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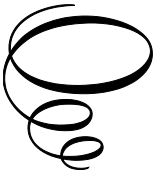
Edited by

Lisandra Estevez

Cambridge Scholars Publishing



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Lucia Abramovich is the Associate Curator of Latin American Art at the San Antonio Museum of Art in San Antonio, Texas. She received her PhD in Latin American Art from Tulane University in 2019. Her dissertation, titled "Precious Materiality in Colonial Andean Art: Gold, Silver, and Jewels in Paintings of the Virgin," examined the value and meaning of ornamentation on two-dimensional religious images from the colonial Andes. She holds a BA in Anthropology from The College of William & Mary, and an MA with Distinction in The Arts of Africa, Oceania and the Americas from the Sainsbury Research Unit at the University of East Anglia. From 2013 to 2016, Lucia held the position of Curatorial Fellow for Spanish Colonial Art at the New Orleans Museum of Art, and previously served as a curatorial research assistant at the National Museum of the American Indian.

Denise M. Budd is an Associate Professor of Art History at Bergen Community College. She received her PhD from Columbia University in 2002, with her dissertation focused on the documentary evidence relating to the early career of Leonardo da Vinci. From this, she has published several articles, including "Leonardo da Vinci in Milan, Before Milan" in *SECAC Review* (2014), "Leonardo da Vinci and Workshop Practice: The Role of the Dated Notation," in *Aurora* (2009) and "Leonardo da Vinci and Problems of Paternity" in *Source: Notes on the History of Art* (2005). Building upon her interest in archival investigation and the art market, her current research seeks to reconstruct the career of the international tapestry dealer Charles Mather Ffoulke. She has published a study on Ffoulke's career in *Dealing Art on Both Sides of the Atlantic, 1860-1940* (Brill, 2017) and on the transaction of the Barberini tapestries in *Florence, Berlin and Beyond: Late Nineteenth-Century Art Markets and Their Social Networks* (Brill, 2020).

James Clifton has been Director of the Sarah Campbell Blaffer Foundation and Curator in Renaissance and Baroque Painting at the Museum of Fine Arts, Houston since 1994. He has published essays on diverse aspects of European art and culture from the fifteenth century to the eighteenth. His curated and co-curated exhibitions include *The Body of*

Christ in the Art of Europe and New Spain, 1150-1800 (1997); *A Portrait of the Artist, 1525-1825: Prints from the Collection of the Sarah Campbell Blaffer Foundation* (2005); *The Plains of Mars: European War Prints, 1500-1825, from the Collection of the Sarah Campbell Blaffer Foundation* (2009); *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* (2009); *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* (2012); and *Pleasure and Piety: The Art of Joachim Wtewael* (2015). He is a co-editor of *Imago Exegetica: Visual Images as Exegetical Instruments, 1400-1700* (2014) and *A Golden Age of European Art: Celebrating Fifty Years of the Sarah Campbell Blaffer Foundation* (2016).

Alexis Culotta received her PhD from the University of Washington and specializes in the art and architecture of sixteenth-century Rome. She is currently a Professor of Practice at Tulane University and a lecturer at the School of the Art Institute of Chicago. She recently enjoyed the publication of an article in *The Sixteenth Century Journal* as well as the release of her first book, *Tracing the Visual Language of Raphael's Circle to 1527* (Brill, 2020).

Lisandra Estevez is Associate Professor of Art History in the Department of Art + Visual Studies at Winston-Salem State University. She earned a PhD in Art History from Rutgers, the State University of New Jersey. Her research areas include Spanish and Latin American art (1500-to the present), transatlantic cultural exchanges in early modern art history, the African presence in early modern Iberia and Latin America, the history of the print, and the history of collecting. She has published articles, essays, and book reviews in the *Sixteenth Century Journal*, *Renaissance Quarterly*, *Notes on Early Modern Art,* and *Paragone: Past and Present* and edited volumes. She is also the author of *Jusepe de Ribera and His Artistic Milieus in Early Modern Italy and Spain*.

