

AMERICAN SCENE

THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OKLAHOMA



AMERICAN SCENE

Produced at The Thomas Gilcrease Institute
of American History and Art

Owned and operated by the City of Tulsa, Oklahoma

Robert J. LaFortune

Mayor

Cecille L. Bales

Chairman, Parks and Recreation Board

William R. Best

Institute Director

Carolyn T. Bradshaw

Contributor

G. P. Edwards

Contributor

Marie E. Keene

Contributor

D. M. McPike

Contributor

Betsy Olson

Contributor

Jeanne O. Snodgrass

Contributor

Oliver Willcox

Photographer

Preuss, Phillips & Associates, Inc.

Designer

R. F. Rodgers Lithographing Co.

Lithographer

Vol. XVI, No. 2 of the American Scene published
& copyrighted by the Thomas Gilcrease Museum
Association, an Oklahoma corporation. ©The
Thomas Gilcrease Museum Association, 1975.

The Thomas Gilcrease Museum Association Executive Committee

Paul H. Johnson

Chairman

Lindsay Alexander

President

Robert Biolchini

Vice-President

George Owens

Vice-President

Marian Bovaird

Vice-President

Alice Sharman

Secretary

David Davies

Treasurer

Dr. J. Paschal Twyman

Education Adviser

Volume XVI

NUMBER TWO

There are many ways of looking at nature: we can marvel at its beauty and order, see it as a scientific wonder, or we can admire nature with our hearts through romantic eyes.

In man's attempt to surround himself with beauty in the eighteenth century, no effort or expense was spared to create beautiful gardens and parks in the country homes of the gentry. In this manner, George Washington used extensively Batty Langley's book, *New Principals of Gardening*, in laying out the formal gardens at Mount Vernon.

In the same century, Mark Catesby chose to express his interest in nature in the scientific way and produced in his *Natural History of Carolina, Florida, and the Bahama Islands*, a remarkably beautiful record of the flora and fauna of the southeast United States.

Coming closer to our own time, Thomas Moran's view of nature, while accurate, is more romantic, and in his sketches in this magazine, we can see his skill as an artist as well as his romantic interpretation of nature.

In this summer issue of the *American Scene*, we have tried to give expression to these three different but equally delightful views of nature.

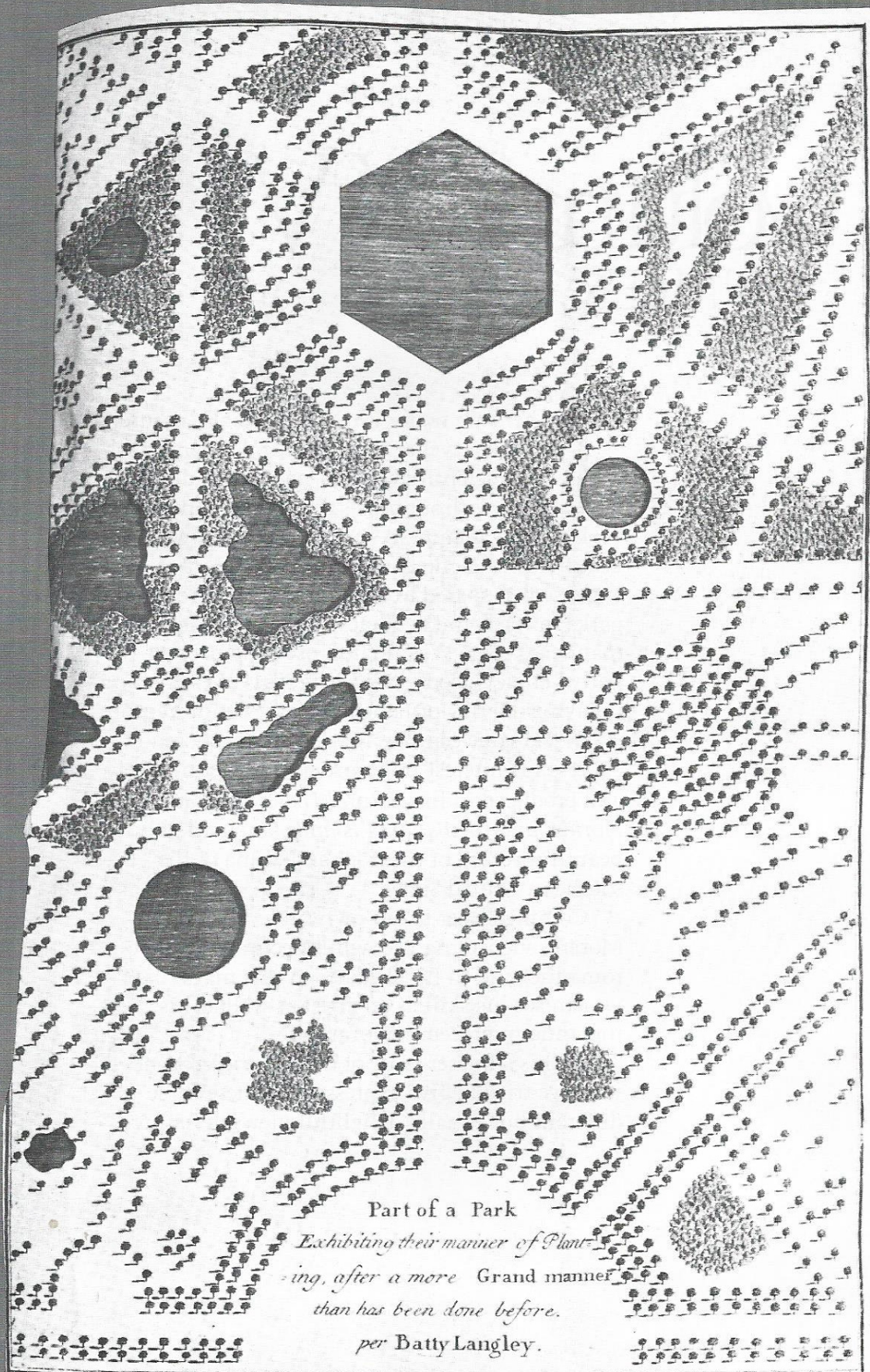
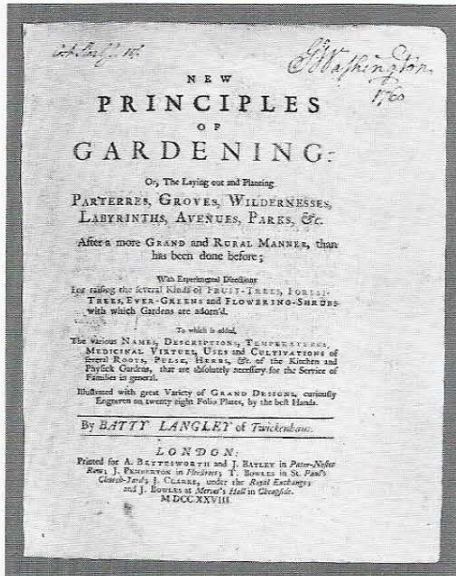


Plate XIII

T.P. del. Sculp.

NEW PRINCIPLES OF GARDENING



One of the most desirable books from George Washington's library is Batty Langley's *New Principles of Gardening* which is now in the Gilcrease Library. Washington signed the book on the title page in 1760 and cited the cost, fifteen shillings. He used this book in planning the famous gardens of Mount Vernon on the Potomac. The book contains twenty-eight fold-out plates showing a variety of designs for both formal and informal gardens, and the text gives detailed instructions for planning and executing the work.



OF THE MANNER OF PLANTING NURSERIES AND THEIR GOVERNMENT

In order to have a prosperous Nursery, good Choice must [be] made of a proper Piece of fresh mellow Land, such as are deep, and with a good Bottom of strong Loam or Brick-Earth, rather than Sand or Gravel.

Your Ground being determin'd, Trench it as soon after *Michaelmas* as the Weather will permit, and divide it into convenient Quarters for the Reception of the several Trees as are to be transplanted therein.

