

Carrying the Torch in Newport: The Arts Advocacy of Maud Howe Elliott

Nancy Whipple Grinnell

When Maud Howe Elliott (1854-1948) died, Maxim Karolik (1893-1963), the great patron of American art and benefactor of the Museum of Fine Arts, Boston, sent a letter to the *Newport Daily News*. He wrote, "I am not sure whether we all realize what the passing of Maud Howe Elliott means to us Newporters. I think she epitomized the cultural life of Newport...If we are interested in Newport as a progressive New England town, we must keep Mrs. Elliott's torch burning for our cultural life here."¹ Karolik, credited with influencing the renaissance of American nineteenth-century painting in the twentieth century, recognized a kindred spirit in Maud Howe Elliott, who focused on raising the profile of American artists working in Newport. Whereas Karolik had money through his marriage to Martha Codman (1859-1948), a Boston Brahmin and summer resident of Newport, Elliott had only an intense passion, "a torch" she carried for the arts. Using her voice and her pen, Elliott advocated for American artists, and deserves recognition for this early championship of them, particularly of those colonial artists whose names are renowned today.

Maud Howe Elliott was a woman of many causes and accomplishments. In 1912, she founded the Art Association of Newport (now the Newport Art Museum and Art Association), and made it into a viable and vital organization. This culminated a life devoted to arts advocacy, literary achievement (sharing the Pulitzer Prize for the biography of her mother, Julia Ward Howe [1819-1910]), as well as political activism. In a lecture delivered by Elliott to an elite group of Chicagoans in 1892, she spoke passionately about the importance of art to civilization and the failure of the United States to recognize that:

A nation, like an individual, makes many grave mistakes, but if the ideal of a man or a country be a high one, the mistakes get somehow righted. One of our greatest national mistakes is that art is a luxury, a thing by itself, which may or may not be cultivated according to the taste of the individual, or the nation. The origin of this mistaken idea we find as far back as the date of the Stuarts who were the greatest patrons of art England has ever had. In the

This formal full-length portrait, painted in 1877 by noted Boston artist Benjamin Curtis Porter (1845-1908), shows Maud Howe at the age of twenty-two.

Collection of the Newport Art Museum.



eyes of the Roundheads, all the Stuarts did was wrong. The statues were torn down and mutilated, the pictures cut to pieces. Art was crushed down with an iron hand. Now the same element in the Anglo-Saxon race that made Cromwell's soldiers, made the Pilgrim Fathers what they were—the Pilgrim Fathers brought a hatred of art.²

From an early age, Elliott had been interested in art history. The home of her grandfather Samuel Ward (1876-1839) in New York City once contained a "picture gallery," and his heirs inherited some of the fine old European works of art. In her autobiography, she recalled:

Besides a taste for poetry and music, the most valuable life asset I acquired in these days was a love of art. Our house was filled with pictures and statuary. While I do not remember either parent talking to me about them, their influence was none the less powerful.³

Elliott's experience at the 1876 Centennial Exposition in Philadelphia was also a formative one. She went to visit her friend, Alice Cushman (born 1854) (later to become a painter), whose father, a miniaturist, took them to the Art Gallery. "With him I studied the fine collections that the European nations sent to this, our first World's Fair. The Centennial did much to stimulate every phase of the growing art life of our country. With me, as with thousands of others, art became from this time forward one of the absorbing interests of life; for several years I hoped to be an artist."⁴

The next year, 1877, saw Elliott's first Grand Tour of Europe, with her mother, Julia Ward Howe. She wrote home to her sister: "My dearest Laura, Have you ever been to Holland? Have you ever seen Paul Potter's bull? Rembrandt's *Night Watch*, Gerard Dou's lovely pictures? Bewitching Frans Hals? Quaint Jan Steen, Hobbema, and other of the delightful Dutch pictures?"⁵ Elliott studied art privately, first in Rome and Paris in the late 1870s; then, when she returned to America in 1880, she enrolled as a student at the School of the Museum of Fine Arts, Boston. She recalled that all she had to show for these years were "some passable paintings of flowers...I had learned that it is not enough to feel the love of beauty, the yearning for artistic expression; an artist must have art in his fingers as well as in his soul."⁶

Elliott began to apply her knowledge of the arts, gained both at home and abroad, to non-fiction writing and lecturing. As an art critic for the *Boston Transcript*, she reviewed the work of John La Farge (1835-1910), Albert Pinkham Ryder (1847-1917), Augustus Saint-Gaudens (1848-1907), and Charles Stetson (1858-1911). "I was one of the first writers to cry aloud the excellence of the work of these and many another American artist, and was, in consequence, *persona grata* at the studios."⁷ Elliott was also part of the circle around the influential Helena de Kay (1846-1916) and her



While writing art criticism as a correspondent for Boston and New York newspapers, Maud is shown here at an unknown exhibition, probably around the time of her marriage in 1887 to John Elliott. Collection of the Newport Art Museum.

husband, Richard Watson Gilder (1844-1909), whose home, "The Studio," on East 15th Street in New York City became a gathering place for adventurous young artists and authors. Helena de Kay Gilder was a co-founder of the Art Students League and the Society of American Artists, both formed in protest of the conservatism of the prestigious National Academy of Design. Her husband, a poet, was also a major presence in late nineteenth-century publishing, serving as editor, first of *Scribner's Monthly* and then of *Century Magazine*. Charles de Kay (1848-1935), Helena's brother, was an art critic for the *New York Times* who promoted the progressive artists.

Elliott showed her affinity for the progressive movement in art when she wrote a review of the autumn 1883 exhibition of the National Academy of Design on varnishing day—that is, the day before the official opening:

Perhaps the chief merit of the exhibition is its limited number of pictures. It is a third smaller at the very least than usual, and three of the rooms usually crowded with canvases are closed.

The first feeling gained in walking through the rooms is one of despair. The mediocrity seems at the first glance to be unbroken save where it stoops to absolute trash. But who shall seek shall find, and a course of judicious weeding brings to light some very fair pictures. In portraits the exhibition is not rich, we never remember to have seen one with so few broad-clothed city magnates, smirking dames and leggy children . . .

She, however, appreciated Ryder's work:

In landscapes Mr. A.P. Ryder takes the lead with a small picture, painted in his peculiar and poetic vein. The high varnish and peculiar finish makes the picture look like a piece of old Italian enamel. The rich color in which this artist excels is not wanting here, in the soft, gold-brown earth, the trees, the warm sky and the deep-red dress of the single figure of a woman. The weak point in the picture is this figure, which is a cross between that of a queen and a witch. The rich attire is regal, but the face and pose would suit a drawing of a Salem witch.⁸

In her reminiscences, Elliott wrote of visiting Albert Pinkham Ryder, accompanied by Charles de Kay:

When I first visited [Ryder's] studio he was unknown and probably would have starved to death had not his brother kept a modest hotel where he was free to feed. His studio was a hall bedroom in a brownstone dwelling, three

flights up. At our knock Albert opened the door in his shirt sleeves. Embarrassed at seeing a lady he hurriedly searched for his coat and in so doing knocked over the little earthenware pot on the coal fire in the open grate and spilt the stew of meat and vegetables on the rug. He scrambled the carpet over the mess. On the easel stood his *Pegasus*, a beautiful canvas painted with a jewel like richness. Ryder's method was unique, he used a thick glaze that gave an almost enameled look to his pictures. His subjects are mystical. Though unlike in treatment, they spiritually recall the work of W. Blake. . . .⁹

After Elliott's marriage to the minor English painter John Elliott (1859-1925) in 1887, the couple went to Chicago, where he had recently completed a commission to decorate the ceiling of the mansion of Potter Palmer (1826-1902). John began an association with William Pretyman's interior decorating firm, while, in addition to her writing, Maud inaugurated a series of lectures on art history, delivered to some of Chicago's most elite citizens. The topics of the lectures included a history of women artists, as well as the importance of developing and appreciating American art and artists.

