

INDEX

- A. S. (Stieglitz), 167
Abbey, 137
Abstract beauty, 73
Abstract idea, in *Balzac*, 327–328
Academic painting, American, 13
Academy, National: in the 1890's, 284;
unscrupulous practices of, 205
Adamovsky, Timothée, 53
Adams, Henry, 29
Adams, Herbert, 273; best American
bust by, 290–291
Advertiser (Boston), 51, 55
Aesthetic issues, and nationhood, 13–14
Aesthetics in photography, need for, 120
Aim of art, to suggest illusion, 197
Aldrich, T. B., 51, 56
Alexandre, L., 134
Allen [prob. Thomas], 75
Allotria (tavern in Munich), 58
Allston, Washington, 69, 141
Alma Tadema, Lawrence, 137, 151, 227
Also Sprach Zarathustra (Strauss), 219
Aman-Jean, Edmond François, 131
Amateur photographers: lack of cultivated taste in, 102; as transforming element, 179
America, future loss of strength of, 145
American art: and necessity of time, 321; plan for development of, 58; refinement in, 250; Stieglitz's photographs as, 281–282; survey of nineteenth-century criticism of, 12–21
American artists, selling difficulties of, 204
American attitudes on art, 106
American expression, Eakins and Homer as masters of, 250
American film, 338
American impressionism, 285
American painters, the best, 300–301
“American painters” (The Ten): characteristics of, 96, 284; split from Society of American Artists, 284
American paintings, museum acquisition of, 205
“American race,” art of the, 33
American Salon Photographers, 47
Ancestors of American art, 69
Ancient art, 329–330
Anecdotal painting, 137
Angelus (Millet), 98
Angels, life-sized, 292
Annan, Craig, 126
Antokolsky, Markus, 168, 274
Appledore (island home of Celia Thaxter), 52
Arabian Nobleman (Keiley), 122
Architecture: conventional and modern ornament, 143; modern demands on, 141–142; revelation of originality in, 142
Ariadne (Vanderlyn), 22
Armed Cruiser (Eisenstein film), 339
Arsenal (Eisenstein film), 339
Art, for social and moral improvement, 76
Art Critic, 4, 46; French symbolists listed in, 2; subscribers of, 2
Art critics, American: of the 1890s, 18–

- 21; need for patriotism of, 107; "we have no . . ." 105
- Art education: introduction of, 58; need for, in schools, 74; nineteenth-century emphasis on, 13
- Art for art's sake, 182
- Art galleries, 201–202
- Art guild, national, 58–59
- Artist: as affected by isolation, 14–15; compared to poet, 169; lack of American encouragement for, 321–322; task of, 335
- Artistic photography, 12, 36, 91, 101, 121, 132, 135, 233; academic rule in America, 96; attack on, 89; compared to painting, 132; how defined, 129; in early 1890s, 159; early experiments in, 159–160; as a luxurious pastime, 96; need for aesthetics of, 15–16; need for modern subjects in, 132–134
- Artistic specialization, as opposed to modern art, 174
- Artists on photography, 278
- Artists, too many, 2
- Art market, American: auctions as professional suicide, 206; lack of experts in, 203; self-advertisement by artists in, 207
- Art museums: construction of new, 199; empty halls of, 205; lack of attendance at, by artists, 69; management of, 206
- Art News*, 4, 47
- Art-Nouveau*, 15
- Art patrons, American, 201–208; lack of, for modern art, 211; need for, 106; for the sake of self-aggrandizement, 199
- Art prices, 200–204, 206; in 1910, 202
- Art theory, nineteenth-century German, 16–17, 16 n. 11
- Association of American Artists (in Paris), 268
- Athens, the modern (Boston), 51, 52, 54
- Atmosphere, creation of, in American art, 68
- Attenuation of form, by symbolists, 173
- At the Piano* (Whistler), 164
- Aublet, Albert, 114
- Bachman, Max, 54
- Bacon, Edwin M., 55
- Balzac* (Rodin), 325–328; abstract idea in, 327–328; the intangible in, 326–327; new form in, 327
- Banning, California (Hartmann's last home), 12
- Barbizon painters, 28; effects of, in Fuller's work, 32
- Barnard, Charles: *County Fair*, 143; as symbolist, 289–290
- Barney, Alice, 11
- Barron (Boston actor), 54
- Barrymore, John, 11, 48
- Barse, George Randolph, Jr., 284
- Bartlett, P. N., 299
- Bartol, Rev. E. C., 55
- Bastien-Lepage, Jules, 293
- Bates, Arlo, 55
- Baths of Diocletian, 310
- Battersea Bridge* (Whistler), 324
- Baudelaire, Charles Pierre: Mallarmé on, 65–66; and symbolism, 73
- Bauer, Theodore: as Barnard's muse, 289–290; *Dancing Figure*, 290; *Sphinx and the Cupid*, 289; *Tragedy of the Sphinx*, 289
- Baxter, Sylvester, 55
- Beatty, John, 3, 47
- Beauty: concept of, in American critical thought, 12–13; of Dewing's women, 241; of form, 219; fragmentation and, 216; historical changes in idea of, 140–141; of iron construction, 143–144; modern concept of, 164–165; of New York architecture, 144–145; and the suggestive style, 29; Whitman and, 73
- Beaux, Cecilia, 152
- Becket, Maria à, 108
- Beckwith, Carroll, 25
- Bell, Curtis, 10
- The Bells*, 268

- Benjamin, Samuel G. W., 18–19
 Bennett [prob. Charles Harper], 184
 Benson, Frank M., 26, 71, 75; as “American Painter,” 285
 Béraud, Jean, 300
 Bergerat, Emile, 107
 Bergheim (Viennese amateur photographer), 96
 Berlin Photograph Co. (publishers), 248
 Berlioz, Hector, 295
 Bernardino de Stefano, Fra, 231
 Besnard, Albert, 282, 285
 Bichromatic gum process, 98
 Bierstadt, Albert, 2; compared to Claude, 70
 Bird, Elisha Brown, 298
Bit of Venice (Stieglitz), 279
 Bitter, Karl, 291–292
 Blake, William, 218, 330
 Blanche [prob. Jacques Emile], 134
 Blommers, Bernardus Johannes, 202
 “Blue Boy” (forgery of Gainsborough), 202
Blue-Eyed Man (Luks), 313
 Blum, Robert Frederick, 300
 Blumenstrasse (Munich), 68
 Boccaccio, Giovanni, 239
 Böcklin, Arnold, 127, 168, 173, 261, 293; stagecraft of, 330
The Boheme, 113
 Boldini, Giovanni, 257, 285; his technical details, 151
 Bonham, Lillian, 42, 47
 Bonheur, Rosa, 77
 Bonnat, Léon Joseph, 282
Book of American Figure Painters (Van Rennselaer), 20
 Boston, 43, 46, 76; culture in, 168; Hartmann’s early years in, 1; as intellectual and artistic center, 79
 Boston artists: best of, 79; cliques of, 75–76; newspapers of, 1; as second only to New York, 79; young artists of, 296–299
 Boston Museum Stock Co., 54
 Boston Public Library, 54; Sargent’s murals in, 26
 Botticelli, Alessandro, 239
 Boudin, Eugène Louis, 153
 Bouguereau, Adolphe William, 137; as fallen in appreciation, 151; as too individual, 127
 Boulevard des Italiens, 68
 Boulevard Montparnasse, 68
Boxer (Donoghue), 309
 Brahms, Johannes, 173
 Breese, James, 97, 290; *Yvette Guilbert*, 104
 Brennan [prob. Alfred Laurens], 108
 Brentano, Simone, 292
 Breton, Jules, 114
 Breuil, Elizabeth. *See* Walsh, Elizabeth Blanche
 Brinley, B. Putnam, 42
 British museum, 214
 Brittany, “everlasting peasants of,” 72
 Brooks, Rev. Phillips, 55; compared to Mallarmé, 21, 65
 Brown, Lamont, 298
 Browne, Appleton, 79
 Brownell, W. C., 20
 Bruneau, Alfred, 213
 Brush, George de Forest, 150, 208, 301
Buddha, 4, 43, 47; new “Optic Art,” 84–86
 Burne-Jones, Edward Coley, 239; and Norris window, 54; women in art of, 56
 Café, the, as exhibition space, 313
 Café Francis, 269
 Caffin, Charles, 20–21; *Photography As a Fine Art*, 20
 Caliga, Isaac Henry, 75
 Calligraphy, Japanese, influence on art, 221–226
 Callot, Jacques, 136
 Camden, New Jersey (Whitman’s last home), 45
 Camera clubs, New York, 118
Camera Notes, 4, 39, 47; article on com-

