

INFORMATION TO USERS

This material was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again -- beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.
5. PLEASE NOTE: Some pages may have indistinct print. Filmed as received.

Xerox University Microfilms

300 North Zeeb Road
Ann Arbor, Michigan 48106

MASTERS THESIS

M-4817

BOLGER, Doreen A.
HAMILTON EASTER FIELD AND THE RISE OF MODERN
ART IN AMERICA.

University of Delaware (Winterthur Program),
M.A., 1973
Fine Arts

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© 1973

Doreen A. Bolger

ALL RIGHTS RESERVED

HAMILTON EASTER FIELD
AND THE RISE OF MODERN ART IN AMERICA

BY

Doreen A. Bolger

© Copyright Doreen A. Bolger 1973

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Art History

May, 1973

HAMILTON EASTER FIELD
AND THE RISE OF MODERN ART IN AMERICA

BY

Doreen A. Bolger

Approved: _____
Professor in charge of thesis on behalf of the Advisory
Committee

Approved: _____
Chairman of the Department of Art History

Approved: _____
Dean of the College of Graduate Studies

ACKNOWLEDGEMENTS

Many individuals and institutions have assisted me in preparing this thesis. I would like to thank Dr. William I. Homer, my adviser, whose enthusiasm for my project has helped to sustain my interest in it. Although I used many research facilities while investigating Field, several institutions and their staffs made exceptional contributions to my work: Garnett McCoy and the staff of the Archives of American Art, Washington, D. C.; John Laurent and Peter Moak of the Department of the Arts, University of New Hampshire; Mrs. Barbara Sevy of the Philadelphia Museum of Art Library; the staff of the Long Island Historical Society and the Brooklyn Public Library; and, Carroll Dickson of the Rembrandt Club, Brooklyn, New York.

I must express my appreciation to those who shared their personal recollections of Hamilton Easter Field: Lloyd Goodrich, Mrs. Helen Appleton Read, Dr. William Hinrichs Field, and Mrs. Irvine Shubert.

My fellow students at the University of Delaware have been most generous with their time, information, and criticism. A special debt of thanks is due Roberta K. Tarbell, who first suggested the topic to me. Many of my teachers, such as Dr. Gerald Eager, my undergraduate mentor, and Mr. Alfred Frankenstein, deserve recognition for encouraging my interest in American art. I would like to thank Dr. Wayne Craven, not only for his academic encouragement, but also for his personal interest and support throughout my graduate career. Finally, I must thank my parents, Mr. and Mrs. Thomas Bolger, without whom this thesis would not have been possible. To them, I dedicate my work on Field.

PREFACE

The celebrated Armory Show of 1913 has long dominated our thinking about American art of the second decade of the twentieth century. This large New York exhibition has been viewed as a major watershed in the introduction of — and appreciation of — modern art into America. Some acknowledgement for the promotion of modern art has been given to select individuals, such as Alfred Stieglitz, Walter Pach, Arthur B. Davies, and Willard Huntington Wright. However, a closer examination of the New York art scene between 1910 and 1920 reveals several other individuals who also contributed to the genesis of American modernism. One of these was Hamilton Easter Field, a dynamic personality who was an art critic with a progressive point of view, a teacher who encouraged the individual artistic expression of his students, and a collector of both the old masters and the avant-garde modernists. He was also a painter with an eclectic style and a gallery owner who exhibited the work of many young American artists. Field's brief but varied career represents a significant contribution to the history of American art. His importance cannot be demonstrated by a consideration of any single aspect of his career; his impact lies instead in the cumulative effect of his many activities.

Although several critics wrote about Field briefly during his lifetime, his contribution has been overlooked by art historians. Field's fellow artists paid tribute to him by establishing the Hamilton Easter Field Art Foundation Collection which is now housed in the Barn Gallery in Ogunquit, Maine. The catalogue for this collection contains "A Personal Statement" by Field's friend and protege, Robert Laurent. However, there has

never been a comprehensive biography of Field, nor has there been a general evaluation of his place in, and contribution to, the history of American art. The purpose of this thesis will be to present a concise biography of Hamilton Easter Field and to analyze his role in the introduction of modern art into America.

Reconstructing Field's personality and activities is complicated by a lack of primary documentary evidence. There is a small group of Field papers in the possession of the family of Robert Laurent, some of which have been deposited in the Archives of American Art. Field's letters can be found in the correspondence of many of his contemporaries and associates: Robert Laurent, Bernard Karfiol, Walt Kuhn, August Jaccaci, Martin Birnbaum, and William Macbeth — to name but few. In addition, Field's art criticism, which appeared in the Brooklyn Daily Eagle and The Arts, contains many of his own opinions and records of his experiences. Finally, several individuals who knew him — Lloyd Goodrich, Mrs. Irvine Shubert, and Mrs. Helen Appleton Read — have shared their reminiscences of Field with the writer.

TABLE OF CONTENTS

	Page
Acknowledgements	ii
Preface	iii
Table of Contents	v
Chapter	
I Early Life and Career — Brooklyn, Paris, and Rome: 1873-1913	1
Notes	8
II Ardsley Studios	14
Notes	21
III Field as a Critic	26
Notes	33
IV Field's Point of View	37
Notes	44
V Field, The Society of Independent Artists, and the Salons of America	47
Notes	56
VI The Essence of Field's Contribution	63
Notes	68
Selected Bibliography	72

Chapter I

EARLY LIFE AND CAREER

Brooklyn, Paris, and Rome: 1873-1913

Hamilton Easter Field was born on April 21, 1873, the son of two prominent Brooklyn Quakers, Aaron Field (1829-1897) and his second wife, Lydia Seaman (Haviland) Field (1838-1918).¹ Very little is known about Hamilton's childhood. However, it may be assumed that he passed his early years surrounded by wealth and culture in the Field family residence at 106 Columbia Heights in Brooklyn, New York.² The only reference we have found to his activities in the 1870's and 1880's tells us that Field was educated at Friends' School of Brooklyn³ and that he later attended Brooklyn Polytechnic Institute (1888-91?).⁴

At Polytechnic, and in the Architectural Department of the Columbia School of Mines, where he was a member of the Class of 1893,⁵ Field pursued his interest in architecture. After a little over a year at Columbia, Field was forced to leave as a result of poor health.⁶ He then entered Harvard (1893-94), as a member of the Class of 1897, but, after a few months of college life, he was once again forced to interrupt his education "on account of a second breakdown in [his] health."⁷ (Field was to be plagued by frequent periods of illness throughout his life.)⁸

Partially as a result of his poor health and his inability to pursue a strenuous academic career, Field decided to travel to Paris to study art, "prompted to do so doubtless by the vivid picture of life in the 'Quartier Latin,' which Du Maurier drew in his novel 'Trilby,' then having great success as a serial."⁹

Field sailed on his twenty-first birthday in April, 1894; he was to spend almost fifteen years in Europe as a student and traveler.¹⁰ Field's art education in the French capital, and his travels throughout the continent, represented the "ideal training" for the art student he later espoused in The Technique of Oil Painting and Other Essays (1913).¹¹ He prescribed life in Paris, "with the best of modern artists as friends," an extensive background in language and literature, travel throughout Europe and the Orient, an awareness of music, and a familiarity with museums.¹²

When Field arrived in Paris in 1894, his family ties in the French capital provided him with a ready-made circle of friends and associates in the arts. His mother's uncle, David Haviland, had emigrated to France about 1840 to establish the house of Haviland and Bros., the noted china company in Limoges. David's son, Charles Edward Haviland, had remained in France and married Madeleine Burty, the daughter of the French art critic and friend of Delacroix, Philippe Burty.¹³ The Havilands owned a distinguished art collection which was displayed in their home on the Avenue de Villiers. Field saw their Degas paintings on his first evening in Paris.¹⁴ Throughout his stay in Europe Field enjoyed his contact with this collection and traveled throughout Europe with members of the Burty-Haviland family who had extensive connections in all the European art centers.¹⁵ During the 1890's, Field journeyed through France, England, Italy, Russia and Greece.¹⁶

At this time, Field associated chiefly with traditional academic artists; "the work of Gauguin and of Cézanne [he] only knew later."¹⁷ Field obtained a studio on the Rue de Seine and studied under Gérôme, in whose class at the Académie Colarossi he served as a monitor.¹⁸ While Field admired artists like Degas, Renoir, Manet, and Puvis de Chavannes from afar,¹⁹ he spent much of his time with Gaston La Touche, Lucien Simon and Fantin-Latour.²⁰

Field described his relationship with Fantin-Latour, "his earliest friend," in a 1912 exhibition catalogue which he wrote for the Berlin Photographic

Gallery:

In my almost daily intercourse with Fantin, I could not but absorb his intense dislike for sham and his love for simple, direct work After much irresolution, I mustered up courage to ask him when I called one afternoon to take me as a pupil. 'Never!' he exclaimed. 'You ought to know me well enough by this time, to know that I do not believe in teachers, academies, and all that paraphernalia. Sit down, be true to the model and yourself, is all anyone can ever tell you.'²¹

Fantin-Latour's comments regarding personal sincerity and the relationship between teacher and student were to have a great impact on Field's philosophy. Lucien Simon, who held much the same viewpoint on the individuality of the student, was also influential in Field's development.²²

Raphael Collin, another Parisian friend, introduced Field to Japanese prints at this time,²³ and throughout the 1890's he collected a large group of drawings and prints, both European and Oriental. As Field wrote upon the occasion of a sale of some of these works:

In those days it was still possible to find drawings and prints of the masters mixed with the rubbish in the portfolios along the quais and rue Richelieu I wandered along the Seine — picking up a Guardi, a book of hours, a painting by Fragonard, or a sixteenth century tapestry, and in time I had a collection.²⁴

When Field returned to Brooklyn, he filled his home at 106 Columbia Heights with the many art objects he had purchased while abroad.²⁵ In later years, William I. Fox, then Director of Brooklyn Museum, described the Field residence:

. . . It was filled with objects of art from many lands and of all epochs — the accumulations of an artist and student who has traveled much, learned much and was singularly sensitive to beauty in all of its art manifestations.²⁶

The art collection amassed by Field during the Paris years became the basis for his teaching and exhibiting activities.²⁷

Field's brief return to the United States (1902 - early 1904) was instrumental in the development of his career. First of all, he was accompanied by the artist Robert Laurent, who was to be his lifelong friend and associate.

Secondly, while in America, Field selected and purchased land on the coast of Maine for the Ogunquit school which he and Laurent would found several years later. Finally, Field set up his studio in Brooklyn and launched his career as an artist in America.

In 1901 Field had gone to the picturesque Brittany port of Concarneau to paint. There he met Robert Laurent, then a boy of ten. Field befriended the Laurent family and subsequently invited Robert and his parents to return to the United States. The Laurents accepted Field's invitation and remained in Brooklyn with him for the next three years.²⁸ This was the beginning of Robert Laurent's involvement in almost every aspect of Field's career.

Robert Laurent and Field traveled to Maine looking for a place to spend their summers. Robert reminisced about their discovery of Ogunquit in 1902:

We had left Brooklyn a few days before, on a boat of the old Fall River Line and had landed by train at York Beach, then the end of the line. We hired a horse and buggy and drove along the shore road. When we reached Ogunquit we felt that we had found the perfect spot We settled at Perkins Cove²⁹

Later, in 1911, Field and Laurent founded the Ogunquit School of Painting and Sculpture,³⁰ which Robert continued after Field's death.

Upon his return to New York, Field sought a forum for the exhibition of his work. He first exhibited in America at the 1903 Annual Exhibition of the Pennsylvania Academy of the Fine Arts, where he showed a watercolor, entitled "Beg Mail."³¹ Apparently, the acceptance of this painting inspired Field to write to William Macbeth on January 5, 1904, informing him that he "intend[ed] giving an exhibition of oil paintings at a New York gallery this spring," and inviting Macbeth to his Brooklyn studio to view his work.³² Macbeth seems to have rejected Field's overtures, for the artist's work was shown at William Clausen's gallery the following season (1905) with that of Albert Groll and Gifford and Reynolds Beal. As Field himself wrote of the exhibition: "It was a

modest little show and caused hardly a ripple in the art current of the day."³³ His painting style at this time was strongly influenced by his admiration for the formal qualities of Oriental art. The flat, broad color areas and subtle tonal relationships of his work are reminiscent of Whistler's later style.³⁴ His stylistic affinity with Whistler is not surprising; they shared a common friend — Fantin-Latour — and a common interest in Oriental art.

By January, 1904, the Laurents had returned to France and Field was once again back in Europe. Robert Laurent completed his schooling in Concarneau and then, with Field's help, found a job in Paris with the print dealer, Ernest Le Véal.³⁵

It is difficult to determine Field's activities or whereabouts between 1904 and 1910, when he returned to Brooklyn on a more or less permanent basis. While Field was probably in Brooklyn briefly in 1907, in the winter of 1908, and in March, 1910, he appears to have spent these years primarily in Paris and Rome. He also traveled to London, Dublin, Florence, Zurich and Budapest with his mother.³⁶ We know that in 1907 Field settled in Rome, on the Via Margutta, where Maurice Sterne was his friend and neighbor.³⁷ Robert Laurent joined Field and his mother and continued his art education by taking classes at the British Academy and private lessons from Maurice Sterne.³⁸ Field traveled frequently to Paris where he visited his cousins Frank Burty (Haviland) and Paul Haviland. It was probably through the Havilands that he became acquainted with the more advanced modernists such as Matisse and Picasso.³⁹ In 1909, Field commissioned a mural from Picasso for the library in his home on Columbia Heights.⁴⁰ Field had returned to America by the summer of 1910, which he spent in Ogunquit.⁴¹

Field's early years in Brooklyn (1910-13) were relatively private; at the same time, his activities indicate his increasing involvement in the New York art world. He founded the Ogunquit School of Painting and Sculpture in 1911⁴² and within a year he had opened his own exhibition space in Brooklyn, Ardsley Studios, which is discussed below.

The Ogunquit School of Painting and Sculpture was open during the summer months, between July and September.⁴³ Field later extended his teaching program, opening the Ardsley School of Modern Art in 1916 in Brooklyn. The Ardsley School was active six months a year, between November and April.⁴⁴ At the Ogunquit School, Field and Laurent offered their students courses in life drawing, painting and carving.⁴⁵ Although the enrollment was quite small in both schools, Field's students included Yasuo Kuniyoshi, Niles Spencer, Stefan Hirsch, Lloyd Goodrich, Mountfort Coolidge, and Adelaide Lawson.⁴⁶ Field's activities in Ogunquit helped attract other artists such as Bernard Karfiol, Maurice Sterne, Marsden Hartley, Leon Kroll, Bryson Burroughs, Gaston Lachaise, Robert Henri, George Bellows, Abraham Walkowitz, and Wood Gaylor.⁴⁷

In his discussions about the teaching of art, Field stressed the importance of artistic individuality and self-expression.⁴⁸ At the close of the 1913 season at Perkins' Cove, Field told his students:

When the class began two months ago I did not know whether an art school devoted to the development of individual expression could succeed. I feared that some of you would strive too consciously to do something new and the result would be bizarre, sensational, but insincere. I feared others would not have sufficient personality to say anything worth saying. Both fears were groundless. I have seen the work of every one of you gain day by day in solidity and character. Some of you have even gone far in developing an individual style. Best of all, not one of you have come to paint in any way like myself.⁴⁹

His comments recall the attitude about art education which he had developed earlier in Paris during his friendship with Fantin-Latour and Lucien Simon. Field's informal classes encouraged the sort of individual and sincere art which he had come to appreciate as a student.

By 1913, Field had traveled extensively throughout Europe, visiting the major monuments and museums, and had met many of the leading artistic figures of his age — Picasso, Bernard Berenson,⁵⁰ and Roger Fry.⁵¹ Field had

also become acquainted with several individuals who would play important roles in his own career — Robert Laurent, Maurice Sterne, and Frank Burty — and had begun his collection of old masters, modern, primitive and Oriental art. After returning to Brooklyn in 1910, Field had founded his summer art school in Ogunquit, Maine, and had established his own gallery, Ardsley Studios. The private years of Field's prolonged "adolescence" or period of development had drawn to a close. He was now well prepared to assume his role as a leader in the New York art world during the decade following the Armory Show of 1913.

NOTES

¹Aaron Field, the son of Richard Field and Deborah Merritt, had joined his father's well known mercantile firm, Field, Merritt & Co., on Fulton Street before coming of age. In 1868, he helped establish the firm of Field, Morris, Fenner & Co.

Aaron Field married Charlotte Cromwell of Cromwell, New York, who reportedly bore him three children before dying in 1862. Only two of these three children, Mrs. James T. Griffen, Hamilton's half-sister, and Edward S. Field, his half-brother, are mentioned in the contemporary documents.

Aaron Field married Lydia Seaman Haviland on December 11, 1865. Their surviving children were:

1) Dr. Herbert Haviland Field (1868-1921) who graduated from Harvard in 1891 with a Ph.D. and then studied in Germany and France. Dr. Field lived in Zurich after 1895 at which time he founded the Concilium Bibliographicum, an institute for scientific research. He married Nina Eschwege in 1903, having four children, Noel (b. 1904), Elsie (b. 1906), Herman (b. 1910), and Letitia (b. 1913).

2) Hamilton Easter Field, who received his name from Mrs. Field's sister's (Anna Haviland) husband, Hamilton Easter.

3) Anna H. Field (1875-1883), who died in childhood.

The principal source of information for the Haviland genealogy is The Lyons Genealogical Company, The Haviland Genealogy - Ancestors and Descendants of William Haviland of Newport, R.I. and Flushing, L.I., 1653-1688 with Special Records of the Allied Families of Field, Hull, Torrey, Willett-Willis. New York, 1914, pp. 426-8 (including an obituary for Mrs. Lydia S. Haviland Field which was inserted in the genealogy from the Brooklyn Daily Eagle, ca. November 14, 1918.)

Supplementary material may be found in: "Death of Aaron Field: An Exemplary Citizen Very Suddenly Called Away," Brooklyn Daily Eagle, April 10, 1897, p. 6, and, Robert Laurent, "Petition and Order Appointing Appraiser to the Estate of Hamilton Easter Field," filed June 7, 1922, Surrogate's Court, King's County, New York.

