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ALL THE SHIPS AT SEA A CELEBRATION OF CAPE ANN'S ROLE IN THE MARITIME TRADES LECTURE FINDING AID & TRANSCRIPT

- Speaker:** William Trayes
- Date:** 5/5/2012
- Runtime:** 1:01:18
- Camera Operator:** Bob Quinn
- Identification:** VL41 ; Video Lecture #41
- Citation:** Trayes, William. "All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades". CAM Video Lecture Series, 5/5/2012. VL41, Cape Ann Museum Library & Archives, Gloucester, MA.
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- Language:** English
- Finding Aid:** Description: Anne Siegel, 5/9/2020.
Transcript: Paul Romary, 5/13/2020.

Video Description

This lecture is in conjunction with the *All the Ships at Sea* exhibition that included prints, paintings, and ephemera from the personal collection of Roswitha & Bill Trayes. "It is a closer look at the history of marine painting with an emphasis on artists who went to sea to get it

27 Pleasant Street, Gloucester, Massachusetts 01930 USA

+1 978-283-0455

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All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 2
right." Traves engaged the audience after he showed a portion of *Around Cape Horn*, the documentary film, before sharing his memories of the very different shipwrecks of the *Charles S. Haight* in Rockport and the *Flying Enterprise*, whose heroic Captain Kurt Carlsen stayed with his sinking ship for two weeks.

Traves turns next to Cape Ann's history of ship portraits, tracing the up-and-down market from the 1850s to the 1930s, and the influence of artists on each other's styles from German romanticism, with its strong religious base, to escapism to tonalism. The interpretation of Germanic romanticism became America's Transcendentalism. Before a Q & A, Traves uses Lane's 1864 "Brace's Rock" to illustrate his faith in redemption.

[Please Note: There are three slight discrepancies of note between the facts that Traves presents in this lecture. He relates the story of a freighter, the *Charles Haight*, that went aground off Rockport, that he said he and his brother boarded in 1956 to salvage souvenirs. The boat was shipwrecked in 1946, when Traves would have been 18. He refers to a Swedish immigrant who sold the works of local painters from the back of a car as "Hasbro", when his name was "Hambro". He cites a book written by Whistler as "The Fine Art of Making Enemies;" its title: "The Gentle Art of Making Enemies"]

Subject list

Betty Lou Schlemm	Martha Walter
Fitz Henry Lane	Gordon Hope Grant
T.Baily/William Pasheel	Charles Robert Patterson
Winslow Homer	William Morris Hunt
John Singer Sargent	Frank Duveneck
Paul Howard Manship	John Paul Manship
Iver Rose	Robert Salmon
James Abbott McNeill Whistler	John Ruskin
Jean-Baptise-Camille Corot	Joseph Mallord William Turner
Casper David Friedrich	Thomas Kinkade
Walter Winchell	Chiancola Family
Ralph Waldo Emerson	Johann Wolfgang von Goethe
Henry David Thoreau	Samuel Sawyer
D. Jerome Elwell	

Transcription

Courtney Richards, Director of Education and Public Programs 2:04

Hello. Good afternoon, everybody. Thanks for coming. My name is Courtney Richardson. I'm Director of Education and Public Programs here at the museum. I have a lot I want to tell you before I let Bill come up here, so please be patient. First I just want to make note that the Cape Ann Museum was recognized as having the best seascapes in New England this year, after twelve years.

Also just a lineup of events: On May 12, we're hosts, we're one of the many hosts for the Gloucester public school district's Student Arts Festival. So that's always a fun day to come to the museum and see most of the galleries transformed with student artwork. Later that afternoon on the 12th, we'll be dedicating our new Sculpture Garden Park across the street. So we hope you can join us for that. It's at 4:30.

Sunday the 13th, we'll be hosting the Rocky Neck Art Colony distinguished artists teacher of the Goetemann Artists and Residency Program. Joel Janowitz will be here speaking, and there will be a reception following that. On Tuesday the 13th I'm happy to say but sad to say at the same time, the Kurlansky *Birdseye* book presentation, it's sold out. But for those of you who have reservations for that, come early, so you get a good seat. On the 19th, we'll be hosting, we're having a lot of collaborations this month, a joint presentation with schooner *Adventure*. We're welcoming Pulitzer Prize winning author Barbara Walsh to talk about her latest book *August Gale*, which is about a journey that she went on with her father to discover the truth about her grandfather and it involves fishing, schooner fishing off of Newfoundland in the great gales of 1935. On the 20th, we'll be hosting the Gloucester Historical Commission awards. That's at two o'clock and we think there's a special presentation that David Rhinelanders will tell all about.