The best Season for to remove your young Trees is *October* or *November*, which must be planted in Rows about four of [sic] five Foot apart, and their Distance in the Rows, two Foot or more, as the Nature of your Plants requires; for those or [sic] a quick Growth, intended for Hedges, extend their Side-Branches more than those of a slow Growth. In *May* following you must Visit your new planted Nursery, and displace all the Side-Buds, or Shoots of the leading Shoots, of such Trees as you intended for Standards, and not refer that Work as is commonly done till *Michaelmas*, when those Side-Branches have robb'd their Leader of as much or more Strength and Quantity as they themselves contain. The Objection made to this Practice is bare Theory only, viz. 'Tis supposed that when Trees are thus train'd up, they will grow taper and weak, which when admitted to distribute part of their Sap to their Horizontal or Side-Branches, causes the Tree to be much thicker in Proportion to its Height, and

consequently much stronger. Now in order to prove this, I have made the Experiment on Limes and Dutch Elms, which are both of a quick Growth; and that I might not be deceived in the Goodness of the Land, I disbudded every other Tree of each Kind in several Rows, and at the *Michaelmas* following I pruned the others, whose Buds I had left on in the Spring, according to the common Way.

In the next Spring afterwards, as the Buds began to project out, I displaced them, leaving the other Trees with theirs on, as I did the year before, and in the like Manner I proceeded till the *Michaelmas* following; at which Time I not only found those Trees as I had so often disbudded, much larger and stronger Plants, but their Bodies were all smooth and clear from Knots and other Deformities, as the Knife is the Cause of.

The only Cause of Trees being weak and slender, and hardly capable of supporting themselves, is the too near planting them in the Nursery, not having such Quantity of Air as is necessary for their Support.

And that this may not be esteem'd bare Theory only, let any but compare the Growth of the outside Plants of any Nursery, as is of six or seven Years Growth, with those of the inward Parts, and the prodigious Difference of their Growth and Strength will be a sufficient Demonstration to prove the Truth of what I have asserted.

When your Trees have been thus managed for three Years, they must all be taken up, and replanted again in their same Places, carefully observing to prune away all Tap-Roots and others, as are bruised by the Spade. This Removal causes them to strike fresh, whereby they get fine fibrous Roots, which had they not been moved, could not have had. If Trees stand long in a Nursery, 'tis seldom that they have any more than very large Roots without Fibres, and therefore for want of them are subject to Mortality. And on the contrary, if Trees are removed in the Nursery every three, or four Years at longest, 'tis very seldom one in fifty dies.

When your Nursery has seen three Years passed over its Head, 'twill be high Time to lend a helping Hand, by giving it a good Dressing of Dung well consumed, but best when mix'd with fresh Earth, and turn'd four or five Times in the Summer before 'tis used; at which Time Care must be taken that 'tis not digg'd in too deep, but rather turn'd in, for 'tis better for the Trees to have the Salts of the Dung washed down to their Roots, than to have it laid close to them, which oftentimes canker and kill their tender Fibres.

If your Land was not fresh and hearty at your first planting, it will be best to give a Dunging in the Manner before delivered the second Year, instead of staying untill the third.

OF THE OAK

Of Oaks there are divers Kinds, which were they to be distinguished by the Difference of Leaves, Shoots, Acorns, &c. would admit of as great Varieties as Pears, or any other Fruit whatsoever.

The best Kinds are what Mr. *Bradley* calls the upright and spreading Oak, which generally grow to a very large Stature, and even so very large, (if his Report is true,) that the Timber alone of one Tree has been sold for upwards of fifty Pounds. *Vide his New Improvements*, Part I. Page 42.

This very large Sum to be paid for one single Tree, obliges me to make some near Calculation of the Quantity of Timber as must be contain'd in such a Tree, to amount to so great a Sum.

Admit that such a Tree was sold at four Pounds a Load, which is a very great Price, and seldom or ever given for Oak, it must contain twelve Load, twenty five Foot equal to fifteen Tun and a half, and upwards; and if the Tree was sold at fifty Shillings per Load, which is a customary and very great Price, its Quantity must be twenty Load, equal to twenty five Tun, which is very surprizing. The great Advantages arising from large Plantations of Oak, is so well known to this Nation, that I need not trouble my Reader with telling him of its great Use in Civil and Naval Architecture, or its Bark when peel'd in *April*, (for Tanners Use,) which is the proper Time to sell this Tree; or that its acorns is excellent Food (as Mr. *Bradley* calls it) for Hogs, well known to every old Woman.

I say the Excellency of this noble Plant is so universally known, that to offer

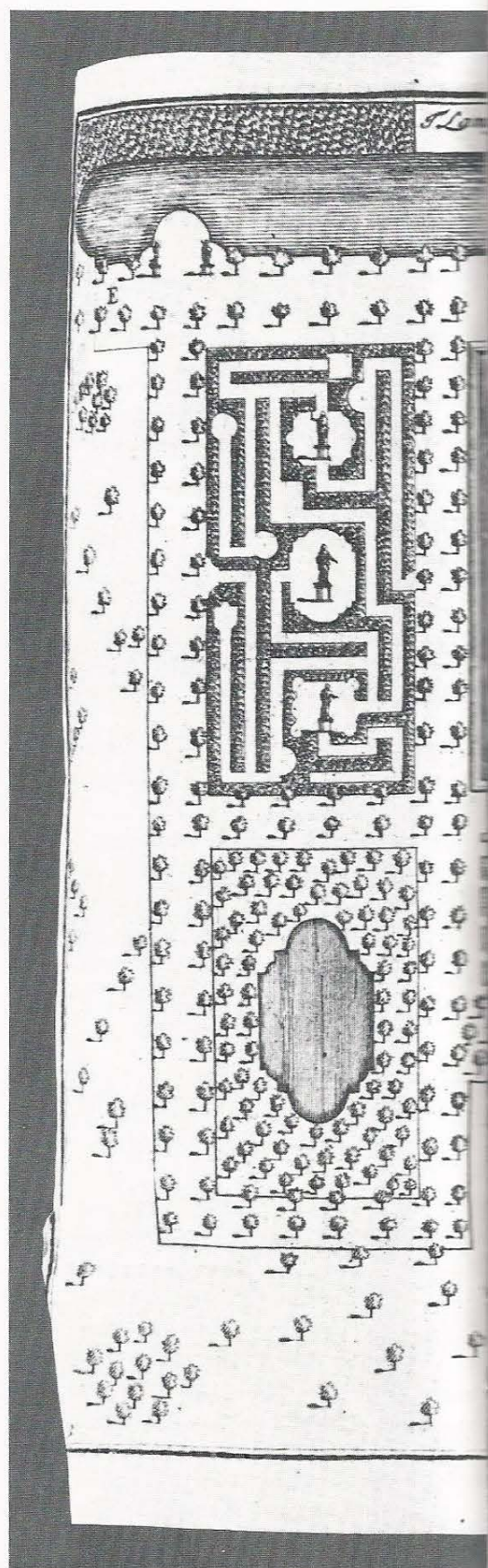
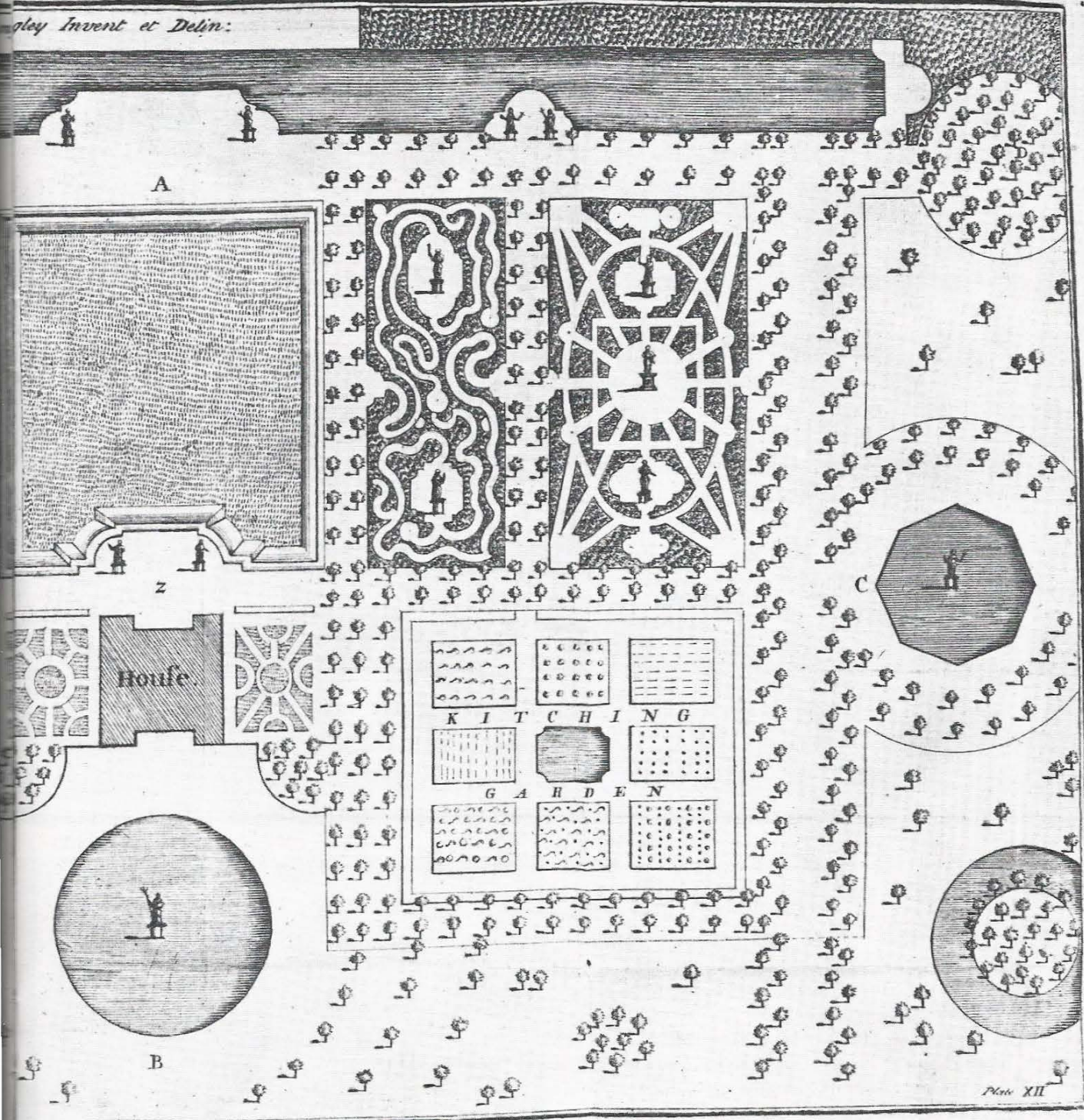


