

Highlights from The William J. Glackens Collection in NSU Museum of Art Fort Lauderdale

By: Elizabeth Thompson Colleary

Introduction to the Collection

Every time a group of paintings by William Glackens is shown one gets from them much of the sensuous joy that the artist must evidently have had when he painted them. His are no perfunctory productions of a manufacturer of paintings. They are fragments of his life, of the pleasures he has felt at being in the sun in certain delightful places and above all of the pleasure derived from just painting’¹

Written by an art critic reviewing an exhibition of paintings in 1931 by William J. Glackens (1870–1938), this statement aptly describes the experience that awaits visitors to the Glackens Wing at the Museum of Art | Fort Lauderdale. As the largest repository of resplendent works by the artist, recently described as a “master of delight” and praised in his lifetime for “his genius for transforming his inner joyousness to canvas,”² the collection includes painting spanning the years 1891 to 1938, thus from the defining phases of Glackens’s career—from his early days as an artist-reporter and illustrator, through his recognition as an urban realist aligned with the famed painter and teacher Robert Henri, to his brilliant flowering when he came into his own, inspired by the vivid colors of the French Impressionists and his American modernist contemporaries.

Among the holdings are examples of his finest works as an illustrator, among them *The Night after San Juan* (1898), which depicts the aftermath of a battle in the Spanish-American War, *Far from the Fresh Air Farm* (1911), and *Christmas Shoppers, Madison Square* (1912), the latter two bustling New York City street scenes replete with lively vignettes and abundant period detail. He was considered by many to be one of the best, if not the best, illustrator of his generation, and, although the drawings were originally created for reproduction in magazines, they are now regarded as independent works of art of the highest order.

Always intent on pursuing a career as an artist, Glackens took classes at the Pennsylvania Academy of the Fine Arts and although he was earning a living as an illustrator, he was nonetheless determined to make his way as a painter. To complete his education, he traveled to Europe in 1895–1896 with Henri to study the works of the masters he revered. He was enthralled by the paintings of Rembrandt van Rijn and Frans Hals, the seventeenth-century artists whose works he saw in Holland, and in Paris he discovered the paintings of Édouard Manet, whose influence is evident in *In the Luxembourg* (c. 1896). Glackens’s passion for French art and culture first emerged in Paris; he remained an ardent Francophile for the rest of his life, returning to France often for extended vacations with his family. A few of his most vibrant paintings, completed in that country after his conversion to a more colorful Impressionist

¹ H. E. Schnakenberg, “Exhibitions: William Glackens,” *Arts* 17 (April 1931): 579–81.

² Avis Berman, “Master of Delight: William J. Glackens at the Museum of Art, Fort Lauderdale,” *Magazine Antiques* 178, no. 6 (November–December 2011): 1; and John O’Connor Jr., “The Glackens Exhibition,” *Carnegie Magazine* 12 (February 1939): 277.

palette, are in the Museum of Art | Fort Lauderdale collection, among them *Breakfast Porch* and *Along the Marne* (both 1925) and *Bowlers, La Ciotat* (1930) and *Bayshore* (1931), the last painted during his final summer in France.

After Glackens moved to New York City in 1896, he worked for numerous publications as an illustrator before he began to exhibit his paintings in 1901. In 1904 Glackens married Edith Dimock, a spirited and freethinking artist from a wealthy Connecticut family. They met through a mutual friend when she was living in New York City and studying with the American Impressionist painter William Merritt Chase. Some of her lively and satirical watercolors are in the Museum of Art | Fort Lauderdale collection as well, and although she downplayed her achievements as a painter, her work was included in the groundbreaking Armory Show of 1913 that featured European and American modern art, much of it shown in the United States for the first time. Glackens's work was also on view in the exhibition, and the leadership role he assumed in helping to organize it is an indication of his stature within the New York City art community.

When Glackens and his new bride took a delayed honeymoon to France in 1906, he once again saw the works of the Impressionists, and the experience marked the beginning of his conversion to a brighter palette—*Dancer in Blue* (1906) signals the new coloristic style to come. Glackens first gained notoriety in 1908, when he and fellow urban realist painters organized the now historic exhibition of the Eight, yet he soon moved away from the darker style of Henri and Manet.

After his marriage and the birth of his children, Glackens's subjects were often drawn from the parks and beaches the family visited—Cape Cod Pier (1908) and Sledding in Central Park (1912) among them—and interior views of the places they lived—including *Twenty-Three Fifth Avenue, Interior* (1910) and *The Artist's Daughter in Chinese Costume* (1918). All were rendered with the sonorous color and feathered brushwork that became hallmarks of his style.

Glackens's connoisseurship, discerning taste, and critical eye were admired and valued by Dr. Albert Barnes, a boyhood friend from Philadelphia who contacted Glackens after he had amassed a fortune and developed a passion for modern art. He sought out his learned friend's advice when he began to build his art collection, now one of the most acclaimed in the world. On one art-buying trip to Europe, shopping for Barnes, Glackens purchased works by modern masters Vincent van Gogh, Pierre-Auguste Renoir, Paul Gauguin, and Henri Matisse. Dr. Barnes was also one of Glackens's most enthusiastic patrons, buying pictures from the artist regularly; the Barnes Foundation owns more than seventy works by Glackens, a collection second in size only to that of the one at the Museum of Art | Fort Lauderdale.

Toward the end of his life, through the 1930s, when his health was failing and he lacked the physical stamina required to paint larger works, Glackens focused primarily on still-life subjects—the paintings were popular in his lifetime and are now considered among his finest. As early as 1904 in figurative paintings, Glackens had featured colorful still-life arrangements of flowers and fruit, often depictions of objects found in his home, and by 1916 he began to exhibit still lifes that displayed the bold palette and lively brushwork of his new Impressionist style—examples include *Flowers on a Garden Chair* (1925), *Plums in a Saucer* (c. 1930s), and *Flowers in a Quimper Pitcher* (c. 1930). The last painting that Glackens produced, a small still life with paint tubes (1937–1938), is a simple arrangement he came upon in his

studio, three casually placed paint tubes and a small bottle of turpentine or linseed oil—a poignant evocation of the decades he had spent sharing his love for painting and his love for life with his viewers.

In retrospect, the observations made at the time of Glackens's death regarding his place in the pantheon of American art, still ring true today. On the occasion of the large retrospective memorial exhibition mounted at the Whitney Museum of American Art, New York, shortly after his death, Glackens's stature was recognized by a critic who wrote with obvious affection, admiration, and respect that “the artist, with his freshness and serenity of vision, his command over the possibilities of color, his ability to weave light and form into one motive, and his genius for transforming his inner joyousness to canvas through flowers, landscapes and figures, found a place—a very high place, unsought but earned—in the history of American art.”³

Commentaries on Selected Works

William Glackens

Philadelphia Landscape, 1893

Oil on canvas

17 ¾" x 24"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.41



Philadelphia Landscape is Glackens's first known painting, completed when the artist was twenty-three years of age and was enrolled in painting classes at the Pennsylvania Academy of the Fine Arts. The subject is the countryside outside Philadelphia, where Glackens lived at the time, with a row of nondescript buildings in the distance. The dark earth-tone palette used, along with broad strokes of pigment in the sky and finer dark details in the trees, are harbingers of Glackens's later urban realist style. In the 1890's Glackens was often painting and drawing in the company of his friend and fellow artist John Sloan, who he had known since high school; after they moved to New York City in 1896 they later showed their work together in the famed exhibition of “The Eight” in 1908. The artistic paths of Glackens and Sloan diverged after 1908 but they remained lifelong friends.

