

Appendix 1:

Sample Research Proposals

All of the following research proposals are based on actual proposals submitted by ALM candidates. *The original annotated bibliographies have been abridged in some cases to conserve space.* Some notes on the main features of the first proposal, but relevant to all of them, follow each section.

Sample Research Proposals

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A Sample Humanities Research Proposal

Note: The author has included her name, address, phone number, e-mail address, and the date of submission on the title page. Since many thesis proposals are often received in the ALM office at the same time, it is important that this information be on the title page in case the proposals become separated from their cover letters or envelopes.

Proposal
for a Thesis in the Field of
English and American Literature and Language
in Partial Fulfillment of the Requirements
for the Master of Liberal Arts Degree

Harvard University
Extension School
June 1, 2002

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Note: The statement of the research problem is concise. It presents one or more well-focused questions; the author's hypothesis or answers to these questions; the type of evidence that the author intends to use in order to test the hypothesis; the anticipated result, which further extends the hypothesis and considers its broader implications. The author does make use of the first person, but not in an obtrusive manner.

I .

Tentative Title:

“On the Home Front: Gender Disruption and the Great War”

II.

Research Problem

One of the contributions of recent feminist literary scholarship has been to question the absence of female authorial representation from the widely acknowledged canon of World War I literature. This canon has been established and upheld by substantial and well known critical studies including Paul Fussell’s *The Great War and Modern Memory*¹ and Stanley Cooperman’s *World War I and the American Novel*.² The implication is that the “classic” writers of the Great War are not only male, but soldiers as well, and that women’s contributions have largely been ignored or dismissed.

In this thesis, I will analyze selected works of three major female writers of the 20th century—Willa Cather, Edith Wharton, and Virginia Woolf—which thematize and are set against the background of World War I: Cather’s novels *One of Ours* and *The Professor’s House*; Wharton’s novels *A Son at the Front* and *The Marne* as well as the short stories “Coming Home,” “The Refugees,” and “Writing a War Story”; and Woolf’s novels *Jacob’s Room*, *Mrs. Dalloway*, *To the Lighthouse*, and *Between the Acts*.

The chief questions I will investigate are: Why have female writers been excluded from the WWI canon? What contributions has each writer in this investigation made to modernism? How did the war enable her to articulate the problems of being female, of being a female artist?

¹Paul Fussell, *The Great War and Modern Memory* (London: Oxford University Press, 1975).

²Stanley Cooperman, *World War I and the American Novel* (Baltimore: Johns Hopkins University Press, 1967) 1.

Note: Both terms with precise historical meanings (“The Great War”) and potentially ambiguous ones (“Modernism” and “The New Woman”) are defined. These are not the only possible definitions, but are the ones chosen by the author to fit her own needs in the thesis.

How did the female artist respond to male war texts? How do the selected works illuminate her work as a whole? Is there a feminine response to violence and war?

While male-authored WWI texts are marked by states of alienation, despair, nihilism, and impotence—in other words, a lamentation of the obsolescence of individual male agency, I hypothesize that the female-authored texts in this study are marked by a sense of female power. This is evidenced by the appropriation of a masculinist tradition (the sheer act of writing about the war at all), and by the emergence of some common themes—the effect of war on the community, the preservation of culture through art, and a critique of the patriarchy. These themes are worked out through an exploration of the effects of socially constructed notions of masculinity and femininity. As such, they represent a uniquely feminine contribution to modernism.

In testing my hypothesis, I will compare and contrast selected short stories and novels, analyzing each for the social and psychological implications of war in the context of gender relations. I will include autobiographical materials that directly contribute to the artist's *oeuvre* on war, and such secondary sources as biographies and critical studies. My anticipated conclusion is that each artist in her own way used the war between nations to examine the nature of war between the sexes, a war which endorses gender polarization with direct consequences for both women and men.

III.

Definition of Terms

“The Great War”: World War I (WWI), general armed conflict between the Allies and the Central Powers, 1914-1918.

“Modernism”: a post-Victorian artistic and literary movement marked by disillusionment with industrialism and imperialism, by the rise of capitalism and commercialism, and by the decline of religious certainty in an age of anxiety.

“The New Woman”: a term coined around the turn of the century to denote the emergence of women into the public sphere, a term closely associated with the suffrage movement, and connoting profound social transformations of the time.

IV.

Background

One of the many contributions of recent feminist scholarship has been the documentation of an enormous range of female-authored texts written during and shortly after World War I.³ For instance, novelists Gertrude Stein, Katherine Mansfield, Radclyffe Hall, Rebecca West, May Sinclair, Winifred Holtby, H.D., and poets Isabel Eccleston McKay, Alice Meynell, and Jessie Pope are just some of the female artists included in Sandra Gilbert⁴ and Susan Gubar's comprehensive two-volume study *No Man's Land*. That these texts have been missing from the literary "canon" of the Great War has been cause for little questioning. Over the last decade, this issue has been and continues to be redressed by provocative new analysis, included in such collected essays as *Arms and the Woman*, *Behind the Lines*, and *Virginia Woolf and War*.⁵ However, in my research I have not located a comprehensive study of Cather, Wharton, and Woolf in relation to one another. I am interested in these three because they are contemporaneous, early practitioners of modernism, each having published her first work at the turn of the century. This thesis, therefore, will be an opportunity to examine the responses of three major women writers to the historic event of their time, which eclipsed an equally compelling social phenomenon, the rise of the "New Woman."

The years which preceded the war are critical to understanding feminine literary responses to it. The Victorian legacy of gender polarization, which relegated women to the private sphere and men to the public, was coming to an end. By the late 19th century, women were

³Lynn Hanley, *Writing War: Fiction, Gender & Memory* (Amherst: University of Massachusetts Press, 1991) 6.

⁴Sandra Gilbert and Susan Gubar, *No Man's Land*, vols. 1 and 2 (New Haven: Yale University Press, 1988, 1989).

⁵Helen Cooper et al., eds., *Arms and the Woman: War, Gender, and Literary Representation* (Chapel Hill: University of North Carolina Press, 1989); Margaret Higonnet et al., eds., *Behind the Lines: Gender and the Two World Wars* (New Haven: Yale University Press, 1987); Mark Hussey, ed., *Virginia Woolf and War: Fiction, Reality, and Myth* (Syracuse: Syracuse University Press, 1991).

entering new fields in greater numbers than ever before—in factories, in education, in letters, and to some degree, the professions. Despite other important social phenomena associated with modernism (the discontents spawned by industrialization, the rise of commercialism, loss of empire, and the decline of religious faith) it was the “woman problem” which permeated every aspect of society.⁶ The very fabric of life as it was known was shredding, and the symbol of its undoing was represented, namely, by the suffrage movement and its archetype of revolt against masculine dominance and cultural feminization,⁷ the “New Woman.” In other words, a battle of the sexes was being waged at the turn of the century. Because war itself is a gendering activity which reinforces gender polarization,⁸ the resulting tension became the subject of much of feminine war literature. This body of literature, as Gilbert and Gubar have documented in *No Man’s Land*, represents a variety of responses to war. Some texts exhibit susceptibility to propaganda. Some reveal disillusionment and despair. Some show women’s empowerment. Most, however, were critical of patriarchal society to some degree. Furthermore, what they had in common was an experience of war different from that of men.

In this thesis I am interested in exploring the responses of Cather, Wharton, and Woolf to the Great War and to the underlying crisis of gender disruptions. I will interpret these responses in the context of current critical opinion and biographical information, identifying major recurring themes and where those themes overlap among the three authors. I will devote one section to each author for a discussion of the selected works specified above.

Despite its Pulitzer Prize, Willa Cather’s *One of Ours* (1922) was harshly criticized by such contemporaries as Ernest Hemingway, H.L. Mencken, and Sinclair Lewis for a perceived romantic glorification of war.⁹ Even feminist critics have noted that *One of Ours* can be read as

⁶Gilbert and Gubar, vol. 1, 20-21.

⁷Gilbert and Gubar, vol. 2, 129.

⁸Higonnet, et al., eds., *Behind the Lines: Gender and the Two World Wars* 4.

⁹Hermione Lee, *Willa Cather: Double Lives* (New York: Vintage Books 1989) 167-68.

either soliciting support for the war¹⁰ or for presenting war as the means for bringing purpose to a mediocre life.¹¹

Many scholars, however, have discovered other meanings which I will explore. Citing the critical work of Susan Rosowski, Gilbert and Gubar, Blanche Gelfant, Maureen Ryan and others, I will link Cather's romanticism to her desire to be free from constraints of feminization. Usurping the masculinist tradition, she creates her own male/soldier hero. She rewrites that tradition by portraying female desire and possibilities in relation to society's (men's) fatal idealization of women.¹² It is not Cather who is romantic; it is the hero whose romanticism will ultimately lead to his death. As Cather's biographer Hermione Lee states, *One of Ours* is a story of a "knight's quest for redemption through renunciation in the wasteland."¹³ While Cather longs for a new quest to replace that of the spiritual pioneer of her earlier works,¹⁴ her modernism now locates the quest in renunciation of gender roles and in an attainment of androgyny. Her feminized hero rejects masculine rituals, heterosexual love, and homoerotic possibilities for ideals beyond sex roles and sexual antagonism. This is a major theme that I will explore in the thesis, following its development in her later novel *The Professor's House* (1925). In the Wharton section, my primary focus will be *A Son at the Front* (1923). Like Cather, Wharton has been criticized by males for a perspective on war "too distant" to be relative.¹⁵ Also as with Cather, critics note Wharton's

¹⁰Shari Benstock, *Women of the Left Bank: Paris 1900-1940* (Austin: University of Texas Press, 1986) 124.

¹¹Sharon O'Brien, "Combat Envy and Survivor Guilt: Willa Cather's 'Manly Battle Yarn,'" *Arms and the Woman: War, Gender, and Literary Representation* (Chapel Hill: University of North Carolina Press, 1989) 137.

¹²Maureen Ryan, "No Woman's Land: Gender in Willa Cather's *One of Ours*," *Studies in American Fiction* 18 (Spring 1990): 70.

¹³Lee 178.

¹⁴Lee 171.