And then there's June. And so for those of you who are members, and you receive our calendar of events, we have in our summer calendar, it hasn't quite made it to the press yet. But just to give you a taste of what's in your future. The first weekend in June we're having our first White-Ellery house installation and artist Jenna Powell will be doing an installation called "Sound and Patterns". The next week, or that very same weekend, in collaboration with Windover, we're celebrating artists and dancers of Cape Ann. So we'll be watching a documentary about Doris Humphrey on Friday night, and then Saturday, we'll be doing the "Window for Dance" presentation here, some of you might have seen in the past. There's more information about that in our newsletter that just went out. And then June 9, we're opening a Marsden Hartley exhibition of Dogtown paintings, which we're really excited about. We'll have walking tours. There's a fiesta film showing on the 23rd of June, and another collaboration with Historic New England about the American Field Service. So just a lot coming up. And I won't bore you with the summer, the rest of the summer. Thank you.

In his talk today, Bill Trayes takes a closer look at the history of marine painting with an emphasis on artists who went to sea to get it right. And I think he's talking about other things, but that's, we'll let him explain. This lecture is offered in conjunction with the exhibition that we have upstairs, "Ships at Sea, A Celebration of Cape Ann's Role in the Maritime Trades," which is actually coming down at the end of the month, so if you haven't yet seen it, please make sure you do. The exhibition features a selection of marine paintings, prints and ephemera. A part of the special exhibition's made up of works from the collection of Roswitha and Bill Trayes. Bill has a deep interest in the history of Cape Ann and has been a resourceful and enthusiastic collector for decades. He's also been an avid sailor since childhood. Today, Bill's love of the ocean and passion for collecting are clearly reflected in "Ships at Sea". Everyone here at the museum is very appreciative of Bill's kindness, generosity and love of Cape Ann and we hope you can all join us afterwards for a special reception. And that's it. Please join me in welcoming Bill Trayes.

Bill Trayes 7:00

Very grateful for everyone who has come because I really didn't expect to see any anybody here. I thought everybody was going to be over in Rockport at the RAA auction, so I'm very grateful that you came. What you saw at the very beginning was Irving Johnson's film of rounding Cape Horn on the *Peking*. It was, the film was done in 1929. But Johnson had the brigantine *Yankee* that was here, home ported in Gloucester, for I think, three circumnavigations of the world with young, young students. He was active in our community. The vessel took the young people on an 18-month cruise around the world then it was here in Gloucester for six months when Captain Johnson spoke at the various schools around the neighborhood and interviewed the prospective new crew to his vessel. And I can remember meeting him and his wife and touring the vessel and Bob down in the back, our very, very faithful cinema man, also knew him and I suspect there are other people in this audience who met him and toured the vessel. But we ran that first just to get things going and get you into the mood for this.

And to start in, we're going to start with a shipwreck. Since I'm involved in more or less in this shipwreck, I want to make a point on this. Who remembers the *Charles Haight*? Anybody here? No one? Okay, what happened? (It went up on the back of Dry Salvages, or near the breakwater, I think it was about 1954) It was built in 1954. It went ashore in 1956, on April 2 in a northwest storm. The vessel was "in ballast" bound for Boston. The navigator got confused with all the lights off Boston, they turned northwest, they passed, they were looking for Thatcher's Island and they missed that. They thought they had gone too far, they made the turn and went ashore up on what is really a great big boulder. The ship is 420 feet long and almost all of that sat on the top of this great big boulder. So the stern was hanging off, and ultimately broke off. And this picture was taken long after I first saw it. It had only been ashore for a short time when my brother and I got our sailboat out and we got a big dory, we got our skiff and we sailed out there and we tied the sailboat on, there was a red buoy out there that marks the

All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 5
shoal. There was a ladder out there, and we climbed the ladder down the side and we climbed aboard.

This light I got was from way up there, I was about 15. And we went all through the vessel. You couldn't really go below because there was no light at all. But you know, we started in the chart house and we looked at all the charts and we took, we filled up the dory with stuff that we got. The scariest part of all was that when we got below decks, we got to the galley and there was a great big food locker there. And it was very dark and we didn't have a flashlight or candles or anything, it was just sort of a glimmer from above. And we opened it and we saw all these hanging bodies. And we slammed the door and back up we went on deck and then we thought about it for a bit. Back we went and of course it was sides of beef. We filled up the dory and the sailboat and so forth. We headed back for Rockport harbor, it was a lovely sailing breeze and the dory capsized and we lost all of our goods...our theft.