²Lydia Seaman Haviland had purchased the house at 106 Columbia Heights from her sister and brother-in-law, Anna H. and Hamilton Easter on November

9, 1865, probably in anticipation of her marriage to Aaron Field the following month. The house had been in the possession of family members since at least 1845. (Conveyances, Blocks 201-220, bl. 218, Register's Office, King's County, Brooklyn, New York.)

³The Lyons Company, The Haviland Genealogy, p.478.

⁴In 1888, Field is listed as a member of the Polytechnic's "Singing Class" and "Mock Senate"; in 1889, he was a member of its debating society. (The Polywog '88 and The Polywog '89, published by the senior class of the Brooklyn Collegiate and Polytechnic Institute.)

Field later stated that during his Polytechnic years he had founded a weekly paper, The Great Neck Daily Advocate, which was published in Great Neck, Long Island. However, no evidence has been found to support such a claim. (Hamilton E. Field, Brooklyn Daily Eagle, January 4, 1920, p. 3.)

⁵Harvard Class of 1897 Twenty-fifth Anniversary Report (Cambridge, 1922), p. 184.

⁶Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, Barn Gallery, Ogunquit, Maine, 1966, no pagination.

⁷Harvard Class of 1897 Twenty-fifth Anniversary Report, p. 184.

⁸The intensity and frequency of these illnesses is somewhat startling. Field describes one of his illnesses in the following manner: ". . . I have been flat on my back with an attack of something like a cold which bears the same relation to any of the proper forms of cold that a plain yaller [sic] dog does to a collie, a Great Dane or a mastiff." (Hamilton E. Field, "The Remarkable Case of C. R. W. Nevinson," Brooklyn Daily Eagle, October 30, 1921, p. 6.)

⁹Harvard Class of 1897 Twenty-fifth Anniversary Report, p. 184.

Field also mentions having gone to Paris in 1892. While it is possible that he made a brief trip at this time, it was not until 1894 that he traveled to Paris for an extended stay. (Editor [Hamilton Easter Field], "Frank Burty," The Arts, II (November, 1921), p. 86.)

¹⁰Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, no pagination, and Harvard Class of 1897 Twenty-fifth Anniversary Report, p. 184.

¹¹Hamilton Easter Field published The Technique of Oil Painting and Other Essays in 1913. It contained a series of technical pointers for the art student regarding materials and methods as well as a series of philosophical essays which Field had delivered as lectures to his art class in Ogunquit the previous summer.

(Hamilton E. Field, Technique of Oil Painting and Other Essays, New York, 1913, p. 61.)

¹² Ibid.

¹³ Charles Edward Haviland and Madeleine Burty, who was Haviland's second wife, produced three sons, two of whom played an important role in American art history. Paul B. Haviland (1889-1950) was a critic, photographer, and associate editor of Camera Work with Alfred Stieglitz; Frank Burty [Haviland] (1883-1971), who served as Robert Laurent's mentor, exhibited at the "291" Gallery, the 1917 Independents, and the Brummer Gallery in New York. (The Lyons Co., The Haviland Genealogy, New York, 1914, p. 273.)

¹⁴ Hamilton E. Field, "Degas, Painter-Graver," The Arts, I (December, 1920), pp. 8-11.

¹⁵ In "Alphonse Legros at the Kraushaar Galleries," Brooklyn Daily Eagle, December 21, 1919, p. 7, Field states that he and a cousin, probably Paul B. Haviland, traveled to London to meet Legros around 1899. He writes: "My friend was the grandson of Philippe Burty, the French art critic, and that in itself seemed almost sufficient introduction." We may assume that this family connection provided Field with a number of important contacts in the art world.

¹⁶ Field traveled to Petrograd in 1899. (Hamilton E. Field, "Adolf Bolm and 'The Birthday of the Infanta'," Arts and Decoration, 12 (February, 1920), p. 250.)

¹⁷ Hamilton E. Field, "Introduction," Catalogue of an Exhibition of the Paintings of Hamilton Easter Field, Berlin Photographic Gallery, New York, 1912, p. 8.

¹⁸ Ibid., and Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, no pagination.

¹⁹ Hamilton E. Field, "Introduction," Catalogue of an Exhibition of the Paintings of Hamilton Easter Field, p. 8.

²⁰ Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, no pagination.

²¹ Hamilton E. Field, "Introduction," Catalogue of an Exhibition of the Paintings of Hamilton Easter Field, p. 8.

²² Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, no pagination.

²³Hamilton E. Field, "Introduction," Catalogue of an Exhibition of the Paintings of Hamilton Easter Field, p. 9.

²⁴Hamilton E. Field, The Hamilton Easter Field Collection of Original Drawings by the Old and Modern Masters, The Anderson Galleries, New York, 1918, p. 3.

²⁵For a partial listing of the Hamilton Easter Field Collection see: Rare Japanese and Chinese Paintings Collected by the Well-Known Artist, Art Critic and Editor of "The Arts," the late Hamilton Easter Field, The American Art Gallery, New York, 1922; Catalogue of an Exhibition of the Paintings by Hamilton Easter Field and of Wood Carvings by Robert Laurent, Ardsley Studios, New York, 1913, p. 4, New York Public Library Papers, N428, Archives of American Art, Washington, D. C.; The Hamilton Easter Field Collection of Original Drawings by Old and Modern Masters, The Anderson Galleries, New York, 1918; Catalogue of Modern Etchings and Lithographs from the Collection of Hamilton Easter Field, The Anderson Galleries, New York, 1919.

In addition to the many objects purchased in America and abroad by Field, he inherited a great deal from the estate of his widowed mother, Mrs. Lydia Haviland Field. Mrs. Field's will, dated May 26, 1914, reads: ". . . and bequeath to my son Hamilton and to my niece Lydia R. E. Field all my jewelry and wardrobe, trusting, however, to them to divide the said jewelry and wardrobe between my step-children, children and grandchildren in accordance with the wishes I have expressed to them, said son and niece. Second: I bequeath to my son Hamilton Easter Field all real property of every kind and description, all paintings, rugs, beds and bedding, books, silverware and all other kind and description" ("Will of Lydia S. H. Field," February 11, 1918, King's County Surrogate Court, New York, Probate Number B 503 P 160.)

²⁶William I. Fox, "Men High in Art World Pay Tribute to Memory of Hamilton Easter Field, Artist and Art Critic," Brooklyn Daily Eagle, April 16, 1922 (Hamilton Easter Field, Vertical File, Brooklyn Museum of Art Library, Brooklyn, New York.)

²⁷Field frequently exhibited art objects from his own collection along with work by the young modernists (Cf., p. 14

²⁸Norman Kent, "Robert Laurent — A Master Carver," American Artist (May 1965), p. 42.

²⁹Robert Laurent, six-page handwritten manuscript, no date or title, Robert Laurent Papers, N68-3, Archives of American Art, Washington, D. C.

³⁰American Art Annual, XIII (1916), p. 289.

³¹ The entry in the catalogue reads: "Hamilton Exeter [sic] Field, 815. "Beg Mail." (Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, Catalogue of the Twenty-Second Annual Exhibition, January 19-February 28, 1903.)

³² Letter, Hamilton E. Field to William Macbeth, January 5, 1904, Macbeth Papers, NMc 6, Archives of American Art, Washington, D. C.

³³ Hamilton E. Field, "Gifford Beal at Kraushaar's," Brooklyn Daily Eagle, March 7, 1920, p. 7.

³⁴ Field's painting style does not appear to have followed any perceivable development. Instead, his style reflected his aesthetic considerations at the moment; he was intrigued by the Whistlerian style, by Impressionism, by Post-Impressionism and Fauvism, and pursued these styles as long as they posed an intellectual or artistic challenge for him. For illustrations of Field's paintings, see W. H. deB. Nelson, "Sincerity in Art: Hamilton Easter Field," International Studio, 59 (July, 1916), pp. xxii-xxv; and, Three Centuries of Niagara Falls, Albright-Knox Art Gallery, Buffalo, New York.

³⁵ Peter Moak, The Robert Laurent Memorial Exhibition, 1972-73, Paul Creative Arts Center, Durham, New Hampshire, 1972, p. 15.

³⁶ Correspondence suggests that Field returned to the United States periodically during these years (1904-10). This is supported by the entries found in Field's guestbook, entitled Echoes: A Musical Birthday Book. Field's guests signed in under their birthdate; sometimes they indicated the date on which they signed the book and their location at that time. This information has permitted us to reconstruct Field's movements during otherwise blank periods of time. After Field's death in 1922, Robert Laurent continued the guestbook which is now in the personal collection of John and Paul Laurent (Echoes: A Musical Birthday Book, John and Paul Laurent, Cape Neddick, Maine.) Fragments of a second guestbook are found in the Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.

³⁷ Norman Kent, "Robert Laurent — A Master Carver," American Artist, 29 (May, 1965), pp. 42-44.

³⁸ ibid.

³⁹ Robert Laurent reminisces regarding Field's cousin Frank Burty: "Frank had five large paintings from the Blue and Arlequin [sic] periods . . . he knew Picasso . . . had paid 200 francs for each of the two largest . . . \$40 . . . Picasso was not yet well-known. I got very excited about his work. So much so

that Frank offered to take me over to Picasso's studio to meet . . . which he did . . . " (Robert Laurent, "How I Started Collecting," August 2, 1967, Barn Gallery, Ogunquit, Maine, Robert Laurent Papers, N68-3, Archives of American Art, Washington, D. C.)

⁴⁰Letter, Pablo Picasso to Hamilton E. Field, September, 1910, Robert Laurent Papers, John and Paul Laurent, Cape Neddick, Maine. This mural never reached Brooklyn. It was reportedly sold to a Russian collector. (Robert Laurent, "A Personal Statement," *op. cit.*, no pagination.)

⁴¹[Hamilton E. Field and Robert Laurent,] Echoes: A Musical Birthday Book, John and Paul Laurent, Cape Neddick, Maine, passim.

⁴²American Art Annual, XIII (1916), p. 289.

⁴³Advertisement, Ardsley School of Modern Art, Thurnscoe School of Modern Art, Arts and Decoration (January, 1920), p. 219.

⁴⁴Ibid.

⁴⁵American Art Annual, XVI (1919), p. 200.

⁴⁶American Art Annual, XIII (1916), p. 289; and, Robert Laurent, "A Personal Statement," op. cit., no pagination.

⁴⁷Robert Laurent, "A Personal Statement," op. cit., no pagination.

⁴⁸Advertisement, Ardsley School . . . , op. cit., p. 219.

⁴⁹Hamilton E. Field in The Technique of Oil Painting and Other Essays, as reprinted by Robert Laurent, "A Personal Statement," op. cit., no pagination.

⁵⁰Letter, Bernard Berenson to Hamilton E. Field, July 17, 1909, Robert Laurent Papers, N68-3, Archives of American Art, Washington, D. C.

⁵¹Letter, Roger Fry to Hamilton E. Field, Hamilton E. Field Papers, N68, Archives of American Art, Washington, D. C.

Chapter II

ARDSLEY STUDIOS

As early as 1912 or 1913, Field organized Ardsley Studios as an informal exhibition gallery. From its inception until 1916, Ardsley Studios was limited both in its physical facilities and in the purpose and scope of its activities. In this early period, it served three purposes: it was a complement to the Ardsley School of Modern Art, which Field had founded in Brooklyn in 1911;¹ it was a place to show Field's own painting;² and, it provided a suitable exhibition space for the Japanese and Chinese prints and paintings of which Field was a collector, connoisseur, and dealer.³ In the years 1912-16, Ardsley Studios was not a well-known gallery. Field's advertising was both limited and sporadic; newspapers rarely mentioned Ardsley Studios. The gallery was open only from two to six each afternoon; the occasional exhibitions appear to have been brief in duration.⁴

Ardsley Studios, which received its name from the home of Field's British ancestors,⁵ was originally located at 104 Columbia Heights,⁶ in a house purchased by Field in February, 1905.⁷ Unlike Stieglitz at "291" or Marius De Zayas at the Modern Gallery, he made no special arrangements for the decoration or the lighting of the exhibition space. He attempted to maintain a highly personal atmosphere, which would be "just like a house."⁸ The paintings and sculptures in these and later exhibitions were arranged around his collection of art. The catalogue for a November, 1913, show of paintings by Field and wood carvings by Laurent lists the objects in Field's collection which were also on view.⁹

In April, 1916, Field acquired the four-and-a-half story building located at 110 Columbia Heights.¹⁰ This extension of the facilities at Ardsley Studios was accompanied by a corresponding expansion of its exhibition activities. In a contemporary article in International Studio, W. H. de B. Nelson described Field's plans for the enlarged Ardsley Studios:

. . . He has acquired the next-door house on either side and plans to make his home a real art center in Brooklyn by continuous exhibitions of the works of first-class artists and by the fact that pupils and artists are anxious to take advantage of the first-class studios and club life which he can now offer. Added to all this, the joint gardens will be laid out as one with park-like features, enabling the display of fountains and statues in a suitable setting
. . . .¹¹

Field's Ardsley Studios was soon to become a popular gallery for many "first-class artists," both recognized masters and young American modernists.

Field's exhibition schedule during the 1916-17 season must be considered in the context of two events which occurred in 1916: the "Forum Exhibition of Modern American Painters," which took place in March, 1916,¹² and the founding of the Society of Independent Artists the following winter.¹³ While neither the Forum Exhibition nor the Independents are linked to Ardsley Studios in a direct causal relationship, both reflect the concerns which dominated the American art scene at that time. Wartime pressures and financial stress had made it even more difficult for the young American modernists to exhibit their work. At the same time, these artists, and their friends and dealers, felt the need to exhibit their work and to define the character of the emerging modern American art. Field satisfied both these needs through his activities at Ardsley Studios. Yet, while he showed work by the members of the Society of Independent Artists and by the exhibitors at the Forum Show, Ardsley Studios differed from both in terms of organization and means of selection.

The Forum Exhibition attempted to define the character of modern American art by showing two hundred paintings by sixteen artists "to present

for the first time a comprehensive, critical selection of the serious painting now being shown in isolated groups."¹⁴ The artists who participated in this attempt to combat the influx of French artists and fashions were Ben Benn, Thomas Benton, Oscar Bluemner, Andrew Dasburg, Arthur Dove, Marsden Hartley, Stanton MacDonald-Wright, John Marin, Alfred Maurer, Henry McFee, George F. Of, Man Ray, Morgan Russell, Charles Sheeler, Abraham Walkowitz, William Zorach and Marguerite Zorach.¹⁵ Field included seven of these sixteen — Hartley, Marin, Maurer, Ray, Walkowitz, and both Zorachs — in his "Important Exhibition of Modern Art: Impressionism, Post Impressionism and Cubism" in December, 1916.¹⁶ Early in 1917, he exhibited a group of paintings by Marin,¹⁷ and another by Hartley.¹⁸ Walkowitz was featured in Field's 1917 summer exhibition.¹⁹ However, while Field himself certainly made a "critical selection" in organizing his Ardsley exhibitions, he certainly would have disapproved of any attempt to construct a single definition of what was "modern" or "American."

The Society of Independent Artists was incorporated in January, 1917, and held its first exhibition between April 10 and May 6, 1917.²⁰ Like the Forum Exhibition of the previous year, the Independents sought "an exhibition . . . where all schools can exhibit together . . ." in order to " . . . make it possible to form an idea of the state of contemporary art."²¹ However, the Independents organized their exhibition without a jury or a committee of selection.

The 1916-17 exhibition schedule at Ardsley Studios included a large number of artists who also exhibited their work at the Independents' annual show. Among those who displayed their work in the December, 1916, exhibition of "Modern Art" were several of the society's officers, such as William Glackens and Walter Pach; its directors, such as John Marin, Maurice Prendergast, and Man Ray; and its members, such as Frank Burty, Charles Demuth, Samuel Halpert, Marsden Hartley, Leon Kroll, Alfred Maurer, Jerome Myers, Agnes Pelton, Abraham Walkowitz, Marguerite Zorach, and William Zorach.²²

Morton Schamberg, one of the society's founders, participated in a March, 1917, show with Marsden Hartley.²³ Several of the Independents were included in the 1917 summer show, entitled "Paintings by Prominent Artists."²⁴

Field did not limit his selection of modernists to those who had exhibited in the Forum Show or the Society of Independent Artists' annual exhibitions. He also chose a group of artists who had been championed by such pioneer art dealers as Alfred Stieglitz²⁵ and Charles Daniel.²⁶ He exhibited work by Robert Henri, William Glackens, and Maurice Prendergast, who had been among the famous "Eight" in 1908.²⁷ Many of the older artists whose work was exhibited in Ardsley Studios had participated in the Exhibition of Independent Artists in 1910.²⁸ The majority of the exhibitors had shown their work in the celebrated 1913 Armory Show.²⁹ Jerome Myers and Walter Pach, who had helped organize the Armory Show, exhibited at Ardsley Studios in December, 1916. Bryson Burroughs, curator at the Metropolitan Museum of Art, had a show along with lithographs by Odilon Redon in January and February, 1917.³⁰

Although Field had presented a striking "Important Exhibition of Modern Art" in December, 1916, the remainder of the 1916-17 exhibition schedule at Ardsley Studios featured the art of the past as well as that of the more avant-garde modernists. Each month during the spring of 1917 Field exhibited one or two groups of modern paintings or prints, together with at least one group which was more traditional in character. This feature was reminiscent of the earlier Ardsley exhibitions which had haphazardly combined the contemporary work of Field and his students with that of the old masters and oriental prints in his personal collection. By 1916, however, the contents of the gallery were more carefully arranged in order to illustrate the contrasts and connections between contemporary art and that of the past. The modernists were shown in the west and center rooms of the lower floor of 110 Columbia Heights, "while something of a classic character [was] devoted to the east room."³¹ Field combined Odilon Redon with Bryson Burroughs,³² Delacroix and Chasseriau

with Marin and Karfiol,³³ Daumier with Hartley and Schamberg.³⁴ While Field accepted the new modernism with enthusiasm, he insisted upon the relevance of more traditional art forms, and his personal collection embraced both the young moderns and the old masters. In all probability, the tremendous resources of this collection provided much of the work of "a classic character" which was shown at Ardsley Studios.³⁵

As the 1916-17 art season drew to a close, Field arranged an exhibition entitled "Paintings by Prominent Artists," which included work by Edith L. King and Guy Pène du Bois, by the Stieglitz artists Abraham Walkowitz and Charles Demuth, by Field himself and members of his circle, such as Robert Laurent, Bernard Karfiol, and Maurice Sterne, as well as a Tahitian landscape by John La Farge which was from Field's personal collection.³⁶ This exhibition remained on view throughout the summer while Field was in Ogunquit and was not replaced until the beginning of the next season.