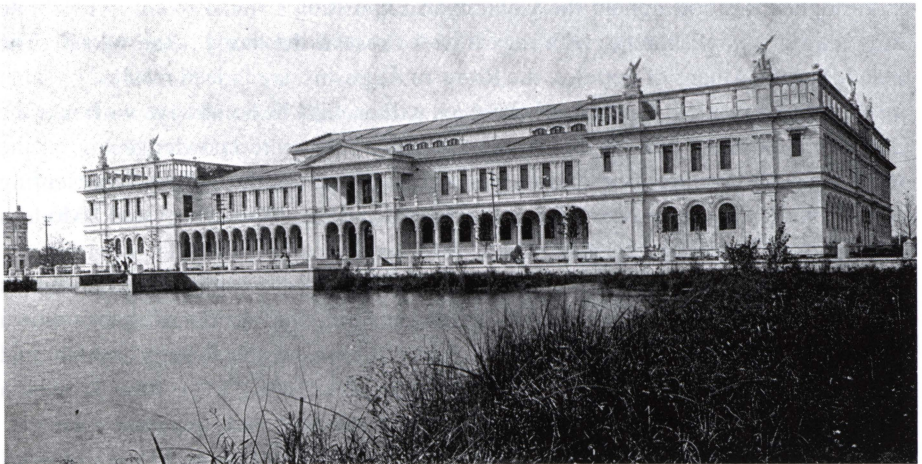
The Elliotts were in Chicago at the time of the World's Columbian Exposition in 1893. Maud edited *Art and Handicraft in the Woman's Building of the World's Columbian Exposition* and contributed a twenty-five page article on "The Building and its Decorations," as well as other writings on the library, the art of Belgium, and an epilogue.¹⁰ Elliott upheld the Columbian Exposition's stated intent to celebrate America's accomplishments with regard to the rest of the world. She wrote: "The beauties of the Athens of Pericles, the Rome of Augustus, are indeed recalled by what we see, but a new art is foretold, whose ruins will one day be honored as we honor the classic fragments of Greece and Rome today."¹¹ She wrote knowledgeably on the architecture of the building and its decorations, notably the murals representing "Primitive Woman" by Mary Fairchild MacMonnies (1858-1946) and "Modern Woman" by Mary Cassatt (1845-1926).

Although Elliott's work at the Fair predominantly concerned the Woman's Building, she certainly was aware of the other art exhibitions. American art was shown in the Fine Arts Building while, at the Art Palace, a retrospective loan exhibit featured work by Benjamin West (1738-1820), John Smibert (1688-1751), John Singleton Copley (1738-1815), Gilbert Stuart (1755-1828), and other early American painters.

The Elliotts spent a good part of the succeeding fifteen years living in Rome, where the moody John Elliott found the painting climate more inspiring and the people more hospitable. Maud pursued her literary career, publishing a number of books and articles and serving as correspondent to numerous American newspapers. They, especially she, visited America often. They spent the summers of 1903 and 1904 as



*A view of the Court of Honor (or Lagoon) at the World's Columbian Exposition in Chicago, taken in 1893. From *The World's Columbian Exposition*, Portfolio of Views Issued by the Department of Photography (St. Louis: C.B. Woodward Company, 1893), plate 10.*



*The Woman's Building at the World's Columbian Exposition, designed by Sophia G. Hayden of Boston. This view from the east served as the frontispiece for Maud Howe Elliott, ed., *Art and Handicraft in the Woman's Building of the World's Columbian Exposition*, Chicago, 1893 (Paris and New York: Goupil & Co., 1893).*

OFFICIAL EDITION

ART AND HANDICRAFT
IN THE
Woman's Building
OF THE
WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893

EDITED BY

MAUD HOWE ELLIOTT

WITH SPECIAL ARTICLES BY

MRS. POTTER PALMER, MRS. JULIA WARD HOWE, MISS S. T. HALLOWELL, MRS. CANDACE
WHEELER, MISS ALICE C. MORSE, MRS. ELIZABETH W. PERRY, MRS. LOUISA HOPKINS,
MRS. HENRY RICHARDS, MRS. FREDERICK P. BELLAMY, MRS. EDNA D.
CHENEY, MRS. JAMES P. EAGLE, MRS. FRANCES B. CLARKE,
MRS. GEORGE B. DUNLAP, MRS. MAUD HOWE ELLIOTT

AND

THE DUCHESS OF VERAGUA, THE PRINCESS M. SCHAHOVSKOY, THE COUNTESS OF ABERDEEN,
THE BARONESS BURDETT-COUTTS, THE BARONESS THORBURG RAPPE, MME. PÉGARD,
FRAU PROFESSORIN KASELOWSKY, MME. QUELLENAC, MME. OXHOLM, MRS.
BEDFORD-FENWICK, MRS. E. CRAWFORD, MME. EVA MARRIOTTI

Illustrated

GOUPIL & CO.
BOUSSOD, VALADON & Co., Successors
PARIS AND NEW YORK
1893

The title page of Art and Handicraft in the Woman's Building prominently features Maud Howe Elliott's name.

part of the Cornish Art Colony in New Hampshire, where the landscape reminded John of Italy, and they both felt at home in the creative atmosphere fostered by fellow artists Augustus Saint-Gaudens, George de Forest Brush (1855-1941), Thomas Wilmer Dewing (1851-1938), Oliver Walker (1843-1929), Charles Platt (1861-1933), Stephen Parrish (1846-1938), and later Maxfield Parrish (1870-1966), among others. Elliott wrote to her sister:

At last Jack has found a place where he can work. He is doing a great many things, most of which, I hope, he will turn into pot boilers. The beauty of Win[d]sor is not to be believed. It is like Italy. I look out upon a scene which I call the Val d'Arno, it is so exactly like the part of the Arno one sees from above Florence. Then, I must think that the atmosphere of work counts for something. We don't see people much, for we are grindstoning too much, but they are all kind as kind, willing and anxious to be friendly. Newport has given us such a horror of summer society—not the dear *papeterie*, and our few cronies, but the big dreadful, vulgar Newport, that to be among people of one's own sort, and have them all observe as a sacred commandment that nobody goes to anybody's house til the afternoon, the rule being to work all morning, is stimulating."¹²

At dusk, the participants gathered for feast and fête. John and Maud Elliott soaked up the bohemian ambience and participated in the famous Masque of the Golden Bowl, "given in the pine grove of the St. Gaudens estate to celebrate the twentieth anniversary of the founding of the colony."¹³ In the biography of her husband, Elliott recalled the event:

As I look back across the years I have a vision of Maxfield Parrish who took the part of Chiron, the Centaur. He came clattering in followed by a group of scantily clad children. The crowning glory of the evening was the sibyl of the golden bowl, who slowly rose from behind the altar in a cloud of smoke and fire that transfigured the temple and cast an opalescent light on the pines. Tall, with the bearing of a young goddess, she held above her head the golden bowl which the colony presented to St. Gaudens.¹⁴

Elliott herself portrayed Pomona, the goddess of fruit, and she later adapted her experience with this type of pageantry to the Art Association of Newport.

Life changed for the Elliotts in October of 1910 when Maud's mother, Julia Ward Howe, died at the age of ninety-one. They moved from Italy to set up housekeeping at Oak Glen, the family's summer residence on Union Street at Lawton's Grove in Portsmouth, Rhode Island. Maud joined with her three remaining siblings in settling



A view of Oak Glen on Union Street near Lawton's Valley in Portsmouth. This was the Howe family's second summerhouse in the area, purchased in 1871. It became the primary residence of Maud and John Elliott after their return from Rome in 1909, replaced after 1918 by Lilliput on Rhode Island Avenue in Newport.

Collection of the Newport Historical Society.

her mother's (very small) estate. In March of 1912, Maud was asked to deliver a lecture on "An Artist's Life in Rome" to the Current Topics Club, a ladies' discussion group founded at Newport in 1892 by Jeannette H. Swasey (d. 1946) to study current affairs. In conjunction with the talk, Maud, Swasey and two artists—Helena Sturtevant (1872-1946) and Charles Biesel (1865-1945)—arranged an exhibition of pictures by local artists, to take place at the Y.M.C.A. This display was so well received by the public that plans commenced to form an art association.