Lyle Humphrey is an associate curator of European art at the North Carolina Museum of Art. Her research and publications have focused on north Italian painting and manuscript illumination and the collecting of ancient and medieval art in America. In 2015, her first book, a comprehensive study of the manuscript patronage of Venetian confraternities and guilds, was published by the Fondazione Giorgio Cini in Venice with the support of the Regione del Veneto and the Gladys Krieble Delmas Foundation. Since joining the NCMA in 2013, Dr. Humphrey has curated a focus exhibition on a rediscovered papal

medallion designed by Gianlorenzo Bernini (2014) and co-curated an exhibition of Venetian paintings and incunabula, "Glory of Venice: Renaissance Paintings 1470–1520" (2017). She earned her MA and PhD from New York University's Institute of Fine Arts.

Floyd W. Martin is Professor of Art History at the University of Arkansas at Little Rock. His research interests include British art and architecture, particularly of the eighteenth and nineteenth centuries, and American silent motion pictures. Over the years, his teaching has included special topics courses on Landscape Painting, British Art and Poetry, Treasures of Kenwood House (London), and Piranesi and Perspectives of Rome. He received the 2014 Faculty Excellence Award in Teaching for the College of Arts, Humanities and Social Sciences at UALR. For a decade, he was editor of the *SECAC Review*, the scholarly journal of SECAC, and he served as the organization's president during the years 2011-14. He is co-editor of *Formations of Identity: Society, Politics and Landscape* (Cambridge Scholars Publishing, 2016).

Sandra Pauly is the Luce Curatorial Scholar of American Art at the Gilcrease Museum in Tulsa, Oklahoma. Pauly received her MA in Art History from the Lamar Dodd School of Art with a thesis on the Long Island landscapes of Thomas Moran and then entered the PhD program, writing her dissertation on a world's fair held in New Orleans in 1884. After completing her PhD in 2014, Dr. Pauly worked as a Visiting Lecturer at Georgia State University where she taught American and African American Art. Pauly has also worked at the St. Louis Art Museum, Indianapolis Museum of Art, and Georgia Museum of Art.

Robert Schindler received his MA in Art History and Business Administration as well as his PhD in Art History from the Freie Universität in Berlin. In 2010, he became Andrew W. Mellon Postdoctoral Fellow and Lecturer in the Department of Art History and Archaeology at Columbia University. From 2012-2013 Dr. Schindler was the Mellon Curatorial Fellow at the Detroit Institute of Arts, where he worked in the European Art Department on a variety of projects ranging from Early Netherlandish painting to German Expressionism. In 2013, he was selected as the Andrew W. Mellon Curatorial Fellow at the Metropolitan Museum of Art in New York City and worked briefly in the Department of Medieval Art and The Cloisters before joining the Birmingham Museum of Art, Alabama. His area of expertise is early Northern European painting. At Birmingham, Dr. Schindler oversees the collection of European

paintings, sculpture, and works on paper ranging from the 13th to the mid-20th century.

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This edited volume originated in a session titled “Collecting, Conserving, Documenting, and Exhibiting Early Modern Art in the Southern United States” held at the Sixteenth Century Society and Conference in New Orleans, Louisiana, October 16-19, 2014. Special thanks go to all the scholars who contributed their research and expertise and made this volume a true collaboration rooted in both the academic and museum worlds. I am also grateful to Winston-Salem State University for their ongoing support of my research and travel and to my family for their encouragement, love, and patience.

INTRODUCTION

LISANDRA ESTEVEZ
WINSTON-SALEM STATE UNIVERSITY

Collecting Early Modern Art (1400-1800) in the U.S. South brings together interdisciplinary research focusing on art history and museum studies from leading scholars in the field. This anthology aims to enhance our understanding of how Renaissance and Baroque art came to the attention of both Southern art institutions and collectors.[1]

American Southern art collections, both public and private, contain rich and representative holdings of early modern art that have been neglected, compared to those bracketing the east and west coasts of the United States. This book considers how these works of art were acquired for prominent public and private collections, how they have been curated and displayed in exhibitions, and how they have been preserved historically.[2] Narratives of collecting have been bound to notions of taste

[1] For studies representing the collecting of Renaissance and Baroque art in the United States, see Inge Jackson Reist, ed. *A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America* (University Park, PA: The Pennsylvania State University Press, 2015); Inge Jackson Reist and José Luis Colomer, eds. *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age* (New York: The Frick Collection, 2012); Perri Lee Roberts, *Corpus of Early Italian Paintings in North American Public Collections: the South*. 3 vols. (Athens, GA: Georgia Museum of Art, 2009); Edgar Peters Bowron, ed. *Buying Baroque: Italian Seventeenth-Century Paintings Come to America* (University Park, PA: The Pennsylvania State University Press, 2016).