The 1917-18 activities of Ardsley Studios were somewhat limited. It appears that there were only two shows, one during the Christmas season featuring wood carvings by Robert Laurent,³⁷ and another during the summer which was a group show of work by Field and Laurent as well as Thomas Bodnar, Louis Bouché, Stuart Davis, Julia Kelly, John La Farge, René Piot, and Maurice Sterne.³⁸ The schedule of Ardsley Studios was thus noticeably different from that of the previous year in terms of organization and in terms of participants. The shows were smaller and included fewer well-known artists. In addition, Field temporarily abandoned exhibitions following the modern and "classic" pattern established in 1916-17 in order to present several group shows.

Ardsley Studios was in a period of transition. A May 12, 1918, article in the Brooklyn Daily Eagle, reviewing the above-mentioned summer exhibition, suggested the direction which the gallery was to take. As Mrs. Helen Appleton Read wrote: "Mr. Field has conceived the plan of using the rooms of Ardsley House as a gallery for the Independents."³⁹ Field, who had

become a member and officer of the Society of Independent Artists by 1918,⁴⁰ seems to have opened his gallery to the Independents and a number of less successful New York artists for the remainder of Ardsley Studios' active period. In line with this new, less selective policy, Field ran an advertisement in the 1918 exhibition catalog of the Society of Independent Artists which announced that "at Ardsley Studios are held throughout the year exhibitions where you pay for the wall space you need."⁴¹

The 1918-19 season commenced with a mixed exhibition in December, 1918: Japanese prints by Kuniyoshi, pastels by Childe Hassam, and work by "Artists of the Modern School," including Barbara Armstrong, Mary C. Baldwin, Thomas Bodnar, Bernard Karfiol, John Sloan, and Max Weber.⁴² In this and the next two exhibitions, Field returned to his modern and "classic" pattern, combining Japanese prints with group shows of work by American modernists. In January, 1919, Ardsley Studios displayed Japanese prints by Sawa Sekkio, Kuniyoshi, Shinsakira, and Hokusai with paintings by Field and by William J. Boylan, Benjamin Eggleston, Winslow Homer, Howard Notman, William Paddock, and Abraham Walkowitz.⁴³ In February, 1919, Field exhibited another group of Japanese prints, largely by the pupils of Kuniyoshi, with paintings by Julia Kelly, Samuel Rothbort, and Thomas Bodnar, and pastels by Bernard Gussow.⁴⁴

In March, 1919, Field put up an exhibition of twelve paintings by Albert Gleizes, which he advertised as being "ultra-modern."⁴⁵ Gleizes, a French cubist, had been one of the founders of the Society of Independent Artists. Some time near the end of the month, Field added a group of Fantin-Latour lithographs to the exhibition of paintings by Gleizes.⁴⁶ The Fantin-Latours continued on exhibition throughout the summer along with "Paintings by American Artists." This summer exhibition combined well-known names like Arthur Dove, John Marin, Charles Demuth, and Marsden Hartley with those of more obscure artists like Edwin Booth Grossman and John Pandick.⁴⁷

For the final exhibition season of Ardsley Studios (1919-20), Field organized two group shows — "Long Island Painters" in December, 1919,⁴⁸ and "Paintings by American Artists — Largely in Watercolor" in January and February, 1920⁴⁹ — as well as an extended exhibition of his own work, which ran from March until the end of October.⁵⁰ The "Long Island Painters" included Leon Dabo, A. M. Hopfmuller, Julia Kelly, Yasuo Kuniyoshi, Robert Laurent, Miss Mansfield, Owen Merton, Samuel Rothbort, Herbert Tschudy, and Edmund Weill.⁵¹ The artists who participated in the 1920 watercolor exhibition were Miss Baxter, William J. Boylan, Alexander P. Couard, Maurice G. du Bonnet, Joseph Dushinsky, Walter Farndon, Mary Langtry, Owen Merton, Edmund Weill, and Isabel Whitney.⁵²

While Field obviously was providing exhibition opportunities for a number of less well-known artists during the 1919-20 exhibition season, Ardsley Studios had ceased to be an exhibition forum for the many distinguished American modernists who had frequented Field's gallery in its earlier years.

The decline of Ardsley Studios might be explained by a new direction in Field's career, evident in the winter of 1919: journalism. He became art critic for the Brooklyn Daily Eagle in that year, associate editor of Arts and Decoration in 1920, and founded his own art magazine, The Arts, on December 4, 1920.⁵³ The pressures of editorship and publication had diverted Field's energy and time from the limited sphere of Ardsley Studios to the New York art world as a whole.⁵⁴

NOTES

¹ A contemporary newspaper article, "Young Brooklyn Painters," Brooklyn Daily Eagle, October 17, 1913, p. 4, mentions a Macdowell Club Exhibition, which included work by Agnes Pelton, a Field student, "who adds several works to those exhibited by her last spring at Hamilton Easter Field's Ardsley House on Columbia Heights; Mr. Field was her instructor." It seems reasonable to assume that Miss Pelton was but one of several of Field's students whose work was exhibited at Ardsley Studios during those early years.

² We know of two early Field exhibitions at Ardsley Studios which are documented by an advertisement reading "Recent Paintings by Hamilton Easter Field on view at Ardsley House/104 Columbia Heights between Cranberry and Orange Streets, Brooklyn, November 18th to November 30th, 2 to 6 P. M." (Brooklyn Daily Eagle, November 17, 1919) and by the existence of the exhibition catalogue of a 1913 show. (Catalogue of an Exhibition of the Paintings of Hamilton Easter Field and Wood Carvings by Robert Laurent, November 17 to December 6, 1913, New York Public Library Papers, N428, Archives of American Art, Washington, D. C.)

³ An undated newspaper clipping which appears in the Zorach papers and which appears to date from December, 1914, reports: "Japanese Prints and Paintings at the lowest prices, suitable for Christmas gifts/Hamilton Easter Field /Executor 106 Columbia Heights/Telephone Brooklyn 7090 Main." (Zorach Papers, NY59-1, Archives of American Art, Washington, D. C.)

⁴ Advertisement, Brooklyn Daily Eagle, November 17, 1912, p. 5.

⁵ Pedigree of Feld, Feild or Field of Horton, Shipley, Heaton and Ardsley, West Riding of Yorkshire, and of Bayside, Flushing, New York, n.d., Long Island Historical Society, Brooklyn, New York.

⁶ Advertisement, op. cit., p. 5, and Catalogue of an Exhibition of the Paintings of Hamilton Easter Field . . ., no pagination.

⁷ Block and Lot Index, Register's Office, King's County, New York, prepared with the assistance of W. P. A., blocks 217-221, block 218.

⁸ Interview with Lloyd Goodrich, March 23, 1972.

⁹ This list appears in the Catalogue of an Exhibition of the Paintings by Hamilton Easter Field and Wood Carvings by Robert Laurent, November 17-December 6, 1913, pp. 1-4. This is the only Ardsley Studios Catalogue known to the author. It has been microfilmed and can be found in the New York Library Papers, N428, Archives of American Art, Washington, D. C. There is evidence to suggest that these catalogues appeared fairly regularly. They are mentioned in the following sources: "Local Painters of Growing Fame," Brooklyn Daily Eagle, February 23, 1919, p. 16; and, Jean Paul Slusser, Bernard Karfiol, New York, 1931, p. 7.

¹⁰ Block and Lot Index, Register's Office, King's County, New York, prepared with the assistance of W. P. A., blocks 217-221, block 218.

¹¹ W. H. de B. Nelson, "Sincerity in Art: Hamilton Easter Field," International Studio (July, 1916), p. xxv.

¹² Catalogue of the Forum Exhibition of Modern American Painters, New York, 1916, p. 5.

¹³ Cf., p. 47.

¹⁴ "In Explanation," Catalogue of the Forum Exhibition of Modern American Painters, New York, 1916, p. 5.

¹⁵ Ibid.

¹⁶ "Ardsley Studios in a New Exhibition," Brooklyn Daily Eagle, December 13, 1916, p. 5.

¹⁷ "Art Calendar," Brooklyn Daily Eagle, February 4, 1917, p. 7.

¹⁸ "Art Calendar," Brooklyn Daily Eagle, March 4, 1917, p. 10.

¹⁹ "A Summer Exhibition of Pictures Now on at Ardsley Studios," Brooklyn Daily Eagle, June 3, 1917, p. 6.

²⁰ "Foreword," Catalogue of the First Annual Exhibition of the Society of Independent Artists, New York, 1917, no pagination.

²¹ Ibid.

²² "List of Members," Catalogue of the First Annual Exhibition of the

Society of Independent Artists, New York, 1917, no pagination; and, Ardsley Studios in a New Exhibition," Brooklyn Daily Eagle, December 13, 1916, p. 5.

²³ Morton Schamberg and Marsden Hartley each showed a group of paintings along with some Daumier etchings in March, 1917 at the Ardsley Studios. ("Art Calendar," Brooklyn Daily Eagle, March 4, 1917, p. 10.)

²⁴ These artists included Edith I. King, Maurice Sterne, Abraham Walkowitz, and Charles Demuth. ("Summer Exhibition of Pictures Now on at Ardsley Studios," Brooklyn Daily Eagle, June 3, 1917; and "List of Members," Catalogue of the First Annual Exhibition of the Society of Independent Artists, New York, 1917, no pagination.)

²⁵ Alfred Stieglitz had exhibited work by Frank Burty, Charles Demuth, Arthur Dove, Marsden Hartley, Alfred Maurer, and Abraham Walkowitz.

²⁶ Daniel was currently exhibiting work by Charles Demuth, Preston Dickinson, William Glackens, Samuel Halpert, Marsden Hartley, Alfred Maurer, Man Ray, Abraham Walkowitz, Marguerite Zorach and William Zorach. (Advertisement, "Paintings by . . . Daniel Gallery," Catalogue of the Forum Exhibition of Modern American Painters, New York, 1916, p. 79.)

²⁷ Robert Henri, William Glackens, and Maurice Prendergast were in Ardsley's "Important Exhibition of Modern Art," in December, 1916. ("Ardsley Studios in a New Exhibition," Brooklyn Daily Eagle, December 3, 1916, p. 5.)

²⁸ The 1916-17 Ardsley artists who had participated in the 1910 Independent were: Leon Dabo, Guy Pène du Bois, William Glackens, Robert Henry, Jerome Myers, Walter Pach, Maurice Prendergast, and Morton Schamberg. (Fiftieth Anniversary of the Exhibition of Independent Artists in 1910, Delaware Art Center, Wilmington, 1960, pp. 13-20.)

²⁹ Artists who had participated in both the Armory Show and the December, 1916 show at Ardsley Studios were: Homer Boss, Leon Dabo, Stuart Davis, Guy Pene du Bois, William Glackens, Samuel Halpert, Marsden Hartley, Robert Henri, Bernard Karfiol, Edward Kramer, Leon Kroll, Jerome Myers, Walter Pach, Maurice Prendergast, Abraham Walkowitz, J. Alden Weir, Marguerite Zorach, and William Zorach. (Milton Brown, The Story of the Armory Show, New York, 1963, pp. 217-301.)

³⁰ "Redon Lithographs and Bryson Burrough's Paintings at the Ardsley," Brooklyn Daily Eagle, January 7, 1917, p. 11.

³¹ "Three Artists Work at Ardsley Studios," Brooklyn Daily Eagle, February 11, 1917, p. 9; and, Interview with Lloyd Goodrich, March 23, 1972.

³²"Redon Lithographs . . . ", op.cit.

³³"Art Calendar," Brooklyn Daily Eagle, February 21, 1917, p. 11.

³⁴"Daumier's Work at the Ardsley," Brooklyn Daily Eagle, March 11, 1917, p. 9.

³⁵For example, it is known that Field collected Daumier, Redon, and oriental prints extensively. (Cf., p. 11.)

³⁶"Summer Exhibition of Pictures Now on at Ardsley Studios," Brooklyn Daily Eagle, June 13, 1917, p. 6.

³⁷Helen Appleton Read, "Wood-Carvings by Robert Laurent," Brooklyn Daily Eagle, December 30, 1917, p. 5.

³⁸Helen Appleton Read, "Summer Show by Independents Arrives on Columbia Heights," Brooklyn Daily Eagle, May 12, 1918, p. 6.

³⁹ibid.

⁴⁰Cf., pp. 48-9.

⁴¹Advertisement, Catalogue of the Second Annual Exhibition of the Society of Independent Artists, New York, 1918, no pagination.

⁴²"Exhibition at the Ardsley," Brooklyn Daily Eagle, December 15, 1918, p. 7.

⁴³"Japanese Prints and Modern Paintings at the Ardsley," Brooklyn Daily Eagle, January 12, 1919, p. 8.

⁴⁴"Japanese Print Exhibition at Ardsley," Brooklyn Daily Eagle, February 5, 1919, p. 5. At the end of February, notices appear for a show which was probably an adaptation of the above-mentioned February, 1919 show. These notices describe the "landscapes by Julia Kelly, paintings by Samuel Rothbort and Thomas Bodnar."

⁴⁵"Gleizes Paintings at the Ardsley," Brooklyn Daily Eagle, March 9, 1919, p. 6; and, Advertisement [Ardsley Studios], Brooklyn Daily Eagle, March 9, 1919, p. 6, and March 23, 1919, p. 6.

⁴⁶"Art Calendar," Brooklyn Daily Eagle, March 30, 1919, p. 4.

⁴⁷"Art Notes," Brooklyn Daily Eagle, April 6, 1919, p. 10.

⁴⁸"At Ardsley Studios," Brooklyn Daily Eagle, December 14, 1919, p. 11.

⁴⁹[Hamilton E. Field], "At Ardsley Studios," Brooklyn Daily Eagle, January 18, 1920, p. 5.

⁵⁰Advertisement, "Paintings by Hamilton Easter Field/Dating from 1895 to 1920 . . . , " Brooklyn Daily Eagle, March 7, 1920, p. 7.

⁵¹"At Ardsley Studios," Brooklyn Daily Eagle, December 14, 1919, p. 11.

⁵²[Hamilton E. Field], "At Ardsley Studios," Brooklyn Daily Eagle, January 18, 1920, p. 5.

⁵³Cf., pp. 29-31.

⁵⁴The last mention of Ardsley Studios' activities appears in the spring of 1920. ("Art Calendar," Brooklyn Daily Eagle, May 9, 1920, p. 10.)

Chapter III

FIELD AS A CRITIC

Although Field had contributed an article to the Burlington Magazine in 1908¹, it was not until March, 1919, when he assumed the position of art editor for the Brooklyn Daily Eagle, that he became well known as a critic of contemporary art.² From 1919 until his death in April, 1922, Field pursued an active and varied journalistic career. Between 1919 and 1922, he wrote a weekly column and occasional daily features for the Brooklyn Daily Eagle throughout the art season³; he served as contributor and editor for Arts and Decoration in 1919-20⁴; and, finally, in December, 1920, he founded his own art magazine, The Arts.⁵ It was in these publications, particularly in The Arts, that Field expounded his personal philosophy about art.

Of the four newspapers published in Brooklyn during the second decade of the twentieth century⁶, only the Brooklyn Daily Eagle had consistently printed information about developments in the art world. As early as 1913, the Eagle sporadically featured "In the Art Galleries" and "The Art Calendar."⁷ The Eagle also maintained a "Paris Bureau" at 53 Rue Carnbon which periodically submitted art stories of international interest.⁸ The general tone of its art news remained rather sensational until Mrs. Helen Appleton Read became the newspaper's critic in 1917.⁹ She elevated the general level of the Eagle's art criticism, as did the anonymous critic whose work appears in "What's Happening in the World of Music and Art?" for a three month period immediately before Field's tenure as critic began in March, 1919.¹⁰

Field wrote that "quite by accident [he] happened to get the post of art critic on the Brooklyn Eagle."¹¹ An avid patron of the arts and a personal friend of Mrs. Read's, he had been following the Brooklyn Eagle's art news. In January, 1918, Mrs. Read had written a scathing piece about the then well-known artist, Harry Roseland, whose work was being shown at the annual exhibition of the Brooklyn Society of Artists.¹² Roseland, and several other artists whose work had received negative criticism or insufficient attention, challenged her capability as an art critic. In a letter to the editor of the Brooklyn Daily Eagle, Field defended Mrs. Read and set the tone of his career as a journalist. He asserted that when an artist exhibited his work, it must be open to honest criticism from the press. "It is only with such an understanding that an art critic can write with any sense of freedom."¹³ Field's defense of Helen Appleton Read and his position of growing importance in the New York art world made him an obvious choice as her replacement when she left for South America in 1919.¹⁴

Field's lively column was soon recognized as a very personal, individual contribution to art criticism. At the end of his first season as critic, he wrote an "au revoir" to his readers:

The standard to which I have endeavored to be true is this. To give all men who are sincere in their art, who are working primarily for beauty, or for truth, who are trying to be helpful to others, their full due No one can wholly live up to his standard. I have not.¹⁵

Field did, however, succeed in maintaining this standard; his column became a forum for controversy and self-expression. Although his position on the Eagle continued to play a vital role in his activities, he soon became interested in finding additional ways of bringing his ideas before the public. As Stephen Bourgeois remarked after Field's death:

. . . His energies and his understanding of the vital problems which the development of modern art represents, demanded a still greater field. He saw that without airing all art questions in public and without fighting openly for his convictions, no concrete results could be obtained.¹⁶

Throughout the years 1919 and 1920, Field expanded his critical activities to two magazines: Arts and Decoration and The Arts. He had been an enthusiastic reader of Arts and Decoration as early as 1915,¹⁷ and described it as "the only . . . magazine I ever read. The others I only look at the illustrations."¹⁸ Field did not become involved with the magazine on a professional level until 1919; his period of activity on the magazine was of an extremely brief duration. However, his contact with Arts and Decoration may have been instrumental in his decision to edit and publish his own magazine, The Arts.

