

# The Turn of the Twentieth Century

## The Second Industrial Revolution and the Gilded Age



Gabrielle De Veaux Clements, *Harvest*, 1893. Oil on canvas. Gift of the Estate of Walter Hancock. [#2001.27.15]

### The Second Industrial Revolution

In America, the last three decades of the nineteenth century were marked by rapid economic growth, especially in the North and West. This period, known as the Second Industrial Revolution, was characterized by the expansion of railroads and large-scale iron and steel production, widespread use of machinery in manufacturing, greatly increased use of steam power, and new technologies, especially electricity, the internal combustion engine, new materials and substances, including alloys and chemicals, and communication technologies such as the telegraph, telephone and radio.

Living standards improved significantly for many because productivity increased, causing the price of goods to drop dramatically. This rapid growth, however, had a downside. Great upheavals in industry and commerce caused many laborers to lose their jobs to machines and unemployment rose. With internal migration from rural to urban areas, growing immigration from overseas, and the building of the transcontinental rail system, living conditions were crowded and neighbors unfamiliar. Americans saw the social landscape change before their

eyes. Mark Twain and Charles Dudley Warner named the time “The Gilded Age”, meaning that very serious social problems were masked by only a thin coating of gold gilt. Consequently, Americans’ sense of self-confidence and the innocence of the earlier decades of the nineteenth century eroded during this time.

The rise of the metropolis in the nineteenth century created a distinctive urban culture. Millions moved from the countryside and overseas to the city. Between 1860 and 1910, the urban population grew from 6 million to 44 million, reflecting the rise in migrants from Southern and Eastern Europe—Italy, Poland, Russia—who settled in the cities.

Wealthy patrons promoted an American Renaissance to beautify the cities with civic monuments, grand mansions and public sculptures. They established art museums, libraries, opera companies and symphony orchestras to educate the new urban immigrant Americans. The art infrastructure matured with the establishment of museums such as the Metropolitan Museum in 1870 and the Museum of Fine Arts in Boston in 1876.

## The Advent of Urban Culture

New technologies aided artistic development. Specialized foundries for bronze casting meant artists could now produce public monuments in America rather than in Europe. Bronze was seen as stronger and more practical than marble for public monuments.

The Aesthetic Movement that gained popularity in the second half of the nineteenth century signified a shift from masculine to feminine ideals of beauty and from sociopolitical, historical and moral themes to ones about beauty and art. Some saw it as an escape from the harsh and chaotic changes of the times. One of the most important American artists affiliated with this movement was **James McNeill Whistler** (1834–1903). Whistler had a profound impact on American artists. He employed and encouraged simplified composition, straight-



Charles Hopkinson, *The Claude Lorraine Glass*, 1909. Oil on canvas. Private collection.

forward and unlabored technique and unified tonality. He saw the artist as an interpreter rather than a copyist of nature, a creator of order out of the chaos of life. His and his followers' subject matter increasingly became art itself—a key characteristic of post-photography modernism.

Aesthetic paintings are softly focused and decorative, and depict mostly females, both clothed and nude, rather than males. Some of the American artists returning home in the 1870s and 80s brought Aestheticism with them. The women they painted stood not only for beauty, but also for middle or upper class comfort and safety. The depicted women performed no meaningful activity, were generally portrayed indoors, embodied purity (even if nude) and were white. In real life, such a woman's job was to create a balance for her husband and children with the market-driven, cold exterior world, to create a space for the ideal, for culture as a civilizing force. They were in part a product of the growing consumer society resulting from industrial production. In these works, consumption, display and the creation of desire trump the hard work, thrift and other Puritan values depicted in earlier American art.

A bit later in the nineteenth century, through the 1910s, American Impressionism, a style of painting related to European Impressionism, flourished in the U.S. The American version was restrained and controlled, domesticated to American conservatism and concerned with underlying structure and realism. It could be stunning, but unlike French Impressionism, it was never revolutionary or avant-garde. It did, however, bring fresh ideas to this country and its artists.