[2] Art historian Oscar Vázquez has made excellent points about the interrelatedness of private and public collecting: "Contemporary with the creation of "private" collecting as a widespread social activity and the trend toward opening access to extant private collections was the genesis of the modern museum. Private ownership of collections gave way to public displays and dissemination through a variety of visual and documentary means (Charles Wilson Peale's and Sir John Soane's museums are among the most famous models.) In many cases – especially that of state museums – collections were appropriated as public, national properties. Not only did many national and public museums emerge from the foundations of private galleries, but the discourse that parallels their emergence also produced the

and fashion, associated with power and privilege, and have followed a decidedly Europeanized or Eurocentric narrative.[3] In part, this volume grapples with how American collecting histories have been informed or shaped by these priorities, which can be competing, conflicting, or complementary. One of the issues raised by American collecting practices relates to the appropriation or reinterpretation of the meaning and function of European and Latin American art, as is the case in this book.[4] Art historian Amy Buono has rightly observed, "attention to the mechanics of collecting, in fact […] allows (us) to discuss the multitextured dimensions of collecting as a social, political, and institutional practice."[5] This publication thus contributes to the growing literature on the history of collecting in its overarching presentation of Southern collectors and museums' agendas and interests.[6]

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individual private collector. The emergence of public museums and institutional collections, therefore, cannot be understood apart from the development and discourses of collecting in general and the larger discourse involving the creation of the "public" and the individual. Private collections and the collector's identity had been made public." See *Inventing the Art Collection: Patrons, Markets, and the State in Nineteenth-Century Spain* (University Park, Park, PA: The Pennsylvania State University Press, 2001), 17.

[3] See René Brimo, *The Evolution of Taste in American Collecting*. trans., ed., and with an introduction by Kenneth Haltman (University Park, PA: The Pennsylvania State University Press, 2016).

[4] The following publication has been useful in outlining these ideas: Daniela Bleichmar and Peter C. Mancall, eds. *Collecting Across Cultures: Material Exchanges in the Early Modern Atlantic World* (Philadelphia: University of Pennsylvania Press, 2011).

[5] See Amy Buono, Book review, Daniela Bleichmar and Peter C. Mancall, eds. *Collecting Across Cultures: Material Exchanges in the Early Modern Atlantic World. Winterthur Portfolio* vol. 47, no. 4 (Winter 2013): 304.

[6] Publications on the history of collecting European Renaissance and Baroque art remain to examine American Southern art collections in more depth. In Inge Reist's *A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America* (Penn State Press, 2014), only one of the nine excellent essays gathered in that anthology represented a Southern art collector. That brief article was authored by Virginia Brilliant and entitled "Building a Renaissance Collection and Museum after the Gilded Age: The Case of John Ringling" (96-105). Only one of the thirteen essays in another volume edited by Reist in collaboration with José Luis Colomer, *Collecting Spanish Art: Spain's Golden Age and America's Gilded Age*, represented a major Southern collector of Iberian art. Mark Roglan's contribution to that anthology focused on the collecting habits of Algur H. Meadows, the founder of the Meadows Art Museum in Dallas, Texas: "Oil and Canvas: The Algur H. Meadows Collection of Spanish Art" (220-47). Edgar Peter