¹⁵Benstock 27.

enthusiasm for the war effort¹⁶ while still others have argued against the novel's naive idealism.¹⁷ Judith Sensibar, however, takes on critics of this work (R.W.B. Lewis, Cynthia Wolff, and Shari Benstock), and sees it as marking the beginning of an experimental later period.¹⁸ During this period Wharton attempts to say the "unsayable," a term Gilbert and Gubar use in their discussion of Wharton's ghost stories.¹⁹ In this case, the unsayable is the homoerotic content of the father/son story. Whereas Cather rewrote the male soldier/hero story in the context of her own female desire, Wharton rewrites an essential masculinist trope of WWI stories and poetry—homoeroticism—by suggesting that it is not the result of male bonding in a gender polarized war, but has a "perennial presence in a homophobic world."²⁰ That she appropriates the valorized relationship of father and son, and encodes it with the father's possessiveness, commodification, and idealization of the son is as significant for its critique of consumerism as it is for its incestuous homoeroticism. I will explore similar themes as they are played out in *The Marne* (1918).

In addition, I will analyze Wharton's three short stories as a reflection of concerns about herself and her writing at the time²¹—including anxiety over female authorship within a masculinist tradition in "Writing a War Story" (1919), paternal corruption and female desire in "Coming Home" (1916), and the tension between sympathy for the war effort and the artist's need for distance in "The Refugees" (1930).

¹⁶Gilbert and Gubar, vol. 2, 283.

¹⁷Judith Sensibar, "Behind the Lines" in Edith Wharton's *A Son at the Front: Rewriting a Masculinist Tradition*, *Journal of American Studies* 24 (August 1990): 70.

¹⁸Sensibar 189.

¹⁹Gilbert and Gubar, vol. 2, 157.

²⁰Sensibar 188n.

²¹Barbara A. White, *Edith Wharton: A Study of the Short Fiction* (New York: Twayne Publishers, 1991) 85.

Note: The author has situated her research problem against a wider historical and intellectual background. She has, in a sense, looked through her chosen “window” and described what lies beyond, the broader context that further helps to illuminate the fiction of Cather, Wharton, and Woolf. The author has also explained the need for this study by addressing the work on this subject that has preceded her own. Her footnotes are also in the proper form (See Chapter 3, “Guidelines for Bibliography and Notes”).

Unlike Americans Cather and Wharton, Virginia Woolf has a different take on patriarchal culture. While the Americans looked to the Old World (both were devotees of France) for a possible antidote to ideals lost in a “genderized,” “commodified” New World, Woolf had her own argument with Europe. Consequently, she would never be accused of romanticizing her subject as her contemporaries had been. Virginia Woolf looked inward for her answers, directly at individual consciousness where predominantly masculine aspects of reality²² are the source of psychic malaise and gender disruptions. This aesthetic informs her style, the most experimental and closely modernistic among the three authors. It is also the most polemical indictment of the patriarchy. As Karen Schneider theorizes, Woolf connects masculine dominance in the home to the tyranny of England’s own patriarchal culture to a greater tyranny from abroad, which threatened destruction of that culture. This, in turn, produced a tension between making an artistic stance against many aspects of English society and feeling an attachment to others about to be destroyed.²³ Thus she captures not only a difference between genders, but within gender, ultimately endorsing a theory of androgyny not unlike that of Willa Cather. I will trace these themes as they are worked out in all of the novels under investigation in this thesis. By citing *Three Guineas* (1938) and critical essays by Mark Hussey, James Longenbach, Nancy Topping Bazin, Jane Hamovit Lauter and others, I will argue that war and its root causes in gender issues is the focus of all of Woolf’s novels in question. I will also look at how Woolf’s personal experiences informed her aesthetic vision.

With the publication of many new works on women, war, and gender as mentioned above, it is my hope that this research will add to the existing scholarship by defining how the war helped each writer achieve a certain stage in her artistic development. By identifying that stage for each one, I hope to illuminate an understanding of her work as a whole. The war did not transform Cather, Wharton, and Woolf into great writers by its sheer historical importance; they transformed

²²Nancy Topping Bazin, *Virginia Woolf and the Androgynous Vision* (New Brunswick, NJ: Rutgers University Press, 1973) 91.

²³Karen Schneider, “Of Two Minds: Woolf, the War, and *Between the Acts*,” *Journal of Modern Literature* 16 (Summer 1989): 94.

Note: The author briefly describes how she intends to undertake her research, making specific reference to procedures in the relevant academic disciplines.

Note: The author defines the limits of her thesis project, particularly in terms of the number of works that she will analyze. This section reinforces the impression created in the research problem section that this is a well-focused thesis topic. The author does not attempt too much. She knows where the limits of this study lie and outlines a project that is both modest enough to be truly feasible and focused enough to be genuinely fruitful.

the war into a metaphor for their more personal concerns—culture and female expression. Ultimately, I hope to prove that Cather, Wharton, and Woolf invested the war on the home front with as much significance as the one fought on the battlefields.

V.

Research Methods

My research methods will consist of interpreting and comparing/contrasting primary sources. I will also use biographical and historical materials in order to establish the social and political climate in which the artists wrote. I will support my findings with a significant number of critical essays on Cather, Wharton, and Woolf, which deal specifically with the subject of gender and war.

VI.

Research Limitations

The major limitation of this thesis is the necessity of restricting the number of works selected for this investigation. There are many additional stories written during the war years which all three writers left behind, and these might also have been included. In order to examine an individual work more closely, I have elected to focus on those where the war functions as either a central theme or an important backdrop. A second limitation is the need to restrict the number of female authors represented. Any attempt to argue for the inclusion of female-authored texts in the war canon places one in the happy predicament of discovering too many worthy candidates. Last, my research has uncovered few full critical studies of the selected Edith Wharton short stories as well as of her short novel *The Marne*.

Note: This is a realistic schedule because it is **conservative**. It submits work early in the year in order to be able to graduate the following June. The student has anticipated that she will have to revise her proposal twice, and has allowed a month for the proposal to be read each time that it is submitted to the research advisor, allowing realistically for vacation time in the summer as well. The approval deadline of early October for the final proposal has been met. The student has further allowed time for two drafts of the thesis, and plans to submit the final text on April 1 and the bound copies on May 15, as required by the ALM timetable.

VII.

Tentative Schedule

Initial submission of proposal	February 4, 1994
Proposal returned for revision	March 4, 1994
Submission of proposal for final revisions	June 1, 1994
Proposal accepted by research advisor	August 1, 1994
Thesis director assigned	September 10, 1994
First draft completed	November 10, 1994
Thesis director returns corrected first draft	November 30, 1994
Revised draft completed	January 24, 1995
Thesis director returns revised draft	February 10, 1995
Final text submitted to thesis director and research advisor	April 1, 1995
Bound copy approved	May 15, 1995
Graduation	June, 1995

Note: The author has included three categories of bibliographical materials: Works Cited (works to which she referred in the proposal), Works Consulted (works used in the preparation of the proposal), and Works to Be Consulted (works she has yet to read for the project). The bibliography has been prepared according to the specifications outlined in the *MLA Handbook*. The author's annotations for each of these items have been eliminated for purposes of economy here in the Guide.

Bibliography

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II. Works Consulted

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III. Works to Be Consulted

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Proposal for a Thesis
in the Field of History of Art and Architecture
in Partial Fulfillment of Requirements for
the Master of Liberal Arts Degree

Harvard University
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I.

Tentative Title

“Interiority and Alienation in Childe Hassam’s ‘New York Window’ Paintings.”

II.

Research Problem

During a period beginning around 1909 and continuing for more than a decade, the American Impressionist painter Childe Hassam (1859-1935) produced some twenty works known collectively as the “New York Window” series. The predominant motif unifying these paintings is that of a single female figure sitting or standing in front of a window opening onto the New York skyline. Over the ninety years since their first appearance, the critical appraisal of Hassam’s window paintings has been consistently formulated in positive terms, and the works themselves have been positioned firmly within the American Impressionist genre of idealized and romanticized images of leisure-class women.

The initial investigation of my thesis will be to determine whether this orthodox critical view offers an adequate and appropriate assessment of Hassam’s work. In so doing, I will reject this perennially optimistic reading as being flawed, fundamentally incommensurate with the images of women presented by the window paintings. I believe that this misreading follows from an undue reliance on contextualizing Hassam’s works within their contemporaneous, and thus unavoidably patriarchal, cultural environment and that the aesthetic imperatives concomitant to that environment have been read into the canvases. Subsequently, I will employ an alternative interpretive strategy of reading outward from the images themselves, basing my inquiry around the following questions: What do the window paintings literally depict? What are the compositional tropes and narrative schemata common to the works? What allusional web pervades Hassam’s pictorial space, and how does it facilitate the transformation of contentual meaning from the physical to the symbolic, from an ostensibly optimistic surface denotation to a darker latent connotation? And finally, what do Hassam’s window paintings suggest about the tenor of women’s lives in the newly urbanized New York of the early twentieth century?

The situation of the women represented by Hassam in his window paintings is darker and less optimistic than that suggested by nearly a century's worth of critical writing and interpretive assessment. Far from being indicative of comfort, repose, and satisfaction, the prevailing tone of the window series is one of introspection, separation, and loss of identity. The shallow interior space inhabited by the female subjects of the paintings is consistently identified through pictorial means as an artificially constructed, rather than a natural environment: a place of physical otherness or estrangement. Additionally, the paintings are distinguished by a uniform lack of overt narrative emplotment. They contain no suggestion of temporal or spatial dynamism, no sense of activity interrupted and captured in mid-stream. Rather, the women sit or stand passively, silently, even resignedly. Hassam's women are immobilized within their rooms, the narrative play of their lives limited to the intimate physical and psychological enclosure of the representational space; a gendered space of decorative artifice, wistful resignation, and promise deferred or denied. The central metaphor provided by the eponymous window is that of a tantalizing, though impenetrable barrier through which the women may not transgress. Theirs is a world of enforced interiority, alienated from that which lies beyond the window.

III.

Definition of Terms

"American Impressionism": an artistic movement under which American artists adopted the European Impressionist style, characterized by contemporary subject matter and a formal emphasis on reproducing the perceptual sensation of visual phenomena through loose, painterly brushwork and a high keyed palette.¹

¹ See William H. Gerds, *American Impressionism* (New York: Abbeville, 1984) 29-32; Ulrich W. Hiesinger, *Impressionism in America: The Ten American Painters* (Munich: Prestel, 1991) 9-12; and Emily Ballew Neff, "Introduction: American Art and Impressionism," *American Painters in the Age of Impressionism* (Houston: Museum of Fine Arts, 1994) 13-14. For a discussion of the stylistic and theoretical distinctions between American and European practice as exemplified by Hassam's work, see Nicolai Iakovsky, Jr., et al., *American Impressionism and Realism: The Margaret and Raymond Horowitz Collection* (Washington, DC: National Gallery of Art, 1998) 90-92.

“Semiotics”: an analytical framework for understanding the transference of meaning through its encapsulation in symbolic manifestations. Under the triadic formulation promoted by C. S. Peirce, the perception of a tangible representation or *representamen* of an object or idea stimulates the formulation within the mind of the perceiver a mental *interpretant* of that object or idea. Although bound together in a direct causal relationship, the representamen and interpretant can never be absolutely congruent. The acculturated mindset of the perceiver within which the interpretant concretizes is called the *ground* of the representamen. Since the accumulation and understanding of the cultural codes that form the ground are unique to the individual, semiosis is an inherently subjective process.²

“Interiority”: the quality of containment or inwardness, in both a physical sense of enclosure and a psychological sense of internalization of experience, activity, and personality.

“Alienation”: the estrangement of desire from fulfillment on the basis of depersonalization, disenchantment, or powerlessness.

“Ideology”: the dominant, communally subscribed values and assumptions fundamental to the social, aesthetic, and intellectual processes of a cultural grouping. Louis Althusser contends that all systems and products of cultural signification are responses to, and carriers of ideology.³

² See Margaret Iversen, “Saussure v. Peirce: Models for Semiotics of Visual Art,” *The New Art History*, ed. A. L. Rees and F. Borzello (Atlantic Highlands, NJ: Humanities Press, 1988) 89-90; Winfried Nöth, *Handbook of Semiotics* (1990; Bloomington: Indiana UP, 1995) 39-47; Mieke Bal, *On Meaning-Making: Essays in Semiotics* (Sonoma, CA: Polebridge, 1994) 3-20; and Keith Moxey, *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History* (Ithaca: Cornell UP, 1994) 32-35. Roland Barthes was an early and influential proponent of the critical position that textual meaning is indeterminate and subjective. See for example, Roland Barthes, *S/Z*, trans. Richard Miller (New York: Hill and Wang, 1974) 4-16; and *Image—Music—Text*, trans. Richard Miller (New York: Hill and Wang, 1977) 17-18, 46-51, 142-148. For an overview of Barthes’s theoretical program, see Terry Eagleton, *Literary Theory: An Introduction* (Minneapolis: U of Minnesota P, 1983) 134-143.

³ Linda Nochlin, “Women, Art, and Power,” *Women, Art, and Power and Other Essays* (New York: Harper & Row, 1988) 1-36; Keith P. F. Moxey, “Semiotics and the Social History of Art,” *New Literary History* 22 (1991): 987-988; and Moxey, *Theory* 44-46.

IV.

Background

“A dreamer is she? yes, but a spring dreamer where all is possibility.”⁴ This early assessment of the female subject of Childe Hassam’s 1909 painting *Spring Morning*, perhaps the earliest work to be unambiguously identified as belonging to the New York window series, set a standard interpretive framework for most subsequent writers, identifying the work with the themes of optimism, idealism, and romanticism. The New York milieu depicted in window paintings was described by Eliot Clark in 1920 as “that time before the world became weary.”⁵ For Clark, the material comfort provided by that world to its female inhabitant required no effort on her part; instead, “she idly gazes over the city background.”⁶ The ideality of this situation was matched by the highly cultivated physical and spiritual embodiment of Hassam’s subjects. According to a 1947 *Art News* article, they are not so much fallible flesh and blood as they are “immaculate statues.”⁷ More recently, Elizabeth Broun has claimed that for Hassam the female figures in the window paintings represented a “refinement of nature and culture that had been long in the making.”⁸

The orthodox literature also identifies the window pictures with a pervasive mood of speculative introspection; an introspection, however, born of confident self-possession and self-satisfaction rather than one instigated by apprehension or unfulfilled aspiration. William H. Gerds identified a “mood of contemplative ideality” in the window paintings.⁹ Kathleen M. Burnside and Jeffrey W. Anderson ascribed to the series “a sentiment regarding the alliance of women with objects of beauty” and spoke of

⁴ Lorinda Munson Bryant, *What Pictures to See in America* (New York: John Lane, 1915) 199.

⁵ Eliot Clark, “Childe Hassam,” *Art in America* 8 (June 1920): 174.

⁶ Clark 179.

⁷ *Art News* 46.1 (1947): 24.

⁸ Elizabeth Broun, “Childe Hassam, 1859-1935,” *National Museum of American Art* (Washington, DC: National Museum of American Art, 1995) 73.

⁹ Gerds 190.

the subject of “women’s various poses of absorption.”¹⁰ They also noted an affinity between Hassam’s work and the Boston School tradition of domestic interiors, a genre whose subject matter was characterized by Bernice Kramer Leader as “beautiful dreamers who project a mood of quiet, sometimes melancholy reverie.”¹¹ David R. Brigham, curator of the 1997 exhibition *American Impressionism: Paintings of Promise*, displayed three window paintings under the rubric “Interior as Sanctuary.”¹² In his accompanying essay Brigham placed the paintings firmly within the American Impressionist tradition of “poetic beauty and release from the everyday world.”¹³

In the most recently published monograph on Hassam, co-authored by Warren Adelson, Jay E. Cantor, and William H. Gerds, Adelson agreed with Burnside and Andersen in identifying the window paintings with the Boston School genre of “elegant Brahmin women pursuing genteel tasks in their sunlit Boston parlors.”¹⁴ Similarly, Cantor is consistent with Brigham in describing the shallow interior space typical of the window paintings as “a shrinelike space,” whose inhabitants “are generally disengaged . . . with a dreamy intensity that amplifies the contemplative character of the overall work.”¹⁵ Gerds reiterated his earlier characterization of the pictures, describing them as “juxtapos[ing] a lovely,

¹⁰ Kathleen M. Burnside and Jeffrey W. Anderson, *Childe Hassam in Connecticut* (Old Lyme, CT: Florence Griswold Museum, 1987) 17.

¹¹ Bernice Kramer Leader, “Antifeminism in the Paintings of the Boston School,” *Arts Magazine* 56.5 (1992): 112. See also Patricia Hills, *Turn-of-the-Century America: Paintings, Graphics, Photographs, 1890-1910* (New York: Whitney Museum of American Art, 1977) 74. The Boston School artists Edmund C. Tarbell, Frank W. Benson, and Joseph DeCamp were fellow members with Hassam of the exhibition group, Ten American Painters, whose collective exhibitions were an annual event from 1898 through 1919; see Hiesinger, *Impressionism*.

¹² James A. Welu, letter to Jack Cowart, January 20, 1998, curatorial file on *The New York Window* (1912), Corcoran Gallery of Art, Washington, DC.

¹³ David R. Brigham, *American Impressionism: Paintings of Promise* (San Francisco: Pomegranate Artbooks, 1997) 34. The exhibition was held at the Worcester Art Museum, Worcester, Massachusetts, October 5, 1997, through January 4, 1998.

¹⁴ Warren Adelson, “Childe Hassam: Cosmopolitan and Patriot,” *Childe Hassam: Impressionist*, by Warren Adelson, Jay E. Cantor, and William H. Gerds (New York: Abbeville, 1999) 60.

¹⁵ Jay E. Cantor, “Beyond Impressionism: Hassam’s Twentieth Century Work,” *Childe Hassam: Impressionist* 104.

contemplative young female model with a veiled view of the modern city.”¹⁶ He also noted the gendered juxtaposition of interior and exterior present in the works, basing this contention on Susan G. Larkin’s 1996 dissertation, which he considers “the finest recent scholarly treatment of this theme.”¹⁷

The New York window paintings are considered by Larkin insofar as they contrast with other pieces Hassam executed employing the motif of a woman in a windowed interior placed in an explicitly rural setting.¹⁸ Larkin identified several disquieting aspects of the New York pictures, but her analysis did not fully explore the implications of these points. She noted, for example, the characteristic absence of figural individuation—“The woman’s individuality is muted in a turn of the head, a blurring of the features”¹⁹—without commenting on the phenomenon of psychic and social depersonalization implied by this representational motif. Another salient characteristic of Hassam’s compositions identified by Larkin is the spatial discontinuity of their pictorial space: “[T]he sheer curtains and tightly closed windows completely separate the woman from the city outside”; “[s]he is hemmed in by domestic objects, pinned between the nature substitutes of floral still life and Japanesque screen.”²⁰ For Larkin, this “sheltering interior” was the means by which Hassam introduced an element of Arcadian ideality into his euphemistic vision of cosmopolitan life.²¹ Her analysis in this regard does not consider the metonymic displacement from the architectural to the personal, under which spatial enclosure is representative of physical and psychological immobility or constraint. In general, Larkin characterized the New York window paintings as being representative of the city, “the locus of modernity, change, and sophistication,” and described its denizens as “beautiful, idle women” inhabiting a world of “tasteful

¹⁶ William H. Gerds, “Three Themes: The City, A World of Flowers, For God and Country,” *Childe Hassam: Impressionist* 167.

¹⁷ Gerds, “Three Themes” 168-169.

¹⁸ Susan G. Larkin, “A Regular Rendezvous for Impressionists”: *The Cos Cob Art Colony, 1882-1920*, diss., City U of New York, 1996, 187-207.

¹⁹ Larkin 189.

²⁰ Larkin 189, 195.

²¹ Larkin 195.

opulence” and “[a]bsorbed in reverie.”²²

The repeated use in the literature of the term “reverie” (as well as related terms such as “contemplative” and “absorption”) is particularly telling. Under the doctrine of separate spheres that was foundational to early twentieth-century social ideology, women’s pursuits were properly constrained within a domestic feminine sphere of abstract sensibility quite divorced from that of the rational masculine world. Under this ideological construction women fulfilled a decorative, rather than a productive social function: “There were no masculine equivalents to . . . Hassam’s . . . endless parade of women dressed in clothes keyed to the color of their boudoirs, parlors, or gardens.”²³ This decorative aesthetic implies that the depicted women enjoyed a high level of material comfort, social position, and economic well-being. The solitary contemplative act ostensibly depicted by Hassam is most amenable to a mind freed from worldly concerns: it is difficult to sustain a reverie if one is preoccupied with providing for one’s quotidian domestic needs. Under the aegis of the decorative aesthetic, the women depicted by Hassam are idle because they can afford to be; they do nothing because everything is done for them.

It does not necessarily follow, however, that such a self-contained world of material fulfillment is uniformly positive. As Bailey van Hook has noted, “The decorative aesthetic isolated women from the tensions and conflicts, as well as the stimuli and excitement, of the age.”²⁴ Idleness can breed ennui, a lack of purpose can lead to enervation, and an enforced estrangement from meaningful social intercourse and productive occupation can result in a loss of self-sufficiency, self-confidence, and sense of self-

²² Larkin 207, 188, 194, 189. Numerous other studies present similar descriptions of the window paintings in terms of optimism, decorative beauty, and leisure; see for example Stuart P. Feld, *Childe Hassam, 1859-1935* (East Hampton, NY: Guild Hall Museum, 1981) 11; Alain G. Joyaux, Brian A. Moore, and Ned H. Grimer, *Childe Hassam in Indiana* (Ball State U Art Gallery, 1985) 40; Donelson F. Hoopes, *Childe Hassam* (New York: Watson-Guptill, 1988) 19; Diana Strazdes, *American Paintings and Sculpture to 1945 in the Carnegie Museum of Art* (New York: Hudson Hills, 1992) 237; Ilene Susan Fort, *Childe Hassam's New York* (San Francisco: Pomegranate Artbooks, 1993) xiii; and *American Art from the Currier Gallery of Art* (New York: American Federation of Arts, 1995) cat. 28.

²³ Bailey Van Hook, “Decorative Images of American Women: The Aristocratic Aesthetic of the Late Nineteenth Century,” *Smithsonian Studies in American Art* 4 (Winter 1990): 56.

²⁴ Van Hook 59.

worth. This fact calls into question whether a state of “reverie” is in fact the proper descriptive term for Hassam’s women.

Under subsequent examination, they appear to be in a state of resignation more than one of reverie. The woman in *The Table Garden* (1910, Figure 1) stands looking away from the viewer, her face visible only in partial silhouette.²⁵ The subjects of *Breakfast Room, Winter Morning, New York* (1911, Figure 2) and *The New York Window* (1912, Figure 3) both sit facing forward, but Hassam has provided neither of them with fully articulated facial features.²⁶ Their faces are also both strongly obscured by shadow. However, since the shadows are not entirely consistent with the ambient lighting in their respective rooms, it is arguable that this device functions more to remove from the women any trace of individuating features rather than reproducing actual lighting phenomena. The posture of the two sitting women is noticeably poor: their shoulders are rounded, their arms hang at their side limply, and their heads drop downward with their gaze, through non-existent eyes, fixed on the floor before their feet.

All three compositions include a still-life component: the cultivated lily bulbs in *Table Garden*; a bowl of fruit in *Winter Morning*; and a similar fruit arrangement and a vase of cut flowers in *New York Window*. Although ostensibly symbols of the natural world, they are portrayed in an entirely unnatural environment. The lily bulbs exist precariously in small rock garden atop a highly polished table. The fruit is presented on decorative platters, carefully stacked in pyramidal arrangements. The cut flowers have been, by definition, removed, or “cut off,” from their true nature, as all of these natural elements have been removed from their original environments and placed in artificial surroundings. Similarly, all three women are depicted wearing kimonos, which, while commonplace in the orient, represent in occidental New York a further sign of being set apart, of removal from one’s natural condition and placement in a highly constructed position of artifice. Through these visual motifs Hassam

²⁵ Childe Hassam, *The Table Garden* (1910), Mitchell Museum of Cedarhurst, Mt. Vernon, Illinois, gift of John R. and Eleanor R. Mitchell, oil on canvas, 39½×29½".

²⁶ Childe Hassam, *Breakfast Room, Winter Morning, New York* (1911), Worcester Art Museum, Worcester, Massachusetts, 1911.29, oil on canvas, 39½×29½"; *The New York Window* (1912), Corcoran Gallery of Art, Washington, DC, 12.10, Gallery Fund, oil on canvas, 39½×29½".

metonymically positions his women subjects as existing apart from some putative social norm. They represent an Other estranged from the normative masculine world personified by the city visible through the windows prominently featured in each composition.

The masculine characterization of the city is validated through the fact that the combined financial, architectural, and engineering resources necessary to produce the then-novel high-rise structures depicted by Hassam were controlled and effectuated by men. The women in Hassam's paintings live apart from this external world, insulated from it by the fixed glass panes of the windows. Even their view of that sun-lit world is problematic, visually obscured as it is by the sheer window curtains. Their interior world—interior in a spatial, as well as a psychological sense—is artificial, filled with objects removed from their proper, natural physical or cultural place.

The characteristic motifs of the New York window paintings described above are particularly noticeable in comparison with other works that Hassam produced utilizing a figure in a windowed interior. One striking example is provided by Hassam's *Self Portrait* of 1914 (Figure 4).²⁷ Whereas the women generally sit or stand in postures of inattention, if not resignation—head bowed forward slightly, rounded shoulders, arms hanging limply—Hassam pictures himself in an almost parodic posture of military attention: head slightly elevated, shoulders held back, chest thrust forward. The distinction is clearly between feminine enervation and masculine vitality. Hassam arranges his portrait in three-quarters profile, but his pictorial gaze is directed straight out of the canvas, commanding attention and engaging the viewer. Engagement presupposes two parties, two individuals, the viewer and Hassam. Through this engagement Hassam proclaims his identity as an individual.

By contrast, the women in the window pictures are not given any such standing as individuals. By refusing to initiate or accept engagement they forsake any proclamation of their individuality and identity. The submergence of self-identification is given pictorial manifestation by Hassam's treatment

²⁷ Childe Hassam, *Self Portrait* (1914), American Academy of Arts and Letters, New York, oil on canvas, 33×21".

of the women's faces. They are obscured compositionally by looking into, rather than out of, the picture plane (see for example, *Table Garden*); by being darkened in shadow (*Spring Morning, New York Window*); or, when visible, by being stylistically rendered as a featureless mask (*Winter Morning*). In *Tanagra: The Builders, New York* (1914, Figure 5), the loss of individuation is given symbolic form in the direct visual merging of the color and decorative pattern of the woman's kimono and that of the decorative screen in front of which she stands, causing her to dissolve into the surrounding architectural space.²⁸

Furthermore, the women subjects of the window pictures are not identified with any form of employment, whether in the sense of vocation—either professional or menial—or in the broader sense of activity: they sit or stand alone and inactive, unproductive both economically and socially. In contrast, in the *Self Portrait* Hassam explicitly portrays himself in the guise of a working professional artist. He stands in front of a canvas holding the tools of his profession—brushes—in his hands; a palette, with paint laid out on it, rests on the table besides him. If a man's employment is determined to be of aesthetic or cultural value, then that value transfers itself to the man. Hassam's women possess neither such value, nor the means or opportunity to gain it. The pursuit of a vocation demands skill, discipline, and practice; success in a vocation yields satisfaction and self-esteem. By removing the women from the arena of employment, Hassam shields them from the opportunity to fail, but also deprives them of the opportunity to succeed, and the concomitant fruits of such success.²⁹

²⁸ Childe Hassam, *Tanagra: The Builders, New York* (1914), National Museum of American Art, Washington, DC, gift of John Gellatly, oil on canvas, 59¾×58¾". The dissolution of persona and individuality into environment is reminiscent of the work of Pierre Bonnard and Édouard Vuillard, "whose work Hassam surely had seen in Paris or New York," Feld 11. For the influence on Hassam of Vuillard and other symbolist painters, see Warren Adelson, "Childe Hassam and the French Impressionists," *Antiques* 156.5 (November 1999): 697.

²⁹ While this is phrased conventionally in terms of Hassam's conscious action, "Hassam shields them . . . [Hassam] deprives them . . .," my theoretical position is that the inability to recover determinate authorial intention renders it subordinate to the viewer's interpretation based on contemporary cultural grounding. My claim is thus less about Hassam as the artist of a set of works than it is about those works as they present themselves to a contemporary viewer. Mieke Bal resolved a similar ambiguity between artist and works by placing all references to Rembrandt-as-artist within quotation marks, indicating typographically the insubstantial nature of the very concept of artist and artistic intention. See Mieke Bal, *Reading "Rembrandt": Beyond the Word-Image Opposition* (Cambridge: Cambridge UP, 1991) 8.

Martha Banta has contested the notion that representations of female passivity, particularly in the work of the Boston School, are necessarily indicative of an aesthetic and cultural devaluation of women. According to Banta, depictions of solitary meditative acts or accomplishments are not markers of “indolence, passivity, emptiness, and negation” on behalf of women, but rather, they disclose a pictorial “stillness out of which their thoughts and character took shape.”³⁰ Banta claimed the right of women to their own time, free of any obligation to pursue purely productive—masculine—activities. Despite whatever applicability this argument may have relative to the Boston School artists—Dewing, Benson, Paxton, etc.—that Banta discussed, it does not readily apply to the window paintings. Rather than being shown engaging in acts of applied cerebration, such as reading, correspondence, drawing, playing music, Hassam’s women are depicted in explicit inactivity. Additionally, their physical carriage is not consonant with that of intellectual pursuit. They do not display indications of physical tension to betoken the internal effort of cognitive activity. Their posture is slumped, more with resignation than restfulness, in an abdication of both physical and mental effort. Furthermore, mental agility or reflection requires an active individual intelligence, and as has been discussed earlier, Hassam has portrayed his subjects devoid of individuation. Hassam’s obscured facial treatment could be construed as being representative of archetypal figures; in other words, the faceless figures represent all women rather than any particular woman. However, there is a great distinction to be drawn between a face purposefully generalized, and one that is deliberately obscured or literally missing: generalized features are quite different from no features at all.

The negation of self-identity is symptomatic of alienation, the estrangement of desire from fulfillment on the basis of depersonalization, disenchantment, or powerlessness. The recurring motifs of the window pictures provide manifold examples of these characteristics: the women’s personalities are visually submerged or redacted; they are shown physical weakened beyond the ability to act, and, even if action was contemplated, they are physically constrained within a narrow arena of possibility. The

³⁰ Martha Banta, *Imaging American Women: Idea and Ideals in Cultural History* (New York: Columbia UP, 1987) 345.

enclosed interior spaces that they occupy form a self-contained and, thus, artificial world. The natural physical world is characterized by spatial continuity, with expansive freedom of movement and activity, just as a natural social order exhibits social continuity, that is, meaningful social intercourse. Hassam's interiors, however, form a place apart from the natural physical and social worlds. The accoutrements of foreign culture—kimonos, decorative screens—and the emphasis on constructed artifacts—the highly cultivated flowers, objets d'art, even the fruit arrangements—are all objects that don't appear naturally, in either a physical or cultural context, and that maintain their existence only through continual direct intervention.³¹ Through association with these objects, Hassam's women are tainted with otherness, living at a remove from the natural world and disenfranchised from the power of self-fulfillment and self-promotion that that world provides.

Both *Spring Morning* (1909, Figure 6) and its close compositional cognate, *The East Window* (1913, Figure 7), provide further examples of the women's disenfranchisement from the outside world.³² In each painting the woman stands motionless in profile before a Japanese screen presenting the stylized image of a flock of birds flying towards a tree. Significantly, the direction of the birds' flight is towards the viewer's left, away from the window on the right-hand side of both canvases.³³ The birds' innate ability of flight represents a degree of physical mobility and self-determination denied to the women, yet the birds refuse to fly to freedom. (The window in *Spring Morning* is open; in the later *East Window* the window is closed, which while ensuring the failure of any such escape, does not preclude the attempt.) Through the explicit acceptance of the fact of their enclosure, the birds, and by metonymic pictorial

³¹ While exotic and decorative objects such as these are conventionally given iconographic value as tokens of aesthetic temperament, cultural refinement, and economic well-being, their presence in repeated scenes of depersonalization, physical and psychological powerlessness, and narrative absence draws attention to the fundamental artificiality of their nature.

³² Childe Hassam, *Spring Morning* (1909), Carnegie Museum of Art, Pittsburgh, 09.5, oil on canvas, 42×40½"; *The East Window* (1913), Hirshhorn Museum and Sculpture Garden, Washington, DC, gift of Joseph H. Hirshhorn, 66.2407, oil on canvas, 55¼×45¼".

³³ This aspect of *The East Window* was drawn to my attention by Anne-Louise Marquis, Research Associate at the Hirshhorn Museum, July 16, 1999.

association, the women, conspire in their own captivity. They can see the natural world outside the window, but they are prohibited from partaking in the nourishing experience of that world.

The women in these two paintings additionally share a gesture of their right hand, which rests lightly atop a table with the finger tips positioned to point towards the center of the room, away from the window, and through it, the outside world. This physical continuity with the interior space, coupled with the absence of any movement, whether physical or psychological, towards the external world emphasizes the pervasiveness of the women's enclosure. Without recourse to external experience, they can only rely upon their own internal resources. As the window pictures make clear, this enforced interiority is not satisfying or sustainable.

Hassam never claimed that his work presented any greater insight beyond the surface: "A good painter should be able to paint anything that he sees. A good painter should be able to paint the object before him."³⁴ Ilene Susan Fort attributed this tendency on Hassam's part to a sense of propriety: "His focus on the facade of public life meant that he did not delve beyond what was happening on the pavements of New York. . . . Hassam remained within the boundaries of nineteenth-century etiquette, respecting propriety by keeping a distance and never probing beneath the surface."³⁵ Despite these avowed intentions, however, Hassam's works cannot help but contain a trace of the prevailing contemporaneous cultural ideology. As Linda Nochlin has discovered, such ideological constructs pervade the artistic representations of women, which

are founded upon and serve to reproduce indisputably accepted assumptions held by society in general, artists in particular, . . . about men's power over, superiority to, difference from, and necessary control of women, assumptions which are manifested in the visual structures as well as the thematic choices of the pictures in question. Ideology manifests itself as much by what is unspoken . . . as by what is articulated in a work of art.³⁶

³⁴ Childe Hassam, Archives of American Art, roll 503, frame 408.

³⁵ Fort vii.

³⁶ Nochlin 1-2. See also Moxey, "Semiotics" 44-46.

Far from providing optimistic representations of New York's turn-of-the-century milieu that obscure the many gender-based inequities of the prevailing social structure, I will argue that Hassam illustrated them all too well.

V.

Research Methods

The basis of my refutation of the orthodox assessment of Hassam's window paintings is the fundamental incompatibility of that interpretation with the images of women presented by the paintings. Thus, the paintings themselves will be the primary source material for my study. My interpretive strategy is grounded in a semiotic analysis of these images decontextualized from contemporaneous social conditions or aesthetic imperatives, an approach employed extensively by Mieke Bal.³⁷ My application of this approach is based on Althusser's contention that all systems of signification, and the products of those systems, are inherently ideological in nature: semiotic analysis provides the necessary analytical apparatus for decoding the latent representations of the ideological constructs that are implicit in Hassam's work.³⁸ Of greatest relevance to the central argument of my thesis are those constructs that proscribe and constrain the demeanor, behavior, and aspirations of the women inhabiting the social milieu chronicled by Hassam. The insights gained through this strategy are consistent with orthodox feminist analysis, especially the notion that a gendered physical space is merely the visible trace of gendered cultural and psychological spaces, inherently subjugating women to an inferior cultural position. The resulting alienation from the expansive resources and opportunities available to the dominant patriarchy leads to a corrosive and stultifying interiority, the visual essence of which is captured by Hassam in the window pictures.

³⁷ See for example, Mieke Bal, "Visual Poetics: Reading the Other Art," *Theory between the Disciplines: Authority/Vision/ Politics*, eds. Martin Kreiswirth and Mark A. Cheetham (Ann Arbor: U of Michigan P, 1990) 135-150; *Reading "Rembrandt": Beyond the Word-Image Opposition; On Meaning Making: Essays in Semiotics* (Sonoma, CA: Polebridge, 1994); and "Seeing Signs: The Use of Semiotics for the Understanding of Visual Art," *The Subjects of Art History: Historical Objects in Contemporary Perspective*, eds. Mark A. Cheetham, Michael Ann Holly, and Keith Moxey (Cambridge: Cambridge UP, 1998) 74-93.

³⁸ For Althusser, see Nochlin 1-36; Moxey, "Semiotics" 987-988; and Moxey, *Theory* 44-46.

VI.

Research Limitations

Hassam used the motif of a woman in a windowed interior in a large number of works. For the purpose of this thesis, the appellation “New York Window Painting” is applied to those pieces clearly identifiable as representing an urban environment. Additional works employing the window motif in a rural setting—such as those produced by Hassam during summer retreats at the Cos Cob and Old Lyme, Connecticut artist colonies³⁹—will be discussed only insofar as they relate to the themes introduced by the urban pictures. A checklist of paintings discussed in this thesis is provided in the Appendix following the Working Bibliography. For purposes of analysis and argument, primary emphasis will be given to paintings seen *in situ* and not only through published reproduction.

VII.

Tentative Schedule

Submission of proposal for revision	August 15, 2000
Proposal accepted by research advisor	September 15, 2000
Thesis director assigned	October 31, 2000
First draft completed	January 15, 2000
Thesis director returns corrected first draft.	February 15, 2001
Revised draft completed	April 1, 2001
Thesis director returns revised draft	May 1, 2001
Final text submitted to thesis director and research advisor.	June 1, 2001
Bound copy approved	August 1, 2001
Graduation.	November 2001

³⁹ See Burnside and Anderson.

VIII.

Working Bibliography

A. Works Cited

- Adams, Adeline. *Childe Hassam*. New York: American Academy of Arts and Letters, 1938. Dated biography. Reproduction of *Twenty-sixth of June, Old Lyme* (1912). Adams considers the New York window series “carefully studied” (57). The woman in *The New York Window* (1912) is described as “pensive” (71) and the work itself is described in terms of its decorative aspects and formal structure.
- Adelson, Warren. “Childe Hassam and the French Impressionists.” *Antiques* 156.5 (November 1999): 692-699. Adelson describes the stylistic influence on Hassam of the French Impressionists as well as symbolists such as Édouard Vuillard and the Nabis (697).
- Adelson, Warren, Jay E. Cantor, and William H. Gerdts. *Childe Hassam, Impressionist*. New York: Abbeville Press, 1999). The most recent monograph on Hassam and his work. All of the authors discuss the window paintings in terms of their being romanticizing or idealizing images of women. Gerdts, through his reference to Susan G. Larkin’s work, does introduce the notion that the works may contain more sober pictorial elements (169-169).
- American Art from the Currier Gallery of Art*. New York: American Federation of Arts, 1995. Catalogue entry and color reproduction for *The Goldfish Window* (1916). The woman is described as “contemplative” and possessing “ethereal beauty” (all quotations, 74). The author notes the general tone of aestheticism, Orientalism, and formal structure that suggests a connection with the Boston school. The room “suggests both security and confinement” while the women’s “wistful gaze” is directed to the garden beyond the window.
- Art News* 46 (March 1947): 24. The women depicted in the window pictures are characterized as “immaculate statues” (24).
- Bal, Mieke. *On Meaning Making: Essays in Semiotics*. Sonoma, CA: Polebridge, 1994. Includes a much expanded version of Bal and Norman Bryson’s article, “Semiotics and Art History,” *Art Bulletin* 73 (1991): 174-208.
- _____. *Reading “Rembrandt”: Beyond the Word-Image Opposition*. Cambridge: Cambridge UP, 1991. Extended application of Bal’s semiotic approach to critical analysis. Following a line of argument made by Foucault, Bal rejects the traditional concept and authority of the author (or artist) and proposes that the primary mechanism for the production of textual meaning lies in interpretation (11-15).
- _____. “Seeing Signs: The Use of Semiotics for the Understanding of Visual Art.” *The Subjects of Art History: Historical Objects in Contemporary Perspective*. Ed. Mark A. Cheetham, Michael Ann Holly, and Keith Moxey. Cambridge: Cambridge UP, 1998. 74-93. Restatement of material introduced in Bal’s earlier writings.
- _____. “Visual Poetics: Reading the Other Art.” *Theory between the Disciplines: Authority/Vision/Politics*. Ed. Martin Kreiswirth and Mark A. Cheetham. Ann Arbor: U of Michigan P, 1990.

- 135-150. Bal employs the concept of metonymic displacement in which spatial dislocation is associated with a “psychological sense of distortion and, through distortion, of censorship, of hiding the uncomfortable truth” (137).
- Bal, Mieke, and Norman Bryson. “Semiotics and Art History.” *Art Bulletin* 73.2 (June 1991) 174-208. Discussion of the application of Peircean semiotics to art history.
- Banta, Martha. *Imaging American Women: Idea and Ideals in Cultural History*. New York: Columbia UP, 1987. Banta disputes the notion that representations of female passivity necessarily translate into a decorative aesthetic in which women “do nothing.” She argues for an allowance of “the stillness out of which their thoughts and character took shape” (345-346).
- Barthes, Roland. *Image—Music—Text*. Trans. Richard Miller. New York: Hill and Wang, 1977. Collection of translations of critical essays. In “The Photographic Image” (1961) Barthes distinguishes between an image’s literal denotation and symbolic connotation: “All these ‘imitative’ arts comprise two messages: a *denoted* message, which is the *analogon* itself [the representational manifestation of reality], and a *connoted* message, which is the manner in which the society to a certain extent communicates what it thinks of it” (17). “Rhetoric of the Image” (1964) extends the analysis of denotation and connotation (42-51). “The Death of the Author” (1968) argues against the intentional fallacy: “A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author” (148).
- . *S/Z*. Trans. Richard Miller. New York: Hill and Wang, 1974. Trans. of *S/Z*. Paris: Editions du Seuil, 1970. Defines the notion of a “writerly” text, during the reading of which the reader becomes an active producer of meaning, rather than a passive consumer (4). Textual meaning is thus seen as indeterminate and subjective.
- Brigham David R. *American Impressionism: Paintings of Promise*. San Francisco: Pomegranate, 1997. Exhibition catalogue with an critical essay describing and contextualizing *The Table Garden* (1910), *The Breakfast Room* (1911), and *The New York Window* (1912), all reproduced in color.
- Broun, Elizabeth. “Childe Hassam, 1859-1935.” *National Museum of American Art*. Washington: National Museum of American Art, 1995. Short critical assessment of *Tanagra: The Builders, New York* (1918) promoting the view that for Hassam “the new American woman is coming to maturity as a guardian of civilization” (73).
- Bryant, Lorinda Munson. *What Pictures to See in America*. New York: John Lane, 1915. An early critical assessment of *Spring Morning* (1909), stated in romantic and optimistic terms. It is “tantalizing in its hints of the rebirth of animate things. The thoughts that are stirring in the young woman—or is it in our own mind—are fraught with intense feeling. Not even the birds skimming across the screen are more intent. A dreamer is she? yes, but a spring dreamer where all is possibility” (199).
- Burnside, Kathleen M., and Jeffrey W. Andersen. *Childe Hassam in Connecticut*. Old Lyme, CT: Florence Griswold Museum, 1987. Checklist entries for *Twenty-sixth of June, Old Lyme* (1912), *Clarissa’s Window* (1913), and *Morning Light* (1914, reproduced in color on the cover). Burnside and Andersen characterize Hassam’s Window series as reflecting his “growing interest in the composed and symbolic canvas” (all quotations, 17), whose female subjects are described variously as reflective, contemplative, or absorbed. The “poetic and lyrical mood” is

suggestive of Thomas Dewing, while the formal and decorative aspects, including the “alliance of women with objects of beauty,” suggests a connection with the Boston school. The works maintain a duality between the inner and outer world.

- Cikovsky, Jr., Nicolai, Nancy Anderson, Deborah Chotner, Franklin Kelly, and Lee A. Vedder. *American Impressionism and Realism: The Margaret and Raymond Horowitz Collection*. Washington: National Gallery of Art, 1998. Discussion of stylistic and theoretical distinctions between American and European practice of Impression exemplified by Hassam’s work (90-92).
- Clark, Eliot. “Childe Hassam.” *Art in America* 8 (June 1920): 172-180. Clark emphasizes the formal geometric structure of the Window paintings, “simple contrasts of upright and horizontal, showing an instinctive understanding and an intuitive appreciation of spatial relations” (179). The female figure “idly gazes over the city background” (179).
- Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: U of Minnesota P, 1983. Contains an overview of Roland Barthes’s theoretical development from a structuralist to a post-structuralist position, giving particular attention to the contention in *S/Z* (1970) that texts can be “writable,” that is, be given meaning by the reader during the act of reading, which is shifted from an act of consumption to one of production (134-143).
- Feld, Stuart P. *Childe Hassam, 1859-1935*. East Hampton, NY: Guild Hall Museum, 1981. Checklist entry for *New York Winter Window* (1919). Feld notes an affinity between Hassam’s Window series and works by the Americans Frederick Frieseke and Richard Miller, and the French painters Bonnard, Vuillard, and Le Sidaner, “whose work Hassam surely had seen in Paris or New York” (11).
- Fort, Ilene Susan. *Hassam’s New York*. San Francisco: Pomegranate Artbooks, 1993. Color reproductions of *The Table Garden* (1910), *Breakfast Room*, *Winter Morning, New York* (1911), *Tanagra* (1918), and *Easter Morning* (1921). Fort notes the affinity of Hassam’s Window series with the intimate interiors of the Boston school. Hassam emphasizes a quality of claustrophobic space, although “it is [the] prospect through the window, rather than the window per se, that is an essential element of the paintings” (XIII). The visible skyline is symbolic of urban growth and progress.
- Gerds, William, H. *American Impressionism*. New York: Abbeville, 1984. Standard comprehensive history of the movement.
- Hiesinger, Ulrich W. *Childe Hassam: American Impressionist*. Munich: Prestel, 1994. The most recent biographical account of Hassam. It includes some discussion of the window paintings, although primarily in formal descriptive terms.
- _____. *Impressionism in America: The Ten American Painters*. Munich: Prestel, 1991. Historical account of the Ten American Painters.
- Hoopes, Donelson F. *Childe Hassam*. New York: Watson-Guption, 1988. The New York Window series is characterized by a “harmonious adjustment between the figure and the interior space” (19). Using the example of *The New York Window* (1912, color reproduction), the window paintings are placed within the conservative mainstream genre of women of leisure as ideal and decorative.

- Iversen, Margaret. "Saussure v. Peirce: Models for Semiotics of Visual Art." *The New Art History*. Eds. A. L. Rees and F. Borzello. Atlantic Highlands, NJ: Humanities Press, 1988. 82-94. Comparison of Saussure's and Peirce's semiotic approaches, especially as they pertain to the analysis of visual material.
- Joyaux, Alain G., Brian A. Moore, and Ned H. Grimer. *Childe Hassam in Indiana*. Ball State U Art Gallery, 1985. Catalogue entries and reproductions for *Bowl of Goldfish* (color plate IV) and *Kitty Hughes*. The authors claim that the New York window paintings are "clearly romantic" (40) in nature.
- Larkin, Susan G. "*A Regular Rendezvous for Impressionists*": *The Cos Cob Art Colony, 1882-1920*. Diss. City U of New York, 1996. Larkin discusses the window paintings to contrast Hassam's use of rural and urban environments. She identifies several potentially disquieting characteristics of the New York pictures—lack of figural individuation, spatial discontinuity—but she ultimately positions them in terms of an idealized "sheltering interior" (195).
- Leader, Bernice Krammer. "Antifeminism in the Paintings of the Boston School." *Arts Magazine* 56 (1992): 112-13. Krammer claims that the Boston School images of women were purposefully romanticized in order to define a traditional normative social position for women.
- Moxey, Keith P. F. *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History*. Ithaca: Cornell UP, 1994. Moxey proposes a semiotic approach to critical analysis that emphasizes contemporary cultural codes in the production and consumption of visual images.
- . "Semiotics and the Social History of Art." *New Literary History* 22 (1991): 985-999. Moxey provides the theoretical framework for a semiotic social history of art, based on the rejection of immanent aesthetic value and acceptance of Althusser's contention that all systems and products of cultural signification are responses to, and carriers of ideology.
- Neff, Emily Ballew, and George T. M. Shackelford. *American Painters in the Age of Impressionism*. Houston: Museum of Fine Arts, 1995. Color reproduction of *The Sonata* (1911). Hassam is quoted from 1892: "The word 'impressionism' as applied to art has been abused, and in the general acceptance of the term has become perverted. It really means the only truth because it means going straight to nature for inspiration, and not allowing tradition to dictate to your brush, or to put brown, green or some other colored spectacles between you and nature as it really exists. . . ."
- Nochlin, Linda. "Women, Art, and Power." *Women, Art, and Power and Other Essays*. New York: Harper & Row, 1988. 1-36. Nochlin examines the role of ideology in artistic representations of women, and in particular, how ideological constructs leave traces—whether overt or covert—in those representations: "[R]epresentations of women in art are founded upon and serve to reproduce indisputably accepted assumptions held by society in general, artists in particular, and some artists more than others about men's power over, superiority to, difference from, and necessary control of women, assumptions which are manifested in the visual structure s as well as the thematic choices of the pictures in question. Ideology manifests itself as much by what is unspoken . . . as by what is articulated in a work of art. . . . It is important to keep in mind that one of the most important functions of ideology is to veil the overt power relations obtaining in society at a particular moment in history by making them appear to be part of the natural, eternal order of things" (1-3).

- Nöth, Winfried. *Handbook of Semiotics*. 1990. Bloomington: Indiana UP, 1995. Standard survey of the field.
- Strazdes, Diana. *American Paintings and Sculpture to 1945 in the Carnegie Museum of Art*. New York: Hudson Hills, 1992. Catalogue entry for *Spring Morning* (1909), to which is ascribed “a mood of intimate reverie” (237).
- Van Hook, Bailey. “Decorative Images of American Women: The Aristocratic Aesthetic of the Late Nineteenth Century.” *Smithsonian Studies in American Art* 4 (Winter 1990): 45-69. Examines the genesis and influence of the decorative aesthetic in representations of women.
- Welu, James A. [Director, Worcester Art Museum] Letter to Jack Cowart [Deputy Director and Chief Curator, Corcoran Gallery of Art], January 20, 1998. Curatorial file, Corcoran Gallery of Art, Washington, DC. “This beautiful painting [*The New York Window* (1912)] was exhibited with two other Hassam New York Window Pictures in an intimate space entitled ‘Interior as Sanctuary.’ This gallery effectively communicated Hassam’s work in series, the dynamic in his work between the modern city and the quiet interior, and his ability to subtly shift mood through slight changes in brushstroke, color, and light.”

B. Works Consulted

- Adelson, Warren, Jay E. Cantor, and William H. Gerdts. *Childe Hassam: An American Impressionist*. New York: Adelson Galleries, 1999. Exhibition catalogue containing color reproductions of *The Table Garden* (1910), *Reflection (Kitty Hughes)* (1917), *Twenty Sixth of June*, *Old Lyme* (1912), *Morning Light* (1914), *Self Portrait* (1914), and *Against the Light* (1916).
- Boyle, Richard J. *American Impressionism*. Boston: New York Graphic Society, 1974.
- Carstensen, Nancy Stillwagon. *Edmund C. Tarbell’s Pictures of Women in Interiors: Painting as Moral Metaphor*. Diss. Case Western Reserve U, 1996. Carstensen argues that Tarbell’s works in the Boston School genre of woman in a domestic interior were intended to promote an idealized and romanticized image of femininity.
- Doezema, Marianne, Sarah A. Bailey, Deborah L. Bordeau, Jennifer J. Bunting, Jennifer A. Richie, and Jenny R. Roman. *Childe Hassam: City Streets and Rural Retreats*. Lynchburg, VA: Maies Museum of Art, Randolph-Macon Woman’s College, 1995. Exhibition catalog, February 26-April 16, 1995. The authors regard Hassam’s treatment of female figures as primarily decorative, in line with his acceptance of the tenets of the Aesthetic Movement.
- Exhibition of a Retrospective Group of Paintings Representative of the Life Work of Childe Hassam, N.A.* Buffalo: Albright Art Gallery, 1929. Reproductions of *Contre-Jour* (1910, titled *Against the Light*), *The East Window* (1913), and *Against the Light* (1916).
- Fort, Ilene Susan. *The Flag Paintings of Childe Hassam*. New York: Abrams, 1988. Exhibitor catalogue containing critical essay and catalogue for the Flag Series.
- Gerdts, William H. *American Impressionism*. Seattle: Henry Art Gallery, U of Washington, 1980. Gerdts describes the window paintings in formal terms, emphasizing their romanticizing, decorative mood, which he characterizes as “a kind of modern-day Aestheticism” (60).

- _____. *American Impressionism*. New York: Abbeville, 1994. Abridged, small-format version of 1984 edition.
- _____. *Impressionist New York*. New York: Abbeville, 1994. Reproduction of *New York Window*, 1912.
- Hassam, Childe. Interview with DeWitt McClellan Lockman. 25, 31 Jan. and 2, 3, 10 Feb. 1927. *Interviews with Artists and Architects Associated with the National Academy of Design*. New York Historical Society. *Archives of American Art* (1973): microfilm roll 503, frames 302-417.
- Kennedy Quarterly* 15.4 (September 1977): 218. Reproduction of *Clarissa's Window* (1913).
- Kornhauser, Elizabeth Mankin. *American Paintings before 1945 in the Wadsworth Atheneum*. Vol. 2. Hartford: Wadsworth Atheneum, 1996. Catalogue entry and color reproduction of *The Flag Outside Her Window, April, 1918* [*The Boys Marching By*] (1918), which is discussed as part of the Flag Series, not as a New York window picture. The baring of the woman's breast suggests "her vulnerability to a man's world" (447). The passivity of the woman in her interior setting is held to be typical of the period.
- Lerner, Abram, ed. *The Hirshhorn Museum and Sculpture Garden*. New York: Abrams, 1974. Catalogue entry for *The East Window* (1913).
- Meyer, Annie Nathan. "A City Picture: Mr. Hassam's Latest Painting of New York." *Art and Progress* 2 (March 1911): 137-139. A Hassam cityscape, seen as representative of his work, is described as "tender, poetic, imaginative, yet not one single note of truth that counts is omitted" (139).
- Neuhas, Eugen. *The History and Ideals of American Art*. Palo Alto: Stanford UP, 1931. A formalist appreciation of the window paintings, which "are the finest demonstration of his [Hassam's] talent for the rendering of light falling through a window upon a great variety of surfaces" (266).
- "Painting America: Childe Hassam's Way." *Touchstone* 5 (July 1919): 272-280. "In Boston, Paris and London as well as New York, he has seen the poetry, the romance and beauty of people walking through architectural canyons of their own creating" (272).
- Phillips, Dorothy W. *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art, Volume 2: Painters Born from 1850-1910*. Washington: Corcoran Gallery of Art, 1973. Catalogue entry for *The New York Window*, 1912.
- Pisano, Ronald G. *American Realist and Impressionist Paintings from the Collection of Mr. and Mrs. Haig Tashjian*. New York: Sterling Regal, 1982. Catalogue entry and color reproduction of *Young Girl Reading—Spring* (1910).
- Pousette-Dart, Nathaniel, ed. *Childe Hassam*. New York: Frederick A. Stokes, 1922. N. pag. Reproductions of *New York Winter Window* (1919), *The Goldfish Window* (1916), *The 57th Street Window* (n.d.), *Kitty Hughes* (1917), and *The Sky Scraper Window* (n.d.).
- Stavitsky, Gail. "Childe Hassam and the Carnegie Institute: A Correspondence." *Archives of American Art Journal* 22.3 (1982): 2-7. Reproduction of *Spring Morning* (1909).
- _____. "Childe Hassam in the Collection of the Museum of Art, Carnegie Institute." *Carnegie Magazine* 56.4 (July/Aug. 1982): 27-39. Color reproduction of *Spring Morning* (1909) on cover.

Steadman, William E., ed. *Childe Hassam, 1859-1935*. Tucson: University of Arizona Museum of Art, 1972. Checklist entries and reproductions for *Strawberry Tea Set* (1912) and *New York Winter Window* (1918-19, color reproduction).

Ten American Painters. New York: Spanierman Gallery, 1990. 103-107. Essays by William H. Gerdts, Sheila Dugan, Ronald G. Pisano, Laurene Buckley, Susan Hobbs, Kathleen M. Burnside, Richard J. Boyle, H. Barbara Weinberg, Carol Lowrey, Lisa N. Peters, and Doreen Bolger. Burnside characterizes the window paintings as “poetic” and “composed figure paintings,” whose subjects are “in contemplation of fruit, flowers, or other decorative objects” (all quotations, 106).

C. Works to be Consulted

Buckley, Charles E. *Childe Hassam: A Retrospective Exhibition*. Washington, DC: Corcoran Gallery of Art, 1965.

Childe Hassam. New York: American Academy of Arts and Letters, 1981.

City Art Museum of St. Louis Bulletin 2 (December 1916): 10-11.

Gilder, Richard Watson. *A Catalogue of an Exhibition of the Works of Childe Hassam*. New York: American Academy of Arts and Letters, 1927.

Hassam, Childe. *Three Cities*. New York: R. H. Russell, 1899.

Heller, Adele, and Lois Rudwick, eds. *1915, the Cultural Moment: The New Politics, the New Women, the New Psychology, the New Art, and the New Theatre in America*. New Brunswick: Rutgers University Press, 1991.

Hills, Patricia. *Turn-of-the-Century America*. New York: Whitney Museum of American Art, 1977. 74.

Madame in Her Boudoir, 1870-1940. C. W. Post Art Gallery, Long Island U, Oct. 4-Nov. 2, 1981.

Mather, Frank Jewett, Jr. *Retrospective Exhibition of Works by Childe Hassam, 1890-1925*. New York: Durand-Ruel Gallery, 1926.

Rodriguez Roque, Oswaldo. *Directions in American Painting, 1875-1925: Works from the Collection of Dr. and Mrs. John J. McDonough*. Pittsburgh: Museum of Art, Carnegie Institute, 1982.

Sidlauskas, Susan. “Staging Interiority in the Early Modern Home.” *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*. Ed. Christopher Reed. New York: Thames and Hudson, 1996. 65-80.

Smith-Rosenberg, Carroll. *Disorderly Conduct: Visions of Gender in Victorian America*. New York: Knopf, 1985.

IX

Appendix: Checklist of Paintings

Improvisation, 1899. Oil on canvas, 30×33⁷/₈". National Museum of American Art, Washington, DC, Gift of John Gellatly. For reproduction see *Ten American Painters* 105, fig. 114. C.f. *The Sonata*, 1911.

June Morning, ca. 1904.

Spring Morning [*Early Spring: A Woman Standing at a Window*], 1909. Oil on canvas, 42×40¹/₂", inscribed center-left: "Childe Hassam / 1909" and upper-left, reverse, "CH 1909." Carnegie Museum of Art, Pittsburgh, 09.5. Cf. *East Window*, 1913. For color reproduction, see Stavitsky, "Collection" cover. See Strazdes 237-238; Rodriguez Roque.

Contre-Jour [*Against the Light*], 1910. Oil on canvas, 0.74×0.62m, inscribed upper-right: "Childe Hassam 1910." Art Institute of Chicago. For reproduction see *Retrospective* 33, no. 12.

The Table Garden, 1910. Oil on canvas, 39¹/₂×29¹/₂". Mitchell Museum of Cedarhurst, Gift of John R. and Eleanor R. Mitchell. For color reproduction see Brigham 63, pl. 23. Mitchell Museum of Cedarhurst, P.O. Box 923, Richview Road, Mt. Vernon, IL 62864, (618) 242-1236.

Young Girl Reading—Spring, 1910. Oil on canvas, 29×23", inscribed lower-right: "Childe Hassam [date illegible]." Mr. and Mrs. Haig Tashjian. For color reproduction see Pisano 34, fig. 18.

Breakfast Room, Winter Morning, New York, 1911. Oil on canvas, 25¹/₈×30¹/₈", inscribed upper-right: "Childe Hassam 1911." Worcester Art Museum, Worcester, 1911.29. For color reproduction see Brigham 64, pl. 24.

The Sonata, 1911. Oil on canvas, 33¹/₈×33³/₈". Museum of Fine Arts, Houston, Wintermann Collection of American Art, gift of Mr. and Mrs. David R. Wintermann. For color reproduction see Neff and Shackelford 116, pl. 49.

Bowl of Goldfish, 1912. Oil on canvas, 25¹/₈×30¹/₄", inscribed upper-left: "Childe Hassam 1912." Ball State University Art Gallery, Muncie, Indiana, L37.142. For color reproduction see Joyaux 39, pl. IV, cat. no. 8.

The New York Window, 1912. Oil on canvas, 46¹/₈×35¹/₄", inscribed lower-left: "Childe Hassam / 1912." Corcoran Gallery of Art, Washington, Gallery Fund, 12.10. For color reproduction see Brigham 66, pl. 26.

Strawberry Tea Set, 1912. Oil on canvas, 36×40". Los Angeles County Museum of Art, Mr. and Mrs. William Preston Harrison Collection. For reproduction see Steadman 115, cat. no. 88.

Twenty-sixth of June, Old Lyme, 1912. Oil on canvas, 32×25", inscribed lower-left: "Childe Hassam 1912." Mr. and Mrs. T. Learner. For color reproduction see Adelson et al. cat. no. 85.

Clarissa's Window, 1913. Oil on canvas 31³/₄×27¹/₂", inscribed lower-right: "Childe Hassam / 1913." Private collection. For reproduction see *Kennedy Quarterly* 15.4 (September 1977): 218.

The East Window, 1913. Oil on canvas, 55¼×45¼", inscribed lower-center: "Childe Hassam / 1913." Hirshhorn Museum and Sculpture Garden, Washington, DC, Gift of Joseph H. Hirshhorn, 66.2407. Cf. *Spring Morning*, 1909. For color reproduction see Fort pl. 29; see also Lerner 700-701.

Morning Light, 1914. Oil on canvas, 34×34", inscribed lower-left: "Childe Hassam 1914." William A. Rogers, Buffalo, NY. For color reproduction see Burnside and Andersen cover; Adelson et al. cat. no. 86.

Self Portrait, 1914. Oil on canvas, 33×21". American Academy of Arts and Letters, New York. For color reproduction see Adelson et al. cat. no. 87.

Against the Light, 1916. Oil on canvas, 39×22". American Academy of Arts and Letters, New York. For color reproduction see Adelson et al. cat. no. 88.

The Goldfish Window, 1916. Oil on canvas, 34⅜×50⅝", inscribed upper-left: "Childe Hassam 1916." Currier Gallery of Art, Manchester, New Hampshire, Currier Funds, 1937.2. For color reproduction see *American Art* 75, cat. no. 28.

The 57th Street Window [March, 1917], 1917. See *Ten* 68. For reproduction see Pousette-Dart, n. pag.

Kitty Hughes [Reflection] [At the Window], 1917. Oil on canvas, 30×25¾", inscribed lower-left: "Childe Hassam / 1917." Ball State University Art Gallery, Muncie, Indiana, 41.172. See *Ten* 68. For reproduction see Joyaux 44, cat. no. 11.

The Flag Outside Her Window, April, 1918 [The Boys Marching By], 1918. Oil on canvas, 32×28⅜", inscribed upper-right: "Childe Hassam 1918." Wadsworth Atheneum, Hartford, Connecticut. For color reproduction see Kornhauser 447, pl. 76.

Tanagra: The Builders, New York, 1918. Oil on canvas, 59¾×58¾". National Museum of American Art, Washington, DC, Gift of John Gellatly. For color reproduction see Fort pl. 35; see also Broun 73.

New York Winter Window, 1918-19. Oil on canvas, 48×58", inscribed lower-left: "Childe Hassam." Nancy and Ira Koger. For color reproduction see Steadman 41, cat. no. 110.

Easter Morning [Portrait at a New York Window], 1921. Oil, 36½×25½". Fine Arts Museums, San Francisco, Gift of Archer M. Huntington, 1936.9. For color reproduction see Fort pl. 36. Previously known as *Portrait from a New York Window*, M. h. de Young Memorial Museum.

The Sky Scraper Window, n.d. (before 1922). For reproduction see Pousette-Dart, n. pag.

The Skyscraper Window, 1923. Oil on canvas, 59¼×47¼". Peabody College Collection, Vanderbilt University, 1979.228P. For color reproduction see <<http://www.vanderbilt.edu/AnS/finearts/images/amart1.gif>> and <<http://www.vanderbilt.edu/AnS/finarts/collection.html>>.

Bowl of Nasturtiums, n.d. (before 1927). Location unknown. See Gilder 26.



Fig. 1. *The Table Garden*, 1910 (detail).
Mitchell Museum of Cedarhurst, Mt. Vernon, Illinois.



Fig. 2. *Breakfast Room, Winter Morning, New York, 1911* (detail).
Worcester Art Museum, Worcester.



Fig. 3. *The New York Window*, 1912 (detail).
Corcoran Gallery of Art, Washington, DC.

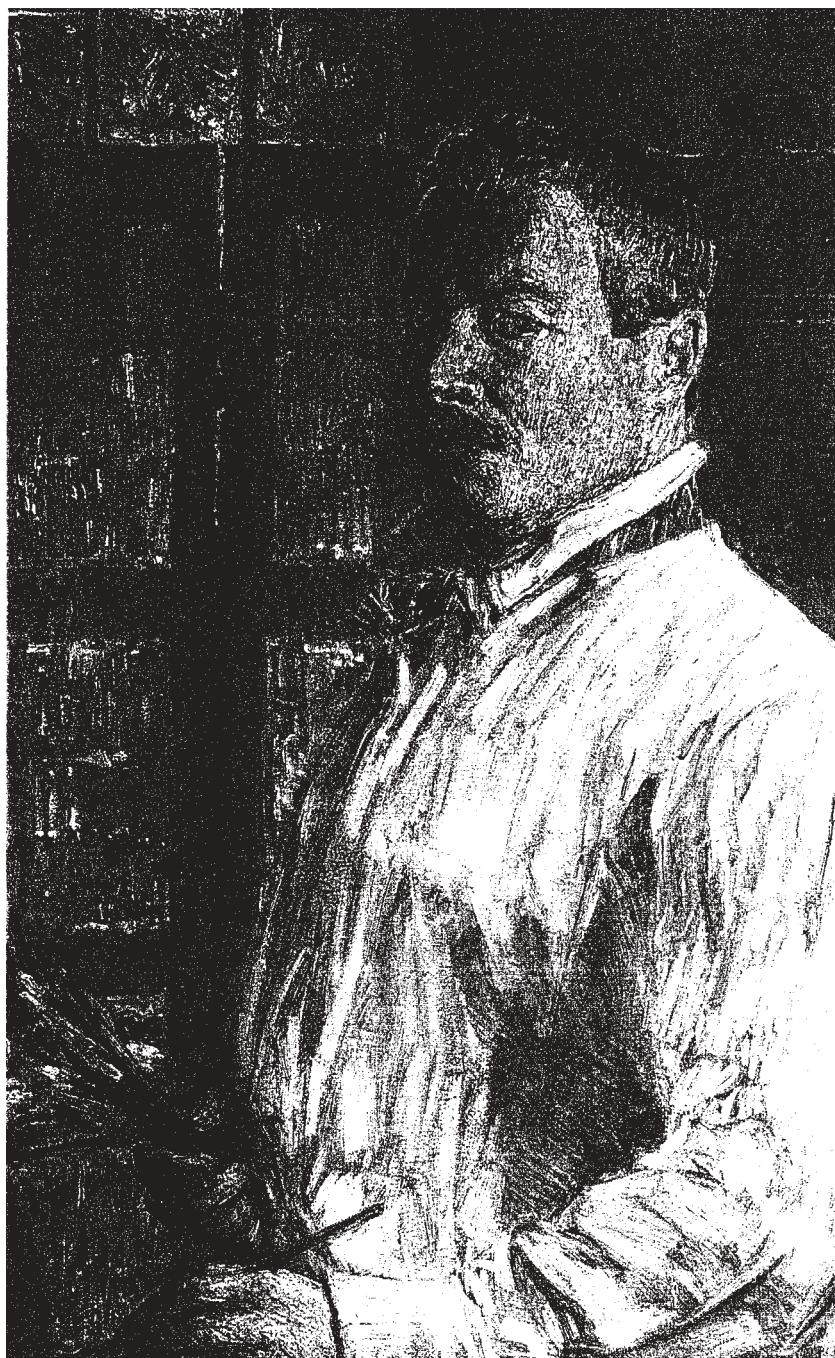


Fig. 4. *Self Portrait*, 1914.
American Academy of Arts and Letters, New York.



Fig. 5. *Tanagra: The Builders*, New York, 1918 (detail).
National Museum of American Art, Washington, DC.



Fig. 6. *Spring Morning*, 1909 (detail).
Carnegie Museum of Art, Pittsburgh.

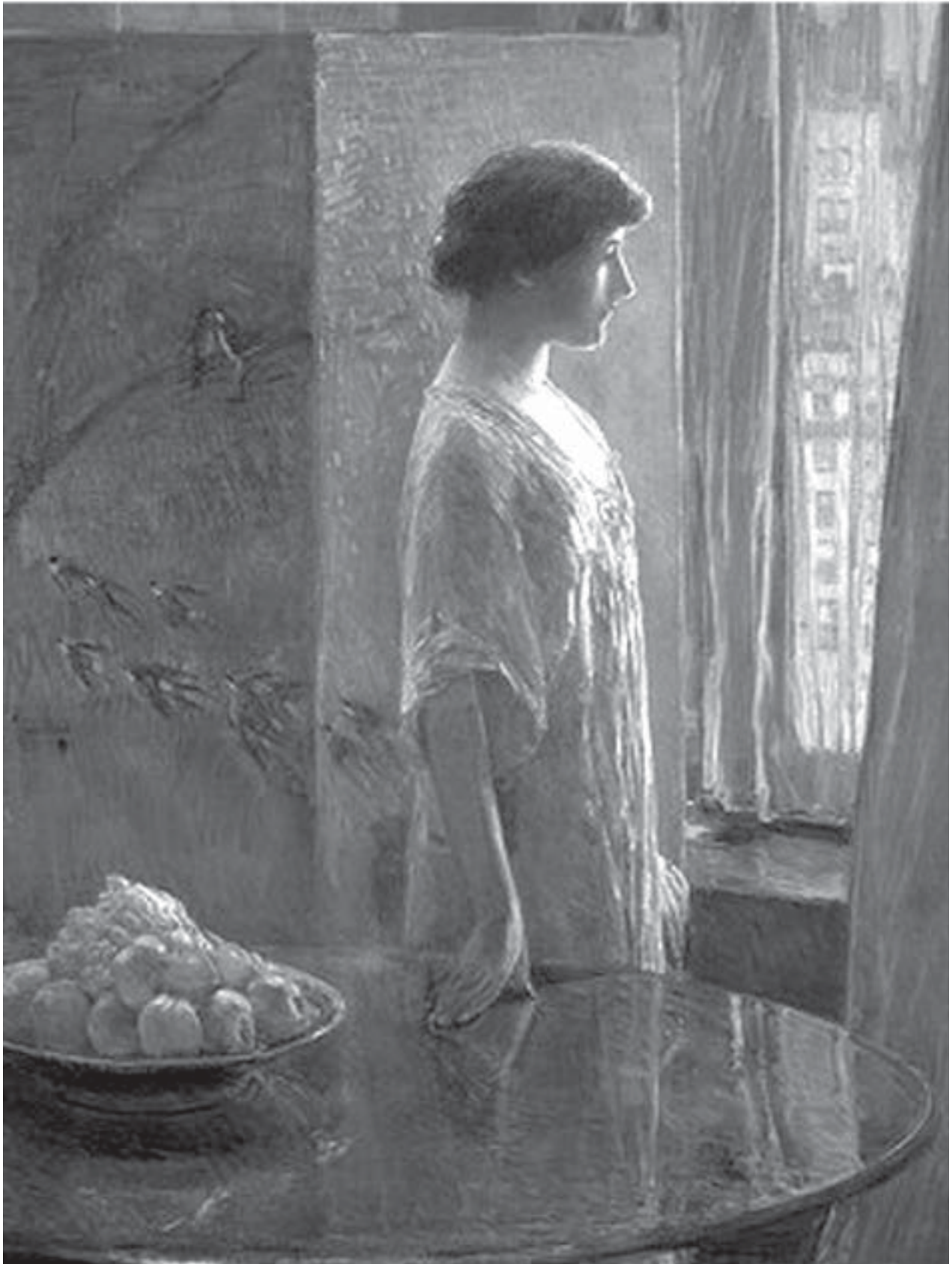


Fig. 7. *The East Window*, 1913 (detail).
Hirshhorn Museum and Sculpture Garden, Washington, DC.