ABSTRACT

PROVINCETOWN: A SENSE OF PLACE

BY

Deborah J. Minsky

May 1984

In 1899, Charles Hawthorne established in Provincetown, Massachusetts a school of art which he directed for thirty-one years. His school attracted students from all over the country; gradually this isolated fishing village evolved into a thriving haven for artists. Many were seasonal visitors, enjoying the recreational amenities of the town while they established careers elsewhere. However, a group of lesser-acclaimed artists, entranced by the beauty of the area, remained as permanent residents. They had decided that where they lived was more important to their art than commercial success. If analyzed from a regional perspective, this work is a valuable aspect of American art history and should be studied. It reflects a vital relationship between artist and environment, and brings to focus a segment of society which opted for independent, unfettered lives, devoted to art, perhaps at the expense of public acclaim.

PROVINCETOWN: A SENSE OF PLACE

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By Deborah J. Minsky

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WE, THE UNDERSIGNED MEMBERS OF THE COMMITTEE,

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PREFACE

I began my formal study of Provincetown artists in 1981, but only after more than thirty years of intense involvement with the town. I have been, at various times, mystified, frustrated and rejuvenated by the spell Provincetown holds over me. How could any one place, a point of geography, be so important? Can something so intangible be measured or explained rationally? I take comfort that many people share my feeling.

As a small child, I was most captivated by the beach: the sights and smells of low tide with the sand flats stretching out in a seemingly endless expanse towards Long Point Light. I loved high tide with its delicious dousing of chilly water on a hot summer's day. Even rainy days offered something beautiful: the distinctive slate-gray rough water, capped with white foam, dories and small sailboats bobbing like so many corks on a fishing line. Drenched and cold after too long a time absorbing these sights (a yellow slicker can do only so much), I knew I would find warm solace in front of my grandmother's fireplace, and a cup of milk-tea, besides. I had no sense of time then--passing or standing still. I knew only that this place was perfection.

As I grew, and one summer stretched into another, I found myself profoundly affected by another aspect of Provincetown, the people who lived there. I was, at the time, a mere summer visitor. My envy of those who lived there year round was unbridled. They had something unique, for here was a town where age was not a factor in friendship. I had friends among adults as well as children. My grandmother had been there before me; Provincetown was her home, and thus the very special people were her friends. By extension, and in reality, they became mine. We were bound by a love, an innate response to the town, that I was sure could not be matched anywhere.

Most of her friends were artists, or somehow connected with the arts. I loved and admired them intensely, long before I realized the two feelings could be separated. To paint, to sculpt, to dance, to write poems was a dazzling life. I was struck by what I perceived as the strength, the confidence (as well as the talent) that impelled these people to declare themselves artists. They were, to the core, just that. They depended upon Provincetown as the nurturing base for their art, as well as the proving ground of their identity. The town gave (gives) them a sense of worth and well-being, an overwhelming feeling of peace. I knew they were different; I felt they were special. I was

treated accordingly. Every autumn, when I left for school, I spun their affection around me like a cocoon.

This project has been, in many ways, a journey to understanding, an exercise in self discovery. It has been difficult to look at friends objectively; but in forcing myself to be analytical and removed, I have seen a pattern emerging. There are recognizable threads binding the artists who are the focus of this research. Woven together, they form a regionalist identity as distinctive as the Midwestern idioms of Grant Wood and his contemporaries. It is the purpose of this research to bring that identity to full view. It is a multi-faceted, philosophical identity which goes beyond similarity of style. (In some cases, individual works appear to be very dissimilar.) Unified by a reverence for their surroundings, a desire for unconventional, personal autonomy, and a lack of concern for monetary gain, these artists settled in the one place they felt was right for them. Just as their work was inspired by the town, so was the reputation of Provincetown defined by their presence. This mutuality elevates these artists above sentimental or personal interest. They should be studied as part of the continuum of American art.

LIST OF WORKS

Dimensions are given in inches, height preceding width.

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1. Charles Webster Hawthorne, First Voyage, 1915, 48 x 60, oil on canvas, Provincetown Art Association and Museum.

2. Charles Webster Hawthorne, The Fishwife, 1925, 60 x 48, oil on canvas, Provincetown Art Association and Museum.

3. Edwin Dickinson, Lavendar Studio or Still-life with Guitar, 1914, 28 x 24, oil on canvas, Provincetown Art Association and Museum.

4. Ross Moffett, Ice in the Harbor, 1917, 50 x 40, oil on canvas, Worcester Art Museum.

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8. Ross Moffett, Landslide at Highland Light, 1953, 36 x 24, oil on canvas, Provincetown Art Association and Museum, donated by Hudson Walker.

9. Reeves Euler, Brass Bucket with Clam Shells, n.d., oil on canvas, Stephen and Lloyd Ely.

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13. Bruce McKain, Untitled, 1946, 20 x 16, oil on canvas, Provincetown Art Association and Museum.

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15. Bruce McKain, Winter Scene, 1964, 20 x 16, oil on canvas, Provincetown Art Association and Museum, donated by Alfred and Lily Marx.

16. Bruce McKain, Bay Scene, 1975, 20 x 24, oil on canvas, Bruce and Amy McKain.

17. Bruce McKain, Shoreline, 1976, 20 x 24, oil on canvas, Bruce and Amy McKain.

Slides of these works may be obtained in the Special Collections Department in the Library of the California State University, Long Beach.

CHAPTER I

INTRODUCTION

At the turn of the century, American artists were striving to establish an idiom that would be distinctive from, yet equal in stature to, European art. Thomas Eakins was among the first to articulate the need for painters to focus on life in America in order to achieve recognition:

> If America is to produce great painters and if young art students wish to assume a place in the history of the art of their country, their first desire should be to remain in America to peer into the heart of American life. (Geldzahler 1965: 16)

This heightened Americanism was typified by the realism of Robert Henri and the Ashcan School. The painters of this informal association, during the early years of the twentieth century, portrayed man in essential conflict with his environment, whether the cramped, gaudy city, or the more pristine yet frequently threatening rural world. As the century advanced, another expression of Americanism emerged in the form of personalized explorations of particular places. With this regionalism came an identification with nature as the source of artistic inspiration. Echoes of the Hudson River paintings of a century earlier, these newer works

are seemingly more intrinsic statements, less broadly theological views of the natural world. In some cases, a symbiotic relationship developed between the painter and his chosen region. Nowhere is this affinity more apparent than in Provincetown, Massachusetts, a haven for artists since 1899.

Provincetown has been a favored summer vacation site for many years. It is a fishing/tourist village, with a curiously cosmopolitan atmosphere. Its economy depends heavily on seasonal revenues. Culturally, it is linked more closely to New York than Boston. Milton Avery, Helen Frankenthaler, Edward Hopper, Franz Kline, Robert Motherwell, Jackson Pollock and Mark Rothko have been identified with the place, but mainly as summer residents, for their artistic centers are elsewhere, their reputations established and maintained in the cities. However, there are lesser known artists, living in Provincetown year-round, who have produced a valuable body of work that merits attention, particularly if appraised from a regional perspective.

It must be stressed that this study is focused only on those artists who were or are permanent residents, who chose the isolation and the beauty of their surroundings over the hectic atmosphere of a major city. Although out of the mainstream, and, as yet, not enjoying the same degree of critical recognition as Abstract

Expressionism, the work of these painters is still valid. The landscapes and portraits speak of an intimate relationship between artist and environment, painter and subject. To look at paintings by these artists is to know Provincetown and, by extension, part of New England. The place is the core of their art. The intense light, the rough seascape and the stolid archetypal Portuguese fisherman seemed better portrayed through realism than abstraction. Influences of American Impressionism were transmuted into a palette expressive of the unique nature of Provincetown and its people. The painters who followed Charles Hawthorne to Provincetown embraced the entire community, whether natural or human, as the inspiration, the focus and the justification for their art.

These artists make Provincetown more than just a summer art colony, for they depict a continuum of life and delineate an aesthetic philosophy that has been consistent for over eighty years. Their relative anonymity in the face of dominance by the Abstract Expressionists does not diminish the value of their art. Private collectors, particularly on the East Coast have, over the years, quietly purchased their world. Even such prestigious institutions as the Metropolitan Museum of New York, the Pennsylvania Academy of Fine Arts, the Worcester Museum and the Corcoran Galleries in Washington, D.C. have representative pieces of these

Provincetown regionalists in their permanent collections. The purpose of this research is to define the role of this group as a regionalist entity, to explore the intensity of its dependence on the environment as revealed aesthetically.

Provincetown painting styles have been as varied as the artists themselves; almost every mode evidenced in American painting has been explored there. But philosophically, the artists are bound by a commitment to a life-style out of the mainstream, and a pure love of their endeavor. (Malicoat 1981: Tape II, 1). They have chosen to turn their backs on the stimulation and promise that a New York City holds, and opted, instead, to live in unfettered isolation. The art of Provincetown has been informed by a strong sense of place, evoked by the ocean, the beaches, the miles of dunes, and especially the light: pervasive, startling and diffuse.

Provincetown has changed over the years. The simplicity of life which defined the town prior to World War II is gone, but for those survivors of the old way, a sense of tranquility remains. To understand the current condition of the town and its artists, one must learn from this past. Provincetown once offered a totality of existence critical to a sense of well-being and artistic development. The intangibles were important, and a painter in Provincetown did not need to

compartmentalize his life. Work was at the core of daily ritual; a solitary walk on the beach became part of art in the larger sense.

Cape Cod, the easternmost point of Massachusetts, extends into the Atlantic like a long, sinewy arm, crooked at the elbow and, finally, curved into a fist which points its way back to Boston. Nestled in this fist, against a naturally deep harbor, is Provincetown, the original landing site of the Pilgrims. The town inspires intense responses from those who experience the raw beauty of its surroundings. Mary Heaton Vorse, in her chronicle of Provincetown, captures the sense for many:

> What I experienced when I first drove through Provincetown's long street, when I walked through the low scrubby woods 'in Back' through the dunes to the outside shore, was as definite, as acute as falling in love at first sight. The knowledge that this was to be my home for ever did not come as a shock, . . . it was as though I were invaded by the town and surrounded by it, as though the town had literally got into my blood. I had also the sense of completion that a hitherto homeless person has on discovering home. (1942: 10)

However, Provincetown was not always so loved. The Pilgrims found the environment too harsh to sustain a permanent colony, and quickly moved across the bay to Plymouth. In history books, Plymouth holds the glory of the Pilgrims' story, Provincetown the ignominy for having been abandoned for a safer port. But, the Pilgrims notwithstanding, Provincetown developed into an independent, hardworking community of predominantly fisherfolk who,

raised by the sea, had no fear of its rigors. Fish and whales abounded, at least until the latter years of the 19th century, and the town thrived. The boats were owned and manned first by Yankees and then the Portuguese. Massive migrations of Azoreans and mainlanders or "Lisbons" established a romantic Mediterranean atmosphere which has been retained.

CHAPTER II

THE ARTISTS AND THE TOWN

It was this combination of isolation, European color and awesome surroundings that first attracted Charles Webster Hawthorne (1872-1930)* to Provincetown and led him to establish his "Cape Cod School of Art" in 1899. This school formed the nucleus of an ever-growing artistic movement that had national implications. Imbued with the traditions of French Impressionism and Dutch Realism, Hawthorne's painting mastery inspired students for thirty years. But it was also his personal style, the magnetism of his teaching method, which attracted and affected so many students. Hawthorne was no stranger to teaching when he established his own school. He had studied with, and then assisted, William Merritt Chase at the Shinnecock Summer School of Art, Long Island, New York, and had fully expected to take over the school after Chase retired. When this school was sold to someone else,

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*Hawthorne was born January 8, 1892, in Lodi, Illinois, but moved to Richmond, Maine as a very young child. His father was a sea captain, a fact which foreshadows his later fascination with the Portuguese fishermen in Provincetown. At the age of eighteen, he went to New York City to study art. From that point on, his career was determined.

he was only momentarily daunted, and soon settled on Provincetown for a site for a new school. Elizabeth McClausland, in her book on Hawthorne, quotes an excerpt from the 1901 "Cape Cod School of Art" promotional brochure, which reflects the reasons for his selection:

> Huddled under the immense sand dunes at the extreme end of Cape Cod is Provincetown, . . . it is only occasionally that the traveler comes upon this oldest and most picturesque fishing hamlet on the New England Coast. It seems impossible to realize when first setting foot in the village that one is only three or four hours from Boston. For the very reason of its obscure position, Provincetown has kept its refreshingly primitive character, not having been rendered colorless by the inroads of summer excursionists . . . nets, boats and tackle . . . form a jumble of color in the intense sunlight, accentuated by the brilliant blue of the harbor. (1947: 17)

Because Hawthorne is considered the founder of Provincetown's art colony, it is logical to concentrate on his school and a sampling of its students to clarify the pictorial sense of place emanating from the town. As part of this clarification, I will explore the relationship between artistic perception and the environment, as it applies to Provincetown's artists.

According to his son Joseph, later referred to as Jo, Hawthorne fell in love with Provincetown and never regretted his decision to establish his school there: "What really struck him was the quality of the light, which was ideal for a painter. He was not alone in this . . . Hofmann said the exact same thing to me, in the '30s, when he arrived." (Hawthorne 1982: Tape I, 1, 042).

Because of the absence of heavy industry in the town, there was an inspiring clarity out at sea: "The horizon goes 180 degrees in every direction. The light is not influenced by anything man made, it's right there." (058).

Hawthorne's eye was so acutely sensitive to variations in the light that even his hastily executed beach studies mirrored the weather, wind direction and the time of the particular day in which they were painted. Color, mood and atmosphere along the shore varied subtly with each day. Individual studies reflected these nuances. (082). Hawthorne used these studies as teaching tools to impress upon his students the importance of the process of painting, not the finished canvas. He wanted his students to learn to see, and was more interested in developing a sensitivity to color relationships than he was in teaching the traditional techniques of drawing. (105). Eventually, the color itself would make the drawing:

> In his teaching Hawthorne concentrated almost entirely on the juxtaposition and relationship of color areas. . . . He often recommended a student to paint a rusty tin can on the beach and try to make it beautiful. Class studies consisted of a few simple masses of color applied thickly with a pallet knife. He said little about drawing, which he perhaps thought could be learned just as well in the conventional art school. (Moffett 1964: 26)

Hawthorne was not concerned with the skills his students brought to class. Rank beginners were always welcome, as long as they were willing to work hard:

"If somebody came who simply wanted to learn, that was all that was necessary." (115). By the 1920s, the number of students reached one hundred-fifty or more each session. Many of the students worked with him at New York's Art Students League in the winter and then continued working with him in Provincetown during the summer.