In Boston, during the same period and into the 1920s, a group of painters who taught or studied at the School of the Museum of Fine Arts became known as The Boston School. They employed the soft brushwork of Impressionism, tempered by a more conservative approach to painting the human figure. They focused on painting portraits, picturesque landscapes and young women posed in stylish settings. Sunlight was prevalent; no practical scenes of home life or labor were depicted. It was and is a lovely, comfortable, soothing and reassuring style. It represents a visual vacation from everyday reality. It was also a style that seemed to offer opportunities to women artists, perhaps because of its gentility.

## Women Artists and the New Aestheticism

**Anna Vaughn Hyatt Huntington** (1876–1973) grew up in Cambridge and the Annisquam section of Gloucester. Her father was renowned paleontologist and marine biologist Alpheus Hyatt, Jr. (1838–1902), a professor at both the Massachusetts Institute of Technology and Boston University. In 1879, he established a marine biology laboratory in Annisquam, and for nine summers, Anna grew up with domesticated animals on “Seven Acres,” the family’s farm in Annisquam. She also went on field trips with her father and studied animal anatomy. Though Hyatt’s formal art education was limited, her older sister, Harriet Randolph Hyatt (1868–1960), an artist in her own right, encouraged and taught her.

Hyatt’s father advised his daughter not to attend art school, but rather to focus on studying animals and their anatomy. She later referred to her art as “...just straightforward work, that’s all.” Artists, however, can make work of high quality only if they deeply connect with and understand their subjects. Hyatt’s *Joan of Arc* statue in Gloucester is evidence of her profound knowledge and understanding of animals and her ability to communicate this knowledge sculpturally. Hyatt’s *Joan of Arc* is also in Bloise, France; San Francisco; New York City; and Quebec City.



Anna Hyatt Huntington, 1910. *Misses Selby Studio*, postcard advertising exhibit at Columbia U., NYC. Smithsonian Institution.



Anna Hyatt Huntington, *Joan of Arc*, 1915. Bronze. [Copyright free]

Anna Hyatt broke new ground for women artists. As a young woman in Paris, she received an honorable mention in a show but was not granted a medal because “they said they could not believe I had done it all myself.” By the time she was 24, however, she was supporting herself as an artist in New York City, earning \$50,000, a huge sum for the times. She won an award in 1910, at the Paris Salon, for the original plaster model of the *Joan of Arc*, and was subsequently commissioned to do a version of it for Riverside Drive in New York City. It was the first Joan of Arc statue sculpted by a woman, and the first public statue in the city to depict an actual, rather than mythological, woman. To prepare, Hyatt found a set of fifteenth-century armor at the Metropolitan Museum of Art and had a woman wearing it photographed on a horse. She made the first clay sketch for the statue in her studio in Annisquam, using an East Gloucester fire horse and her niece as her models.

Anna Hyatt was the first woman to be an honorary



Anna Vaughn Hyatt Huntington, *Two Great Cats*, 1902. Bronze. Gift of Mrs. Elliot C. Rogers, 1980. [#2226]

fellow of the American Academy of Arts and Letters and is considered one of the finest naturalist animal sculptors of twentieth-century America. Her animals contain emotion. They feel alive. In a 1960s interview for the Archives of American Art, Hyatt talked about how animals never pose. “One has to watch closely, focusing constantly on their muscles and how they work and look in different activities. One has to keep looking and correcting. They are always on the move.” Hyatt captured that movement in her art.

William Morris Hunt’s student **Ellen Day Hale** (1855–1940) and painter, muralist and etcher **Gabrielle de Veaux Clements** (1858–1945) began to visit Annisquam in the 1880s. They brought their artist friends, and in 1893, built “The Thickets,” a summer home and studio. Like Martha Harvey, Hale and Clements were pioneering women artists. They both came from distinguished, comfortable backgrounds, Clements from Philadelphia, and Hale from Worcester, Massachusetts. Both took classes at the Pennsylvania Academy of the Fine Arts, though not together. They met in Philadelphia in 1883 and became close in 1885, on a trip to Europe during which they attended the Académie Julian in Paris. Clements taught Hale how to etch on the trip, and they both went on to be part of a Painter–Etcher movement during the period. Clements taught etching at Bryn Mawr, and they both taught on Cape Ann in the summers.

