



## **FACTUAL CORRECTIONS FROM PART I**

### Syllabus: Class 2.Object Links.

Westein Brothers (Copley) should read *Western Brothers* (Copley)

Benjamin Lynde, Jr. (Smibert) should read *Benjamin Lynde, Sr.*

### The Inner Studio (Chase)

Kevin's response to the query about whether the person in the painting was either the artist or a patron: *"It appears to be an artist, our most likely guess is that it would have been one of Chase's students. The person does not resemble Chase, although it is a bit difficult to tell".*

### Mrs. Elijah Boardman and her Son, William Whiting Boardman (Ralph Earl)

The hat on the table is Mrs. Boardman's felt riding hat.

### Boxing Match (Luks)

Kevin's response regarding the question about the legality of boxing matches and fighting in general between blacks and whites: *"The legal history of prize fighting in New York is complicated, and I think has less to do with the Luks than say our Bellows print of A Stag at Sharkey's. But Bouts between blacks and whites were not illegal to my knowledge. I would try and avoid conflating the Bellows and the Luks. I realize that the 2001 label mentions Bellows, but I think the illegal boxing thing is a red herring here and don't mention it in my new label. Focus should be on race and class issues."*

### Boxing Match (Luks)

Kevin's response regarding if Luks posed the black boxer in a pose reminiscent of Apollo from Antiquity, perhaps to make him appear more heroic: *"I don't see an explicitly Classical connection here, the unbalanced pose and proportions of the black boxer are certainly not ideal. Of all of the Ashcan School artists Luks painted in the most deliberately "anti-academic" style. That said, any time you have nude (or partially nude) male athletes, you can make reference to the supremacy of the human figure in the history of western art."*

### Double Music Stand (Maloof)

The stand was created for the artist to play a viola.

### Pauline Astor (Sargent)

Kevin's response to Sargent "perfecting this kind of portraiture". *"Sargent was the leading Anglo-American portrait painter of the Gilded Age, and was able to capture the wealth, charm, and taste of his subjects (or make them seem to have those qualities), just as Gainsborough and Van Dyck captured the cultural markers of wealth, taste, and breeding for their respective periods. But to say he perfected portraits of rich people would be a stretch."*

## **PRONUNCIATION CORRECTIONS**

- Saint Gaudens is American pronunciation of "saint" and then like "God-ens"
- Cliveden with the accent on the first syllable "CLIVE-den" ("clive" rhymes with either "alive", or possibly "give", tbd).