At this point, the tugs had tried to get the vessel off and it wouldn't roll off. And then the stern was just wobbling around and then cracked off. And then it was declared a loss and for salvage and anyone could go aboard. In the course of the summer, I wasn't involved in this, but the kids got out there and set it afire. And then the ship wreckers came and took it all apart for the salvage, for the metal, until they got to the great big engine. And that sat there for a long time. The stern dropped off into deep water and you can skin, go out skin diving. Here's some more shots of the vessel. It was a cargo freighter, those round things you have were gun turrets. The war was over so the guns had been taken off. And as you can guess, after a while, that broke entirely free and that stern...

12:53

Now we're going to come to the next one. This is the *Flying Enterprise* and I have some interest in this as well. The time was early December 1951. And the *Flying Enterprise* was an American ship. It was a combination of passengers and, and freight and was westbound to the United States when it ran into a terrible storm and the cargo shifted and it started to sink. The crew was taken off but Captain Carlsen decided to stay aboard. The reason for staying aboard is that if he had, if he had left, then anyone boarding it could have claimed it for salvage. So he stayed on it. And you can see what's happening. Eventually they got tugs out, out there, started to tow it but it capsized and went down. Next one, please Leon. This is the Mariners Medal, which was awarded to Captain Carlsen. He's on the right and on the left is Mayor Grillo. And, it was, Mary, help me on this if I don't get this quite right, because I'm adapting this from her talk.

14:17

Audience Member, Mary Rhinelander McCarl: Actually that's Robert Frost. He's giving him the key to the city. Walker Hancock was working on the Mariner's Medal, but he agreed to do it for cost. So on it, it says 1952. There's one over there in the case. But he hadn't finished it by '53 because he did the Eisenhower inaugural medal. And so I expect that it was cast in 1954, I'm not sure. But there's one, that's Walter Chianciola's father's medal.

Bill Trayes

Walter is the custodian here. I don't see him in the audience. What is my interest in this? I was on a troop ship in that same storm. And when we got to, it was terrible. I'll tell you that. And they made a call for medics. While I was no medics, but I figured I wanted to get out of this mess, anyway, so I went up and said, I'll help you. They said, come on up here. One night, there was just this terrible crash and I kept waiting for something more to happen but nothing did happen. When we arrived in Bremerhaven and the ship tied up and we walked across this great big field to where the trains were waiting for us. When we took, turned around and looked at the ship, all the lifeboats on the starboard side had all been smashed in. The nice part of that was, we arrived in Bremerhaven on Christmas Eve. And so Christmas night, we were all in this troop train heading for Bavaria, got down there. And I can remember very clearly. New Year's Eve, going to church and then going out into the starlit night and the stars were this big in the Bavarian Alps. And then I was sent off to Stuttgart, and then to Berlin, and then to Stuttgart again, where I met my wife. So, there's a happy ending to that story.

But the real point of all of this is to talk about marine art. And the question is, just what is marine art. And this is a great book by Jerry McClish. It was done by Rockport Publishers. And if you can find it anywhere, do it. There are about 150 illustrations and there are a whole group of them from the local Rockport artists, Betty Lou Schlemm, because it was done by Rockport Publishers. It, while it has, ships at sea, incidentally, the title of the talk comes from "Ships at Sea"... those who remember way, way back, there was a gossip columnist and he was on the radio at night. And he would start his program with, "Good evening America and all the ships at sea." Who said it? Walter Winchell. Exactly. And there's the title, because we are talking not about this kind of a painting. You all recognize this. The artist is Martha Walter from Philadelphia. It's Good Harbor beach and the Sherman house up on top. That to me is what I call the marine art, kids playing on the beach. Loads of artists made a whole career out of kids playing on the beach.

But I prefer the artists who went to sea to get it right, that actually went off shore. And of course (can we have another one) who's our patron saint. There he is. What was Lane? Through the major part of Lane's career, Lane was a ship portrait painter. You can take Lane's career and essentially divide it into three different sections. The first time, until he was 28, he was a cobbler, a shoemaker right here in Gloucester, and was a part time artist. He knew the waterfront well because his dad was a sailmaker and eventually wound up working for a lithography plant in, in Boston, where Homer was later on. And had the very good fortune of being in the same building with an artist by the name of Salmon. And Salmon had come from Liverpool. He was born in 1775, and I think he died in 1851. He went back to Liverpool in 1848. And in doing so he left the door open for Lane to step right into the shoes of those people who wanted to have pictures of their vessels.