Plate XII



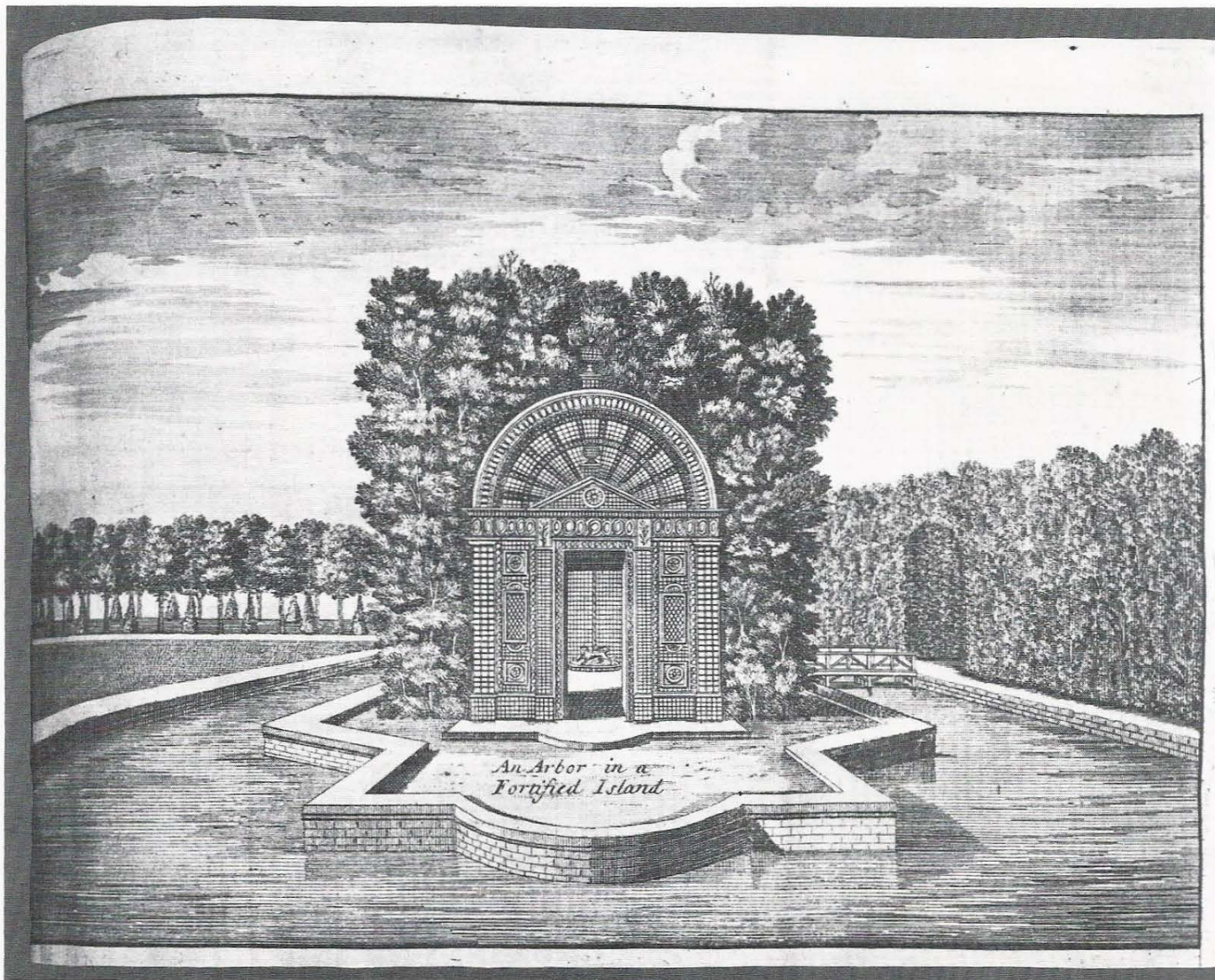
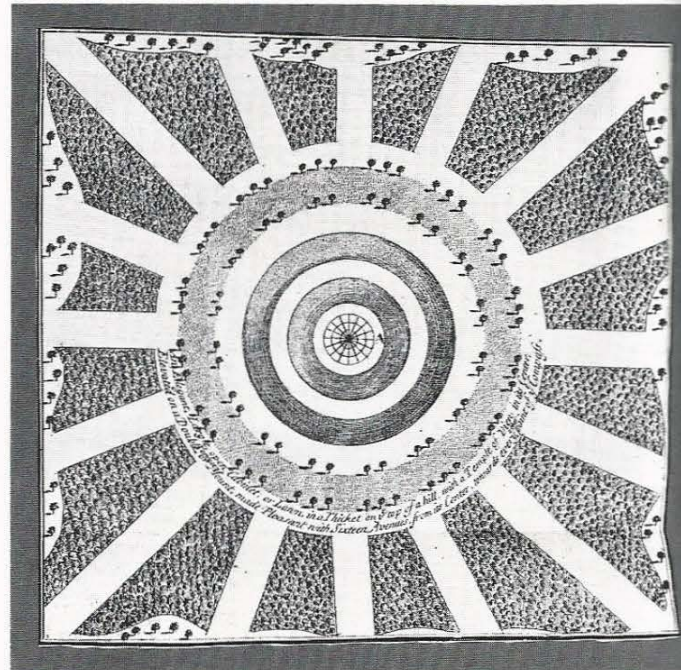


Plate XVIII

(above) Frontispiece of Trellis Work for the entrances, into Temple of Vien, Arbors, Shady walks &c.

Plate XVI

An Elegant, Large open Cabinet, or Lawn in a Thicket on top of a hill, with a Temple of Vien in its Center, Elevated on a Double Terrace or Mount, made Pleasant with Sixteen Avenues, from its Center, towards every other point of the Compass.



any Thing in order to encourage its greater Increase, would be needless, seeing that all our *English* Gentlemen of Fortune are not only good Judges of its great Use, &c. but at this Time are principally devoted to the Pleasures and Profit of Planting in general, wherein the Oak has a Place not inferior to any.

This noble Tree is raised from an Acorn, which should be sowed immediately after its falling from the Tree, and is always best when the Acorn is planted in the Place appointed for its future Growth; but when it cannot be so order'd, they must be sown in a Seed-Bed. In the removing of young Oaks from the Seed-Bed to the Nursery, or to the Spot where they are to remain, be careful to prune off their Tap-Root, and head them down to two Buds only, which also observe to do again the next Spring after, and then let one leading Shoot arise to form the Tree.

The Reason of heading down this Plant twice, is to enable its Root to throw forth a strong Shoot the third Year, which never fails of making a handsome Tree. And during the Time as the Oak is in the Nursery, Care must be taken every Spring and Summer to displace all the Side or Horizontal Buds, as I have once before directed, that the leading Shoot may receive all the full Nourishment as the Earth produces, and be free from Knots, Wounds, &c. which must happen, if those Buds are admitted to grow, at the Time of pruning.