The grey atmosphere and mood of this fall or winter scene were inspired by the works of James McNeill Whistler, whose lyrical tonalist paintings were well known at the time. Whistler's influence is also evident in Glackens's later work, especially his full-length portraits of *Charles FitzGerald*, (1903) and *Ferdinand Sinzig* (c. 1906).

³ O'Connor, “The Glackens Exhibition,” p. 277.

William Glackens

In the Luxembourg, (c. 1896)

Oil on canvas

16" x 19"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.66



In the Luxembourg was painted in Paris in 1896 during Glackens's first trip to the city. Unlike other painters who went to Europe to study, Glackens did not enroll in classes; he preferred to sketch local views and study the art on display in museums. During a biking trip to Holland, he saw the paintings of seventeenth-century Dutch painters Frans Hals and Rembrandt van Rijn, and their emphasis on loose brushwork and dramatic light clearly influenced Glackens during these formative years. If Glackens's painterly style was derivative of seventeenth-century Dutch art, the subjects of the paintings were clearly inspired by the earlier work of the Impressionists and other painters of modern life. Like them, Glackens favored views of Parisian parks, cafés, and theaters. Glackens most admired the works of Édouard Manet and Pierre-Auguste Renoir, and while *In the Luxembourg* may in conception be similar to works by them the treatment of the subject – people in a park setting – could not be more different. Whereas the French artists favored crowded foreground scenes, in Glackens's composition the foreground is an open expanse in which a single female figure rushes toward the viewer. In Glackens's painting the space opens out to the viewer and the figure about to sweep by, her skirts hiked up so she can move quickly, suggests a narrative. Clearly, in this early work the artist-reporter's gift for careful, nuanced observation of the human condition emerges, as does his desire for the viewer to become engaged with the subject.

William Glackens

Outside the Guttenberg Race Track (New Jersey), 1897

Oil on canvas

25" x 32"

Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation,



This painting is one of the first large oils that Glackens completed after moving from Philadelphia to New York City in 1896. He would remain a New York resident for the rest of his life. The scene here depicts the activities outside a rundown race track in a suburban New Jersey town just across the Hudson River from New York City. Glackens's close attention to the details of the myriad activities taking place in the foreground attest to the observational skills he had honed as an artist-reporter in Philadelphia; they would serve him well when his subjects became the bustling streets and parks of New York.

The palette used here includes the muted earth-tones of Manet that were so popular with the followers of Henri. Glackens would embrace these dark tones for the next decade until, in another race track scene, this one located in Brighton Beach near Coney Island, *Race Track*, 1908-09, he abandoned his earlier palette for the bright, luminous colors of the Impressionists and his fellow American modernists.

William Glackens

The Night after San Juan, 1898

Watercolor, pen, and black ink on paper

16" x 13"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.67



Working as an artist-reporter Glackens covered all the events of the day, drawing crimes scenes as well as social and political events. He also produced independent illustrations that were neither inspired by nor related to written sources. These were among his most popular works, admired when they appeared in magazines and enjoyed now as singular, exemplary works of art.

Among Glackens's most highly regarded illustrations are those that he created while covering the Spanish-American War in Havana, Cuba, as a special correspondent for *McClure's Magazine* in 1898. *The Night after San Juan* depicts the battle that became known as the Battle of San Juan Hill, famous for the American victory secured by Theodore Roosevelt serving as the commander of the Rough Riders. Later heralded as a glorious American victory, casualties were nonetheless heavy, and Glackens chose to illustrate the brutality of the conflict.

As he would so often do, to engage the emotions of the viewer, Glackens used an expansive foreground to make fully visible the horrors of the story as it unfolded – figures move toward us, and the injured soldier on the right, supported by two comrades, looks as if he will drop at our feet. Behind this group, two soldiers dash to the left with weapons drawn, and slain soldiers are in plain sight; by painting them in stark values Glackens highlighted these victims of war. Since Glackens's assignment was to illustrate the struggles and heroism of U.S. troops he has done so in an emotionally compelling fashion.

William Glackens

Portrait of Charles FitzGerald, 1903

Oil on canvas

75" x 40"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.45



In 1901, two years before this elegant and flattering portrait was completed,

Charles FitzGerald (1873–1958), the recently appointed art critic for the *New York Evening Sun*, had given Glackens his first substantive review and FitzGerald soon became a lifelong friend, as well as brother-in-law, when he married Glackens's wife's sister, Irene Dimock, eleven years after he met her at Glackens's wedding.

In this full-length portrait FitzGerald does not make eye contact with the viewer; rather, he seems caught in a pensive moment as he glances to the left with a knowing gaze that suggests the thoughtful intelligence that was a hallmark of his character. Glackens faintly illuminated FitzGerald's wrist to draw our attention to his right hand, placed confidently on his hip; his left hand grasps the hat and walking stick that complete his fashionable ensemble. In his attire and stance, he appears a dapper gentleman, proud but not haughty. Glackens's expressive use of a vague, dark setting, with no clear floor line or interior details, and a deep, earth-toned palette suggest the contemplative mood of his subject.

William Glackens

Seated Actress with Mirror, c. 1903

Oil on canvas

52 x 34 ¼"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; courtesy of the Sansom Foundation, NY,



After visiting Paris in 1895 and seeing the many Impressionist works that celebrate people, especially couples, enjoying theatrical entertainments Glackens began to pursue comparable night life subjects in his paintings. Like the works of Degas and Toulouse-Lautrec, in *Seated Actress with Mirror* Glackens chose to depict a backstage scene, a less than glamorous one. As is often the case in Glackens's work, the narrative is ambiguous. The actress's state of undress alludes to an intimate encounter but Glackens leaves us to determine who the fully dressed young man in shadow might be. Moreover, Glackens's agitated surface, filled with furious brushwork and sharply contrasting black and white patches, adds to the veiled drama of the scene.

William Glackens

Tugboat and Lighter, 1904–1905

Oil on Canvas

25 ½" x 30 ½"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens,



Tugboat and Lighter is an early work that displays the earth-tone palette that Glackens favored at the

time, in this case, to capture the energy of the bustling New York harbor views that he often observed. The dynamism of the scene is conveyed through the quickness of the brushstrokes, and the surface is enlivened by layers of paint that accurately describe the play of light and shadow on the boats and water.

The sky is painted with thin pigment, almost an oil wash, but applied so vigorously that numerous hairs from the paintbrush were dislodged and are still affixed to the canvas. After creating the illusion of a foggy or misty horizon, where the Statue of Liberty can be seen in hazy silhouette, Glackens gradually applied thicker paint in shorter dashing strokes, illusionistically building up the surface in the foreground.

The gold frame on *Tugboat and Lighter* is of interest because it was made by one of Glackens's closest friends. The frame, which is elaborately hand-carved and decorated with scrolling floral motifs incised at the corners, is inscribed on the back: "Frame made for W. Glackens by Charles Prendergast 1917." Charles Prendergast and his brother, Maurice, a fellow member of the group that exhibited as the Eight, were lifelong friends of Glackens. The brothers are credited with reviving interest in beautifully crafted, hand-carved frames. The Prendergasts also framed many of the modern works in the Barnes Collection and inspired Glackens to carve some frames of his own.

William Glackens

Dancer in Blue, c. 1906

Oil on canvas

48" x 30"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation,



Dancer in Blue displays similarities in style and subject to Glackens's early masterwork *At Mouquin's*, which was painted at the same time and became his most highly acclaimed and widely exhibited work. The paintings are similar in size and both highlight blue satin dresses and the women who wear them.