Field began to contribute articles to Arts and Decoration in December, 1919.¹⁹ At this time, the editor, James Collier Marshall, introduced the Brooklynite in terms that reflect the excellent reputation Field had earned during his relatively brief career as art critic for the Brooklyn Daily Eagle. Marshall wrote that ". . . [Field's] many years of study abroad, during which he visited all the principal museums of Europe, his impartiality and absolute sincerity have given his writings an authority both among conservatives and radicals."²⁰ Marshall then went on to explain the magazine's plans to include monthly articles by Field reviewing contemporary exhibitions and dealing with "modern artists."²¹ Shortly after the publication of this December, 1919, issue Marshall resigned the editorship of Arts and Decoration. On December 24, 1919, the post was offered to Field who accepted it "on the condition that [he] should be permitted to remain with the Eagle."²² The January, 1920 issue of the magazine thus listed him as the editor and as the contributor of three articles.²³ However, he was replaced almost immediately. By February, 1920, Guy Pène du Bois had once again become editor of Arts and Decoration, a position he had held for many years while critic for the New York Evening Post.²⁴ The February, 1920, issue did include two articles by Field²⁵ and the March issue contained his last contribution to the magazine, which was an article dealing with theatre rather than art criticism.²⁶ In a full page announcement appearing in this issue, Joseph A. Judd, the president of Arts and Decoration listed the members of his staff and their qualifications; Field's name is not included.²⁷

Field's decision to resign from Arts and Decoration might be attributed both to his already heavy journalistic responsibilities at the Brooklyn Daily Eagle and to his desire for freedom of personal expression. As he wrote regarding his tenure at the magazine: "I became editor and then, finding my hands tied, I got out and decided to paddle my own canoe."²⁸

As Forbes Watson, who succeeded Field as editor of The Arts, remarked in 1923:

In no other phase of Mr. Field's varied activities did he put the stamp of his personality more definitely on the minds of the public which cares for art than in the magazine which he created and successfully developed²⁹

Field was The Arts: he owned, published, and edited the magazine. He wrote several regular features for every issue: an untitled editorial statement in which he discussed his plans for the magazine; "Comment on the Arts," in which he reviewed current exhibitions; and "The Forum," in which he answered letters to the editor. He contributed articles each month, ranging in subject from Japanese prints to American architecture.

When Field published the first issue of The Arts on December 4, 1920, he expected the magazine to play a dual role in the activities of the art world: it was to be both an art magazine and a trade paper. The Arts would contain general articles dealing with the work of noteworthy artists of the past and present, as well as particular information about contemporary artists, auctions, exhibitions, and museums. In broader, humanistic terms, the purpose of The Arts was "to fasten an interest in art, for there is no interest which so enriches a people."³⁰ The Arts was aimed at improving the taste of the indifferent masses:

These writers [for The Arts] have come to our aid to help wake America up, to make us all appreciate that the man who has no pleasure in the arts is a stunned, half-developed man, and that the America of the future, if America is to take its place among civilized nations, must be broad, capable of appreciating all the joys which life has in store for man as a part of his earthly heritage.³¹

The Arts was therefore not a magazine for the elite. Instead, it served as a vehicle for bringing art and culture to the American people.

During the first year of its publication, The Arts experienced a period of rapid development and expansion, constant experiment and change. On December 4, 1920, Field announced that he planned to publish The Arts every three weeks during the art season. There would be eight copies at a subscription rate of two dollars per season.³² By the next month he had decided to release The Arts on a monthly basis.³³ In the February-March, 1921, issue he declared that "several radical changes" had been made in the format and publication procedure of the magazine.³⁴ The Arts was to be published at the beginning of each month, rather than at mid-month, which had been the case to date, and subscribers would then receive seven copies of the magazine per year.³⁵

During its first volume, The Arts went through a period of growth in terms of length, illustration, content, and circulation. The length of the magazine increased dramatically in the January, 1921 issue. Field decided to put a limit on further growth, because as he wrote: "The Arts cannot be increased in size indefinitely. The . . . pages of the present issue seem to me ideal from the reader's point of view. It is easily read, handled."³⁶ A corresponding increase can be seen in the number of illustrations.³⁷ Much of the growth seen in The Arts can be attributed to its assimilation of another publication — Touchstone Magazine which had incorporated the American Art Student — beginning with the June-July, 1921 issue. Mary Fanton Roberts, the editor of that magazine, had requested the merger as a result of financial difficulties. Field agreed to permit her to resume the separate publication of her magazine as soon as possible. In the interim, Mary Fanton Roberts would be a regular contributor to The Arts.³⁸

After announcing the first few expansions in The Arts, Field told his readers:

Lest you receive therefrom the idea that we are venturing into deep water, let us assure you that the magazine is paying its own way

. . . .³⁹

This financial success was not to continue. In his evaluation of the first volume of the magazine, Field reported that he had lost two thousand dollars on the first seven issues of The Arts.⁴⁰ Fortunately, the next two months brought an increase in subscriptions, particularly from public institutions.⁴¹

With the beginning of a new volume (October, 1921), Field outlined his plans for the coming year. He mentioned a slight change in the shape of the magazine and a few minor alterations in the staff. "No other change is planned at present."⁴² The magazine was beset by difficulties in publishing its next two issues: in November the staff was incapacitated by sickness⁴³; in December, The Arts lacked a conspicuous number of illustrations due to a strike of photo-engravers in New York.⁴⁴ However, The Arts ultimately reached its readers; as the editorial statement for November, 1921, reminds us: "All these things are minor matters. The course of art runs on."⁴⁵ The February, 1922 issue of The Arts saw another enlargement of the magazine's program. It expanded to ninety-six pages in order to include information about "the older forms of art. It will mean that the message of our magazine will be fuller, more vital."⁴⁶ However, a postscript to the monthly editorial statement explained that the magazine had been brought out in a rather incomplete state as a result of Field's illness. An enclosed announcement told the readers that "Mr. Field's illness is pneumonia. His condition, however, is favorable, and we hope that he will soon be able to return to his work."⁴⁷ Unfortunately Field would never return to his work; his death on April 9, 1922, marked a temporary halt to the publication of The Arts.

Field's career as a critic had a great impact on the art literature of his period. He brought the artist closer to the public through his efforts on the

Brooklyn Daily Eagle, Arts and Decoration, and The Arts. Although The Arts ceased publication in February, 1922, it appeared again in January, 1923 with Forbes Watson as editor and Mrs. Gertrude Whitney as financial backer. The magazine continued to make an important contribution until October, 1931, when the depression caused its demise.⁴⁸

NOTES

¹ Hamilton E. Field, "The Art of Kionaga as Illustrated in an American Collection," Burlington Magazine, XIII (April-September, 1908), pp. 237-48.

² Hamilton E. Field, "Brooklyn Society of Artists Exhibit at the Pouch Gallery," Brooklyn Daily Eagle, March 16, 1919, p. 6.

³ Field's weekly column appeared each Sunday, usually from the middle of October to the end of May, at which time he left Brooklyn to conduct his summer school in Ogunquit. (Brooklyn Daily Eagle, March, 1919-April, 1922, *passim*.)

⁴ Arts and Decoration, XII (December, 1919-February, 1920), *passim*.

⁵ The Arts, I (December, 1920)-II (February, 1922), *passim*.

⁶ The Brooklyn newspapers included: [Brooklyn] Standard Union, published 1868-1932; Brooklyn Citizen, 1887-1947; Brooklyn Daily Times, 1855-1936; and Brooklyn Daily Eagle, 1841-1955.

⁷ Examples of these early exhibition listings can be found in the April 7, 1913, and October 26, 1913, issues of the Brooklyn Daily Eagle. These features were not located consistently in the same area of the paper, nor did they appear with regularity. It is interesting to note, however, that the initiation of these announcements follows in the wake of the Armory Show.

⁸ Emma Bullet, [Eagle Paris Bureau], Brooklyn Daily Eagle, October 4, 1913.

⁹ This sensationalism reflects the general tone of the paper as a whole. Examples include articles such as "Millionaire Cop Wins High Praise as Artist," Brooklyn Daily Eagle, October 19, 1913, p. 8; an article devoted to Zereh Hawlinson Parker, who "Paints Under the Ocean," Brooklyn Daily Eagle, April 6, 1913, p. 5; or, a third article about Fraesnard, the "Artist [Who] Spent Twenty-four Years on One Masterpiece," Brooklyn Daily Eagle, April 6, 1913, p. 4.

¹⁰ A sampling of the Eagle's art criticism immediately before Field's arrival in March, 1919, indicates that the paper was committed to a weekly review of the New York galleries and exhibitions, but that the critical treatment of the events lacked Field's sensitivity and enthusiasm. See, for example: "A Typically American Art School Suggested by Art Exhibition," Brooklyn Daily Eagle, January 5, 1919; or, "Paintings of both War and Peace, In Galleries, Ripe with Merit," Brooklyn Daily Eagle, February 2, 1919, p. 4.

¹¹ Harvard Class of 1897 Twenty-fifth Anniversary Report, p. 184.

¹² Interview, Mrs. Helen Appleton Read, March 14, 1972.

¹³ Letter, Hamilton E. Field to Editor of Brooklyn Daily Eagle, January 27, 1918, p. 9.

¹⁴ Interview, Mrs. Helen Appleton Read.

¹⁵ Hamilton E. Field, "Au Revoir," Brooklyn Daily Eagle, May 18, 1919, p. 11.

¹⁶ Stephan Bourgeois, "Men High in Art World Pay Tribute to the Memory of Hamilton Easter Field, Artist and Art Critic," Brooklyn Daily Eagle, April 16, 1922, Hamilton E. Field, Vertical File, Brooklyn Museum Library, Brooklyn, New York.

¹⁷ Field's letters to the editor of Arts and Decoration appear in both the January and February issues of that year (Arts and Decoration, (January, 1915), pp. 111-2; (February, 1915), p. 156).

¹⁸ Letter, Hamilton E. Field to the Editor, Arts and Decoration, February, 1915, p. 156.

¹⁹ Field contributed two pieces in December, 1919, one entitled "Bryson Burroughs: The Man and His Work," p. 83; and a second, "Art New and Old in Current Shows," pp. 108-9, which was a critical presentation of contemporary exhibitions.

²⁰ [James Collier Marshall], "Editor's Note," Arts and Decoration, December 1919, p. 108.

²¹ Ibid.

²² Arts and Decoration was published on the tenth of each month. James Collier Marshall resigned around December 18, 1919 (Hamilton E. Field, "A Happy New Year," Brooklyn Daily Eagle, December 28, 1919, p. 6.)

²³The three articles contributed by Field to the January, 1920 Arts and Decoration were: "Exhibition at the Corcoran," pp. 126-7; "Art Old and New in the Current Shows," pp. 180-1, 215; and, "Julian Alden Weir: An Optimist," pp. 200, 202.

²⁴Hamilton E. Field, "A Happy New Year," Brooklyn Daily Eagle, December 28, 1919, p. 6.

²⁵The two articles contributed by Field were: "Adolph Bolm and the Birthday of the Infanta," pp. 250-1; and, "Art in the Current Exhibitions," pp. 284, 292.

²⁶Hamilton E. Field, "The Passion Flower with Nance O'Neill," Arts and Decoration, XII (March, 1920), p. 344.

²⁷Judd listed the members of his editorial staff: Aymar Embury, Clive Bell, Forbes Watson, Dr. Daniel Gregory Mason, Helen Churchill Candee, Caesar Saerchinger, Dr. Yone Noguchi, Guy Pène du Bois (Joseph A. Judd, Arts and Decoration, XII (March, 1920), p. 308). Watson, Mason and Noguchi would later contribute to The Arts.

²⁸Harvard Class of 1897 Twenty-fifth Anniversary Report, p.184.

²⁹Forbes Watson, [Editorial], The Arts, III (January, 1923), p. 1.

³⁰[Hamilton E. Field], [Editorial], The Arts, I (December, 1920), p. 7.

³¹[Hamilton E. Field], [Editorial], The Arts, October, 1921, p. 1.

³²[Hamilton E. Field], untitled editorial statement, The Arts, December 4, 1920, p. 7. In the December 4, 1920 issue of The Arts, Field announced that the first volume of the magazine would be published on December 25, 1920, January 15, 1921, February 5 and 26, 1921, March 19, 1921, April 9 and 30, 1921. (Advertisement, The Arts, I (December 4, 1920), p. 5).

³³"The Arts, the new art magazine, has changed from a journal appearing every three weeks to a monthly. The next issue is out January 8." ("Art Notes," Brooklyn Daily Eagle, January 2, 1921, p. 4).

³⁴[Hamilton E. Field], [Editorial], The Arts, I (February-March, 1921), p. 1.

³⁵ibid.

³⁶ibid.

³⁷ ibid.

³⁸ "Business conditions have been very bad, so that it is not surprising that the Touchstone Magazine has had difficulties in weathering the storm. When it became evident that it would be impossible to continue publication, Mary Fanton Roberts decided to entrust to me whatever could be saved from the wreck. The Arts, therefore, has taken over the Touchstone Magazine and the American Art Student which merged with the Touchstone some years back." ([Hamilton E. Field], [Editorial], The Arts, I (June-July, 1921), p. 1.)

³⁹ [Hamilton E. Field], [Editorial], The Arts, I (February-March, 1921), p. 1.

⁴⁰ [Hamilton E. Field], [Editorial], The Arts, I (August-September, 1921), p. 1.

⁴¹ Field reported that one hundred and forty-two subscriptions had been received from public institutions throughout the country. [Hamilton E. Field], "Reviewing December, 1921," The Arts, II (December, 1921), p. 128.)

⁴² [Hamilton E. Field], [Editorial], The Arts, II (October, 1921), p. 1.

⁴³ "Reviewing November, 1921," The Arts, II (November, 1921), p. 6.

⁴⁴ [Hamilton E. Field], "Reviewing December, 1921," The Arts, I (December, 1921), p. 128.

⁴⁵ "Reviewing November, 1921," The Arts, II (November, 1921), p. 6.

⁴⁶ [Hamilton E. Field], "Reviewing February, 1922," The Arts, II (February, 1922), p. 257.

⁴⁷ ibid.

⁴⁸ Lloyd Goodrich, Unpublished introduction to a reprint of The Arts.

Chapter IV

FIELD'S POINT OF VIEW

Field's art criticism is extremely subjective: he openly applies his own personal value judgments to the artists and works of art he discusses in the Brooklyn Daily Eagle, Arts and Decoration, and The Arts. He displays an extraordinary open-mindedness that accepts all art whether avant-garde or retardataire, provided that the artist is sincere in his attempt to express his own individual personality and style. While many of Field's ideas reflect the general atmosphere of American art in the decade following the Armory Show, the unique configuration of these ideas represents a very individual contribution to the development of our thinking about art in America.

Around 1895, Field had espoused a complicated theory of aesthetics which depended upon linear measurement. He maintained that one should not be able to perceive any relationship between the various compositional components of a work if they were measured linearly. For example, he described his procedure for dividing a canvas into color areas. If he decided arbitrarily that the canvas consisted of one hundred units, he would then divide it into sections, a green area which he valued at ten units; a blue area, at twenty units; a red area, at thirty units; and, a yellow area, at forty units. He would have found the canvas resulting from this formula uninteresting, simply because the relative sizes of these particular arithmetic divisions could have been "represented by a straight line rising at an angle of forty-five degrees."¹ He then suggested alterations in the composition in order to achieve a geometric progression represented by a parabolic curve with a vertical axis — a mathematical

relationship which he found more satisfying. In 1905, Field "abandoned all theories in the belief that the one hope for art was in the development of instinctive taste."²

Field became the proponent of an intuitive approach to the creation and appreciation of art. He condemned the Maratta color theory and the theory of composition put forth by Jay Hambidge.³ He maintained that "theories are props for the weak," and expressed his disappointment with talented artists such as George Bellows⁴ and Robert Henri⁵ who, he believed, had replaced instinct with theory. By 1921, Field had begun to equate theorizing with the decline of art. In the April, 1921 issue of The Arts, he quoted Joseph Stella, whose statement reflected his own values:

In all vital periods of creative art the impulse to create is so strong that there is no tendency to theorize. The life within each artist bubbles over, energy is in the air, and men create great works of art, hardly knowing themselves how it was done. Then after art has reached its height, and when the decline begins to manifest itself, there is on all sides an attempt to analyze the great work of the past and to recreate it according to theory. That is what is happening in certain circles today.⁶

Field praised Gaston Lachaise, Alfeo Faggi, and Robert Laurent as sculptors who expressed this impulse toward creation.⁷

Field had come to see art as an expression of the emotional, instinctive qualities of life. He maintained that one could not appreciate the formal elements of painting unless one realized that these were secondary to "the great question of life itself."⁸ He saw a variety of artists as being capable of expressing his concept of life; for example, Pablo Picasso⁹ and Mary Cassatt.¹⁰ His emphasis on life is paralleled by Henri's comment that an artist's "work is an autobiography — not of haps and mishaps, but of his deepest thought, his life indeed."¹¹ Because Field himself recognized the importance of uniting art and life he maintained an interest in all the phases of the arts: music, literature — even the crafts. He extended the boundaries of art to include " . . .

the thousand and one things which you say have nothing to do with art. I tell you they have everything to do with art for art is life."¹²

Field's emphasis on instinct attracted him to some less traditional art forms: the art of children and primitives as well as the decorative arts. He discussed the work of a fifteen-year-old child, Pamela Bianco, praising her sense of color which he asserted "is more lovely than that of any of our American painters who are endeavoring to create color harmony by means of formulae."¹³ He defended a child-like approach not only for creation, but for appreciation. He asked the spectator to "become a child again and enjoy as a child does instinctively."¹⁴ Field admitted that the child's appreciation was less intelligent, but maintained that it was superior because it was more natural. He drew an analogy between the artist and the child:

The life of a great artist, be he poet, musician or painter, is one long adventure. Life itself seems adventurous to him. The child has the same feeling that life is adventurous. There is a quiver of excitement as the child passes through the most commonplace events of the day.¹⁵

His ideas come at the end of a decade which had seen America's gradual recognition of children's art. Alfred Stieglitz had exhibited children's art at "291" in 1912, 1914, 1915, and, 1916¹⁶; in 1917, it had been included in the first exhibition of the Society of Independent Artists.¹⁷ At about the same time Robert Henri had told his classes at the Henri School of Art:

The real study of an art student is more a development of that sensitive nature and appreciative imagination with which he was so fully endowed when a child¹⁸

Although Henri would have been more likely to apply this principle to the artistic process rather than to the work of art itself, Field was responding to the actual formal and aesthetic qualities of children's art. Both Field and Stieglitz were able to appreciate these qualities because their tastes had been developed through extensive contact with modernism.