In this anthology, the individual essays address various art media — such as painting, printmaking, sculpture, and tapestry—that represent the early modern period (1400-1800) in Europe and the Americas. Case studies of specific works of art, collections, or institutions address Southern collections' broad geographic scope, including the District of Columbia, the Carolinas, Georgia, Alabama, Louisiana, Arkansas, and Texas. The essays follow the order of geography, beginning with Washington, D.C. through the southeast and eventually ending in the southwest with Texas and Arkansas. Admittedly, the geographic parameters of the South have been debated. Historically the Mason-Dixon line has been a controversial marker of the North and the South's cultural and geographic boundaries.[7] While states and regions such as Maryland and Washington, D.C. currently comprise the mid-Atlantic areas, they were formerly identified as part of the U.S. South. Major cities such as Atlanta, Charleston, New Orleans, Louisville, and Austin have experienced a cultural and economic boom in recent decades.[8] Of these six cities, this volume singles out the importance of New Orleans. Nicknamed the Crescent City after the bend of the Mississippi River that graces its gates, New Orleans's culture is an amalgam of African, European (with strong French and Spanish inflections), and Native American influences.[9]

With that said, several individuals and institutions have played essential roles in forming, fostering, and flourishing significant early modern art collections in the South during the twentieth century. However, the propensity for Renaissance and Baroque art has a long history that can be traced to this country's early history. Thomas Jefferson, the United States' third president, formed one of the earliest collections of European art in the South at his home in Monticello in Charlottesville, Virginia.[10]

Bowron's recent volume, *Buying Baroque*, features three essays on American Southern museums: Virginia Brilliant's "Italian Baroque Paintings at the Ringling Museum: The Legacy of John Ringling and Chick Austin," 16-27; Ian Kennedy's "The Bob Jones University Collection of Italian Painting," 104-115; and Eric M. Zafran's "Walter P. Chrysler, Jr., and His Collection of Italian Baroque Paintings," 116-127.

[7] See Michael J. Bibler, "Introduction: Smash the Mason-Dixon Line! or Manifesting the Southern United States," *PMLA* vol. 131, no. 1 (2016): 153-156.

[8] For case studies of these six cities as important art centers, see Pollack, *Visual Art and the Urban Evolution of the New South.*

[9] *The Odyssey Continues: Masterworks from the New Orleans Museum of Art and from Private New Orleans Collections* (New York: Wildenstein & Co., Inc., 2006).

[10] Seymour Howard, "Thomas Jefferson's Art Gallery for Monticello." *The Art Bulletin*, vol. 59, no. 4 (Dec. 1977): 583-600; Leanne Zalewski, "Fine art for the

While in Paris, Jefferson purchased copies after Italian and Spanish painters such as Domenichino, Guido Reni, Jusepe de Ribera, and Carlo Dolci, among others.[11]

The establishment of art collections is also intertwined with the development of higher education in the South. While the College of William and Mary was founded in 1693, its university art museum, the Muscadelle Museum of Art, officially opened almost two hundred years later in 1983. Despite this fact, the College received its first gift of art —a portrait of Robert Boyle, the Third Earl of Burlington, by the English painter James Worsdale— in 1732.[12]

However, the Civil War (1861-1865) dramatically altered the cultural, economic, and social fabric of the South. As a region that was divided by this conflict, and thereafter deeply affected by Reconstruction, the Gilded Age, and early modernism, the Southern United States has a complex cultural landscape that has been marred by a history of poverty, Jim Crow laws, racial segregation and violence, social inequity, and systematic racism. In examining collecting history from a different viewpoint, this volume places issues of race and gender within the context of art patronage, philanthropy, and aestheticism. This approach is, in part, informed by publications such as Deborah Pollack's critical survey of the visual arts and Southern urban culture.[13]

Many of the collections of early modern European and Latin American art represented in this volume were formed after the Civil War in the late nineteenth- to mid-twentieth centuries. During that time, the foundation of university art museums reflects the interconnectedness between art collecting and higher education initiatives. Several notable campus museums in the South were established in the twentieth century that include the Mabee-Gerrer Museum (formerly St. Gregory's Museum and Art Gallery, Shawnee, Oklahoma, established in 1919); the Fralin Museum of Art at the University of Virginia (1935); the Fred Jones Jr. Museum of

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New World: Thomas Jefferson, collecting for the future." *Journal of the History of Collections* vol. 27, no. 1 (2015): 49-55.