Clements’ depiction of granite quarrying in Rockport demonstrates the subject’s appeal to visiting artists. The dramatic contrasts of man and rock appealed aestheti-

cally and philosophically to many of them. Clements’ etching line is varied and imprecise, suggesting movement, as does the vertical composition.

Hale’s style is more precise than Clements’, as seen in the portrait of her father, Edward Everett Hale, clergyman and author of *The Man without a Country*. Hale’s esteemed family also included Nathan Hale, our nation’s first spy, and Harriet Beecher Stowe, abolitionist and author of *Uncle Tom’s Cabin*. Her brother, Philip Leslie Hale, and his wife, Lillian Westcott Hale, were also professional painters. Like Gabrielle de Veaux Clements, who became



Gabrielle de Veaux Clements, *The Derrick (Rockport Quarry)*, 1884. Etching on paper. Gift of Harold and Betty Bell, 1999. [#1999.37]



Ellen Day Hale, *Portrait of Vera Cheves*, c.1925. Oil on canvas. Gift of Vera Cheves. [#1996.57.1]

her lifelong companion, Ellen Hale never married and supported herself with her work. The two lived together, a common arrangement for women seeking to escape the constraints of Victorian marriage and pursue a career. Henry James came across such relationships often enough in the Boston area to call female cohabitation a “Boston marriage.”

Hale’s interest in seventeenth-century Dutch portraiture shows in this portrait of a solitary young woman absorbed in her reading. The loose brushwork and palette of the sitter are evidence of Hale’s training in Impressionism. The high contrast between the sitter and her environment evoke night or perhaps a dark, intimate interior—the latter characteristic of Boston School paintings.

Hale was considered a “New Woman,” a nineteenth-century term for successful, trained, unmarried woman artists. Others included Mary Cassatt and Cecilia Beaux. Interestingly, Hale’s paintings were often termed masculine by critics because of their strength. In fact, she was herself a strong woman and depicted a very female power in her art.

**Cecilia Beaux** (1855–1942) visited Ellen Day Hale and Gabrielle de Veaux Clements at “The Thickets” in Lanesville. She stayed at the Fairview Inn in East Gloucester in the 1880s and subsequently built a summerhouse, “Green Alley,” on the magnificent and exclusive Eastern Point in 1905.

Beaux was born to wealthy parents in Philadelphia, but after the death of her mother in childbirth and the subsequent departure of her father to his native France, she was functionally an orphan. Beaux was raised by her

maternal grandmother and two single aunts. All of them worked and were self-supporting, as she would need to become. One aunt was the artist Catherine Ann Drinker (1841–1922), who became a role model for Beaux. At the age of sixteen, Beaux began formal art studies with Drinker and subsequently got her professional start painting children’s portraits in watercolor on Chinese porcelain. By 1895, she was appointed the first full-time woman faculty member at the Pennsylvania Academy of the Fine Arts, where she taught drawing, painting and portraiture for the next twenty years.

Considered by many to be both the finest woman painter active in America at the turn of the twentieth century and one of the top portraitists, Beaux was often compared to her friend John Singer Sargent (1856–1925). Both she and Sargent presented a new sort of woman to the American public, one who was not passive and was an individual in her own right. Both painters knew many of their subjects, often celebrities or people described as being of the “finer types” by art critics.

One of these friends was Harvard economist A. Piatt Andrew (1873–1936). Andrew had an exemplary career as a soldier, scholar and statesman. He served as an assistant secretary of the Treasury, the founder and director of the American Ambulance Field Service during World War I, and was a long-time congressman from Massachusetts. The A. Piatt Andrew Bridge that crosses the Annisquam River is named for him.