- position in, 36; as best American art magazine, 120; Hartmann's articles in, 10; Hartmann's dictum for artistic photography, 34
- Camera Work*, 4, 47; Hartmann's articles in, 10; as instrument of Stieglitz, 34; Number 47, 38
- Canova, Antonio, 185
- Capital* (Marx), 339
- Carles, Arthur B., 42
- Carlyle, Thomas, 180, 326
- Carmen, Bliss, 285
- Carnegie Institute: collection of American drawings in, 3, 47; masterpieces of Hassam at, 302–303
- Carpenter, Edward, 210
- Carrier Belleuse, Albert Ernest, 298
- Carrierè, Eugène, 72, 131, 134; suggesting mystery by blurring process, 173
- Cassatt, Mary, 151; analysis of her style, 152–153
- Central Park, scenes of, by Chase, 69
- Century*, 4, 109, 298; analysis of Cubism in, 40
- Cézanne, Paul, 40, 323, 330, 333; and Matisse, 195–196; *primitif* robustness of, 228
- Chadwick, George Whitefield, 53
- Chamberlain, Joseph C., 55
- Champney, Wells, 125
- Chaplin, Charles Spencer: his personality, 336; his wit, 337
- Chase, William Merritt, 2, 25, 43, 298, 300; exhibition of, 256; *Lady in a Riding Habit*, 257; naturalist of the 1880s, 256; New School leader, 25; portraits of, 257; Shinnecock landscapes, 258; still lifes, 257; and suggestive style, 31, 257; as teacher/painter, 257
- Chelsea, 133
- Chéret, Jules, 298; posters of, 317
- Chiaroscuro composition, and Rodin's *Balzac*, 326
- Chicago World's Fair: Bauer's *Sphinx and the Cupid* in, 289; Donoghue's *Spirit* in, 310
- Childs, Theodore, 20
- Choosing the Bride* (Makowsky), 207
- Christ* (Hartmann's play), 3, 46
- Christ and Magdalen* (Ryder), 260
- Churchill, Alfred Vance, 71
- Cincinnati Art Museum, 303
- Civil War, 74
- Clapp, H. A., 51
- Clarinet Player* (Dumont), 102
- Clark, Anna (Boston actress), 54
- Clark, Rose, 184
- Clarke, Senator Thomas B., 203
- Classic forms, in Donoghue's sculpture, 309
- Classicism: death of, 327; defense of, by Cox, 19
- Classic Point of View* (Cox), 19
- Classon (engraver), 298
- Clements, E. H., 55
- Clews, Henry, 322
- Coburn, Alvin Langdon, 180
- Cocher* (Luks), 313
- Coffin, William A., 106
- Collins, A. G., 296
- Collins, Wilkie, 173
- Cole [prob. Timothy], 69
- Cologne, cathedral of, 142
- Color: Cezanne, Matisse, Picasso and, 333; definition of, in photography, 35, 125; dependence of future art on, 42; as direct representation of poetry and sentiment, 196; fanaticism for, 197; Fiesole and, 293; in Japanese art, 316; as new understructure, 333; plastic aspects of, 41, 191; Puvis and, 293; as solution to problems of modern art, 198; and virility, 197
- Composition: of impressionists, 192; Manet's maxim on, 313; new laws of, 233; selection essential for, 233
- Composition in Portraiture*, 47
- Concarneau (artist), 72
- Concerning the Spiritual in Art* (Kandinsky), 38
- Confucius* (Hartmann's play), 48
- Conversations With Walt Whitman*, 24, 46

- Cook, Clarence Chatham, 19–20
 Copley, J. S., 22
 Corbiere, Tristan, 2
 Corcoran Art Gallery, 201
 Corinthian style, 144
 Corn, Wanda, 29
 Corot, Jean Baptiste Camille, 136; paintings as independent art, 132; suggesting mystery by blurring process, 173
 Cortisoz, Royal, 20
 Cottier and Co., 108
County Fair (Barnard), 143
Courier, 55
 Cox (photographer), 159
 Cox, A. S., 297
 Cox, Kenyon, 284; *Classic Point of View*, 19; and new American art, 25; as painter-critic, 106
 Craig, Gordon, 41, 217
 Crawford (writer), 56
 Creativity, and chaos, 171
Criterion, 4, 47
Crucifixion (Eakins), 264
 Cubism: aesthetic aim of, 217–220; Hartmann on, 41; Stieglitz and advent of, 33–34
Curtain, 48
- Daguerre, Louis Jacque, 118, 176
 Daguerreotype, 104
Daily Tatler, 4
 Dalou, Aimé Jules, 185
Dance Lesson (Eickemeyer), 159
 Daumier, Honoré, 170
 Davenport, Edgar, 54
 David, Jacque-Louis, 294
 Davies, A. B., 29, 242–249; compared to French symbolists, 245; copying Munkacsy, 246; as derivative artist, 247; and financial success, 248; as friend of Hartmann, 5; imitators of, 247; subjects of, 242; and suggestivism, 244–245; as symbolist and suggestive style painter, 27, 31
 Davis, Theodore Russell, 69
 Dawson, Daniel, 322
- Day, F. H., 36, 97, 126, 155, 180, 276; “Christ” pictures of, 160; decorative study by, 104
 Dean [prob. Walter Lofthouse], 70
 De Arezzo, Guido, 140
Death of Mozart (Munkacsy), 207
Death Stopping the Young Sculptor’s Hand (French), 290
 Debussy, Claude, 213
Decameron (Boccaccio), 239
 DeCamp, Joseph, 26, 71, 75; as “American Painter,” 285
 Decker, John, 48
 Decoration, meaning of the term by Hartmann, 281 n. 1
Decorative Panel (Stieglitz), 124
 Decorative painting, 295
 Decorative photography, 91
 Decorative tendency of Impressionist canvasses, 192
 Defregger, Franz von, 72
 Degas, Edgar, 133, 285; influence of, on Davies, 242
 de Gaudier, Raoul, 173
 de Gourmant, Remy, 2
 Delacroix, Eugène, 170, 261; and photography, 192
 Deland, Margaret, 56
 Delaunay, Louis Arsène, 114
 Demachy, Robert, 97, 126, 161, 283, 304; and bichromatic gum process, 98; decorative photography of, 89; as one of best photographers, 276
 de Montesquieu, Robert, 2
 de Neuville, Alphonse Marie, 137
 Denis, Maurice, 2
 de Nittis, Guisepepe, 300
*Desdemon*a (Ryder), 260
 Deshima, Japan (Hartmann’s birth-place), 45
 Dewing, Thomas Wilmer, 2, 25, 79, 169, 208, 237–241, 300; as “American Painter,” 285; compared to St. Gaudens, 273; as friend of Hartmann’s, 5; paintings of, of women, 237–239;