[11] Edgar Peters Bowron, "Introduction" in *Buying Baroque: Italian Seventeenth-Century Paintings Come to America* (University Park, PA: The Pennsylvania State University Press), 2; Eric M. Zafran, "A History of Italian Baroque Painting in America," in *Botticelli to Tiepolo: Three Centuries of Italian Painting from Bob Jones University*, ed. Richard P. Townsend (Seattle: The Philbrook Museum of Art in association with The University of Washington Press, 1994), 22.

[12] For further information, see https://muscarelle.org/about/

[13] Deborah C. Pollack, *Visual Art and the Urban Evolution of the New South* (Columbia, SC: University of South Carolina Press, 2015).

Art at the University of Oklahoma (1936); the Georgia Museum of Art at the University of Georgia, Athens (1948); and the Bob Jones Museum and Gallery at the Bob Jones University, Greenville, South Carolina (1951). Prominent Southern research universities such as Vanderbilt University (1956), Louisiana State University (1962), the University of Texas at Austin (1963), Southern Methodist University (1966), and Duke University (1969) also established notable museums in the 1950s and 1960s. While distinct in its foundation as a non-university museum, but equally focused on advocating for education through the arts, the John and Mable Ringling Museum of Art (Sarasota, FL) formed one of the largest collections of early modern European art in the southeast.

The generosity of private individuals and philanthropic organizations such as the Samuel H. Kress Foundation was also integral to Southern museums' development and growth during the mid-twentieth century. The Kress Collection held more than 3,000 works of European art and was renowned for its wealth of Italian Renaissance paintings. The collection was bequeathed to many regional and academic art museums throughout the United States between 1929 and 1961, with the single largest gift reserved for the National Gallery of Art in Washington D.C. Regional and national museums such as the North Carolina Museum of Art and the Birmingham Museum of Art benefitted from these donations that were central to the formation of their early modern art collections.[14]

In telling the narrative of collecting early modern art in the American South, many of the essays in this volume draw from archival sources and primary materials that have been unpublished or relatively underutilized. In charting new ground for collecting studies, this volume will not only shed light on notable examples of Renaissance and Baroque art that have been understudied in early modern studies but also challenge long-held notions of exceptionalism and isolationism that have pervaded Southern studies. This volume examines these collections from that broader perspective. It represents different artistic traditions such as Italian Renaissance and Baroque Art, Northern European Renaissance art, and Iberian and Latin American art. It follows some of the directions that have been charted in recent Southern studies in its reexamination of the place of the American South in national and global art histories, especially at this current moment when that history is at a crossroads and significantly changing.

[14] Chiyo Ishikawa, et al. *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection* (New York: Harry Abrams, Inc. 1994).

The nine essays in this volume selectively address the themes and topics mentioned above. Denise M. Budd's chapter tells the intriguing story of Charles Fflouke (1841-1909), an impresario who was a notable collector, critic, expert, dealer, and scholar of tapestries whose contributions have been somewhat overlooked in histories of collecting art. Budd draws upon unpublished archival material to illuminate Ffoulke's importance in the canon of Gilded Age collectors.

Curators and museum directors have dramatically shaped the trajectory of acquiring early modern art for state museum collections. Lyle Humphrey's text focuses on William R. (or W.R.) Valentiner, the first director of the North Carolina Museum of Art from 1955 to 1958, whose scholarship and expertise were instrumental in forming the North Carolina Museum of Art's Italian Renaissance collection.

In addition to understanding the role of mainstream museums and public collections in shaping the narrative of collecting, historically Black colleges and universities (HBCUs) and women's colleges and universities possess considerable early modern European art holdings.[15] Traditionally, HBCUs and women's colleges are access institutions that opened doors for African-Americans and women, respectively. Black communities were historically segregated and excluded from predominantly white Southern institutions of higher education; HBCU art collections were imperative in their mission to make art accessible to their campuses. The art galleries and museums of HBCUs and women's colleges, which contain essential holdings of African and African American art and art by women, also have teaching collections of early modern European art. Their diverse holdings position them as beacons for social justice and equity and as significant stakeholders in global art and culture. My essay in this book deals with the Hanes prints collections of Winston-Salem shared by Winston-Salem State University (WSSU) and Salem Academy and College. These prints form important art collections at WSSU and Salem College that support high-impact teaching and service learning.[16]