Hawthorne strived to help his students develop an artistic vision, a sensibility as well as the technical skills necessary to painting. He felt that painting should be intuitive, based on emotion rather than reason:

> Painting is a matter of impulse, it is a matter of getting out to nature and having some joy in registering it. . . . You must feel the beauty of the thing before you start. You cannot bring reason to bear on painting--the eye looks up and gets an impression and that is what you want to register. Good painting is an excitement, an aesthetic emotion. Painters don't reason, they do. The moment they reason they are lost. (Hawthorne ed. 1960: 19)

Hawthorne was one of those rare persons, a teacher who could articulate his ideas as well as he could demonstrate. He instilled in his students a reverence for beauty and a commitment to life as an artist:

> Anything under the sun is beautiful if you have the vision, it is the seeing of the thing that makes it so. . . . What people subconsciously are interested in is the expression of beauty, something that helps them through the humdrum day, something that shocks them out of themselves and something that makes them believe in the beauty and glory of human existence. (1960: 17)

In his teaching, Hawthorne stressed the importance of developing a good color sense, of learning

the proper placement of tone and value:

> Beauty in art is the delicious notes of color one against the other. Real sentiment in art comes . . . from the way one tone comes against another independently of the literary quality of the subject--the way spots of color come together produces painting. (1960: 18)

Students were obliged to spend long hours studying and painting outdoors:

> On sunny days the class model would be posed (clothed) on one of the open wharves then scattered all along the harbor front. According to Hawthorne's directions, she would be seated in the full glare of the sun with her face shaded either by a hat or parasol, producing on the canvases of the students a typical image that came to be called the 'Mudhead.' Unable to see facial features and other details which would have preoccupied them ordinarily, they escaped the distractions that would have kept them from grasping the total image in its broadest terms. (Seckler 1977: 21)

By all accounts, Hawthorne was a stern, autocratic teacher, and stories abound about the unfortunate students who fainted under the stress of particularly sharp criticism. There was never any question of his dominance over his classes. His Saturday group critique was the focal point of the week, a time fearfully anticipated by every student:

> The climactic moment in the Hawthorne class came on Saturday morning. With the pupils assembled . . . and the first batch of pictures in the rack, promptly at nine o'clock Hawthorne entered in a white flannel suit. Complete silence would have fallen on the room as Hawthorne rapped with his pointer and asked 'Whose are the first?' And he who was first, and each one of the others in turn, would stand before the whole world, or so it seemed, aware that all of his deficiencies in talent were about to be laid bare. (Moffett 1964: 26)

Despite his imperious classroom manner, Hawthorne commanded great respect and loyalty from his students. It was considered a privilege to clean his brushes, prepare his palette, or perform some other menial task for him. His involvement with his more serious students extended beyond the classroom. By proximity alone, he integrated his daily painting regimen with their routines. From 1916-1918, he kept a studio away from his home, adjacent to those of students Ross Moffett and Edwin Dickinson.*

The "Cape Cod School of Art" ran for two months every summer. The Hawthorne family spent the better part of every year as residents of Provincetown, and during this time "the Master" worked diligently, essentially painting and teaching all day. This left little time for socializing with the rest of the community, except for regular Saturday nights at the Beachcombers' Club. However, he was drawn to the subjects and themes of the fishing village and painted many of the town's colorful personalities. According to his son, some of Hawthorne's

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*These studios were part of Days' Lumberyard Complex, a series of ten, second story, ramshackle, north-lit studios, which have sheltered artists from Hawthorne to Motherwell and countless lesser knowns since 1914. As the name implies, they were part of a business operation that included a lumberyard, coal repository, and a heating/plumbing service. Primitive, poorly insulated, and densely packed, they nonetheless offered a priceless commodity, naturally lighted, cheap working-space. Today, the Lumberyard Studios are part of the Fine Arts Work Center, a non-profit community for young writers and visual artists.

best work was produced in Provincetown.

The haunting First Voyage (slide 1), one of Hawthorne's best known Provincetown pictures, is an excellent example of his use of townspeople as subjects for his work. At first glance, it is a simple, domestic scene of a woman, flanked by two young girls, sewing a button on a young man's coat. But this young man, presumably her son and the central figure in the painting, is the key to the complex, dramatic tension of the picture. The knowledgeable viewer is riveted by the chill, uneasy stare of this young fisherman-to-be. The fear in his expression is very understandable, considering how dangerous fishing was. The men often fished the hazardous Atlantic great distances from home, for weeks at a time, never sure they would return safely. The solemnity of this painting is a true-to-life reflection of the anxieties fishing families dealt with constantly.

The Fishwife (slide 2) painted in 1925, reiterates the theme of fear borne constantly, yet stolidly, by the fishing community. The anxiety in the woman's face, so apparent and palpable, could have been depicted only by an artist intimately in touch with the life of his subject. In all of his Provincetown paintings, Hawthorne's sympathy for the people is intensely expressed.

Hawthorne had an effective method of attracting students to his summer school. During the winter, he

would tour the country, lecture, and give painting demonstrations. The impact was dramatic and immediate, as revealed by the six students upon whom I focused my research. Bruce McKain (b. 1900) and Philip Malicoat (1908-1981), having seen Hawthorne at the John Herron School of Art in Indianapolis, traveled all the way from Indiana to study in Provincetown. (McKain hitchhiked the entire distance.) Ross Moffett (1888-1971, Clearfield, Iowa) and Edwin Dickinson (1891-1978, Seneca Falls, New York) had preceded them by more than ten years. Reeves Euler (1896-1982) came from Nevada and Idaho, by way of Washington, D.C., and Henry Hensche (b. 1901) ventured from Chicago.

The pull to the New England coastal village was strong, inspired by a mentor with marvelous creative energy and a true rapport with his surroundings.

These six are significant for a variety of reasons. They came to Provincetown because of Hawthorne, and he considered them among his best students. At least two, Dickinson and Hensche, served as his assistants. Hensche continued the school after Hawthorne's death, and still teaches. They made Provincetown their permanent home, choosing to live and work apart from the career-bolstering influence of a major urban center. (Dickinson did winter in New York City, periodically, particularly when his children were of

school age, but he always considered Cape Cod his true residence and ultimately returned to live year-round.) Notable also is their longevity. The eager proteges of Hawthorne's era are now part of the old guard. Two remain active in the artistic community, despite Provincetown's transformation and the differing approaches of younger artists.* The other four artists died within the last thirteen years, each having lived well beyond seventy years of age.

Hawthorne's methods were such that, in time, these six were able to develop their style individually. They did not merely reproduce the work of their mentor. (This also can be recognized as a sign of their own advanced talents.) Hawthorne influenced their work considerably, but in subtle, theoretical ways rather than overtly. Each man, in his maturity, was able to synthesize Hawthorne's teaching and transcend it.

Dickinson and Moffett first studied with Hawthorne prior to World War I, and returned after the armistice "confident that Provincetown offered a chance to develop independently without the pressure of big-city

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*Peter Macara, a young, native-born Provincetown painter, gives credence to the reputed influence of these men, particularly Henry Hensche, whose color theories affected his work. This, despite the fact that Macara's paintings are abstract and Hensche's decidedly figurative. (Refer to taped interview with Peter Macard, conducted by Ben Brooks in Provincetown, Massachusetts, April 6, 1978.)

living." (Seckler 1977: 39). The landscape gave form to their artistic vision; the way of life in Provincetown was equally attractive. Life was uncomplicated and people were supportive of the artists in ways that counted. Fishermen generously gave fish to anyone who would come to the main wharf at day's end, and matrons rented rooms or full boarding facilities for very little money. Odd jobs, paying in the neighborhood of thirty-five cents an hour were available to the energetic.

Hawthorne drew these men to Provincetown, the environment enthralled them, but a ruder reality also influenced their decisions to stay beyond student days. The Depression was a particularly difficult time for artists. Bruce McKain, in an interview, spoke for many when he said that it was better to be poor in Provincetown than in a city. (1981: Tape I, 1). With plenty of fish to eat, and a cheap, though drafty, roof over one's head, the basic necessities of life were supplied. And there was an informal network of assistance in Provincetown, typical of other small communities. Individuals cared about each other and helped those of greatest need. No one was left to go hungry or suffer alone. Any such case would have been an unacceptable mark against the entire town.

The isolation of Provincetown, a characteristic that vanished after World War II, was a valuable

inducement to creativity:

> Whether, as some declare, the Provincetown winters were formerly more severe than today is a moot question. Certain it is that in the old days after heavy storms Provincetown was sometimes for three or four days at a time, virtually cut off from the rest of the world. Without trains, newspapers, to say nothing of radio and television, pioneer conditions came alive again. (Moffett 1964: 33)

The dunes, acres of uninhabited mountains of buff-colored sand, accented with the reds of cranberry bogs and bright greens of scattered oases, offer constant inspiration.* They are in themselves a mystery; the sparsely vegetated terrain seems incapable of supporting any life. Yet many deer, fox, and birds live within its sheltering pockets of scrub oak, stunted pines and bayberry bushes. Dickinson was particularly fond of traversing the dunes during violent storms. His long, solitary walks would take him from town, clear across to the ocean.

According to Hawthorne's son, Jo, his father and Edwin Dickinson had tremendous respect for each other, despite the initial strictures of their student/teacher

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*Although no new dwellings have been allowed by Federal Regulation since the early 1960s, there remain a few crudely built shacks constructed of driftwood and cast-off materials, nestled within the dunes or on bluffs overlooking the ocean. These were put up by various individuals prior to the establishment of the Cape Cod National Seashore, and those still standing are much sought after, though primitive, seasonal retreats. Until recently, one had even been occupied for the full year, despite harsh winters.

relationship. Like Hawthorne, Dickinson was an assiduous, tireless worker. His diaries, kept religiously over the years, reveal that drawing and painting were the preoccupations of his daily life. Meticulously numbered records were kept of each piece completed. "A.M. drew, P.M. painted" were the dominant entries in his ledger-like accounts. (Dickinson 1916-1975: Microfilm rolls D 93-96).

Born in Seneca Falls, New York, in 1891, Dickinson went to New York City in 1910 to study painting. He studied at the Pratt Institute and enrolled at the Art Students League, where he worked with William Merritt Chase and Hawthorne. In the summer of 1911, he followed Hawthorne to Provincetown, where he lived until World War I, when the navy interrupted his artistic pursuits. After the armistice, he traveled and painted in Europe before returning to Cape Cod, his chosen home.

He learned a lot from Hawthorne, whom he readily acknowledged as his most influential teacher, but his mature accomplishments can be attributed to his intense individuality, the mysticism of his vision. Stylistically, his work was more abstract than Hawthorne's, whose debt to Dutch Realism is obvious. The greatest divergence between the two, however, occurs in composition rather than style. Dickinson's oeuvre is non-traditional, often surreal. His paintings are symbolic and psychological, his palette subdued. A work

of his early youth, Lavendar Studio, (slide 3) is a good example of this composition, and a telling indication of how his more mature still-lifes would take form. Ben Brooks, in his catalog essay on the Art Association's permanent collection examines what he considers the "quirkiness" of Dickinson's detail:

> Two of the guitar's strings are broken and drift to the right side where they are lost--this quirky detail, unsettling as are many of Dickinson's details, is typical, even in its very quirkiness, its refusal to allow sentimentality or simplification, its denial of both symmetry and expectation. (Brooks 1978: 13)

Dorothy Seckler also examines the non-traditional in Dickinson's work, in this instance, his landscapes:

> The imagination of Dickinson would be shaped to neither a traditional nor a modern mold. In his . . . landscapes there is obvious sensuous relish in what the eye can see, and the sweep of silvery light registered in nuances of time . . . he enjoys certain mysterious, enigmatic dislocations of reality. (1977: 40)

Of the Hawthorne students discussed in this paper, it is generally acknowledged that Dickinson has achieved the greatest measure of success, during his lifetime and posthumously. He first exhibited his work in 1916, and had his first one-man show in 1927 at the Albright Gallery,* Buffalo, New York. He twice received prizes from the National Academy of Design, in 1929 and 1949, and in 1954 he was awarded a grant from the National Academy of Arts and Letters. However, recognition was, for the

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*Now the Albright-Knox Gallery.

most part, long in coming. Public notice of his work was spaced between spells of anonymity and frustration. In an interview, Jo Hawthorne said:

> Edwin Dickinson, everyone (in Provincetown) knew, had tremendous talent, but he couldn't get anywhere, the climate was not right. . . . It was only late in life that he got any of the success he deserved. (1982: Tape I, 1, 372-384)

Dickinson did not respond with bitterness, but with more hard work. His life can be viewed as a total involvement with art, as if there were no other possible occupation. Gradually, his name began to find its way onto the pages of the art journals. John I. H. Baur, in discussing Dickinson, praises his technique and his poetic sense of fantasy:

> (Dickinson) emulated surrealism's immensely skillful technique and followed its path into a realm of fantasy, but . . . did not give up all concern with design and (his) fantasy tended to be either more poetic or more closely linked to common experience than that of the wilder dreamers abroad. (1978: 96)

Dickinson's oils are marked by a delicate palette, combining cool tones of gray, blue, silver and lavender. His compositions are noted for their curious juxtaposition of objects. His paintings are highly psychological, whether self-portraits, landscapes or still-lifes.

Dorothy Miller acknowledges the deliberation with which Dickinson often painted:

> Dickinson spends long periods of time on a single composition, slowly elaborating its many elements into a final whole that has the mysterious quality

> of a vision, an atmosphere of suspense and hallucination. (1957: 216)

One of his best known works, Ruin at Daphne, took ten years to complete. This oil on canvas, measuring 48-by-60¼-inches, is part of the Edward Joseph Gallagher III Memorial Collection of the Metropolitan Museum of Art. The length of time that Dickinson worked on this canvas is a revelation in itself. Here the process is as important as the painting, for in the course of the decade, certainly the artist and his technique would change. The canvas becomes a map of the painter's creative development.

Dickinson also produced smaller, spontaneous paintings characterized by broad, open brushwork. Henry Geldzahler, in considering these, says: "The emphasis is on light and atmosphere rather than on the exact configurations of the houses and trees." (1965: 169). It is obvious that Mr. Geldzahler respects Dickinson's art, even though he views it as out of the mainstream:

> There is obviously no 'correct' way to paint at any given time, and the dominance of a style does not exclude the possibility of the rich continuation of a former style. . . . While it is true that the greatest vitality and originality in the American painting of the nineteen forties and fifties went into abstract expressionism, there remained other avenues for those with the inclination and single-mindedness to pursue them. During this period four artists in particular, Edwin Dickinson, Milton Avery, Larry Rivers and Andrew Wyeth . . . each making his own decisions that led to the articulation of his individual voice, showed the continuing possibility of meaningful figurative art. (1965: 169)

Dorothy Seckler also admires Dickinson's work, particularly his small landscapes:

> It is the cloudy day on the Cape when hills and dunes are so softened by mist that most often tempts Dickinson to set up his easel and launch into a small landscape that can be captured in an hour or two by, in his favorite phrase, premier coup. Painted broadly but with a fine discrimination of nuances of chalky or greyed tones, these works suppress most details, emphasize a total image which can be subtly enigmatic. (1977: 42)

In the end, regardless of technique, it is the mysterious, spectral quality of Dickinson's work that captures the most attention:

> Edwin Dickinson's paintings of places often appear to be seen as if in a dream. A strange time-filled, time-removed quality suffuses his images, a quality captured as much by intense looking as by intense memory. . . . His paintings are impeccably modern in attitude, filled with feelings that never descend into sentimentality. (Gussow 1971: 153)

Dickinson maintained a lengthy, intimate correspondence with Philip Malicoat. In these letters, now part of the Smithsonian Institution's Archives of American Art, there is little direct mention of the artistic life in Provincetown, but the reader can recognize an intense friendship based on a mutual love of art, as well as an image of those external factors which contributed to their creative inspiration. It is shown that both men shared a love of classical music as a corollary of their painting. The letters also contain comments about such mundane matters as the health and growth of children, weather conditions on and off Cape

Cod, and occasional gossip about friends. Humorous asides, and cartoon-like sketches are interspersed throughout.

Dickinson's most poetic moments, and those which reveal a primary source of his artistic vision, occur in his references to hurricane-force gales that periodically batter Cape Cod. As shown in a letter dated May 6, 1943, storms held a fascination for Dickinson; their power intrigued but never frightened him. A sixty-five foot whale, stranded on the beach, was exciting, not tragic. He observed toppled chimneys and swamped boats calmly. (1943: Microfilm rolls N 68-102, frames 43-84).

Two postcards, sent on the later occasion of a September storm, are particularly evocative. Writing from New York City on September 19, 1944, he says:

> I am very anxious to know how Provincetown fared in the great gale of September 14th. . . . To people in buildings (most of the people) the gale was not felt, I realized, at all as one of far less strength on the Cape is. Just like the moonlight in New York.

A week later he continues:

> How I would like to have been with you on the night of the 14th. After gales of lesser force, I have seen the beach and flats (at night and in the very early morning), and can imagine what you saw. I enjoyed your notes on the gale; I know hurricane is the word, but 'storm' as used in the Beaufort Scale impresses me more--the ultima of our more northern latitudes. (1944: Microfilm rolls, N 68-102, frames 227-329)

The reader of this correspondence might well

assume that whenever Dickinson was away from the Cape he suffered profound homesickness. His sojourns in the city were based in economic necessity, not personal preference. He was out of his element away from the moors, dunes and beaches of his beloved Cape.