Every third Year they must be transplanted as before directed in the Management of Trees planted in the Nursery; at which Time prune their Roots, but not their leading Shoots, always remembring that if you cut off, or only top an Oak, it ever afterwards is but a Pollard, and will never become a Timber-Tree.

OF THE DISPOSITION OF GARDENS IN GENERAL

On this very Point depends the whole Beauty or Ruin of a Garden, and therefore every Gentleman should be very cautious therein; I must needs confess, that I have often been surprized to see that none of our late and present Authors did ever attempt to furnish Gentlemen with better Plans and Ideas thereof, than what has hitherto been practised.

The End and Design of a good Garden, is to be both profitable and delightful; wherein should be observed, that its Parts should be always presenting new Objects, which is a continual Entertainment to the Eye, and raises a Pleasure of Imagination.

If the Gentlemen of *England* had formerly been better advised in the laying out their Gardens, we might by this Time been at least equal (if not far superior) to any Abroad.

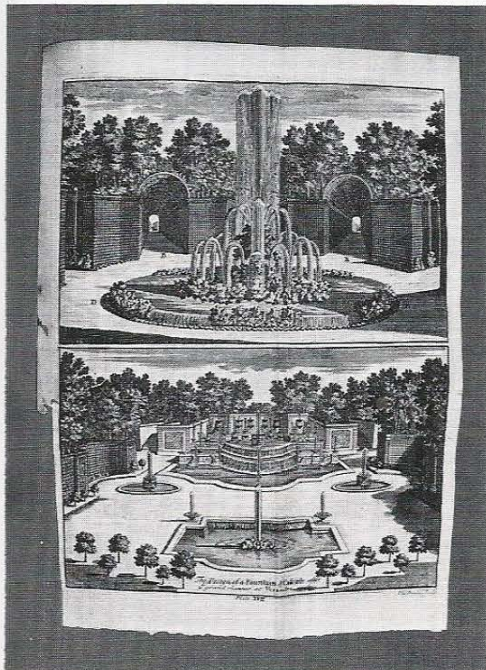
For as we abound in good Soil, fine Grass, and Gravel, which in many Places Abroad is not to be found, and the best of all Sorts of Trees; it therefore appears, that nothing has been wanting but a noble Idea of the Disposition of a Garden. I could instance divers Places in *England*, where Noblemen and Gentlemens Seats are very finely situated, but wretchedly executed, not only in respect to disproportion'd Walks, Trees planted in improper Soils, no Regard had to fine Views, &c. but with that abominable Mathematical Regularity and Stiffness, that nothing that's bad could equal them.

Now these unpleasant forbidding Sort of Gardens, owe their Deformity to the insipid Taste or Interest of some of our Theoretical Engineers, who, in their aspiring Garrets, cultivate all the several Species of Plants, as well as frame Designs for Situations they never saw: Or to some Nursery-Man, who for his own Interest, advised the Gentleman to such Forms and Trees as will make the greatest Draught out of his Nursery, without Regard to any Thing more: And oftentimes to a Coxcomb, who takes upon himself to be an excellent Draughtsman, as well as an incomparable Gardener; of which there has been, and are still, too many in *England*, which is witness'd by every unfortunate Garden wherein they come. Now as the Beauty of Gardens in general depends upon an elegant Disposition of all their Parts, which cannot be



Plate XVII

The Design of a Fountain & Cascade after the grand manner at Versailles.



determined without a perfect Knowledge of its several Ascendings, Descendings, Views, &c. how is it possible that any Person can make a good Design for any Garden, whose Situation they never saw?

To draw a beautiful regular Draught, is not to the Purpose; for altho' it makes a handsome Figure on the Paper, yet it has a quite different Effect when executed on the Ground: Nor is there any Thing more ridiculous, and forbidding, than a Garden which, instead of entertaining the Eye with fresh Objects, after you have seen a quarter Part, you only see the very same Part repeated again, without any Variety.

And what still greatly adds to this wretched Method, is, that to execute these stiff regular Designs, they destroy many a noble Oak, and in its Place plant, perhaps, a clumsy-bred Yew, Holley, &c. which, with me, is a Crime of so high a Nature, as not to be pardon'd.

There is nothing adds so much to the Pleasure of a Garden, as those great Beauties of Nature, *Hills and Valleys*, which, by our *regular Coxcombs*, have ever been destroyed, and at a very great Expence also in Levelling.

For, to their great Misfortune, they always deviate from Nature, instead of imitating it.

There are many other Absurdities I could mention, which those *wretched Creatures* have, and are daily guilty of: But as the preceding are sufficient to arm worthy Gentlemen against such Mortals, I shall at present forbear, and instead thereof, proceed to General Directions for laying out Gardens in a more grand and delightful Manner than has been done before. But first observe,

That the several Parts of a beautiful Rural Garden, are *Walks, Slopes, Borders, Open Plains, Plain Parterres, Avenues, Groves, Wildernesses, Labyrinths, Fruit-Gardens, Vineyards, Hop-Gardens, Nurseries, Coppiced Quarters, Green Openings*, like Meadows: Small Inclosures of Corn, *Cones of Ever-Greens*, of *Flowering-Shrubs*, of *Fruit-Trees*, of *Forest-Trees*, and mix'd together: *Mounts, Terraces, Winding Valleys, Dales, Purling Streams, Basons, Canals, Fountains, Cascades, Grotto's Rocks, Ruins, Serpentine Meanders, Rude Coppies, Hay-Stacks, Wood-Piles, Rabbit and Hare-Warrens, Cold Baths, Aviaries, Cabinets, Statues, Obelisks, Manazeries, Pheasant and Partridge-Grounds, Orangeries, Melon-Grounds, Kitchen-Gardens, Physick or Herb-Garden, Orchard, Bowling-Green, Dials, Precipices, Amphitheatres, &c.*

General DIRECTIONS, &c.

- I. That the grand Front of a Building lie open upon an elegant Lawn or Plain of Grass, adorn'd with beautiful Statues, (of which hereafter in their Place,) terminated on its Sides with open Groves.
- II. That grand Avenues be planted from such large open Plains, with a Breadth proportionable to the Building, as well as to its Length of View.
- III. That views in Gardens be as extensive as possible.
- IV. That such Walks, whose Views cannot be extended, terminate in Woods, Forests, mishapen Rocks, strange Precipices, Mountains, old Ruins, grand Buildings, &c.
- V. That no regular Ever-Greens, &c. be planted in any Part of an open Plain or Parterre.
- VI. That no Borders be made, or Scroll-Work cut, in any such Lawn or plain Parterre; for the Grandeur of those beautiful Carpets consists in their native Plainness.
- VII. That all Gardens be grand, beautiful, and natural.
- VIII. That shady Walks be planted from the End-Views of a House, and terminate in those open Groves that enclose the Sides of the plain Parterre, that thereby you may enter into immediate Shade, as soon as out of the House, without being heated by the scorching Rays of the Sun.

*Without a Shade no Beauty Gardens know;
And all the Country's but a naked Show.*