Beaux’s portrait of Andrew, who later became her neighbor on Eastern Point, shows the strength of her



“Green Alley,” Cecilia Beaux’s home at Eastern Point, Gloucester, Mass. Photograph, c. 1920, by T. E. Morr.



Cecilia Beaux, *A. Piatt Andrew*, 1903. Oil on canvas.  
 Gift of Red Roof Associates, 1991. [#2748]

painting. Beaux blew up and lengthened the brushstrokes of Impressionism and used them to build form. Her style and palette harken back to Manet. Andrew is chiseled, dignified and strong, his depth referred to by the dark colors. Yet he is also approachable and thoughtful, even compassionate, with his lowered lids and soft mouth.

Beaux's portrait subjects are presented straight on, confronting the viewer and the world directly. Her work went beyond the decorative qualities of nineteenth-century Aestheticism by focusing on the individual, not as a symbol, but as a powerful person. She was at her peak at the turn of the century, but when modernism took hold in America, like other nineteenth-century-influenced realists, her work went out of fashion.

Beaux lived and worked during the campaign for women's suffrage, but she never participated in the movement. She told her female students, "Success is sexless," and she broke new ground in the number of men of influence she painted. Previously, women artists had been relegated to depicting comfortable mothers and children in their art, but Beaux was both talented and well-connected enough to break through that barrier. She was also attractive, sophisticated and stylish, fitting comfortably into society events, but she was neither a political activist nor eager to change the society that had treated her well.

Beaux was a practical artist, realistic about what it meant for a woman to choose a serious career in the late nineteenth century. She felt that making such a choice could work only if it were a calling that overpowered the need for family. She believed that art required a commitment of time and attention that ignored the personal consequences of such devotion. For Beaux, that meant shunning romantic relationships with men. Beaux's portraits of professional women were serious and sober, reflecting the strength of purpose she advocated, but she did not think many women capable of such a choice. Interestingly, later she depicted mothers and their children in more decorative paintings, evincing conservative views on the role of women, as if she were looking back at the path she had not taken.

The lack of sentimentality in her painting of the child Jimmie is unusual for the time. It is a technically adept,



Cecilia Beaux, *Henry Parsons King, Jr. (Jimmie)*, 1905. Oil on canvas.  
 Gift of Mary King (Mrs. Henry Parsons King), 1980. [#2219]

richly painted and direct portrait of an intelligent boy. Children are notoriously difficult as sitters, but Jimmie was so comfortable posing (a credit to Beaux’s skill at working with her subjects) that he asked if he could come back every year for a new portrait.

Beaux painted this larger-than-life-size work in 1921 for installation in Gloucester’s American Legion Hall. It was commissioned by Eastern Point resident A. Piatt Andrew and depicts Victory, the Winged Goddess, spirited away to safety an infant wrapped in French, British and American flags. In the background are images depicting scenes from World War I, including an American doughboy, a cannon and a cemetery.

Cecilia Beaux was nearing the end of her career when she did this painting. She had recently returned from Europe, distraught by the lingering devastation she saw there. That dismay, coupled with her strong desire to salute her Eastern Point neighbors (Andrew and Henry



Cecilia Beaux, *Victory Bearing Away the Infant Future*, 1921. Oil on canvas. Museum Purchase, 2010. [#2011.10] Take a closer look on page 4.12



Beauport, or Sleeper-McCann House. Beauport was built starting in 1908 as the summer home of interior decorator and antique collector Henry Davis Sleeper.

Davis Sleeper) who had been actively involved in the war effort and instrumental in organizing Gloucester’s American Legion post, gave rise to this painting.

Beaux exhibited in museums from Philadelphia to New York to Paris and won prizes and honors, including full membership in the male-dominated National Academy of Design.