Arriving in Provincetown shortly after Dickinson, and soon to become his close friend, Ross Moffett can be considered the historian/philosopher of the group. This contemplative, native Iowan found himself ill-suited to farming, and left the family operation as soon as he was able. His formal instruction in painting began in 1907, at the Cummins School of Art in Des Moines. From there, in 1908, he proceeded to the Chicago Academy of Fine Arts for a brief three months before enrolling at the Art Institute of Chicago, where he studied until 1913. That year, Moffett was among the many young artists attracted to, and distracted by, the work presented in the Armory Show. The sheer innovation of much that was exhibited was a challenge to him. The apparent disregard for established artistic values was, at once, stimulating to the facet of his imagination that wished to break free from old constraints and, at the same time, troubling to his more conservative side.* This controversy between

*This conflict would surface again when Moffett, after studying with Hawthorne for three years, worked to break free from his teaching and establish his own style. He valued Hawthorne's aesthetic, but wished to express himself individually. (See page 23.)

modern and traditional aesthetics foreshadows a similar furor that was to erupt in Provincetown some ten years later. Moffett would be in the middle of that conflict, as well as instrumental in its resolution.

Sensing that it was time to move beyond the sphere of Chicago's influence and the ties of the heartland, Moffett decided to spend the summer of 1913 studying in Provincetown with Charles Hawthorne. The following winter was spent at New York's Art Students League. In the fall of 1914, economic necessity forced him to return to his parents' home, a move he was loathe to make for farming offered no comfort and even less artistic stimulation. In 1915, he returned to Provincetown, determined to remain there.

The years from 1915 to 1918 were crucial to the development of Moffett's work. He shared Dickinson's enthusiasm for Hawthorne's teaching and worked diligently to learn all that he could. But despite his quiet, unassertive manner, Moffett was an individual determined to establish a personal form of expression. His autobiographical notes illuminate his struggle:

> It was in the spring of 1916 that painting one afternoon in my studio, the thought came to me to try something radically different from the more or less studio work I had been doing up to that moment. So I began and hurriedly completed a small canvas from which I had discarded all drawing from actually present objects. Eliminated also were bright, high-keyed colors, and all representation of sunlight, with the consequent cutting up of the picture with

> cast shadows. I invented and placed shapes instinctively, without premeditation. The result was a low-keyed canvas, produced largely by intuition. While it was perhaps not much of an art work and I did not keep it, I at once realized that, good or bad, I had produced a picture that was not a reflection of Hawthorne. (Del Deo, ed. 1975: 3)

Josephine Del Deo, in her catalog essay for the Worcester Art Museum's Ross Moffett Retrospective, discusses some of the differences between Hawthorne's and Moffett's work:

> Unlike his teacher, Charles Hawthorne, who preferred to think of the landscape as a background behind the model, Moffett early understood the negative space of the canvas and stressed the overall two-dimensional aspect of the surface plane. In this, he incorporated the patterning of the early Italian masters as well as the 'modernists.' (1975: 3)

Moffett was attracted to the basic tenets of Socialism, intrigued by Tolstoy and the concept of the laborer as the archetypical man. Using this and other universal symbols, he wished to make broad, philosophical statements with his paintings concerning the human condition and man's relationship to nature. He found the landscape of Provincetown, which could be reduced on canvas to simple geometric planes, and the town's hard-working fishing folk, to be excellent subjects for his work:

> My subject was life in Provincetown as I observed it visually during my many walks in the town, particularly in the west section where the Portuguese flavor was especially manifest. I regarded this group as proletarian, at least as working class, . . . I had, I suppose, by this time acquired a slant towards

> socialism, what with the war coming on and my reading of Thoreau and Tolstoy. (1975: 3)

Moffett was inducted into the army in 1918 and was again obliged to leave Provincetown for an extended period. However, the town had become his true home, the source and support of his artistic goals. There was no question of his return at the war's conclusion. Paintings he produced during the second and third decades of this century reveal the intensity of his reliance upon Provincetown for subject matter. Ice in the Harbor (slide 4) reflects a simple scene of townspeople meeting, conversing on a hill overlooking the winter harbor. An ice-bound fishing boat, symbolic of what was once Provincetown's main source of income, lies at anchor. Stolid, simply outlined figures dominate the left foreground. They are distinct from the landscape, but definitely in union with it. Moffett achieved this effect subtly by using the same sober palette for both figure and landscape.

Winter Scene (slide 5) provides a glimpse of life in Provincetown some sixty-five years ago, as well as information about the town's architecture. The buildings in Provincetown, commercial and residential, are, as a rule, wood frame constructions with clean, square lines, white or weathered clapboard sides, and sloping shingled roofs. Many of the houses date back to the 18th century

(one or two even older houses are still extant) and reflect influence of the "Greek revival" style. Over the decades these full or three-quarter Cape Cod "salt boxes" saw additions and remodeling as the needs of families shifted.

Finding studios generally was a problem for Provincetown's painters. When Moffett and his wife, Dorothy Lake Gregory, also an artist, first sought working space they were among the lucky, for they were able to take over Court Street's locally famed Shirt Factory, used previously by William T. Halsell, who had found the lofty dimensions of this building perfect for his immense maritime canvases. There were a few buildings actually constructed as artists studios, notably on Pearl Street and Brewster Street, but never sufficient good space to satisfy all. Many artists contented themselves with abandoned sail-lofts and shacks in which fishing gear had once been stored. Some eventually purchased property and built their own studios.

In the early days of Provincetown's art colony, heating and plumbing were rudimentary. New England winters made painting a physical challenge for months at a time. However, the chilled conditions under which they were obliged to work never seemed to discourage this group as students, nor did they dissuade them, later on, from staying as permanent residents.

Moffett's Shankpainter Pond (slide 6) depicts a group of fishermen, accompanied by an aproned woman, hard at the task of cutting ice from the frozen pond, a chore essential to their livelihood. This tableau is pure Provincetown, with the unmistakable Pilgrim Monument and distinctive dunescape in the background. It is an excellent example of the artist's use of the laborer as a symbol of the nobility of man's struggle against life's harshness. The figures are stylized, almost featureless, but there is a monumental quality to the composition in its very simplicity. Moffett never cluttered his canvases with extraneous detail.

Wrecked Schooners (slide 7) reflects an elemental aspect of Provincetown life, the struggle against the sea. It is a scene typical of the time in which it was painted, showing two wooden schooners, wrecked and cast upon the wind-battered shore, in the wake of crushing surf. The famous Peaked Hill Rescue Station (once Eugene O'Neill's summer home), since washed out to sea itself, accents the background. A lone doryman and two horses are seen at front right. This painting, in its startling, though simple accuracy, reveals an intimate knowledge of the contours of the backshore, a knowledge gained from years of first-hand experience. It would appear that Moffett shared Dickinson's passion for extended walks along the Atlantic beach.

Moffett committed his life to being an artist in and of Provincetown, and his artistic dedication to the town merged with other endeavors. The geology and the pre-colonial history of Cape Cod fascinated him. An amateur member of the Massachusetts Archeological Society, Moffett unearthed and catalogued countless Wampanoag Indian artifacts, as well as unusual rock samples. These often appeared in his still-life studies and formal paintings. His interest in his surroundings translated into a passionate concern that the heritage of Provincetown (and all of Cape Cod) would be lost in the wake of unrestricted development. His advocacy of preservation was at the heart of the movement which led to Federal legislation incorporating much of the Cape's outer beach into the National Seashore.

Throughout his life, Moffett's work was inseparable from his environment, and, as his art matured, the expression of this relationship became more and more symbolic. Ben Brooks, in his catalogue essay for the Art Association's permanent collection, pursues this idea:

> Moffett's Landslide at Highland Light (slide 8) painted in 1953, is one of a series of three seminal paintings in which the artist came to terms with his environment . . . , cutting out humanity except for such broken fragments of its wreckage as a collapsed staircase. It is a striking canvas that shows a cracked earth against an aggressive three-toned sea-and-sand configuration, . . . Moffett has eliminated human figures from this painting, and used distinct

> blocks of color to depict the pained earth. . . . The omission of figures has made the painting a very elemental one in tone, a statement about the earth's own life--Cape Cod earth--to which Moffett felt very close. (1978: 16)

By 1914, the artist population of Provincetown was large enough to warrant an organization to exhibit work and provide for the exchange of creative ideas. The artists were a disparate group, but they shared a sense of responsibility to the townspeople who had so gently fostered their cause.* They wished to exhibit collectively and thus expose the community to the art it had been supporting.

On August 22, 1914, several prominent business and professional townspeople joined with Hawthorne and other artists, including E. Ambrose Webster, to informally organize and elect the first slate of officers of the Provincetown Art Association: President, William H. Young; Vice-presidents, Charles Hawthorne, William F. Halsall, and E. Ambrose Webster; Acting Vice-president, Mrs. Eugene Watson; Treasurer, Mrs. William H. Young; Recording Secretary, Nina S. Williams; Corresponding Secretary, Moses Gifford.

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*Provincetown resident Nellie Barnes was a special favorite of the artists and served as a "mother-hen" and confidante to many of them over the years. She ran an inexpensive, home-style restaurant from 1918-1932, and prided herself on never turning a customer away for lack of money. For some artists she often assuaged their hunger and provided comfort. She also was a willing model and posed for many, including Charles Hawthorne.

Realism and Impressionism dominated the work initially shown at the Art Association. This trend was in keeping with mainstream American taste. As Ross Moffett noted:

> In the general art climate of the time impressionism enjoyed almost universal favor. Gone were the days when one was suspiciously questioned as to his attitude towards impressionistic paintings. By 1914, officialdom had accepted this mode and sanctioned its teaching in the art schools, along with the teaching of some residue of older styles. (1964: 7)

In contrast to the majority "traditionalist" members of the early Art Association, was a combative minority of "moderns" concerned with the promotion of their aesthetics. However, since the annual exhibitions were juried by the conservative hierarchy, the less traditional, generally younger painters had scant hope of equal representation. A confrontation between the opposing camps was inevitable. By 1926, the dissidents had sufficient number to petition the Art Association governing board. Written and circulated by Moffett and fellow "modern" Tod Lindenmuth, this petition was a reasoned, decidedly un-radical plea for compromise:

> We the undersigned members of the Provincetown Art Association, Inc., petition the Director and the Board of Trustees of the Association to add four painters of modernistic sympathies to the jury for the forthcoming exhibition, the membership of which was announced in a circular of June 1, 1926. Considering the fact that there are in Provincetown two groups, each having a different opinion as to what forms of painting are most likely to manifest artistic merit, we regard it as unfair and out of keeping with American traditions for representatives of

> either group to be the sole arbiters as to what paintings shall be shown in the galleries of the Association. (1964: 44, 46)

Despite the non-inflammatory tone of the petition, feelings about it ran high. The result was less a compromise than a standoff. At a meeting held July 15, 1926, a motion was passed creating two annual shows, juried by two separate groups. Thus the First Modernistic Exhibition of seventy-five oil paintings, fifty-one graphics and water colors, and three wood sculptures was presented at the Art Association from July 2-25, 1927. Moffett and Dickinson were among the modern jurors.

The Art Association continued the system of dual shows through the summer of 1936, but never quite managed to satisfy everyone. The crucial difficulty rested in the fact that August was the most active month for wealthy vacationers and, therefore, the prime period for exhibiting (and selling) work. The contention over equal aesthetic representation was being reduced to internecine bickering over equal commercial opportunity. A new system was needed if the Art Association's aims, as well as the sanity of its members, was to be preserved.

At the August, 1936 annual meeting, the trustees decided, with some trepidation, to combine the two groups for the 1937 exhibiting season. Ross Moffett was appointed the new director, replacing Mrs. Harold Haven Brown, who had resigned.

It was the beginning of official reconciliation between the "moderns" and "conservatives." An informal melding of the two sides had been underway for some time, although few people had been willing to admit it publicly. As aesthetic divisions became less and less distinct, it remained important, nonetheless, to consider the sensibilities of all individuals in developing policy for the organization. Moffett's sensitivity to the situation, his desire to function as an equalizer, is clearly expressed in his first annual report to the trustees of the Art Association:

> Reference has already been made to the balanced nature of the artist membership. After many years a sort of equilibrium has been established making possible the present combined show. It is the belief of the director that no great change in the conduct of the combination main exhibition is feasible unless it should meet with the approval of a large majority of the membership. (1938: Microfilm roll D 80)

Participating as both artist and administrator, Moffett gained a valuable perspective on Provincetown's art colony. Out of many pieces he formulated a theory of the whole:

> At this point of partial reconciliation of opposing groups in the Art Association, it may be of some interest . . . for us to inquire as to what, if any, is the common ground in art that, year after year, brings under the sponsorship of our institution works of such widely divergent forms of expression. . . . I think we usually find that what the works share is an attempt, on the part of the artists, to achieve fitting or harmonious relationships between the visual, or spatial elements of the work. (1964: 64)

Ostensibly, Moffett's Art in Narrow Streets is

little more than a history of the first thirty-three years of the Provincetown Art Association 1914-1917, but beneath this surface, the book contains scholarly thoughts on the nature and theory of art which, when analyzed in relation to Provincetown art, contribute to an understanding of why the town was so important to the artists who chose to live there:

> It is clear from a survey of the world's masterpieces that art originates in a great diversity of stimulations arising in human experience and in the representational requirements of human interests and institutions. One sometimes thinks that the task of the present day artist is more difficult than that of the artist of other periods. The religious faith that Giotto had . . . [was] doubtless experience which furnished substantial encouragement towards the creation of formal significances; through belief and tradition the artist was joined to, and expressive of, his society. His attention was concentrated, not scattered, not diluted. The artist of today can claim no such rapport with his world. For his basis, or tradition, . . . he has had to select . . . from one source and another, and he has wound the accumulation around himself, as a cocoon. (1964: 66)

It can be inferred from the above statement, that Moffett and others responded to Provincetown because of that very rapport promised between artist and the natural surroundings of the town. Here was the same sought after opportunity for concentrated, undiluted attention to work. Provincetown became the "cocoon," the tradition from whence work matured and metamorphosed.

Moffett continues his discussion of art theory with a note of caution, pointing to a very important area of separation:

> We often speak of the beauty of nature and of the beauty of art as though they are the same thing, and thereby we fall into confusion. It is important, . . . to sense . . . that nature and art exist on different planes of our comprehension. Although separate these planes . . . have a certain parallelism. We thus have the real, or natural, space of the actual harbor at Marseilles, and we have the ideal space of Cezanne's painting of the same harbor. Real space . . . is not a product of human thought. . . . It is we who must accommodate ourselves to the conditions and imperatives of natural space. On the other hand the ideal space of the painting . . . impresses as a humanly created . . . idea of extension, whose intervals, . . . and completeness we are able to contemplate with detachment. (1964: 66, 68)

Moffett resolves the conflict between real space and ideal space in a pragmatic manner; the two exist independently yet work from and as extensions of each other. In his theorizing about art, he is never pompous, and concludes by reducing his ideas to the simplest possible plane:

> It is doubtful . . . whether theoretical aesthetics has any fine paintings to its credit, since art arises in feeling and not in explanations. As the proof of a pudding is in the eating, so the proof of a painting is in the seeing. (1964: 68)

Very little has been written by or about Edwin Reeves Euler. Most information used in this paper was derived from taped conversations and personal recollections from those who knew him.

During his more than sixty years on the Cape, Euler worked tirelessly on his art; at first predominantly in oils and gradually shifting to an emphasis on sculpture. He also was involved with many facets of town

life, particularly theatre, politics (later in life) and conservation.

He came to Provincetown after World War I specifically to study with Hawthorne. Prior to his time with the military, he had been working in Washington as a low-level civil servant. The war interrupted this career, and the spring of 1919 found him looking for a more satisfying way of life. He and five friends, artists Vollian Rann, Jerry Farnsworth, Walter Hayn, Courtney Allen, and Pat Finley, opted for art study in Provincetown.

The journey from Washington was not as easy in 1919 as it is today. An arduous train ride to Boston preceded passage across Cape Cod Bay on the Dorothy Bradford. With this ship-to-shore vantage point, Euler received a dazzling first view of Provincetown. He was profoundly impressed by the delicate light shimmering on the water, balanced by the stolidity of fishing boats tied to crude wooden piers. The air was ripe with fish and brine. Disembarking at the main wharf, Euler and his fellow passengers heard as much Portuguese as English. They rented cheap rooms in a building that had once been the summer dwelling of Eugene O'Neill, John Reed and Marsden Hartley. Two dollars a week per person provided ample food. The friends enrolled in Hawthorne's class and became absorbed in the daily routine of long, hot painting sessions on the beach. At night they provided

their own entertainment, starting a coffee house in the same fish shed where Eugene O'Neill's plays had first been produced. (For details about the Provincetown Players, see Appendix I.)

