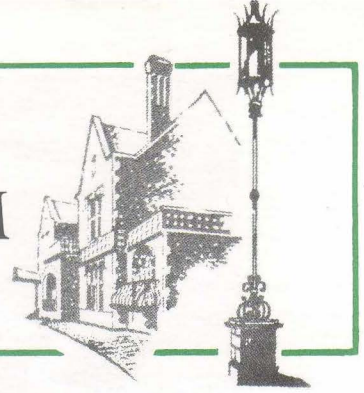


QUARTERLY NEWS
MARY BAKER EDDY MUSEUM
and Historic Sites



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THE MUSEUM'S PORTRAIT ARTISTS

It is primarily through the portraits in the Mary Baker Eddy Museum that visitors learn first-hand about the pioneers in Christian Science. This unique collection contains over 150 well-executed portraits of these early workers, as well as portraits of Mary Baker Eddy and several landscapes. In general, of course, the visitor is interested in the person portrayed, and considering the purpose of the Museum, this is as it should be.¹ However, as in other museums with art or portrait collections, the artist is also considered important. The purpose of this article is to review the backgrounds of the artists who contributed the larger share of paintings to the Longyear collection.

Mrs. Mary Beecher Longyear, herself an aspiring artist, began commissioning portraits of early Christian Science workers in 1914, although she had before then commissioned portraits of her own family. Mrs. Longyear later wrote in her diary, "... I was led to obtain ... the portraits of her (Mrs. Eddy's) early students who did their best to uphold her hands in the pioneer days of Christian Science healing."² The portraits in the original Longyear collection were painted over the next ten to fifteen years. Since the early 1930's, portraits have variously been gifts of individuals

1. The loose-leaf book, *Pioneers in Christian Science*, based on these portraits and first published in 1972, has a brief biography of each individual and a photographic reproduction of his portrait in the Museum collection. Portraits of Mrs. Eddy in the collection and their associated artists are not discussed in this article.

2. *The Longyear Story*, p. 23.



Portraits in Museum Galleries, left to right: Jeannette and Archibald McLellan by Arthur M. Hazard, Elizabeth Skinner by Susan Ricker Knox, and John and Ella Willis by I. M. Gaugengigl.

and Pupils' Associations. Several have been commissioned by the Trustees of Longyear.

Many artists painted the Museum's portraits from life, some relied on photographs, or used a combination of these methods. Photographs were frequently needed either because the sitter was unavailable or to help date the portrait back to the days when Mrs. Eddy knew the individual. The requirement imposed by Longyear in more recent years is to have the individual's appearance be representative of the period Mrs. Eddy would have known him or her, — at least as far as possible. This tends to depict all the pioneers in the same time period rather than portraying them in all cases as they appeared in later life.

Most of the artists were well established in their field when commissioned by Mrs. Longyear. By far the larger proportion were American

portrait painters, most of whom had studied abroad. Many were part of the Boston art scene of the early 1900's. Artists living in other parts of the country were sometimes commissioned to paint Christian Science pioneers in their areas.

Space permits recording here only a few of the histories of these talented men and women. We have generally chosen those who contributed several paintings to the Longyear collection.

I. M. Gaugengigl

Ignatz Marcel Gaugengigl was born in Passau, Bavaria in 1855. He studied at the Royal Academy of Fine Arts in Munich, concentrating on portrait painting. He received orders from the King of Bavaria and painted for his majesty "The Hanging Gardens of Semiramis."

Before visiting the Paris Exposition

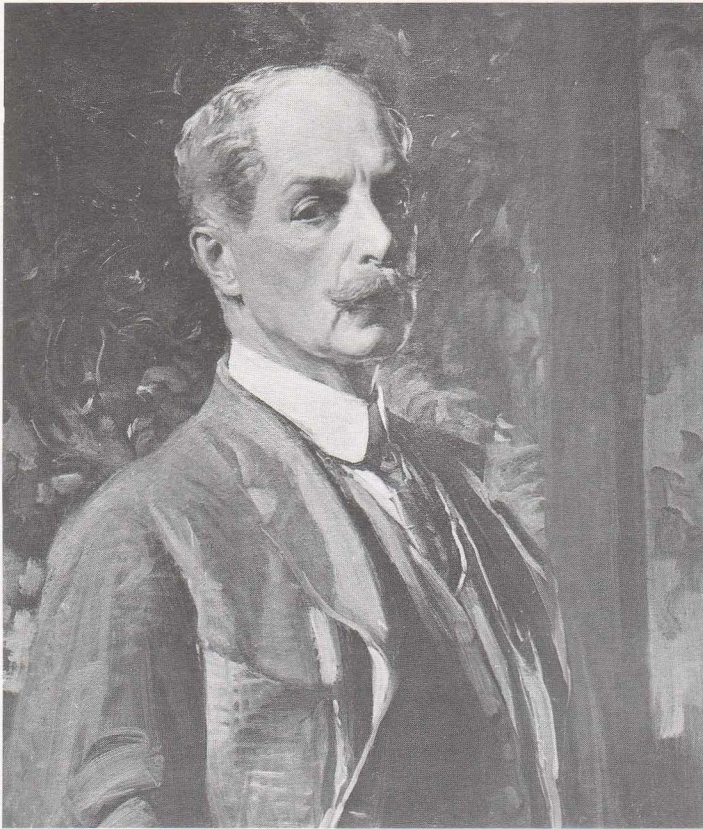
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I. M. Gaugengigl — Self-portrait