Other people in or involved with the arts joined Cecilia Beaux on Eastern Point. From 1895 to 1909, poet T. S. Eliot summered there, and in 1907, designer Henry Davis Sleeper began building his architectural fantasy, Beauport. In 1908, Sleeper, Beaux, A. Piatt Andrew and other artists and intellectuals on the Point formed the self-named “Dabsville” group at Beauport. They were all from or associated with high society and spent time with people of power, including presidents and their spouses and art collector Isabella Stuart Gardner (1840–1924). The social life there sustained Beaux and probably provided some of the family feeling she craved.



Photo of painting by Charlotte Eliot of her brother, poet T. S. Eliot, at their summer home on Eastern Point c. 1896. Barbara Erkkila (originally Henry Ware Eliot Collection at Sawyer Free Library) [#2001.50] See Garland, *Eastern Point* pp.176–7.

## A Teacher of Sculpture

In 1905, Philadelphia sculptor **Charles Grafly** (1862–1929) established a studio in Lanesville. Grafly began to work with stone at age seventeen, when he was an apprentice at Struthers Stone Yard, an important stone carving firm in his native Philadelphia. He worked for four years carving decorations and figures for Philadelphia City Hall and then began studies at the Pennsylvania Academy of the Fine Arts. Among Grafly’s teachers were the great and groundbreaking American realist painter and art educator Thomas Eakins (1844–1916), and Dr. John Bell, a phrenologist and teacher of anatomy.

Charles Grafly went to Paris in 1888 for a more classical training. He entered the *École des Beaux Arts* and was soon receiving honors and recognition for his work in Paris and America. Grafly, however, wanted to make what he considered American, not European art.

In 1892, the year Grafly moved back to the United States, he became a teacher of sculpture at the Pennsylvania Academy of the Fine Arts and remained so for thirty-seven years. He was also head of modeling for the School of the Boston Museum of Fine Arts for twelve years. Grafly influenced a generation of sculptors in America, including Manchester’s Katharine Weems, and



Charles Grafly,  
*Vulture of War*,  
1895–99. Bronze.  
Pennsylvania Academy  
of the Fine Arts.

also Walker Hancock, Paulanship and George Demetrius, who followed him to Lane’s Cove (see chapter 7).

*Vulture of War* was initially executed in 1896 and was Grafly’s first important sculpture. The male nude is dragging a cloth bag filled with the horrors of war. The subject matter informs us of what mattered to Grafly at the time and was a sad foretaste of the scale of twentieth-century horror to come. Grafly simplified his forms, but underlying his simplification is a deep understanding of structure and an appreciation for the expressiveness of a pose. As in his other idealistic sculptures, a combination of a symbolic concept and realistic depiction coexist in this piece. To relax, Grafly created a series of portrait busts of his artist friends in which those “fundamentals of character” and structure are evident.

Grafly was passionate about art and its potential. He had high ideals and uncompromising goals for his work. Because of that, he often ran into trouble with commissioned work and with his career. He included nude figures and strong females that sparked controversy, and he lost opportunities. His daughter, Dorothy Grafly, said that he

...fought for basic symbolism against general acceptance of the sentimental, the superficial and the illustrative. In his figures and in his heads, he dealt with fundamentals of character, structurally sound. Yet neither compromise nor frustration had turned his symbolism from hope to despair.



Sculptor Charles Grafly at work in his studio.  
Photographer unknown, c. 1900. [#1999.3]





Charles Grafly, *Frank Duveneck*. Modeled in 1915, cast in bronze in 1987. Museum purchase, 1987. [#2555]

Grafly also asked other well-known artists to sit for him. His subjects included many of the artists who came to Cape Ann—Joseph De Camp, Childe Hassam, William Paxton and Frank Duveneck. It is for these busts that he is now best known.

In this portrait of Frank Duveneck, Grafly's emphasis on form breaks with the polished and decorative quality of much American sculpture, done in the then prevalent Romantic style of artists like Augustus Saint-Gaudens. Grafly's forms create shadows and, in a sculptural sense, the shadows create color. The expressiveness of the pose is created as well by form rather than surface treatment.