Euler adapted quickly to life in Provincetown, and was soon convinced there was nowhere else to live. He liked the simplicity, the independence, the absence of external pressure either to perform, create, or project in a manner that would go against his grain. He had painted only minimally before studying with Hawthorne; up to that point he could be described as a dilettante, not a serious artist. More than any other work considered here, Euler's was born, nurtured and defined in Provincetown. When he left Washington, D.C., for Cape Code, he brought nascent, untutored talent. His art is a pure product of his Provincetown experience.

Conwell Street Railroad Crossing (1932, oil on canvas 25-by-30 inches, from the collection of the artist), is a prototypical Euler painting. A straight-forward composition, it conveys the essence of Provincetown of some fifty years ago with loving attention to detail. Those who know the town could recognize the spot today. The rail tracks are gone, but the houses along the roadside are barely changed. There is a tranquil permanence to the painting; the viewer feels as if the road had no end. In reality, the road is finite, but it extends a

long way, crossing the highway, continuing the width of the Provincetown "wilds" to the Atlantic. It is a painting of angles, a reflection of the precise mind and painstaking technique of the artist. (In addition to his painting and sculpting, Euler was a highly skilled cabinet maker. Much of his living-room was furnished with pieces of his own craft.) The roofs of the saltbox houses meet at triangular peaks, the facades are square-edged, without frills. The bottom third of the canvas is a triangular section of road. The colors are somber and restrained.

Many of Euler's still-lifes are characterized by an uncomplicated composition and a casual combining of mundane household objects with natural curios, either culled from the beach or plucked from his backyard garden. (see slides 9-12.) His subdued palette reflects the influence of Hawthorne. There is nothing exotic, surreal or flamboyant about his paintings. They are a reflection of the simple life he chose upon settling in Provincetown.

He was more experimental, less derivative with his sculpture, the predominant focus of his later years. At first he worked with the lost wax process, making bronze castings of horseshoe crabs, whelk shells, scallops, and other indigenous fauna. Later he moved to a stylized, less figurative, whimsical series of

Twiggery; figures moving with joy and grace, their limbs an echo of slim tree twigs, again bronze-cast. He also developed his own formula for a unique blend of sand and plaster with which he molded torsos and full bodies of the female figure. The undulating, often exaggerated curves of these pieces, with their sand-roughened surface, mirror the contours of the Outer Beach. Euler had an unwavering eye for the sensual in both natural and man-made forms.

His reverence for the female form is readily apparent in Three Girls, a pencil-on-paper drawing, measuring 12½-by-9½ inches, which was awarded one of the purchase awards in the 1977 Graphics Competition of the Provincetown Art Association.

Euler also sculpted in wood and was noted for his elegant carvings of cats. (Refer to Cat, wood carving, 12-by-10-by-4 inches, donated to Provincetown Art Association Permanent Collection by Alfred and Lily Marx, 1964.) Again, his subject was something dear in his life.

He felt that observation was an integral part of the creative process and that an artist should absorb images of beauty from his surroundings and then transpose these images onto canvas, wood or bronze. (Euler and McKain 1981: Tape I, 2, 632-643). Hawthorne had taught him that art was always a question of seeing, its

expression a mere transferral of perceived image to work of art.

Philip Malicoat (1908-1981), a student at the John Herron School of Art in Indianapolis, arrived in Provincetown in 1929. As with so many others, his response to the Cape was profound. Arriving by boat from Boston, Malicoat was stunned by his first view of Provincetown:

> The first time I came around the point I couldn't believe anything could be so spectacularly beautiful. I had never seen anything like it before in my life, never seen the ocean before. The whole [scene] of the village took you in . . . not be degrees but by everything you had. (1975: Tape I, 2, 570-574)

The roots he was to set down in this place of his heart have secured three generations of his family, and there is no doubt the tradition will continue. Barbara Malicoat, in an interview shortly after her husband's death, described Provincetown's effect in a way that seems to express the sentiment of all the artists discussed in this paper:

> You see he came from Indiana, and he had absolutely no background . . . no painters [in the family], no idea of what that kind of life was. When he came here there was something that clicked, so deeply within him, he wanted to be a painter here. . . . And as Hawthorne said, in his statement to my father, the light here was so fantastic, you just don't find this light in many places in this country, . . . and also the freedom to get away from conventionality. . . . There is something about the place that is very magnetic for a certain type of person. (1981: Tape II, 1, 134-145)

Malicoat studied with Hawthorne for two summers and then continued with Henry Hensche, who took over the

school following Hawthorne's death on November 29, 1930. In the winter of 1930, he settled in Provincetown permanently. From the start, he delighted in what he described as a very special spirit in town:

> Most of the people in town were artists or art students [except for fishermen]. . . . Everyone worked very hard. First time in my life I had been anywhere where to be an art student was acceptable. We were fed, given fish off the wharf, treated as human beings. . . . The whole atmosphere was one of tremendous compatibility between the fishermen and the painters. . . . It [Provincetown] was the easiest place to live in and do the work I wanted to do. (Malicoat 1975: Tape I, 2, 590-619)

That first winter in Provincetown Malicoat shared a studio with two other students. In order to get by he took care of people's coal furnaces, a necessary but not very lucrative task. He married Barbara Brown in 1932, and soon after started a family. The pressure to provide was heightened considerably. An older friend and art patron stepped in to offer Malicoat a chance to purchase a piece of property at very generous terms. Five dollars down bought a 100 foot wide strip of land which extended all the way from the back street to the ocean; today a priceless piece of land encompassing woods, swamp area, dunes and Atlantic frontage. Stunned by his sudden good fortune, he never considered a resale or division of the property for profit. In terms of a place to live he was set for life, except for a slight detail; he needed a house.

Unlike some of his friends, particularly Bruce McKain, Malicoat was not capable of balancing his day between painting and working for a wage. He could not, or would not, divide his concentration that way. He was better suited, or so he thought, to working full time until he could earn enough to set some money aside, to "buy" some time to paint. When finances in Provincetown were finally too tight to manage, he reluctantly accepted work in a Connecticut airplane factory. (The chronology here is a bit vague; this occurred sometime late in the 1930s or early 1940s. Refer to Minsky tape with Barbara Malicoat, Tape I, side 2, 558-570.) He did not stay long; the work and the separation from his art made him ill. He had tried working the 4:00 p.m. to midnight shift and painting in the morning but the strain was too great. He finally collapsed, unable to paint (or work) at all.

A recuperative visit to Provincetown brought him an offer to work on Manuel Zora's fishing boat, "Sea Fox." Zora, a native ~~Azorean~~ Portuguese, was something of a Provincetown legend: raconteur, rum-runner during Prohibition, and a friend to many artists. (Joseph 1972: Tape I). According to his wife, the minute Malicoat returned to Provincetown, knowing he would stay, he was no longer ill. (1981: Tape I, 2, 577-589). He fished commercially with Zora for two or three years. During

that time he did not paint. Fishing for a living was rigorous, but for him infinitely preferable to factory work.

When the Malicoats returned to Provincetown from Connecticut, they still had no house on their property. In exchange for removing a building from someone's property, Philip was given the dismantled materials. These he used to build his painting studio; the house would have to follow later. Temporary living quarters were set up around the periphery of the central, high-ceilinged, north-lit studio. His wife and children made do, for a number of years, with a less than perfect arrangement, for he finally had a place of his own in which to work. (A family dwelling, separate from the studio, was completed in 1945.)

The friendship that Malicoat formed with Edwin Dickinson during his first years in Provincetown was a synthesis of a variety of relationships: student to teacher, musician to musician, painter to painter. Dickinson had considerable influence on the development of Malicoat's art. In addition to studying painting with Hawthorne and Hensche, the artist honed his skills with drawing lessons given by his older friend. Dickinson had apparently inherited Hawthorne's tutorial ability; according to Barbara Malicoat he was an excellent teacher. (1981: Tape I, 1, 450). He

conducted his classes in the "little gallery" of the Art Association. He used no pretty bowls of fruit or vases of flowers for still-life studies, but rather preferred arranging odd assortments of objects, often upside-down, including old boots, smashed, crooked tin cans, and musical instruments. The disparity of the objects forced students to look very closely at their relationships.

Dorothy Seckler calls this drawing with Dickinson Malicoat's "most important experience." Of his painting in relation to this she says:

> Malicoat's work reflects less the precision of Dickinson than a broad, painterly response to a landscape nuanced in greys. Malicoat adds deep, murky blues and sparse accents of off-whites and blacks. His simplifications underline a quality of vastness and mystery in nature. (1977: 53)

It is arguable whether or not studying with Dickinson was Malicoat's most important art experience. More significant is the progression from Hawthorne to Dickinson to Malicoat and the artistic continuum it represented. Deliberately or not, an aesthetic school was being formed, based on common themes and a sensitivity to the region.

When asked if Provincetown was important to her husband's work, his wife, Barbara, replied: "I think Provincetown was absolutely what he wanted." (1981: Tape II, 1, 102-110). However, as important as

Provincetown was to him, he was seldom an on-site painter. He constantly drew from the dunes, woods and ocean for inspiration, but for him the outside Cape light was too intense, too brilliant. He depended on the controlled, albeit natural, north light of his studio when he was actually painting. He built a primitive, but weather-proof, shack on a dune overlooking the outer beach, where he spent much of every summer. This remote spot, seemingly an ideal location in which to paint, greatly influenced his palette, but only by memory. He did quick studies but never formal paintings there:

> Phil never painted on the backshore. He needed the studio light. The light on the backshore was too stimulating and too bright; he couldn't settle down to paint. He needed the north light . . . for him it was very important. . . . He never tried to adjust to light from all over. (Malicoat 1981: Tape II, 1, 0-23)

This tension between the need for inspiration and stimulation from natural surroundings and the need to work in an enclosed, self-contained studio complicates the relationship between artist and environment. Malicoat's involvement with Provincetown was total; until his later years when he spent time in Maine and traveled to Ireland, he relied almost exclusively on the area for subject matter. However, he intellectualized his response to nature and needed physical isolation to express himself on canvas.

Malicoat was a cerebral, deliberate painter. He

often painted large canvases, working weeks and weeks on a single composition. Like Dickinson, in addition to his interpretations of nature, he produced complex, psychologically intense portraits and self-portraits. Although his work can now be found in private collections and museums, public recognition of his artistry was long in coming.

From the start, he exhibited regularly at the Provincetown Art Association but sold nothing until after World War II. The sudden spurt of sales at the Association, under the aegis of Donald Witherstine, was a mixed blessing to Malicoat and some of his colleagues:

> The era of art sales and galleries that Witherstine launched . . . began to skew the focus of the art colony. . . . Art was becoming a commodity, potentially a lucrative one, as well as a mission. By the end of 1946, many of the artists at the Art Association were upset at what was transpiring within its walls. Witherstine not only sold paintings on exhibition, he sold others lined up on the floors of the galleries, and from his office as well. . . . An emphasis on selling was far from what Hawthorne . . . had in mind during his Saturday morning criticisms. Many of his students, residents now for thirty years, had not lost the imperative of vision they had acquired from Hawthorne, the feeling that art, and art alone, is life. They were distressed at the sudden mix--heretofore largely unknown--of art and commerce. (Brooks 1978: 1920)

In addition to the Art Association sales, Malicoat began to sell his work directly from his studio after getting to know some of the wealthier "East End" summer people. He was not a businessman and hated to take the time to promote his art. He had three different shows in

New York City, without the help of an agent. He simply went around to galleries with his paintings. It was a loathesome experience not often repeated. (Malicoat 1981: Tape I, 2, 901-943). As his friend, Mischa Richter, said, in a May 28, 1981 interview with the Provincetown Advocate, "He didn't compromise his painting for financial gain."

According to his wife, Malicoat experienced a fairly constant "in and out" when he was obliged to stop his painting in order to make money to support his family. (1981: Tape I, 2, 834). This demoralizing cycle was finally ended by a serendipitous event, the inheritance of a house in town on a particularly choice piece of waterfront property. They rented it for a number of summers and received a steady income and when they finally sold the property it had increased in value dramatically.

However, the Malicoats did not appreciably change their life style once relative prosperity arrived. They were finally free from financial worry and able to travel, but their daily routine remained. (Malicoat 1981: Tape I, 2, 953-1020).

Over his lifetime, Malicoat easily returned as much to Provincetown as he received. His work on the Town Planning Board was unstinting and came at a critical time when Provincetown needed solidly defined development

regulations and a conservative approach to growth. At his death, his legacy to the town was one of intense love and commitment to its preservation, and a joyful celebration of its beauty through his paintings.

Also a student at the John Herron School of Art in Indianapolis, Bruce McKain (b. 1900) was so impressed with the first Hawthorne painting he saw that he decided immediately to study with him. At the close of the spring 1928 term he hitchhiked to Provincetown. The trip took three days; when he arrived he knew no one in town. Nearly broke, he secured a room for five dollars a week. "The Black Palace" was hardly a luxury accommodation, but furnished with an army cot, a kerosene stove, and a hinged table, it was perfectly suitable. McKain spent the summer on the beach painting. It was a turning point in his life. When he first went to art school, he considered pursuing a career as a commercial artist (Euler and McKain 1981: Tape I, 1, 217-228), but he was so excited by Hawthorne's teaching and his concept of painting that he decided, from that summer on, to be a "fine artist," to paint or starve. Hawthorne's reliance on the use of color relationships to develop a painting was to be the basis of McKain's aesthetic.

In an interview with Richard Hornak of the Provincetown Advocate Summer Guide, McKain discusses Hawthorne's influence:

> The academic approach to art was to look at a thing and draw it as you see it. Hawthorne stressed the relationships of the areas of color. The colors, he would say, sing together. If there was a wrong note, they wouldn't sing. The relationship of your colors on your canvas would have to be the same as in nature. . . . His ideas do not seem revolutionary now, but they seemed so then. (1978)

By his own admission, Bruce McKain's work was defined by Provincetown; it was there that he developed as a serious artist. He was not concerned with being identified with any particular group. He simply painted because he wanted to paint. (1981: Tape I, 2, 512-545). He maintains that independent stance today: "I have never learned the jargon: I just paint. If people see it and like it, fine. I'm not sure that words are my medium, otherwise I'd write my descriptions instead of painting them." (McKain with Hornak 1978).

A laconic, unassuming man, McKain zealously guards his privacy. One of the aspects of Provincetown he likes best is that, although there is ample opportunity for socializing or exchanging ideas with other artists, the opportunity for uninterrupted periods of work and solitude is foremost. McKain is an on-site painter and relies heavily on the visually direct relationship between the subject of a painting and the canvas upon which it is presented. His need for a studio separate from living quarters is based more in the desire for private space than anything else. When conditions allow

he is outside, looking, perceiving, and painting:

> I like to work outdoors. I do work indoors, but I enjoy it more out in the open. Hawthorne said he thought people should be on the scene when the crime is committed. . . . There are very few outdoor artists left (in Provincetown). In 1928 they were all over the place. Of course, there wasn't all the traffic. The streets weren't too crowded in the summer. That was one of the attractive things about Provincetown in the early days. (McKain with Hornak 1978)

Five of McKain's paintings, which span thirty years of his artistic career, illustrate the remarkable consistency of his vision and style, his reliance upon inspiration from his natural surroundings, and his use of atmospheric tones. Since his student days, he has created his palette with a personal sense of color. Muted blues and greens are the signatures of his canvases.

An untitled 1946 painting, a simple, early spring landscape of woods against the dunes, reflects the influence of Impressionism upon his work. (Slide 13). His interpretation of a familiar Provincetown scene, View of Harbor (slide 14), is a straightforward composition, the bright creams and greens of the dunes contrasted with the weathered tones of the wooden-shingled buildings. The sheltering expanse of Provincetown's harbor highlights the horizon. His Winter Scene (slide 15) shows that even harsh New England winter weather seldom prevents McKain from getting a first-hand portrayal of his subject. He often paints

Provincetown snow scenes, not relying solely on the more glamorous beauty of the summer landscape.

McKain's Bay Scene (slide 16), another view of Provincetown harbor, can be seen as symbolic of the ebb and flow of conditions in Provincetown. The permanence and beauty of the environment (beach and bay) are marked against the impermanence of material things, represented by the wooden, open-piling wharf, disintegrating steadily over the years. Shore Line (slide 17) again depicts Provincetown harbor, but with a closer view of the wood-frame buildings lining the shore. This painting captures the unique luminescence that characterizes the light of Provincetown, long celebrated by so many artists. It also exemplifies McKain's broad, painterly brushstrokes.