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[15] For the history of major HBCU collections of (albeit) American art, see Richard J. Powell and Jock Reynolds, *To Conserve a Legacy: American Art from Historically Black Colleges and Universities* (Cambridge, MA: The MIT Press, 1999) and, more recently, Shantay Robinson, "A Critical Look at HBCU Museums and Galleries," *Black Art in America*, October 30, 2018, Accessed November 1, 2018: https://blackartinamerica.com/index.php/2018/10/30/a-critical-look-at-hbcu-museums-and-galleries/

[16] High-impact practices are educational approaches that have demonstrated a significant impact on student success. They consist of learning communities, writing-intensive courses, undergraduate research, and diversity/global learning,

Individual and corporate philanthropists such as the Hanes family were central to Southern art museums' development and funding. As previously mentioned, the Samuel H. Kress Foundation's generous gifts cannot be understated. They have been central in forming the core of early modern art collections in the southeast. Based on extensive unpublished archival material and documentation, Robert Schindler's research highlights the Kress Foundation's essential donations to the Birmingham Museum of Art, Alabama.

New Orleans's art institutions and museums' diverse holdings are highlighted in three essays in this publication. Lucia Abramovich's chapter examines the Spanish vice-regal collection of the New Orleans Museum of Art (also known as NOMA and formerly the Isaac Delgado Museum) that consists mainly of eighteenth-century Peruvian paintings from the Cuzco School. Edith Rosenwald Stern's efforts, a New Orleans socialite and heiress to the Sears Roebuck fortune, were instrumental in bringing these works to NOMA.

Alexis Culotta's essay also discusses NOMA's outstanding collections, especially its holdings of Italian Renaissance painting. Isaac Delgado's efforts (the former namesake of NOMA) were instrumental in fashioning New Orleans as a significant art center in the southeastern United States. The stories behind these acquisitions are as fascinating and intriguing as the works of art themselves.

The appreciation of Renaissance and Baroque art can also be measured in published reviews of the New Orleans World's Industrial and Collection Exposition (1884-1885). Sandra Pauly's essay assesses the reception of vice-regal Mexican painting during these fairs and the appreciation of the "Old Masters" in this particular milieu.

James Clifton's essay on the Sarah Campbell Blaffer Foundation Curiosity Cabinet reminds one that the origins of European and Euro-American collecting habits were rooted in long-established traditions such as those of the *Kunst-* or *Wunderkammern* (or cabinets of art and curiosities).[17]

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among other methods that promote increased student engagement and participation. These methods are especially impactful when they engage traditionally underserved student populations. While there is an extensive body of education literature that underscores the benefits of these practices, an essential reference for their impact on underserved student populations is George D. Kuh, *High-Impact Educational Practices: What Are They, Who Has Access to Them, and Why They Matter* (Washington, D.C.: Leap, 2008) eBook.

[17] See Oliver Impey and Arthur MacGregor, eds. *The Origins of Museums: The Cabinets of Curiosities in Sixteenth- and Seventeenth-Century Europe* (Oxford: Oxford University Press, 1985).

Like Abramovich's text, his chapter draws our attention to female art collectors and investors' interventions in shaping the varied trajectories of Southern art collections.

Floyd Martin's chapter returns the reader to the significance of university art collections of early modern Italian art. His chapter studies the Thompson-Cromwell Portfolio of prints by the eighteenth-century artist Giovanni Battista Piranesi, who created labyrinthine architectural images – based on both fact and fiction. These sheets were formerly owned by two distinguished architects in Little Rock, Arkansas, and are currently kept in the University of Arkansas art collection at Little Rock. This essay underscores the use of these prints in teaching art history and studio art courses and the interest in Roman antiquity on the part of the print portfolio's former owners.