Grafly, according to his student Walker Hancock, saw the figure as made up of solids, not lines. He said, "... Real sculpture is where you feel the construction, the bones that underlie the surface." Grafly's busts are both sensitive and alive.

For busts, and for all his work unless it was very large, Grafly did the casting and marble cutting himself. He felt that he needed his own hands in his work, and Grafly's attitude toward making art was in line with the nineteenth-century's pursuit of growing scientific knowledge. Realism was an artistic response that reflected the new focus on empirical truth and the belief that one could know the truth by studying evidence. For Grafly, his eyes and hands, and the clay they molded were his research tools.

Though Charles Grafly's stature diminished with the onset of modernism, his many students carried on his legacy. **Katharine Lane Weems** (1899–1989), Walker Hancock (1901–1998), Paul Manship (1885–1966) and George Demetrios (1896–1974) followed him to Folly Cove. They established summer homes there, often on quarries, and maintained a commitment to nineteenth-century-based Realism.

Katharine Lane Weems came to Gloucester at age

nineteen to study with Anna Hyatt Huntington in Annisquam. She was born Katharine Ward Lane to a wealthy Manchester zoology professor and his wife. Her father was also president of the board of trustees of the Museum of Fine Arts. Not surprisingly, given her exposure to her father's interests, Weems is best known for her sculptures of animals. She received an elite education for women and, with Huntington's encouragement, went on to study with Grafly at the Boston Museum School.

Weems lived and worked most of her life in Manchester. She was a friend of the artists who followed Grafly's legacy in Lanesville and Rockport, and with West Gloucester and Manchester artists as well.

*Rabbit* is modestly scaled, and the depicted animal is sedate. Weems studied her animals either in homes or zoos and did not seem interested in their wild side, the side to which Anna Hyatt Huntington was attracted. The blockiness of *Rabbit*, the curves, and stylized and simplified forms, are Art Deco in style and Modernist in feel. Because of the surface and texture of the stone, the rabbit has a softness and an inviting quality.



Katharine Lane Weems, *Rabbit*, no date. Cast stone. Gift of Walker Hancock, 1989. [#2623] Take a closer look on page 4.14.



Katharine Lane Weems working in her studio in Manchester (detail). Photograph by Nathan Benn, 1978. Copyright Nathan Benn.

### A View from the Terrace

**Charles Sydney Hopkinson** (1869–1962) was a colleague of Katherine Weems in Manchester. Also from a comfortable academic family, Hopkinson grew up in Cambridge and attended Harvard from 1888 to 1891, but his interest was in making art. Mostly known for his commissioned portraits, including over thirty for Harvard, where he was house artist, Hopkinson was also an innovative watercolorist and popular painter of children’s portraits. He began to paint watercolors in his twenties and went to study with John Twachtman at New York’s Art Students League in 1891. He exhibited at the National Academy of Design the following year.

Hopkinson’s first of many trips to Europe to study was in 1893. On a 1902 trip, he met his future wife, Elinor Curtis of Boston. They married in 1903 and moved to a house built for them by Elinor’s mother in Manchester, Massachusetts, the next year. Curtis was from a prominent family, and the house still stands on the edge of a promontory with a sweeping ocean view. By then, Hopkinson was exhibiting frequently and gaining extremely positive reviews.

Hopkinson’s commissioned portraits included Calvin Coolidge, John D. Rockefeller, Jr., George Eastman and Justice Oliver Wendell Holmes. He was extremely disciplined and competent, well connected and a hard worker. His output was constant and financially rewarding, even during the Depression.

Many of Hopkinson’s watercolors are set on or inspired by the lawn and ocean view at his house in Man-



Charles Hopkinson, *Bathing Place at Sharksmouth*, 1920s. Watercolor on paper. Gift of Joan H. Shurcliff, 1990. [#2679.02]

chester. They were done to relax and practice his hand, and without the pressure of satisfying a market. Hopkinson was free to take himself and his art in an uncensored direction. Painted quickly to distill the heart of a scene, the watercolors diverge from his more public work in their abstraction and minimalism.