Foremost among the proponents were Swasey, Katherine Whitman (d. 1916), superintendent of drawing in the public schools, and the artist sisters Helena and Louisa Clark Sturtevant (1870-1958). The Sturtevents, recently returned from study in France, felt that the professional artists living in Newport would join with other art lovers and form a strong organization. Women gave the Newport Art Association its initial impetus, but in the tenor of the times, they turned to men for the professional expertise. Elliott approached William Sergeant Kendall (1869-1938), a New York painter and Newport summer resident, to become a founding member and the president of the group. The Sturtevant sisters went to New York to talk with Albert Sterner (1863-1946), a respected artist and printmaker, whose wife, Marie Sterner (1880-1953), owned

a New York Gallery. Sterner, also a summer resident, agreed to be one of the founding artist members. Elliott also enlisted the support of her husband, who, along with the aforementioned, became one of the eight founding artist members of the Art Association of Newport that same year. Elliott, the guiding force behind the association's growth and development, was elected secretary.

One of Elliott's earliest goals was to raise the artistic profile of artists historically associated with Newport. She wrote in her 1923 autobiography:

Among those who rallied to our fellowship were several men and women well acquainted with the history of the old town; with their help I began to hunt up the art traditions of Newport. These proved astonishingly interesting to us all, and we spent much time in tracing out what was to be learned of the earlier artists who had lived here. Their names are legion, the best known perhaps being Gilbert Stuart, Edward Malbone, the painter of those exquisite miniatures treasured in many old American families, and John Smibert, the Edinburgh carriage painter, who came to Newport in the train of Bishop Berkeley and made the famous portrait of Berkeley and his family at Yale University.¹⁵

Elliott organized a lecture series at the Art Association, held at the former Church Street studio of William Morris Hunt (1824-1879), the first home of the organization. She contributed the first talk on February 10, 1913, on the art and architecture of Newport. The next day, a reporter for the *Newport Daily News* summarized her discourse under the aptly-chosen descriptive headlines: "Art, Old and New, in Newport. From the Very Beginning It Was Good, Says Mrs. Maude [sic] Howe Elliott." She spoke about the significance of John Smibert, Edward Greene Malbone (1777-1807), Gilbert Stuart, William Morris Hunt, John La Farge, and William Trost Richards (1835-1905), as well as of the importance of preserving the city's early buildings designed by Peter Harrison (1716-1775).¹⁶ She followed this talk a year and a half later with "Some Pioneers of American Art," given on October 4, 1914. In this seminal lecture, Elliott at first spoke generally on one of her pet themes, the Puritans who "frowned" on art and the lack of fine arts in the first century of the country. She outlined the first "real" American artists: Benjamin West, John Smibert, John Singleton Copley, Gilbert Stuart, Washington Allston (1779-1843), and talked about the important connections of the latter two to Newport. She went on to discuss John Trumbull (1756-1843), Robert Weir (1803-1889), Samuel Morse (1791-1872), Thomas Sully (1783-1872), and most emphatically William Morris Hunt and Richard Morris Hunt (1828-1895); both of whom had been celebrated nineteenth-century personages associated with Newport. She concluded with a tribute to John La Farge, who had died four years earlier. "It is late—Art is long and the hour is very short, but I cannot close without a word of that great artist, John La Farge, who so lately has been among us."¹⁷



The former studio of William Morris Hunt on Church Street became the first home of the Art Association of Newport soon after its founding in 1912. This photograph taken in 1951 by Marjorie Wilson shows the studio shortly before its demolition to make way for a parking lot of the Hotel Viking. Collection of the Newport Art Museum.



Maud Howe Elliott gave a widely reported lecture on Newport artists in the Church Street studio on October 4, 1914. This headline is from an unidentified newspaper, probably the Boston Herald. Art Association of Newport Scrapbook, Newport Art Museum Archives.

In 1914, the names of the Hunts and La Farge were very familiar to the culturally elite in the East, but those of the colonial painters were much less known. The stirrings of the Colonial Revival had taken place in the late nineteenth century. The aforementioned World's Columbian Exposition included a display of the work of the colonial painters that Elliott would surely have seen. Serious art-historical research on American painting was in its infancy. *Appleton's Cyclopedia of American Biography* included Copley and Stuart but made no mention of Robert Feke (1707-1750) or John Smibert.¹⁸ As Mantle Fielding wrote in 1926, William Dunlap's 1834 *The History of the Arts of Design in the United States*, "served for years as a primary source of information for the student of early American art."¹⁹ Dunlap's book was updated and in instances corrected in 1918 by Frank W. Bayley (1863-1932) and Charles Eliot Goodspeed (1867-1950).²⁰ Bayley, a Boston scholar of colonial painters, who had published a study of John Singleton Copley in 1915, published *Five Colonial Artists of New England* in 1929.²¹ It profiled Joseph Badger (1708-1765), Joseph Blackburn (1700-1765), Robert Feke, John Singleton Copley, and John Smibert. Bayley consulted New England and New York genealogical and historical sources, as well as other researchers. In Providence in 1907, Brown University Professor William Carey Poland (1846-1929) published a twenty-three page pamphlet adapted from a lecture on Robert Feke that he had delivered several years earlier at the Rhode Island Historical Society.²² In Boston, Lawrence Park (1873-1924) had done considerable research on Joseph Blackburn and John Badger. He was at work on a multi-volume book on Gilbert Stuart, published posthumously in 1926.²³ The few histories of American art, such as a 1901 survey of American art by Sadakichi Hartmann (1867-1944), were very sketchy in their coverage of colonial painters.²⁴

In the reminiscences of Robert C. Vose Jr. (1911-1998) (whose grandfather founded the Vose Galleries in Providence in 1851), he recalled that his father, Robert C. Vose Sr. (1873-1964), was very prescient in his collecting of colonial portraits. "Father had been actively collecting early American portraits [since the early 1900s] and was one of the earliest dealers to become interested in them. Correspondence exists from the 1920s between father and Mantle Fielding, an eminent authority on American artists, who was consulting father about Gilbert Stuart pictures. Father organized a traveling exhibit featuring colonial portraits in 1926."²⁵

By 1930, an exhibition of colonial portraits was held in conjunction with the Massachusetts Tercentenary. Critic Albert Franz Cochrane reviewed the exhibition:

The past decade has seen a great awakening of interest in early American paintings. It is as though we had become suddenly aware that these canvases are not merely objects of antiquarian interest. They are the foundation of our art, and as such are destined as time passes to become sought after and prized.²⁶

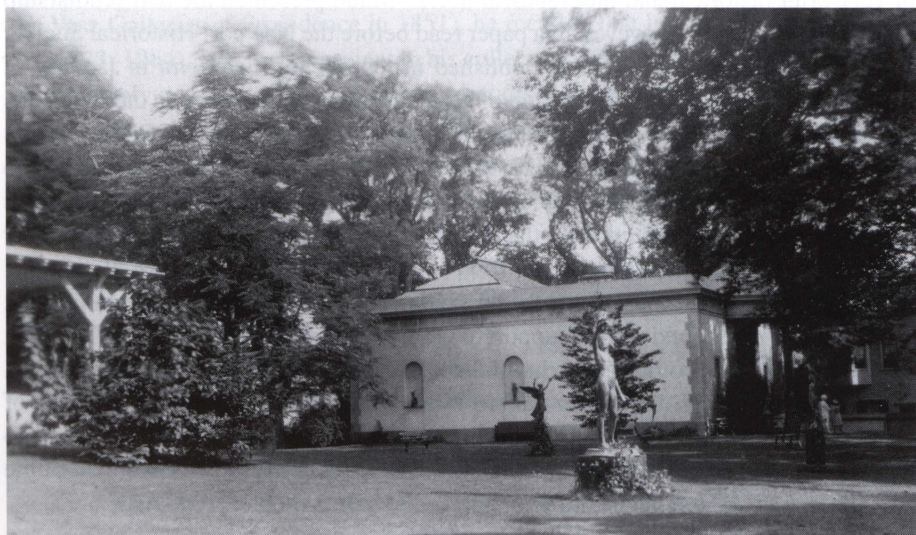
Maud Howe Elliott was certainly part of this “awakening.” Her interest in these artists and their connection to Newport preceded Vose’s exhibition and the Massachusetts Tercentenary, as well as several of the art-historical publications, by more than a decade. Elliott was the first person to lecture and publish on the unique position that Newport held in the lives of these colonial artists. World War I intervened in her research, and it was not until after the war that Elliott again focused on these artists and their place in Newport cultural history. This interest coincided with the growth of the Art Association of Newport. In January of 1916, the association had purchased the former Newport residence of John Noble Alsop Griswold (1822-1909), built in 1862-64 by Richard Morris Hunt as a summer cottage. Lack of space for exhibitions in the Griswold House, coupled with a desire for a fireproof, state-of-the-art structure, led to the construction in 1919-20 of a new building. Named as a memorial to New York artist and Newport summer resident Howard Gardiner Cushing (1869-1916), this gallery adjacent to the Griswold House hosted an inaugural exhibition in August of 1920 that became a celebration of artists associated with Newport.