In conclusion, this volume is intended to open up further dialogue and research on American Southern collections of early modern art. The collecting of Renaissance and Baroque art is a complex and dynamic subject, many aspects of which warrant further inquiry and research. For example, the acquisitions of art before 1900 and the agendas and activities of nineteenth-century American Southern collectors deserve more study. The role of art dealers in bringing these paintings to Southern collectors' attention also merits more in-depth consideration. I will also add that a more comprehensive study of HBCU, MSI (minority-serving institutions), and women's college and university art collections and their vital roles in making art accessible to diverse communities and shaping higher education in the South remains an important goal of this author.

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CHAPTER ONE

CHARLES MATHER FFOULKE AND LARZ ANDERSON: DEALING AND COLLECTING TAPESTRIES IN THE GILDED AGE

DENISE M. BUDD

Charles Mather Ffoulke (1841-1909) has received little attention as a dealer, scholar, and collector, beyond noting his rather significant role in bringing the famed Barberini tapestries to the United States (Fig. 1-1).[1] His relegation to a footnote in the history of collecting may result at least in part from the fundamental misunderstanding of Ffoulke's career as a matter of happenstance. The details of their procurement, the result of complex negotiations between representatives of the Barberini and Corsini families, the Italian government and several dealers, have been obfuscated in favor of an anecdote which was relayed in Ffoulke's brief posthumous biography published by his dealer French & Company, and repeated in contemporary newspapers. This simplified version is as follows:

*Many thanks to Ilaria Della Monica (Biblioteca Berenson, Villa I Tatti, Harvard University), Eleanor Friedl (Fairleigh Dickinson University), Ellen McCallister Clark (Society of the Cincinnati), Shana McKenna (Isabella Stewart Gardner Museum) and Virginia Napoleone for their assistance in accessing materials for this essay. My greatest gratitude goes to Lynn Catterson for her tremendous efforts in supporting my research.

[1] For Ffoulke's biography, see Denise M. Budd, "Charles Mather Ffoulke and the Market for Tapestries in Late Nineteenth-Century America," *Dealing Art on Both Sides of the Atlantic, 1860-1940*, ed. Lynn Catterson (Boston: Brill, 2017), 161-180.

Figure 1-1: Portrait of Charles Mather Ffoulke. Courtesy of Olivier Havenith.

While traveling in Italy in 1889, an unnamed friend of Ffoulke had arranged for him to meet the princess Barberini over "tea cups."[2] The princess wished to arrange for the sale of her family's historic tapestry collection, and Ffoulke was interested in perhaps one or two sets to decorate his home on

[2] Charles M. Ffoulke, *The Tapestry Collection of the Late Charles M. Ffoulke* (New York: P.W. French & Co., 1909), n.p.

Massachusetts Avenue in Washington, D. C. Ffoulke, however, met with resistance on the part of the princess, who was unwilling to divide the collection. So, after examining the tapestries in the family palace for fifteen days,[3] he found himself the owner of the entire lot of 135 tapestries. Several tapestries were installed in his home, quickly necessitating the construction of a gallery onto its eastern side to showcase the works, while the rest he imported piecemeal over the course of the next two decades, selling them to friends and other collectors, among them Larz Anderson, Phoebe Elizabeth Apperson Hearst, Hamilton McKown Twombly, and Isabella Stewart Gardner. The understanding of Ffoulke is thus as a collector first, who became, by necessity, an accidental dealer and an amateur scholar.

However, what remains of Ffoulke's letters and personal papers presents a very different picture of Ffoulke and his business pursuits. Correspondence between Ffoulke and diplomat Larz Anderson (1866-1937), along with other contemporary sources, reveals the considerable depth and breadth of Ffoulke's enterprise. He operated at the hub of a network which included other dealers and galleries,[4] restorers, museums, journalists, legislators, and architects, both stateside and abroad. He was not simply the conduit through which the Barberini tapestries found their way to collections scattered throughout the United States, but rather he maintained a workshop in Florence where tapestries were repaired and even manufactured.[5] Furthermore, he did not import tapestries in response to the extant desires of American collectors; instead, Ffoulke worked assiduously to shape the market itself, producing essays, offering public lectures and arranging exhibitions at high profile venues.