Field also found many of modern art's formal values in American colonial painting. He wrote that the eighteenth century portrait of Catalina Schuyler "might almost be a late Picasso."¹⁹ He considered the portrait exceptional because of its expressive power. Field applied the same aesthetic principles to the early American chairs and tables he collected. He wrote in The Arts: "art, even decorative art, is the expression of the soul of a people"²⁰ His appreciation of the expressive power of the decorative object can be seen not only in his home where he displayed individual pieces of furniture as art objects, but also in The Arts which featured articles by Field on such topics as American hooked rugs.²¹

Field had been exposed to primitive art while he and Robert Laurent were in Paris during the first decade of the twentieth century. He reminisced in 1919:

It was in Paris about twenty years ago that I first saw examples of African Negro sculpture. They were entirely realistic in their conception and must have dated from about eighty years ago. Somewhat later I first saw the earlier subjective work of African Negroes and was moved as never before by sculpture.²²

While we do not know whether Field owned any African Negro sculpture, he did own and exhibit "a board carved by Madagascar savages early in the nineteenth century."²³

Field saw himself as an educator of the art world, and, in a larger sense of the American public. He sought to elevate the level of American taste, while preserving its unique character. Although his personal taste was extremely catholic in nature, he realized "that the American nation is eminently conservative."²⁴ He did not advocate the sudden acceptance of modernism on the part of the American people. In fact, he suggested that "they should not accept it, for more important than questions of taste are questions of honesty, of sincerity."²⁵ Field had acquired his appreciation for modern art while studying and traveling in Europe. He collected modern European art himself,

"yet [he] had a strong belief that American art must be built on other foundations than those of Cubism or Futurism."²⁶ He called for the creation of an American-based tradition. "We should not allow ourselves to be drawn away from the task we have before us of creating a national tradition by sympathies for schools of art which are natural products of an over-ripe culture."²⁷ America would have to learn to love art, to develop a broad appreciation for it. Only then would she be ripe for a national tradition. This almost self-conscious preoccupation with an emerging American art is exceptional during the second decade of the twentieth century. Although an American emphasis can be seen in the paintings of Robert Henri and the artists of his circle who expounded a distinctly American subject matter and content; in galleries like Daniel and Macbeth which featured American art; and in group exhibitions like the Forum Show of 1917 which sought to define both modern and American art, most critics, collectors and dealers favored French art.

While he had evolved a very complex and somewhat avant-garde aesthetic sense, Field expressed his distaste for what he termed "propaganda" — an attempt to establish objective standards about art.²⁸ He described the development of his own taste from the age of thirteen, when he wallpapered his bedroom with lithographs from the seed catalog of Henderson & Company, to the age of sixteen, when he purchased a still life by William M. Chase and some etchings by Rembrandt. His parents never questioned his judgment. Field suggested that this permissiveness should apply not only to children, but to the American public as a whole, because "a love of art is [not] a thing which can be fostered by direct methods."²⁹ It must arise out of a desire for self-expression on the part of each individual.

The individual formed the focal point of Field's philosophy. His respect for the individual is apparent in his activities as a teacher³⁰ and in his work as a critic. As Maurice Sterne wrote in 1923:

His criticism was sound because he approached a work without any

preconceived notions or formulae. He perceived what the artist endeavored to express, and did not condemn — as is so often the custom of contemporary critics — when the artist had cast his work from a mould different from the one conceived by himself.³¹

Field brought his struggle for individual artistic expression into the public forum through his work as a critic. For Field, Walt Whitman, the great proponent of individuality, was among the greatest of Americans.³² His enthusiasm for Whitman and for individuality was shared by his contemporaries, Henri and Stieglitz, both of whom were waging similar battles for artistic expression.³³

Field's respect for individual artistic point of view permitted him to accept more conservative academic art as readily as he accepted the avant-garde. Writing about the National Academy of Design in 1921, he noted a great improvement in the art being exhibited at that institution. "The Academy really is better. It is closer to the realities of life, to the realities of art."³⁴ However, he condemned the academy for its emphasis on juries and prizes and he questioned the desirability of the academy's function as a complement to modernism. He called the academy a "balance wheel" and then stated that "there is in this country a worship of balance wheels, which is not altogether a healthy sign for our future."³⁵ Robert Henri had led the onslaught on the Academy during the previous decade. Just as Henri urged his students not to be concerned over their rejection from the academy,³⁶ Field asked his readers:

What medal was ever given to Corot, Rousseau or Millet? To Manet, Fantin-Latour, Courbet, Monet or Renoir? To Van Gogh, Cezanne or Gauguin? And where are the prize winners of former days?³⁷

Both men had shifted the artist's focus from organized recognition to individual self-expression. As Henri reminded his students: "You are painting for yourself, not for the jury."³⁸

Field called for the recognition of the individual artist's right to expression whether he be a member of the National Academy or the Society of Independent Artists, a child or a primitive. He emphasized the emotional

rather than the cerebral aspects of creation. For Field, the purpose of art was to reflect and intensify the beauty of life.

NOTES

¹The Editor [Hamilton E. Field], "The Art Student," The Arts, I (August-September, 1921), p. 46.

²Ibid.

³Field frequently attacked Maratta and Hambidge. See, for example, [Hamilton E. Field], [Editorial], The Arts, I (April, 1921), p. 1; and, The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, II (November, 1921), p. 114.

⁴The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, II (November, 1921), p. 114.

⁵The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (February-March, 1921), p. 1.

⁶[Hamilton E. Field], [Editorial], The Arts, I (April, 1921), p. 1.

⁷Ibid.

⁸The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (April, 1921), p. 40.

⁹The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, II (October, 1921), p. 50.

¹⁰The Editor [Hamilton E. Field], "Current Art Exhibitions," The Arts, I (December, 1920), p. 33.

¹¹Robert Henri, The Art Spirit, Philadelphia, 1923, p. 79.

¹²The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (August-September, 1921), p. 28.

- ¹³ [Hamilton E. Field], [Editorial], The Arts, I (April, 1921), p. 1.
- ¹⁴ Hamilton E. Field, "Reviewing February, 1922," The Arts, II (February, 1922), p. 259.
- ¹⁵ Hamilton E. Field, "Enthusiasm an Important Factor in Art," Brooklyn Daily Eagle, January 25, 1920.
- ¹⁶ Robert Doty, Photo Secession; Photography as a Fine Art, George Eastman House, Rochester, New York, 1960, pp. 102-3.
- ¹⁷ Rockwell Kent, It's Me, O Lord, New York, 1955, p. 316.
- ¹⁸ Robert Henri, The Art Spirit, Philadelphia, 1923, p. 73.
- ¹⁹ Field was reviewing Early American Paintings, Illustrated by Examples in the Collection of the New-York Historical Society by John Hill Morgan, The New-York Historical Society, 1921, which was illustrated by forty-four reproductions, two of which he included in The Arts. (By the Editor [Hamilton E. Field], "George Santayana and Others," The Arts, I (February-March, 1921), p. 20.)
- ²⁰ The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (January, 1921), p. 32.
- ²¹ The Editor [Hamilton E. Field], "American Hooked Rugs," The Arts, I (May, 1921), pp. 28-31.
- ²² Hamilton E. Field, "Art New and Old in Current Shows," Arts and Decoration, XII (December, 1919), p. 109.
- ²³ H. E. Field and R. Laurent—Ardsley Studios, November 17-December 6, 1913, New York Public Library Papers, N428, Archives of American Art, Washington, D. C.
- ²⁴ [Hamilton E. Field], "Reviewing January, 1922," The Arts, II (January, 1922), p. 193.
- ²⁵ ibid.
- ²⁶ Hamilton E. Field, "Farewell Till the Fall," Brooklyn Daily Eagle, May 9, 1920, p. 10.
- ²⁷ ibid.

²⁸For the most complete discussion of Field's opinions regarding propaganda, see Hamilton E. Field, "Propaganda and Art," The Arts, I (April, 1921), p. 54-6; and The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, II (December, 1921), pp. 180-2.

²⁹The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, II (December, 1921), p. 180.

³⁰Cf., p. 6.

³¹Maurice Sterne, "Field, the True Amateur," The Arts, III (January, 1923), pp. 6-7.

³²Field wrote that "in literature America has produced a man whose influence over human thought and feeling has spread over the earth. Walt Whitman let us prepare now for the time when an American painter or sculptor will exert an equal influence." ([Hamilton E. Field], "Reviewing November, 1921," The Arts, II (November 1921), p. 65). He frequently compares or contrasts individual American artists to Whitman to compliment or condemn their work. (The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (January, 1921), p. 31; and, The Editor [Hamilton E. Field], "Comment on the Arts," The Arts, I (February-March, 1921), p. 34.

³³Robert Henri wrote that "Walt Whitman was such as I have proposed the real art student should be." (Robert Henri, The Art Spirit, Philadelphia, 1923, p. 79.)

³⁴Hamilton E. Field, "Academy/The Independent Show," Brooklyn Daily Eagle, March 13, 1921, p. 6.

³⁵Hamilton E. Field, "Brooklyn to be an Art Center," Brooklyn Daily Eagle, February 22, 1920, p. 7.

³⁶Henri even wrote that "the better or more personal you are the less likely they are of acceptance" (Robert Henri, The Art Spirit, Philadelphia, 1923, p. 8).

³⁷Hamilton E. Field, "Opening of the National Academy," Brooklyn Daily Eagle, March 23, 1919, p. 6.

³⁸Robert Henri, The Art Spirit, Philadelphia, 1923, p. 8.

Chapter V
FIELD, THE SOCIETY OF INDEPENDENT ARTISTS,
AND THE SALONS OF AMERICA

Throughout the year 1920, the exhibitions at Ardsley Studios became less extensive and less regular. Field began to devote the majority of his time to his duties as art critic for the Brooklyn Daily Eagle and as editor of The Arts. As a result of his journalistic activities, he became increasingly involved in the New York art world. For the remaining three years of his life (1919-1922) he participated actively in several societies which had been organized in response to the needs of the young American modernists. The most important of these was the Society of Independent Artists which Field joined as early as 1917, and, from which he resigned in 1922 in order to establish the Salons of America. He was also an active member of several organizations of lesser importance, such as the Modern Artists of America, the Brooklyn Society of Artists, and the Brooklyn Water Color Club.¹

In January, 1921, Field wrote that "to [him] the success of the Society of Independent Artists [was] one of the most important elements in the art life of America."² There is no evidence to suggest that he was involved in the founding of the society which had been organized in 1916 by Morton Schamberg, William Glackens, Maurice Prendergast, and the expatriates Albert Gleizes, Jacques Villon, Francis Picabia, and Marcel Duchamp.³ From its inception, the society had been working toward a goal shared by Field: an exhibition organization that would attract the American modernists under a banner of "no jury; no prizes."⁴

In all his efforts as a teacher, critic, and collector, Field aspired toward the philosophical ideal of the Independents: the cultivation of individual artistic expression. His personality and activities attracted many of the young American modernists who were also members of the Society of Independent Artists. His home at 106 Columbia Heights and the apartments which he rented at 110 Columbia Heights became a haven for several of these artists,⁶ while his gallery, Ardsley Studios, became an additional forum for exhibitions. Helen Appleton Read, art critic for the Brooklyn Daily Eagle and Field's friend, reported that "Mr. Field has conceived the plan of using the exhibition rooms of Ardsley House as a gallery for [summer shows by the] Independents."⁶ In the same article Mrs. Read quotes an unidentified source (presumably Field) regarding the exhibitions at Ardsley Studios:

Their primary object is the same as that of the exhibitions of the Society of Independent Artists. It is to enable living artists to appeal directly to the people.⁷

Thus, the exhibitions organized by Field and those presented by the Society of Independent Artists shared the same general purpose and some of the same participants. Among the many exhibitors at Ardsley Studios were Morton Schamberg and Albert Gleizes, two of the Society's founders, as well as John Sloan, its president from 1918 to 1944.⁸

While Field exhibited in the first Independents show in 1917, his official relationship with that society appears to have been most dynamic during the years 1918-1919. He was elected to the Independents' board of directors each year between 1918 and 1922, and acted as recording secretary between 1918 and 1920.⁹ He also served on a number of committees selected to facilitate the functioning of the society. These included the hanging committee,¹⁰ the membership committee, and the publicity committee.¹¹ During his term as director, Field submitted entries to the society's annual exhibitions.¹² He frequently purchased advertising space in the Independents' catalogue, probably for the dual purpose of supporting the society's publications and of furthering

his own interests at Ardsley Studios, the Thurnscoe School of Modern Art, and The Arts magazine.¹³

By March, 1920, Field had publicly introduced the issue which would ultimately result in his resignation from the Society of Independent Artists and his subsequent founding of a new exhibition organization, the Salons of America. Writing in the Brooklyn Daily Eagle, Field reminded the society of "its principle of giving every artist equal opportunity."¹⁴ He asserted that the Independents were no longer adhering to this principle in the administration of their publicity. He objected to the amount of publicity given to the older, established artists and, particularly, to the copy devoted to Walter Pach, the society's treasurer, and, "the moving spirit of the society's publicity."¹⁵

Field's condemnation of Walter Pach had begun as a question of principle; it quickly degenerated into a personal dispute: Hamilton Easter Field versus Walter Pach. Pach answered his accusations in a statement which also appeared in the March 14, 1920, Brooklyn Daily Eagle:

Mr. Field is appearing in the role of criticizing the work of his own department, as he is not only a director of the society, but also a member of the publicity committee The work of this [publicity] agent is subject to Mr. Field's revision as a member of the committee.¹⁶

Field replied to Pach one week later. First, he announced that he had resigned from the publicity committee in January, 1920.¹⁷ Secondly, he enumerated his specific complaints against Pach. These included Pach's rejection of a fellow director's offer to serve as the society's publicity agent and the subsequent hiring of Miss Bella Cohen. He also objected to a letter printed in the American Art News on December 27, 1919, which carried Pach's signature in an overly conspicuous manner. Field questioned the newspaper headlines which proclaimed Walter Pach's opinions about the Society of Independent Artists and his role in the activities of the society. He mentioned a long article written by Pach entitled "Reducing the High Cost of Art," which had urged all artists to lower

the prices of their work. Field concluded with Pach's most recent offense. Miss Bella Cohen had sent a letter to the art editor of the New York World in which she had suggested the names of some forty-five Independents "whom it would be well to 'feature' in the paper."¹⁸ According to Field, Pach had been described in this letter as "a leader in the modern art movement, a well-known writer on art, a 'brief talker, a good man to interview."¹⁹ Field was outraged at this obvious favoritism, which, for him, was equivalent to the awarding of prizes. In the January, 1921, issue of The Arts he wrote that "the chief value of the prize is the publicity attached to it. The Society gives publicity if it does not give prizes."²⁰ Field's dispute with Walter Pach remained unresolved throughout 1920, but it was obvious that he would not permit the issue to be forgotten.

In the spring of 1921, Field and those who opposed Pach as treasurer succeeded in electing George F. Of in his place. John Sloan, exercising his power as president of the society, then appointed Walter Pach and his supporters to the powerful financial committee. As Field himself wrote: "We had politely shown Pach out of the front door but Sloan let him in the back door and Pach & Co. were in control of the Society"²¹ Neither side of the publicity dispute seemed willing to compromise. Field simply waited for a situation which would allow him to drive Walter Pach from his position of power in the Society of Independent Artists.

Field's opportunity to confront Pach came in 1922 when Gaston Lachaise resigned from the society. Lachaise's statement of resignation was read before the directors on February 8, 1922. Like Field, Lachaise had been angered by the society's publicity policy, but a particular incident had triggered his resignation. The society's press agent had given Frank Crowninshield, editor of Vanity Fair, photographs of the work of only four artists, rather than all those that were available.²² This new incident was another example of the favoritism against which Field had been campaigning. In an article in The Arts,

Field immediately interpreted "Lachaise's resignation as but one more event in a long series showing how much Pach is distrusted by those who come into contact with him."²³ On February 24, 1922, the New York Times reported that "it was suggested that something might be done to discipline Mr. Field . . ." for his comments in The Arts.²⁴ Two days later Field himself predicted a great conflict within the society as a result of the sculptor's resignation.²⁵

It was probably at this time that Field distributed a circular to the other Independents. In this circular he made a series of demands regarding the society's directors, officers, reports, exhibitions, and publicity. He suggested that while the names of the directors could be announced to the press, those of the officers should not be disclosed. He proposed that neither the directors' nor the officers' names should be printed in the organization's letterheads or catalogues, and he called for the abolition of the advisory board. He further suggested that the society publish its minutes. Field maintained that although the society's annual exhibitions should be managed by experienced men, the hanging of each individual room in the exhibit should be completed by those whose pictures were to be hung in that room.²⁶ Field added the following postscript to his list of demands:

Personally I have no fault to find with this year's management. The officers are entirely disinterested and the criticism which has been made seems to me unfounded. The changes suggested would however forestall future criticism, would give every member the privilege of aiding in the hanging and would keep the members informed of the doings of the society whether they attend the meetings or not.²⁷

Field's comments appear to be directed at a reconciliation with his fellow Independents and their officers.