According to Dorothy Gees Seckler, a New York writer who has summered in Provincetown for thirty years, McKain retains the essence of Hawthorne's instruction through the honesty of his paintings:

> Dedicated to on-the-spot painting, he manages to work on his harbor scenes from various waterfront buildings. He would not improvise a cloud that the particular weather and time of day did not provide. A good bit of the direct, objectively visual approach of Hawthorne's teaching is still to be seen in McKain's broad, confident handling of the brush. (1977: 55)

The body of McKain's work can be seen as a celebration of Provincetown in every season. Finding beauty year round, he expresses his constant affinity

with his environment. There is nothing neutral about his feelings for the town.

McKain studied with Hawthorne for two more summers (1929, 1930) before settling into Provincetown permanently in 1932. America was then in the midst of the Great Depression. McKain managed to eke out a meager existence by living very frugally. He sustained himself on potatoes and fish, either caught or given to him, and by doing odd carpentry that came his way. Friends shared his circumstances, so there was no dishonor in such poverty. It was merely a fact of their existence. The simple life to which they were, of necessity, accustomed at the start of their careers, set the tone for the remainder of their lives.

During the Depression, the WPA provided some relief for McKain and his friends in the form of public arts commissions, exemplified by a mural painted by Ross Moffett in Provincetown Town Hall. By his own recollection, McKain's involvement with the project was short-lived. Preferring his independence, he disliked producing art according to the dictates of someone else.

Possibly following Ross Moffett's example and duplicating his sense of responsibility to Provincetown as an artistic community, McKain has been closely involved with the Provincetown Art Association for fifty years. Although as a very young "newcomer" he initially

held back from exhibiting there, feeling not yet worthy to share space with such giants as Hawthorne, Max Bohm, Richard Miller and Frederick Waugh, he finally developed sufficient confidence to begin exhibiting in 1934. He has not missed a show since. (Euler and McKain 1981: Tape I, 1, 411).

He served as Director of the Association during two quite different times, 1941-1942 and 1964-64. During World War II it took monumental effort just to keep the building open for summer exhibitions. Gasoline rationing drastically cut travel. There were few summer visitors bringing income, and many artist, particularly the young, were involved in the war effort. McKain was obliged to work in a factory in Stonington, Connecticut during the winter of 1943, but he found this "war work" distasteful and distracting.

His only other extended absence from Provincetown did not occur until 1955, when he spent the winter in Sarasota, Florida, as a designer for Ringling Brothers Circus.

His tenure in the early sixties was quite different. Affluent summer residents and visitors frequented the Art Association exhibitions with an eye to augmenting their personal collections. The old conservative versus modern controversy had died down, although as director, McKain had to contend with the usual

petty squabbles. He handled all disagreements with aplomb and detachment. In an interview for the Cape Cod Standard Times on September 22, 1963, McKain discusses his role as director:

> It's not an easy job. Don't forget, we have 447 members this year. No matter what I say, if I say anything, I'll be in trouble. . . . Every artist naturally is opinionated. I've always been representative myself, perhaps because I first studied under Charles Hawthorne, but every artist has a right to express himself as he sees it, . . . while I'm director here I don't open my mouth about anything. Here I don't take sides with anyone.

Of the group of friends who came to Provincetown and then decided to remain, Bruce McKain is the sole survivor. (Henry Hensche nearly matches McKain in longevity, but always sets himself apart from other artists. This will be discussed in greater detail later.) In terms of this research, it places him in a unique position. It is possible to see him as a reminder of a special era certainly past its golden age.

As the survivor of the group, McKain enjoys a perspective on its artistic accomplishments. Their friendship, so deeply seated in respect, affection, and a common aesthetic frame of reference, endures through their art. These artists shared a love of Provincetown which exceeded love of nature. Their bond with the environment was so intense as to form the core of their creative philosophy and expression.

These artists were not particularly deliberate

about unifying their statements; some ideas were articulated as a logical progression of the works produced. They did not form an artistic school, but they were never as self-contained within their association as they thought. As artists, however, they did not operate in a vacuum. What their work reflects about life in Provincetown makes an important statement about America and the history of its artistic life. These artists and their works, although part of an older tradition, overshadowed by the hyperbole of Abstract Expressionism, nevertheless form an important and integral part of American Art History that should be re-evaluated. Hans Hofmann, in an introductory "appreciation" found in a book edited by Mrs. Hawthorne, articulates the importance of Hawthorne and the group he fostered:

> Although the great art revolution in France was well under way fifty years ago [1900], the spread of its rediscovered pictorial tradition was largely confined to Paris. Elsewhere, the visual arts were in a state of steady decline. . . . Had not the vacuum from time to time been filled by the cometlike appearance of several extraordinary painters, the period would have passed without leaving any vital pictorial documentation of it. These artists were great on the basis of the human quality which they had to offer and which is reflected in their work. . . . They painted the world in which they lived and this world nourished their soul and developed their sensibility. . . . That America produced Whistler, Ryder, and more recently, Maurer and Arthur Charles is especially worthy of notice. It is with these that Hawthorne belongs. The concept of his art is rooted deeply in American life; it is among these painters that his best work takes its place. It has been said, adversely, that his technique and means of expression were borrowed from the old masters. This

> is shallow criticism. . . . It is more important that Hawthorne's work is robust and provocative, that it gives evidence of an abundant, vigorous mind, of a cataclysmic temperament. (1960: vii-viii)

Henry Hensche's response to Provincetown and his views on the cultural heritage of the town stand in marked contrast to the views of the five Hawthorne students discussed previously. Born in Chicago in 1901, he first came to Provincetown in 1919. He studied and worked with Hawthorne until 1930. Following Hawthorne's death, he continued the school, changing the name from the "Cape Cod School of Art" simply to the "Cape School." Some fifty years later, he is still teaching and still expressing highly individual opinions about the state of art in America and the state of the world, in general.

According to Hensche, there has been no artistic movement worth discussing since French Impressionism. The Modern Movement, which he defines as anything after Monet, "is an anarchistic movement, (which) has destroyed . . . the language of the art of painting." (1981: Tape I, 1, 27-34).

This negative attitude is not merely the opinion of an aging curmudgeon. It appears Hensche has maintained this stance against non-pictorial imagery since youth. In an April 1, 1934, interview with the Pittsburgh Press he said:

> I recently saw the annual show of Chicago artists at the Chicago Art Institute. If that is painting I

> would rather shovel coal. There was nothing dignified or beautiful about it. It was an exhibition of the most un-couth type of mind I've ever seen. . . . Everything must be individualistic today. These intellectual paintings make me sick. You don't understand them. Great art doesn't need to be explained. On one hand, the old . . . crowd has degenerated into doing pretty-pretty stuff; on the other hand, the moderns have thrown all the rules away. These moderns are anarchists, and anarchy never produced anything.

Hensche believes "the whole business of painting is to create the image of reality" (1981: Tape I, 1, 34-55), either through drawing or the use of color. Color is used to define visual light effects. He feels that one cannot copy nature, that all painting is illusion. To be successful, a painting must focus on the representation of light; one cannot separate an object from its light key.

Hensche echoes Hawthorne's tenets concerning light, color, and form but interprets these ideas differently on canvas. In his view, his work remains the truest to Hawthorne's teaching. He sees his own paintings as a continuation of the ideal of Hawthorne's work. While it is true he has been teaching Hawthorne's method, influencing countless students, in practice his color goes beyond the subtleties of Hawthorne's and is more vibrant, pink-hued and unrestrained.

Hensche maintains that Charles Hawthorne was the only reason he first came to Provincetown, and the only reason he settled there permanently in 1929. In a 1981

interview, he rejected any suggestion that he was swayed by the beauty of the town. When asked if Provincetown has much bearing on his work, he replied: "None whatever, . . . except what Hawthorne brought." (1981: Tape I, 1, 429-433). Later on he declared that he paints anywhere, any place is good to paint. "There are millions of places that are as beautiful as Provincetown." (1981: Tape I, 2, 597).

There is a jarring bitterness in Hensche's statements about other Provincetown painters. Although he grudgingly concedes that Bruce McKain is a good realistic painter (1981: Tape I, 2, 601), on another occasion he dismisses Dickinson and Malicoat as color-blind. (1975: Tape I, 2, 641-656). He does not bother to discuss the work of Moffett or Euler. He denies the spirit of joyful response to and celebration of the environment that is so apparent in the work of Dickinson, Moffett, Euler, Malicoat, and McKain. His self-imposed isolation from his colleagues is almost total:

> Most of the people today are doing destructive or useless things. . . . I don't know anyone who can draw painting students here (Provincetown) after I die. . . . I stood for the greatest tradition in Provincetown painting, in 'world painting' that Hawthorne stood for. (1981: Tape I, 2, 848-958)

In commenting on a recent retrospective of his paintings at the Provincetown Art Association, he continued:

> That exhibition was an insult to me, it was pushed through because someone felt sorry for me, they hadn't honored me. What I stand for is more important than anything that has happened in that little place. . . . Since Hawthorne died my exhibition was the best thing that happened there, it drew more people, townspeople. (1981: Tape I, 2, 958-969)

He does reserve some affection for the townspeople; he was among the first of the local artists to donate paintings to the town for display in the high school. He also professes genuine concern for the plight of art students faced with ever increasing rents and materials expenses. He fears that students will no longer be able to afford living in Provincetown:

> I really don't know what's going to happen. . . . Provincetown is finished as a painting colony, because students are the core of it. . . . After me I guess that will be the end of it. . . . The only reason I've survived is that people are fanatical about me. But it doesn't pay me to teach anymore. . . . Beyond a certain point you just can't do it. (1981: Tape I, 2, 1053-1111)

In the end, one is faced with the question of why was Hensche's response to Provincetown and his outlook on life so markedly different from the responses of his colleagues. Certainly they shared very similar circumstances, enjoyed roughly the same measure of professional success and lived in Provincetown over the same span of years. Hensche was (is) so enthralled by Hawthorne, his myth, and his reality that he made himself incapable of responding to anything else. By refusing to acknowledge the influence of his environment on his work--almost

all of his landscapes are scenes of Provincetown--he has cut himself off from that wondrous mutuality that inspired and guided Moffett, Dickinson, Malicoat, Euler and McKain. The philosophical and palpable affinity they shared with Provincetown obviously gave them great pleasure and enriched their art. The lack of that sense in Hensche's world view leaves him an embittered, isolated man. Hensche refuses to acknowledge any community of artists in Provincetown. The other five, and Hawthorne too, delighted in the community they saw and by which they were nurtured. Their paintings are defined by Provincetown, and from this art Provincetown has received an important part of its identity.

CHAPTER III

CONCLUSION

Provincetown art has a regional identity that renders it a valuable part of American art. This art thoroughly reflects its locale, brings to life its people, and is thus informative about a particular American place and time and the art that defines it. The key to the definition of Provincetown art is the landscape and the seascape, which inspired the artists at first sight and then provided them emotional sustenance once they settled there. With the changing seasons and the passing of years came changing scenes, but the quality these artists tried to convey is central to the aesthetic rationale of a major segment of American, if indeed not Western painting: the artists' union with the environment and the mutual exchange of energy between artist and subject. The need to respond to and depict the beauty of the environment gave these artists a common goal, if not always a common voice in what was a major force of American art that began with Eakins and continues with the work of Andrew Wyeth.

Thus, Provincetown regional painting, as exemplified by the works of Hawthorne, Dickinson,

Moffett, Euler, Malicoat, McKain and Hensche is to be considered in the same light as the art of other regionalists, past and present, across the country. This includes John Marin and his scenes of Maine, Midwesterners Thomas Hart Benton, John Steuart Curry, and Grant Wood, and, more recently, Peter Hurd of the Southwest and Mark Tobey and Morris Graves in the Pacific Northwest.

Provincetown, with its blend of Yankee and Portuguese cultures, the supportive attitude of its earlier residents, and the tradition of a non-materialistic society, offered and continues to offer a unique atmosphere for artists, albeit of a diminishing number. Conditions are currently such that they are still allowed to work whenever they wish, under conditions of their own choosing. They can mingle with colleagues to share ideas or be almost totally isolated from any other human contact.

The six artists I chose to examine were selected first because of their common connection with Hawthorne. I wanted to explore the student-teacher relationship and see how a powerful mentor can influence another's art. Second, all of them chose to live on Cape Cod permanently, on a year around basis, which affected their work as well as their careers. At the outset, I assumed that all of these artists were unified by a strong

reverence for Provincetown, that this was the only place they wanted to be. Hensche's open denial of any such reverence proved this assumption false. However, the very intensity of his negativism is suspect. One wonders why he has lived there intermittently since 1919, and permanently since 1929. The other artists proved to be unguarded in their celebration of Provincetown and in recognizing its influence.

The question inevitably arises, what about Provincetown after all these artists have died? Its continuation as an artists' colony is doubtful, for there is no similarly cohesive younger generation stepping in to replace the old. Provincetown will always be a place for art and individual artists, but in an increasingly complex world, the factors and relationships are less apparent. The town is no longer isolated, summer or winter. Tourism has skewed the economic base; rents are very high, services and supplies problematic, and studio space very hard to obtain or afford. The dunes and the beach are much as they were when they entranced Hawthorne. There are, perhaps, some things about Provincetown which will not (or cannot) be destroyed. However, with these unique qualities of the landscape, seascape, and light that fostered the Provincetown artists' colony still in place, the question of who will continue the tradition of its celebration

has yet to be answered.

This research is only one chapter in the story of Provincetown's art colony and an incomplete account of its place in the history of American Regionalism. By extension, much research remains in the attempt to document the numerous other regional colonies which flourished between 1900-1940 and, thus, are part of the overall picture. These colonies, found in such diverse locations as Laguna Beach, Taos, Woodstock, Easthampton, Gloucester, and Rockport, were very similar to Provincetown in aesthetic and philosophic intent. Provincetown, as a metaphor for these colonies, raises many questions. However, there are gaps in the record which must be filled before these questions can be answered fully. Provincetown artists and their families, with little sense of their value to history have, in general, been too casual in documenting their life and work. Potentially vital sources, including correspondence, diaries, and other personal records have been misplaced or destroyed. Some papers have been deposited with the Smithsonian Institution's Archives of American Art. Although generally informative, much of the relevant periodical material (presumably from scrapbooks kept by the painters), was undated or unattributed. Sometimes, even the name of the newspaper from which an article had been clipped could not be determined.

In most cases, the art of these Provincetown painters has never been thoroughly inventoried and catalogued. Josephine Del Deo is doing just that for Ross Moffett; her biography-in-progress should greatly enhance his record. In the case of the other artists, a systematic effort should be made to identify and catalogue works either in the public domain, owned by private collectors, or still in the possession of the artists or their heirs. With permission, personal papers should be studied, inventoried, and transferred to an appropriate archive. Only then will their record be close to definitive, ready for thorough analysis. Until this is done the full story cannot be obtained.

APPENDICES

APPENDIX I

THE PROVINCETOWN PLAYERS

Although there is only vague indication of artistic contact between the Provincetown Players and any of the painters discussed in this paper, there is a striking similarity of creative goals between the groups. They lived in the same small town, had mutual friends, and were impelled by the same intimate relationship with their environment. Both the playwrights and the painters were involved in the birth and growth of Provincetown's artists' colony. To understand one group, one should examine both.

Much of the material published about the Provincetown Players is subjective or contradictory, but it nonetheless provides an arresting look at an era of idealism defined by the turbulent events surrounding the early years of this century. The outbreak of World War I, even before our official involvement, was a profound shock to America. Suddenly the old way of life was no longer valid; radical intellectuals found the need to regroup and intensify earlier efforts to change society.

The summer of 1915 found Floyd Dell, editor of The Masses, and many of his disaffected colleagues, including George Cram Cook, Susan Glaspell, Neith Boyce,

Hutchins Hapgood, John Reed and Mary Heaton Vorse in Provincetown. Seeking a new interpretation of old ideals, and a valid outlet of expression, they started the Provincetown Players. Their plays were a curious amalgam of socialism, feminism, and anarchism, combined with an unalloyed love of art for art's sake. They believed that the theater was a perfect vehicle for radicalism, the stage an open platform for experimentation.