At the time, Elliott was officially the Secretary, and unofficially the mastermind, of the Art Association. She was clearly the primary organizer of the exhibition. Even so, two men—her husband, John Elliott and Roderick Terry (1876-1951)—received credit as the committee for the exhibition titled *Retrospective Exhibition of Newport Artists*.²⁷ Reverend Dr. Roderick Terry had served both as president of the Newport Historical Society and as president of the Redwood Library, after his retirement from a distinguished theological career. He was a charter member of the Art Association, a member of its Building and Grounds Committee, chairman of the Library Committee, and he owned works by several Newport artists. He evidently was a source for the research on the artists represented, producing anonymous catalogue entries consisting of very brief historical and biographical notes. Maud presented the real scholarship behind the exhibition, however, in a paper read before the Newport Historical Society on November 15, 1920, and then published in the Society’s *Bulletin* in January of 1921.²⁸ Giving an in-depth discussion of all of the artists represented in the show, this article concluded with a note about the new Cushing Gallery and a “List of Artists More or Less Closely Connected with Newport.” In addition, Elliott gave thanks to Miss Mary Edith Powel (1836-1931), a well-known local historian, for her notes, and to “Dr. Terry, who helped compile the list and in many others ways helped the writer to gather these random recollections.”²⁹

Elliott was intent on obtaining the best possible examples of art for the exhibition. She had the financial and artistic support of Gertrude Vanderbilt Whitney (1875-1942), who had chaired the committee to build the Cushing Gallery in memory of her friend, Howard Gardiner Cushing. Elliott asked Whitney to help her secure the expertise of the Metropolitan Museum curator, Bryson Burroughs (1869-1934).³⁰ Elliott wrote to painter William Sergeant Kendall, who had recently resigned as first President of the Art Association to assume the directorship of the Yale School of Fine Arts:



The former Bellevue Avenue residence of John Noble Alsop Griswold, designed and built by Richard Morris Hunt between 1862 and 1864. Purchased by the Art Association of Newport in January of 1916, the building is shown during the 1920s after a renovation that included the installation above the porte-cochère of a large north window to light the painting studio. Collection of the Newport Historical Society.





(Bottom left and above) Two views taken shortly after the completion in 1920 of the Cushing Memorial Gallery, designed by William Adams Delano in 1919. Meant to provide a professional exhibition gallery for the adjacent Griswold House, this also served as a memorial to Howard Gardiner Cushing, housing a permanent display of his works. Collection of the Newport Art Museum.

Can you tell me if there are any other pictures in the Yale Collection suitable for our exhibition? We have already secured the promise of a good Washington Allston, now at the Boston Art Museum and a good many other interesting works, but we have not yet found a Stuart worthy of the occasion. Those in the Redwood are very poor. Any hints that you could give us towards making this Retrospective Exhibition a valuable one I should be deeply grateful for.³¹

Elliott consulted the librarian of the Boston Public Library, and was referred to Samuel Isham's *History of American Painting* (1905) and Charles Caffin's *Story of American Painting* (1907), both of which she promptly ordered.³² She was intent on leaving no stone unturned. Among others, Elliott worked with Frank W. Bayley of Boston's Copley Galleries, the author of the aforementioned *Five Colonial Artists*.³³ She also turned to Lawrence Park (1873-1924), the author of articles on John Badger and Robert Feke in *Art in America*, and of the Gilbert Stuart Catalogue Raisonné. A detailed letter from Park to Elliott confirms that he supported her research: "I am looking forward to my trip to Newport next month and hope the exhibition will prove a great success."³⁴

In her exhibition preparation, Elliott demonstrated her knowledge of curatorial practices. She sent formal letters of request to many museums and private lenders, customizing them as appropriate. She always stated the dates and title of the exhibition, and noted its purpose as "a retrospective of the work of the artists who have worked at Newport, from the time of John Smibert to Howard Gardiner Cushing."³⁵ Writing to institutions, she invoked the names of other institutions: "the exhibition will be one of great importance. The Boston Museum of Fine Arts, the Rhode Island School of Design and Yale University are sending us some of their artistic treasures, as well as many private collectors."³⁶ Writing to private individuals, she at times strengthened her case by dropping names in statements such as: "We are arranging, with Mrs. Whitney's endorsement, a retrospective exhibition."³⁷ She also gave professional assurances: "The building is fireproof and the greatest care will be taken of all works of art loaned to us. The Association assumes all expenses of packing, transportation and insurance."³⁸ She also arranged for "agents" to professionally pack and transport the works.

The Art Association of Newport

OPENING OF THE HOWARD GARDINER CUSHING MEMORIAL

Retrospective Exhibition of
Newport Artists

AUGUST 1st to 15th
1920

The Artists represented in this Loan Exhibition, were all more or less closely associated with Newport during their artistic careers.

Some were born here, some educated here, some resided here, some visited and painted here.

It is hoped that by thus gathering examples of their genius, the importance of Newport as an art center in the past, may inspire to high ideals in the present and future.

COMMITTEE

JOHN ELLIOTT

RODERICK TERRY

Chairman

The cover and foreword of the 1920 inaugural exhibition of the Cushing Memorial Gallery. Newport Art Museum Archives.

Art Association of Newport
Cushing Memorial
August 2 to August 15
Retrospective Exhibition of Paintings of Famous artists who have lived in Newport.
JOHN SMIBERT.
GILBERT STUART
EDWARD G. MALBONE
WASHINGTON ALSTON
WM. MORRIS HUNT
HOWARD GARDINER CUSHING
and many others
Open from 10 a. m. to 1 p. m. and from 2 p. m. to 6 p. m.
Admittance \$1.00
To Members 50 Cents

An advertisement from an unidentified local newspaper for the 1920 inaugural exhibition of the Cushing Memorial Gallery. Art Association of Newport Scrapbook, Newport Art Museum Archives.

CATALOGUE OF THE 1920 INAUGURAL EXHIBITION OF THE CUSHING MEMORIAL GALLERY*

COSMO ALEXANDER of Scotland (1724-1773). Spent some time in Newport where he was Gilbert Stuart's first instructor in art. Portrait.

- 1 "Dr. William Hunter" Lent by Mrs. Sarah King Birckhead.

WASHINGTON ALLSTON (1779-1843). Studied art and painted in Newport. Painting.

- 2 "Rebecca at the Well" Lent by Richard H. Dana through the Boston Museum of Fine Arts.

JOSEPH BLACKBURN (1700-1765). Painted in Newport. Portraits.

- 3 "Mr. Samuel Cutts" Lent by R. C. and N. A. Vose.
- 4 "Mrs. Samuel Cutts" Lent by R. C. and N. A. Vose.

ABBY MASON BROWN (1800-1822). Lived in Newport. Miniature.

- "C. F. Herreshof" [*sic*] Lent by Lewis Herreshof.

SAMUEL COLMAN (1832-1920). Lived in Newport. Painting.

- 5 "Naples" Lent by Roderick Terry.

MICHEL FELICE CORNE (1758-1845). Born in Naples. Lived most of his life in Newport. Portraits.