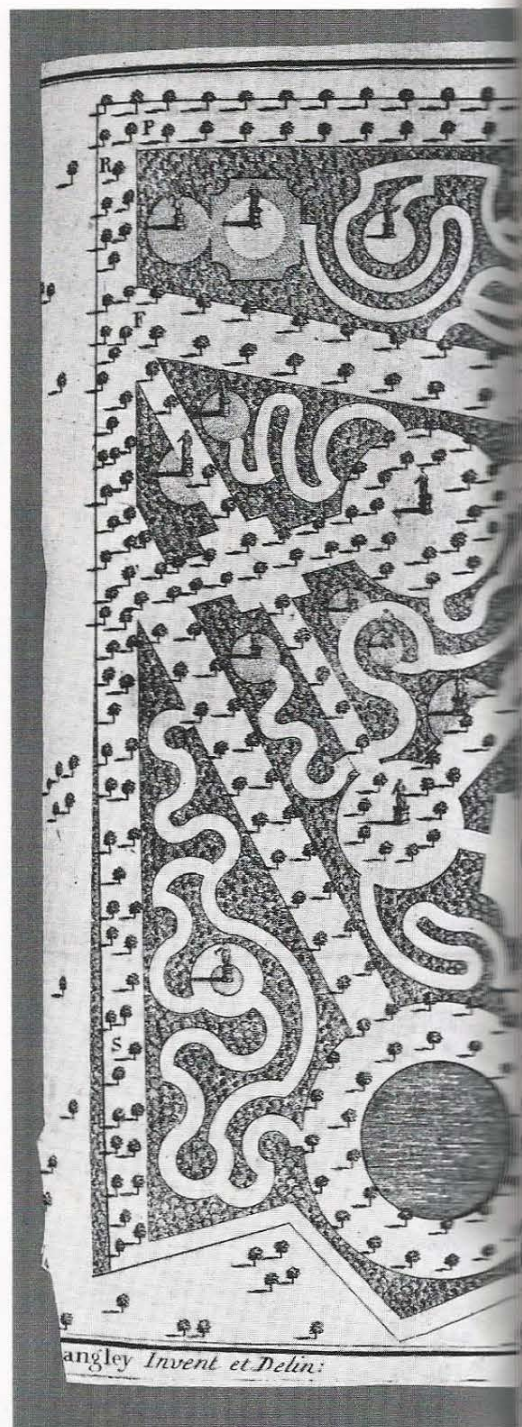


Plate XI

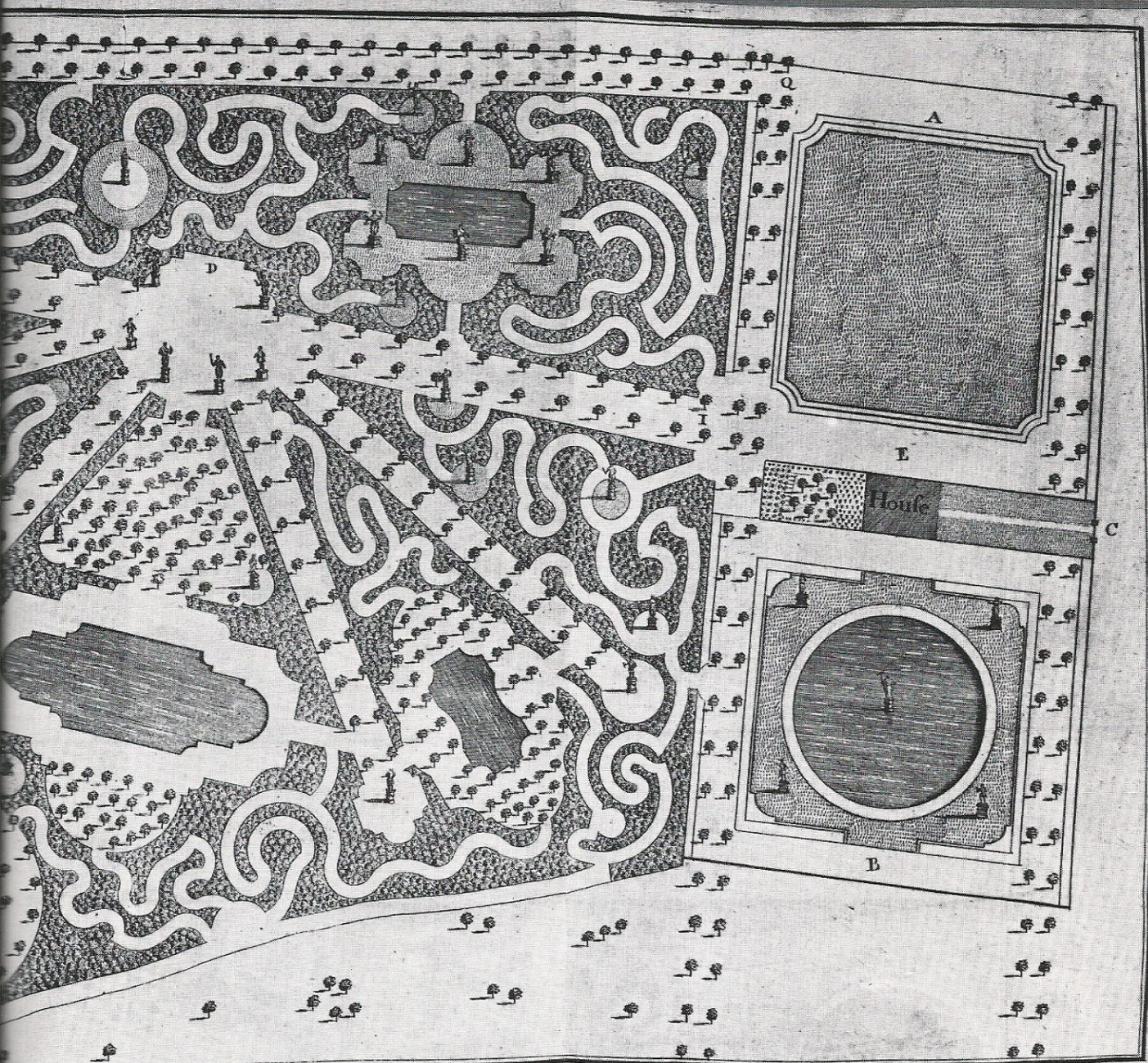


Plate XI.

T. Bowles Sculp.



he English Naturalist, author, and artist, Mark Catesby (ca. 1679-1749), made two visits to America, the first between the years of 1712 and 1719 to Virginia where he pursued the study of botany. The second trip from 1722-25, he settled for a time in Charleston, South Carolina, from which city he traveled throughout the southern Atlantic seaboard and the Bahama Islands making extensive observations of the natural history of these regions. Upon his return to London in 1726, he immediately took up the art of engraving to enable himself to prepare the illustrations for *A Natural History of Carolina, Florida, and the Bahama Islands* which was issued by subscription in two volumes between 1731-43. Among the earliest known publications devoted to a description of the flora and fauna of North America, it was the first to feature color plates of its subjects, and contained 220 hand-colored figures of American birds, mammals, reptiles, fish, insects, and plants. Catesby produced the majority of these himself, but was assisted by George Dennis Ehret, a German-born botanical and still-life painter.

In recognition of his work as a contribution to science, Catesby was elected a Fellow of the Royal Society in 1733, following issuance of the first volume of his *Natural History*. A subsequent edition of the entire work was begun with the editorial assistance of British ornithologist George Edwards the year before Catesby's death in London on December 23, 1749.

A volume entitled *Hortus Brittano-Americanus*, issued posthumously (1763), featured seventeen engraved plates, largely adapted from his first work, and illustrative of several types of American trees and shrubs which Catesby had introduced to British horticulturists. No original work of this magnitude was to appear again until the publication of Alexander Wilson's nine-volume *American Ornithology* in Philadelphia in 1808-14.

Catesby's original two-volume work published in 1731 and 1743 is listed among the rare books in the Gilcrease Institute Library.