On March 5, 1922, the conflict between Field and the leadership of the Society of Independent Artists became more intense. A contemporary newspaper account describes a directors' meeting at which "John Sloan, president of the organization, led the attack on Mr. Field, in which he was joined by several other members."²⁸ Field himself described this two-and-one-half hour

encounter with Sloan in the Brooklyn Daily Eagle.²⁹ Both men held strong viewpoints regarding Pach, publicity, and the validity of Lachaise's resignation over the publicity issue. As in the past, the controversy centered around Walter Pach. While Field described John Sloan as "efficient, earnest, [and] untiring" in his efforts for the Independents, he commented that:

I voted for John Sloan for president. I regret it because it has meant that Pach was named to the committees which control the administration of the Society.³⁰

For two years John Sloan had consistently enhanced Walter Pach's power while Field had been trying to hold it in check.

Hamilton Easter Field's letter of resignation from the Society of Independent Artists suggests both the intensity of the last meeting he attended as a director of the society and the general confusion which surrounded the issues discussed at that meeting:

I hereby tender my resignation as Director of the Society of Independent Artists and also as a member. You must appreciate that no other course is possible after yesterday's meeting of the board. My charges against Walter Pach in The Arts were so twisted out of shape that they were interpreted as an attack on his financial integrity. My belief is that he was an honest treasurer. I have accused Mr. Pach of using his position as a member of the Publicity committee two years ago to push himself forward and I gave full proof of the truth of my accusations. Year after year Walter Pach has been a member of the Publicity Committee appointed by Mr. Sloan. In reappointing him this year Mr. Sloan has precipitated the present crisis.³¹

Field had thus resigned from the organization which he considered "one of the most important elements in the art life of America."³² Having found fault with New York's most progressive exhibition organization, Field would provide an alternative for the young modernists whose cause he had been supporting.

Within a few hours of his resignation from the Society of Independent Artists, he proposed a new exhibition organization to a dozen members of the Independents. They indicated their approval and he began to formulate plans for his Salons of America.³³ However, it is important to note that as

early as March 12, 1922, Field asserted that "the new society" was not a competitor of the Society of Independent Artists, but, rather, an organization which would serve the goals of the Independents. He wrote:

There is no use of our trying to cut each other's throats and if the new society is formed the dates of its shows will not coincide with those of the present organization. All of are agreed in this point.³⁴

Thus, while the Salons of America was an outgrowth of Field's two-year dispute with Walter Pach and the publicity committee of the Society of Independent Artists, his efforts can hardly be interpreted as a reprisal against the Independent movement in which he had been an active participant for at least the past four years.

Field apparently solicited the cooperation of his many friends and associates in an effort to establish Salons of America as a vital exhibition organization. It was to be directed by forty men. By March 20, 1922, thirty of these men had been selected, and, of these thirty, twenty-two gathered at the Field residence at 106 Columbia Heights "for the purpose of organizing the society."³⁵ The directors decided to limit membership to two hundred and fifty artists, each of whom would pay an initiation fee of four dollars. Officers were elected and committees were set up.³⁶ Hamilton Easter Field was selected as the organization's first president.

Field was certainly the undisputed leader of the Salons of America. Even before the Salons' March 20th meeting, he had determined the number of directors to be selected and had chosen the artists who were to be invited to join this directorate.³⁷ He had decided that the Salons of America would sponsor two annual exhibitions, one on the fall, and another in the spring. The group's slogan reflected his philosophy: "open to all; equal chance for all."³⁸

Throughout the spring of 1922, Field and the organizations in which he played an active role became increasingly radical. In addition to the Salons of America's rebellion against the Society of Independent Artists, this rising

spirit of defiance can be observed in the activities of the Brooklyn Society of Artists, of which Field was president, and in the organization of the Modern Artists of America, of which he was an important member.³⁹ The Brooklyn Society of Artists, normally a relatively conservative group, became involved in a dispute with a Professor Perry, who was to help organize and select work for the group's annual exhibition. The Brooklyn Society decided that his taste was entirely too retardataire and subsequently changed the location of their show to the Brooklyn Museum.⁴⁰ There can be little doubt that Field was a motivating force behind this move. The Modern Artists of America had organized as a group and had planned its first exhibition at much the same time that Field was embroiled in his struggle against some of the officers of the Independents. The Modern Artists of America advertised their activities in The Arts, describing themselves as "the big radical group," and announcing that their exhibition would be held at the Brummer Gallery between April 1 and 30, 1922.⁴¹

Field's commitment to the activities of these three organizations — the Salons of America, the Brooklyn Society of Artists, and the Modern Artists of America — suggests that his career was moving in an even more dynamic direction. However, we can but speculate on this direction. On April 9, 1922, Hamilton Easter Field, always in delicate health, died of pneumonia in his home at 106 Columbia Heights, Brooklyn.⁴² His doctor and cousin, Dr. William Hinrichs Field, described his illness:

. . . I was called to see H. It was evident that he had pneumonia and was in serious condition I immediately asked my chief Dr. John E. Jennings in consultation. This was long before anti-biotics. H.'s kidney's shut down and shortly his heart also in spite of anything we could do.⁴³

A brief but dazzling career had been brought to a sudden end; the impact of Field's contribution to the New York art world would, however, endure.

Even after his death, Field's philosophy dominated the Salons of America. On May 28, 1922, the New York Times reported that:

The Salons of America, the new Brooklyn Society inaugurated by the late Hamilton Easter Field sends out an announcement to the public that full arrangements have been made by Mr. Field, and that his principle of an equal chance for all will be adhered to.⁴⁴

Having suffered a setback as a result of the death of their president, the members continued to organize their new society throughout 1922.⁴⁵ One thousand visitors attended the opening of the Salons' first exhibition in May, 1923, at the American Galleries.⁴⁶ This success persisted as the Salons were held each spring at the Anderson Gallery.⁴⁷ They appear to have been popular until their inexplicable termination after the 1936 exhibition.⁴⁸

In 1929, a group of artists allied with the Salons of America, established the Hamilton Easter Field Art Foundation Collection in honor of their deceased leader. The purpose of this collection, which was ultimately housed in the Barn Gallery in Ogunquit, Maine, was to buy painting and sculpture from unknown artists who deserved recognition.⁴⁹ The Hamilton Easter Field Art Foundation Collection is certainly a fitting memorial to a man who dedicated his life to the support and promotion of modern art in America.

NOTES

¹The Modern Artists of America had been organized in the spring of 1922. Its officers were: Henry Fitch Taylor, president; Bernard Gussow, chairman; George F. Of, treasurer; and, Wood Gaylor, secretary. The group held their first and, apparently, only exhibition at Joseph Brummer's Gallery between April 1 and 30, 1922. Seventy-three works were exhibited by members who included: Ben Benn, Thomas H. Benton, Horace Brodsky, Homer Boss, Louis Bouché, Alexander Brook, Paul Burlin, Frank Burty, Glenn O. Coleman, E. E. Cummings, Thomas J. Craven, James H. Daugherty, Andrew Dasburg, Stuart Davis, Preston Dickinson, Hunt Diedrich, Edward Fiske, Alfred Frueh, Hamilton Easter Field, Wood Gaylor, Edwin Booth Grossman, Bernard Gussow, Samuel Halpert, C. Bertram Hartman, Bernard Karfiol, Morris Kanton, Yasuo Kuniyoshi, Gaston Lachaise, Robert Laurent, Gus Mager, A. H. Maurer, Elie Nadelman, K. H. Miller, George F. Of, John Pandick, Hugo Robus, Joseph Stella, Florine Stettheimer, Henry Fitch Taylor, Abraham Walkowitz, Max Weber, William Yarrow, Marguerite and William Zorach. Like the Salons of America, the Modern Artists of America appealed to the New York avant-garde artists and helped to satisfy their need for exhibition space. It is interesting to note that the Modern Artists of America included many of the dissident Independents who were involved in the establishment of the Salons of America at about the same time. (Cf., footnotes 35, 39 and 40; Samuel Wood Gaylor, Reminiscences of an Early Art Career, unpublished typescript, D-160, Archives of American Art, Washington, D. C.)

The Brooklyn Society of Artists and the Brooklyn Water Color Club appear to have been more conservative in aim and membership. The Brooklyn Society of Artists held its "first annual exhibition" at the Pouch Gallery in Brooklyn in January, 1918. When the Brooklyn Daily Eagle announced the organization of this exhibition in its December 30, 1917 issue, it was reported that after the Brooklyn Society of Artists meeting, "Hamilton Easter Field would entertain the Society." ("Brooklyn Society of Artists to Exhibit at Pouch Mansion," Brooklyn Daily Eagle, December 30, 1917, p. 3.) In 1918, Field is listed as being on the Board of Governors in the society's exhibition catalogue. In 1919, he was made corresponding secretary, a post which he held until at least 1921. (Brooklyn Society of Artists Exhibition Catalogues, 1918-1920; "Art Notes," The Arts, I (January, 1921), p. 54.) The Brooklyn Society of Artists frequently met at Field's house on Columbia Heights and, in 1921, he was elected president of the

organization. ("Brooklyn Society of Artists Enthusiastic Over Its Progress," Brooklyn Daily Eagle, March 2, 1919, p. 11; "Brooklyn Painters, Sculptors and Etchers," Brooklyn Daily Eagle, December 18, 1921, p. 7.) Field's liberal influence on the organization can be seen in a reform it adopted in a meeting at his home in December, 1919: "The reform is one which guarantees to every member equal rights at the exhibitions, either an equal number of pictures or an equal amount of wall space, the number or amount to be determined by the Board of Governors. The Jury of Selection has been abolished and in its place is a Hanging Committee, chosen directly by the members themselves." (Brooklyn Daily Eagle, December 21, 1919, p. 7.)

In November, 1919, Field announced the founding of the Brooklyn Water Color Club, stating "the constitution [it] adopted is eminently democratic and the future of the society would seem to be most promising." Officers and members included: P. Irving Ballou, Bertha E. Baxter, Dee Beebe, William J. Boylan, Alexander P. Couard, William Leslie Crump, Maurice G. Du Bonnet, Frederic K. Detwiller, Joseph Dushinsky, Benjamin Eggleston, Walter Farndon, Hamilton Easter Field, Alexander R. Harris, A. M. Hopfmuller, Harry Hering, Whitney M. Hubbard, Katherine A. Hulbert, Harry A. Lambert, Mary Langtry, Owen Merton, Louise Mansfield, Mary S. Merriless, Albert A. Munro, Joseph Newman, Howard Notman, William A. Purdy, Samuel Rothbort, Thomas W. Shields, William E. Spader, Mary Spencer, Clara Stroud, Beulah E. Stevenson, Lewis P. Skidmore, Herbert B. Tschudy, Edmond Weill, Belle White, W. C. L. White. (Hamilton E. Field, "Brooklyn Water Color Club," Brooklyn Daily Eagle, November 9, 1919, p. 4.) Like the Brooklyn Society of Artists, the Brooklyn Water Color Club held their meetings in Field's house. He was a member of the Board of Directors in 1920 and 1921. ("Brooklyn Water Color Club," Brooklyn Daily Eagle, November 9, 1919, p. 4; "Brooklyn Water Color Club," The Arts, 1 (April, 1921), p. 38; Brooklyn Water Color Club Exhibition Catalogue, Brooklyn, N. Y., 1920; "Art Notes," Brooklyn Daily Eagle, March 28, 1920, p. 10; April 3, 1921, p. 8.)

²Hamilton E. Field, "Comment on the Arts," The Arts, 1 (January, 1921), p. 36.

³William I. Homer, Robert Henri and His Circle (Ithaca, 1969), p. 169; Notes, Delaware Art Center, John Sloan Archives, Society of Independent Artists File. The date of Field's first official participation in the Society of Independent Artists can be dated as 1917, at which time he is listed in the society's exhibition catalogue. However, Field may have been involved with some of the Independents on a more informal basis as early as 1916, as suggested by Mrs. Helen Appleton Read's article, "Summer Show by Independents Arrives on Columbia Heights," which appeared in the Brooklyn Daily Eagle on May 12, 1918: "During the winter of 1916, it will be remembered a series of important exhibitions were held there [Ardsley Studios], including men who, although at

that time not definitely allied with the Independents, were nevertheless independent in spirit, many of whom have since allied themselves with that society."

⁴An explanation of the Society of Independent Artists' motto and philosophy appears in "Foreword," Catalogue of the First Annual Exhibition of The Society of Independent Artists, New York, 1917, no pagination.

⁵The exhibition catalogues of the Independents featured an annual membership address list, which may indicate the number of young artists who resided with Field at 106 Columbia Heights and who rented living or working space at 110 Columbia Heights:

1917	Thomas S. Carsons	106 Columbia Heights
1919-1921	Robert Laurent	106 Columbia Heights
1920	Charles Keene	106 Columbia Heights
1920-1921	Yasuo Kuniyoshi	110 Columbia Heights
1920	Thomas Herbert Smith	110 Columbia Heights
1921	Katherine Schmidt (Kuniyoshi)	110 Columbia Heights
1921	Stefan Hirsch	106 Columbia Heights

(Catalogues of the First-Fifth Annual Exhibitions of the Society of Independent Artists, New York, 1917-1921.)

⁶Helen Appleton Read, "Summer Show by Independent Artists Arrives on Columbia Heights," Brooklyn Daily Eagle, May 12, 1918, p. 6.

⁷Ibid.

⁸Cf., Chapter II.

⁹Catalogues of the First-Sixth Annual Exhibitions of the Society of Independent Artists, New York, 1917-1922. In January, 1920, Field became ill and at that time resigned from both the publicity and membership committees. Perhaps he also resigned as recording secretary at this time. At any rate, the position of recording secretary ceases to appear on the Society of Independent Artists letterhead after 1920, suggesting another explanation for the fact that Field no longer held the position, i. e., that the office no longer existed. (Hamilton E. Field, "An Answer to Walter Pach," Brooklyn Daily Eagle, March 21, 1920, p. 8.)

¹⁰Hamilton E. Field, "Society of Independent Artists at the Waldorf," Brooklyn Daily Eagle, March 30, 1919, p. 4.

¹¹Hamilton E. Field, "An Answer to Walter Pach," Brooklyn Daily Eagle, March 21, 1920, p. 8.

¹²Field exhibited the following paintings: in 1917, #26. "Interior," #27. "Landscape;" in 1918, #252. "A Dog, Two Chairs," #253. "Pineapples, Oranges, Lemons;" in 1919, #189. "Still Life," #190. "Uncle William's Clock;" in 1920, #238. "Clarence," #239. "Landscape;" in 1921, #293, "Landscape," #294. "Portrait;" in 1922, #215a. "Interior," #215b. "Landscape." (Catalogues of the First-Sixth Annual Exhibitions of the Society of Independent Artists, New York, 1917-1922.)

¹³Field is listed as an advertiser in the Society of Independent Artists' "Statement of Condition," under "Accounts Receivable," April 8, 1920, and under "Schedule #1, Due from Advertisers, 1920," April 15, 1921. (Delaware Art Center, John Sloan Archives, Society of Independent Artists File.) Advertisements for the Thurnscoe School of Art appear between 1918 and 1920, inclusive, in the Independents' exhibition catalogues. An advertisement for The Arts is printed in the 1922 catalogue. Field seems to have phrased these advertisements in order to appeal to his fellow members of the Society of Independent Artists. For example, Ardsley Studios is described as "a school in full sympathy with aims of the Society of Independent Artists." (Catalogue of the Second Annual Exhibition of the Society of Independent Artists, New York, 1918.)

¹⁴Hamilton E. Field, "The Opening of the Independent Show," Brooklyn Daily Eagle, March 14, 1920, p. 7.

¹⁵Field printed a list of artists who had been given preferential treatment. They included Childe Hassam, Maurice Prendergast, Gaston Lachaise, William Glackens, Robert Henri, Alfred Maurer, Eugene Speicher, Walter Pach, George Bellows, "and others." (ibid.)

¹⁶Walter Pach was able to answer Field's accusations in the same issue of the Brooklyn Daily Eagle in which they were printed because he was shown a copy of Field's statement prior to its publication. ("Mr. Pach Replies to Mr. Field," Brooklyn Daily Eagle, March 14, 1920, p. 7.)

¹⁷Field attributed his resignation to illness. (Hamilton E. Field, "An Answer to Walter Pach," Brooklyn Daily Eagle, March 21, 1920, p. 8.) However, in the January, 1920 issue of The Arts, Field presented a different account of his resignation from the publicity committee. He wrote that "with Pach on the committee the work entailed to keep things straight would have been more than I could possibly done so I asked to be excused." (Hamilton E. Field, "Comment on the Arts," The Arts, II (January, 1922), p. 234.)

¹⁸Hamilton E. Field, "An Answer to Walter Pach," Brooklyn Daily Eagle, March 21, 1920, p. 8.

¹⁹ibid.

²⁰Hamilton E. Field, "Comment on the Arts," The Arts, I (January, 1921), pp. 37-8.

²¹Hamilton E. Field, "Comment on the Arts," The Arts, II (January, 1922), p. 234.

²²Hamilton E. Field, "A Hectic Week," Brooklyn Daily Eagle, March 12, 1922, p. 5.

²³Field discussed the entire Lachaise dispute in the January, 1922, issue of The Arts. However, since the magazine was behind schedule in publication, it contained some of February's news. (Hamilton E. Field, "Comment on the Arts," The Arts, II (January, 1922), p. 234.)

²⁴"Artists Squabble on Eve of Show," New York Times, February 24, 1922, p. 14.

²⁵Hamilton E. Field, "Gaston Lachaise's Resignation," Brooklyn Daily Eagle, February 26, 1922, p. 8.

²⁶Hamilton E. Field, "To My Fellow-Members of the Society of Independent Artists," n.d., Delaware Art Center, John Sloan Archives, Society of Independent Artists File.

²⁷ibid.

²⁸"Artists Assail H. E. Field," New York Times, March 6, 1922, p. 2.

²⁹Hamilton E. Field, "A Hectic Week," Brooklyn Daily Eagle, March 12, 1922, p. 5.

³⁰Hamilton E. Field, "Comment on the Arts," The Arts, II (January, 1922), p. 236.

³¹"Quits Independent Artists," New York Times, March 8, 1922, p. 14.

³²Hamilton E. Field, "Comment on the Arts," The Arts, I (January, 1921), p. 36.