- style of, 250; as suggestive style artist, 27, 28, 29, 239
- Diana* (Donoghue), 289, 299, 301
- Diana's Hunting Party* (Markart [sic]), 207
- Diaz, de la Peña, Narcisse Virgile, 261
- D'Indy, Vincent, 213
- Discus Thrower* (Myron), 327
- "Dodging," 132
- Donatello, 218
- Don Juan*, 219
- Donoghue, John, 54–55, 185, 299, 307–312; classic forms of, 309; *Diana*, 289, 299, 307; hired the Baths of Diocletian as studio, 310; ideal of abstract beauty, 307; *Iris*, 311; *John Sullivan*, 289, 299; opposition of, to Rodin, 307; *Phaedra*, 309; received medal at Paris Salon, 307–308; *Saint Paul*, 289; *Sophocles*, 289, 299; *Sophocles Leading the Chorus After the Battle of Salamis*, 309; *Spirit* 287–289, 310; suicide of, 310; as unappreciated genius, 307–312; *Venus*, 289, 307
- Doric style, 144, 274
- Dove, Arthur, 42, 242
- Dovshenko (Russian film director), 339
- Dow, A. W., 36, 79; and oriental aesthetics, 30
- Downes, William H., 55
- Drawing, vocation of, 217–218
- Dreiser, Theodore, 11
- Druell (engraver), 69
- Duchamp, Marcel, 219
- Dukas, Paul, 213
- Duke of Westminster, 202
- Dumont, J. E., 159
- Dumping Snow* (Luks), 313
- Duran, Carolus, 126
- Durand Ruel Galleries, 252, 253
- Dürer, Albrecht, 218, 337; on art and nature, 282; *Portrait of a Young Woman*, 225
- Duse, Eleanora, 282
- Duveneck, Frank, 25
- Dyer, William B., 183
- Eakins, Thomas: *Cello Player*, 265–266; *Conversations with Walt Whitman*, 24, 46; *Crucifixion*, 264; culmination of Old School, 23; *Dr. Gross*, 264; as endorsement of Whitman's American ideal, 24; greatness in American art, 264; as one of America's greatest painters, 21, 250–251; vigorous realism of, 24
- Eben Holden* (White), 158, 161
- Eddy, Mary Baker, 56
- Education: painting as educational, 229
- Eickemeyer, Rudolf, Jr., 96–97, 119, 122, 155, 159, 180, 276; *Dance Lesson*, 159; "How to Make a Picture," 159; landscape of, 104; reasons for success of, 103; *Vesper Bells*, 159; *Young Faun*, 122
- The Eight, Hartmann and, 3, 47
- Eisenstein, Sergei M.: *Armed Cruiser*, 339; *Arsenal*, 339; *Flames of the Volga*, 339; Hartmann's praise of, 42–43; idealism of, 338; *In Old Siberia*, 339; and Marx's *Capital*, 339; *Potemkin*, 339; Russian aesthetic of, 43; *Ten Days That Shook the World*, 339; visit to Hollywood of, 42
- Eldredge, Charles, 29
- Elliot [prob. Elliott, Charles Loring], 106
- Elmwood Mansion (Boston), 51
- Elwell, Edwin, 291
- Emerson, Ralph Waldo, 13
- England, art of photography in, 96
- Engravers, American wood, 69
- Enneking, John Joseph, 54, 70, 79; art theories of, 80–81
- Enoch Arden* (Tennyson), 298
- "Esthetic Verities" (Hartmann's last unpublished work), 48
- Etappes (artist), 72
- Etching the negative, 127–128
- Ethics, in art galleries, 201
- Eugene, Frank, 25, 119, 161, 180, 304; *La Cigale*, 124; manipulation of plate by, 34, 127; as painter, 125; as pioneer

- in texture, 127; *A Portrait of Miss Jones*, 124, 126; "unphotographic photography," of, 125; use of color and texture, 122–127
- Europa and Jupiter* (Luks), 313
- Evaluations of Hartmann: E. W. Simmons, 6; Alexander Horr, 6 n. 1
- Evening Transcript* (Boston), 55
- Exhibitions, Academy annual: indifference to, 204; proposal for national, 59; unscrupulous practices, 205
- Exhibitions, Photo-Secession, 183
- Exhibition spaces, cafés as, 313
- Fairbanks, Douglas, 48, 336
- Farragut monument, Boston (H. H. Kitson), 300
- Farragut monument, New York (St. Gaudens), 185; in Madison Square, 287
- Fellows, Laurence, 42
- Fenellosa, Ernest, 2
- Field, R. M., 54
- Fields, Mrs. J. T., 55
- Fields, W. C., 11, 48
- Fiesole, Giovanni da, 293
- Fifth Avenue* (Stieglitz), 124
- Fifth Avenue in a Snowstorm* (Stieglitz), 97
- Figures in motion, 280
- Films, Russian, 43
- Fin de siècle, Parisian, 2
- Fitger, Arthur, 89
- Flames of the Volga* (Eisenstein film), 339
- Flat-Iron Building, 140
- Foote, Arthur, 53
- Form: of Matisse, 334; new, of *Balzac*, 328; through plastic aspect of color, 41
- Forum*, 4
- Fowler, Gene, 11
- Fox Hunt* (Homer), 80
- Fragment, 186, 214–215
- Fragmentary expression, fondness for, 215
- Franko, Nathan, 53
- Frazer (painter), 104
- French, D. C., 290; *Death Stopping the Young Sculptor's Hand*, 299
- French [prob. Edwin Davis], 69
- Frescoes, of Puvis, 294
- Friedberger, Jacques, 254
- Frigerio, Luigi, 63
- Fromentin, Eugène, 106
- Fuller, George, 70, 320; as epitome of early suggestivism, 32; suggesting mystery by blurring process, 173
- Fullerton, William Morton, 55
- Funeral of an Anarchist*, 218
- Fur Jacket* (Whistler), 350; models for, 268
- Gainsborough, Thomas, 200
- Galleries, Durand Ruel, 252; lack of enthusiasm for American art, 204
- Garrett, E. H., 298
- Gaugengigle, T. M., 54, 70, 75, 79; as painter of details, 82–83
- Gauguin, Paul, 325; in the *Art Critic*, 2
- Genius, 276; in America, 320–321; elements of, 91; in photography, 157
- Genre, American, 70
- Geoffroy, Jean, 72
- Gerdtz, William, 29
- Gericks, Wilhelm, 53
- Germania* (statue on the Niederwald), 310
- German naturalism, of Piloty, 28
- Gerome, Jean Léon, 137, 208, 227; as popular teacher, 264; queries after Eakins, 264; as too individual, 127
- Ghirlandajo, Domenico Bigordi, 227
- Gifford, Sanford R., 28
- Gil Blas*, 248
- Giotto, 170
- Glackens, William, 3; as "vigorous realist," 23; lack of recognition for, 315
- The Glow of Night* (Stieglitz), 278
- Glycerine process, 161
- Goethe, 51; *Faust*, 330
- Goldensky, Elias, 180
- Gorren, Aline, 3
- Government funding, lack of, 74

- Goya, 334; bravura brushwork of, 190
 Grant, Robert, 51
 Great art, definition of, 331–332
 Greek art, compared to Japanese art, 325
 Greek ideals, 185
Greek Slave (Powers), 289
Greeley (Ward), 290
 Green [prob. Hiram Harold], 54
 Greenwich Village, 133
 Griese (cellist), 53
 Grünewald, Matthias, 87
 Guilbert, Yvette, 97, 282
 Gum process, 161; experiments with, 127
- Hacquette, 72
 Hadrian, 185
 Hale, Rev. E. E., 55
Hale (MacMonnies), 287
 Hals, Franz: compared to Whistler, 319; bravura brushwork of, 190
Hamburger Dramaturgie (Lessing), 180
 Hamilton, 70
Hamlet and the Ghost (Monet), 63
 Handwriting: Japanese, as art, 221–224; pictorial charm of, 225–226
 Hansen, Ejnar, 11
 Harmonic relation of parts, 331
 Harmony, as expressed in Monet's *Water Lilies*, 254
Harper's, 19
 Hartley, Jonathan Scott, 292
 Hartley, Marsden, 42; color and technique of, 189–193; Hartmann's evaluation of, 9; 1909 review of, 41
 Hartmann, Atma (eldest daughter), 48
 Hartmann, Carl Herman Oscar (father), 45
 Hartmann, Ernst (uncle), 45
 Hartmann, Sadakichi [pseud. Sidney Allan], 1–48, 63; arrival in U.S., 45; artist friends of, 5; asthma affliction of, 10; authority of, as photography critic, 16; bequest from Whitman to, 7–8; in California, 48; and *Camera Notes*, 8; correspondence with Mallarmé, 67; critical sensibilities of, 32; on cubism, 40–41; early jobs of, 45; end of New York residency, 10; and Hollywood, 11; importance of Stieglitz of, 9, 9 n. 5; influence of Stieglitz on, 6, 8–9; intellectual influences on, 6; last years of, 48; New York activities, 47; “perfume concerts” of, 3; and Photo-Secession, 9; prophesy for future art by, 31; and rift with Stieglitz, 182 n. 1; and Rudolph Schindler, 11; as “Sidney Allan,” 10; social problems of, 5; Stieglitz and, 119; as symbolist, 28; trips abroad of, 45; and Whitman, 45; on Whitman and artists, 24; Whitman's quotes on, 6–7; Whitman Society of, 6–7; writing style of, 4–5, 21; youth of, 45. *See also* Suggestive style.
- Hartmann, Taru (brother), 45
 Hartmann, Wistaria (eldest daughter by Lillian) (Mrs. Wistaria Linton), 48; conservation efforts of, xi
 Harunobu [prob. Suzuki], 213, 218
 Hassam, Childe, 2; as “American Painter,” 285; artistic affiliations of, 303; favorite painters of, 300–303; and impressionism, 302; invention of technique by, 302; *Lorelei*, 303; masterpieces of, at the Carnegie Art Institute and Cincinnati Art Museum, 302–303; *Spring*, 303; street scenes by, 69, 302–303; as suggestive style artist, 27
 Haverhill (Whittier's home), 52
 Hawthorne, Nathaniel, 73
 Haydn, Franz Joseph, 254
 Hearn, A. G., 202
The Helping Hand (Renouf), 201
 Henri, Robert, 235, 322; at Café Francis, 269; early work of, 268; “decadent” art of, 268; as example of American protomodern, 16; as leader of artists, 269–270; “little clan” of, 296; as “vigorous realist,” 23