In many ways, the people who formed the nucleus of the Provincetown Players were naive about their goals. In essence, the project was doomed from its inception, the only variable the duration of its existence. But it was in their struggle and ultimate failure that their success lies. The aspirations, the energies, the idealism which were given form as well as a forum justified the project and gave it life. By being open to everything and open to all, the Players did not always produce superior or even passable theater, but their influence on American drama was significant. They opened theater to innovation, and encouraged it as a radical art form.

Initially, none of the people involved were theater "professionals." Most were writers, some visual artists. They were dedicated to freedom in all its ramifications, including free love, but, in many ways, were elitist about their intellectual bent. They took

great pride in their bohemianism, for it set them apart from the mainstream of society. They were a tightly knit, supportive circle of friends.

By all accounts, George Cram Cook was the guiding force of the Provincetown Players, for better or worse, until his departure for Greece in 1922. He was not a person about whom one could be neutral. "Jig" to his friends, Cook took himself very seriously; he was hard working, generous spirited, affectionate, sympathetic, artistically discerning, obsessive, egotistical and autocratic. He never did anything in half-measure, whether drinking, love-making, or producing theater. He believed passionately in the Dionysian revel, an ancient Greek ideal he wished to make real amidst the intellectual jumble of his Greenwich Village cohorts.

The first offering of the Provincetown Players was a modest event, informally staged in the Hapgoods' living-room at 621 Commercial Street. Two original one-act plays were presented to an assemblage of neighbors, friends, and hangers-on. "Suppressed Desires," by George Cram Cook and Susan Glaspell, was a parody of the intellectualism of the group itself and a more pointed stab at the then-current mania for Freudian analysis. "Constancy," by Neith Boyce, was a take-off on the tangled affairs of John Reed and Mabel Dodge. Produced with minimal props, costumes, and sets, the plays were

nonetheless received as serious theater, and the call for continuation was loud.

In Susan Glaspell's view, the first summer season of the Provincetown Players closed without the group realizing they were The Provincetown Players. Eventually the group was galvanized by Jig Cook's enthusiastically expressed dream of building a theater in which they could write, produce and act in original drama, without concern for commercial or critical constraints. In their efforts to turn their backs on the strictures of Broadway, the Players concentrated on one-act plays. Hutchins Hapgood, in his introduction to the first volume of plays written and produced by the Players, describes the intent of the group as a search for the "pure spirit" of their art. This pure spirit, reflected in a disregard for fame, money or power, was the same ideal embraced by the painters who followed Hawthorne to Provincetown and decided to stay forever.

The Players moved into a new phase of their development in 1916 when they revived their efforts of the previous summer. They remodeled their modest wharf theatre, improved seating and lighting, expanded membership, and generally became better organized. It was also the summer they "discovered" Eugene O'Neill and first presented him to the public. The initial reading of his "Bound East for Cardiff" proved to be a key event in the

history of American drama.

Jig Cook was ecstatic over the discovery of O'Neill. His genius added a new dimension to the otherwise modest potential of the group, giving substance to Cook's dream of a new theater. At the end of the summer he decided to take the company back to New York City, and on September 5, 1916, the group met to formally incorporate. Their new home at 139 Macdougal Street in Greenwich Village was named the "Playwright's Theater."

Although many of the Players would continue to summer in Provincetown, after 1916 they no longer produced their plays there. This physical removal from their point of origin ultimately contributed to their demise, despite the initial boost that the Manhattan milieu provided. The differences in the environments of New York and Provincetown alone were sufficient to alter the focus of the group. Provincetown, during this time, was not yet disturbed by masses of tourists. The beauty of the surroundings had a calming, salutary effect on the Players. The tranquility offered by this artists' haven was in decided contrast to the urban excitement and chaos offered by New York. The individuals who comprised the group were generally high-strung, self-centered, and devoted to their craft. The lure of monetary success was barely palpable; for most their semi-poverty was a badge of honor. To live any way other than simply would have

meant a repudiation of their values. If any were ambitious, in the traditional sense, it was for artistic influence, rather than financial reward.

Provincetown provided only a limited exposure for the Players' dramatic efforts, and thus, a writer could write, an actor act, unencumbered by popular critical standards. There was no real public to satisfy, just a circle of friends and acquaintances who basically shared their interest in experimentation. In New York, the situation changed. Larger audiences required expanded repertory, which, in turn, required an increase in actors, directors, and writers. More people meant more diverse intentions and egos with which to cope. At first, the Players attempted to function as if nothing had changed from the relaxed days in Provincetown, but it was not long before changes occurred. Ambition, not idealism, became the dominant motivation of the group. They were dazzled by the prospects of financial success and turned their backs on the communal, experimental goals of the early days.

The personal nature of the group initially eased it through many difficulties; the gradual lessening of it led to the disaffection of many early supporters. Susan Glaspell and George Cram Cook were among the first to sense the changes. In the fall of 1919, they decided to withdraw from the theater temporarily, seclude

themselves in Provincetown, and write. This was a crucial move, for it presaged the Cooks' ultimate resignation from the Players and their departure for Greece in 1922.

When the Players, amidst much controversy, gave in to the lure of Broadway and decided to send O'Neill's Emperor Jones up-town, the termination of the group as an artistic collective was assured. This play had been an unprecedented success at Macdougal Street. The little theater in the Village could not begin to satisfy the hordes clamoring for seats. A Broadway production offered the possibility of financial gain. However, the move meant the production was no longer under the control of the originators. The success of Emperor Jones spelled the end of the Provincetown Players as first conceived. Cook felt this loss of control more personally and thoroughly than anyone else. He could not cope with the irony of O'Neill's success marking the failure of his own dream. In March 1922, Cook sailed with Susan Glaspell for Delphi; if he could not fulfill his Dionysian ideal in America, perhaps the source of his inspiration would better serve him. From Greece he sent a final letter of withdrawal.

Perhaps because of excessive romanticism or his own egotism, Cook, in the end, was unable to see clearly the enduring accomplishments of the company he had helped found. True, the success of Eugene O'Neill overshadowed

any others, but this theater collective touched the lives of writers, artists and journalists too numerous to mention. The point is not the number of individual successes, but the fact of the group's existence. The Players, like the painters, believed in creative experiment and idealism. This, combined with an intuitive affinity with the seascape of Provincetown, made their efforts valuable. It is simplistic to say that if the Players had stayed on the Cape, the group would have survived indefinitely. However, the same spirit which motivated them has endured through the individual works of many poets and painters who chose Provincetown and remained permanently. For additional reading about the Provincetown Players, refer to:

Boulton, Agnes. Part of a Long Story. Garden City: Doubleday & Co., Inc., 1958.

Bryer, Jackson, ed. "The Theatre We Worked For" The Letters of Eugene O'Neill to Kenneth Macgowan. New Haven: Yale Univ. Press, 1982.

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_____, Shay, Frank, eds. The Provincetown Plays with a forward by Hutchins Hapgood. Cincinnati: Stewart Kidd Co., 1921.

_____, (ed. assumed). The Provincetown Plays. 2nd series. Great Neck: Core Collection Books, Inc., 1976.

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_____. Homecoming. New York: Farrar & Rinehart, 1933.

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Gelb, Arthur, and Gelb, Barbara. O'Neill. New York: Harper & Row, 1962.

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Hapgood, Hutchins. A Victorian in a Modern World. Harcourt, Brace & Co., 1939.

May, Henry F. The End of American Innocence: A Study of the First Years of Our Time 1912-1917. Chicago: Quadrangle Books, 1959.

_____, ed. The Discontent of the Intellectuals: A Problem of the Twenties. Chicago: Rand, McNally & Co., 1963.

Sarlos, Robert Karoly. Jig Cook and the Provincetown Players: Theatre in Ferment. Amherst: Univ. of Massachusetts, 1982.

Zorach, William. Art Is My Life. Cleveland: World Publishing Co., 1967.

APPENDIX II

EXHIBITION CATALOGS

In addition to those cited in the text, the following exhibition catalogs were useful as background material. Those marked with an asterisk should be available through:

The Provincetown Art Association and Museum
460 Commercial Street
Provincetown, MA 02657

Provincetown Art Association, Provincetown, Massachusetts. Charles Hawthorne 1952. With appreciation by Hans Hofmann.*

The Chrysler Museum of Art, Provincetown, Massachusetts. Hawthorne Retrospective 1961. With appreciation by Hans Hofmann; forward by Jo Hawthorne.

The University of Connecticut Museum of Art, Storrs, Connecticut. The Paintings of Charles Hawthorne 1968. Essay by Marvin S. Sadik.

Hirschl and Adler Galleries, New York, New York. Charles Hawthorne: An Exhibition Commemorating the Centenary of the Artist's Birth 1972. Essay by Marvin S. Sadik.

Heritage Plantation of Sandwich, Sandwich, Massachusetts. Cape Cod as an Art Colony 1977.

Provincetown Art Association and Museum, Provincetown, Massachusetts. Days Lumberyard Studios 1978. Essays by Ben Brooks and Robert Motherwell.*

Provincetown Art Association, Provincetown, Massachusetts. Golden Anniversary Exhibition 1964. Forward by Hudson Walker, historical notes by Ross Moffett.*

APPENDIX III

SUMMARIES OF TAPED CONVERSATIONS

Some of the most useful information for this paper was derived from taped conversations with people directly involved with Provincetown's art colony. Summaries of those conversations follow in this appendix. Complete recordings may be obtained in the Special Collections Department in the Library of the California State University, Long Beach.

Tape

1. Euler, Reeves; McKain, Bruce. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, June 5, 1981.

Side I 000-537

000- 063: How Bruce McKain got involved in painting. Student at John Herron School of Art, Indianapolis.
1928 - after seeing a painting by Charles Hawthorne decided to go to Provincetown to study with him. Hitchhiked from Indiana to Provincetown, when he arrived, knew no one in town. Rented the "Black Palace" - small room with army cot, kerosene stove, hinged table. Five dollars a week rent.
1930 - returned to Provincetown for the summer, again studied with Hawthorne.
1931 - studied with Henry Hensche who took over the school following Hawthorne's death.
1932 - stayed past the summer through the winter. Middle of the Great Depression but for McKain "living very easy" because fish were free.

1964- 116: Reeves "Eddie" Euler - b. Nevada 1896 (moved to Idaho at about age six.)
Beginning of World War I took a Civil Service

(Tape 1, cont'd.)

job in Washington, D.C.
1917 - drafted into service.
1919 - Hawthorne well known by this time.
Euler and five friends (Walter Hayne, Volian Rann, Jerry Farnsworth, Courtney Allen, Pat Finley) decide to go to Provincetown to study painting. Train to Boston, passage on the boat Dorothy Bradford across Cape Cod Bay to Provincetown.

124- 175: Two dollars a week per person for food. They rented rooms from John Francis in "Garbage Gables." Living very cheap.
Studied with Hawthorne during the day. For nighttime entertainment, started a coffee shop, on the same wharf where the Provincetown Players first performed. The first "night club" in Provincetown.

180- 228: The purity of the light and air was a strong feature of Provincetown.
Euler - "The light was so wonderful."
Studying with Hawthorne involved painting on the beach and in the studio--weekly critiques. "He didn't advocate painting pictures actually"--the students did a lot of studies.
McKain - when he first went to art school in Indiana considered training as a commercial artist. He found Hawthorne painted strictly with color, stressed the relationship of one spot of color with another. This was a very exciting concept of painting for him, from that point on he vowed to "paint or starve."

235- 260: No daily tourism in Provincetown in the early 1930s. People would come and stay for entire summer. Harbor was very picturesque - fish flats drying on the beach - last of the Grand Banks sailing schooners still in operation.

278- 298: E. Ambrose Webster and George Elmer Browne also ran art schools in Provincetown during this time.

299- 317: Question: Was there much mixing with the writers and theater people in town?
McKain: Some.
Euler: Everybody was pretty busy with their own involvements.

(Tape 1, cont'd.)

318- 338: McKain - got to know the fishermen, went out on a boat first year he was there. Fishermen friendly to artists, majority very agreeable, gave away fish.

367- 378: re: formation of the Beachcomber's Club.
re: formation of Provincetown Art Association in 1914.

390- 440: The younger painters considered it very important to exhibit work at the Art Association because of stature of such members as Hawthorne, Max Bohm, Richard Miller and Frederick Waugh. At first McKain was hesitant to exhibit because "he knew his place."
1934 - McKain started exhibiting and hasn't missed a show since.

440- 473: re: Ross Moffett and controversy between moderns and conservatives.

512- 537: McKain's work defined by Provincetown, he first developed as an artist there.
Euler had not been very involved artistically before coming to Provincetown.

Side II 545-776

545- 588: McKain "painted because he wanted to paint" - not concerned with being identified with a particular group.
Question: What was attractive about painting in Provincetown?
McKain - you look more and see more after living in Provincetown, different atmosphere, good climate for painting.
Ross Moffett's painting often about the people in Provincetown - a mural quality to a lot of his work. The people in town made the difference. Provincetown is a place where you can know other painters: broad exchange of ideas, constant stimulation, but privacy is respected.

592 - 600: During the 1920s and 1930s almost a foreign atmosphere to the town, because of the Portuguese fishermen, many of whom did not speak English.

(Tape 1, cont'd.)

643- 650: Hawthorne taught that painting is always a question of seeing. A way is developed for looking at something, then it is transferred to the canvas.

660- 699: McKain as Director of the Provincetown Art Association. Changes in the organization over the years. The whole art scene has changed.

700- 726: Provincetown more complicated now and commercial. Has the ideal of Provincetown as an art colony faded?

737- 776: The changes in Provincetown don't really concern McKain.
Hawthorne very strong against painting "pretty little pictures."

Tape

2. Hawthorne, Joseph. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, July 2, 1982.

Side I 000-527

000- 033: Son of Charles W. Hawthorne, founder of Provincetown's art colony. Born in Provincetown on June 25, 1908. CWH originally came to Provincetown because William Merritt Chase's school, where he had been teaching closed (changed hands), and he wanted to start a school of his own - 1899.

042- 065: CWH "absolutely fell in love with the place . . . what really struck him was the quality of the light, which was ideal for a painter. He was not alone in this. Hofmann said the exact same thing to me, in the 1930s, when he arrived."
A particular clarity out at sea. "The horizon goes 180 degrees in every direction. The light is not influenced by anything man-made, it's right there."

082- 115: "When he (CWH) was doing studies on the beach, I could have told you exactly from which direction the wind was coming." Color, mood, and atmosphere entirely different with each

(Tape 2, cont'd.)

study.
External influences on a painting were very important.
With his students, CWH stressed the process, tried to teach them to see.
Color relationships more important than formal elements of drawing.
"Eventually the color itself would make the drawing."

116- 136: By the 1920s number of students reached 150 or more. "It was very important to learn the mechanics of seeing, almost like learning the psychological differences between a sensation and a perception."

152- 155: Student show at the Provincetown Art Association.

157- 178: Background on Mrs. Charles Hawthorne, also a painter.

192- 212: Schooling of Jo.
Background about Provincetown.
The "tourist industry" did not really begin until the art colony was well established.

222- 288: Conflict between teaching obligations and CWH doing "his own work." - painted basically all the time water color landscapes "quick studies" completed in twenty or thirty minutes.

354- 431: What it took for people to decide to pursue careers in Provincetown.
"Edwin Dickinson, everyone knew, had tremendous talent, but he couldn't get anywhere, the climate was just not right." Only late in life that he got any of the success he deserved.
During the Great Depression, very difficult to get out of Provincetown.
CWH and Dickinson had tremendous respect for each other.

507- 527: CWH was drawn to the subjects and themes of Provincetown. Did some of his best work there, painted many of the "personalities" of the town.

(Tape 2, cont'd.)

Side II 539-996

539- 564: Discussion about idea of a sense of place informing an artist's vision and his work. CWH contact with writers and theater people?

565- 575: Provincetown Players. Contact with Eugene O'Neill - only vague or slight connections, JCH not really sure, his parents did not socialize much in the summer.

612- 746: Re: CWH and relationship with other painters (some of whom were his students) Charles Heinz, Ross Moffett, Edwin Dickinson. Did not want students to paint just exactly the way he did. "It was the one thing that would drive him absolutely up the wall." CWH memorial wing at the Provincetown Art Association, fund raising for project originated by former students wishing to honor their mentor. Contact between CWH and Karl Knaths cannot be verified by JCH.