- 6 "The Artist" Lent by Redwood Library.
- 7 Painting. "Ship, Mt. Vernon" Lent by Roderick Terry.

ROBERT FEKE (1725-1765). Lived in Newport. Portrait.

- 8 "Mrs. Joseph Wanton" Lent by Redwood Library.

ROBERT SWAIN GIFFORD (1840-1905). Lived in New Bedford, painted much in Newport. Painting.

- 9 "A Kansas Ranch" Lent by Roderick Terry.

ANNE HALL (1793-1863). Painted in Newport about 1840. Miniature.

- "Mrs. Middleton" Lent by The Misses Middleton.

WILLIAM MORRIS HUNT (1824-1879). Lived and painted in Newport. Paintings.

- 10 "The Bathers" Lent by Mrs. Horatio N. Slater.
- 11 "The Jewess" Lent by Mrs. Horatio N. Slater (through the Boston Museum of Fine Arts).
- 12 "Girl with Kid" Lent by Doll and Richards
- 13 "Grafton D. Cushing" Lent by Grafton D. Cushing.

DANIEL HUNTINGTON (1816-1906). Painted in Newport summers between 1840-1850. Portrait.

- 14 "Washington Irving" (Unfinished) Lent by Roderick Terry.

HENRY INMAN (1801-1846). Painted in Newport. Miniature.

- "Margaret [*sic*] Antoinette Babcock" Lent by Miss Abbie Stevens.

JOHN F. KENSETT (1818-1872). Painted in Newport. Painting.

- 15 "Mediterranean Coast" Lent by Roderick Terry.

CHARLES BIRD KING (1786-1862). Born and lived in Newport. Portraits.

- 16 "Lafayette" (Unfinished) Lent by Redwood Library.
- 17 "Admiral Henley" Lent by Mrs. Luce.

SAMUEL KING (1747 [1749]-1819). Compass and instrument maker and painter in Newport. First art teacher of Malbone and Washington Allston. Portrait.

- 18 "Benjamin Mumford" Lent by Newport Historical Society.

JOHN LA FARGE (1835-1910). Lived in Newport. Paintings.

- 19 "A Boy and his Dog" (R.M. Hunt Jr.). Lent by R. C. and N. A. Vose.
- 20 "Flowers" Lent by Mrs. La Farge.
- 21 Landscape. "Paradise" Lent by Mrs. Thornton Lothrop.

EDWARD GREENE MALBONE (1777-1807). Born and Lived in Newport. Miniatures.

- "Sarah Brown Herreshoff" Lent by Lewis Herreshoff.
- "Carl Frederick Herreshoff" Lent by Lewis Herreshoff [*sic*].
- "Abner Fairbanks of Dedham" Lent by Roderick Terry.
- "Henry DeWolf" Lent by The Misses Middleton.
- "Harriet Lyman, at the age of eighteen" Lent by her grandson Peyton Randolph Hazard.

HOMER D. MARTIN (1836-1896 [1897]). Painted in Newport. Painting.

- 22 "Second Beach" Lent by Macbeth Art Galleries.

BENJAMIN CURTIS PORTER (1845-1908). Spent summers and painted in Newport. Portraits.

- 23 "Mrs. Robert Cushing" Lent by Grafton D. Cushing.
- 24 "Countess Szechenji" [*sic*] Lent by Mrs. Vanderbilt.
- 25 "A Boy—John Morse" Lent by Mrs. John Elliott.

WILLIAM TROST RICHARDS (1835-1905). Lived and painted in Newport. Painting.

- 26 "Sea Shore" Lent by Mrs. James Swan.

JOHN SMIBERT (1684 [1688]-1751). Came to Newport with Bishop Berkeley. Painting.

- 27 "Bishop Berkeley and Family" Lent by Yale University"

RICHARD M. STAIGG (1820 [1817]-1881). Lived in Newport. Miniatures.

- "Susan Elizabeth Phinney" Lent by Mrs. William Grosvenor.
- "William G. Weld" Lent by Mrs. G. H. Perkins.
- "Mrs. Linzee" Lent by Mrs. John Linzee.
- "Mr. Linzee" Lent by Mrs. John Linzee.
- [Blank name] Lent by Mrs. Howard Graham
- "Rev. Charles T. Brooks" Lent by Mrs. Harriett Lyman Stevens.

- 28 Portrait. "Robert Hunter Dunn" Lent by Miss Anna Hunter.

(Charles) GILBERT STUART (1756 [1755]-1828). Born in Narragansett. Studied and lived much in Newport. Portraits.

- 29 "The Artist at age of 24" Lent by Redwood Library.
- 30 "William Ellery Channing" Lent by Mrs. John Jeffries through the Boston Museum of Fine Arts.

JANE STUART (1812-1888). Lived in Newport. Portraits.

- 31 "Abby Bradford DeWolf" Lent by Newport Historical Society.
- 32 "Dr. Samuel Gridley Howe" Lent by Perkins Institute.

THOMAS SULLY (1783-1872). Painted in Providence and probably in Newport. Portrait.

- 33 "Mrs. Donaldson" Lent by Grafton D. Cushing.

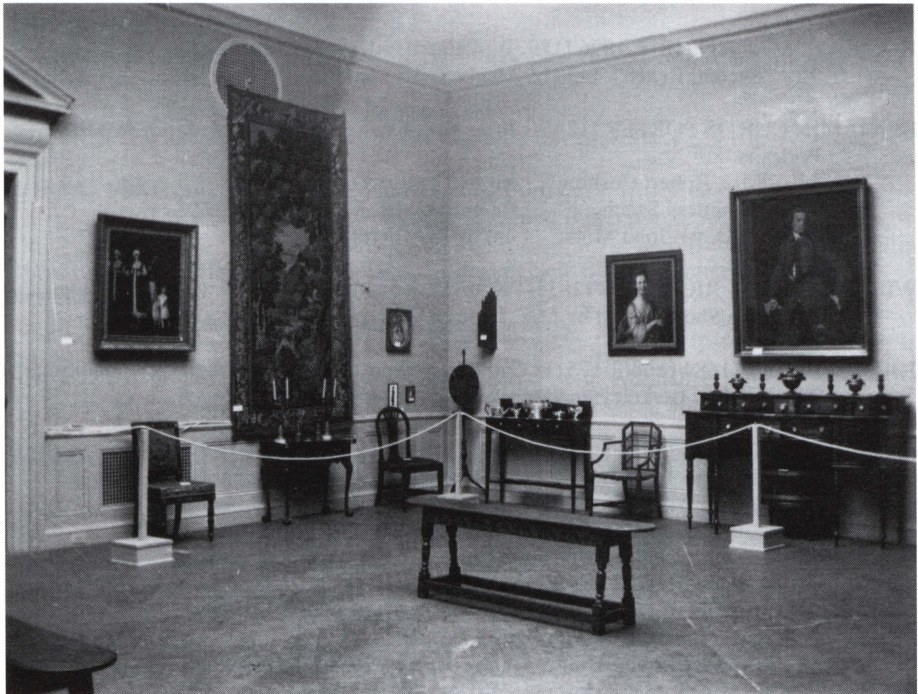
JOHN TRUMBULL (1756-1843). "Sketched and fought on Honyman's Hill" Portrait.

- 34 "The Artist" Lent by George Nixon Black.

FREDERICK PORTER VINTON (1846-1911). Married Miss Pierce of Newport and lived here. Portrait.

- 35 "Admiral Luce" Lent by War College.

*In transcribing this catalogue, punctuation was slightly amended. Obvious spelling errors in names were designated with the annotation "[sic]." Incorrect birth or death dates were corrected in square brackets.



There are no known images of the 1920 inaugural exhibition. This photograph was taken in the Cushing Memorial Gallery in the fall of 1920 during an exhibition of 18th-century furniture and decorative arts. It presumably shows an installation similar to that of the inaugural exhibition. Newport Art Museum Archives.