The artist in his studio, photograph, c. 1920. Private coll.

(LEFT) Charles Hopkinson, *Three Scudding Sailboats*, c. 1935–40. Watercolor on paper. Gift of Joan H. Shurcliff, 1990. [#2679.01]

Charles Hopkinson managed to bridge the divide between American Impressionism and the Boston School style on one side and European Modernism on the other. Though his portrait patrons and admirers disapproved of his modernist works, especially his watercolors, they could not simply dismiss the work of an artist they so respected. Because of his position, Hopkinson helped promote modern art in the Boston area.

*Three Dancing Girls* is a portrait of the Hopkinson daughters on the front lawn of their Manchester home. According to a family story, Hopkinson's friend John Singer Sargent, visiting in 1916 while in Boston painting the Boston Public Library murals, suggested the painting. American Impressionist in technique, the

painting speaks most strongly in its color. Hopkinson's color lightened after he married and became a father, and perhaps, like other painters, in response to the setting of his Cape Ann home. Hopkinson believed that a portrait should always have a specifically defined color scheme and exist as a work of art rather than a straight documentation of a subject.

Hopkinson loved his work and his life, and the many noncommissioned oil paintings of his family and watercolors of his home and travels are full of joy. He did a series of over sixty frank self-portraits as well, which offer an overview of his development as both a painter and a man. He painted the last self-portrait at age ninety-one.



Charles Hopkinson, *Three Dancing Girls*, 1917. Oil on canvas. Private collection.



# *A Closer Look: Cecilia Beaux*



Cecilia Beaux (1855–1942), *Victory Bearing Away the Infant Future*, 1921.  
Oil on canvas. Museum purchase, 2010. [#2011.10]

Look closely at the painting. Respond to the questions below.

What do you see?

What do you think is happening in this painting?

What do you wonder about?

**Writing prompt:** The woman in this painting looks determined. I am determined to...

## Teacher Notes

Cecilia Beaux (1855–1942) was born to wealthy parents in Philadelphia, but after the death of her mother in childbirth and the subsequent departure of her father to his native France, she was functionally an orphan. Beaux was raised by her maternal grandmother and two single aunts. All of them worked and were self-supporting, as she would need to become. One aunt was the artist Catherine Ann Drinker (1841–1922), who became a role model for Beaux. At the age of sixteen, Beaux began formal art studies with Drinker and subsequently got her professional start painting children’s portraits in watercolor on Chinese porcelain. By 1895, she was appointed the first full-time woman faculty member at the Pennsylvania Academy of the Fine Arts, where she taught drawing, painting and portraiture for the next twenty years. Beaux first came to Cape Ann to visit Ellen Day Hale and Gabrielle de Veaux Clements in Lanesville. She stayed at the Fairview Inn in East Gloucester in the 1880s and subsequently built a summerhouse, “Green Alley,” on the magnificent and exclusive Eastern Point in 1905.

Cecilia Beaux painted this larger-than-life-size work in 1921 for installation in Gloucester’s American Legion Hall. It was commissioned by Eastern Point resident A. Piatt Andrew and depicts Victory, the Winged Goddess, spiriting away to safety an infant wrapped in French, British and American flags. In the background are images depicting scenes from World War I, including an American doughboy, a cannon and a cemetery.

Beaux was nearing the end of her career when she did this painting. She had recently returned from Europe, distraught by the lingering devastation she saw there. That dismay, coupled with her strong desire to salute her Eastern Point neighbors (Andrew and Henry Davis Sleeper), who had been actively involved in the war effort and instrumental in organizing Gloucester’s American Legion post, gave rise to this painting.

Harvard economist A. Piatt Andrew (1873-1936) had an exemplary career as a soldier, scholar and statesman. He served as an Assistant Secretary of the Treasury, the founder and director of the American Ambulance Field Service during World War I, and a long-time congressman from Massachusetts. The A. Piatt Andrew Bridge that crosses the Annisquam River in Gloucester is named for him.