891- 996: Portraiture as an art form: since photography it has slipped in stature. Dickinson and Malicoat did a lot of self-portraits. CWH painted a self-portrait for the National Academy, a prerequisite for membership. A very personal and difficult project. Dickinson was drawn by the challenges of optics. Hawthorne often began a new portrait with the sitter's eye(s) . . . after one eye finished the person was already there.

Tape

3. Malicoat, Barbara. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, June 26, 1981.

Side I 000-538

000- 150: Personal background on Barbara Malicoat (wife of Philip). Parents both artists - Harold Haven Brown, Florence Bradshaw Brown. "I can remember from a very early age having to pose."
1919 first came to Provincetown.

(Tape 3, cont'd.)

151- 170: "The physical surroundings (Provincetown) were fantastic" - the town was very, very quiet, but delightful.

171- 270: 1929 - Philip Malicoat arrived in Provincetown to study with CWH, returned the summer of 1930. Winter of 1930 - Phil's first in Provincetown, lived with two other students in one of Hensche's studios.
1932 - Philip Malicoat and Barbara Brown married.

281- 419: Background about Provincetown Art Association, both of Barbara's parents served as Director.

431- 455: Edwin Dickinson as a drawing teacher. Still-life with odd assortment of objects not usually seen together. "Dickinson was a marvelous teacher."

519- 538: First winter Phil was in town he took care of people's coal furnaces to earn money - it was difficult to make a living.

Side II 539-1073

539- 536: A physician in Provincetown who took an interest in Phil, offered the Malicoats the opportunity to purchase a piece of property, 100 feet wide which extends from the back street, across dunes and marsh all the way to the Atlantic ocean. The asking price was one hundred dollars. Five dollars accepted as down payment.

558- 611: Phil went to work in a Connecticut airplane factory - did not stay long, tried working four to midnight shift, painting in the morning. Finally collapsed from exhaustion. Could not paint at all. Recuperative visit to Provincetown - offered job on Manny Zora's fishing boat. The minute he got back to Provincetown no longer ill. Fished commercially for two or three years. No time to paint. Fishing was very hard work but preferred to factory labor.

617- 632: Upon return from Connecticut had land but no house to live in. Traded labor for materials,

(Tape 3, cont'd.)

first built studio. Some time around end of World War II, separate family dwelling was completed.

637- 742: Malicoat children attended Provincetown Public schools all the way through high school. Generosity of local grocer, Clarence Nelson, extending credit through period of Philip's injury and recuperation when he was unable to make a living.
"Purely just generosity" - never asked to see any of Malicoat's paintings, never accepted one in exchange.

808- 852: Two-month research cruise with Woods Hole Oceanographic Institute.
Fairly constant "in and out" where Phil would have to stop painting in order to make money to support family.
McKain could divide his day between painting and labor, but Malicoat could not - had to paint all the time, think about art exclusively or work, could not separate the two into daily schedules.

879- 923: For years Malicoat painted without selling any of his work. Exhibited regularly at the Provincetown Art Association. Finally a few sales after World War II.
Had three different shows of work in New York City, went around to galleries with paintings - distasteful task. Was not business minded, hated taking time away from painting for self-promotion.

937- 953: Gradually situation changed - patrons came to him directly to see his work (late 1940s early 1950s). Dr. Clara Thompson owned a summer house on water, hired Phil as a carpenter/caretaker of house for number of years. At her death the house was left to him. "The Malicoats meant Provincetown to her."

1012-1073: Rented inherited house for a number of years, thus steady income. Finally sold house - whole financial situation altered. Able to live comfortably and travel.
Up to this point all of Malicoat's work was

(Tape 3, cont'd.)

inspired by Provincetown (Cape Cod). Did large canvases, worked many weeks on composition - not just dunes and oceans - lots of in-studio time.
Built dune shack, spent summers on the back shore. Greatly influenced his palette.

Side III (cassette 2) 000-364

000- 039: Malicoat never actually painted on the back shore. The light was too stimulating, too bright, could not settle down to paint while there. Needed the more controlled, albeit natural light in his studio (North light). Never could paint with artificial light.
A lot of his landscapes were from memory, not much on-site work.
While in France, painted and drew out of doors because he had no studio there.

045- 077: Phil painting with water colors while traveling in Ireland - just beginning to discover what he could do with water color.

082- 151: Discussion of Provincetown - raising children, public schools. Importance to Phil's work: "I think Provincetown was absolutely what he wanted."
Loved Maine and France but always wanted to return to Provincetown:
"He had absolutely no background . . . no painters (in his family), no idea of what that kind of a life was. . . . When he came here, there was something that clicked so deeply in him. . . . He wanted to be a painter here."
The light was fantastic, liked the freedom from conventionality.

160- 180: At one time Phil considered applying for a teaching position in Brooklyn - John Frazier agreed to write a recommendation but cautioned that "if you become an art teacher, you will stop painting." Living in Provincetown as a painter was as close to the dream he first held when coming to Provincetown.

203- 245: Involvement with town politics - efforts for zoning laws, building restrictions, membership on Town Planning Board.

(Tape 3, cont'd.)

250- 364: "Do you see Provincetown continuing as an artist colony?"
The Fine Arts Work Center trying to perpetuate the art tradition, to encourage young artists to return to Provincetown to stay and live. But it is difficult, economic base all screwed up, even winter rents high now, many people moving out and away - but: "There is something that is very magnetic for a certain type of person . . . and I think it always will be." Perhaps the absence of convention will save the town.

Tape

4. Malicoat, Phil; McKain, Bruce. Provincetown, Massachusetts. Taped interview conducted by Ben Brooks and Sue Remington, March 3, 1978. Original in collection of the Provincetown Art Association and Museum.

Side I 000-527

000- 135: Vague details of the history of the Provincetown Art Association, founded in 1914.
After World War II more money available, more paintings sold but prices still very modest.
During first tenure as Director, McKain sold a landscape by Edwin Dickinson for $125.00.

190- 224: Provincetown as a colony of well-known artists (National reputations) George Elmer Browne, John Noble, Richard Miller, Max Bohm.
During the time these people were active (between the World Wars) the town was very different. No tourists, artists and students set up easels all over town (outdoors).
Hawthorne's class was a big attraction.

248- 287: Volume too low, quality of recording poor - Conversation difficult to follow.

288- 479: Provincetown Art Association concerts: Jo Hawthorne and his string quartet.
Other places to exhibit in Town: HCE Gallery (now defunct) Tirca Kalis Gallery (now defunct) Group Gallery
Fine Arts Work Center as a revitalizing influence.

(Tape 4, cont'd.)

1946-48 - era of many sales of paintings at the Art Association. "Witherstine practically turned the place into a gallery."

Side II 550-911

552- 565: Discussion of post-World War II increase in number of artists coming to Provincetown.

570- 600: Very hard section to follow, no thread to conversation.

601- 658: Both McKain and Malicoat came to Provincetown, originally, to study with Hawthorne. Studios, when available, were very cheap ($50 per year or season).
Beach monitor for Hawthorne's class - arranged model, made sure beach area was clean.

679- 911: Both had studios at Days Lumberhard.
WPA projects off and on during the Depression.
Ross Moffett did WPA mural in Provincetown Town Hall. WPA art displayed in public buildings all over the country.
Probably a lot more people painting in the 1930s and 1940s than now.
Malicoat - the colleges are over-intellectualizing art. One of the great privileges of being a painter is being able to do exactly what you want.

Tape

5. Hensche, Henry. Provincetown, Massachusetts. Taped interview conducted by Ben Brooks, July 6, 1978. Original in collection of Provincetown Art Association and Museum.

Side I 000-527

012- 055: Discussion of history of Days Lumberyard studios. Zorach's first piece of sculpture done in studio two. Hensche as a young man did not stay through winter - could not make a living.

(Tape 5, cont'd.)

076- 162: Hawthorne did not belong to the old tonal academic group, nor did he belong to the avant-garde. He believed there was no finality in art - it was a series of progressions. Everyone's opinion was of value. "When Hawthorne gave an opinion, it was an honest opinion."
During Hawthorne's time, practically everyone in Town knew each other. "People in the arts are always nice to each other."

205- 378: Provincetown no good for art students any longer. Too expensive, too much tourism, hence end of it as an art colony as such. (Hensche's opinion.)
Laments competitiveness of today.
Hensche: Fifty-first year teaching art in Provincetown. Sixty years of work as a painter.
You don't get students from the tourist trade: "Anyone who relies on the tourist trade is a fool."

409- 521: Hensche only sold two paintings from the Provincetown Art Association - it was not started originally with the main aim to sell works; it was to show the townspeople what the Provincetown artists were doing. Peak of the art colony during the 1920s.

Side II 52--710

558- 612: Diatribe against today's teachers.
Hawthorne was the key man in the use of color. Vague discussion of Hensche's painting theories. Discussion of Hawthorne's theories of visual perception.

641- 710: Hensche lists himself, Oscar Giberich and John Frazier as former assistants to Hawthorne - insists that Edwin Dickinson never was an assistant (this not borne out by other recollections).
Hensche accusing Dickinson and Malicoat of being color blind, does concede that Dickinson is a superior draftsman. "People are odd, aren't they. They get emotional, especially painters."

Tape

6. Hensche, Henry. Provincetown Massachusetts. Taped interview conducted by Deborah Minsky, June 11, 1981.

Side I 000-553

000- 020: Hensche born in Chicago in 1901, came East at seventeen. Always painted since grammar school. Studied Art Institute of Chicago for one and a half years.
Came to Provincetown "for Charles Hawthorne, not for Provincetown."
1919-1930 - studied with Hawthorne (longer than anyone else), assistant for three years. Continued the school after death of CWH. Has taught the same thing for fifty-one years.

027- 055: "The modern movement is an anarchistic movement, it has destroyed."
Man has made a wreck of this planet.
Modern movement (defined by Hensche) after Monet and the decline of the Impressionists.
Post-impressionists, "like Matisse . . . not worth cluttering his mind about. . . . They destroyed the language of the art of painting. The whole business of painting is to create the image of reality."
Hensche uses color to define visual light effects. You cannot copy nature, all painting is illusion. You can't separate an object from its light key.

066- 083: Charles Hawthorne was the only reason Hensche first came to Provincetown, and the only reason he came back. "Provincetown today doesn't do me any good." - cannot make any money here, cannot sell pictures to the tourists.

075- 128: Interviewer's note: This section is a hodge-podge of Hensche's opinions on everything from the state of modern art (bad) to the decay of civilization. It reveals more about Hensche's personality than it does about Provincetown's art colony.

160- 182: Hensche first came to Provincetown in 1919 - the first ten years he only stayed summers. "I especially liked the townspeople . . . the

(Tape 6, cont'd.)

Portuguese. They are kind, generous, give you fish."
First one to give paintings to the Provincetown High School and Public Library - "I started that because I believed in that."

198- 265: Another digression, more vituperation about world problems, overpopulation, etc. (Interviewer's note: I do not know how this tangent got started.)

268- 320: Re: the ways Hensche supported himself. Success of his art school, particularly during the Depression.

340- 426: Question: Do you find Provincetown has changed dramatically . . . in the past ten or twenty years?
Hensche - "I think the character of the people who have gone into art have (sic) deteriorated, and their standards."
Artists first came to Provincetown because the light was clearer than any other place.
George Elmer Browne and Hawthorne . . . first brought students to Provincetown.
"I never found a group of artists that I could work with."

428- 458: Question: Provincetown doesn't have much bearing on your work?
Hensche: "None whatever, except what Hawthorne brought. . . . I've learned nothing from anybody since Hawthorne died."
"It's no different from anyplace else, we're going down the drain . . . the whole painting world is going down the drain."

465- 553: Question: If you could take the town of Provincetown . . . and transpose it to a particular time, could you . . . how would you set up the ideal community, an ideal artists' colony?
Hensche - "I don't think of it as an artists' colony in the first place. I think there should be painters and sculptors teaching in all communities. . . . I don't want to be in a community that is just doing paintings. I want to be a part of the cultural part of that community."

(Tape 6, cont'd.)

"Pictures are meant to be in homes, not in museums."

Sice II 553-1111

553- 568: Question: Do you have a fairly regular schedule?
Hensche: "I don't have any schedule. . . . I paint all the time. . . . Because of the miserable condition of the world painting is the happiest thing I can indulge myself in. People like my paintings, people need beautiful paintings . . . mine are fairly good. They are better than the average because I am better trained than the average and I've pursued it. I didn't follow all the whims and fashions of the last sixty years."

592- 615: "I paint anywhere. Any place is good to paint. . . . There are millions of places that are as beautiful as Provincetown . . . Provincetown is beautiful, just the same, but who . . . is painting here? There is not a good realistic painter left except Bruce McKain."

616- 683: Re: structure of Hensche's classes. General diatribe against most of today's art schools. "If it hadn't been for him (Hawthorne) I wouldn't have gone on painting." "Hawthorne changed the tone painting, the value painting, which the Impressionist movement rebelled against to a color school of painting, as I call it. He was a revolutionary, in that sense. He changed all the teaching.

701- 768: Question: How do you separate your painting, your art, from the obvious anxieties you have about the world?
Hensche - "If you don't, you go crazy." Most of his landscapes painted in Provincetown. "I'd love to spend the rest of my life painting landscapes." Discussion of book Hensche is writing, "most of the books on painting are rotten."

778- 936: General discussion of Hensche's own work, theories about color and light.

(Tape 6, cont'd.)

"Most of the people today are doing destructive or useless work."
"I don't know anyone who can draw people here." (i.e., no one else will be able to attract painting students to Provincetown after Hensche dies.) Criticisms of Castle Hill Center for the Arts (Truro) - "The people I really admire are the people who do portraits on the street; they're damn good."

946-1008: Critical comments about current trends at the Provincetown Art Association, including building expansion. "What kind of shows can they put in there? Pretty soon they'll have dog shows." Bitterness about the retrospective exhibition of his work at the Art Association: "I stood for the greatest tradition in Provincetown painting, in world painting that Hawthorne stood for. . . . That exhibition was an insult to me, it was pushed through because someone felt sorry for me, they hadn't honored me. What I stand for is more important than anything that has happened in that little place."
Question: Do you think there's a need for a closer jurying of work that is admitted there? (Provincetown Art Association)
Hensche: "No . . . what the juries are up against, . . . is to get good work, they can't get it." Ought to close the museums and staff the art <u>schools</u> with first rate teachers.

1029-1111: Discussion of Hensche's influence on students. Provincetown getting too expensive - a "tourist trap." "Provincetown is finished as a painting colony, because students are the core of it. . . . After me I guess that will be the end of it. . . . The only reason I've survived is that people are fanatical about me. But it doesn't pay me to teach anymore. Taxes are so high, real estate, advertising too expensive. Beyond a certain point you just can't do it."

Tape

7. Euler, Reeves, Halper, Nat; Hawthorne, Jo; Malicoat, Barbara and Philip; McKain, Bruce; and Windust, Marjorie. Provincetown, Massachusetts. Taped symposium on Provincetown as an Art Colony. Summer, 1975. Original recording in the collection of the Provincetown Art Association and Museum.

Side I 000-544

000- 068: (Initially the quality of recording is poor, discussion barely audible.)
What was Provincetown like fifty to sixty years ago?
Hawthorne: "The town, like the rest of the world was much quieter fifty years ago . . . and in many ways, much more beautiful . . . many more trees."
Beachcomber's Club costume ball - big social event.

079- 108: Jo Hawthorne's string quartet concerts at the Art Association. Twenty-five cents admission charged (1930s).

127- 174: Reeves Euler: "I was here pretty much before anybody . . . except the pilgrims."
Came to Provincetown from Washingtin, D.C., to study with Charles Hawthorne, rented rooms from John Francis. Started Sixes and Sevens Coffee Shop with five friends.