The paintings also represent Glackens's early forays into urban nightlife subjects and, since both paintings were done at a time when he was still primarily using a darker palette, they can be seen as pivotal transitional works that represent the direction that Glackens's art would soon take when he wholeheartedly embraced the Impressionist style, especially its colorism.

The gesture of the young woman in *Dancer in Blue*, caught midstride as she raises her dress provocatively, suggests a dance movement, perhaps the cancan, the popular cabaret performance that originated in France. Given Glackens's passion for modern French painters, the subject might have been

inspired by Henri de Toulouse-Lautrec's many depictions of the popular cancan dancers.

The vibrant blue hues signal Glackens's innate passion for the rich color embraced by the Impressionists, and his abundant enthusiasm for the process of painting can be seen in the active surface of the canvas. The lively motion of his brush, mimicking the movement of the dancer, captures the verve of this young performer while just as emphatically capturing the artist's passion for his work.

William Glackens

Study for Flying Kites, Montmartre, 1906

Oil on panel

6" x 8"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens,



Study for Flying Kites, Montmartre, and the larger oil painting that was based on it, were painted in 1906 when Glackens was in Paris with his new bride for a delayed honeymoon.

Although many of Glackens's pictures of people enjoying leisure time take place in outdoor park settings, in *Study for Flying Kites, Montmartre* his subject is recreation in a crowded urban locale. The setting may lack the picturesque beauty of a formal park filled with trees, gardens, and fountains, but Glackens nonetheless conveys the warmth and gaiety of the shared kite-flying experience through the use of radiant light. The most evocative feature of this charming and intimate work is the use of pure white and golden yellow highlights to create the illusion of late afternoon sunlight illuminating the middle ground and buildings in the distance.

Study for Flying Kites, Montmartre also displays Glackens's mastery at rendering figures both posing gracefully and in motion. The people seen in silhouette in the right foreground are painted with a few small, quick strokes of dark paint, yet, despite the shorthand simplification, they stand or move with clearly articulated gestures and we are invited to look over their shoulders to observe the view that they enjoy.

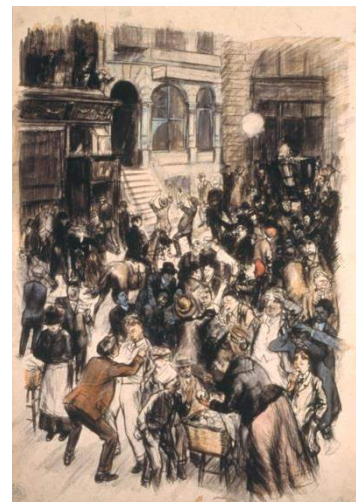
William Glackens

Curb Exchange [No. 3], 1907–1910

Gouache and conte crayon

28 ¼" x 19 ¼"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation,



Curb Exchange [No. 3] records animated transactions taking place in lower Manhattan on Broad and Wall Streets, where brokers who did not have seats on the New York Stock Exchange conducted business. The title refers to the exchange taking place between the male stock traders on the street, yet it could just as easily refer to the woman selling apples from a basket in the foreground. Indeed, given her size and placement in the front, this woman selling two apples to a boy is the most prominent “curb exchange”—and perhaps a humorous play on words on Glackens’s part.

To the left of the fruit vendor, two men are seen in exaggerated poses—one man pleading with another, almost knocking him over as he firmly pokes his shoulder. Behind these men in the foreground, a dense mass of animated figures, mostly men, are depicted – these figures would be lost in a sea of gray hues were it not for Glackens’s masterful use of dashes of red on the caps of the two men at the center.

Curb Exchange [No. 3] was drawn using gouache and conté crayon, a drawing medium Glackens preferred. The crayon allowed for much greater emphasis on the animated line that he loved, with abundant agitated cross-hatching that enlivens the surfaces. Glackens accurately rendered the setting—a tumultuous street scene in New York City; his masterful draftsmanship, eye for detail, and insight into the human condition are in full force.

William Glackens

Far from the Fresh Air Farm: the Crowded City Street With Its Dangers and Temptations, Is a Pitiful Makeshift Playground for the Children, 1911

Crayon heightened with watercolor on paper
25” x 17”

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.152



The drawing known as *Far from the Fresh Air Farm* was published as a full-page illustration in *Collier’s* on July 18, 1911, with the caption, “The Crowded City Street, with Its Dangers and Temptations, Is a Pitiful Makeshift Playground for Children,” a direct reference to an article that appeared in the magazine.

Even though the subject is purportedly the plight of urban lower-class children, given the organization of the composition, it appears that the subject is perhaps instead the women who labor to care for the children, shown toiling in the street, selling their wares to support their families.. Although the artist never professed any overt sympathy or concern for the plight of the masses, often immigrants, who peopled the bustling streets that he loved to draw, an examination of his compositions and depictions of women suggests that he wanted the viewer to notice them and perhaps ponder their circumstances.

The fact that Glackens wants the viewer to focus on the fruit vendor and her customer is abundantly clear not only because he accorded them a prominent position, but also because they are the most

brightly colored elements in the picture. The bright red shawl worn by the customer immediately draws our eye to her and the fruit vendor, although dressed in neutral gray and brown tones, stands beneath a bright blue and orange umbrella.

William Glackens

Christmas Shoppers, Madison Square, 1912

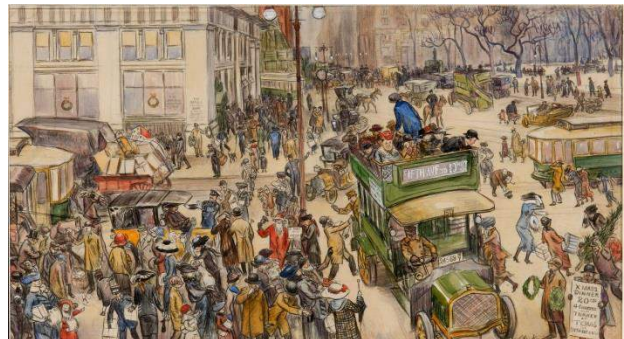
Crayon and watercolor on paper

17" x 31"

Collection of Museum of Art | Fort Lauderdale,

Nova Southeastern University ; bequest of Ira

Glackens, 91.40.106



The drawing now known as *Christmas Shoppers, Madison Square* was published on December 13, 1912, as a two-page illustration in *Collier's Weekly* with the title *The Day before Christmas on Madison Square*. It is now acclaimed as an independent work of art, a beautifully crafted drawing filled with abundant period detail that chronicles the bustling activity at an intersection in New York City that is still heralded as a prime shopping locale.

Today the intersection where Fifth Avenue crosses Broadway at Twenty-Third Street, just west of Madison Square Park, is the center of the Flatiron District, so named because the famed Flatiron Building, completed in 1902, is situated just behind where the artist stood in order to capture this view. Visitors to the area will recognize the clock on the sidewalk just behind the horse and buggy on the left side of Fifth Avenue. The clock still stands there today, keeping accurate time as it has since it was set in place in 1909.

Unlike Glackens's other bustling street scenes, there are no large figures in the foreground in *Christmas Shoppers, Madison Square*; rather, Glackens presents a frieze like tableau of people scampering left and right and back and forth in the street and on the sidewalk. In the immediate foreground he drew them with precise detail, including a pickpocket reaching into the purse of an unsuspecting woman waiting to cross the street—one of the many vignettes that fill every inch of space within this lively drawing.