For more information, visit <http://www.capeannmuseum.org>.

### Extensions

**PreK–5 (ELA)** What do you think is going on in this picture? Tell the story and use details from the painting to support your opinion.

**6–8 (Visual Arts)** The title *Victory Bearing Away the Infant Future* suggests Beaux relied on symbolism to create this painting. Make a list of the symbols you see and identify what they might represent.

**9–12 (Social Studies)** This is a response to World War I created by an American artist. Analyze the painting and make connections to the war and its aftermath.

### Standards

**Elementary School** (Massachusetts Curriculum Framework for English Language Arts and Literacy)

3.1 Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

b. Provide reasons that support the opinion.

c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

d. Provide a concluding statement or section.

**Middle School** (Massachusetts Arts Curriculum Framework: Visual Arts) Critical Response.

5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism.

**High School** (Massachusetts History and Social Science Curriculum Frameworks)

WHII.18 Summarize the major events and consequences of World War I. (H, E)



## *A Closer Look: Katharine Weems*



Katharine Lane Weems (1899–1989), *Rabbit*, no date. Cast stone.  
Gift of Walker Hancock, 1989. [#2623]

Look closely at the sculpture. Respond to the questions below.

What do you see?

What do you think is happening in this sculpture?

What do you wonder about?

**Writing prompt:** A rabbit's ability to freeze is its defense strategy. I protect myself by...

## Teacher Notes

Katharine Lane Weems came to Gloucester at age nineteen to study with Anna Hyatt Huntington in Annisquam. She was born Katharine Ward Lane to a wealthy Manchester zoology professor and his wife. Her father was also president of the board of trustees of the Museum of Fine Arts. Not surprisingly, given her exposure to her father's interests, Weems is best known for her sculptures of animals. She received an elite education for women and, with Huntington's encouragement, went on to study with Charles Grafly at the Boston Museum School.

Weems lived and worked most of her life in Manchester. She was a friend of the artists who followed Grafly's legacy in Lanesville and Rockport, and with West Gloucester and Manchester artists as well.

*Rabbit* is modestly scaled, and the depicted animal is sedate. Weems studied her animals either in homes or zoos and did not seem interested in their wild side, the side to which Anna Hyatt Huntington was attracted. The blockiness of *Rabbit*, the curves, and stylized and simplified forms, are Art Deco in style and Modernist in feel. Because of the surface and texture of the stone, the rabbit has a softness and an inviting quality.

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### Extensions

**PreK–5 (Science)** Rabbits are indigenous to North America. Explore how rabbits interact with their environment.

**6–8 (Social Studies)** The rabbit is one of twelve animals in the Chinese Zodiac. What does the rabbit symbolize? Discover the origin of the Chinese Zodiac and explain what it means to the people of China.

**9–12 (Visual Arts)** This rabbit was cast out of stone. Using the rabbit as the subject, create a series of works that explore other mediums and techniques.

### Standards

**Elementary School** (Massachusetts Science and Technology/Engineering Framework)

2-LS2-3(MA). Develop and use models to compare how plants and animals depend on their surroundings and other living things to meet their needs in the places they live.

2-LS4-1. Use texts, media, or local environments to observe and compare (a) different kinds of living things in an area, and (b) differences in the kinds of living things living in different types of areas.

**Middle School** (Massachusetts History and Social Science Curriculum)

Grade 6 North and East Asia Optional Topics for Study: Describe the major ethnic and religious groups in East Asia (G,H,E)

**High School** (Massachusetts Arts Curriculum Framework)

1.11 Explore a single subject through a series of works, varying the medium or technique.



Katharine Lane Weems working in her studio in Manchester (detail). Photograph by Nathan Benn, 1978. Copyright Nathan Benn.

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Katharine Weems,  
*Grey Fox*, 1971.  
Bronze.