³³Hamilton E. Field, "A New Society," Brooklyn Daily Eagle, March 12, 1922, p. 8. While the 1923 Salons of America exhibition catalogue states that the Salons of America was founded by Field in 1921, all other contemporary

documentary evidence suggests that this event took place in March, 1922.

³⁴ibid.

³⁵Field names the thirty directors chosen before March 20, 1922. These were: John Alger, Oscar Bluemner, Frederick K. Detwiller, Alfeo Faggi, Hamilton E. Field, Edwin Booth Grossman, George O. Hart, C. Bertram Hartman, Samuel Halpert, Stefan Hirsch, Bernard Karfiol, Rockwell Kent, Yasuo Kuniyoshi, Gaston Lachaise, Robert Laurent, George Luks, G. A. Mager, Violet Megel, Kenneth Hayes Millier, Elie Nadelman, Edward Nagel, George F. Of, Joseph Stella, Winthrop Turney, Abraham Walkowitz, H. F. Waltman, Irene Weir, Marguerite Zorach, William Zorach. After the March 20th meeting, George C. Ault and William Ufer were added to the list. (Hamilton E. Field, "Comment on the Arts," The Arts, II (February, 1922), p. 322.)

³⁶The first officers of the Salons of America were: Hamilton E. Field, president; Wood Gaylor, vice-president; C. Bertram Hartman, treasurer; John Alger, recording secretary; Robert Laurent, corresponding secretary. (ibid.)

³⁷Samuel Wood Gaylor, op. cit., p. 11.

³⁸Hamilton E. Field, "Lachaise's Resignation," Brooklyn Daily Eagle, March 19, 1922, p. 6.

³⁹Cf., #1, for information about the Brooklyn Society of Artists and the Modern Artists of America and Field's activities in these organizations.

⁴⁰Hamilton E. Field, "Brooklyn Artists to Exhibit," Brooklyn Daily Eagle, March 5, 1922, p. 5.

⁴¹Advertisement for Modern Artists of America, The Arts, II (February, 1922), inside front cover.

⁴²"Field, Hamilton Easter, Obituary," American Art Annual, XX (1923), p. 268.

⁴³Letter, Dr. William Hinrichs Field to Carroll J. Dickson, March 22, 1922.

⁴⁴"Salons of America," New York Times, May 28, 1922, sec. 6, p. 5.

⁴⁵In the month following Field's death, William Boylan, Horace Brodsky, Vincent Canade, Hunt Diedrich, Bernard Gussow, David Karfunkle, Henry Fitch Taylor, Max Weber, and Wood Gaylor joined the directorate of the Salons.

(ibid.) By July, 1922, several more directors were added to the list published by Field in February, 1922 (cf. #35.) These included Louis Bouché, Charles Demuth, Alfred Frueh, David H. Morrison, and Agnes Pelton. However, a number of the more well-known directors had disappeared from the list: Frederick K. Detwiller, Alfee Faggi, C. Bertram Hartman, Samuel Halpert, Stefan Hirsch, Bernard Karfiol, Rockwell Kent, Yasuo Kuniyoshi, G. A. Mager, Violet Megel, Kenneth Hayes Miller, Eilie Nadelman, Edward Nagel, Winthrop Turney, Abraham Walkowitz, H. F. Waltman, Irene Weir, and Marguerite Zorach. ("Salons of America," New York Times, July 3, 1922, p. 8.) This may indicate that the organization had lost much of its prestige and leadership after Field's death. This possibility is supported by a letter from A. B. Davies to Robert Laurent, corresponding secretary of the Salons, in which he declines becoming a member of the new society. (Letter, A. B. Davies to Robert Laurent, May 16, 1922, Robert Laurent Papers, John and Paul Laurent, Cape Neddick, Maine.)

⁴⁶"Salons of America Shows Its Pictures," New York Times, May 23, 1923, p. 18.

⁴⁷The Salons had planned both an autumn and a spring exhibition. However, the autumn exhibition appears to have been held only once in 1924. ("To Open an Exhibition at Anderson Gallery," New York Times, October 5, 1924, sec. 4, p. 11; "Autumn Exhibition, Anderson Gallery," New York Times, October 13, 1924, sec. 8, p. 13.)

⁴⁸The fourteenth and final exhibition of the Salons of America was held at the American Art Association - Anderson Art Galleries, Inc. It appears to have been received favorably. ("Salons Give Live and Selective Exhibition," The Art Digest, X (May 15, 1936), p. 6; "The Salons' Fourteenth Annual," The Art Digest, X (April 15, 1936), p. 19; "The Fourteenth Annual of the Salons of America Offering a Variety of Works by Contemporaries," The Art News, XXXIV (May 9, 1936), p. 5-7.)

⁴⁹"The Barn Gallery Story," Hamilton Easter Field Art Foundation Collection, Ogunquit, Maine, 1966, no pagination.

Chapter VI

THE ESSENCE OF FIELD'S CONTRIBUTION

While the various facets of Hamilton Easter Field's career as a journalist, painter, dealer, leader of art organizations, and teacher are important, a summation of these facets does not adequately describe his unique position in the history of American art during the decade following the Armory Show. His complex contribution must be viewed in terms of his personal relationships with artists, gallery owners, and collectors. Because these relationships were so varied in depth and in character, and because his sphere of influence was so broad, it is difficult to generalize about Field's impact on his many proteges and associates. However, an analysis of a limited number of specific relationships may serve to illuminate the essence of his individual contribution.

Field's home in Brooklyn and his property in Maine became the focal point for a group of young, struggling artists who were attracted by his personality and the assistance he offered them. While his friendship with Robert Laurent is well known,¹ he also played a particularly important role in the careers of Maurice Sterne, Bernard Karfiol, Yasuo Kuniyoshi, Stefan Hirsch, and Wood Gaylor.

Field and Maurice Sterne (1878-1957) had first met in 1907 when they both rented a studio space on the Via Margutta in Rome.² He purchased Sterne's work,³ wrote the catalogue for an exhibition of Sterne's work at the Berlin Photographic Gallery,⁴ and helped finance Sterne's trip to Bali in 1912.⁵ Sterne wrote to him frequently from Bali, describing his impression of the natives⁶ and inquiring about his former student, Robert Laurent.⁷ In 1915 or

1916, Sterne spent the summer at Field's home in Ogunquit drawing the Maine landscape.⁶ In 1922, he wrote of his deceased friend:

. . . I have known Field for about fifteen years and it is wonderful to see how he has developed. Natures like Field's evolve slowly, for it takes time to assimilate the heritage of ages. What a pity that just when his sphere of influence was growing he should have passed from our midst.⁹

Like most of the young modernists in Field's circle, Sterne brought his friends to the house on Columbia Heights; it was in this way that Jules Pascin met Field and Robert Laurent.¹⁰

Field first saw the work of Bernard Karfiol (1886-1952) at the Armory Show¹¹ and soon invited the artist to his home.¹² He acted as Karfiol's agent, bringing his paintings to such galleries as Montross in an attempt to advance his reputation.¹³ He purchased at least two of Karfiol's canvases for his own collection.¹⁴ He organized an exhibition of Karfiol's oil paintings at Ardsley Studios¹⁵ and invited Karfiol to Ogunquit, where the artist later built his own home on Pine Hill.¹⁶

The circle of artists around Field was constantly expanding. He supported Yasuo Kuniyoshi (1893-1953), whose work was exhibited at Ardsley Studios in 1919.¹⁷ In that year, when Kuniyoshi married the artist Katherine Schmidt, he offered them a studio in Ogunquit and an apartment in Brooklyn rent-free.¹⁸ Stefan Hirsch (1886-1952) also lived in the Field apartments and spent time in the Ogunquit school.¹⁹ Wood Gaylor met Field and Laurent during a sale of Japanese prints at the American Art Galleries and later went to the house on Columbia Heights where he purchased some prints from their collection. Gaylor became a part of the dynamic circle of artists around Field, joining in some of their activities.²⁰ Kuniyoshi, Hirsch, and Gaylor were all involved in the organization of the Salons of America in 1922.²¹

Field gave assistance to artists outside of his immediate circle of friends and proteges. He helped several of the artists associated with Alfred

Stieglitz's gallery, "291," offering financial and moral support to Max Weber as early as 1911.²³ As Weber himself wrote in 1922:

I can never forget with what sweetness of spirit and encouragement he came over to my little studio over a decade ago to tell me that he appreciated my work and showed his appreciation in a practical way by acquiring some of my work at a time when it was derided and maligned by the academic snobs and critics.²³

Weber's work was included in the exhibitions held at Ardsley Studios, as was the work of John Marin,²⁴ Arthur Dove, Alfred Maurer, Charles Demuth, Marsden Hartley, and Abraham Walkowitz.²⁵ Hartley and Walkowitz each spent time in Field's home or school in Ogunquit.²⁶ During Field's fatal illness Alfred Stieglitz acknowledged his role in American art by writing to Robert Laurent:

I was told that Mr. Field is critically ill — I do hope he is on the mend — So does Miss O'Keefe. And all my friends.— Field is needed.— I write to you so that you may convey our message to him when you feel it may be timely.²⁷

Field's relationships with the artists of the younger generation were at times fragmentary, inconsistent, or misdirected. He suddenly appeared in the studio of Marguerite and William Zorach in 1916. As Zorach describes the incident:

One day I was told of a big collector, a Mr. Hamilton Easter Field, who was very much interested in our work, and wanted to come over and see us. We were all excited and hopeful. A large gentleman came up our stairs, a market basket on his arm, and a young fellow with him. It was Mr. Field, and the young fellow was Robert Laurent. 'I was doing my weekly shopping at Fulton Market and thought I'd run in and see your work' Field never bought any of our art but he did let us live on a farm of his in the White Mountains where we had a wonderful summer.²⁸

Kind as Field's gesture might appear, after the Zorachs were settled on this farm, they quickly discovered that their patron had promised the farm to a second couple.²⁹ Walt Kuhn's reaction to Field had been ambivalent from the time of their first encounter in Ogunquit in 1911.³⁰ Kuhn's attitude suggests that not

all of Field's acquaintances were as enthusiastic about him as Laurent, Sterne, and Weber were. Kuhn wrote to his wife:

Had supper with Field last night. Have him pretty well doped out! The only trouble with him is that he's a tightwad in some ways but he will turn out very useful, don't quite know yet in which way, but it's there.³¹

There can be little doubt that Field was at times manipulated by the artists he assisted; however, Field himself could be difficult to handle. For example, he suddenly decided to charge rent to the Kuniyoshis, announcing that another artist had made a financial offer for their living area and that he could hardly refuse the extra cash.³² He offered to waive the summer tuition fee at his Ogunquit school for a number of artists, and then charged them for the art supplies which they needed.³³

Field was a familiar figure to the leaders of the New York art world. He knew Robert Henri and Arthur B. Davies, two of the major forces in American art during the first two decades of the twentieth century.³⁴ He was a personal friend of such art dealers as Martin Birnbaum of the Berlin Photographic Gallery, and Scott and Fowles; Joseph Brummer, who sold antique art; and R. J. Coady, editor of The Soil and owner of the Washington Square Gallery.³⁵ Stephan Bourgeois described Field's relationship to the New York dealers:

. . . [he] enlarged his activities and opened his house to young talents who were struggling for their place before the eyes of the public. He carried consequently this side of his work into the well-known galleries of New York.³⁶

Bourgeois' statement is supported by Field's efforts to find a public forum for the work of Bernard Karfiol and Edward Kramer.³⁷

Field's involvement in the art world was not limited to the New York locality; he also associated with internationally active dealers and collectors. He visited Bernard Berenson's Florentine villa and corresponded with the famous connoisseur.³⁸ He entertained Leo Stein at his Brooklyn home.³⁹ Field and his friend Roger Fry exchanged ideas about art criticism.⁴⁰ He was friendly with

August F. Jaccaci, the naturalized American writer and collector.⁴¹ There seemed to be no end to the extent and variety of his associations.

Field offered the young artists of the second decade of the twentieth century instruction, critical comment, financial aid, and moral support. He shared with them and the public his gallery, his studio, and his collection. He opened his home as a refuge and a forum. Field's death in April, 1922, ended his brief but influential career. However, his contribution to the New York art world would endure. Those artists he had taught in Ogunquit, those whose work he had exhibited at Ardsley Studios or defended in The Arts, those whose careers he had advanced in any of a dozen different ways, would rise to positions of prominence during the 1920's and 1930's. Robert Laurent continued the Ogunquit School of Painting and Sculpture, which remained open until recent years. The buildings that had housed Ardsley Studios in Brooklyn continued to be a center for artistic activity for the next twenty years, becoming the favorite haunt of artists like Jules Pascin and literary figures like John Dos Passos. Forbes Watson revived Field's magazine, The Arts, in January, 1923, with the financial backing of Gertrude Vanderbilt Whitney. The Arts, like the Salons of America, prospered until the depression forced its demise. Successful as Field's many proteges and projects were, they all suffered the loss of his leadership and inspiration, for, until his death, Hamilton Easter Field was one of the most dynamic and influential leaders on the American art scene.

NOTES

¹ Cf., Chapter I.

² Cf., p. 5.

³ Letter, Hamilton Easter Field to Martin Birnbaum, February 22, 1912, Martin Birnbaum Papers, N698, Archives of American Art, Washington, D. C.

⁴ "The Monumental Simplicity in the Pictorial Art of Maurice Sterne," Current Opinion, 59 (December, 1915), p. 426.

⁵ Letter, Maurice Sterne to Hamilton Easter Field, July 10, 1913, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.

⁶ Sterne and Field had enjoyed antique and Renaissance art during their stay in mutual sojourn in Rome. Sterne's letters are indicative of his and Field's appreciation of the art of all ages. In describing the daily bazaar on Bali, Sterne wrote: "Imagine a world peopled by Michel Angelos (sic), Sistine youths, children and men, Piero's women, Leonardo's old men, and here and there . . . a type a very copy of the mummy of Ramsees II" (Letter, Maurice Sterne to Hamilton Easter Field, March 29, 1913, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.)

⁷ Letter, Maurice Sterne to Hamilton Easter Field, March 30, 1913, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.

⁸ Lloyd Goodrich, typescript, 1962-3, Archives of American Art, New York, New York.

⁹ Maurice Sterne, "Men High in the Art World Pay Tribute to Memory of Hamilton Easter Field, Artist and Art Critic," Brooklyn Daily Eagle, April 16, 1922, Hamilton Easter Field Vertical File, Brooklyn Museum Library, Brooklyn, New York.

¹⁰ Hamilton E. Field, "Comment on the Arts," The Arts, I (April, 1921), p. 28.

¹¹ "Artists in the Collection," Hamilton Easter Field Art Foundation Collection, Barn Gallery, Ogunquit, Maine, 1966, no pagination.

¹² Bernard Karfiol signed Field's guestbook on March 17, 1913. (Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D.C.)

¹³ Letter, Hamilton Easter Field to Bernard Karfiol, n.d., Bernard Karfiol Papers, N60-1, Archives of American Art, Washington, D. C.

¹⁴ Interview, Lloyd Goodrich, March 23, 1972.

¹⁵ Cf., p. 18.

¹⁶ "Artists in the Collection," loc. cit., no pagination.

¹⁷ Cf., p. 20.

¹⁸ Interview, Mrs. Irvine Shubert, April 4, 1972.

¹⁹ "Artists in the Collection," loc. cit., no pagination.

²⁰ Samuel Wood Gaylor, Reminiscences of an Early Art Career, typescript, D 160, Archives of American Art, Washington, D. C.

²¹ Cf., p. 61.

²² Letter, Max Weber to Hamilton Easter Field, April 21, 1911, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D.C.

²³ Max Weber, "Men High in the Art World Pay Tribute to Memory of Hamilton Easter Field, Artist and Art Critic," Brooklyn Daily Eagle, April 16, 1922, Hamilton Easter Field Vertical File, Brooklyn Museum Library, Brooklyn, New York.

²⁴ "Three Artists Work at Ardsley Studios," Brooklyn Daily Eagle, February 11, 1917, p. 9. Field and John Marin corresponded about the show. Marin wrote: "My dear Field, I received your kind note asking for the pictures to be exhibited at your place and I should say my pictures are at 291-5th Avenue. So if you could call there Mr. Stieglitz could show them to you and act as you know my affairs in that direction are in Mr. Stieglitz's hands." (Letter, John Marin to Hamilton Easter Field, January 11, 1917, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.)

²⁵ Cf., Chapter II.

²⁶ Marsden Hartley spent some time during the two years before World War I in Field's Thurnscoe Club in Ogunquit ("Artists in the Collection," loc. cit., no pagination;) and Walkowitz was there ca. 1916. (Lloyd Goodrich, typescript, 1962-63, Archives of American Art, New York, New York.)

²⁷ Letter, Alfred Stieglitz to Robert Laurent, April 3, 1922, Robert Laurent Papers, John and Paul Laurent, Cape Neddick, Maine. We do not know when Stieglitz and Field first met. It may have been as early as 1906 when Frank Burty, Field's cousin and an exhibitor at "291", visited the United States from France. (Hamilton E. Field, "At the Brummer Gallery," Brooklyn Daily Eagle, December 4, 1921, p. 4.) They were certainly acquainted shortly after 1909, at which time Field asked Stieglitz to check on his Picasso mural while in Paris. (Robert Laurent, "A Personal Statement," Hamilton Easter Field Art Foundation Collection, Barn Gallery, Ogunquit, Maine, 1966, no pagination.) Field mentioned Stieglitz frequently in his reviews for The Arts and the Brooklyn Daily Eagle. (For example, Hamilton E. Field, "Current Exhibitions," The Arts, I (December, 1920), p. 24.) Stieglitz wrote to "The Forum," the letters-to-the-editor section of The Arts. ("The Forum," The Arts, II (January, 1922), p. 254.)

²⁸ William Zorach, "The Background of an Artist," Part Two: "The Productive Years," Magazine of Art, 34 (April-May, 1941), p. 237.

²⁹ William Zorach, Art Is My Life, Cleveland, Ohio, 1967, pp. 39-41.

³⁰ Letters, Walter Kuhn to Vera Kuhn, September 22, 1911, and November 18, 1911, Walt Kuhn Papers, D240, Archives of American Art, Washington, D. C.

³¹ Letter, Walter Kuhn to Vera Kuhn, November 21 (?), 1911, Walt Kuhn Papers, D240, Archives of American Art, Washington, D. C.

³² Interview, Mrs. Irvine Shubert, April 4, 1972.

³³ Interview, Lloyd Goodrich, March 23, 1972.

³⁴ Hamilton E. Field, "Scenery by Boris Anisfeld," Brooklyn Daily Eagle, December 12, 1920, p. 7; and, Letters, Arthur B. Davies to Hamilton Easter Field, March 5, 1907, September 19, 1907, November 10, 1908, May 30, 1911, June 7, 1911, Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.

³⁵ Hamilton E. Field, "Comment on the Arts," The Arts, I (June-July, 1921), p. 42; Coady signed Field's guestbook on April 24, 1913. (Hamilton

Easter Field Papers, N68, Archives of American Art, Washington, D.C.

³⁶Stephan Bourgeois, "Men High in the Art World Pay Tribute to Memory of Hamilton Easter Field, Artist and Art Critic," Brooklyn Daily Eagle, April 16, 1922, Hamilton Easter Field Vertical File, Brooklyn Museum Library, Brooklyn, New York.

³⁷Cf., above and Hamilton E. Field, "The Paintings of Edward Kramer," Brooklyn Daily Eagle, January 4, 1920, p. 3.

³⁸Letter, B. Berenson to Hamilton Easter Field, July 17, 1909, Robert Laurent Papers, John and Paul Laurent, Cape Neddick, Maine.

³⁹Leo Stein signed Field's guestbook. (Hamilton Easter Field Papers, N68, Archives of American Art, Washington, D. C.)

⁴⁰Hamilton E. Field, "To Win an Argument Be Sure You Are Right," Brooklyn Daily Eagle, May 1, 1921, p. 4; and, Letter, Hamilton Easter Field to August Jaccaci, January 7, 1908, August Jaccaci Papers, D119, Archives of American Art, Washington, D. C.

⁴¹Letter, Field to Jaccaci, ibid.

SELECTED BIBLIOGRAPHY

Books

- American Art Annual. New York, X (1916); XVI (1919).
- Brooklyn Collegiate and Polytechnic Institute, The Polywog '88, Brooklyn, New York, 1888; The Polywog '89, Brooklyn, New York, 1889.
- Brown, Milton. The Story of the Armory Show. New York, 1963.
- Doty, Robert. Photo Secession: Photography as a Fine Art. Rochester, New York, 1960.
- Harvard Class of 1897 Twenty-fifth Anniversary Report. Cambridge, 1922.
- Henri, Robert. The Art Spirit. Philadelphia, 1923.
- Homer, William I. Robert Henri and His Circle. Ithaca, New York, 1969.
- Kent, Rockwell. It's Me, O Lord. New York, 1955.
- The Lyons Genealogical Company. The Haviland Genealogy—Ancestors and Descendants of William Haviland of Newport, R. I. and Flushing, L. I., 1653-1688, with Special Records of the Allied Families of Field, Hull, Torrey, Willett-Willis. New York, 1914.
- Slusser, Jean Paul. Bernard Karfiol. New York, 1931.
- Zorach, William. Art Is My Life, Cleveland, Ohio, 1967.

Catalogues and Pamphlets

- Brooklyn Water Color Club Exhibition (exhibition catalogue) Pratt Institute Art Gallery, Brooklyn, New York, 1920.
- Catalogue of an Exhibition of the Paintings of Hamilton Easter Field (exhibition catalogue). Berlin Photographic Gallery, New York, 1912.
- Catalogue of Modern Etchings and Lithographs from the Collection of Hamilton Easter Field (sales catalogue). The Anderson Gallery, New York, 1919.

- Catalogue of the Forum Exhibition of Modern American Painters (exhibition catalogue). New York, 1916.
- Catalogue of the Twenty-second Annual Exhibition (exhibition schedule). Pennsylvania Academy of the Fine Arts, Philadelphia, 1903.
- Catalogues of the First - Sixth Annual Exhibitions of the Society of Independent Artists (exhibition catalogues). New York, 1917-1922.
- Field, Hamilton Easter. The Technique of Oil Painting and Other Essays. Brooklyn, New York: By the Author, Ardsley Studios, 1913.
- Fiftieth Anniversary of the Exhibition of Independent Artists in 1910 (exhibition catalogue). Delaware Art Museum, Wilmington, Delaware, 1960.
- First - Third Annual Exhibition of the Brooklyn Society of Artists (exhibition catalogues). Pouch Gallery, Brooklyn, New York, 1918-1920.
- Hamilton Easter Field Art Foundation Collection. Includes: "A Personal Statement" by Robert Laurent. Barn Gallery, Ogunquit, Maine, 1966.
- The Hamilton Easter Field Collection of Original Drawings by the Old and Modern Masters (sales catalogue). Introduction by Hamilton Easter Field. The Anderson Galleries, New York, 1918.
- Moak, Peter. The Robert Laurent Memorial Exhibition, 1972-1973 (exhibition catalogue). Paul Creative Arts Center, Durham, New Hampshire, 1972.
- Rare Japanese and Chinese Paintings Collected by the Well-Known Artist, Art Critic, and Editor of "The Arts", the late Hamilton Easter Field (sales catalogue). The American Art Gallery, New York, 1922.
- Sixth Annual Exhibition of the Brooklyn Society of Artists and Memorial Exhibition of Pictures by Hamilton Easter Field (exhibition catalog). Brooklyn Museum, Brooklyn, New York, 1922.
- Three Centuries of Niagara Falls (exhibition catalogue). Albright-Knox Art Gallery, Buffalo, New York, 1964.

Articles

- "Art Notes." The Arts, I (January, 1921), p. 54.
- Brooklyn Daily Eagle. Advertisements, November 19, 1917, p. 7; March 9, 1919, p. 6; March 23, 1919, p. 6; November 17, 1919; March 7, 1920, p. 7; Ardsley Studios in a New Exhibition, December 13, 1916, p. 5; Art Calendar, February 4, 1917, p. 7; February 21, 1917, p. 11; March 4, 1917, p. 10; March 30, 1919, p. 4; May 9, 1920, p. 10; Artist Spent Twenty-Four Years on One Masterpiece, April 6, 1913, p. 4; Art Notes, April 6, 1919, p. 10; March 28, 1920, p. 10; January 2, 1921, p. 4; April 3, 1921,

p. 8; At Ardsley Studios, December 14, 1919, p. 11; January 18, 1920, p. 5; Brooklyn Painters, Sculptors and Etchers, December 18, 1921, p. 7; Brooklyn Society of Artists, December 21, 1919, p. 7; Brooklyn Society of Artists Enthusiastic Over Its Progress, March 2, 1919, p. 11; Brooklyn Society of Artists to Exhibit at Pouch Mansion, December 30, 1917, p. 3; Daumier's Work at the Ardsley, March 11, 1917, p. 9; Death of Aaron Field: An Exemplary Citizen Very Suddenly Called Away, April 10, 1897, p. 6; Exhibition at the Ardsley, December 15, 1918, p. 7; Gleizes Paintings at the Ardsley, March 9, 1919, p. 6; Hokusai's Works on View at Ardsley Studios, April 8, 1917, p. 6; Japanese Print Exhibition at the Ardsley, February 5, 1919, p. 5; Japanese Prints and Modern Paintings at the Ardsley, January 12, 1919, p. 8; Local Painters of Growing Fame, February 23, 1919, p. 16; Millionaire Cop Wins High Praise as Artist, October 19, 1913, p. 8; Mr. Pach Replies to Mr. Field, March 14, 1920, p. 7; Paintings of Both War and Peace, in Galleries, Ripe with Merit, February 2, 1919, p. 4; Paints Under the Ocean, April 6, 1913, p. 5; Redon Lithographs and Bryson Burrough's Paintings at the Ardsley, January 7, 1917, p. 11; A Summer Exhibition of Paintings Now on at Ardsley Studios, June 3, 1917, p. 6; Three Artists Work at Ardsley Studios, February 11, 1917, p. 9; A Typically American Art School Suggested by Art Exhibition, January 5, 1919; Young Brooklyn Painters, October 17, 1913, p. 4.

"Brooklyn Water Color Club." The Arts, I (April, 1921), p. 38.

"Field, Hamilton Easter." American Art Annual, XX (1923), p. 268.

Field, Hamilton Easter. "Academy/The Independent Show." Brooklyn Daily Eagle, March 13, 1921, p. 6.

_____. "Adolph Bolm and the Birthday of the Infanta." Arts and Decoration, XII (February, 1920), p. 250-1.

_____. "Alphonse Legros at the Kraushaar Galleries." Brooklyn Daily Eagle, December 21, 1919, p. 7.

_____. "American Hooked Rugs." The Arts, I (May, 1921), pp. 28-31.

_____. "An Answer to Walter Pach." Brooklyn Daily Eagle, March 21, 1920, p. 8.

_____. "Art in the Current Exhibitions." Arts and Decoration, XII (February, 1920), pp. 284, 292.

_____. "The Art of Kionaga as Illustrated in an American Collection." Burlington Magazine, XIII (April - September, 1908), pp. 237, 248.

_____. "Art Old and New in the Current Shows." Arts and Decoration, XII (December, 1919), pp. 108-9; (January, 1920), pp. 180-1, 215.

- _____. "The Art Student." The Arts, I (August-September, 1921), pp. 44-8.
- _____. "At the Brummer Gallery." Brooklyn Daily Eagle, December 4, 1921, p. 4.
- _____. "Au Revoir." Brooklyn Daily Eagle, May 18, 1919, p. 11.
- _____. "Brooklyn Artists to Exhibit." Brooklyn Daily Eagle, March 5, 1922, p. 5.
- _____. "Brooklyn Society of Artists Exhibit at the Pouch Gallery." Brooklyn Daily Eagle, March 16, 1919, p. 6.
- _____. "Brooklyn To Be an Art Center." Brooklyn Daily Eagle, February 22, 1920, p. 7.
- _____. "Brooklyn Water Color Club." Brooklyn Daily Eagle, November 9, 1919, p. 4.
- _____. "Bryson Burroughs: The Man and His Work." Arts and Decoration, XII (December, 1919), p. 83.
- _____. "Comment on the Arts." The Arts, I (January, 1921), pp. 29-43; (February-March, 1921), pp. 33-53; (April, 1921), pp. 32-54; (June-July, 1921), pp. 36-42; (August-September, 1921), pp. 28-44; (October, 1921), pp. 38-52; (November, 1921), pp. 100-118; (December, 1921), pp. 165-182; II (January, 1922), pp. 226-253; (February, 1922), pp. 36-42.
- _____. "Current Art Exhibitions." The Arts, I (December, 1920), pp. 25-47.
- _____. "Degas, Painter - Graver." The Arts, I (December, 1920), pp. 8-11.
- _____. [Editorial.] The Arts, I (December, 1920), p. 7; (February-March, 1921), p. 1; (April, 1921), p. 1; (June-July, 1921), p. 1; (August-September, 1921), p. 1; II (October, 1921), p. 1.
- _____. "Enthusiasm an Important Factor in Art." Brooklyn Daily Eagle, January 25, 1920.
- _____. "Exhibition at the Corcoran." Arts and Decoration, XII (January, 1920), pp. 126-7.
- _____. "Farewell Till the Fall." Brooklyn Daily Eagle, May 9, 1920, p. 10.
- _____. "Frank Burty." The Arts, II (November, 1921), pp. 87-89.

- _____. "Gaston Lachaise's Resignation." Brooklyn Daily Eagle, February 26, 1922, p. 8.
- _____. "George Santayana and Others." The Arts, I (February-March, 1921), pp. 18-22.
- _____. "Gifford Beal at Kraushaar's." Brooklyn Daily Eagle, March 7, 1920, p. 7.
- _____. "A Happy New Year." Brooklyn Daily Eagle, December 28, 1919, p. 6.
- _____. "A Hectic Week." Brooklyn Daily Eagle, March 12, 1922, p. 5.
- _____. "Julian Alden Weir: An Optimist." Arts and Decoration, XII (January, 1920), pp. 200, 202.
- _____. "Lachaise's Resignation." Brooklyn Daily Eagle, March 19, 1922, p. 6.
- _____. Letter to the Editor, Brooklyn Daily Eagle, January, 27, 1918, p. 9.
- _____. Letter to the Editor, Arts and Decoration, p. 11 (January, 1915), pp. 111-2; (February, 1915), p. 156.
- _____. "A New Society." Brooklyn Daily Eagle, March 12, 1922, p. 8.
- _____. "The Opening of the Independent Show." Brooklyn Daily Eagle, March 14, 1920, p. 7.
- _____. "Opening of the National Academy." Brooklyn Daily Eagle, March 23, 1919, p. 6.
- _____. "The Paintings of Edward Kramer." Brooklyn Daily Eagle, January 4, 1920, p. 3.
- _____. "The Passion Flower with Nance O'Neill." Arts and Decoration, XII (March, 1920), p. 344.
- _____. "Propaganda and Art." The Arts, II (December, 1921), pp. 54-6.
- _____. "The Remarkable Case of C. R. W. Nevinson." Brooklyn Daily Eagle, October 30, 1921, p. 6.
- _____. [Review.] Brooklyn Daily Eagle, January 4, 1920, p. 3.
- _____. "Reviewing December, 1921." The Arts, II (December, 1921), p. 128.

- _____. "Reviewing February, 1922." The Arts, II (February, 1922), p. 259.
- _____. "Reviewing January, 1922." The Arts, II (January, 1922), p. 193
- _____. "Reviewing November, 1921." The Arts, II (November, 1921), p. 67.
- _____. "Scenery by Boris Anisfeld." Brooklyn Daily Eagle, December 12, 1920, p. 7.
- _____. "Society of Independent Artists at the Waldorf." Brooklyn Daily Eagle, March 30, 1919, p. 4.
- _____. "To Win an Argument Be Sure You Are Right." Brooklyn Daily Eagle, May 1, 1921, p. 4.
- "The Fourteenth Annual of the Salons of America Offering a Variety of Works by Contemporaries." The Art News, XXXIV (May 9, 1936), pp. 5-7.
- Judd, Joseph A. [Announcement.] Arts and Decoration, XII (March, 1920), p. 308.
- Kent, Norman. "Robert Laurent a Master Carver." American Artist, 29 (May, 1965), pp. 42-7, 73-6.
- [Marshall, James Collier.] "Editor's Note." Arts and Decoration, XII (December, 1919), p. 108.
- "The Monumental Simplicity in the Pictorial Art of Maurice Sterne," Current Opinion, 59 (December, 1915), pp. 425-7.
- Nelson, W. H. de B. "Sincerity in Art: Hamilton Easter Field." International Studio, 59 (July, 1916), sup. 22-5.
- New York Times. Artists Assail H. E. Field, March 6, 1922, p. 2; Artists Squabble on Eve of Show, February 24, 1922, p. 14; Autumn Exhibition, Anderson Gallery, October 13, 1924, sec. VII, p. 13; Quits Independent Artists, March 8, 1922, p. 14; Salons of America, May 28, 1922, p. 5; July 3, 1922, p. 8; Salons of America, Shows Its Pictures, May 23, 1923, p. 18; To Open an Exhibition at Anderson Gallery, October 5, 1924, sec. IV, p. 11; Tribute to Hamilton Easter Field, April 23, 1922, sec. VI, p. 8.
- Read, Helen Appleton. "Summer Show by Independents Arrives on Columbia Heights." Brooklyn Daily Eagle, May 12, 1918, p. 6.
- _____. "Wood-Carvings by Robert Laurent." Brooklyn Daily Eagle, December 30, 1917, p. 5.
- "Reviewing November, 1921." The Arts, II (November, 1921), p. 6.

- "The Salons' Fourteenth Annual." The Art Digest, X (April 15, 1936), p. 19.
- "Salons Give Live and Selective Performance." The Art Digest, X (May 15, 1936), p. 6.
- Sterne, Maurice. "Field: The True Amateur." The Arts, III (January, 1923), pp. 6-7.
- Stieglitz, Alfred. Letter to the Editor. The Arts, II (January, 1922), p. 254.
- Watson, Forbes. [Editorial.] The Arts, III (January, 1923), p. 1.
- Zorach, William. "The Background of an Artist." Part II: "The Productive Years." Magazine of Art, 34 (April-May, 1941), pp. 162-8, 234-9.

Unpublished Material

- Archives of American Art, Washington, D. C. Martin Birnbaum Papers, N698; Hamilton Easter Field Papers, N68; Samuel Wood Gaylor Papers, D160; Lloyd Goodrich, Typescript, 1962-3; August Jaccaci Papers, D119; Bernard Karfiol Papers, N60-1; Walt Kuhn Papers, D240; Robert Laurent Papers, N68-3; Macbeth Papers, NMc6; New York Public Library Papers, N428; Zorach Papers, NY59-1.
- Brooklyn Museum Library, Brooklyn, New York. Vertical File, Hamilton Easter Field.
- Delaware Art Museum. Wilmington, Delaware. John Sloan Archives.
- Field, Dr. William Hinrichs. Letter to Carroll J. Dickson, March 22, 1972.
- Goodrich, Lloyd. Introduction to a projected reprint of The Arts. (Mimeographed.)
- King's County, New York. Register's Office. Block and Lot Index, prepared with the assistance of the W. P. A., Blocks 201-220; Conveyances, Blocks 201-220.
- King's County, New York. Surrogate's Court. "Petition and Order Appointing Appraiser to the Estate of Hamilton Easter Field," Filed June 7, 1922; "Will of Lydia S. H. Field," February 11, 1918, Probate Number B503, P160.
- Long Island Historical Society, Brooklyn, New York. Pedigree of Feld, Field, or Field of Horton, Shipley, Heaton and Ardsley, West Riding of Yorkshire, and of Bayside, Flushing, New York, n.d.
- Laurent, John and Paul. Cape Neddick, Maine. Robert Laurent Papers.

Interviews

Interview with Mrs. Irvine Shubert, Sarasota, Florida. April 4, 1972.

Interview with Lloyd Goodrich, Whitney Museum of American Art, New York.
March 23, 1972.

Interview with Mrs. Helen Appleton Read. New York. March 14, 1972.