That, of course, is the very end of his career. I'm going to leave that and jump around just a little bit to take in some other things. But I'll start by just continuing for a moment with what I think was, it was not a tragic mistake for Lane to come to Gloucester. The railroad had come in,

he was a cripple, but he was successful and popular, and felt that he could build perhaps the most expensive home in the city of Gloucester. And it had a wonderful view of the harbor. And I think he spent an awful lot of time looking at that view because his market collapsed. That, in the 1850s, those men, those businessmen who were buying that, the other painting, the ship portrait painting, were now investing in railroads. And this was the basic career of all those artists and we were talking about a whole bunch of them, because they went in waves. And in the 1850s, that market collapsed, then in the 1880s, in the era of the clipper ships, the market came back again. Then it collapsed again. And then it came back again in the 1920s and 1930s as sort of escapism.

21:52

And upstairs, there, this is an artist whom I knew in the 19??'s Frank Vining Smith. The reason I knew him was that he had -- incidentally, this book is by Jim Craig, it's a great book, and he used to work here -- that he had a little schooner called the *Green Dragon*. And he lived in Hingham. And on Saturdays he would sail up to Hingham, excuse me, up to Rockport, socialize, go ashore, spend his evenings, perhaps at the Blacksmith Shop with his friends and on Sunday morning, he'd sail back to Hingham. Well, I wanted to know more about that vessel so I have a little skiff at that time that the Chiancola family had loaned us and I would row out and I would row around and around and around it until he eventually he either popped up on deck or came from some other source. And I wanted him to invite me aboard, no, what I really wanted was for him to ask me if I wanted to go for a ride back to Boston, but he invited me aboard but I never got the ride back. But he was one whom I knew.

And the other one. Gordon Grant. Who knows where Gordon Grant lived? That's true. I want something here locally. (New York? Rocky Neck?) Yeah. Nobody? Someone come up with something because I have a prize here. (No correct guesses.) He owned The Rudder and he lived up above The Rudder. We'll have to find another question. One thing that I think I remember most about him was he was probably the poorest man I'd ever met because he was just in that date where, the escapism of the 1930s and in the Depression, people just weren't buying.

24:14

And the third artist I want to talk about is T. Bailey. Who was T. Bailey? Anybody know who T. Bailey was? (Hambro.) Yeah, absolutely. Tell me more about Hambro. Oh, you're, you're a ringer, you can't do that, you're in the business but you get the book anyway. William Pascal was one. The story is a pretty simple one. There were a whole group of artists, some professional, some non-professional. The two professional ones was Pascal, that you just mentioned, and Charles Robert Paxton, who was another one. And the big three at the time were Patterson, Grant and Smith. Now, Patterson always felt that he was the best of the lot because he had gone to sea as a cabin boy at the age of 16. And gone around the world a couple of times, wound up in San Francisco and eventually got to Gloucester in 1920. And for five summers, I think he said he'd spent five years in Gloucester going out on the fishing boats to get it right, but I suspect he probably lived in New York and came during the summer

All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 8
months, because he said 'I was always the easy one to spot because I was in the oils that needed no cleaning'.

But he was represented by the firm of Doll and Richards, which was both in Boston and also in New York. And they represented Homer as well. And they were unhappy with paying 40, this group of artists who sold their paintings through Doll and Richards, were unhappy with having to give Doll and Richards 40% so they invented a person and this invention was T. Bailey. And I've had people tell me that they knew T. Bailey, that he was a drunk, that he was this, that. He didn't exist at all. However, there was a guy who was a Swedish immigrant and his name was Ha[m]bro and he was hired by Patterson and Pascal and given an old station wagon, and a whole bunch of paintings and said go around and sell them. And a member of the museum who lived down on the [?] and narrow shore wrote me and he gave me a whole bunch of new names. And these were all people who Hambro was selling those paintings down Martha's Vineyard and Nantucket and was up here selling them from the other people. But go online, do Pascal, or then and do T. Bailey and you will find that some of them are absolutely terrible. It's definitely if you also go on line, you can also buy Lane, very cheaply, they were being made in China or some place.