- Herald*, 55
 Herald Building (New York), 287
 L'Hermitte, Léon Augustin, 72
 Herter, Albert, 126
 Hiroshige, Ichiyusai: and calligraphy, 221; as influence on Monet, 254
A History of American Art, 4, 47; chronological divisions of, 22; editor's summary and evaluation of, 32–33
 Hoerber, Arthur, 19
 Hogarth, William, 136
 Hokusai, Katsushika, 170, 213, 218, 225; as influence on Monet, 254
 Holbein, Hans, 170, 180, 225
 Holland, 113
 "Hollywood" (Hartmann's column in *Curtain*), 48
 Hollywood: Eisenstein's visit to, 42, 338; Hartmann in, 11; intellectual standard of, 336–337
 Holmes, Oliver Wendell, 51, 52–53
Holy Family (attributed to Rubens), 202
 Homer, Winslow, 43, 152, 169, 199, 208, 320; as one of America's greatest painters, 21, 250–251; as endorsement of Whitman's American ideal, 24; as example of "vigorous realism," 24; *Fox Hunt*, 271; *The Lookout*, 271; the native art of, 24; as Old School culmination, 23; as solitary, 109; subjects of, 251
 Hotel de Ville (Paris), 294
Hours with Art and Artists (Sheldon), 20
House Beautiful, 19
 Hovey, Richard, 285
 Howe, Julia Ward, 51
 Howells, William Dean, 51
How to Make a Picture (Eickemeyer), 159
 Hudson River School, 70; landscapes of, 284
 Hunecker, James, 47
 Hunt, William M., 70, 106; his old studio, 54; and suggestive style, 30
 Hurd (book reviewer), 55
 Ibsen, Henrik, 46, 168, 330
An Icy Night (Stieglitz), 159
 Ideals, Idealism: in art and film, 338; of Eisenstein, 338; of modern art, 174; old and crumbling, 325; of personal liberty, 340
 Illustration: definition of, 137; and painting, 136–139
 Illustrators, and finding picturesqueness, 69
 Imitation, by the copyist, 211
 Impressionism: applied to sculpture, 326; and Childe Hassam, 302; compared to Old Masters, 191; as disliked by Americans, 27; and photography, 192–193; technical innovations of, 26; texture of paint as structure in, 191; the vanishing of dramatic element in, 190
 Impressionists, 92, 285, 331; "dot and comma *fracture* of," 302; and mechanical lithographic technique, 218
The Incoming Boat (Stieglitz), 278
 Individuality: in photography, 35; value in art of, 128
 Ingres, Jean Auguste Dominique, 170
 Inness, George, 2, 199, 256
In Old Siberia (Eisenstein film), 339
 Inspiration from the object, 229
 Instantaneousness, advantage of camera in reproducing, 301
International Studio, 19
 Ipsen, L. S., 298
Iris (Donoghue), 311
 Iron: beauty of, 143–144; construction with, 140, 142–43
 Irving, Sir Henry, 268
 L'Isle d'Orleans (home of Walker), 110
 Israels, Joseph, 136, 156; suggesting mystery by blurring process, 173
 Italian Renaissance palace, 142
 Jail, Hartmann sentenced to, 46
 James, W. F., 184
 James, William, 56

- Japan: art in, 105; art critics in, 102
Japanese Art (Hartmann), 47
 Japanese art, 193; application of color in, 316; Cézanne and, 228; compared to Greek art, 325; compared to Leonardo, 197; compared to occidental classicism, 197; as condensed expression, 250; “. . . era has begun,” 197; harmonious values of, in Steichen’s work, 305; influence of, on Whistler, 324; inventiveness of, 149; and modern art, 152; and suggestive style, 29–30, 197; Whistler and, 319
 Japanese calligraphy, influence of, 221–226
 Japanese painting: characteristics of, 147; as a commentary, 147; repetition in, 147–150
 Jewett, Sarah Orne, 56
 Johnson (engraver), 69
 Johnston [prob. Frances Benjamin], 122, 126
John Sullivan (Donoghue), 299; failure of, 289
Judgment of Paris (Steichen), 305–306
 Juengling [prob. Frederick], 69
Jugendstil, 15
 Julien, Rupert, 336
- Kahn, Gustav, 2
 Kandinsky, Vasili, 38
 Karnak, temple of, 142
 Kasebier, Gertrude, 36, 167, 180, 304; painter-like technique of, 160; her prints as art, 129
 Katwyk Church (Holland), 281
 Keiley, Joseph, 36, 161, 184; *Arabian Nobleman*, 122
 Kensett, John F., 28
 Khnopff, Fernand, 2, 168; *When the Game is Over*, 133; as suggestive, 133
 King [prob. Paul], 69
 Kingsley, Elbridge, 69
 Kitson, Mrs. H. H. *See* Alice Ruggles
 Kitson, Henry, 298–299
 Kitson, Samuel, 299
 Kitsons, the, 54
 Kiyonaga, 316
 Klinger, Max, 168
 Knaus, Ludwig, 72
 Kneisel, Franz, 53
 Kodak camera, 99
 Koner [poss. Konig, Franz], 257
 Kozinstsov (Russian film director), 339
 Krasnow, Peter, 11
 Kraus, Robert, 299
 Kronberg, Louis, 297
Kunst für Alle, 248
- Laborers, as picturesque, 72
La Cigale (Eugene), 124
La Cigarette (Johnston), 122, 126
Lady Archibald Campbell (Whistler), 165, 320
 La Farge, John, 54, 261, 284, 300; as art critic, 19; as stained glass artist, 231
 Laforgue, Jules, 2
 Lalanne, Maxine François, 315
L’Americaine (Whistler), 320
 Lancret, Nicholas, 132
Landscape and Figure Composition, 42
Laokoon (Lessing), 180
 Lautreamont, le Comte de, 2
Leaves of Grass (Whitman): as inspiration, 73; 1876 edition of, 7–8
 Lecture tours, of Hartmann, 47
 Leighton [prob. Nicholas Winfield], 137
 Lenbach, Franz von, 127
 Lenin, Nikolai, portrait of, 339
 Leonardo, 190; compared to Japanese art, 197; “first object of a painter . . .,” 197; suggesting mystery through light and shade, 173; theory of, as antecedent to impressionism, 234
 Lessing, Gotthold Ephraim, 180
The Letter Box (Stieglitz), 279
 L’Hermitte [Lhermitte], Léon Augustin, 72
L’Hiver (Puvis de Chavannes), 148
Liberty, statue of, 310
 Liebermann, Max, 280