Courtesy Isabella Stewart Gardner Museum

of 1878 he spent some time in Italy. At the age of 25 he came to the United States and settled in Boston. He began his career here painting four by six-inch genre pictures of the 1700-1800 period portraying foreign characters in sumptuous costumes. These paintings were in much demand and sold at prices starting at \$500. Gaugengigl was referred to as the "American Meissonier" and the *London News* in 1882 said: "... he paints small genre in the manner of the famous French artist, and his work is so far in demand that one has been stolen from a public gallery, and, in spite of a large reward, is still unrecovered."

Gaugengigl combined skillful technique, rich color and generally pleasing subject matter, with a touch of humor, to create works irresistible to Victorian Boston. One newspaper said that they suspected he had "a barbaric penchant for a tremendous blaze of rich colors."

I. M. Gaugengigl (as he signed his paintings) was a slow worker with great patience, and was a master of detail. He produced only about twenty-five canvases a year in the 1880's. Gaugengigl painted portraits of many prominent Bostonians and won a medal at the New Orleans Exposition of 1884-85. He painted elev-

en portraits for the original Longyear collection, including those of Judge Septimus J. Hanna, Alfred Farlow, John Carroll Lathrop and Calvin Hill.

Mr. Gaugengigl served for over twenty years on the Council for the School of the Museum of Fine Arts in Boston, and was an Associate Member of the National Academy of Design.

Arthur M. Hazard

Arthur Hazard was native to the Boston area. He was born in North Bridgewater, Massachusetts in 1872 and grew up in Brockton. He studied at the School of the Museum of Fine Arts under Frank Duveneck and Joseph R. DeCamp (who incidentally painted Longyear's portrait of pioneer Arthur P. DeCamp). Later Mr. Hazard studied in Paris.

His work was primarily in portraits, and memorial murals and decorations. He painted "The Spirit of Service" for the American Red Cross in Washington, D.C.; memorial works for the Houses of Parliament in Ottawa; decorations for the State House in Boston, for a courthouse in Baltimore, and for Jewish and Masonic temples in the Boston area. His genre and portrait paintings are in both public and private collections.

About 1920 he visited Cuba and Florida, painting there in both oils and watercolor. He exhibited these paintings in Boston and Brockton during 1921 and 1922. Shortly afterward he moved to California. While in Boston he was a member of the 20th Century Club (as was Mrs. Longyear) and the St. Botolph Club, and was on the jury of awards for many eastern art exhibitions. In California he was a member of the California Art Club and Painters of the West.

Several of Mr. Hazard's subjects represented in the Longyear collection wrote to Mrs. Longyear expressing their satisfaction with the artist's work and the lifelike quality of the image. Mrs. Elizabeth Norton wrote after she had seen her husband's portrait: "I went down to see it and my dear I was spellbound. He had caught the thought and inspiration and manifested the most lifelike and spiritual concept. Just as I have seen Mr. Norton while in class teaching from inspiration." To do Mrs. Norton's portrait, Mr. Hazard used several old photographs as well as personal sittings in order to date the portrait back in time. Thus it was consistent with Carol Norton's, which was done from photographs taken in the period Mrs. Eddy knew him.

After seeing her husband's portrait, Jeannette R. McLellan enthusiastically wrote of the artist: "Dear Mr. Hazard is a wizard with his brush — his workmanship is beyond criticism — his coloring better than Sargent's."

In addition to the portraits of the Nortons and McLellans, Arthur Hazard did nine others in the Longyear collection, which include those of Captain Joseph Eastaman and his wife, Mary, and Professor Hermann S. Hering.