27:48

But I'm going to jump from there to the year 1880. Who can tell me something about, what's significant about 1880 for Gloucester and art. Homer sunsets. Absolutely. Why did he do the sunsets? No, you're another pro. (He was living on Ten Pound Island.) Right. And what was involved in that. (Beautiful views.) Keep on going, you're doing well. (And being apart from all those people who wanted to see what he was doing.) Yeah, that was true but he also did a lot of work, very stiff conventional things of women, widows, all of them wearing wedding rings, in, over on Stage Fort Park. And I'll give you the hint on this because you were right on. The lighthouse keeper set the light, turned the light on, the kerosene light on, at sunset. And so there was a little ceremony every night with the light. So they sat out there and watched the sun go down. And that's why you have this whole series of watercolors all done in vibrant colors based on those sunset scenes with schooners coming into the harbor and leaving the harbor and so forth. But that's 1880 Gloucester.

Audience Members and Bill Traves 29:20

What about 1880 in Venice? Who was in Venice in 1880? (Whistler.) You're right. (Duveneck.) You're over my head. Sargent, Whistler and Duveneck and none other ... who is it? (Several audience guesses.) (Elwell.) You're another pro. You're right D. Jerome Elwell, absolutely. Why does it look like a Whistler? (Because they were friends.) (He was a protégé of Whistlers. Sam Sawyer had sent him to Antwerp where he spent many years. Sam finally said I'm cutting off the money, come home. But he stops the Dutch influence and took up Whistlerian.)

Bill Traves

And I'll amplify on that just a little bit. Of course, you've seen the Lane type of painting that he did upstairs and Whistler was in great financial difficulty at this point in his life. He had, well,

Ruskin was the executor for Turner's estate, and Whistler was making a storm in London, and Ruskin thought it would be better if he could sort of silence Whistler's career. And so he wrote a very insulting review of Whistler's work and Whistler, in order to get some notoriety -- he wrote a book later on *The Fine [sic 'Gentle'] Art of Making Enemies* -- and sued him. Whistler won the case. Actually, Ruskin's lawyers could have very quickly won the case because Whistler lied in court. He was asked, 'Where were you born?' And he said St. Petersburg, Russia. The truth is, it's Lowell, Massachusetts. His father was a, an army engineer, and had been asked by the mill owners in Lowell to give, to build them a series of canals for them so they could get water power for their, their mills. He also had the further honor, the father, of being asked by the Tsar of Russia to build a railroad line from St. Petersburg to Moscow. And Colonel Whistler said, 'Where do you want the line to be', and he gave the Tsar a map, and the Tsar put a straight line down it, and that's where it went. When Whistler died, Whistler's mother was in Moscow and the Tsar loaned her his private train, railroad car to take her to St. Petersburg.

But in terms of art history, Whistler had another issue, where an interesting event came potentially very significant and that is, he had a southern mother, and he sat out the Civil War. And he had been at the Military Academy until he got kicked out and he thought that he had to do something thing in order to rehabilitate himself. So the British at that time were having some issues in South America, so he went down there to be a volunteer of some sort. By the time he got there, the war was all over and he had to wait several months before he can get a ship back. And he had a seaside room and every afternoon the fog poured into the harbor. And he did a whole series of foggy-like paintings and took back and they were great successes in London, and they formed a school called 'tonalism'. And tonalism was very, very popular in the United States. Some it was strongly pushed by Hunt, and also pushed by the Martha Walter of the day, who said that the paintings that you buy, your husband is coming home from a very busy day at work all kinds of issues like unions and stuff, so what you should hang on the wall should be quiet, foggy, you get the picture. And tonalism is the word that is used for that art form.

35:25

I had something else to say about fog, too. Oh, yeah. Corot was so popular in Boston that if you got one of those humid foggy, days, matrons in Boston would say, this is a Corot day. How many people know how many paintings Corot painted? He painted a thousand. How many were in the United States? 4,000. He had great popularity in the United States, all of it sponsored by Hunt, who had gone to Europe before the regular flow of American artists to Europe. Went to the Fontainebleau because he'd heard that's where the advanced artists were living. And when he came back, he had the good fortune of marrying an heiress, which put him at the top of the Boston social heap and opened an art school for girls, which during the summer months, was over in Magnolia. Only, but he died up on the Isle of Shoals shortly, you know, he was only there for a couple of years, but then a Miss Knowlton who had made him famous by, as he was giving these famous lectures in Boston, was writing them all down and then they were published in book form and that gave him a natural reputation, which he

All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 10
continued the art school for four years and then it went up to New Hampshire, Corinth [?], I think.

Where was I where I was about back in 1880. And we had, Duveneck was there, because he was a very, very, very popular, the bust incidentally is of Duveneck. And the reason that he came to Gloucester is that he was a very popular art teacher, you would call 'Duveneck's boys' all of his adherents from those who had been with him in Munich, and then during the summer months in Venice. And he married a wealthy young lady from Boston. They had one child and then she died. That if you've been at the Museum of Fine Arts, he wanted to do something special, he wanted a sarcophagus for her. And there is a bronze one in Venice. And there is a mar-, there are two marble ones. I think one is in Cincinnati and one is in the Museum of Fine Arts. And about the only thing unique about it is that a life mask of her was done at the same time. And he did something, he significantly shortened her nose by proving his love, I guess. His father-in-law said an itinerant artist from Cincinnati is no fit person to bring up a young man, we will take, take over the, those parental responsibilities from you. So this gave him the opportunity of coming to Gloucester every summer to be with his son. In addition, his father-in-law was out getting him sculpture work. And the one that you would find most easily is of the one of Emerson in front of Harrison Hall in Harvard Yard.

39:26

Well let's go to Sargent. Expatriates have always done very, very well when they've gone back home, whether it's West or Whistler or Sergeant and some of the others. But, what was I just talking about Sargent, Sargent. Well, it's hard to paint any anything in Venice unless it's a marine scene and I think the absolute best of the Sargent watercolors; he had gotten sick and tired of doing portrait paintings. He did great work if he knew you. If he didn't know you, he didn't like you, he was a real snob apparently. And if you want to see an absolutely terrible Sargent, go up to the museum in Portland, Maine, if they, they dare show it, but it's a husband and wife and they probably were lumber barons and couldn't write their name and Sargent didn't like them one little bit in and it certainly shows and, of course he's been out of favor for so long. It's just been in very recent years. And the event that brought him into favor was a picture of a 'Black Arrow Boy' that came up at Christie's. And Christie's had done a good job in advertising it, and at that point some of the Arrows got into it, and the Arrow market has been really the market that has moved, moved Sargent.

Well, let's come back to Lane for just a little bit. There were a, there was a group of students, medical students, who were going to Heidelberg. And at that time, the fellow that would have, had the most popularity in Germany, wrote plays and stories and other things and had an opinion on just about everything, including women's girdles and stuff, and color theory, was Goethe. And this was over in Leipzig. And so they had gone to see Dresden and Leipzig and were fascinated by all of this thought, and came back to Harvard and said to the president of Harvard, 'You know, you've got a department of English studies and you've got a department of French studies, but you don't have any department of Germanic studies'. And the President said 'I don't have any money; I get that right all the time. And then, but he did say I do have

All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 11
some discretionary funds for Smith College. And so Smith College was the first campus in the United States to have a department of Germanic studies and in the next year, Harvard had it.

Well, anything that happened in Cambridge very rapidly wound up in Concord. And you found what we have in my, my personal opinion, is that the, Goethe's philosophy, which in painting was by Caspar David Friedrich, Goethe owned Friedrich paintings, and this is a German Romanticism but with a very strong religious base, a large percentage of, of Friedrich's paintings are of religious subject material. In particular, there's one very, very famous one. In Germany, there are along country roads steps to the cross with a figure and a little, a little top on it to keep the rain and snow off. And in one of them, there are steps through the snow. And there are four spots, and then a pair of crutches on the side, and then footsteps away. And in the distance is an amazing mythical cathedral. In other words, it is the little thing that counts. And Thoreau, what do I want, Emerson, Thoreau said, 'If I ever get religion, it will not be in a great cathedral. It will be in a small boat in a small pond overarched by trees.' Well here you have the same thought that has crossed the Atlantic and Sawyer was buying European art periodicals for Lane to see so he was quite familiar with Caspar David Friedrich's paintings and Karl Carl's cards [?]. And the Portland museum has a just an amazing Karl Carl's [?] that it doesn't look like a Lane but the thought is so similar to Lane that you have to say they're cousins in thought.

44:54

This, to me, is the most important painting in the museum's collection. There are two of them. One, I don't know where the source of this one was. The other one is owned by Barbara Novak and a friend of mine bought it from the Mary, the Mellen estate up in Maine. And he's an auctioneer up there, and also a dealer and he took it down to her. And she sat and looked at it for half an hour. And he said, 'Well, don't you think we could take it to Wilmerding? And she said, No, I'm the expert on this. I can't go to anybody else. I've got to make this decision.' And which she did, and she owns it and the museum owns the other one. And there is a, Christie's has a Lane coming up at auction on the 16th. And the Mellen copy is here in the museum upstairs. So if you want to see what two or three million dollars plus will buy, take a look at it. But people often ask what is the market and Skinner had one for \$4 million.