- Life*, 109; compared to Academy exhibitions, 69
- Lincoln* (Adams), 290
- Lincoln monument (St. Gaudens), 185
- Linder, Harry, 292
- Lindsay, William, 69
- Linked Ring, 96
- Listemann, Bernhard, 53
- Liszt, Franz, 293
- Löfftz, Ludwig von, 28
- Lombroso, Cesare, 63
- Long Island, 72
- Longshoremen, laborers, and farmers, as genre, 72
- The Lookout* (Homer), 271
- Lord, Eliot, 55
- Lorelei* (Hassam), 303
- Los Angeles: artist friends of Hartmann's, 11; as site of intellectual activity, 48
- Lowe, W. H., 25
- Lowell, James Russell, 51
- Lubitsch, Ernest, 336
- Lucas [prob. Albert Pike], 322
- Luks, George, 5, 322; *Blue-Eyed Man*, 313; *Cocher*, 313; *Dumping Snow*, 313; *Europa and Jupiter*, 313; and significance of the commonplace, 314; his style, 313; as "vigorous realist," 23
- Luxury, of. photography, 96
- Macbeth, W., on Davies, 247, 249
- McClure, S. S., 2, 46
- McClure Syndicate, 2, 46
- McKim, Mead and White, 46
- MacMonnies, Frederick William, 114, 273; *Hale*, 287
- Maeterlinck, Maurice, 2
- Makart, Hans, 207, 261
- Makowsky, Vladimir: *Choosing the Bride*, 207; *Russian Wedding Feast*, 207
- Mallarmé, Stéphane, 2, 43, 46, 213; on Baudelaire, 65–66; compared to Brooks, 65; correspondence with Hartmann, 67; on dawn at Versailles, 67; "father of symbolism," 63; influence of, on symbolists, 65; "Jamais Plus," 64; *L'Après-Midi d'un Faune*, 64; on Manet's *Hamlet and the Ghost*, 63, 64; on Puvis, 63, 67; style of, 64–65
- Man and Eagle* (Kitson), 299
- Mancini, Antonio, 322
- Manet, Edouard, 314, 319, 325; maxim of, on refined color, 313; as "unartistic" illustrator, 65
- Manhattan, three art factions of, 284
- Mantegna, Andrea, 218
- Marées, Hans von, 330
- Maris, Jakob, 261, 322
- Marliave's, 54
- Marsh, Luther, 202
- Martin, Henri, 239
- Martin, Homer, 199, 320
- Martin, John, 42
- Martin, Paul H., 95
- Martiny, Philip, 273, 291
- Marx, Karl, 339
- Masques* (Jonson), 330
- Materialism, consequences of, 198
- Matisse, Henri, 195, 325, 333–335; as representative of new art, 195–196
- Matteson sale, 202
- Maupassant, Guy de, 52, 55
- Maurer, Alfred, 42, 194
- Mauve, Anton, 298
- Max, Gabriel, 138
- Maynard, George Willoughby, 284
- Mediaeval spirit, imbibed by symbolists, 65
- Meier-Graefe, Julius, 330
- Meissonier, Jean Louis, 137, 208
- "Meissonier of America" (Gaugengigl), 82
- Melody, 214, 215
- Menzel, Adolph von, 127, 293; and illustration vs. painting, 137
- Mercantile Library (Philadelphia), 45
- Merrill, Stuart, 2, 46; at the "Mardi," 66
- Mesdag, Hendrik Willelm, 301
- Metaphysics, School of, 56
- Metcalf, Willard Leroy, 285

- Metropolitan Museum of Art, 202
 Michel, Emile Françoise, 261
 Michelangelo, 68, 173
 Miller, R. E., 322
 Millet, Jean François, 32, 72, 92, 293,
 330; *Angelus*, 98; compositional error
 of, 139
 Minne, George, 173
Minutes of the Last Meeting (Fowler), 11
Miss Alexander (Whistler), 320
 Models, artists': female, 112–115; foreign
 costume, 114; male, 115; most suc-
 cessful, 114; shortage of, in New
 York, 113, 114–115; wages of, in New
 York, 114–115
 Modern American sculpture, 4
 Modern art: as affected by Japanese art,
 52; aims of "Younger American
 Painters," 196; diminished individual
 point of view, 219; Matisse as the log-
 ical sequence of art events, 334–335;
 the risk of, 211. *See also* Cubism;
 Impressionism; Suggestivism;
 Symbolism
 Modernism: European, as "brutal
 assault," 33; Hartmann's principles
 for painting, 39–40; subjects, 139;
 "Younger American Painters" review,
 42. *See also* Cubism; Impressionism;
 Suggestivism; Symbolism
 Modernist origins: Hartmann's tribute
 to Puvis as example of, 43; indige-
 nous, 33. *See also* Suggestive style
Mona Lisa (Leonardo), 52
 Monet, Claude, 43, 141, 170, 190, 325;
 his "brutal fruit," 252; disdain for tra-
 dition, 170; *Hamlet and the Ghost*, 63,
 64; Hartmann meets, 2; influenced by
 Hiroshige and Hokusai, 254; plastic
 aspects of color of, 191; Rouen Cath-
 edral series of, 252–253; Water Lily
 series of, 253–254
 Monks, 54
 Montesquieu, Comte, 319
 Monticelli, Adolphe Joseph, 261, 322;
 out-of-doors effects, 268
 Moore, Francis, 5
 Moore, Tom, 337
 Moran, Jack, 94
 Moreau, Gustave, 173; *Sappho*, 139
 Morgan Tomb, figures by St. Gaudens
 for, 273
 Morice, Charles, 118
 Morse, Professor, 51
 Mother, Hartmann's, 45
 Motion, in new art, 219
 Moulton, Mrs. Louis Chandler, 55
 Munich, 113
 Munkácsy, Mihaly De, 207
 Mural paintings, 26
 Murger, Henry, 113
 Murphy, H. D., 296
 Murphy, William D., 121
 Murray, William, 117
 Museums, American: poor management
 of, 206
 Music: in decorative painting, 327;
 expressed in Puvis's painting, 295;
 fragmentation in, compared to paint-
 ing, 215–216; and Monet's Water Lily
 series, 253–254
Musical America, 4, 19, 29; Hartmann's
 column in, 47
 Musical ideals, expression of, 175
 Myron of Elentherae, 327
 Mystery, on attaining, 173
 Napoleon pictures of Meissonier, 137
 Narrative, Chase's use of, 257
 National Academy of Fine Arts, pro-
 posal for, 59–61
 National art, 70; critical response to, 16
 National Art Gallery, proposal for, 59
 National Association of Photographers,
 47
 National debt, inclusion of art in, 74
 National Museum of Fine Arts, pro-
 posal, 61–62
 Naturalism, 253
 Nature, Dürer on art and, 282
 Naucydes, 186
 "Needlework" design, 221

- Negative retouching, 35, 95
 Neilan (film director), 336
 Neo-catholicism, Mallarmé and, 65
Net Minder (Stieglitz), 280
 Neuhuys, Albert, 202
 Neutra, Richard, 11
 New Departure, 135, 304
 New England, 76; observers of, 56; spirituality, 56–57; Tryon, painter of scenery of, 109
 Newman, R. L., as solitary, 110, 261
 New School of 1878 (of American art), 22, 23; leaders of, 25; Ryder as representative of, 25
 New York, 113; ethnic neighborhoods, 133–134; Hartmann's departure from, 10, 42, 44; sculpture in, 287–292; studio buildings in, 112
 New York Camera Club: as best in United States, 119; criticisms of, 101; fees of, 121; merging with Society of Amateur Photographers, 117–118; reasons for successful exhibitions of, 110; value of, to amateur photographer, 119–120
New Yorker Staats-Zeitung, 4, 21, 47, 118 n. 1
New York Herald Tribune, 19–20
New York Times, 19
 Nichens (New York sculptor), 292
 Night photography: Paul Martin, 95; Stieglitz and, 280
 Nikko, pagoda of, 142
 Noble [prob. William Clark], 292
 Norman, Dorothy, on Hartmann and Stieglitz, 9 n. 5
 Normandy, “everlasting peasants of,” 72
 Norton, Charles Eliot, 51
Nouveau riche, credulity of, 201
 Noyes, George L., 297
Nude Descending a Staircase (Duchamp), 219
 Nudes, best American sculptures of, 289
 Object, representation of, 229
The Ocean (Whistler), 164
 O'Donovan, William Rudolf, 292
 Old Masters, 324; compositions out of focus in, 192; as proof of artistic enlightenment, 321
Old Mill (Stieglitz), 159
 Old School (of American art), 22, 23, 25; Ryder as representative of, 25
On the Seine (Stieglitz), 280–281
On the Terrace (Renoir), 192
 Optic art. *See Buddha*
 Orchardson, William Quiller, 237
 O'Reilly, John Boyle, 53
 Oriental art, and the suggestive style, 27, 30
 Originality: in American art, 31; craze for, 150, 209–212; definition of, 211; imitation of, 211; Old Masters and, 211
 Ortho-chromatic plates, 95
 Osada (Hartmann's mother), 45
 Outomaro, 316