William Glackens

Cape Cod Pier, 1908

Oil on canvas

26" x 32"

Collection of Museum of Art | Fort Lauderdale, Nova

Southeastern University; gift of an anonymous donor, 85.74



Cape Cod Pier was painted in 1908, when Glackens spent the summer in the town of Dennis on Cape Cod with his family. It represents a major turning point in Glackens's style, as he turned away from his usual palette of dark, earth-tones and adopted the sun-drenched colorism of Renoir and his fellow American Modernists, among them Maurice Prendergast. The painting has long been admired but its specific site has been identified only recently. Photographs housed at the Dennis Historical Society confirm that Glackens depicted a pier that extended into Cape Cod Bay from a beach on the grounds of the famous Nobscusset Hotel.

The preparatory sketches Glackens drew as he worked out the final composition for *Cape Cod Pier* reveal the artist's creative process. The drawings all were done from a vantage point looking back at the beach and dunes from the end of the pier, but in one, which clearly shows the Nobscusset Hotel bathhouse on the bluffs overlooking the water, no figures are present, and in another, a man leans on the pier railing on the right. The final composition opens out toward us as we view the expansive pier from the vantage point of two women strolling in front of us – we vicariously walk behind them, taking in the view that they and the artist enjoyed.

William Glackens

Wickford, Low Tide, c. 1909

Oil on canvas

25" x 30"

Collection of Museum of Art | Fort Lauderdale, Nova

Southeastern University; gift of the Sansom Foundation, 94.69



This painting dates from the summer of 1909, when the Glackens family vacationed in Wickford, Rhode Island, near Narragansett Bay. Like *Cape Cod Pier*, a radical new work completed the year before, *Wickford Low Tide* is another example of the new direction Glackens was pursuing as he experimented with dazzling color effects and richly encrusted surfaces. The simple composition of *Wickford Low Tide*—composed primarily of horizontal bands that describe a rocky beach, shallow pools of water, sand bars, open water, and then distant sky—afforded the artist the opportunity to experiment with the tactile and chromatic qualities of pigment as he layered thick daubs of paint in the foreground beneath thinner crosshatched strokes at the top of the canvas.

Even though Glackens had traveled to Wickford, a seaside locale, with his family, he included no figures shown enjoying the view. This is in contrast to an early sketch, in which a small figure of a clam digger or a wading bather appeared in the water close to the horizon line. As Glackens was finding his way with his new style, perhaps his innate exuberance was now directed toward his pigments and the newfound qualities of color and surface that they afforded him, rather than toward a representation of the people

who so often had filled his pictures in the past.

William Glackens

Twenty-Three Fifth Avenue, Interior, c. 1910

Oil on canvas

19" x 24"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens,



The Museum of Art | Fort Lauderdale collection is significant because of the many masterworks by Glackens that it contains, but also, from the standpoint of understanding and illuminating the artist's working habits, it holds invaluable examples of smaller works painted as studies for larger compositions. As such, they reveal Glackens's creative process and also stand alone as independent works with abundant aesthetic merit. One example is *Twenty-Three Fifth Avenue, Interior*, of about 1910, certainly painted as a study of the empty room that the artist would soon paint again, occupied by family and friends in his widely acclaimed and much-admired *Family Group*. *Twenty-Three Fifth Avenue, Interior*, a cozy domestic view, accurately records the appearance of the living room in the apartment that the Glackenses rented at the time, while displaying the loose brushwork and bold color that were soon to become hallmarks of his mature style.

Glackens made many sketchbook studies of the room and its furnishings with and without family members present; they attest to his keen eye for detail and nuance in pose and gesture. *Twenty-Three Fifth Avenue, Interior* hangs at the Museum of Art | Fort Lauderdale in a room that is a re-creation of the living room shown in the picture. The painting and the room are filled with the furniture, paintings, and decorative objects that belonged to the Glackens family—treasured possessions that the artist proudly displayed in his home and lovingly depicted in his art.

William Glackens

Sledding in Central Park, 1912

Oil on panel

6" x 8"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.2



New York City's Central Park was a favored locale for Glackens and his fellow Ashcan painters. In *Sledding in Central Park* the artist's son Ira appears, a five-year-old seen from behind dressed in a Scottish outfit with his sled in tow.

The painting is an example of one of Glackens's many scenes of people enjoying outdoor activities during different seasons of the year. New York City parks were a frequent subject for Glackens, most notably Washington Square Park, located near his studio in Greenwich Village, and here Central Park—the vast expanse of property designed as a backyard for recreation and renewal for millions of urban apartment dwellers.

Unlike a version of a similar view painted seven years earlier, *Central Park, Winter*, which features Glackens's darker palette, in *Sledding in Central Park*, the space is more expansive, and the dark shadows of the earlier work have been replaced by a panoramic view of a sunny park with light flickering everywhere off the surface of the snow. The coloristic experiments of the 1907–1909 period have now been fully absorbed into Glackens's mature style, inspired by Impressionism, and now characterized by boldness in both brushstroke and color.

William Glackens

Children Roller-skating, after 1913

Oil on canvas

18" x 24"

Collection of Museum of Art | Fort Lauderdale, Nova

Southeastern University; gift of the Sansom Foundation, 92.37



This picture presents children at play, but the drama that appears to unfold in the foreground is an ambiguous one. The two skaters in blue and green reach out to the skater in orange, who is just beyond their reach, and while they could be chasing her as she flees, they could also be lunging toward her protectively to catch her if she loses her footing on the curved path. No matter what the specific narrative might be, the overall feeling of the work is lyrical, largely due to the prevalence of decorative patterns and cheerful, vibrant colors. The work reflects a *joie de vivre* that could have been inspired by Henri Matisse, the Fauve master with whom Glackens shared numerous stylistic affinities.

A virtually identical watercolor study for this oil painting was subtitled *A Decoration*, and that is the clue to the relationship of *Children Roller-skating* to an unusual group of decorative works that Glackens painted in the winter of 1914–1915. The figures in these works all have elongated, sinuous bodies with outstretched arms, and they occupy landscapes made of flattened, curvilinear shapes and colorful, decorative patterns.

William Glackens

Mother with a Baby, Washington Square Park, 1914

Oil on canvas

14" x 17"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.137



Glackens painted many scenes of Washington Square Park, often recording what he observed from his third-floor studio window that overlooked it from the south. From this perch, Glackens could see the myriad activities that took place in the park year round. *Mother with a Baby* is set in the warmer months, but the bright green grass was covered with snow and mud in earlier Washington Square views such as *The Green Car* from 1910.

Here the mother balancing her infant in her arms is larger than the figures in the earlier compositions and placed in the foreground closer to the viewer. Again the foreground is open to us, so that we can enter the path and join this woman dressed in simple garb, perhaps a resident of the lower-class Italian neighborhood that bordered the park on the south. Glackens may have been acknowledging his neighbors when he chose to include in this park view the statue of Giuseppe Garibaldi that had been given to the city of New York by the Italian American community in 1888.

The influence of recent avant-garde French painting can clearly be seen in the blue shadows cast by the red trees and in the mother's bold turquoise skirt, set against emerald green grass. While stylistically betraying modernist concerns, the picture can also be seen as another example of Glackens's innate joie de vivre as he celebrated the cheery bustle of the city as it played out before him.

William Glackens

The Artist's Daughter in Chinese Costume, 1918

Oil on canvas

48" x 30"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.28



The Glackens children or their parents seem to have had a penchant for exotic garb. Ira appeared in *Sledding in Central Park*, six years earlier, in a Scottish outfit, complete with kilt, to go sledding on a snowy day, and here Lenna poses gracefully in a large, billowing Chinese costume. *The Artist's Daughter in Chinese Costume* is an especially charming work and one of the most popular and widely exhibited paintings that Glackens created.

The picture combines a favored subject – a beloved family member – with the artist’s elegant, painterly style at its best, displaying feathered brushwork inspired by Pierre-Auguste Renoir. Glackens’s natural affinity for rich, glowing color and resplendent decorative patterns is everywhere in evidence. The personal quality of the work extends to the frame, which Glackens hand-carved. For several years he had been friends with the Prendergast brothers, Maurice and Charles, fellow artists who owned a successful framing business in Boston and later in New York City. Glackens was no doubt inspired by their efforts—perhaps after Charles had made frames for some of his canvases.

In addition to the exquisite formal traits—the rich colors and lush surface that distinguish the work—its most endearing quality is surely the winsome expression that Glackens so masterfully captured on his daughter’s face -- a photograph showing her smiling widely while wearing the costume confirms the cheery disposition that her father portrayed.

William Glackens

House in Conway, 1920

Oil on canvas

18” x 24”

Collection of Museum of Art | Fort Lauderdale, Nova
Southeastern University; bequest of Ira Glackens, 91.40.18



In his memoir, *William Glackens and the Eight*, Ira Glackens described the rustic “pioneer existence” the family enjoyed during the years they spent summering in Conway, New Hampshire. Beginning in 1920 the Glackens family rented the cozy home depicted here and despite the absence of electricity and running water they returned every year through 1924.

Glackens produced two luminous depictions of this house, where the family enjoyed leisure time away from the heat of the city, and they both represent his mature Impressionist landscape style at its best with sumptuous, glowing colors and lively brushwork.

In *House in Conway* Glackens’s passion for the expressive possibilities of vivid contrasting colors is everywhere in evidence – most notably in the contrast between the rich jewel greens of the trees and shrubs and the purple and fuchsia pink tree seen in silhouette next to the bright orange house, with its emerald green shutters. Glackens used a variety of energetic brushstrokes ranging from soft, long strokes on the rolling lawn and the trees, rustling in the summer breeze, to the shorter dashed strokes that describe flickering sunlight falling on shrubs and flowers.

William Glackens

Breakfast Porch, 1925

Oil on canvas

30" x 25"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.30



Breakfast Porch was painted in France in the summer of 1925, on the first European excursion for the Glackens family, one that began an extended stay abroad that lasted through 1931.

Since it was Edith's habit to arrange bowls of fruit and vases of flowers to decorate their home, we can assume that it was she who chose the bouquet of yellow, orange, and white zinnias and cosmos that fills the large basket that dominates the lower half of the composition. Whereas the weave of the basket and petals of the flowers are painted lavishly, with careful attention to detail, the rest of the composition, the oddly glum or sleepy figures and the cramped space they occupy, is painted with the long, blurry, feathered strokes that were characteristic of Glackens's Renoir-esque style at the time.

Breakfast Porch is an enigmatic work, which, because of the bright colors and decorative flowers, at first seems to convey a cheerful, lighthearted mood. The porch where the Glackenses ate breakfast in their seventeenth-century house in Samois-sur-Seine may have been as small and cramped as the room shown here, but, if so, it was surely an uncomfortable place to dine. The fact that Edith and her children are clustered so snugly around the table might account for their dour expressions, or perhaps, again, they were all still sleepy as they gathered for their morning meal.

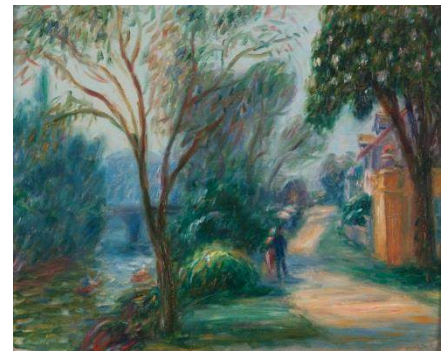
William Glackens

Along the Marne, 1925

Oil on board

12" x 15"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.107



Both *House in Conway* and *Along the Marne* are fond representations of locales where Glackens spent vacation time with his family, and both display his mature Renoir-esque landscape style at its best, with soft, feathered brushstrokes used to apply colors in rich, jewel tones. After having spent five years summering in Conway, New Hampshire, from 1920 to 1924, the Glackens family began an extended seven-year stay in Europe, passing the summer of 1925 in Samois-sur-Seine. It was during this European sojourn that both *Breakfast Porch* and *Along the Marne* were painted, the first time that Glackens and

his wife had gone back to France since their honeymoon in 1906, now returning with their family in tow.

Along the Marne, one of Glackens's most overtly romantic images, can perhaps be seen as expressing the artist's nostalgia for the honeymoon trip, while at the same time celebrating the closeness the couple still shared as they returned with their two children – perhaps they are the couple strolling alone on a secluded path in *Along the Marne*. The fact that in the late work Glackens placed the affectionate couple at the center of the composition may indicate that his intent was to demonstrate more overtly the romantic content of the work.

William Glackens

Bowlers, La Ciotat, 1930

Oil on canvas

25" x 30"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.31



This picture was painted in 1930 when the Glackens family was summering at the Villa des Cytharis in La Ciotat, a town in the South of France, and, just as he had recorded in great detail the local activities that unfolded around him first as an artist-reporter and then as an artist in New York City, so too while vacationing in southern France, Glackens faithfully recorded in his art the local flavor and customs he found so endearing.

Inspired by the light of southern France, this image of bowlers engaged in casual recreation captures the mood of a lazy summer afternoon. The realistic rendering of the long shadows and the architecture is the only concession that Glackens made to naturalistic representation, and the rest of this work, with its simplified forms and exaggerated colors, reflects a much more modernist sensibility. The composition can be seen as a foray into modernist simplification and abstraction, enhanced by long strokes of vibrant color.

The overall decorative quality of the work may also reflect the influence of Henri Matisse, whose bold colors and lively patterns were well known to Glackens since he had seen them in the Armory Show in New York in 1913. Moreover, Glackens may have been inspired to explore some of the structural concerns that occupied Paul Cézanne after he traveled through Aix-en-Provence and visited the Cézanne museum there before settling in La Ciotat for the summer.

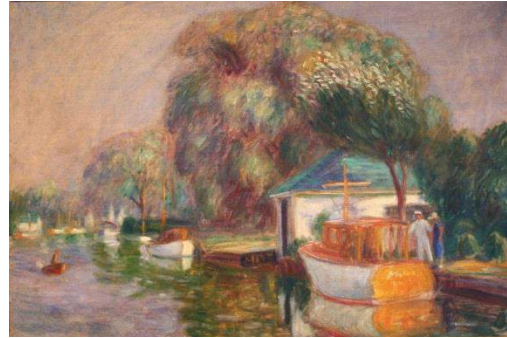
William Glackens

Bay Shore, 1931

Oil on canvas

14" x 22"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of C. Richard Hilker, 2001.10.1



Like his earlier paintings *House in Conway*, *Along the Marne*, and *La Ciotat*, *Bay Shore* depicts a locale where Glackens happily vacationed with his family, and it too represents his best Impressionist landscape painting style, filled with verve. All four paintings emphasize light, as did the Impressionist masterworks Glackens so admired. In these paintings the artist conveyed the warm sun found in the heat of summer and the respites from the heat available in cool shadows along the water.

Bay Shore was painted during Glackens's last summer in France with his family at Villa des Orangers in Le Suquet near Cannes. The painting captures the carefree spirit of summer in Cannes, showing people on the shore, making ready to embark on an excursion, a leisurely boat ride that would take them away from the stifling heat to enjoy cool breezes on the water.

As was often the case, *Bay Shore* was preceded by a drawing in a sketchbook that depicts the locale before the people shown enjoying it in the finished oil were added.

Like *Bowlers*, *La Ciotat* painted the year before, Glackens once again used vibrant complementary colors to enliven the scene, most notably the turquoise green that appears on the boathouse roof and the golden yellow with flecks of orange that colors the back of the boat. The treetops are also painted with dappled strokes of Glackens's favored emerald green, seen in the earlier work.

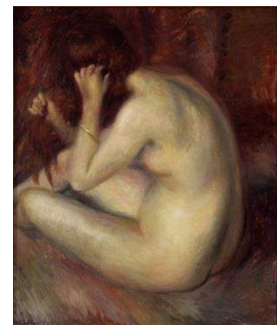
William Glackens

Back of Nude, c. 1930s

Oil on canvas

30" x 25"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.34



The figure in *Back of Nude* was a studio model Glackens hired to pose for him, yet in the nuance of her pose and gesture he conveyed a sense of the emotional life of his subject.

Unlike his two most famous nudes, *Nude with Apple* and *Temple Gold Medal Nude*, so named after it was awarded the prestigious Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1924, *Back of Nude*, dating from the 1930s, provides a close-up view of the figure in a nondescript setting; the earlier works show the nude women in clearly defined interior spaces seated or reclining on furniture in the artist's studio. In the earlier works the sitters acknowledge the viewer's presence; they either make eye contact or look demurely away. In *Back of Nude* we have come upon a figure unaware of our presence as she lets down her hair, perhaps after a bath. The woman in *Back of Nude* enjoys a relaxed, private, tranquil moment, and that sentiment is expressed as much through the smooth, tactile quality of the paint and the colors used as by the model's pose and gesture.

William Glackens

Flowers on a Garden Chair, 1925

Oil on canvas

20" x 15"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.112



Glackens's enthusiasm for recording the beauty he found in handsome figurative subjects, bustling urban scenes, and idyllic landscapes extended to artfully placed still-life subjects as well. He painted them often and exquisitely, first exhibiting still-life paintings in 1916 and producing more "floral portraits" than any other body of work. And, throughout his career, as Glackens worked on larger, more complex compositions, the same bold stylistic ventures that characterized his figurative, landscape, and interior subjects were pursued in his still lifes as well.

Flowers on a Garden Chair was painted in 1925 in Samois-sur-Seine, France, where the Glackens family spent the summer in a rented house that had a lush garden. And in the same way that the people, locales, and interior settings in his larger, more complex works often held personal meaning for Glackens, so, too, did his still-life subjects, often fruits and flowers the family enjoyed, picked from gardens on their property.

In *Flowers on a Garden Chair* Glackens's love for decorative detail is evident in the rendering of the design on the distinctive French Quimper pitcher. The palette features Glackens's favored emerald green on the metal chair and on the shiny foliage, masterfully set off against the cool blue pitcher and the assorted deep red, blue, and vermilion blooms, with white daisies added for contrast. While spending his first delightful summer in France with his family, Glackens portrayed the beauty of the

garden setting and the flowers found within it.

William Glackens

Plums in a Saucer, c. 1930s

Oil on canvas

7" x 10"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.115



The composition and paint handling in this charming small oil probably represent yet another example of the inspiration Glackens found in his friendship with fellow modernist painter Maurice Prendergast.

In 1912, when Prendergast was visiting the Glackens family at their summer home in Bellport, Long Island, he painted the work now known *Apples and Pears on the Grass* and while the brushwork in the Prendergast work is choppy, it nonetheless displays the vigorous movement that Glackens employed when applying the paint in his *Plums in a Saucer*, especially evident in the diagonal sweeping strokes in the background and the larger swirling strokes that describe the green shadow behind the saucer. The smaller dabs of paint that define the round fruits echo the motion of the larger, more animated brushstrokes in the Prendergast, and the overall effect is similar, as are the palettes—both artists used bold juxtapositions of vivid complementary colors to enliven the surface of their pictures. For Glackens, the use of the green shadow may allude to the influence of Henri Matisse as well—the Fauve master was in the habit of painting shadows in complementary colors—and Glackens would do the same in his *Back of Nude*, dating from the same period.

William Glackens

Flowers in a Quimper Pitcher, c. 1930

Oil on canvas

24" x 18"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.144



Glackens's first paintings of bouquets in distinctive French Quimper pottery, produced in the town of Quimper in Brittany since the early eighteenth century, date to about 1913–1915. The Barnes Foundation owns an example purchased directly from the artist. The Barnes picture shows a dark upright figure between two symmetrical floral motifs comparable to the floral motifs that create the pattern on the front of the Quimper pitcher that appears in the Museum of Art | Fort Lauderdale

painting. *Flowers in a Quimper Pitcher*, painted when Glackens's health was beginning to fail.

Quimper pottery most likely appealed to Glackens because of the variety of hand-painted motifs that cover their lustrous surfaces. The lively floral designs on the pottery in *Flowers in a Quimper Pitcher* trail up the front of the pitcher. The thin, quick strokes of deep red and vermilion on the pot lead the eye up to the lavish bouquet, where rich red, cream, and rose pink hues are set off against the lush dark green foliage. Exuberant and beautifully crafted still-life paintings like this one were widely acclaimed by critics and fellow painters alike.

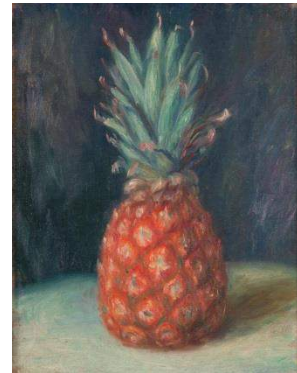
William Glackens

Pineapple, 1935

Oil on canvas

16" x 13 ½"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.129



This small oil panel is another example of a study in the Museum of Art | Fort Lauderdale collection that sheds light on a larger masterwork. This charming pineapple has been dated to the 1930s, when still-life paintings occupied much of Glackens's time and energy. When his health was failing and he rarely had the physical stamina required to tackle the larger compositions he had painted in earlier years, he nonetheless managed to complete *The Soda Fountain* in 1935, his last monumental figurative composition—and, just as Ira had appeared in *Family Group* twenty-five years earlier, he appeared again, aged twenty-eight, in *The Soda Fountain* as the model for the young man behind the counter.

In *The Soda Fountain*, the humble pineapple of the Museum of Art | Fort Lauderdale study is given prominence, sitting proudly atop the large, elaborate arrangement of citrus fruits on the counter. Given that the Ira Glackens bequest comprised the family's personal collection of work, it is tempting to suggest that Ira might have kept the study of the pineapple as a memento of *The Soda Fountain* and the role he played in its creation, painted three years before his father died.

William Glackens

White Rose and Other Flowers, 1937

Oil on canvas

15" x 20"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.148



White Rose and Other Flowers dates from the family's last summer together at their vacation home outside Stratford, Connecticut. As was so often the case in his earlier floral still lifes, the flowers had been picked from a garden on the property where they were staying. At the time Glackens's heart condition was worsening and he died the following year; *White Rose and Other Flowers* was the last painting that Glackens chose to exhibit, in the *Sixth Annual Exhibition of Contemporary American Painting* at the Whitney Museum of American Art.

The lively brushwork and varied textures do not suggest the work of an artist with diminished capacities, nor does the lush palette, filled as it is with bright oranges, golden yellows, and deep emerald greens. Moreover, the pigment is skillfully applied with a variety of strokes that suggest the forms they are describing—small, short strokes sweep upward to create the petals of the zinnias, while thicker strokes of white paint define the prominent white bloom that brightens the whole bouquet.

William Glackens

Untitled [Still Life with Paint Tubes], 1937–1938

Oil on board

6" x 8"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; gift of the Sansom Foundation, 92.27



After returning from their vacation in Connecticut to their home in New York City at summer's end in 1937, Glackens's health continued to decline. He was only able to complete small studies such as this one, among the last paintings the artist produced.

Painted on a small wooden board, this poignant image is a tender memorial to the tools of Glackens's lifelong trade, harking back to his earliest efforts to record with paint the exuberance he found in the world around him. And while he may have been weakened physically, his visual acuity and his dexterity with a paintbrush had not suffered. The small translucent glass bottle that holds his turpentine or linseed oil is masterfully rendered with highlights reflecting the play of light on the glass, and two of the paint tubes are perfectly foreshortened, creating the illusion of projecting into a nondescript three-dimensional space. The brushstrokes are as animated as any he ever put down, and the rose red and warm gold labels on his treasured paint tubes are luminous, as are the highlights on the metal surfaces. This modest panel is a touching last effort of a gifted artist, admired and respected by the public and his peers alike.

Edith Dimock Glackens (1876-1955)

Edith Dimock

Self-Portrait, 1900

Oil on canvas

9" x 7"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University;
bequest of Ira Glackens, 91.40.10



This self-portrait was painted the year before Edith Dimock (1876–1955) met William Glackens, when she was studying with the American Impressionist painter William Merritt Chase at what was then known as the Chase School in New York City. She had first studied with Chase when he gave weekly classes near her home in Hartford, Connecticut, and eventually she convinced her family to allow her to move to New York, where she shared an apartment with a fellow art student at the Sherwood Studios, located near the school. Although she was studying with Chase at the time, *Self-Portrait* is more akin stylistically to works by the followers of Robert Henri. Overall, the palette is muted and the tonalities are dark, but the luminous areas that emerge from the shadows are painted in lighter hues like those the French Impressionists favored.

Clearly, the Glackenses had a two-artist marriage, readily acknowledged by their son Ira. He was proud of his mother's work and praised her for the recognition she received and the profile she maintained as a respected artist in New York.

Edith Dimock

Rain, c. 1904

Watercolor on paper

6 ½" x 8"

Collection of Museum of Art | Fort Lauderdale, Nova
Southeastern University; bequest of Ira Glackens, 91.40.95



Edith Dimock

Italian Fish Market, c. 1916

Watercolor on paper

8" x 8"

Collection of Museum of Art | Fort Lauderdale, Nova
Southeastern University; bequest of Ira Glackens, 91.40.78



Edith Dimock's watercolor style can best be described as combining gestural drawing with loose brushwork and a dark palette reminiscent of Manet and Henri—painted surfaces were then enlivened with overlays of more vibrant colors and animated drawn lines. The resulting images are lively vignettes, genre scenes often showing mothers and children, going about their daily routines in the American and French cities and towns where the Glackens family lived. As her husband had done in his illustrations and paintings, Dimock too recorded what she observed in urban and rural marketplaces and on street corners – women are often shown shopping for food with children and baskets in tow, emphasizing their nurturing roles.

Like her husband, Edith Dimock Glackens often changed the titles of her watercolors when they were exhibited. The titles were usually descriptive, and she painted multiple versions of similar subjects, so while it is not always possible to discern precisely which sheets were exhibited. For example, a reference to “a glimpse of a fish market” in a review of an exhibition in 1916 may well refer to *Italian Fish Market*, or a work like it. Also, that exhibition included works by both William and Edith; however, at the time Edith still used her maiden name when she exhibited her work.

Edith Dimock

Epicerie, 1925

Watercolor on paper

7" x 9"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.200



Edith Dimock

Going to Market, 1926

Watercolor on board

8" x 9 ½"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.133



These two works were painted in France when the Glackens family was living in either Samois-sur-Seine or Vence. These watercolors, or others like them, were most likely among the works mentioned by critics who reviewed Dimock's 1928 exhibition at the Whitney Studio Club.

The critic for the *New York Times* wrote, "A lively show of watercolors by Edith Dimock . . . opened at the Whitney Studio Club. Miss Dimock has taken the plunge into provincial France, and come out with a delightful collection of glimpses into the comédie humaine," with "ruddy butter-and-egg women, school children and café loungers. . . . 'The Egg Market' is a genuine pictorial achievement."⁴

"The Egg Market" title may refer to *Women with Eggs*, owned by the Barnes Foundation, or a work very similar to it. This group of watercolors by Dimock are identical in style to works by her that were sold at the famed Armory Show in 1913 -- she sold all of the eight watercolors she exhibited, but six of them were titled simply *Group*. The Whitney Studio Club exhibition was most favorably reviewed by the critic writing in *Art News*, who praised Dimock's efforts while at the same time alluding to the "fifty-odd sketches" on display—a large number of works that indicates how prolific she was during her years abroad.⁵

John Sloan

There are twenty prints by John Sloan (1871–1951) in the Glackens collection, more works by anyone other than William and Edith Glackens and Glackens's brother Louis, attesting to the lifelong friendship that Sloan and Glackens shared. They had known each other since high school in Philadelphia, where they both began their careers drawing for newspapers, and, after the two moved to New York City to pursue careers as artists, they gained notoriety when they exhibited in the famed exhibition of the Eight in 1908. They remained close in the decades thereafter.

The five etchings selected for discussion here are of particular interest because they were produced as part of a series entitled "New York City Life," created in 1905–1906, when Sloan, like Glackens, had tried to capture as directly as possible truthful vignettes of daily life as he observed it in New York City. There were ten prints in the original series, intended to be sold as reasonably priced complete sets that Sloan hoped would sell briskly. The etchings are numbered here in accordance with their sequence in the original series, and some of the captions written by the artist, decades after the etchings were created, are included. After his death, when Sloan's New York prints were published, Helen Farr Sloan included the captions when they were exhibited in a retrospective exhibition.

⁴ "Edith Dimock and Beulah Stevenson at the Whitney Studio Club," *New York Times*, February 19, 1928, n.p.

⁵ "In New York: Edith Dimock, Beulah Stevenson at the Whitney Studio Club," *Art News*, February 25, 1928, n.p.

John Sloan

Connoisseurs of Prints, 1905

Etching on woven paper

5" x 7"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.72



This image can be seen as a biting, satirical commentary on customers perusing prints for sale in a crowded art gallery, perhaps expressing Sloan's resentment that, despite his best efforts, his own prints met with limited commercial success; he may be mocking the "connoisseurs" who so often rejected his work. The two most prominent prospective buyers in the picture are not depicted in a flattering fashion: a large scowling man in the center clearly has much to say, no doubt voicing an opinion, yet he barely looks at the art on the wall in front of him, while a haughty man on the right scrutinizes a print with a magnifying glass. One "connoisseur" does not appear to look at the prints at all, while the other focuses on minutiae. In his caption Sloan identified the setting of this image as "the Old American Art Galleries on 23rd Street."

John Sloan

Fifth Avenue Critics (also known as *Connoisseurs of Virtue* and *Une Rue à New York*), 1905

Etching on paper, watermarked

5" x 6"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.80



Here Sloan is commenting on the behaviors of arrogant, upper-class people, older haughty women in particular, who have appointed themselves "connoisseurs of virtue." In the scene shown here they ride on Fifth Avenue in a carriage, passing judgment on the elegant young woman in the nearby carriage, and surely on everyone else whom they will pass by.