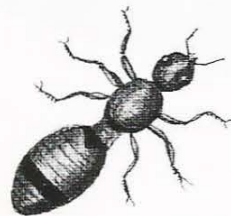
CATESBY



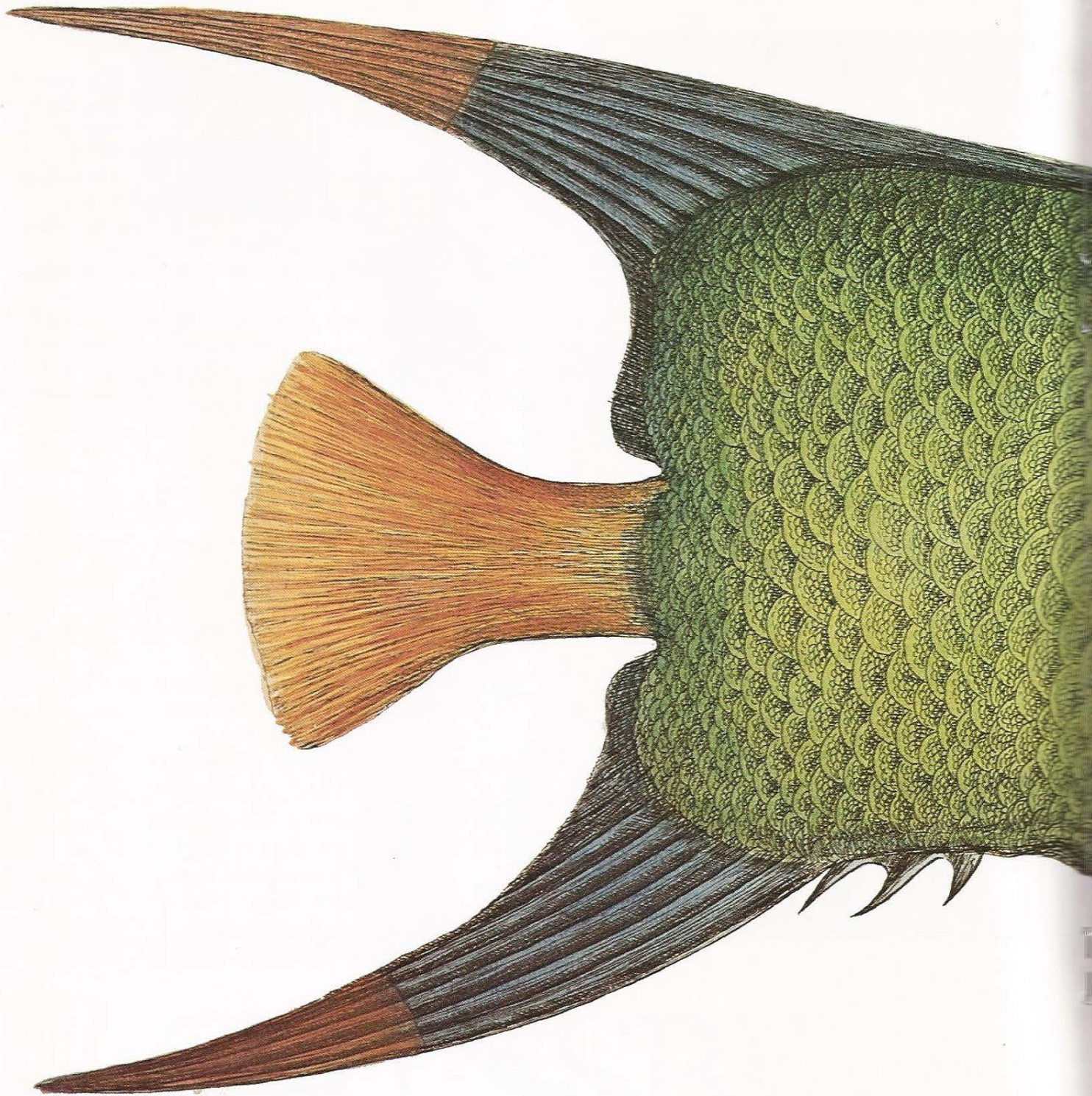
Papillio, &c.

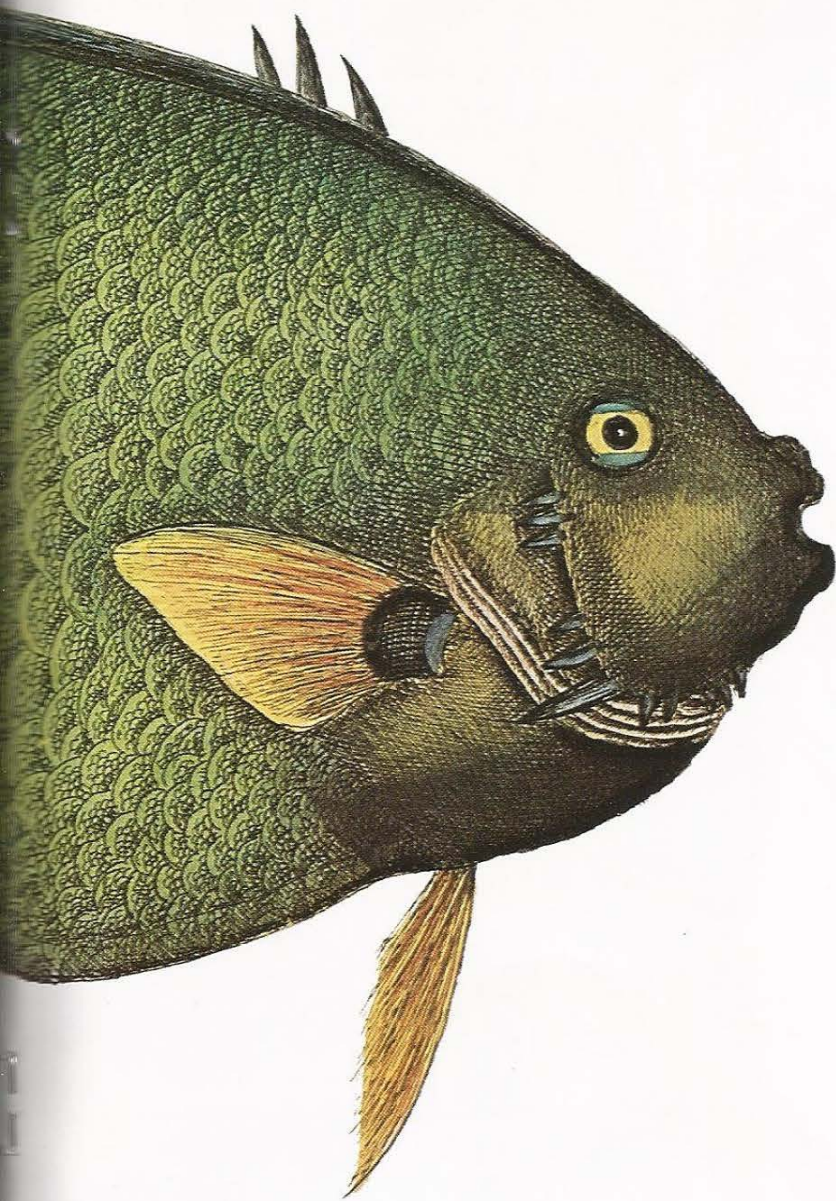


he body of this Butterfly is black, with a few white Spots near the Head. The Ground of all the Wings is red, through which runs many black Lines or Ribs in different Directions: The Wings are verged round with black, through which runs a double Line of white Spots. The outermost Corner of the two fore Wings are blended with red and black, with some larger Spots of white. These Butterflies are common in most of the Northern Colonies in America.



The Velvet Ant





The Angel Fish



he form of this Fish is so odd and singular, that without exhibiting its Figure, it would be difficult to give an

Idea of it by Words only. This was somewhat less than two Inches thick, the Head and whole Body exclusive of the Fins and Tail, forms an oval Figure, from the hind-part of the Back, and also from the Belly shoot forth two large and very long tapering Fins of equal Size, ending in Points, the half of these Fins next the Body is blue, the rest towards the Points red: The Tail of an Orange Colour, convex at the End. Two small Fins grow behind the Gills, one on each Side, of an Orange Colour, the Basis being black: Under the Abdomen grows another small sharp pointed red Fin, the Fore-part of which is edged with blue: On the Fore-part of the Back grows three sharp-pointed Bones, under the Hind-part of the Belly are also three of the like sharp-pointed Bones. The Irides of the Eyes yellow, with two Streaks of blue, one crossing the upper, and the other the under Part of the Irides; the Colour of the Head yellow and dusky blue; the upper Gill was armed with many pointed Bones. Tho' the Shape of this Fish is singular, the most remarkable Parts of it are the Scales, which are of a dusky green Colour, upon which large Scales are innumerable very small ones. These Fish are taken on the Coast of Carolina, but on the Coasts of the Bahama Islands are found the same shaped Fish, with both small and large Scales deeply verged with Gold. This Coat of small Scales over the large ones, is a Singularity I believe peculiar to this Fish. They are esteemed in Carolina an excellent eating Fish, and at the Bahama Islands inferior to none they have.