The basis of the relationship between Ffoulke and Anderson is quite apparent. Larz Anderson had married Boston heiress Isabel Weld Perkins (1876-1948) in June 1897 (Fig. 1-2). Several years later, in May of 1901, Larz and Isabel Anderson purchased a large piece of land on Massachusetts

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[3] Ffoulke, *The Tapestry Collection of the Late Charles M. Ffoulke*, n.p.

[4] Ffoulke worked with several other organizations, including Sypher & Company, Blakeslee Galleries and French & Company. For Ffoulke's role in the founding of French & Co., see Charissa Bremer-David, "French & Company and American Collections of Tapestries, 1907-1959," *Studies in the Decorative Arts* 11/ 1 (Fall/Winter 2003-04): 38-68.

[5] Ffoulke tried his hand at the manufacture of tapestries, overseeing the creation of a copy of a Rembrandt painting as a sample. It was originally woven for the Paris Exposition of 1899 where it won a gold medal, and was later included in a 1908 exhibition at the Corcoran Gallery. See cat. No. 26, "Modern Portrait–Tapestry" in Corcoran Gallery of Art, *Tapestries, Textiles and Embroideries*, Exh. cat., 14-29 February 1908 (Washington, D.C.: Press of Gibson Brothers, 1908): 25-26.

Avenue in a fashionable area near Dupont Circle, about a block away from Ffoulke's gallery-house. At the turn of the century, Washington, D.C. was an ascendant cultural center, shifting from a seasonal retreat for the wealthy towards a year-round metropolis with a growing arts community. The Andersons hired the Boston-based architects Little and Browne to complete the designs for an enormous Beaux-Arts mansion;[6] as it neared its completion, Washington society and the contemporary press marveled at its enormous size and extravagant cost.[7]

Although the Andersons, who otherwise resided in Brookline, Massachusetts, did not occupy their new home until March 1905,[8] Ffoulke came to know Anderson earlier in the 1890s.[9] The two men moved in similar social circles. Both were members of the distinguished Metropolitan Club,[10] and they had shared acquaintances, including the painter Alice Pike Barney (1857-1931).[11] In addition, several of Ffoulke's clients had relationships with the Andersons, and it seems likely that Ffoulke leveraged these relationships as he constructed his network. For example, Isabel's cousin, Anna Pratt, was married to Massachusetts Congressman Charles Franklin Sprague (1857-1902), who was described in 1897 as "one of the frequent visitors at the Ffoulke residence, and an intimate friend of the merchant."[12] The two had known each other since at least 1894, when Ffoulke sought to introduce Sprague to the architect Stanford White (1853-1906).[13] Larz Anderson and Ffoulke likewise had shared connections in Boston, most

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[6] Stephen Moskey, *Larz and Isabel Anderson: Wealth and Celebrity in the Gilded Age* (Bloomington, IN: iUniverse, 2016): 101.

[7] "The Largest and the Smallest House in Washington," *The Washington Times*, June 11, 1905, 42, https://www.newspapers.com/image/80655134/.

[8] Moskey, *Larz and Isabel Anderson*, 111.

[9] In a letter dated 25 April 1899 to Ffoulke's Florentine restorer and business associate, Giuseppe Salvadori, Ffoulke described Larz Anderson as follows: "He lived in this city before his marriage to a rich Boston girl, and I knew him quite well." Salvadore and Giuseppe Salvadori archive, Biblioteca Berenson, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies.

[10] Moskey, *Larz and Isabel Anderson*, 118. For Ffoulke, see "FFOULKE, Charles Mather," *The National Cyclopaedia of American Biography*, Vol. 16 (New York: James T. White and Company, 1918), 442. https://archive.org/stream/nationalcyclopae16newy#page/n7/mode/2up.

[11] Moskey, *Larz and Isabel Anderson*, 102. Larz and Isabel rented Barney's home at 1626 Rhode Island Avenue in 1902 while their home was under construction.

[12] "His Fall Caused by Envy," *Washington Times*, March 16, 1896, 6. http://www.newspapers.com/image/79973105/.

[13] Stanford White correspondence and architectural drawings, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia