not traveled in the outlying districts of California. For five years, Jorgensen made a continuous study of the missions, their architectural beauty, both as a draughtsman as well as a colorist. During his life Jorgensen made upward of eighty studies in watercolor of the missions, and a complete set in oils.

His Washington exhibition also included views of San Francisco, as it lay in ruins after the great earthquake and fire; and of the California coast, and of the missions of Texas.

On more than one occasion Jorgensen referred to his work among the missions as characterizing one of the happiest experiences of his life. At one time he and his wife drove through that region with a horse and buggy, sometimes camping in the open over the night, sometimes reaching shelter, sketching and painting through long weeks of fair weather and making friends with the custodians of the missions.

The old San Jose Mission, now utilized as a wine repository and overgrown with vines; the Carmel Mission with its outstanding belfry and sacred to the faithful as the burial place of Junipero Serra, the founder of the missions; the Santa Inez and many others--twenty-one in all--too numerous to specialize, offered an absorbing study of one of America's most picturesque features. One notably beautiful and exquisite watercolor by Jorgensen showed all that remains of the Santa Isabella Mission, part of the wall and the bell supports in the belfry. It is a desolate picture full of atmospheric charm and sentiment.

JORGENSEN PAINTS PICTURE OF YOSEMITE FOR MEAT MARKET

In the year 1914, one of the most interesting incidents in the entire course of Jorgensen's artistic career happened. Taken for a sign painter, he willingly endowed the youthful proprietor of a newly established meat market in Yosemite Valley with one of his masterpieces in oil as a sign for this young man's butcher shop. At the time Jorgensen's studio was one of the most, if not the most, popular among the rich tourists who frequent the valley, and were able and willing to pay hundreds of dollars for any of his paintings of Yosemite. Not only was Jorgensen famous for his paintings, but he was also very much liked by the village folk for his sociable nature. To the tradesmen, guides, livery-men, drivers and the like, he was simply "Chris", the

painter, best known as the patron of the local base-ball team and Boys' Club. The former could hardly exist without him, and to the latter he gave a club house. In short, he was a hero to every boy in the valley. Now for the story of the meat shop sign, as it was told by one of his friends shortly after the incident.

"Chris," said one of his young proteges, "do you paint signs? You know I'm going to open a meat market here in the village and I want a sign. If you'd paint me a sign I'd be glad to pay for it. You know I don't like to send the work out of the valley." "Sure," said Jorgensen, when he had recovered from the shock of being taken for a sign painter. "I'll paint a sign for you." And so Jorgensen painted a fine picture of the Great Yosemite Falls pouring over its half mile of perpendicular cliff and with its beautiful foreground of forest, meadow and river. This picture he had framed by inserting it in a large pine board, planed and varnished and decorated with a well-executed picture of a sheep's head. The frame had the simple legend in large letters, "Yosemite Meat Market."

It is needless to say that Jorgensen's name did not appear in the painting. But his failure to sign his picture had not concealed its origin. One of his friends, visiting the valley at the time, discovered him at work on the unique signboard and, bit by bit, wormed the story out of him.

"You see," said Chris, "I like this young fellow's enterprise and loyalty. He is hardly more than a boy, but he's starting in business on his own account. Then he didn't want to send the job out of the valley. So I just had to do it. Of course, you know, I wouldn't do a thing like this for money."

From this little incident we can see Jorgensen's goodfellowship and sociable nature, which won him a legion of friends.

INDIAN PRINCE ORDERS PICTURES OF YOSEMITE

During the long period of years that Jorgensen spent in the Yosemite, many a tourist has gone from the valley, bearing a beautiful souvenir of the trip in the shape of a canvas painted by the celebrated artist. But that was not all, for at one time an Indian ruler, the celebrated Prince of Baroda, ordered three pictures to adorn his palace in India. The Prince, who was then going through the valley on a visit, saw Jorgensen's pictures. He at once selected three to buy. The manager of the Prince, however, who seemed to have authority in the premises, where disbursement of money was involved, ruled that one example of Jorgensen's genius was ample, and hence two of the three gems were rejected. For the accepted picture, Jorgensen received five hundred dollars.

A MODEL'S STORY OF JORGENSEN

Jorgensen's sociable nature is known to his legion of friends. Whether they were young ones or old ones, Chinamen or Japanese, Jorgensen always had a word of greeting to them all. His congenial nature endeared him to the hearts of all who knew him. Among his numerous friends and admirers is the Daws family, a household of models, all of whom live in San Francisco. Father, mother and daughter all know the ropes in modeling, but old Mrs. Daws is the one who enjoys the work.

> "One of my pictures was at the World's Fair," she will tell you proudly. "It was the 'Tamale Woman' by Arthur Mathews. I was the old woman.
>
> "Do you know Jorgensen, the artist? I've posed for him a lot of times and my husband has, too. Last Christmas he gave a party to all his models, and if it wasn't the best thing that happened in San Francisco! Young ones and old ones and Chinamen and Japanese, and all the people he had ever painted. And there was a Christmas tree and presents for everybody. I got a shawl and some gloves, wasn't that fine? And Mr. Jorgensen laughed and danced and said everybody had to sing. And we had ice cream and other things. My! That was a fine time!"

DEATH OF JORGENSEN

During his last years, Jorgensen showed the same tenacity and courage which made him a pioneer in unsettled lands and made him overcome his deformity. At one time, while recovering from a serious operation at Lake Merritt Hospital, Oakland, he had his easel and paints brought to him. There, propped up in bed, he finished a six by four foot painting of Yosemite.

With the late George Sterling, Jorgensen was one of the pioneers who made Carmel an artist's colony. His old home in that locality was transformed into the present La Playa Hotel.

Chris Jorgensen died, June 9, 1935, at the age of seventy-five. His death came after a brief illness and marked the culmination of a long period of artistic activity. The first student to enroll in the California School of Fine Arts, he achieved fame through the paintings of Yosemite, the Sierra Nevada Mountains and the California desert. He painted many pictures of the Grand Canyon, the Arizona desert, and the twenty-one California missions. He gave a number of his paintings to the Bohemian Club and the Press Club, of which he was a life member.

CONCLUSION

He was survived by his widow, Angela Jorgensen, and a son, Virgil. And so ended the brilliant career of this man, almost all of whose life was devoted to the cause of art. Upon the death of Mrs. Jorgensen her will requested that two hundred and fifty of Jorgensen's paintings be given to the Yosemite National Park. These have been accepted by the National Park Service and are now on exhibit at Yosemite.

CHRISTIAN JORGENSEN

REPRESENTATIVE

WORKS

San Francisco Docks, 1885
"Nellie" (Yacht in water-color), 1887
"Halcyon" (Old ship in water-color), 1887
Cathedral Rocks and Spires, 1899
Half Dome in the Alpen Glow, 1899
Three Brothers, 1899
The Fire of 1906, 1906
Missions of California (80 water-color sketches), 1906
Missions of California (21 oils--complete set), 1906
Calaveras Big Trees, 1907
The Canyon of Yosemite, 1908

UNDATED PICTURES:

Cascades at the Head of Happy Isles
Vernal Falls
Mt. Lyell and its Glacier
Mariposa Grove
Monterey Coast
Cypress Grove
Along the Wharf
The Red Stack Row Boats (water-color)
Five Italian Fishermen
Yosemite in Winter
Maps, From Yosemite Valley to Wawona and Mariposa Grove, and Yosemite Valley

EXHIBITIONS:

San Francisco, California
  San Francisco Art Association, 1887 (Spring Exhibit)
  Mechanics Fair, 1887
  Bohemian Club, 1899-1904
  Sequoia Club, 1907
  Rabjohn and Marcom's Art Gallery, 1908
  Courvoisier Art Gallery, 1909
Del Monte, California
  Del Monte Art Gallery, 1907
Washington, D.C.
  Cosmos Club, 1906

CLUBS:

Bohemian Club, San Francisco, California
Royal Academy, Copenhagen, Denmark

CHRISTIAN JORGENSEN

BIBLIOGRAPHY

San Francisco News Letter, November 8, 1873

The San Franciscan, April 25, 1885

San Francisco Chronicle, March 20, 1887
October 8, 1899--July 12, 1909
June 10, 1922--August 7, 1928
June 11, 1935--June 26, 1935

The Bay of San Francisco (a history), 1892
Vol. II, Page 223

The Argonaut, September 11, 1905

Washington Herald, December 12, 1906

Washington Evening Star, December 15, 1906
December 16, 1906

San Francisco Call, September 27, 1908
January 10, 1909

The Overland, August 1929, Page 238

0574

CHRISTIAN AUGUST JÖRGENSEN

San Francisco NEWS LETTER
Gregory

SAN FRANCISCAN
Vol. 1, no. 1 - [Vol. 5, no. 22] (February 16, 1884 - [June 19, 1886]).
No more published?

San Francisco CHRONICLE
Gregory

THE BAY OF SAN FRANCISCO, THE METROPOLIS OF THE PACIFIC COAST AND ITS SUBURBAN CITIES: A HISTORY. 2 vols. Chicago: Lewis Publishing Company, 1892.
Rocq 7957

ARGONAUT
ULS

Washington HERALD
Gregory (District of Columbia)

Evening STAR
Gregory (District of Columbia)

CALL-BULLETIN
Gregory (California, San Francisco)

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

CHRISTIAN AUGUST JÖRGENSEN

b. October [4], [1860] Christiania [now Oslo], Norway

d. June 24, 1935 Piedmont, California

October 1: CSL; Death certificate
October 4: Genealogical Library, The Church of Jesus Christ of Latter-Day Saints (information courtesy Dr. Katherine Mather Littell)

1859: CAR; Obituary and Death certificate, age 75
1860: CSL; Genealogical Library, The Church of Jesus Christ of Latter-Day Saints (information courtesy Dr. Katherine Mather Littell)

OBITUARY

SAN FRANCISCO CHRONICLE
June 26, 1935, p. 11

WORK BY

Clark, Galen. INDIANS OF THE YOSEMITE VALLEY AND VICINITY: THEIR HISTORY, CUSTOMS AND TRADITIONS. Yosemite Valley, California: Galen Clark, 1904. 110 pp. Rocq 5175.

Illustrations by CAJ.

MONOGRAPHIC SOURCES

CALIFORNIA DESIGN 1910.
Ill.: THE PINNACLES, YOSEMITE VALLEY, 1901

Murphy, Thomas Dowler. ON SUNSET HIGHWAYS: A BOOK OF MOTOR RAMBLES IN CALIFORNIA. Boston: Page, 1915.
Ill.: VERNAL FALLS, YOSEMITE (color)

NEWSPAPER AND PERIODICAL SOURCES

BANCROFTIANA
No. 44 (April, 1969), pp. 5-7, "Jorgenson [sic] Oils," by George P. Hammond, ill.: PALA, ASISTENCIA OF MISSION SAN LUIS REY

MONTEREY PENINSULA HERALD
October 29, 1960, p. A4, ill.: CARMEL MISSION

NATIONAL MAGAZINE
Vol. 42 (July-August, 1915), pp. 609-616, "Chris Jorgensen: A Versatile California Artist," by George Wharton James, bio. info., ills.

OVERLAND MONTHLY
Vol. 80, no. 1 (July, 1922), p. 6, ill.: THE SHIP

(continued)

SUPPLEMENTARY BIBLIOGRAPHY

CHRISTIAN AUGUST JÖRGENSEN

NEWSPAPER AND PERIODICAL SOURCES (continued)

SAN FRANCISCO CHRONICLE
September 12, 1917, p. 3, to close Yosemite studio and travel
March 1, 1931, RP, p. 4, ill.: THE MOUNTAIN THAT WAS GOD

EXHIBITION CATALOGUE

Davis, California. FROM FRONTIER TO FIRE.

BIOGRAPHICAL DIRECTORIES

BAY OF SAN FRANCISCO, Vol. 2, pp. 223-224
Dawdy 1
Samuels

INDEXES

Schwartz
Smith and Moure

ARCHIVAL SOURCE

CSL (1912: Piedmont)

J U L I A N W A L B R I D G E R I X

1850.....1903

Biography and Works

"LANDSCAPE"

JULIAN WALBRIDGE RIX

One of the early day artists who found a characteristic stimulus for his talents in San Francisco was Julian Rix. His career was an ever ascending trend towards recognition and fame, for Rix was identified with the pioneer group of San Francisco artists, who reached a high point in numbers and cultural enthusiasm during the 70's and 80's not equalled in any city of the United States, outside of New York.

The California patrons of art during those railroad building days, while generous in their purchases of Eastern and European works, did not neglect local talent. Rix's pictures drew a fair share of this appreciation. Because of his likable personality, he enjoyed popularity among California's moneyed patrons.

As an evidence of the value of Rix's work at its peak one hundred and seventy six paintings and studies by him were sold from the estate of William Ryle of Paterson, New Jersey, for the sum of $32,580.

Rix had gained some recognition in the West when William Ryle, a New Jersey visitor to San Francisco in 1880, induced him to try his fortune in the East. On the Ryle Estate, a summer home, Rix created some of his best pictures which afterward earned for him the reputation of one of the

foremost landscape painters of the day. It was even said that he succeeded to the mantle of Innes, the famous American landscapist.

GENEALOGY

Julian Rix was born at Peacham, Vermont, December 30, 1850, the son of Alfred and Maria Chastina (Walbridge) Rix, and a descendant of Thomas Rix who settled in Salem, Massachusetts, before 1649.

At the early age of four years Julian was brought to San Francisco by his father. Within a few years bereavement separated the family, and Julian was sent to an uncle in Vermont where he lived until he was fifteen years of age, when he returned to California.

His father, Judge Rix, became Associate Judge of the Court of Sessions and Police Judge during the years 1866 to 1868. He established the first family home at a site near 640 Market Street opposite the present Palace Hotel. Here were born Julian's three brothers: Edward, William and Alfred Shirley, half-brothers by his father's second wife.

Julian Rix lived in San Francisco until he was thirty years of age when he moved to New York. He never married. Relatives of his deceased brothers live in the Bay Region at this time, 1937. The widow of his brother Edward, Mrs. Gale Rix, lives in Oakland. Others are Mrs. N.R. Dunham, and Austin Rix of San Francisco, Mrs. A.S. Rix of Salada Beach and Mrs. Rose Rix of San Mateo, California.

YOUTH AND EARLY TRAINING

Julian's first job was as an errand boy for a paint store. He soon found more remunerative employment as a sign and decorative painter. As proof of his inclination to draw he decorated his bedroom walls with black and white sketches; an inkling of the art he would follow later on.

Rix was self-taught. He trained his powers of observation and studied without the trammels of painting traditions or tricks of technique to help or hinder him. His parents evidently refused to aid him, for in his will he referred to a time when, "my own relatives and family did not put forth a helping hand to me."

Instead of attending an art school, Rix had to depend on what he could learn from his artist acquaintances and by his study of the works of famous artists during his several trips to New York and Europe, in later life. The closest Rix ever came to any art tutoring was his association with Jules Tavernier, with whom he occupied a studio in the old Supreme Court Building at 728 Montgomery Street in San Francisco.

When critics complained that he copied Tavernier's work, it was Tavernier himself in the News Letter Weekly gave printed assurance that Rix's work was his own individual effort and style. In the pursuit of his art career Rix was most fortunate in his ability to react positively to both the well meant and the malicious criticism, so prolific in the

publications of those days. Art criticism was as weighty as international politics to Rix and his public; and art demanded lyrical literary praise.

The first mention of Rix as an artist was in the San Francisco News Letter June 28, 1873, a story of artists' own sale of their paintings, under the auspices of the Art Association. From that date until today, wherever local history is discussed, are recorded picturesque accounts of Rix and his achievements.

The News Letter ever a rasping dictator of art matters in the 70's had this to say about him February 8, 1875:

> "Julian Rix, a young artist who went East from here about a year ago, has two little pieces at Morris, Schwab & Co. They do not show that improvement we expected to see in his works by this time, and indicate that he has not yet laid aside that happy-go-lucky careless style which characterized all his works while here."

Further criticism by this same publication of May 15, 1875 follows:

> "We note the arrival here of Mr. Julian Rix, a young San Francisco artist, who has been absent at the East for some time. No doubt his old friends will be given the opportunity to judge whether or not he has made good use of his talent while absent. It is understood, however, that Mr. Rix visits California with a viewto improving his health which is not of the most robust character. In this connection it is to be hoped that he will refrain from announcing his early decease, and in consequence thereof, offer up at auction the entire results of his sketching tours for ten years, more or less, as an ante-mortem sacrifice to his genius.
>
> "We would also suggest to our young friend that if he has a sufficency of commissions from his

> Eastern patrons to keep him busy for a couple of years or so, he shall proceed forthwith to fill these many orders, and not palm off upon us the debris of his studio, and the work of his sleight of hand until we are surfeited and so disgusted that, when he shall be ready to do really good work, he will be compelled to go East to seek a market for that which ought to, and would have met with ready sale here, had he always put the best foot foremost and not essayed the character of a charlatan instead of that of an artist."

In the same vein the News Letter of February 24, 1877 writes:

> "If Mr. Rix is not so wedded to, not only the style, but the subjects as well, of the artists he imitates, let him give us a picture or two of the scenery with which he is quite familiar, having lived here many years before going East to study, and not constantly put before us woodland scenes purely Eastern and unCalifornian in character: let us by all means have a rendering of a subject near home, where the scope is ample for Sunset or Sunrise--effects quite as brilliant as any to be found in the East."

On July 14, 1877, the art critic of the News Letter underwent a change of attitude and wrote:

> "Messrs. Morris, Schwab & Company have also placed on view a picture of Julian Rix--'Carmel Valley', near Monterey. Mr. Rix, since his return, has painted many charming pictures, particularly his wood interiors. This work is purely Californian in character, and it therefore cannot be said that it is a reflex of the work of any other artist. It is nice in tone, with good atmosphere, pleasing distances and excellent color."

The same publication offered further favorable comments as follows:

> "'Autumn Sunset', by J.W. Rix, for richness of foliage, perfection of coloring and facility of

execution, is worthy of a place in any gallery. The brown of the falling leaves, the gray of the trees and the rich green of early Autumn are each and all a study."

SOME RIX PEN PORTRAITS

The San Francisco Chronicle carried on their front page April 22, 1877, under the heading, "Painter and Palette," sketches of the prominent artists of the day. Rix was among them and received his full share of publicity. His "striking traits" were listed:

> "Julian Rix is known among his brethren as 'The Adonis of the profession.' Not undeservedly is he thus designated. He is in appearance and manners a thorough gentleman and understands to perfection the art of making himself agreeable to the fair sex. His fine, light colored side whiskers give him a decided English aspect, but his accent tells the story of his New England birth too unmistakably to allow him to be long thought a Britisher.
>
> "Mr. Rix's forte is painting landscape. Nature's garb he has studied thoroughly, and the skill with which he contrives to transfer some of her most beautiful phases to canvas is really wonderful. His rich verdure effects have ever been the admiration and envy of his brother artists.
>
> "Although Rix is a decided beau, he is by no means 'a society man.' On the contrary he is strongly Bohemianistic in his tastes, and never slips an opportunity to have a little masculine fun. It is currently asserted that he and another of the fraternity are now emulating a Munich artist custom of drinking beer. The tally of bottles of a famous brew already disposed of by this pair is enormously large, and those who know say that Rix stands up well with his competitor. It is a pleasure to record that Rix is appreciated by the community, and that his name on a picture is a recommendation of the work. It is unnecessary, therefore, to state

that he is not cramped pecuniarily, as some of his less fortunate brethren are."

On page 374 of the Argonaut, San Francisco, in 1903, we find a further word picture:

"Julian Rix was one of the prominent members of the Bohemian Club and an associate of Joe Strong, and Jules Tavernier. He showed a great deal of talent as a landscape artist, but as is often the case in San Francisco he met with inadequate recognition.

"He was one of the three guests at a famous dinner still remembered in the Bohemian Club, the honored Bohemians being himself, Mr. Charles Dungan and Fred Somers. Rix made a great success in New York City and was one of the most prosperous of the California artists there."

Comment from "Annals of Bohemian Club":

"Julian Rix, one of the artists whose early career was identified with the Bohemian Club; at one time he and Tavernier had a studio together on the edge of the Latin quarter.

"About the time that Tavernier went to the Islands, Rix had an auction sale of his own accumulated pictures. He realized enough to pay his debts and go to New York where he has since shaved his whiskers, acquired fame, a large girth and a bank account.

"The Club made him a life member in 1892, a well deserved tribute."

The American Dictionary of Biography Volume XV, p. 638, gives this sympathetically personal sketch:

"Rix is described by intimate friends as exceptionally good natured, a Bohemian, and something of a raconteur."

RIX'S PATRONS

One of Rix's many patrons was Irving M. Scott, who purchased one of his most pretentious paintings, identified simply as "Landscape," for his private gallery.

Collis P. Huntington, a San Francisco patron of the arts, acquired a number of fine canvases by Rix. One of them, entitled a "Summer Landscape," was presented to the Mark Hopkins Institute of Art. It was one of the most admired, in those days, of the style then spoken of as "house pictures." After the fire in 1906 "Summer Landscape" became the property of the San Francisco Art Association and was added to their permanent collection.

H.S. Harkness of New York purchased at the New York Auction Rix's "South Devon, Near Torquay, England," for the sum of $1,150. He made this picture from sketches brought back with him from his trip to Europe.

William Ryle of Paterson, New Jersey, was of course his chief patron from the time he discovered Rix in San Francisco, 1880, and all during his stay in the East where he made such a commendable success.

HIS TRAVELS

Expressing a natural versatility in his art Rix found it necessary to make many sketching tours. He traveled between New York and San Francisco frequently, not only for the purpose of procuring subjects, but also to improve his manner.

He often visited the many picturesque spots on the Pacific slope where he could find hills, forests and mountains to inspire his talent. In Oregon, the headwaters of the Columbia River fascinated him. He spent the Summer of 1877 there and brought back to his studio in the Mercantile Library numerous sketches for elaboration.

"Twilight on the Lower Columbia" was one of the results of his visit to the North. The Chronicle of November 11, 1877, said of it:

> "------shows similar qualities, soft and nicely graduated lines, water skillfully handled, and things suggested rather than painted- leaving room for a slight effort of the imagination."

On a summer trip to the Puget Sound and the Columbia River, Washington and Oregon, Rix brought back some nice sketches for pictures, one of which the San Francisco Bulletin, October 26, 1878 discussed:

> "In quite another vein is 'Mount Rainier,' a scene from near Tacoma on Puget Sound. Here an arm of the Sound is shown in the foreground. There is a small chopping sea, a kind of fussy turbulence of water which challenges inquiry at first. But this is a tide-rip rushing up the narrow estuary, and all the water has an abrupt troubling action. 'Mount Rainier' rises in its great majesty in the background, snow-capped but taking the light at just the hour when it makes a crown of gold. The great seams and scars where glaciers have flowed their way down to the sea are all obscured by this film of gold. The middle distance is effectively rendered, and altogether it is a striking picture."

Marin County, near San Francisco, captured him for a short stay. He returned with a sketch, "View in Marin County"

that pleased local connoisseurs, That Rix's trip to Marin was fruitful is proven by the story that appeared in the San Francisco Chronicle of March 18, 1877:

> "Julian Rix has just finished and placed on exhibition a landscape view taken in Marin County. It has every appearance of being an exact copy of a scene in Nature. It represents a broad green meadow across which the sunlight falls, a hill crowned with bushes and small trees at the left, a hill beyond the meadow at the right covered with the faint purple light so familiar in California landscape, and a lofty hill in the middle distance crowned with fleecy clouds just touched with gold. A broad grasp of the subject and vigorous handling are everywhere apparent. The picture is really a new departure, for, whatever may be said of it, Mr. Rix cannot be justly accused of blindly following other artists. His clouds are low but they are delicately fleecy and entirely unlike any sky effects he has hitherto attempted. Though the hues are rich, they pass insensibly from one color or shade to another like real shadows in a landscape. This artist has been accused of a passionate love of color, especially yellows and purples, after the manner of Bierstadt. His coloring is still bright and charming but with a difference. He has shown that he has originality as well as the artistic perception."

In June of 1878 he made a camping trip to Sonoma County which resulted in his canvas "A Summer Morning in Sonoma Valley," placed on exhibition with the Art Association.

Monterey, the quaint Spanish fishing village, was one of the last places to which Rix made sketching excursions before he went to New York City in 1881.

An article in Overland, July 1907, by Josephine Mildred Blanch, mentions Rix's visits to Monterey as a pioneer of the art colony, and one who helped to first develop

appreciation of the rare beauties of sea and mountain to be found there.

At the Spring Exhibition of the San Francisco Art Association his scene, "La Barronca Honda," taken from Carmel Valley, drew this comment from the Evening Bulletin of San Francisco of March 6, 1879:

> "It is painted in a low key, but strong with a very happy treatment of atmospheric effects."

The News Letter, March 15, 1879, on the same painting, made this statement:

> "'A View in Carmel Valley,' No. 27, a large picture with a sunset effect, is by Julian Rix. Every part of this work is painted with more boldness than is usually found in Rix's pictures except the foreground, which is not in keeping with the rest of the picture. It is not strong enough for the rest of the work, and suggests the idea that the artist must have painted it while working on 'Sunset Morning,' No. 35, a picture which comes nearer the style of the modern French landscapist than any in the gallery. It is low in tone of fine effect, and void of brilliant color--in fact, green and gray make the picture. It is the best we have yet seen from Rix, and the first work we come to in the collection bearing the magic ticket 'SOLD'."

Among the marine views painted during Rix's travels, The San Franciscan, December 6, 1884, Volumn 11, page 12, mentions:

> "Julian Rix contributes another marine display at Morris's. The dark hulk of a fishing boat is in the foreground; there is a misty line of shore, and the masts of another craft in the distance, while a cold moonlight effect adds an air of mystery to the scene. Nearly all the details are in Rix's best style of marine work."

An account of his last trip to San Francisco is in the San Francisco Chronicle, November 25, 1903, page 7:

> "A year and a half ago Rix came to California, remaining several months. San Francisco got but a few weeks of his time.
>
> "He devoted himself to sketching in the mountains and valleys about Santa Barbara. All the material he got at that time Rix worked into a number of notable pictures shown last Winter in New York.

HE MOVES TO NEW YORK

Art patronage reached a monetary peak in San Francisco in 1877. From then on there was a decline in the enormous sums lavished on such "grand style canvases."

It was natural therefore that Rix should seek a larger field for his work, so he chose New York City where art appreciation was still on the up grade.

The San Francisco Bulletin of August 13, 1881, commented on his departure:

> "Mr. Rix is a fairly good landscape painter who has not yet stopped growing--at least it is hoped not. The only impediment in his way just now seems to be a want of earnest devotion to art and less of what Tilden called 'futile dalliance.'
>
> "There are a score of great artists in New York. It is a good thing to get close to them and to learn the secrets of their power. Many of the artists who were prominent a dozen years ago have 'gone over the grade,' and younger men are pressing to the front."

News from Rix was published in April 1, 1882, again in the San Francisco Bulletin:

"Julian Rix,who removed to New York some months ago, has met with a very good success, having sold several pictures at good prices."

A writer in The Californian, July - December 1881, page 270, proved himself a prophet when he wrote:

"Mr. Julian W.Rix, one of the youngest and most successful of our local artists, is about to leave San Francisco. Mr. Rix goes to New York, and thence, after a season to Europe.

"It does not require the gift of second sight to predict success for this energetic and talented young artist, nor to say that, like Bloomer, Welch and Young of the landscape, and Rosenthal and Neal of the figure painters, he will always be a credit to the city he calls home. Mr. Rix with his wonderful gift of color, has that 'fatal facility' which might have been a drawback to his progress in San Francisco, but which will only stand him in good stead in cities where standards are higher, competition more active and criticism keener.

"There is among the majority of San Francisco artists an assiduously cultivated Bohemianism that is paralyzing to the faculties of those who remain too long among us."

That Rix drew to him Californians visiting in New York is evidenced by the following which appeared in the San Francisco News Letter April 20, 1889, page 21:

"Californians in Gotham: At the National Academy Exhibition it gave Californians a pleasurable shock to encounter Benoni Irwin, Clara McChesney and Julian Rix. Trix."

The correspondent for the Argonaut, Mrs. Gertrude Franklin Atherton, visiting in New York, wrote on November 15, 1888, the following account:

"Julian Rix is one of the most successful water colorists in New York, commands high prices, and

> is always hung among the twenty honorables. He paints snow-clad landscapes with yellow rifts of sky or yellow reflecting waters that have so distinct an individuality they can be recognized at a glance. It is extraordinary how all Californians succeed who come to New York. I have never known one to fail."

Still cognizant of a desire to perfect his art Rix went to Europe in June of 1889, for further study.

ONE MAN SHOW

The greatest show of Rix's career in San Francisco was held at the Art Association, in 1883. His work consisted of two hundred paintings and sketches sent to this city from New York. Among them some pretentious screen decorations that appealed to the taste of the day were shown. The one-time harsh critic of Rix and his early efforts told of this event in the News Letter of May 26, 1883:

> "The collection of paintings sent out by Julian Rix, one of San Francisco's most popular artists, are now arranged upon the walls of the main gallery of the San Francisco Art Association. It differs in appearance from any collection heretofore offered in that it is more novel. The general form and style of the canvases, together with the manner of mounting, adds to this novelty, for example, Numbers 61, 62, 83, is a large folding screen, six feet in height, composed of three canvases, each 20x50 inches in size, upon which the artist has painted a delightful 'Autumn View.' Of course the screen divides the scene into three parts, and yet it forms a complete and harmonious whole. It is by far the grandest and most valuable decorative screen ever shown in this city.
>
> "Next we have a screen of quite another form, Number 81. The decoration of this is of a poetic character, being from Walter Scott's 'Sir Patrick

Spens,' in The Minstrelsy of the Scottish Border. The superstitious Mariner discerns the evening moon outlined in the sky in full form and considers it an ill omen and says:

"I saw the new moon, late yestreen,
"Wi' the auld moon in her arms,
"And I fear, I fear, my master dear,
"I fear we'll come to harm.

"Across the face of the old moon the artist has painted a delightful little twilight, and in the margin, printed with fantastic letters, the first two lines of the text given above. The effect of the whole is most weird and poetic, and cannot fail to be appreciated. In addition, there are seven fire screens, the decoration of each consisting of a bit of brook scene, painted in black and white, and illustrating Tennyson's poem of 'The Brook,' and upon each picture a line from the poem in keeping with the subject.

"Rix is apparently fond of painting in black and white, for we find a number of canvases done in that manner, and they are among the most effective of his collection, too. A Notable one is a large panel, No. 80, representing 'Twilight,' and here again Mr. Rix turns to the poet for aid to illustrate his work, taking the couplet from Milton:

"Now comes still evening on,
  and twilight gray
"Had in her sober livery all things clad;
  Silence accompanied,
"For beast and bird,
  They to their grassy couch,
"These to their nests
  Were slunk, all but the wakeful nightingale.

And a perfect bit of solitude at twilight it is.

"Rix's work, without being in the least labored, has the appearance of careful study and execution; there is not a sketchy picture in the entire collection. He doubtless thought it scarce worth while to send mere sketches so far.

"An attractive feature of the exhibit is a number of upright narrow panel pictures, just suited to spaces too narrow for an ordinary canvas,

> but with a wall space from the line to the ceiling too great to render a small picture of any use whatever. In all the years Mr. Rix resided in this city he never offered his work at auction--nor would he now--if it were not that he purposes going to Europe to pursue his studies in his chosen profession."

That he finally received justice from the News Letter's art critic, and a full measure of praise is recorded above; and that his financial success brought his desired trip to Europe in 1889, is a matter of history as well as of ambition fulfilled.

MEDIUMS OF EXPRESSION

Rix began his art career with black and white drawings, then pastel studies and graduated into oils; later in New York he employed water colors and made some etchings of his paintings. His earlier etchings were subjects found in California and Pacific slope States. One, particularly notable, was entitled "Golden Gate." Later on he chose popular subjects in New Jersey, Maine and England.

Some of his pastel drawings were reviewed on page 3, column 8, of the San Francisco Chronicle, May 2, 1886:

LOCAL ART

> "At one of our local galleries are two new pastels by Julian Rix, our California artist, who is so rapidly rising to Eastern fame. They are in quite different style from any of his other work. There is about them a conspicuous absence of that free art in which he is rather wont to revel, and especially the one which treats of still water under a purple twilight stealing through the cottonwood shade, is so calm and

> beautiful that one unwillingly leaves it to go out into the daylight glare and cobblestones of Post Street.

In Harper's Magazine, October 1889, there appears a number of etchings by Rix to illustrate a story about California by Fred M. Somers, "Forests of the California Coast Range."

Of his water color activities we find record in the San Francisco Argonaut of December 12, 1904:

> "Collection of William Morris, Veteran Art Dealer of San Francisco.
>
> "Three charming water colors, and one oil by Julian Rix, the well known Californian, are shown: 'Late Autumn on Esopus Creek' and 'Springtime on the Passaic' are two characteristic examples of his nature studies, and were refinished shortly before his death."

Respecting his several mediums we cannot overlook the praise by Mrs. Gertrude Franklin Atherton in the Argonaut, January 14, 1889, under the caption of "Californians in New York":

> "Of Julian Rix I spoke a few weeks ago, I did not say, however, that he has made his mark here. Not only by daintiness and strength of his brush and the beauty of his color but by his original method in the use of water colors.
>
> "He began, as all Californians know, a painter in oils; and, when he took up water colors, instead of learning the new technique, used them with the same method that is supposed to apply only to oils. Everybody scoffed, but the result was that Rix stands out among the eastern water colorists by means of his individuality and the absolute success of his strange method.
>
> "His etchings are also perfect in their wonderful combination of delicacy and breadth. He

lives in Paterson, New Jersey, and seldom comes to New York. The charming Jersey landscapes are the usual subjects of his brush."

LATER VALUES OF RIX PAINTINGS

The tradition that art does not pay did not hold true in Rix's experience. Not only did he make money during his life-time, but he made it for others a long time after his death.

In San Francisco before he moved to New York his pictures attracted willing buyers. Of those sent back to San Francisco from his eastern studios, the San Francisco Call, December 22, 1912, page 52, comments under the heading:

"News of Art and Artists by Porter Garnett.

"It is interesting to note the way in which a splendid canvas by Julian Rix stands out among its fellows in the Gump Art Gallery. The painting is an exceptionally fine one of one of the most distinguished painters we have ever had in California.

"Knowledge of the fact that it is to be seen at Gump's should attract members of the elder generation who knew and admired the artist."

Twenty-five volumes of the American Art Annual to the year 1929 carry either records of his studios, exhibitions, membership in clubs or sales of his paintings in New York auctions. In fact New York patrons of art, dealers and speculators bought, sold and resold his works at auction each year for twenty-six years after his death. Many of them sold for several thousand dollars. In one instance a Rix "Landscape" sold to W,H.Henry for three thousand one hundred dollars.

LAST PICTURE AND OBITUARIES

The American Art Annual, Volume V, page 123, 1905-1906 gives an account of Rix's death. The Mark Hopkins Institute Review of Art, Christmas 1903 also, tells of his passing. Quoting, in part, the San Francisco Chronicle of November 25, 1903, page 7. (This article is accompanied with a picture of Rix):

> "Julian W. Rix, one of the first of American landscape artists, and claimed quite justly, with pride by California, died yesterday in New York City where he has lived almost continuously for the past 20 years. The immediate cause of his death was an operation for kidney trouble with which he had been afflicted for a long time."

In the Dictionary of American Biography is this paragraph of human interests:

> "In his will (Rix, post, p.93), he requested that Thomas B. Clarke, art connoisseur, examine all his paintings and 'destroy any which, in his judgment, is not worthy of my name.'"

That the weight his impress upon the world of art was felt very strongly four years after his death, Hanna Astrup Larsen in the San Francisco Call of April 1, 1907, indicates:

> "A painting of unusual interest is a RIX, now on exhibition at Gump's. It is one of the last that Julian Rix limned before his death. He willed it to his brother, Edward A. Rix, who sent it to Gump's for an exhibition lasting a few weeks. It will remain there to the end of this month.
>
> "The picture is called 'El Camino Real' or the King's Highway, and represents the old road of

> the padres along the coast near Santa Barbara. The scene, with the rounded hills in soft verdure of early spring, the rocks throwing cool black shadows, the pellucid blue-green water of the bay, is very characteristic of Santa Barbara. The overhanging clouds, blotting out the skyline, and the shadows of the lighter clouds flitting across the hills combine to make a picture of rare beauty and one which is full of feeling.
>
> "It is of peculiar interest not only because of its inherent greatness, as a work of art, but because there are now so few paintings to be had by Rix at any price. The one on exhibition here, ought, if possible, not go into any private collection, but hang where it could be of benefit to as many as possible."

Rix was buried in the plot of his life-long art patron, William Ryle, in the Cedar Lawn Cemetary, Paterson, New Jersey. The date of his birth was obtained from his tombstone.

The artistic accumulation of Western landscape from Rix's hand was all part of the early day appreciation of nature's grandeur. His versatile works parallel and carry on with the great tradition of pioneer painters, such as Keith, Bierstadt and Hill. His popular appeal to the art patrons of his day and the generation after, place him as an important factor in relating the Western scene to the Eastern patron--and also the Eastern subject to the new Western art patrons.

However Rix's sense of beauty in nature was timeless and above the limitations of subject matter. His canvases today appeal to those whose appreciation is undistorted by modernism. His was a rich and prolific life wedded to his art and graciously sharing his talents with his friends.

JULIAN WALBRIDGE RIX

REPRESENTATIVE

WORKS

A Black Storm
California Landscape
Solitary One
Summer Landscape
A Valley Stream
A Feeder of the Beaverkill
Canyons of Colorado
A Mountain Lake
Landscape
In The Gloaming
Woodland and Meadow
High Tide, Coast of Maine
The Stream in the Greenwood
Approaching Storm
Sanderson's Creek
In California
Silver Afternoon, Early Autumn,
  Pompton Valley, New Jersey
Sunset Glow
Nocturnal Landscape
Woodland Scene
A California Valley
Early Autumn, Near Little Falls
Cypress Hill, Near Monterey, California
Evening Hour
Pompton Lake
The Brook
The Trout Brook
Landscape, Near Santa Barbara
Autumn Landscape
California Twilight
Off the Coast of Maine
Mendocino Point
In the Adirondacks
Study of a Snow Scene
Passaic Valley
The Oaks
A Road through the Wood
On the Deep
Evening Landscape (5 paintings under this title)
Mountain Trees
The Meadow Brook
Indian Encampment, Southern California

WORKS IN PRIVATE COLLECTIONS:

New York, Baltimore, Rochester, South Bethleham, Pennsylvania
- Solitude
- Sunset
- High Tide
- Noon Day
- St. John's Harbor
- Golden Gate

PERMANENT COLLECTIONS:

Corcoran Gallery of Art, Washington
- Pompton Plains, New Jersey (1898)

San Francisco Museum of Art
- Summer Landscape, (1898)

Bohemian Club, San Francisco
- Castles in the Clouds
- Absent Members
- Still Life

De Young Museum, Golden Gate Park, San Francisco
- Landscapes

William Ryle Collection, Paterson, New Jersey
- 160 Landscapes, Oil Sketches, etc.

Walker Art Gallery, Minneapolis, Minnesota

Toledo Museum, Toledo, Ohio
- Devonshire Farmhouse

Metropolitan Art Gallery, New York
- Canyons of Colorado
- Sunset Glow

EXHIBITIONS:

San Francisco Art Association, 1876, 1877, 1879, 1883, 1884

Special One-Man Exhibition, San Francisco Art Association, Spring 1883, included:
- Autumn View
- The Brook
- Twilight
- A View on the Upper Columbia River
- Alameda Marshes
- Apple Blossoms

Art Union Exhibition, San Francisco, 1878

Mechanics Fair Exhibition, Sacramento, 1878

Morris, Schwab & Co., San Francisco, 1875, 1876, 1877, 1878

National Academy, New York, 1889

Art Institute of Chicago, 10th Annual Exhibition, November 2, to December 12, 1897:
The Solitary One
New York State Fair, Syracuse, New York, August 29 to September 3, 1898
Nature's Realm
Mark Hopkins Institute of Art, San Francisco, 1903
Institute of Arts, Brooklyn, New York, 1910
First Exhibit Golden Gate Park Museum, San Francisco, 1915
The Forest Sentinels

CLUBS:

Bohemiam Club, San Francisco, (made a life member 1892)
Salmagundi Club (1888)
Lotus Club, New York

STUDIOS:

San Francisco, corner Jackson & Montgomery Streets, Mercantile Library Building, also, Old Supreme Court Building, Montgomery Street
Paterson, New Jersey
New York, 391 Fifth Avenue, also, 8 W. 40th Street

BIBLIOGRAPHY

San Francisco News Letter: June 28, 1873; February 6, 1875; May 15, 1875; February 24, 1877; July 14, 1877; September 15, 1877; March 15, 1879; May 5, 1883; May 26, 1883; May 3, 1884; April 20, 1889.

San Francisco Chronicle: March 18, April 22 and November 11, 1877; June 30, 1889; November 25, 1903.

Bulletin, San Francisco: October 26, 1878; March 6, 1879; August 13, 1881; April 1, 1882.

Argonaut, San Francisco: November 15 and December 3, 1888; January 14, 1889; December 12, 1904.

The Mark Hopkins Institute Review of Art: Christmas 1903, page 27.

Overland Magazine: July 1907, page 63

The Pacific Coast Metropolis: Volume 2, page 635

Dictionary of American Biography, Volume 15, page 638

The Columbia Encyclopedia, page 1512

The American, page 556

The New International Encyclopedia, Volume 20, page 26

Handbook for San Francisco, (Todd), 1914

AMERICAN ART ANNUAL:

Volume 1	1898	page 157, 402, 480
Volume 111	1900-1901	page 58
Volume 1V	1903	page 51, 62, 89, Part 11, page 62
Volume V	1905-1906	page 92, 123
Volume V1	1907-1908	page 82
Volume V11	1909-1910	page 48
Volume V111	1910-1911	page 379
Volume 1X	1911	page 87
Volume X	1913	page 60
Volume X1	1914	page 419, 455
Volume X11	1915	page 295
Volume X111	1916	page 384
Volume X1V	1917	page 389
Volume XV	1918	page 321
Volume XV1	1919	page 274
Volume XV11	1920	page 325
Volume XV111	1921	page 275
Volume X1X	1922	page 318
Volume XX	1923-1924	page 292, 323, 331
Volume XX11	1925	page 356
Volume XX111	1926	page 350, 382, 420, 430, 435, 445, 454
Volume XX1V	1927	page 369, 380, 387, 395, 450
Volume XXV	1928	page 430, 451, 455, 458, 489, 522
Volume XXV1	1929	page 431

JULIAN WALBRIDGE RIX

San Francisco NEWS LETTER
Gregory

San Francisco CHRONICLE
Gregory

San Francisco BULLETIN
Gregory

ARGONAUT
ULS

MARK HOPKINS INSTITUTE REVIEW OF ART
Vol. 1, no. 1 - [Vol. 1, no. 9] (December, 1899 - [Midsummer, 1904]).
No more published?

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

Young, John Philip. SAN FRANCISCO: A HISTORY OF THE PACIFIC COAST METROPOLIS. 2 vols. San Francisco and Chicago: S. J. Clarke Publishing Company, [1912].
Rocq 7973

DICTIONARY OF AMERICAN BIOGRAPHY
Sheehy AJ41

THE COLUMBIA ENCYCLOPEDIA
Sheehy AC6

[THE AMERICAN]

THE NEW INTERNATIONAL ENCYCLOPAEIDA. 17 vols. New York: Dodd, Mead, 1902-1904.
Subsequent editions.

Todd, Frank Morton. THE CHAMBER OF COMMERCE HANDBOOK FOR SAN FRANCISCO, HISTORICAL AND DESCRIPTIVE: A GUIDE FOR VISITORS. San Francisco: San Francisco Chamber of Commerce under direction of the Publicity Committee, 1914.
Rocq 12495

AMERICAN ART ANNUAL See AMERICAN ART DIRECTORY
Arntzen and Rainwater B1

JULIAN WALBRIDGE RIX

b. December 30, [1850] Peacham, Vermont

d. November 24, 1903 New York, New York

1841: Obituary, NEW YORK TIMES, also age 62
1849: Obituary, SAN FRANCISCO CHRONICLE, age 53
1850: CAR, DICTIONARY OF AMERICAN BIOGRAPHY, and Oakland Museum
1851: CSL and Arnold T. Schwab, in cooperation with the Art Libraries Society of North America, A MATTER OF LIFE AND DEATH: VITAL BIOGRAPHICAL FACTS ABOUT SELECTED AMERICAN ARTISTS (New York: Garland Publishing, 1977).

OBITUARIES

MARK HOPKINS INSTITUTE REVIEW OF ART
Vol. 1, no. 8 (Christmas, 1903), p. 27, ill.: SUMMER LANDSCAPE

NEW YORK TIMES
November 25, 1903, p. 9

SAN FRANCISCO CHRONICLE
November 25, 1903, p. 7, photo.

MONOGRAPHIC SOURCES

CROCKER ART MUSEUM: HANDBOOK OF PAINTINGS
Ill.: FOGGY MORNING NEAR SAN RAFAEL, 1881

Harmsen 2
Ill.: LA BARRANCA HONDA, 1877 (color)

NEWSPAPER AND PERIODICAL SOURCES

AMERICAN WEST
Vol. 16, no. 6 (November-December, 1979), pp. 34-44, "Bohemian Rendezvous, Nineteenth-Century Monterey: Sanctuary and Inspiration for Early Western Artists," by Chauncey A. Kirk, bio. info., ill.: LA BARRANCA HONDA, CARMEL VALLEY, 1877 (color)

BOOKMAN
Vol. 30, no. 2 (October, 1909), pp. 190-194, "The Painter and His Profits," by Amos Stone, brief mention of JWR's success

SAN FRANCISCO EXAMINER
July 2, 1917, p. 7, oil ptgs. given to Golden Gate Park Museum

January 4, 1926, p. 4, JWR's ptgs. at Golden Gate Park Museum are a popular attraction, bio. info.

WAVE
May 30, 1891, p. 1, his success in New York

(continued)

JULIAN WALBRIDGE RIX

EXHIBITION CATALOGUE

Stanford, California. Stanford Art Gallery. CALIFORNIA LANDSCAPE PAINTING, 1860-1885: ARTISTS AROUND KEITH AND HILL. December 9, 1975-February 29, 1976. 55 pp.; color ills.

Exhibition organized by Dwight Miller. Biographical essay, bibliography, and checklist of seven exhibits by JWR.
Ill.: SUNSET RIVER SCENE (color)

BIOGRAPHICAL DIRECTORIES

AAA 1903-1904; 1905-1906, obituary

Bénézit

Dawdy 1

DICTIONARY OF AMERICAN BIOGRAPHY

Fielding

Mallett

Samuels
Ill.: CALIFORNIA SUNSET, 1885

Smith

Thieme-Becker

INDEXES

ART INDEX (Vols. 30, 32)

Schwartz

Smith and Moure

ARCHIVAL SOURCES

California Historical Society

CSL (1907)

Oakland Museum

V I R G I L W I L L I A M S

1830.....1886

Biography and Works

PORTRAIT--"COLONEL WOODWARD"

DE YOUNG MUSEUM

VIRGIL WILLIAMS

On a bronze tablet, erected to the memory of Virgil Williams, is this line, which epitomizes the position of that much loved artist in San Francisco and California art: "He shaped the dawn of Western art and prophesied its noon."

Certainly no other artist of his time worked as tirelessly in the interests of his art, or as unselfishly in its development. The splendid place of San Francisco in the art life of the nation is due in no small part to his efforts, and forms a monument more enduring than any bronze tablet to his memory.

Virgil Williams was born in Taunton, Massachusetts, in 1830. His father, Virgil Williams, Senior, was a wealthy merchant and the family was directly descended from Roger Williams, who founded Rhode Island. In such a family and such an atmosphere Virgil's desire to become an artist entailed the shattering of tradition. He attended Brown University, and, when a freshman there, an amusing incident helped to confirm the boy in his ambition. It seems that, annoyed at some fancied wrong, young Virgil revenged himself by drawing a stinging caricature of the President of the University. This sketch found its way into the hands of that dignified gentleman, who sent for Virgil. Shaking a little in his boots, Virgil reported to the office and there sat the President with the drawing in his hands. However, instead of the rebuke which

he expected, the dignitary scanned the paper, then its author, and remarked severely: "Young man, you're a genius." From then on Virgil found a firm friend and adviser in the college president and one who was instrumental in persuading Williams, Senior, to continue the boy's art studies. Determined that if Virgil was to have lessons, they should be the best, his father sent him to Rome. In all he was there ten years and throughout his life there was an Italian influence in his work and his favorite subjects were those which embodied the Roman countryside with its colorful peasantry.

Not much has been recorded of those ten years. It is easy to imagine that they were pleasant years, quietly devoted to the art he loved, spent in surroundings which became close to his heart. In later days he would refer to his "beloved Naples and Capri"; he learned to love the warm sunshine, that he later looked for and found in California. While there he met and married Miss Page, the daughter of William Page, renowned New York painter. It was a happy marriage for they had many tastes in common, and Virgil also profited by the teachings of Page. From him he learned his style which was then the admiration of artists throughout Europe. It was the art of painting without mixing colors, but putting each one on in a separate coat. There, too, Virgil absorbed much of the art history that was to be useful in his classes later, and developed a love and appreciation of the great classical works of art which he studied and copied in the European galleries.

HE RETURNS TO AMERICA

After ten years Virgil Williams reluctantly decided to return to Boston, where he made his home for two years. His father, the typical business man, inspected his studio. Williams loved to tell the story that when the old man was asked for his opinion on the work displayed there, he replied:

> "Well, Virg, they are pretty good pictures, I guess, but you like the wrong things to paint. Why don't you choose a nice new brick house instead of these rickety concerns that ought to be torn down?"

Hard work in his Boston studio began to attract considerable local attention to an appreciation of Williams' work. Probably if it had not been for Mr. Woodward, the artist would have remained in the East, and San Francisco would have been much the poorer for the lack of his guiding wisdom in her art infancy. Mr. Woodward visited Williams at his studio after the latter had been painting in Boston for about two years. He became violently enamored with the artist's work and ended up by buying the whole studio with all its paintings for his gardens in San Francisco. This Woodward's Garden was a favorite amusement park in the early days of the city, and the owner conceived the idea of setting up the transplanted studio as an added attraction to its exhibits.

From "The Fantastic City," by Neville, Page 176:

> "Art and the Old Masters became matters of popular interest in '66, when R.B. Woodward opened to the public the gallery of his home out on Mission Street, (San Francisco). It was an unusual and interesting benefaction.

> "Woodward had commissioned Virgil Williams, a local artist who had studied abroad, to copy Old Masters in European galleries, until a collection of over one hundred were made. Williams took a studio in Rome and for several years worked on the curious commission. The results were excellent reproductions of Titians, Tintorettos, Leonardos and Botticellis, among others;....they doubtless were a cultural influence in the new city."

WILLIAMS' FIRST VISIT TO SAN FRANCISCO

Not content with purchasing all of the artist's pictures, Woodward persuaded Williams that he should go to California and make his home in the growing young city there. He succeeded in infecting the painter with some of his enthusiasm, and in 1862 Williams packed up his easel and his brushes and made the arduous trip to San Francisco.

Not much is known of this first visit of Williams to San Francisco. However, the following quotation from the Pacific Monthly of July 1863, indicates that he did not much impress the art critics with his work:

> "....Virgil Williams, an artist who arrived from Italy last year, devotes himself chiefly to landscapes and genre pictures, which last are scenes part landscape and part human figures....He occupied a very respectable position among the artists in Rome, but has done very little here, and has by no means come up to the expectations formed of him. His ability is unquestionable, but he appears to be very lazy unless driven by orders. These he has not received and he has not had the energy to go to work and paint in anticipation of them....All of Mr. Williams' pictures are free from any meretricious ornament or any attempt to please the taste of the ignorant at the sacrifice of the high principles of his art."

After about three or four years in San Francisco, Williams returned to Boston, where he again opened a studio. It was during this time that he married his second wife, an art student. All that is known of his work is that his reputation in the East increased, so that when he finally came back to California permanently, it was with the Eastern background of success, which was the criterion by which artists were still judged in local San Francisco art circles.

SAN FRANCISCO IN 1871

Something in the atmosphere of the more established East seemed to pall on Williams. There was that in the artist which sought to express itself. While in Boston he had worked largely with black and white, but a mere change of medium was not the answer. Artistically, Virgil Williams had not yet found himself. So, in 1871, he once more crossed the continent and this time he remained until his untimely death.

The city of San Francisco was just entering on the period of her greatest artistic development. Conditions that fostered this period, were peculiar. There were many wealthy men in the community, nouveau riche though they were, who took pride in patronizing the arts. This generosity attracted many artists whose names became associated with the period. These nabobs were building their palatial homes on San Francisco's Nob Hill. True many of them were prone to judge a canvas by its size and the amount of gilt paint on the frame, but they

felt it added to their cultural standing to buy paintings, good or bad. As a result the whole city became unusually art conscious; the contemporary journals and even the daily newspapers gave columns to the work of this or that painter. It was at this opportune time that Williams once more decided to try his fortunes in the city.

FOUNDING OF THE ART ASSOCIATION

In March 1871, a small group of San Francisco artists and art lovers joined together to found the San Francisco Art Association. Their object was to aid in the development and betterment of local art, as well as to aid the artists in the production and sale of their work. Of this pioneer group Williams was an untiring member, and it was due in large part to his efforts that the Association found and kept such a valuable and permanent place in the art life of the community. It is impossible to over estimate the benefits of this organization, and from such a small beginning it has continued to exert a broadening influence, that has steadily kept pace with the growth of the city.

From the inception of the Association it was planned and hoped that there would be founded as part of its program, a School of Design. Money for this purpose was partly raised from the sale of life memberships in the Art Association at one hundred dollars each. However, it was not until three years later that this dream was realized.

THE BOHEMIAN CLUB

Virgil Williams was also one of the group of artists and authors who started the Bohemian Club, a social club which was to have important influence on the development of art in San Francisco. The Club was organized in 1872 and Williams served as its president from 1875 to 1876. Although prominent in Bohemian affairs, Williams was not quite as interested in the Bohemian activities as some of his brother artists. For one thing he was too busy with other affairs to devote much of his time to the frivilous Jinks of the Club. Also he lacked, to a certain extent, the Bohemian qualities of such artists as Rix and Tavernier, for whom the cartoons and other illustrating for the Club provided a welcome outlet for their talents.

SCHOOL OF DESIGN HIS LIFE WORK

In 1874, a committee from the Art Association was appointed to form and carry out plans for the opening of an art school. This committee consisted of Thomas Hill, Virgil Williams, S.W. Shaw, J.B. Wandesforde, P. Mezzara, Edward Bosque, and B.P. Avery. Naturally, one of the first important questions they faced was deciding on the director of the school. Virgil Williams was selected and they could scarcely have made a happier choice. He was fitted both by temperament and experience to undertake the difficult task, and only one of his nature could have given the devotion to the work

which was necessary to make it a success. While he had done a little teaching in Boston, his ten years in Europe and his broad outlook on the field of art were what decided his fellow artists on his fitness. Then, too, they were too hopeful, most of them of individual financial success to be willing to make the sacrifice of their careers which the school might demand. It was voted to name the school, "The California School of Design," and Williams was given a free hand with the plans. At last he had found himself. He had a native gift for organization, a love of art for its own sake, and an unfailing desire to aid others which is one of the requisites for a great teacher. The School of Design became his life work, and remains his best monument; to it, as others have done since, he sacrificed hope of personal recognition; so that he is not considered today as having been a great painter in the accepted sense of the term, and yet, his name will doubtless live when many of his fellow artists have faded into oblivion.

Writing in the San Franciscan of July 4, 1885, Fingal Buchanan gave the following appreciation of Williams and his efforts on behalf of the School:

> "A great deal should be said of Virgil Williams, the man who has made this school his life-work, and who has as an instructor no superior and probably no equal in the United States. It is impossible for an outsider, or for such professionals as have no standards of comparison to appreciate the work this man has done single-handed....He spends his entire time with his pupils, is always accessible to them, and takes a lively personal interest in them all.

> "Alone he teaches the antique, life, sketch, and composition classes; alone he lectures in a popular practical style upon composition, perspective, anatomy, the history of art, the lives of the great painters, and many other subjects. And, notwithstanding all this is done by one man, the course of instruction and the lectures are as modern, progressive and profound as in any other school in America. The advantage to the pupil is this; that, pursuing so many branches under the same master, his individual peculiarities are studied by that master; the pupil is strengthened where he is weak and encouraged to pursue any particular branch for which he has a special aptitude. In his course of instruction Virgil Williams is devoid of prejudice, and sinks his own personality. Beyond a broad and thorough style, there are no ear-marks by which one can distinguish one of Virgil Williams' pupils. Each scholar is encouraged to develop in his or her special way, and to retain all possible freshness and individuality."

Julian Rix, one of the better-known San Francisco artists of the 1870's, was a pupil of Virgil Williams. After he left for New York he took some work in the Institute there. In his opinion, as taken from the San Franciscan of July 11, 1885, given below, he compares the two Institutions. After Rix had left the New York composition class, he turned around and said with feeling:

> "Look here, New York's all right, but you just tell your friends to go right back to the School of Design in San Francisco. We couldn't have a better composition class or a better lecturer on composition than that. I wouldn't acknowledge that I came from there."

WILLIAMS' THEORY OF ART AND TEACHING

Theophilus d'Estrella became a student at the School of Design in 1879. There was some difficulty about his entering

the school as he was a deaf mute, and the Director was reluctant to accept such a handicapped student. The only means of communication between his teacher and Theophilus was through the medium of pencil notes; many of these the pupil carefully saved and later published in an article in the Overland Magazine. The whole are very interesting, but space permits only the quotation of the following few. They were written by Virgil Williams, many of them on scraps of paper and in haste. Some are philosophical, some critical, some encouraging:

> "You may be sure that I am actuated only by a sincere desire for your improvement. I am severe sometimes on purpose to check a growing satisfaction with your own work that is in your mind. There can exist in the road of a young artist no obstacle so great as what the late General Colton styled the 'big head,' meaning of course, excessive conceit; but I should be more severe with you sometimes if I could talk with you than I am now, as being obliged to write what I wish to say moderates my expression considerably. In any case I want you to take what I shall say as friendly and meant to do you good. That you should feel greatly discouraged sometimes is to be expected. No one with an artistic temperament but experiences periods of great dejection and corresponding elation. We must take the bitter with the sweet. If the ecstasy of drunkenness were not followed by reaction and pain, the whole world would be continually and gloriously drunk."

> "The difference between an artist and any other cultivated person is not that they have not the same ideas, but that the artist is able to express his, and the other person cannot."

> "It is by knowledge gained by constant practice and study, that power is attained. There will always be difficulty, no matter how much you know--no matter how much dexterity of handling you possess."

"Burnt sienna is a most valuable color. George Innes used to call it the Jesus Christ of colors. You have probably heard of the famous English flesh painter, Sir Peter Lely? It is said that some artists asked him one day what he mixed his grays with. He answered, 'Brains, sirs; brains!'"

"As for Millet, I admire his work very much, but he was too Calvinistic for my nature. He delighted in depicting the woes, sufferings and sorrows of the peasantry. I should like rather to depict their joys and pleasures. There are few lives into which pleasure does not enter. They love, court, and marry. They gather the grain of the grapes; they make wine; they drink, dance and are merry. That is the side of life that I like best and Ido not doubt you do also."

"Beware of the praise of your friends. Some chap has wisely remarked that 'our enemies are our best critics.'"

He wrote further:

"Nothing deceives us more than the judgment we form of our own works; nor are the opinions of our friends much to be relied on; a friend is in effect a sceond self and therefore to be held in the same degree of suspicion. It is the critique of our enemies that we ought to form ourselves by; that is usually sincere, which is more than I can say for myself, or my friend."

"I was thinking of you last night. I always give my pupils the benefit of my private criticism while in bed during wakeful hours. I want to see the drawings that you made during vacation, and I warn you that you will feel much discontented when I have passed my opinion."

Theophilus d'Estrella also mentions in his notes on Virgil Williams that:

"He scolds--which he often does--and praises and encourages and cautions in turns; is witty one moment and instructive the next, but never flatters; is honest in his opinions even to harshness, liberal in his acknowledgment of merit, and frank in admitting his errors and

> defects. I once said to him that I had just seen his pictures at Woodward's Gardens, whereupon he replied, 'If I were rich, I would buy back the whole lot and burn it.'"

"Art in California," April 1874, by B.P. Avery, mentions Virgil Williams as "also an excellent figure and animal painter, and his charcoal drawings of wild animal and wood scenes are second only to those of Carl Bodmen."

An enterprising young reporter on the Chronicle, in 1886, wandered through the artists' studios in search of a "definition of art." Many and varied were the answers he got, and the following is his interview with Virgil Williams. It aptly illustrates the broadness of vision of the man and his openness in the matter of style in painting.

WHAT IS ART?

> "What is art, Director Williams?"
>
> "Art is long and time is fleeting," merrily answered Virgil Williams, disengaging his attention from the arrangement of an adroit piece of mechanism designed to illustrate the principles of perspective to the pupils of the School of Design.
>
> "Can't you show any more respect to a subject you honor with the devotion of a lifetime?"
>
> "No one has ever defined it yet," he said, contemplatively twirling a piece of chalk between his thumb and forefinger.
>
> "But how do you define it, Mr. Williams?"
>
> "God bless me! I don't know. Webster gives it a purely mechanical definition, but that isn't right. The truth of it is, there are different kinds of art, and high art is a compound quantity. I cannot define it better than to say that judgment, skill and taste all enter into it."

"There are ever so many fashions in art," continued Mr. Williams, waxing retrospective.

"Thirty years ago the Raphaelite school was the rage in England; now the impressionist and realistic contend for the possession of the field. In twenty-five years more some other style will be in vogue. I may not live to see the day, but it is sure to come. It's all nonsense, just like the eternal wrangle over straight and curved lines. I was taught to draw with curved lines, and now it is all in vogue to draw with straight lines; but we are sure to come back to the curved lines after another generation. Of course, there are certain methods which experience has proved effective, but the manner of painting is of small consequence, compared to what is achieved. By Jove! Let a man paint with his toes or his thumbs, or stand on his head and paint if he finds it more comfortable. All the public cares for after all is what kind of a picture he makes."

THE PAINTING OF WILLIAMS

With all of his extra activities, Williams managed to produce, and to occasionally exhibit, no small amount of his own work. That he should have done so is a tribute to the creative instinct of the true artist, who, however much he enjoyed and lost himself in his teaching, could not be satisfied unless he was working as well on his easel.

The following criticism is taken from the San Francisco Chronicle of March 9, 1879:

"Virgil Williams shows unwearied diligence and undiminished fertility in the production of Italian figures and landscapes. These might pall with repetition, were less taste and skill shown in their conception and execution. Now and then he turns aside from the even tenor of his Appian Way to dally with a calf or to trifle with a hen on his ranch at St. Helena, but the

divergence is not wide, nor does he linger long in devious ways. After every interval of wandering he returns fresher and more vigorous to his first love. His ingenuity has been severely tried in devising novelties of attitude and position for his figures and newness of outlook in his landscapes. His peasant girls always in the same bright costume, tall and slender, after classic models of elegant beauty, look out of casements, walk alone in wildwood paths, lean idly against garden walls, or languidly await their lovers in retired haunts by the seashore, and are ever the same fair, romantic, indolent, picturesque beings.

"Mr. Williams exhibits several well-studied and characteristic pictures of graceful peasant girls, but his most ambitious work is called 'Peasant Pilgrims to St. Peter's.' It represents with excellent skill and sentiment a party of peasants, old and young, just passing over the brow of a hill, whence Rome is seen in the distance, with the Dome of St. Peter's clearing the horizon. There is the usual soft, rich sunset, the same peculiar atmospheric effect over all the landscape, and a similar treatment of figures--all of which characteristics are good, and even felicitous.

"There is, however, an objection, which will be urged by some. Anxious to impart spirit to his composition Mr. Williams commonly portrays his figures in motion. In the present instance all the peasants whose figures are tall and graceful, have the left foot advanced and the right at a uniform distance behind it. The effect is a trifle monotonous--an anatomical strain, so to speak, but not critically objectionable.

"The painting is otherwise gentle, poetical, and accurate. Mr. Williams does nothing ill. He is the best informed of our local artists, and the eye looks into the ethereal blue of his skies, penetrates his luminous sunsets, and sees pass before it the long procession of his peasant girls with a delicate and unceasing pleasure."

That the work of Williams was not always well received, however, is shown by this outspoken critical review from the News-Letter, of an Art Association Exhibit:

> "'The Morning Call,' is a new departure in painting for Virgil Williams. We have been so used to seeing figures from him of the Italian type, that any others look odd, and, judging from the outcome of this effort, it has been something of a task for him to thus turn aside from the beaten track so assiduously traveled for about twenty years. Many of Mr. Williams' smaller Italian pieces are gems, of their kind, and now and again he has given us a bit of landscape which was really good. In this picture, however, we are unable to see any merit. The figures are unnatural and stagey looking. The woman with her hand on the doorlatch, reminds us of Billy Ashcroft when personating 'Dinah.' The drapery is void of texture, the fence is sadly out of drawing, and the foliage is of that uncertain character which is not admissible in a picture where details are set forth with such exactitude."

The News Letter continued:

> "We come next to No. 47, 'Coming from the Shrine,' by Virgil Williams, a picture by no means a fair example of this class of subjects so generally treated by Mr. Williams, although better than 'The Morning Call'--referred to last week--in that it has no particular defects unless the tadpolish contour of the little girl's head would be considered one. The picture, however, is weak and uncertain in color, and utterly void of any of the qualities which comprise a good picture."

Thus, in the opinion of the News-Letter, Williams should have stayed with his well-known and well-liked Italian scenes, and should have left California alone. And yet the Overland Magazine wrote highly of the St. Helena landscapes, as follows:

> "Virgil Williams has enriched his studio walls with a large number of the most carefully and beautifully painted studies--not hasty sketches of the exquisite scenery on and about Mount St. Helena. With the nicest manipulation of detail they combine sufficient breath of effect, and as studies of local color, of warm summer lights and transparent shadow tones, they are quite admirable.
>
> "Mr. Williams has also some spirited and accurate animal and bird studies. He is engaged upon a large (for him) illustration of Italian harvest life, the figures in which are finely grouped and drawn and full of character. The work is or promises to be one of his best in this line of subjects."

The Art Critic of the Chronicle referred to Williams' landscapes as being admired for their delicacy of color and fine feeling of nature. He seems to have been more successful in his smaller paintings, and perhaps in those studies in which he did not combine landscape and figure. His coloring was always considered exceptional, and if the critics of the time found fault, it was more with his drawing.

Considering, however, how little time Virgil Williams allowed himself from his numerous activities to devote to his painting, the wonder is that he did produce such finished work.

WILLIAMS AS A SOCIAL FIGURE

Not only did Virgil Williams occupy an unique position in San Francisco's early art circle, but he and Mrs. Williams were popular socially in the seventies and eighties. Through his education and wide experience, he found a distinct niche as one of the leaders in the intellectual group. He was

famed for his brilliant and magnetic conversational ability, and it has been said that there was no topic upon which he could not discourse. Their circle of friends was large, perhaps the most interesting being Robert Louis Stevenson, during the years he lived in San Francisco. The artist and the great writer formed a warm friendship and Williams used to take the then little known author to the rooms of the Bohemian Club, when they were above the California Market.

When Stevenson married Mrs. Osbourne, in Oakland, at the home of Dr. Scott, Mrs. Williams and Mrs. Scott were the only two witnesses. It is unfortunate that no record could have been kept of the many interesting conversations between those two keen minds.

The Williams Ranch, near Mount St. Helena, had become a welcome retreat for the artist. There he sunk himself in the country life he loved. He and Mrs. Williams spent their vacations on the ranch and Williams divided his time between sketching and hunting, a pastime of which he was very fond.

On December the 18th, 1886, while on a visit to the ranch, he left for a jaunt with his gun and dogs. He returned early complaining of a pain near his heart. That night the pains increased and he died--about two in the morning. Mrs. Williams was with him, but medical aid could not be secured owing to the location of the ranch. The body was taken back to San Francisco the next day, and the funeral services were

conducted by the Bohemian Club and the Art Association. A large group of pupils and friends testified to the love and respect which Williams had inspired by his efforts and example.

One of his many artist friends summed up his work, by saying:

> "While there is no picture of Virgil Williams' which has startled the world's admiration, yet there is no one who can point to a poor piece of work from his brush."

VIRGIL WILLIAMS AND THE ART INSTITUTE

The two are inseparable. Virgil Williams has become a memory--almost a tradition, and the Art Institute has grown to the impressive California School of Fine Arts. But the connection should, and does remain, since the development of the one is so largely due to the vision and labor of the other.

VIRGIL WILLIAMS

REPRESENTATIVE

WORKS

Cincinnatus Forum (Painted from the traditionary site of Cincinnatus Forum, on the Road to Perugia)
Napa Valley
Italian Street Scene
Ruins of Claudian Aqueduct near Rome
Aqua Acetosa, view on Tiber River two miles above Rome
View on Napa Valley, near White Sulphur Springs
Italians at a Favorite Game
Roman Harvest
Italian Boy and Girl
Feeding the Chickens
Padre's Porch
On the Road to Rome
Fishermen at Capri
Girl at Fountain
Peasant Pilgrims to St. Peter's
The Morning Call
Coming from the Shrine
Mount St. Helena

AWARDS:

None

EXHIBITIONS:

San Francisco, California:
  San Francisco Art Association
  California Institute of Fine Arts
    (midsummer Exposition) 1904
    Fishermen of Capri
    Girl at Fountain
    Portrait
  New Orleans World's Fair

VIRGIL WILLIAMS

BIBLIOGRAPHY

San Francisco News Letter, March 25, 1871
August 23, 1873 -- October 11, 1873
January 23, 1875 -- May 15, 1875
November 13, 1875 -- December 11, 1875

San Francisco Evening Bulletin, August 15, 1871

Alpine, April 10, 1873, Page 73

Overland Monthly, November 1873--July 1874

Art in California, April 1874

Illustrated Guide, Woodward's Gardens, 1875

San Francisco Chronicle, April 28, 1878
January 31, 1884 -- April 11, 1886
December 21, 1886 -- December 19, 1896

Elite Directory (Public Library) 1879

Californian, September 1880

San Franciscan, April 23, 1884
May 2, 1884 -- September 6, 1884
October 25, 1884 -- July 4, 1885
July 11, 1885 -- September 26, 1885
October 17, 1885 -- November 21, 1885
January 9, 1886 -- April 10, 1886
May 1, 1886

Mark Hopkins Review of Art, 1904

San Francisco Wasp-News Letter, 1930

The Fantastic City, Page 95; Page 176 (Neville)

0626

VIRGIL MACEY WILLIAMS

San Francisco NEWS LETTER
Gregory

San Francisco BULLETIN
Gregory

[ALPINE]

OVERLAND MONTHLY AND OUT WEST MAGAZINE
ULS

Avery, Benjamin Parke. "Art in California," THE ALDINE, Vol. 7, no. 4 (April, 1874), pp. 72-73.

ILLUSTRATED GUIDE AND CATALOGUE OF WOODWARD'S GARDENS, LOCATED ON MISSION STREET, BET. THIRTEENTH AND FIFTEENTH STREETS, S.F. San Francisco: Alta California Book and Job Printing House, 1875.

This edition, and others (1869, 1870, 1873, 1879/1880) indexed in: Ellen Schwartz, NINETEENTH-CENTURY SAN FRANCISCO ART EXHIBITION CATALOGUES: A DESCRIPTIVE CHECKLIST AND INDEX (Davis: Library Associates, University of California, University Library, 1981).

Rocq 12902, 12903, 12904, 12905, 12906, 12907

San Francisco CHRONICLE
Gregory

ELITE DIRECTORY FOR SAN FRANCISCO AND OAKLAND: A RESIDENCE ADDRESS, VISITING, CLUB, THEATRE AND SHOPPING GUIDE. San Francisco: The Argonaut Publishing Company, 1879.

CALIFORNIAN AND OVERLAND MONTHLY
Karpel S99; ULS

SAN FRANCISCAN
Vol. 1, no. 1 - [Vol. 5, no. 22] (February 16, 1884 - [June 19, 1886].
No more published?

MARK HOPKINS INSTITUTE REVIEW OF ART
Vol. 1, no. 1 - [Vol. 1, no. 9] (December, 1899 - [Midsummer, 1904]).
No more published?

NEWSLETTER AND WASP
ULS

Neville, Amelia Ransome. THE FANTASTIC CITY: MEMOIRS OF THE SOCIAL AND ROMANTIC LIFE OF OLD SAN FRANCISCO. Edited and revised by Virginia Brastow. Boston and New York: Houghton Mifflin, 1932.
Rocq 10622

VIRGIL MACEY WILLIAMS

b. October [29], 1830 [Dixfield, Maine]

d. December 18, 1886 On the Williams ranch, in the Knight's Valley, California

October 20: SAN FRANCISCO CALL, December 19, 1886, p. 4, age 56, 1 month, 29 days

October 29: Old Colony Historical Society, Taunton, Massachusetts (information courtesy Ruth N. Post)

Dixfield, Maine: CSL and VW's passport (Maine only, information courtesy Ruth N. Post)

Taunton, Massachusetts: CAR and Obituary

OBITUARIES

SAN FRANCISCO CALL
December 19, 1886, p. 4

December 21, 1886, p. 1

WORK BY

ANATOMICAL LECTURE DELIVERED BEFORE THE STUDENTS IN THE ATELIER OF M. BONNAT, ECOLE DES BEAUX ARTS, PARIS, BY MR. H. C. DE BOYER, 1876. Translated by Virgil Williams. San Francisco: [n.p.], 1880, 8 pp.

MONOGRAPHIC SOURCES

Arkelian, M. THE KAHN COLLECTION.
Ill.: MOUNT ST. HELENA

Van Nostrand, J. THE FIRST HUNDRED YEARS.
Ill.: ALONG THE MARIPOSA TRAIL, 1863 (color)

NEWSPAPER AND PERIODICAL SOURCES

BANCROFTIANA
No. 75 (June, 1980), pp. 10-11, "Virgil Williams: Painter & Teacher," by Marcelle M. Baxter, ill.: MOUNTAIN VIEW

CALIFORNIA HISTORICAL COURIER
Vol. 26, no. 4 (May-June, 1974), pp. 1+, CHS researcher discovers a lost painting of Yosemite, ill.

Vol. 28, no. 6 (October, 1976), pp. 1+, YOSEMITE restored and on exhibit, ill.

CALIFORNIA HISTORY
[Ruth N. Post's biography of VW will be published in 1987.]

(continued)

VIRGIL MACEY WILLIAMS

NEWSPAPER AND PERIODICAL SOURCES (continued)

OVERLAND MONTHLY
Vol. 9 (March, 1887), pp. 285-294, "Virgil Williams' Art Notes to a Deaf-Mute Pupil," by Theophilus d'Estrella, reminiscences of VW as a teacher at the California School of Design

Vol. 19 (May, 1892), p. 451, ill.: EMPEROR NORTON (wc)

SAN FRANCISCO ART ASSOCIATION BULLETIN
Vol. 3, no. 12 (May, 1937), p. 4, photo.

SAN FRANCISCO CHRONICLE
September 4, 1915, p. 5, death of his wife, Dora Norton Williams

July 6, 1967, p. 24, bio. info., photo.

WARBURG AND COURTAULD INSTITUTES, JOURNAL OF THE
Vol. 13 (1950), opposite p. 143, ill.: HALF DOME OF THE YOSEMITE, 1863

BIOGRAPHICAL DIRECTORIES

Dawdy 1

Groce and Wallace

Mallett

Samuels

INDEXES

ART INDEX (Vols. 28, 30, 32)

Monro and Monro SUPPLEMENT

Schwartz

ARCHIVAL SOURCES

Archives of American Art

Bancroft Library

CSL (n.d., deceased)

Silverado Museum, St. Helena, California