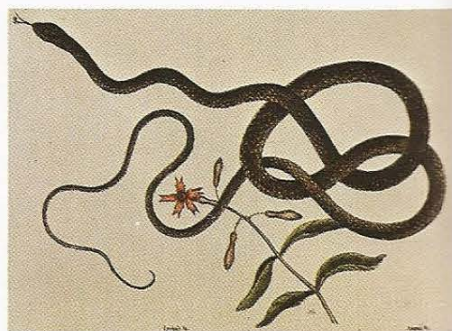
The Blew Heron

Balsam Tree



These Trees usually grow about six Inches thick, and twenty Feet in Height, having a smooth light

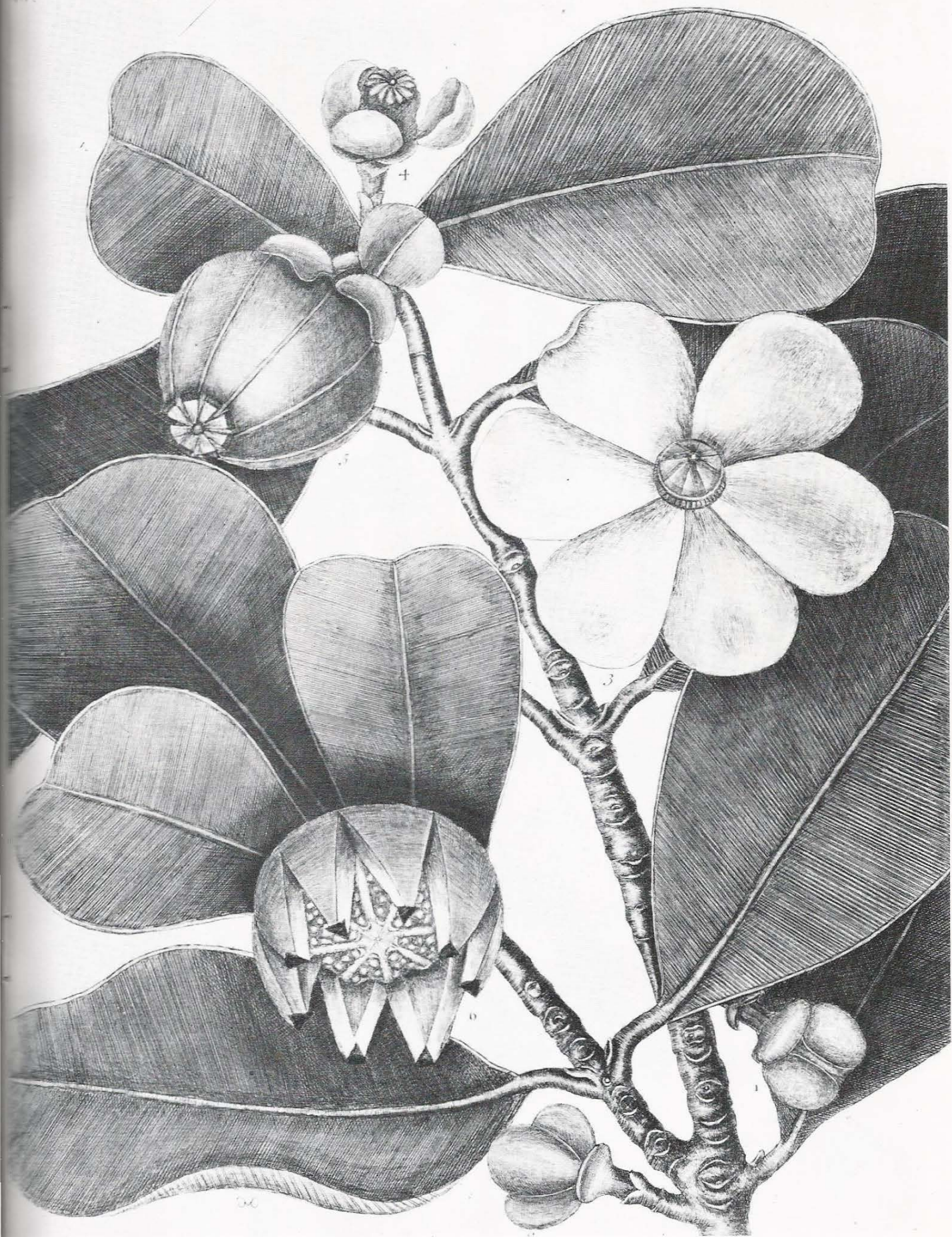
coloured Bark. The Leaves grow by Pairs, they are thick, and succulent, having a large Rib in the Middle, from which run transversely narrow straight Lines, parallel and close to one another: In June it produces ample fair Flowers, composed of six white petals, stained with purple: In the Middle of the Flower is formed the Rudiment of the Fruit, which is almost spherical, and increases to the Size of a midling Apple: From the Stalk to the Crown of the Fruit runs eight Lines like the Meridians on a Globe, from Pole to Pole.



The Coach-Whip Snake



This is a very long slender Snake, particularly the hind Part, it diminishes gradually to the Tail, and from the Resemblance of a Coach-Whip has received its Name. The Colour of it is brown, it is very active and nimble, running very swiftly. They are inoffensive, yet the Indians report (not without gaining many Proselytes to their silly Belief) that they will by a jerk of their Tail separate a Man in two Parts; they are generally about the Size of the Figure, tho' sometimes they are twice as big (reduced in size from original plate). They retain their Colour in all Stages.





Nuc. juglans virginiana alba &c.
The Hickory Tree .

The Pig-nut .

Coereba rustica rubra.
The red Bird .

The Little Thrush or *Turdus Minimus*



n Shape and Colour it agrees with the Description of the European Mavis, or Song-Thrush, differing only in

Bigness; this weighing no more than one Ounce and a quarter. It never sings, having only a single Note, like the Winter Note of our Mavis. It abides all the Year in Carolina. They are seldom seen, being but few, and those abiding only in dark Recesses of the thickest Woods and Swamps. Their Food is the Berries of Holly, Haws, etc.

The Red Bird



n bigness, it equals if not exceeds the Sky-Lark. The Bill is of a pale red, very thick and strong. A black List encompasses the Basis of it. The head is adorned with a towering Crest, which it raises and falls at Pleasure. Except the Black round the Basis of the Bill, the whole Bird is scarlet, though the Back and Tail have least Lustre, being darker and of a more cloudy red.

"The Hen is brown; yet has a tincture of red on her Wings, Bill and other parts. They often sing in Cages as well as the Cocks. These Birds are common in all parts of America, from New-England to the Capes of Florida, and probably much more South. They are seldom seen above three or four together. They have a very great Strength with their Bill, with which they will break the hardest Grain of Maiz with much facility. It is a hardy and familiar Bird. They are frequently brought from Virginia and other parts of North America for their Beauty and agreeable Singing, they having some Notes not unlike our Nightingale, which in England seems to have caused its Name of the Virginia-Nightingale, though in those Countries they call it the Red-Bird.



Turdus minimus
The Little Thrush.

Amphispiza bilineata, Sw.
The Dakota Holly.



South Orange, New Jersey — 1879

Moran



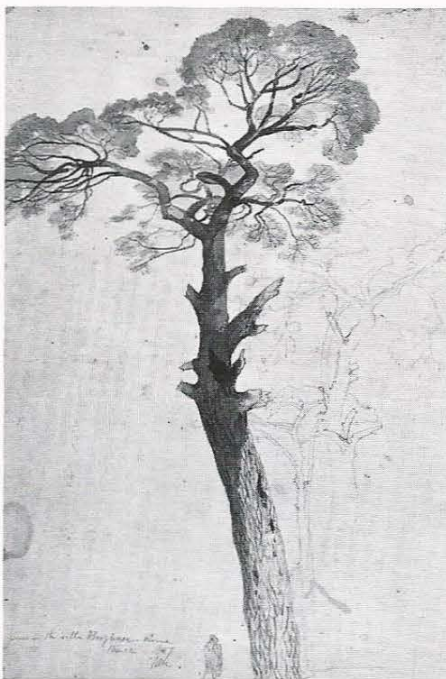
Thomas Moran (1837-1926) is well known to all *American Scene* readers — in fact to almost everyone — especially for his paintings of the Yellowstone and

HIS SKETCHES: BLUEPRINTS FOR MASTERPIECES

the Grand Canyon. He is not so well known for his sketches. This is understandable as he did not think of his sketches as being valuable to anyone else. He intended that they should be only reference notes for him to use at a later date. In the nineteenth century, most artists made preliminary on-the-spot sketches and waited until they were

The Potomac at Catoctin illustrating Bald Eagle Island — July 30, 1881





Study of an Italian Pine in the Villa Borghese Gardens, Rome — 1867

back in their studios to produce on canvas the finished oil painting. Were it possible for Moran to know that these charming little sketches are being exhibited for all to see, it is quite likely that he would be appalled. At that time, even watercolor sketches were not considered a finished work—they were only the beginning of what the artist hoped would eventually be a fine oil painting.

Someone said that only those who love or hate write biographies. It would appear that those who have written about Moran all loved him—or his work, if they did not have the good fortune to know him personally. Gustave H. Buek, who had the privilege and opportunity to know him, wrote in an article for the now defunct *American Magazine* in 1913:

To Thomas Moran nature is infinitely beautiful. Many times have I heard him say that he could not, try as he would, paint her as grandly beautiful as she is, and many times have I heard him declare his lack of sympathy with that morbid art, that lends itself to depicting the gloomy and depressing aspects of life, however great the art or artist doing so might be,—no sympathy with an art that lowers and degrades labor and mankind and pictures the hopelessness and the despair of 'the man with a hoe'

or the poverty and misery of a squalid Dutch interior.