Pablo Sarasate (Whistler), 206, 318
 Pach, Walter, on Cubism, 40
 Paint and Clay Club (Boston), 75
 Painter-like effects, 139
 Painting: and illustration, 136–139; and science of color manipulation, 322
 Paris, 68, 113, 114
 Paris, Marcel, 248
 Paris Photo-Club, 95
 Parthenon, 142, 186; frieze as influence, 205; “mutilated figures of the British Museum,” 214
Pastels in Prose (Merrill), 66
 Pater, Walter, 174
 Patronage, art: government, 74–75; as patriotic act, 75
Pelléas and Mélisande (Debussy), 214
 Perabo (Boston pianist), 53
 “Perfume Concerts,” given by Hartmann, 3–4, 47
 Perspective: aerial, linear, pictorial projection, 227

- Phaedra* (Donoghue), 309
 Phidias, 186
 Philadelphia, 68; Academy of Fine Art, 160
 Photography: ability of higher stages of, 101; aesthetic, based on art writing, 16; amateur, 99, 101, 104; artistic accidents in, 301; clubs, numbers of, 96; as a democratic art, 103–104; democratic mission of, 181; essential characteristics of, 93–94; European, advantage of, 102; freeing nineteenth-century art through, 91–92; genius in, 157; Hartmann's modernism through, 34; for illustration, 104; and impressionism, 192–193; influence on painting, 192–193; outdoor, 95; orthochromatic plates, 95; perserverance in, 277; potential of, for self-sufficient art, 97; as regarded by painters, 93; resembling etching, 103; scientific compared to artistic, 102; selection of subject, 38, 276
 Photography, artistic. *See* Artistic photography
Photography As a Fine Art, Caffin, 20
 Photo-Salon, of the Linked Ring, 96
 Photo-Secession, 47; animus of Hartmann toward, 44; conflict with Salon Club photographers, 9–10; exhibitions of, 157–158; Hartmann's role in, 9; "pictorial inquisitors" of, 182; praise of modernist exhibition in galleries of, 195; Stieglitz and, 33; technically perfect work of, 96
 Picasso, Pablo, 333
 Pictorial arts, virility and motion and, 233
 Pictorial effect in portraiture, 179
 Pictorialism, as related to suggestiveness, 228–229
 Pictorial photography: assertion of, 33; stained glass compared to, 231–234
 Pictorial projection, 222–229
 Pictorial quality in photography, 161
 "Pictorial resemblance," need for freedom from, 132
 Pictures, fraudulent, 203
 Picturesque: creating, from suggestive scenery, 72; representations of society, 69
Picturesque Bits of New York, and Other Studies (Russell), 278
 Picturesque photography: Stieglitz, 280–281; Stieglitz's photographs of New York, 283
 Pierne, Henri, 213
 Pieters, Evart, 202
Pilgrim (Ward), 290
 Piloty, Karl, 28
 Pisa, Maestro Domenico di, 231
 Pissarro, Camille, 191
 Plays, Hartmann's religious, 3
Plaza Hotel Square (Stieglitz), 159
 Poe, Edgar Allan, 320; hero of suggestive style, 30; illustrated by Manet, 64; suggesting mystery, 174; and symbolism, 73; translation of, by Mallarmé, 64
 Poet, compared to the artist, 169
 Poetical idealism, 253
 Poets: American, 2; French, 2
 Polycleitus, 186
 Polyglot style of architecture, 143
Pool (Steichen), 305
 Porter [prob. Benjamin Curtis], 79
 Portrait busts, 290–291
Portrait of a Young Woman (Dürer), 225
Portrait of Miss Jones (Eugene), 124
 Portrait photographers, professional, 104
 Portrait photography, 92, 176–181; aim of, 176; influence of pictorial movement on, 178; right to likeness in, 178; techniques of, 94
Post (Boston), 55
 Posters, of. Toulouse-Lautrec and Cheret, 317
Potemkin (Eisenstein film), 339
 Pound, Ezra, 12
 Powers, Hiram, 309
 Praxiteles, 216

- Preobrajenskaja (Russian film director), 339
- Pre-Raphaelite art: Boston society and, 54; Dewing's art compared to, 237; Mallarmé and, 65
- Primitive art, 215
- Propaganda, in Russian films, 339
- Protais, Paul Alexander, 137
- Proto-modernism, 16; of Robert Henri, 16
- Prown, Jules David, on realism in American art, 13
- Publishing activity of Hartmann, 4
- Puck*, 69
- Pujot (photographer), 97
- Puvis de Chavannes, Pierre, 256, 293–295; 330; as fanatic of color, 293–294; frescoes of, 294; Hartmann's essays on, 3; Mallarmé on, 63; as modernist hero, 33; music in painting, 295; as progenitor of modern originality, 293; style of, compared to classicism, 294; and suggestive style, 30, 33; use of repetition, 148; *Winter*, 294
- Quartier Latin*, 113, 115
- Quatre, Henri, 284
- Quincy Shaw Collection, 54
- “Race,” the new American, 14
- Raffaelli, Jean François, 72, 127, 285; as influence on Davies, 242
- Raisman (Russian film director), 339
- Raphael, 202; *Transfiguration*, 228
- Realism, 13, 23; “vigorous,” as expression of nationalism, 24
- Realists, subjects of, 87
- Recent Ideals in American Art* (Sheldon), 20
- Redon, Odilon, 40
- Reedy, William, 40
- Régnier, Henri de, 66
- Reichardt, Theophile, 237
- Reid, Harry B., 121
- Reid, Robert, 285, 301; as stained glass artist, 231
- Rembrandt, 190, 191, 201, 202, 248, 313, 314
- Renaissance, landscape painting in, 170
- Renard, Jules, 2
- Renoir, Pierre Auguste, 323; Luks compared to, 315; *On the Terrace*, 192
- Renouf, Emilé, 72; *The Helping Hand*, 202
- Repetition: in literature and ballet, 149; in Japanese art, 147–148; by Puvis and Tryon, 148; in secessionist art, 148
- Representation, fragmentary, 186, 214–215
- Retouching, in photography, 35, 103
- Revue Bleu*, 66
- Rhind, John Massey, 292
- Ribera, Jusepe, 334
- Richard III* (Shakespeare), 150
- Richardson, E. P., 29
- Robetta, Christoforo do Michele, 87
- Robinson, Theodore, 54, 247
- Rodin, Auguste, 65, 330; aims and skills of, 186–187; as apostle of ugliness, 187; art of, opposed by Donoghue, 307; *Balzac*, 186, 325–328; *Citizens of Calais*, 187; compared to Brahms symphony, 173; compared to Strauss, 187; *Modern Thought*, 188; new direction of, 188; *Portal of Hell*, 186; praises St. Gaudens, 274; stagecraft and non-aesthetic elements of, 187; Steichen's portrait of, 305; use of form by, 187; *Victor Hugo*, 187
- Rolfe, William James, 51
- Roll, Alfred Philippe, 72
- Rome, 68
- Rops, Félicien, 2
- Rosetti, Daniel, 239
- Rothschild, Nathan von, 96
- Rouen Cathedral series (Monet), 190; as lesson, 252–253
- Roycrofters' colony and Inn, 42, 47

- Rubens, Peter Paul, 334; *Holy Family*, 202
- Rue de Rome, 89 (Mallarmé's address), 63
- Ruggles, Alice (Mrs. H.H. Kitson), 299
- Russell, R. H., *Picturesque Bits of New York, and Other Studies*, 278
- Russian art, 107
- Russian film: esthetic laws of, 340; ideal of, compared to American, 338
- Russian revolution, 338
- Russian Wedding Feast* (Makowsky), 207
- Ryder, Albert Pinkham, 2, 169, 199, 208, 256, 259, 300; *Christ and Magdalen*, 260; as a colorist, 261; compared to Blake, 261; *Desdemona*, 260; sale of *Flying Dutchman*, 203; greatness of, 262–263; Hartmann's praise for, 25–26; poem by, 261–262; self-portrait by, 262; solitary ways of, 108; studio of, 259–262; *Tempest*, 260
- St. Augustine, Florida, as material for pictures, 72
- St. Boltoph Club, 75
- Saint-Gaudens, Augustus, 2, 21, 185, 186, 189, 199, 287, 309; business ability of, 21, 273–274; compared to Thorwaldsen, 209–210; failure in France, 274–275; *Farragut* monument, 185; greatest works of, 273; *Lincoln* monument, 185; praise of, by Rodin, 273; pupils of, 273; rise to power of, 273; *Shaw* monument, 185; *Sherman* monument, 185
- St. Paul*, (Donoghue), 289
- St. Petersburg, Florida, 48
- St. Sophia, Constantinople, 142
- Salon Club photographers, 10
- San Francisco (Hartmann's residence in 1920s), 48
- Santayana, George, 51; as Hartmann's correspondent, 12
- Sargent, John Singer, 26, 127, 256, 300, 319; as modern portraitist, 134; technical details of, 151
- Sargent's Court (Los Angeles home of Margaret Winter), 48
- Sartain, William, 2
- Savage, J. M., 55
- Scandinavian mythology, Barnard's attempt at portraying, 289
- Schiller (member of Vienna Camera Club), 96
- Schindler, Rudolph, 11, 48
- Schuecker (Boston harpist), 53
- Schwarzott, M. M., 291–292
- Schwob, Marcel, 329
- Science, pessimistic trend of, 198
- Scribner's*, 19, 20
- Scription*, 223
- Sculpture: American, as necessarily commercial, 287; decorative architectural, 291; as embellishment to interpretation, 188; modern, 188; in New York, 287–292; of Rodin, 186–188
- Scurrying Home* (Stieglitz), 124, 280, 281
- Secessionist art, use of repetition in, 148
- Segantini, Giovanni, 168, 322; plastic aspects of color of, 191; technique of, 189
- Selection, artistic, 231; choice of subject by, 232; as criteria for art, 232–233; genius for, 91; necessity for, 231; need for, in photographic composition, 233; in writing, 232–233
- Seney, George S., 201
- Serf* (Matisse), 333
- Seurat, Georges, 30
- Seymour, William, 54
- Shakespeare* (Ward), 290
- Sharaku, Toshusai, 316
- Shaw* monument (St. Gaudens), 185
- Shaw Prize, 79
- Sheldon, George, 20
- Sherman* monument (St. Gaudens), 185
- Shirlaw, Walter, 23
- Shunsho, Katsugawa, 316
- "Sidney Allan" [Hartmann's pseudonym]: derivation of name, 30; use to

- scholars, 39. *See also* Hartmann, Sadakichi.
- Silver Buckle* (Steichen), 305
- Simmons, Edward, 285; on Hartmann as critic, 6
- Simultaneous contrast, interpretations of, 197
- Sisley, Alfred, 191
- Sloan, John, 5; as "vigorous realist," 23
- Small, Frank O., 298
- Society of Amateur Photographers, 117; merge with New York Camera Club, 117–118
- Society of American Artists, 79; *The Lookout* in nineteenth exhibition of, 271; preceded "New School" of painters, 22–25; Ryder as exemplary of, 25–26; and suggestivism, 28–32
- Sophocles* (Donoghue), 289, 299, 307–308
- Sophocles Leading the Chorus After the Battle of Salamis* (Donoghue), 309
- Soviet ideals, propaganda for, 338
- "Specimen Days" (Whitman), 73
- Spencerian penmanship, 221
- The Sphinx and the Cupid* (Bauer), 289
- Spitzer sale, at the Metropolitan, 203
- Spring* (Hassam), 303
- Spring* (White), 122
- Stained glass: opalescent compared to transparent, 323; photography compared to, 231–234
- State Cinema School (Russia), 339
- Stedman, E. C., 46
- Steichen, Eduard, 42, 161, 166, 180; creative power of, 304; Hamlet-Steichen, in Hartmann's poem, 166; imitative prints of, 305; Japanese values in work of, 305; *Judgment of Paris*, 305–306; *Pool*, 305; portrait of Rodin as symbolist, 305; portraits by, 180; self-portraits of, 305; *Silver Buckle*, 305; symbolist influence on, 305; *Victor*, 305
- Stevens, Alfred Emile, 257
- Stevenson, Robert Louis, St. Gaudens's relief of, 273
- Stieglitz, Alfred, 36, 40, 120, 158, 159; aims in art of, 282; analysis of photography of, 124; *Bit of Venice*, 279; *Decorative Panel*, 124; early experiments of, 159–160; as exemplary American artist, 281–282; favorite painters of, 282; *Fifth Avenue*, 124; first meeting of Hartmann and, 8, 118; friendship of Hartmann and, 3; as genius, 276; *The Glow of Night*, 278; Hartmann's critique of, 278–279; Hartmann's influence on, 9, 9 n. 5; *Icy Night*, 159; *The Incoming Boat*, 278; influence of, on Hartmann, 6, 8–9; *The Letter Box*, 279; *Net Minder*, 280; night photography of, 280; *The Old Mill*, 279; *On the Seine*, 280–281; as outstanding photographer, 96–276; picturesque photography of, 280–281; *Plaza Hotel Square*, 159; portraits and figure studies of, 97; and pure photography, 283; resignation of, from *Camera Notes*, 39; rift between Hartmann and, 182 n. 1; *Scurrying Home*, 124, 159, 280–281; as technical master of photography, 97; *Venice*, 159; *Wet Day on the Boulevard*, 279; *Winter Day*, 280, 281–282; *Winter, Fifth Avenue*, 124; *Winter Sky*, 280
- Stimson, John Ward, on art education, 13
- Stirling, Edmund, 159
- Story-telling (narrative) in painting, 138, 227–228
- Stott, Edward, 134–135
- Strassov (Russian art critic), 107
- Strauss, Johann, 254
- Strauss, Richard, 186; *Salome*, 213–214
- Structural form, 154
- Structural Units* (Hartmann), 41
- Stuck, Franz Ritter von, 305
- Studio*, 4, 248
- Sturges, Jonathan, 52
- Stylus*, 4, 42, 47
- Subjects for art: the commonplace, 314; European, 72; future, in American

- art, 70–71; of the new art, 219; urban life as, 269
- Suggestion: as element of technique, 154; of mystery in Poe, 174
- Suggestive style: artists of, 27–29; and the beautiful, 29; construction of the ideal in, 29; Davies as example of, 244–245; as depicting feelings, 28; elements of, 27–29; intellectualism of, 28; oriental art and, 30; in photography, 131; and Poe, 30; and Puvis, 30; related to pictorialism, 228–229; and symbolism, 31; texture in photography, 127; and Twachtman, 245; in Whistler's art, 319
- Sullivan, John, 55, 299
- Sylvester, Harry Elliott, 298
- Symbolism, 15; Poe and Baudelaire and, 73; sculpture of Barnard as, 289; and suggestive style, 31
- Symbolists: attenuation of form by, 173; inspiration of, 87; literature of, 2–3; and Mallarmé, 65; poetry of, in *The Art Critic*, 2
- Symbols: of national ideals, 14; need for new, 324
- Symons, Arthur, on symbolist literature, 2
- Tarbell, Edmund C., 26, 75, 79, 285, 300; as best in Boston, 71; influence of, 79
- "Tarbellites," 75; Hartmann's criticism of, 26–27; as impressionists, 26; subject matter of, 26
- Tavern Club (Boston), 82
- Taylor, U. S., 298
- Temperament, artist's, 102
- Ten Days That Shook the World* (Eisenstein film), 339
- "Ten O'Clock" (lecture by Whistler), 324
- Texture: as defined by painters, 126–127; definition in art, 125–126; in photography, 127; structural tendency of, in impressionist painting, 191; by suggestion, in photography, 35; use of, in creating image, 191–192
- Thaulow, Fritz, 282
- Thaxter, Celia, 52
- Thayer, Abbott, 25, 150, 169, 208, 256, 285, 300, 320; compared to St. Gaudens, 273; as solitary, 109; style of, as characteristic, 250
- Thief of Baghdad* (Fairbanks film), 48
- Thoma, Hans, 330
- Thoreau, Henry David, 13
- Thornycroft, Thomas, 185
- Thorwaldsen, Albert Bertel, 185; compared to St. Gaudens, 209–210
- Till Eulenspiegel* (Strauss), 219
- Tinteretto, Jacopo Giacomo, 334
- Titian, 261
- Tompkins, F. H., 54, 70, 79, 150; hermit-like existence of, 81; as student of Loefitz, 82
- Tonal juxtapositions, 153
- Tone, Whistler's thematic development of, 319
- "Torquemada" (Stieglitz), 182–183
- Toulouse-Lautrec, Henri de, 317
- Tragedy of the Sphynx* (Bauer), 289
- Transfiguration* (Raphael), 229
- Traubel, Horace, 6
- Trauberg (Russian film director), 339
- Tremont Street (Boston), 68
- Tretyakeff brothers, 207
- Trinity Church, 54, 65
- Triscott [prob. Samuel P. R.], 54
- Trowbridge, John Townsend, 52
- Tryon, Dwight William, 208, 300; dawns and twilights of, 174; on mystery, 172–173; repetition used by, 148; as solitary, 109
- Tryphême, 72
- Turko-Russian War, pictures of (Verestchagin), 207
- Turner, Joseph Mallard William, 261
- Turner, Rose, 54
- Turner, Ross, 70
- Twachtman, John Henry, 29, 285; as

- inventor of technique, 31; as leader of suggestive art, 245; as suggestive style artist, 27
- Twentieth-century art, hopes for, 76
- U.S.S. *Constitution*, shipping of *Spirit* by, 310
- Ukio ye, 223
- United States, subjects for painting in, 71–72
- “Unphotographic Paint: The Texture of Impressionism” (Hartmann), 41
- Urban life, as subject, 269
- Valentino, Rudolph, 336
- Vanderbilt, as art patron, 203
- Vanderbilt mansion: figures by St. Gaudens for, 273; panels by Bitter for, 291
- Vanderdecken (*Flying Dutchman* legend), 263
- Vanderlyn, John, 22
- Van Dyke, Charles, on *art pour l'art*, 18
- Van Rensselaer, Mariana Griswold (Mrs. Scuyler), 20
- Variations of theme, in Western literature, 149
- Vautier, Benjamin, 72
- Vedder, Elihu, 136
- Velázquez, Diego Rodriguez de Silva y, 180, 191
- Venice, as photographed by Stieglitz, 279
- Venus* (Donoghue), 289, 307
- Venus of Knidos*, 327
- Verdi, Giuseppe, 254
- Verestchagin, Vassili Vasilievitch, 92–93, 207
- Versailles, spoken of by Mallarmé, 66
- Vibert [prob. Jehan Georges], 72
- Viélé, Egbert Lodovicus [pseud. Viélé Griffin, Francis], 66
- Viélé Griffin, Francis. *See* Viélé, Egbert Lodovicus
- Vienna, best art photography done in, 96
- Vienna Camera Club, 96
- Vinton, Frederick P., 54, 75, 79
- Violet, Allan, 54
- Virility and motion, as antithesis of pictorial art ideals, 233
- Vogeler, Heinrich, 173
- Vonnoh, Bessie Potter, 79
- Wade, Elizabeth Flint, 184
- Wagner [prob. Jacob], 71
- Wagner, Richard, 140, 213, 254; endeavor of, to make music pictorial, 295; influence of, as metaphor, 75
- Walker, Charles A., 54
- Walker, Horatio, 79, 301; as solitary, 110; and suggestive style, 31
- Wall Street, 201–202
- Walsh, Elizabeth Blanche, 2; as “Elizabeth Breuil,” 5
- War, Secession. *See* Civil War
- Ward, John Q. A., 290
- Warner, Olin L., 290
- Warren, Charles A., 298
- Warren, William, 54
- Warrior Bearing a Wounded Youth* (Thornycroft), 185
- Washington* (statue in New York), 287
- Washington* (Ward), 290
- Waterman, Marcus, 54, 70, 75, 79; as orientalist, 80
- Watteau, 132, 173; as predecessor of early Monet, 191
- Watts, William, 293
- Weber, Max, 42, 329–332; architectronic structure of, 329; Hartmann’s criticism of, 9; as primary example of cubism, 41; as visionary, 330–331
- Weil, Mathilde, 135, 180
- Weimar, 51; sage of, 255
- Weir, Alden, 300; compared to Davies, 245; Japanese influence on, 285; as naturalist of the 1880s, 256
- Wereschagin. *See* Verestchagin, Vassili Vasilievitch
- Wesselhoft, E. F., 299
- West, Benjamin, 69

- West Hollywood, Schindler's studio in, 48
- Weston, Edward, 11
- Wet Day on the Boulevard* (Stieglitz), 279
- When the Game is Over* (Khnopff), 133
- Whipple, Edwin Percy, 51
- Whiskey Bill* (Luks), 313
- Whistler, James Abbott McNeil, 29, 43, 106, 127, 138, 170, 216, 256, 261, 300, 305, 316–324, 325, 330; as American artist, 319–320; atmosphere of, as sentimentalism, 228; *At the Piano*, 164; *Battersea Bridge*, 164; color of, 324; compared to Eakins, 265; compared to Monet and Sargent, 318; Comte Montesquieu, 319; conception of beauty of, 164; on creating a new art form, 323–324; fleeting moment through color, 164–165; frugality of, 318; *The Fur Jacket*, 320; Fur Jacket and Yellow Buskin ladies, 268; as greatest modern painter, 323; Hartmann meets, 2; on imitating, 132; *Lady Archibald Campbell*, 165, 320; *L'Americaine*, 320; as last of Old School, 319; *Miss Alexander*, 320; and Monet, 153; *The Ocean*, 164; as opposed to realism, 163; *Pablo Sarasate*, 206, 318; personality of, 319–320; portrait of, by Chase, 257; science of color manipulation by, 322; self-advertisement of, 105; as suggestive style artist, 27, 29, 319; tonal suggestiveness of, 213; *The Whistler Book*, 4, 42; *Yellow Buskin*, 164
- White, Clarence, 36, 119, 155, 158, 160, 180; *Eben Holden*, 158; and Eickemer, 159; *Spring*, 122
- Whiting [prob. Arthur], 53
- Whitman, Walt, 43, 44, 320; bequest to Hartmann of *Leaves of Grass*, 7–8; compared to Carpenter, 209; democratic spirit of, 73; as hero of “vigorous realism,” 30; influence on Hartmann, 6–8; *Leaves of Grass*, 73; “Others may praise what they like . . .,” 23–24; photographed by Lox, 97; quotes of, about Hartmann, 6–7; and “Specimen Days,” 73
- Whitman Society, 52–53
- Whitney, Mrs., 299
- Whittier, John Greenleaf, 51, 52–53
- Wierz, Antoine, 106, 107
- Wilde (photographer), 184
- Willard, S. L., 184
- Wilmerding, John, 29
- Windmueller, portrait of (Chase), 257
- Winter, Margery, 48
- Winter* (Puvis de Chavannes), 294
- Winter Day* (Stieglitz), 280, 281–282
- Winter Fifth Avenue* (Stieglitz), 124
- Winter Sky* (Stieglitz), 280
- Women: artists, Hartmann's advice to, 77; in Dewing's paintings, 238–239; Henri as painter of, 269; St. Gaudens's figures of, 273
- Woodcock, Percy, 108
- Woods, C. E. S., 302
- Yellow Buskin Lady* (Whistler), 164
- Young, Harvey, 54
- “Young Faun” (Eickemeyer), 122
- Yvette Guilbert* (Breese), 104
- Zeitgeist*, 141
- Zolaism, 253
- Zorn, Anders, 127, 285, 319