183- 330: Barbara Malicoat: first came to town in 1919, with parents and sister, rented rooms at the Figurehead House. Travel route: Indiana to New York, New York to Fall River via boat, Fall River to Provincetown via train.
Horse-drawn taxis in Provincetown at the time.
The Figurehead House was typical of the rooming houses - no electricity, used kerosene lamps, no running water except in bathroom on first floor. Three daily meals taken at Cesco's Italian restaurant (Bradford Street near Howland Street). The family spent many summers in Provincetown, finally bought a house and settled there.
Lots of horse-drawn vehicles used for various deliveries, Portuguese Bread, Ice, etc.
Different colored cards were placed in window

(Tape 7, cont'd.)

for delivery.
"The Accommodation" - functioned as a means of public transportation. Two-way traffic on Commercial Street - (The street is very narrow, today barely wide enough for one-way lane.)
"The fishermen were wonderful," warm, supportive people who took the artists in, fed and housed them.

339- 369: Bruce McKain: First came to Provincetown in 1928, to study with Hawthorne. Rented a studio that had been an old chicken house, with army cot and kerosene stove.

370- 544: Marjorie Windust: First came to Provincetown in 1922 or 1926 (recording hard to follow), very like a European fishing village.
"The dunes were so beautiful, . . . and of course the fishing village was marvelous."
Signed up for Hawthorne's "beach class" at the foot of Dyer Street - painted with a putty knife, daily studies of a model.
Life very simple at the time.
Lived near Hutchins Hapgood and Neith Boyce.
1930 - Her mother bought a house in town, from that point very nearly "year round" residents of Provincetown.

Side II 550-1098

550- 619: Everything was very open, people worked very hard. Controversy between moderns and conservatives at the Art Association.
Philip Malicoat: first time arrived in Provincetown by boat from Boston (hitchhiked from Indiana to Boston). "The first time I came around the point (and saw Provincetown) I couldn't believe anything could be so spectacularly beautiful. . . . I had never seen the ocean before. . . . The whole _____ of the village took you in . . . not by degrees but by everything you had."
1929 - two main art schools in town, Charles Hawthorne's and George Elmer Browne's. Most of the people in town, except the fishermen, were artists or art students. Very special spirit in town.
"First time in my life I had been anywhere,

(Tape 7, cont'd.)

where to be an art student was acceptable. We were fed, given fish off the wharf, treated as human beings. . . . In the winter time people thought about you, even worried about you sometime. . . . The whole atmosphere was one of tremendous compatibility between fishermen and the painters. . . . (Provincetown) was the easiest place to live and do the work I wanted to do."

635- 727: Nat Halper: first came to Provincetown in 1927. Nellie Barnes opened a restaurant for art students in 1918 and never worried about getting paid. (Also was painted by Hawthorne.)

773-1098: Barbara Malicoat: back in the 1920s and 1930s the summer visitors who came to town stayed for the entire season, no short trippers or week-enders. The summer population was made up of artists, art students and people with summer cottages.
Jo Hawthorne: discussion of his father's classes. Telephone operators in town always knew where everyone was.
"Willy Alley" - an old man who sold water lillies from the back of a wagon.
George Washington Ready - the first town crier.
Phil Malicoat: "It really was an art students' town then."

Side III (cassette two) 000-212

000- 075: Description of petition to town leaders to get mackerel heads cleaned up from the town beaches. (This section contains questions from the floor, recording poor, hard to hear questions or responses.)

077- 212: Jo Hawthorne: "It was wonderful growing up in Provincetown. . . . Provincetown does things for the spirit even now."
Art students did pretty much anything as odd jobs to earn money.
Nobody ever sold any paintings, people did not begin to buy until after World War II. Grocers in town often extended credit, many people were given free fish from the wharf.

Tape

8. Zora, Manuel. Provincetown, Massachusetts. Taped interview conducted by Alice Joseph, December 9, 1972. Original recording in the collection of the Provincetown Public Library.

Side I 000-522

000- 105: Manuel Zora born in Portugal in 1894, first came to Provincetown in 1910, with his father. Landed in New York, boat to Fall River, train to Provincetown. The town was wonderful, hardly any cars around, intrigued with the boarding houses, even the food was different. Did not speak English, tried very hard to learn it. Things different from homeland.

130- 227: Many fishermen used to leave their families in Portugal for a number of years while trying to save money in America. Most lived in boarding houses. Many finally sent for families. In many ways a hard life. "Every cent I made I gave to my father;" felt proud and happy to help family in Portugal. Zora posed for Charles Hawthorne.

226- 522: (This section contains very vague, general background, and often is hard to follow.)

Side II 524-648

524- 612: Discussion of some play Zora was trying to write, wanted to publish.

646- 648: Zora eventually returned to Portugal to live. As an old man it was much easier for him.

Tape

9. Mayo, Charles. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, July 2, 1981.

Side I 000-496

000- 192: (This conversation was recorded on Mr. Mayo's boat, which was tied up at the Town pier, hence the background noise.)

(Tape 9, cont'd.)

Born October 10, 1909 in Provincetown. At that time Provincetown was a fishing town. Weirs (fish-traps suspended on poles) lined the harbor as well as the "Grand Bankers" (fishing schooners, wind-powered), lobster boats, mackerel boats.
The permanent population consisted of a combination of Portuguese and Yankee.
The town developed slowly as a summer resort, most of the summer cottages were built on the extreme east end of town (Allerton Street - East toward Mayflower Heights, aka Bangsville).
Artists were attracted by the picturesque nature of the fishing village.
Discussion of Mayo's childhood.
1918-1919 - his mother started taking in summer boarders, mainly art students, studies left behind by students at end of summer were used to insulate ceilings of upstairs bedrooms.

192- 358: Mayo and artists he has known.
Charles Heinz (former Hawthorne student) - "Rare kind of artist . . . extraordinary combination of farmer from midwest and an artist." Remarkable sense of color.
Richard Miller - had studied in Europe, pretty outspoken in his judgements of others. In the 1930s Mayo spent a lot of time with the artists in town, considered them friends.
Thought very highly of Karl Knaths.
Artists liked the openness of the Provincetown community, also the picturesque character.

365- 496: This section deals mainly with political atmosphere in town, now and during the 1930s (lots of external noise from pile driver, hard to discern). Political involvement of artists, changes in Town since World War II.

Side II 505-872

505- 600: After World War II, artists pretty well entrenched in the town.
Continuation of Provincetown as an artists' colony. Mayo not sure of the continuation of the "garret artist" as such. Aren't as many art schools or good painting studios,

(Tape 9, cont'd.)

not as many collectors coming into town.
Hans Hofmann - "one of the greats" in town.
Discussion of difference between Hofmann and Hawthorne.
"I was always very comfortable with Ross Moffett." Painter Joe Kaplan won the Governor's Cup, in a tuna fishing tournament for the fish caught from Mayo's boat.

600- 767: Re: changes in Provincetown. "I think the unfortunate thing of it is we've allowed ourselves to drift away from the fisheries as such." Used to be six fish freezing - cold storage buildings in town.
Site of present cafe was a "fluke yard" - place for the laying out and drying of salt cod.
All the fishing boats were moored in the harbor, opposite the houses of the fishermen.

767- 872: Discussion of Mayo's involvement with current town politics, involvement with the controversy over Robert Cabral's proposed landfill pier.

Tape

10. Boogar, Alice. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, June 11, 1981.

Side I 000-552

000- 116: Alice Boogar - widow of William Boogar, sculptor and artisan.
1912-1915 - he studied at Pennsylvania Academy of Fine Arts.
1915 - decided to come to Provincetown to study with Hawthorne. Walked from Philadelphia to Provincetown.
Arranged for boarding at Nellie Barnes' House.
1915-1917 - sailed on a war cargo ship to Russia.
1917-1919 - with U.S. Army in Europe - saw major battles.
After War took a job as a wood carver.

(Tape 10, cont'd.)

126- 300: Returned to Provincetown, ran out of money, joined the Coast Guard - stationed at Peaked Hill Bar. Found Provincetown to be an "absolutely beautiful" place; saw exceptional things in the town.
Two-month voyage with Donald MacMillan to the Arctic, went as cook for the ship, did a lot of drawings and water colors.

300- 552: Developed interest in bronze-casting. Some interchange between writers and fine artists - knew Susan Glaspell, John Dos Passos, Eugene O'Neill, Wilbur Steele. Early 1930s, grim suspicion of people suspected of radical ideas, some questioning of artists (interviewer's note: this was not mentioned by any of the other people interviewed). There was a time when the books of Dos Passos were removed from the Town Library.

Side II 553-930

553- 615: "One can do what one wishes (in Provincetown) as long as one does not become a public nuisance." Following marriage in 1932, returned to Provincetown to live year-round. During Depression much better to be broke in Provincetown than in New Jersey. Re-built ship's blacksmith shop (near Beachcombers) and set up foundry for casting his work. Decided to open his doors to the public - needed money to support family. Began to work full-time in bronze, did not take up painting again until the early 1950s.

641- 695: Began to get commissions for his work. His bronzes now in collections all over the Country and Europe and Canada.
They somehow managed to get by on the basis of his artistic endeavors - it was hard but they managed without his having to take outside jobs. "A dollar meant a great deal more" during the 1920s and 1930s.

710- 930: The Beachcombers Club - a place for release from the family problems and relate to other artists informally. Question: Do you think living in Provincetown was important for

(Tape 10, cont'd.)

Bill's work . . . and having contact with so many artists? "I'm sure he could have worked anywhere but definitely was influenced by Provincetown. Not much active participatory criticism of friend's work, but tremendous discussions in general terms of art theories, etc.
Provincetown's sense of community shaped by historical circumstances, i.e., mutual support system during the Depression, when no one had any money, and the sense of unity prompted by the advent of World War II.
". . . You can have a friend that you haven't seen for twelve years and be still absolutely sure that you could turn to that friend and say help me . . . and they would."
World War II interrupted his career in bronze. Very hard to get supplies.
"His pleasure was the shore, the sea, the dunes. He was a wonderful person with whom to take a walk. When some people could take the walk in ten minutes, he would take an hour."

Tape

11. Bell, Grace (Pfeiffer) and John. Provincetown, Massacnhsetts. Taped interview conducted by Deborah Minsky, June 25, 1981.

Side I 000-532

000- 174: Background facts about John and Grace Bell - 1942 John first came to Provincetown, stayed a few months, returned to Minneapolis to raise enough money so he could go back to stay - wanted to settle down and do some serious writing. Met Susan Glaspell but functioned pretty much as a loner.
1919 - Grace first came to Provincetown with family, stayed the summer.
1924 or 1925: Family bought a house in Provincetown, decided to settle there.

177- 274: Grace did not begin serious painting until about age 33 (1940) - studied briefly with Ross Moffett, who sort of "put a damper" on her work. She liked very bright colors; he preferred more somber tones.

(Tape 11, cont'd.)

First marriage to Jack Tworkov.
Discussion of controversy between moderns and conservatives: "Even in those days, if you look at what was being done in Europe, practically all Provincetown painters were one hundred years behind."

274- 532: The G.I. Bill made it possible for many people to come back to Provincetown to study art - the opportunity for people to really do what they wanted. "As long as there are fish and blueberries you will never starve in Provincetown."
Discussion of town politics: John's involvement as selectman and on finance committee. Political life of town directly connected with finances.

Side II 535-933

535- 699: Charles Hawthorne and his students were a summer attraction - now many art students are unable to afford to live in Provincetown. Summer portrait artists and caricaturists are replacing the more traditional image of the young artist in Provincetown.
Young artists now seem to need a city to advance their careers, cannot stay in town much beyond a year or two.

706- 933: Old sail lofts used to be used as painting studios. Discussion of Provincetown Players and other theaters in town. (27 Bradford Street, "The Barnstormers.") If the artistic base in Provincetown is gone (hypothetical), what is going to attract people to Provincetown? The environment, the beaches, the close-knit small town feeling to it.
More discussion of town politics.
Family backgrounds of John and Grace.

Tape

12. Halper, Marjorie (Windust) and Nat. Provincetown, Massachusetts. Taped interview conducted by Deborah Minsky, June 28, 1981.

Side I 000-558

(Tape 12, cont'd.)

000-175: 1926 - Marjorie first came to Provincetown with her mother, after receiving an invitation from Mrs. Max Bohm.
"(Provincetown) was more like a European village than anywhere else in America."
She decided to become an artist, signed up for Hawthorne's outdoor classes. Provincetown as a very exhilarating place in atmosphere, coloring, informality, Portuguese flavor.
1930 was probably the only summer since her first that she was not in Provincetown.
Discussion of how Provincetown affects her work - shown through her abstractions.
After studying with Hawthorne she studied at Art Students League with Thomas Benton and Vaclau Vytlacil. Technically now a resident of Provincetown - spends about half the year in New York, half the year in Provincetown.
During Hawthorne's time and on into the forties, one would see people all over town setting up with paints and easels.
After World War II, students with the G.I. Bill flocked to Provincetown to study with Hans Hofmann. (His school started in 1932.)
Marjorie's work can be seen as a synthesis of a number of different influences, most notably Hawthorne and Hofmann.

179- 352: Nat Halper - born in New York City, first came to Provincetown in 1927.
1936 - "Feeling very much annoyed with life" returned to Provincetown and stayed for four years. Got involved in a WPA writer's project, met Karl Knaths, Phil Malicoat, Ross Moffett and others. Returned after World War II.
1953 - Started the HCE gallery (terminated 1967). He stopped the gallery for a number of reasons, mainly because Provincetown was ceasing to be the art center it once was, "part of the fun" was gone, loss of interested and interesting clientele. Gradually the "borders" between moderns and conservatives became harder to discern.

388- 558: "Provincetown as an art colony has had its ups and downs."
It has a history, and its reputation as an art colony may come back. Provincetown has a

(Tape 12, cont'd.)

special quality of light and a unique atmosphere, people feel they are in a place that has a tradition. "In the old days, most of the people who made it in a big way (artists and writers) were mainly summer people, . . . while the people who did stay (Malicoats and the McKains) it was mainly to their aesthetic loss. . . . Despite their talent, not exposed to whatever currents were coming."

Side II 559-1096

559- 799: Discussion of the Provincetown Art Association - resistant to change among membership: "Some years ago it was an honor to be accepted (to exhibit) at the Art Association, now people assume it is a right of membership."
Theoretically, the Art Association cannot compete as a national organization; it must be considered as regional or local.

821-1053: Discussion of Provincetown's "obscenity trial," dating back to the 1950s.
Discussion of changes in Soho (New York) and Provincetown - artists always have to find new places. "Expensiveness" is all relative to the rest of the country and other people's experiences." New policy concerning the Permanent Collection of the Provincetown Art Association - only accept pictures done in Provincetown or by Provincetown painters. Will not de-accession a Provincetown picture unless they have a lot of examples of that artist's work.

Side III (cassette 2) 000-236

000- 236: Nat Halper's arrival in Provincetown was well after the "glory days" of the Provincetown writers. The old O'Neill group was no longer in town.
Living in Provincetown kept him from being affiliated with any particular writer's clique.
No class or age distinction in town, the atmosphere very congenial, lack of emphasis on convention.

Tape

13. Gregory, John. Provincetown, Massachusetts. Taped interview conducted by Ben Brooks and Susan Remington, March 3, 1978. (Side I) Macara, Peter. Provincetown, Massachusetts. Taped interview conducted by Ben Brooks, April 6, 1978. (Side II) Original recording in the collection of the Provincetown Art Association.

Side I 000-555

000- 053: John Gregory was a close friend of Ross Moffett's as well as his brother-in-law. Quoting Dorothy Adlow of the Christian Science Monitor: "Even a small painting by Ross Moffett achieves heroic proportions." Gregory reads a prepared statement about Moffett: "He preferred to do it the hard way."
Moffett relationship with Edwin Dickinson, admired by Edward Hopper.
Discussion of Moffett murals at Town Hall.

053- 119: (This section hard to hear, quality of recording poor.)

222- 290: Discussion of the Federal Art Project of the WPA: artists were paid $34 a week.

320- 555: (This section alternates between material that is difficult to follow and irrelevant conversation.)

Side II 556-928

556- 684: Peter Macara was born and raised in Provincetown; his father was a fisherman, his mother the school nurse. Growing up in town he learned a lot about art, used to sketch a lot.
Discussion of sense of a tradition of Provincetown painting - an awareness of what things look like in daylight.
Knew Henry Hensche all his life, never actually studied with him but feels he has inherited his color sense, to a certain extent. (Editor's note: Macara's work is abstract, Hensche's figurative.)

(Tape 13, cont'd.)

696- 928: Discussion of Macara's attitude toward painting as a "second generation abstract expressionist." The Fine Arts Work Center influencing the art scene in Provincetown.

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