Moran, a lover of nature, was also a man with a sense of humor, but since he wrote so little, we hear or read little about this aspect of his character. He was a kind man and seldom had a critical word about another artist's work. To the young and inexperienced, if he could offer a word of encouragement, he did. At one time, however, he was shown a painting about which he could find little to commend. He is reported to have made this remark: "The size of the canvas is very appropriate to the subject!"

On another occasion, John Ruskin, who was an ardent admirer of Moran's work, on viewing one of Moran's mountain scenes, remarked that it would be a terrible place to live. Moran, with a twinkle in his eye, replied that we did not live there—we were simply saving it. He spoke with more truth than he knew at the time, as we know now that his paintings in Yellowstone had a great deal to do with saving it.

Moran was a master of technique and detail and was never limited to a certain subject matter because of a lack of knowledge. At one point in his career he is reported to have said: *In art, as in any other profession, knowledge is power... it will always show itself in the pictures of the artist, no matter how humble, or how pretentious... In condensed form this is my theory of art. In painting I have to be full of my subject. I have to have knowledge. I must know the rocks and the trees, and the atmosphere and the mountain torrents, and the birds that fly in the blue ether above....*

Even in his pencil sketches shown here, this philosophy manifests itself.

(a) Above Cumberland—1818-1881

(b) The Alameda; Celaya, Mexico—1883

(c) Pines in the Villa Borghese Gardens, Rome—1867

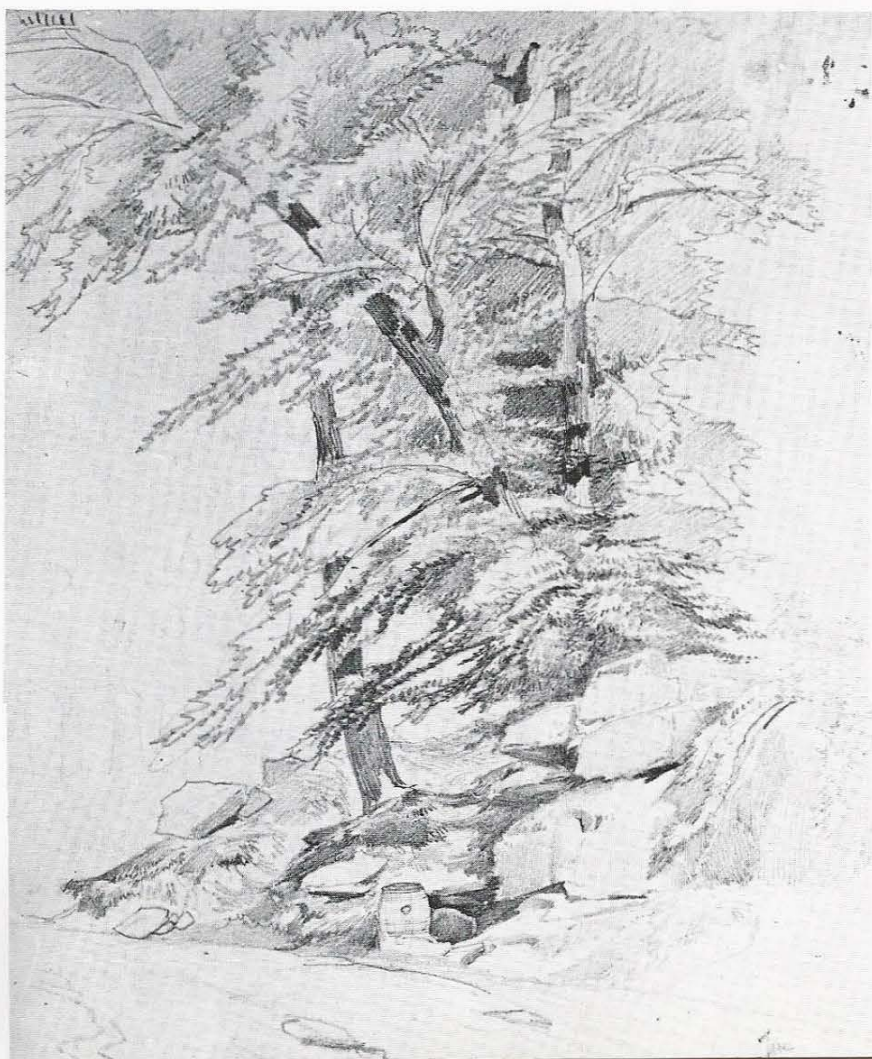
(d) Untitled

(a)

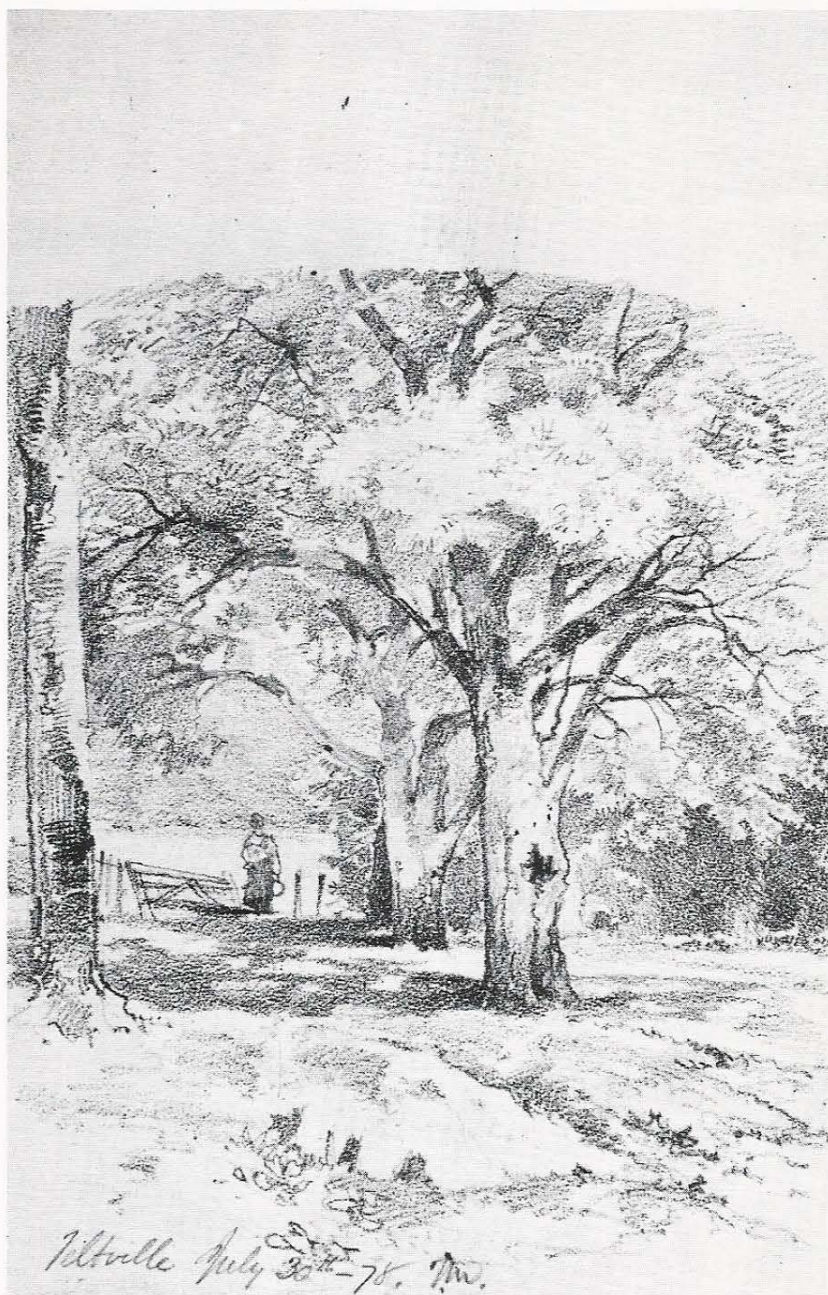




(c)



(d)



Feltville, New Jersey—July 30, 1878

Moran found the scenery of New Jersey satisfying as a subject for his art. Its flat landscape was like the scenery of Holland. Leaving the Central Railway a few miles from the city of Feltville he sketched this scene in July of 1878. It appears that Moran worked from the bottom up leaving the top portion of the composition unfinished in a deliberate way. Why? Perhaps he had set a goal to work in a tight, controlled manner departing from his usual loose sketch technique and was interrupted before he finished.

All material reproduced in this issue of the *American Scene* was derived from the art and library collections of the Thomas Gilcrease Institute of American History and Art.