John Sloan

Man Monkey, 1905

Etching on laid paper

5" x 7"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.88



Sloan's caption reads: "In the side streets of the Chelsea and Greenwich Village districts, the one-man band with hand-organ accompanist furnished free entertainment to those who dropped no pennies. He worried the horse-drawn traffic of the time, but before many years the automobile and motor truck cleared him from the streets."

John Sloan

Fun, One Cent, 1905

Etching on laid paper

5" x 7"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.71



Sloan's caption reads: "The Nickelodeon [penny arcade], with its hand-cranked moving photographs, was one of the attractions preceding moving-picture theaters. The one in which I garnered this bouquet of laughing girls was for many years on Fourteenth Street near Third Avenue."

John Sloan

Turning Out the Light, 1905

Etching on woven Rives watermarked

5" x 7"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.81



Sloan's caption reads: "This plate has 'charm': a verdict handed down by a very well-known art critic of those days, Russell Sturgis, to whom I showed this group of my New York etchings. Perhaps it has; I'm not interested . . . I presented him with a set of ten. He kept this print and returned the rest, breaking up a set. I was really furious at the time."

This etching is one of four from the New York City Life series that were deemed “vulgar” and therefore rejected by the American Watercolor Society for a May 1906 exhibition. It represents one of the views that Sloan could have seen from his windows in a crowded part of the city, where many windows overlooked neighboring buildings. This image captures a tranquil moment, but since it alludes to an intimate relationship, it was considered unacceptable to the exhibition jury—it was, however, embraced by critics and the public alike.

John Sloan

Easter Eve, Washington Square, 1926

Etching and aquatint on woven paper

9” x 7”

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.69



Among the etchings by John Sloan in the Glackens Collection *Easter Eve, Washington Square* is among the finest. Created twenty years after the “New York City Life” series, it too captures a scene Sloan witnessed in New York City, in this case Washington Square Park in Greenwich Village, a locale that Glackens also plumbed as a rich source for urban subjects.

Sloan presents his subject in vivid detail with a quality of descriptive and animated line that was unrivaled at the time. Much of the composition is given over to the locale rather than to the figures, who occupy the lower corner of the picture, and Sloan’s mastery in rendering the stormy weather conditions, evening light, and wet pavement is everywhere in evidence. And, like Glackens, Sloan’s images of life in the teeming streets and parks of New York City often suggest narratives – here alluding to the shared experience of three fashionably dressed young women, huddled under their umbrellas with their lush bouquets of Easter lilies as they rush home in the rain on the evening before a joyous Christian holiday.

Maurice Prendergast, (1859-1924)

Maurice Prendergast

Nanhant (also known as *Landscape with a Carriage*), 1912-13

Watercolor on paper

14 ¼” x 21”

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; bequest of Ira Glackens, 91.40.155



Maurice Prendergast

Landscape with Carriage (also known as *Study*) c. 1912-13

Watercolor on paper

14 ¼" x 21"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.16



Maurice Prendergast's influence on Glackens's work is evident in numerous paintings in the Glackens Collection (among them *Cape Cod Pier* and *Plums on a Saucer*), and by the presence of at least one of his beautiful handmade frames (*Tugboat and Lighter*), but the Collection is also enriched by seven examples of exemplary Prendergast paintings, most notably two watercolors of an identical subject – *Landscape with Carriage* (also known as *Study*) c. 1912-13 and *Nanhant*, (also known as *Landscape with Carriage*) c. 1912-13.

Glackens and Prendergast had shown together in "The Eight" exhibition in 1908, but they did not share stylistic affinities at the time – Prendergast, an early champion of European Modernism, joined the group of Ashcan urban realist painters to protest the restrictive policies of the conservative National Academy of Design. Following "The Eight" exhibition, as Glackens moved away from the dark earth tones of his early paintings, Prendergast's work, with its lively brushwork and brilliant colorism, and his insights into Modernist aesthetics, were a major source of inspiration for Glackens. Moreover, Prendergast's work was so popular in the two-artist Glackens household that Edith Glackens purchased the watercolor titled *Study* when it was exhibited in the landmark Armory Show in 1913.

Ernest Lawson, (1873-1939)

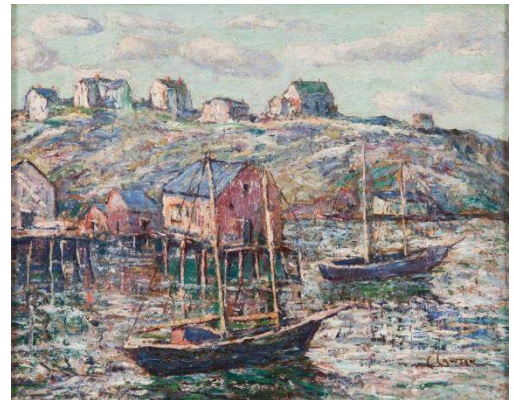
Ernest Lawson

Nancy's Cove, n.d.

Oil on canvas

22" x 26"

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Ernest Lawson

Spring on the Hudson, n.d.

Oil on canvas

26 ¾" x 31"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.143

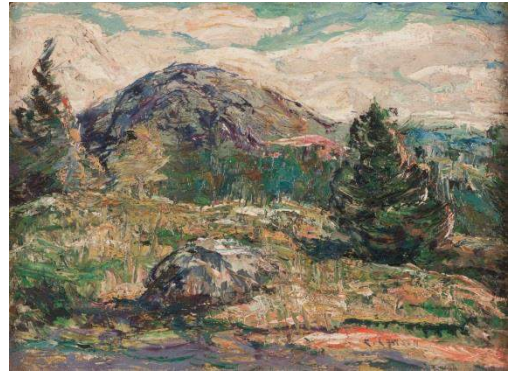
Ernest Lawson

Untitled, n.d.

Oil on board

13 ½" x 16 ½"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University; estate of Ira D. Glackens, 91.40.111



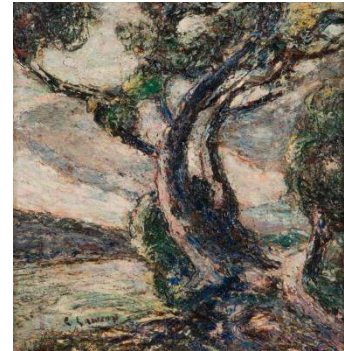
Ernest Lawson

Windblown Tree, n.d.

Oil on board

13" x 13"

Collection of Museum of Art | Fort Lauderdale, Nova Southeastern University, 91.40.315



In addition to the works by fellow artists Maurice Prendergast and John Sloan, the William Glackens Collection also includes four small oil paintings, two on canvas and two on board, by Ernest Lawson, another lifelong friend who had also exhibited with Glackens in "The Eight" exhibition of 1908. They showed their paintings together in later years, through 1921, and Glackens travelled to Florida to visit Lawson in 1932 and 1937, the year before he died.

Like Prendergast, Lawson's work was a source of inspiration for Glackens in his move away from his early dark-hued Ashcan painting style, advocated by Henri. Most notably, Lawson's handling of paint – his impasto technique that created surfaces thickly encrusted with rough layers of vigorously applied pigment – was a crucial source of influence when Glackens was abandoning the use of thinner oil washes and looser daubs of paint. Indeed, while Lawson did not share Glackens's bright colorism, Glackens's radical new style, characterized by a greater emphasis on surface and the use of thicker layered pigments, seen in crucial transitional works like *Cape Cod Pier*, 1908 and *Race Track*, 1908-09, can be traced to Lawson's work.