Both Elliott and Terry were aware of the significance to Newport's art history of John Smibert's 1730 group portrait of the entourage of Bishop George Berkeley, known as *The Bermuda Group* (then as now in the Yale University Art Gallery at New Haven, Connecticut). Today, it would seem a coup that they were able to obtain its loan. Of course, they did have a connection since William Sergeant Kendall taught at Yale. Even so, Kendall wrote that he thought that Yale did not loan art works.³⁹ This implies that the prestige of Terry, Elliott, and the Art Association of Newport was considerable. Terry wrote to an Assistant Secretary at Yale, "This picture would be of unusual interest to Newport people, both because of the relation which the Dean [Bishop Berkeley] bore to the city for so many years and also because Smibert was likewise a resident of Newport for a considerable time."⁴⁰

For her part, Elliott had mentioned the importance of Smibert's picture to the history of American art in her lecture on "Some Pioneers of American Art." She also opened her essay in the *Bulletin of the Newport Historical Society* by reiterating its importance: "Smibert is so real a figure in the shadowy, tapestried background of Newport's artistic tradition that he deserves our especial consideration."⁴¹ She mentioned Smibert's visit to Dr. and Mrs. MacSparran in Narragansett, Rhode Island, whose portraits were in the museum at Bowdoin College. Elliott also wrote of a portrait by Smibert that resided in London's National Gallery, in which Bishop Berkeley gestured toward the "blunt, high bluff topped by trees," the legendary Newport landmark known as Bishop Berkeley's Seat or "Hanging Rock." Finally, Elliott discussed a Smibert portrait of Mrs. Tweedy in the Rhode Island School of Design Museum, which she was unable to borrow for the exhibition. Regarding this, Elliott noted: "in contrast to the grimly intellectual or austere visionary portraits of New England divines . . . the head, throat and bust are painted with a freedom and dash suggesting a certain resemblance to Raeburn's manner."⁴²

Two other Colonial painters were barely mentioned in the scholarship of the early twentieth century. Joseph Blackburn came to Newport by way of England and Bermuda, before moving on to Boston and Portsmouth, New Hampshire. Elliott was able to obtain his two portraits of Mr. and Mrs. Samuel Cutts, from the Robert C. Vose Galleries. She astutely recognized the gracefulness and lighter style of Blackburn as a successor to Smibert in Newport:

The portrait of Mrs. Cutts is especially good and there are many points about it that suggest the source from which Copley drew his early inspiration. The drawing of the head and hands, as well as the treatment of the drapery, show plainly how it happened that some of Blackburn's works have been attributed to Copley.⁴³

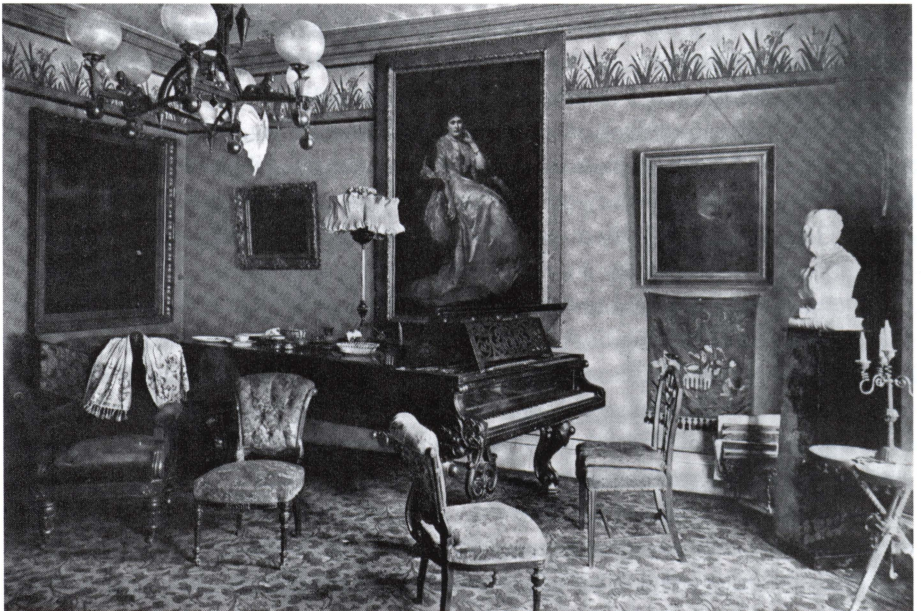


This portrait of Maud Howe Elliott by Bacharach is inscribed in her hand: "To my loyal friend of many years Harrison S. Morris with affectionate greetings Maud Howe Elliott 1928." After the death of her husband in 1925, Maud dressed in mourning for several years. Collection of the Newport Art Museum, Gift of Harrison M. Wright, Anna Templeton Cotill, W. Redwood Wright, and Ellicott Wright.



This photograph by Ernst Studio in Newport, taken around 1930, most likely shows the six members of the Council of the Art Association of Newport. Maud Howe Elliott, shown again here dressed in mourning, is seated to the right. Her close friend Harrison S. Morris is seated on the far left.

Collection of the Preservation Society of Newport County.



*Maud's mother, Julia Ward Howe, owned a townhouse on Mount Vernon Street on Beacon Hill in Boston. This photograph shows the parlor, featuring the full-length portrait of Maud painted by Benjamin Curtis Porter in 1877. Reproduced from Maud Howe Elliott, *Three Generations* (Boston: Little, Brown, 1923), opp. p. 198.*

Robert Feke was an important itinerant painter who married and settled in Newport in 1742. Elliott obtained the portraits by Feke of Mrs. Joseph Wanton from the Redwood Library. Elliott always spiced up her writing with personal anecdotes, and this was no exception:

. . . [Feke] lived in a large old house on Touro Street, facing School Street, next door to the Historical Society, which was standing till last Spring when, to the sorrow of many of us, it was ruthlessly torn down. It was probably in this house that the portrait of the sprightly Mrs. Wanton...was painted. At the Retrospective Exhibition the writer was told that Mrs. Wanton's corsage bouquet was 'painted in' at the request of the Directors of the Redwood Library, by Miss Jane Stuart, in the year 1859. Miss Jane did the work very unwillingly, after expressing her opinion of the act of vandalism.⁴⁴

The father of Jane Stuart (1816-1888), Gilbert Stuart, was in fact the colonial artist who formed the centerpiece of Elliott's article. Elliott was determined to emphasize Stuart's Newport connections and to show that the city was justly proud of this great American painter. Stuart, born in North Kingstown, Rhode Island, spent his youth in Newport. Elliott included works by two of Stuart's early teachers in Newport, Samuel King (1747-1819) and Cosmo Alexander (1724-1773). King was a compass and instrument maker as well as a painter who had studied briefly in Boston. Elliott wrote: "The portrait of Benjamin Mumford by Samuel King, now in the Historical Society, attracted much attention during the Retrospective Exhibition. An artist pointed out that the portrait had many of the characteristics that distinguished Stuart's best work. The painting of the mouth, for instance, suggests Stuart's treatment of Washington."⁴⁵

Cosmo Alexander, a Scottish portraitist who landed briefly in Newport in the late 1760s, became Gilbert Stuart's formal teacher. Stuart later accompanied Alexander to Charleston, South Carolina, and then back to England, where the Scottish painter died. Elliott included Alexander's portrait of Dr. William Hunter (d. 1778), borrowed from a private lender. Hunter, as Elliott pointed out, was Gilbert Stuart's first patron, commissioning a portrait of his two dogs.⁴⁶

As renowned as Stuart was, Elliott apparently thought his work uneven, since the correspondence indicates that she was particular about what she wanted to borrow. Although his early self-portrait from the Redwood Library was included in the exhibition, Elliott did not mention it. She was intent, however, on borrowing the portrait of William Ellery Channing (1780-1842), the great Unitarian minister from Newport. She wrote to the subject's granddaughter, who owned the work then on loan to the Museum of Fine Arts, Boston (and now in the collection of the Fine Arts Museums, San Francisco): "In talking the matter over with Mr. Bayley of the Copley

Galleries, he pointed out that there would be a special interest to Newport people in the Gilbert Stuart portrait of William Ellery Channing."⁴⁷

Elliott turned to art criticism in her further assessment of Stuart's career:

The Washington portraits made Stuart's reputation, but it has been sustained by much better work of his. Some years ago there was an exhibition in Boston of Stuart's pictures, which made a deep impression. His vigorous men, his energetic matrons, his gentle beauties (a trifle languid, as suited the fashion of the time), were a larger fibred, less intellectual people than their descendants of today. His men are hearty, simple-looking fellows, strong and jovial, for he had too much of the cavalier blood to be a Puritan painter. That indescribable quality which makes a great portrait painter, Stuart possesses. It does not depend on the drawing, the painting, the handling, in a word, the technique, nor upon the mere happy catching of a likeness, it is something deeper than this, it is grasp of the thing we call character.⁴⁸

Washington Allston and Edward Greene Malbone, great friends and great painters, both studied with Samuel King in their early Newport years. Allston, who became a phenomenally popular romantic painter, came from South Carolina to Newport as a boy. He married the sister of William Ellery Channing. Maud borrowed Allston's *Rebecca at the Well*, then on loan to the Museum of Fine Arts in Boston, and now in the Fogg Art Museum at Harvard University. She had written to the owner of the work: "Mr. Elliott and I have seen the *Rebecca at the Well*, the *Angel Uriel*, the *Christ Healing the Sick*, and the *Una*. We both feel perfectly sure that the picture desirable for the Newport exhibition is the *Rebecca*."⁴⁹ The director of the Boston museum wrote back: "I hope Mr. Dana has written to you to tell you that we shall be happy to accede to your request. I shall look for Mr. Bayley to collect the Allston picture in time for you to get it for the month of August. I was so sorry that the sudden appearance of several trustees, at the time of your last visit, prevented my having some talk with you. I trust that the Art Association is flourishing in your most capable hands."⁵⁰

Edward Greene Malbone, known primarily for miniatures on ivory, was born in Newport, where he met his close friend, Washington Allston. In borrowing works by Malbone, small as they were, Elliott met with some frustration. Her loan request of Malbone's famous *The Hours*, from the Providence Athenaeum was declined with "much regret."⁵¹ Similarly, although the director of the Museum of Art at the Rhode Island School of Design in Providence was acquiescent, the Museum Committee turned down Elliott's request for the loan of four paintings, including a Malbone.⁵² Elliott finally was able to obtain several local Malbone miniatures from private collectors, and she later wrote: "While in London, Malbone painted *The Hours*, three charming girl figures, representing the Past, the Present and the Future. This can be seen at the

Providence Athenaeum. It has been called his masterpiece, but I have seen several miniatures I should rather possess.”⁵³

The *Retrospective of Newport Artists* also included works by the early eighteenth-century American artists Michel Felice Corné (1758-1845) and John Trumbull (1756-1843). In addition there were pictures by many both notable and minor nineteenth-century artists, including Abby Mason Brown (1800-1822), Samuel Colman (1832-1920), Robert Swain Gifford (1840-1905), Anne Hall (1793-1863), William Morris Hunt, Daniel Huntington (1816-1906), Henry Inman (1801-1846), John Frederick Kensett (1818-1872), Charles Bird King (1786-1862), John La Farge, Homer D. Martin (1836-1897), Benjamin Curtis Porter (1845-1908), William Trost Richards, Richard M. Staigg (1820-1881), Jane Stuart, and Frederick Porter Vinton (1846-1911). Elliott put the same intensity into her requests for the work of these artists as she did for those of earlier times. For instance, to Mrs. Thornton K. Lothrop (née Anna Maria Hooper) (d. 1930) of Boston, she made a special plea: “Our committee is very anxious to borrow from you the famous John La Farge [of Paradise], which you have so generously shared not only with the American, but the European public. Knowing how often you have been asked to loan this precious thing, I almost hesitated to make the request, but the committee feels that out of regard for the memory of this great artist you might feel inclined to do us this great favor...”⁵⁴ She got the painting known as *Paradise Valley* and now considered a cornerstone of the collection of the Terra Museum of American Art in Chicago.⁵⁵ Another lender wrote, “Dear Maud, I admire your energy! Such a lot of work to collect—pictures from hither and yon. . . .”⁵⁶

The exhibition had good reviews. F. W. Coburn reviewed it for the *Boston Herald*. He wrote descriptively of the exhibition:

To place Cushing in the Newport tradition which he most worthily continued, the opening exhibition in the general gallery is retrospective, consisting of canvases by artists who at one time and another have lived in the Rhode Island town. What a centre of the arts, plastic and graphic, Newport has been from very early colonial days hardly need be said. Its mercantile prosperity in the 18th and early 19th centuries, its prominence as a summer resort which began more than a century ago have made it naturally a desirable place of residence for artists. Mr. Cushing was one of the present generation of painters who found it attractive in summer.⁵⁷

Theodore Bolton of the Library of Congress read a review in the *Boston Herald* on Sunday, August 8, 1920, and wrote to Roderick Terry requesting a catalogue. He was writing a book on *Early American Portrait Painters in Miniature* and was interested in further research.⁵⁸

The Newport Daily News headline read “Can’t Say Enough: News Reporter Delighted with Retrospective Exhibition.” This review served the stated purpose of the exhibition, which was to bolster Newport’s reputation as an important center for art. The reviewer urged “every man, woman and child to go to something which every patriotic Newporter ought to see, and will look back to, for the rest of his or her life. . . . It has been known that Newport was the centre of thought, culture and art, of all America, long, long ago; it holds no mean place now. This is a matter of just pride to Newporters, and this exhibition will be remembered as one clear proof of it.”⁵⁹

Roderick Terry received most of the official kudos for the exhibition in the press, even though the *Newport Daily News* noted in addition the “work of Mr. John Elliott on the committee and of the great assistance of Mrs. Maude [sic] Howe Elliott.”⁶⁰ Elliott followed up her research with the article in the *Bulletin of the Newport Historical Society*. Notwithstanding the serious scholarship and professional work that she undertook, Elliott’s stature at the time of her death devolved on being Newport’s grande dame of the arts. Part of that is undoubtedly because she was a woman. Part of it was because, like the Republican matriarch that she was, she let her reflected glory fall upon the men around her.

Today, scholars worldwide recognize the important place that Newport held in the work of our earliest and at times greatest American artists. While it was not Maud Howe Elliott’s name printed on the small catalogue for the *Retrospective of Newport Artists*, it was surely her voice speaking in the introduction: “It is hoped that by thus gathering examples of their genius, the importance of Newport as an art center in the past, may inspire to high ideals in the present and future.”⁶¹



In 1918, Maud Howe and John Elliott purchased a small cottage dubbed Lilliput on Rhode Island Avenue near Old Beach Road. Carl Thorp took this photograph of Maud Howe Elliott in the living room of Lilliput around 1930. Above the mantle is John Elliott’s mythological painting of the Greek god Pan. Collection of the Newport Art Museum.

NOTES:

This article derives from a paper produced during the Spring 2004 semester as an independent study for Professor Barton St. Armand in the Department of American Civilization at Brown University in Providence, Rhode Island. I wish to acknowledge the help of the staffs of the Maine Historical Society, Portland, and of the John Hay Library, Brown University Libraries, Providence.

¹ Maxim Karolik, "Maud Howe Elliott Seen as Symbol: Maxim Karolik Tells of Her Interest in Art Association, Newport's Cultural Life," *Newport Daily News*, 24 Mar. 1948, p. 9.

² Maud Howe Elliott, unpublished handwritten notes of lectures on art delivered in Chicago in 1892-93, Box 2, Maud Howe Elliott Papers, John Hay Library.

³ Maud Howe Elliott, *Three Generations* (Boston: Little, Brown, 1923), pp. 62-63.

⁴ Elliott, *Three Generations*, p.135.

⁵ Letter, Maud Howe Elliott to Laura Howe Richards, [1877], Record Group 5 (1864-1879), The Yellow House Papers: the Laura E. Richards Collection, Gardiner Library Association and Maine Historical Society, Coll. 2085.

⁶ Elliott, *Three Generations*, p.194.

⁷ Elliott, *Three Generations*, pp. 194-95.

⁸ [Maud Howe Elliott], "The Autumn Exhibition of the National Academy," *Boston Evening Transcript*, 22 Oct. 1883, p. 4.

⁹ Maud Howe Elliott, "Artists I have known," unpublished reminiscences, Box 2, Maud Howe Elliott Papers, John Hay Library.

¹⁰ Maud Howe Elliott, ed., *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893* (Paris and New York: Goupil & Co., 1893), pp. 23-49, 109-114, 277-81, 283-87.

¹¹ Elliott, *Art and Handicraft*, p. 25.

¹² Letter, Elliott to Richards, 5 Sept. 1903, Record Group 15 (1900-1904), The Yellow House Papers: the Laura E. Richards Collection, Gardiner Library Association and Maine Historical Society, Coll. 2085.

¹³ Maud Howe Elliott, *John Elliott; The Story of an Artist* (Boston: Houghton Mifflin, 1930), p. 144.

¹⁴ Elliott, *John Elliott*, p.145.

¹⁵ Elliott, *Three Generations*, pp. 368-69.

¹⁶ "Art, Old and New, in Newport," *Newport Daily News*, 11 Feb. 1913, p. 10. Peter Harrison's three important buildings in Newport are the Redwood Library (1748-49), the Touro Synagogue (1759-62), and the Brick Market (1762-72).

¹⁷ "Many Hear Talk by Mrs. Elliott; Speaks On Early American Artists," article from an unknown newspaper, pasted in the Art Association of Newport Scrapbook, Newport Art Museum Archives. Internal evidence within this article indicates that it dates from 5 Oct. 1914 and was published in a Boston newspaper. Typography suggests the *Boston Herald*, but exhaustive research in this and other newspapers around this date failed to locate the article.

¹⁸ John Grant Wilson and John Fiske, eds., *Appleton's Cyclopedia of American Biography* (New York: D. Appleton, 1887).

¹⁹ Mantle Fielding, *Dictionary of American Painters, Sculptors, and Engravers*, 3 vols. (Philadelphia: for the Subscribers), vol. 1, p. v.

- ²⁰ Frank W. Bayley and Charles E. Goodspeed, eds., *Mantle Fielding, Dictionary of American Painters, Sculptors, and Engravers*, 3 vols. (Boston: C.E. Goodspeed & Co., 1918).
- ²¹ Frank W. Bayley, *Five Colonial Artists of New England: Joseph Badger, Joseph Blackburn, John Singleton Copley, Robert Feke, John Smibert* (Boston: Privately Printed, 1929). Cf. Frank W. Bayley, *The Life and Works of John Singleton Copley* (Boston: Privately Printed, 1915).
- ²² William Carey Poland, *Robert Feke; the Early Newport Painter and the Beginnings of Colonial Paintings. A Paper delivered before the Rhode Island Historical Society, April 5, 1904* (Providence: the Society, 1907).
- ²³ Lawrence Park, *Gilbert Stuart; An Illustrated Descriptive List of His Works compiled by Lawrence Park, with an Account of His Life by John Hill Morgan* (New York: William Edwin Rudge, 1926).
- ²⁴ Sadakichi Hartmann, *A History of American Art* (Boston: L.C. Page, 1902 [copyright 1901]).
- ²⁵ Robert C. Vose Jr., "Vose Galleries History" (unpublished typescript, 1989-1997, Vose Galleries Papers, Boston), p. 113.
- ²⁶ Albert Franz Cochrane, "Colonial Portraits by Many Painters," *Boston Evening Transcript*, 18 Jun. 1930, p. 12.
- ²⁷ Foreword of Art Association of Newport, *Opening of the Howard Gardiner Cushing Memorial [and] Retrospective Exhibition of Newport Artists, August 1st to 15th 1920*. Maud Howe Elliott most likely wrote this foreword, but received no credit.
- ²⁸ Maud Howe Elliott, "Some Recollections of Newport Artists," *Bulletin of the Newport Historical Society*, no. 35 (Jan. 1921), pp. 1-32.
- ²⁹ Elliott, "Some Recollections," pp. 31-32.
- ³⁰ Letter, Elliott to Gertrude Vanderbilt Whitney, 1 Jun. 1920, Newport Art Museum Archives.
- ³¹ Letter, Elliott to William Sergeant Kendall, 8 Jun. 1920, Newport Art Museum Archives.
- ³² Letter, Charles Belden to Elliott, 14 June 1920, Newport Art Museum Archives.
- ³³ See the following letters in the Newport Art Museum Archives: Elliott to Emily Jeffries, 24 May 1920; Elliott to Charles H. Hawes, 11 Jun. 1920; Elliott to Richard H. Dana, 8 Jun. 1920; Elliott to L. Earle Rowe, 15 Jun. 1920.
- ³⁴ Lawrence Park to Elliott, 21 Jul. 1920, Newport Art Museum Archives.
- ³⁵ Letter, Elliott to Nathaniel G. Herreshoff, 2 Jul. 1920, Newport Art Museum Archives.
- ³⁶ Letter, Elliott to Herreshoff, 2 Jul. 1920.
- ³⁷ Letter, Elliott to Grafton Cushing, 23 Jun. 1920, Newport Art Museum Archives.
- ³⁸ Letter, Elliott to President of Providence Athenaeum, 2 Jul. 1920, Newport Art Museum Archives.
- ³⁹ Letter, William Sergeant Kendall to Elliott, 9 Jun. 1920, Newport Art Museum Archives.
- ⁴⁰ Letter, Roderick Terry to Minnot A. Osborn, 29 Jun. 1920, Newport Art Museum Archives.
- ⁴¹ Elliott, "Some Recollections," p. 2.
- ⁴² Elliott, "Some Recollections," p. 3.
- ⁴³ Elliott, "Some Recollections," p. 4.
- ⁴⁴ Elliott, "Some Recollections," p. 6.
- ⁴⁵ Elliott, "Some Recollections," p. 7.
- ⁴⁶ Elliott, "Some Recollections," p. 9.
- ⁴⁷ Letter, Elliott to Emily Jeffries, 19 Jun. 1920, Newport Art Museum Archives.

⁴⁸ Elliott, "Some Recollections," p. 11.

⁴⁹ Letter, Elliott to Richard H. Dana, 8 Jun. 1920, Newport Art Museum Archives.

⁵⁰ Letter, Charles H. Hawes to Elliott, 18 Jun. 1920, Newport Art Museum Archives.

⁵¹ Letter, Clara B. Moury (Librarian, Providence Athenaeum) to Elliott, 6 Jul. 1920, Newport Art Museum Archives.

⁵² Letter, L. Earle Rowe to Elliott, 17 Jul. 1920, Newport Art Museum Archives.

⁵³ Elliott, "Some Recollections," pp. 17-18.

⁵⁴ Elliott to Mrs. Thornton Lothrop, 16 Jul. 1920, Newport Art Museum Archives.

⁵⁵ For an illustration of and information on *Paradise Valley*, see James L. Yarnall, *John La Farge in Paradise: The Painter and His Muse* (Newport: William Vareika Fine Art, 1995), pp. 103-07.

⁵⁶ Letter, Hetty L. Cunningham to Elliott, 10 Jun. 1920, Newport Art Museum Archives.

⁵⁷ F. W. Coburn, "In the World of Art," *Boston Herald*, 1 August 1920, p.10.

⁵⁸ Letter, Theodore Bolton to Roderick Terry, 20 Aug. 1920, Newport Art Museum Archives. The article in question is F.W. Coburn, "Newport Memorial Art Building in Honor of Boston Man," *Boston Herald*, 8 Aug. 1920, p. 6.

⁵⁹ "Can't Say Enough: News Reporter Delighted with 'Retrospective Exhibition'," *Newport Daily News*, 5 Aug. 1920, p. 12.

⁶⁰ "New Building Dedicated," *Newport Daily News*, 2 Aug. 1920, p. 1

⁶¹ Foreword to *Opening of the Howard Gardiner Cushing Memorial [and] Retrospective Exhibition of Newport Artists, August 1st to 15th 1920*.