What you want of course is, is what you have in this [points to painting] and to me, and what you have is Lane, Lane near his death. I think he knew he was going to die. He had had a terrible relationship with his brother-in-law. Matter of fact, his brother-in-law sued his estate twice over ownership of the property down there. But he was very, very close to his sister and the only reason he could go to Boston was, was that she could go with him because he could just barely get around on crutches. And they went there for 10 years and the brother-in-law was, was a finish carpenter and he worked. And I think he thought when they came back, that he did the interior of the building and in some way or other that gave him an ownership right, but it was dismissed from court a couple of times.

But Lane was thinking in the same way that Emerson and Thoreau without Emerson's Hindu spiritualism and more of Thoreau's practicality. 'How can I express a religious thought in paint.' And this is very difficult if you're Jewish or if you're Protestant because of the Ten Commandments. You know, if you, if you want to see great Biblical art, you can find it very easily. There's a fantastic Rubens of Jonah being thrown overboard into the waiting mouth of the whale. And there are others reading the Bible and we have all kinds of calamities going on relative to the, this transition that we are a world of sinners, that there is a state where each we can achieve that will give us peace of mind.

And, I'm going to read this, I'm going to stand here to read it, something you've probably all read in part, but haven't thought about. It's one of the Psalms.

"They that go down to the sea in ships, that do business in great waters. These see works of the Lord and His wonders in the deep, for He commandeth and raiseth the stormy wind, which lifteth up the waves thereof. They mount up to the heaven, they go down again to the depths; their soul is melted because (they, he's talking about the sailors now) their soul is melted because of trouble. They reel to and fro, and stagger like a drunken man, and are at their wit's end. Then they cry unto the Lord in their trouble, and He bringeth them out of their distresses. He maketh the storm a calm, so that the waves thereof are still. Then are they glad because they be quiet; so He bringeth them unto their desired haven."

I see in that painting that whole psalm. It is the calm. The storm is the wreck and the peace and calm is the Braces Rock, which is the solidity of faith in the Biblical word. And the calm air, light above, is the overriding influence of God's influence. Yeah. I guess, except for questions, there ends the lesson.

Audience Member, Bill Cross 50:34

So, Bill, you've read so much and researched so much so many of these artists, have you been able to find anything that ties Lane to knowledge of at least Friedrich prints, because I don't think there were Friedrich paintings in the United States,

Bill Traves and Audience Member.

No, but there were photographs of them. (There were photographs of him that he might have seen?) Absolutely, in the art periodicals that Sawyer purchased. (Okay. So he would have seen photographs at the library here and would he have seen prints made from Friedrich images that were traveling across the Atlantic.) Yes, because Friedrich was also represented by a New York dealer. So I can't say that he went directly and ever saw them but certainly the influence is there. Also, that as soon as the Germanic studies department opened at Harvard, there was a tremendous interest in everything Germanic. You know, this was the beginning of the Museum of Fine Arts. This was the beginning of the Symphony; this was the beginning of holistic medicine and anthroposophic medicine and so forth in the United States. Whatever Goethe was talking about, was rapidly being dispersed into that circle of people, plus the German immigrants that were coming here to set up businesses, say in the glass business in Boston or the ceramics business or something like that. That was in the 40s in the 40s and 50s. Susan

Audience Member, Susan Erony 52:21

Well, I was just going to say that, I mean, well before the Museum of Fine Arts, which would have been the 1870s, right, wouldn't Lane have become familiar with German romanticism through the transcendentalists, because they were looking, as I understood, to German romanticism for some of their ideas. So I would think that the kind of philosophy would have filtered down.

Bill Traves

You're saying exactly what I, you said it just better than I was saying, except I was just being too long-winded about it. Clearly, it was, the American translation of Germanic thought is transcendentalism. (Right.) Any other questions? Anything about the contemporary artists?

Audience Member 53:04

What about these two other paintings?

Bill Traves

We can't let this go. This is great. First of all, we're going to see some of them, this is Gordon Grant. And I've got a bunch of books up here. If you haven't seen them, you can come up and take a look at them. There is a Gordon Grant sketchbook. This is very well written. Interestingly enough, two things: One, there are only a couple of, there aren't to me. This kind of book has to be a picture book and there are only a few of them. But it doesn't say one word about T. Bailey. And the question I think I would have is, if I were writing it and I admired someone, and he had done something that was criminal, would I write about it or not? Well, let me give you an example. When John Manship wrote a book about his father, he said, Now this is a chapter that I just feel I have to go into. John Manship, Paul Manship had a mistress in Germany who was a Jewish art dealer and he took her skiing and other places, and afterwards, she wrote him a letter and said, things are getting pretty tough over here. Is there anything that you can do for me, and he didn't, according to John, did not answer the letter. Do you get to discuss it or don't you discuss it? I would have the same thing. John was a close friend of mine. If I were to write the story of their lives, would I say that they made money their whole lives by having copies made of Paul Manship's work and selling them as originals. Should I do it? Or should I, should you let dead dogs lie? I'll tell you how that started, I'll tell you how, the way they got into it. There's a dealer in New York named Ira Spanner. And he had a piece of garden sculpture that Paul Manship had done and a customer came in and said, that is just wonderful, but it's the wrong scale. Do you think that Paul Manship did something in the scale I want? And of course Ira said, I'm sure he did. A quick call to Folly Cove, to Lanesville, and lo and behold, the foundry in New York state on the Hudson produced the desired result. Any questions?

Audience Member, Larry Hawkins 56:10

So I was thinking, do you have a brother? (Yes, I do.) Yeah. I remember you guys in Sandy Bay sailing and I was probably 15 or so, sailing there too, and you guys were decidedly cool. What I was aware of was I was quite sure women we're going to be very interested in you and your

All the Ships at Sea: A Celebration of Cape Ann's Role in the Maritime Trades – VL41 – page 14
brother. But what I really want to ask you, when you went aboard the *Haight*, was that, they tried to tow it off and it was after that when you went aboard?

Bill Traves 56:40

Yes. It came ashore on the second of April in this tremendous northwest thunderstorm. And my brother and I had the 19th of April vacation. And by then, the tugs had tried to get it off and couldn't. The crack had appeared, but it hadn't been as significant as that. We couldn't get into the aft section at all and you couldn't really because of light go below deck so we were really confined to looking at charts of Borneo and stuff. But yeah, we went out there and it had been declared abandoned and there was a, a metal ladder down the side, right right to the water's edge. And we just climbed right up and groped all around every place and started gathering our loot. And put it in the dory and then the dory capsized. Anybody else?

Unknown Speaker 57:45

One other question. I thought you were, by the time you're at the psalm, I thought you were just getting into it. I thought you had a lot more to go. Were you going to continue?

57:52

No, I wasn't going beyond that. What I wanted to say is, is that, how do you get redemption. You know what, you go through, we're a fallen world, you know, and we're faced with all kinds of terrible things happening, whether they're happening on a daily basis in China or anyplace else. But how it, in many people's minds, that religion is the solution for finding, finding salvation. I have a great deal of sympathy for those artists who think a lot of Thomas Kincade. Again, as you may know, Thomas Kincade died a couple of weeks ago at the age of 54 after a drunken night. And some of his paintings are exact copies of Casper David Friedrich's work. But, there are people who want to have the solace, the picture of the lighthouse, the picture of the cottage, where all is well, and I just say, more power to you. If that does, what this does for some people, then it's your business.

Bill Traves and Audience Member

This is a painting by an artist who my brother and I knew pretty well, Iver Rose, in Rockport. Did you, do you remember him? (Yeah.) Tell us about him. (That's all I know. But he painted farms in a variety of...) Sure. Did you ever see him? (Yes I have.) And what did he have? The biggest stomach you ever saw. (It was rotund.) You knew summer had come when he was sit on the stone wall in front of the Congregational Church and support his stomach on his knees. He also had a great big curly mustache like that went round about four times like a pig's tusk. And our parents had told us that there were people that stole little boys and, so, if we came up and saw him sitting on the stone wall, when we got to Tuck's, to the Rockport Art Association, we would cross the street to in front of Tuck's candy store and then walk the rest of the way up to Mrs. Savages Penny Candy Store. Anybody else? Don't be afraid to ask question because I just love doing this.

Audience Member 1:00:45

27 Pleasant Street, Gloucester, Massachusetts 01930 USA

+1 978-283-0455

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I have two questions. I really can't see the Iver Ross. What is she looking at?

Bill Trayes

We have here an artist who has painted an abstract painting.

[End of Recording]