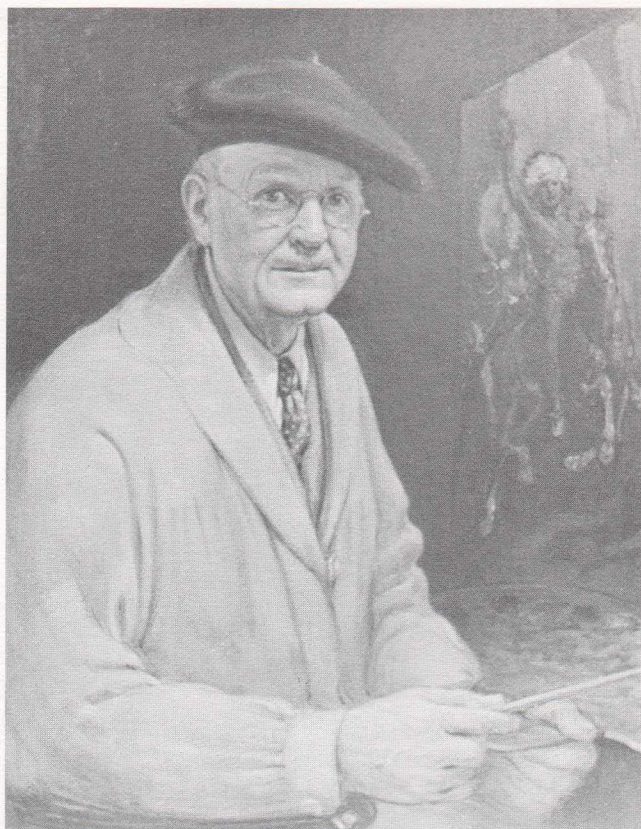
Eben F. Comins

Eben Comins, born in Boston in 1875, also studied at the School of the Museum of Fine Arts, at the *Ecole des Beaux Arts* in Paris and at Harvard with Dr. Denman W. Ross.

He did a great deal of teaching, starting about 1900. He taught at the School of Fine Arts in St. Paul, Minnesota; Wellesley College; Swain School of Design in New Bedford; and for many years at his own studio. He won a gold medal at the 1915 Panama-Pacific Exposition in San Francisco for his contribution to the teaching of art.

Mr. Comins moved to Washington,

F. Mortimer Lamb —
Self-portrait



Courtesy Brockton Arts Center
and Stoughton Public Library

D.C. in the 1920's. Both there and in Boston he painted portraits of many outstanding personages, including Supreme Court Justices Oliver Wendell Holmes and Louis D. Brandeis. His works appear in the Supreme Court building and in The White House.

He spent his summers in East Gloucester, Massachusetts, often painting fishing trawlers and colorful scenes in Gloucester Harbor. His activities there were vividly described by a contemporary in 1929: "In this summer studio, opening on a miniature bird sanctuary, he does much of his exploration in new fields and almost always some teaching. Delighted to see his friends, always bare-headed and bronzed, darting about the shore in his car or suavely receiving in his snug cottage studio — one wonders how he finds time to turn out so much good work."³

Mr. Comins painted portraits of members of the Longyear family before beginning the portraits of early workers in Christian Science. His eighteen portraits now in the Mary Baker Eddy Museum collection include those of Julia S. Bartlett, Emma Easton Newman, Edward Everett Norwood, Samuel Putnam Bancroft and Laura Lathrop.

3. *Contemporary American Portrait Painters*,
Cuthbert Lee, 1929.

F. Mortimer Lamb

Another Massachusetts artist was F. Mortimer Lamb, born in Middleboro in 1861. As a student in the Stoughton public schools it is said he spent much of his time filling textbooks with drawings. It is quite natural that he furthered his education at the Massachusetts Normal Art School and the School of the Museum of Fine Arts.

He went to Paris in 1885 and studied at the Julien Academy under Boulanger and LeFebvre, mainly in drawing. Mr. Lamb returned to Stoughton the following year where he began building his reputation as an animal painter. His precise draftsmanship and skill at portraying dramatic action helped him secure a commission in 1895 to do Civil War memorial murals in Brockton City Hall.

It was not until about 1907 that Mr. Lamb began developing his talent as a landscape painter, for which he is best known, working originally in pastels, but later also in oils. In addition he did a number of watercolors. At this time he began taking groups of art students into the fields on weekends to sketch. Much later, in 1928, he was appointed Director of the Medfield School of Art whose purpose was to teach art students to work directly from nature in the out-

doors.

Mr. Lamb often employed Impressionist techniques to achieve the desired effects in his works, using unblended pigments and adjoining patches of bright color, especially in his pastels. His works show that he too was interested in the effect of light, water and atmosphere on a scene.

In 1913 the Boston Opera Company commissioned him to do a 20 by 25-foot scene of the British evacuating Boston. The following year he painted a large oil depicting a panoramic New England farm scene with industries in the background, which won a silver medal at the Panama-Pacific International Exposition. He did decorations for several churches in Stoughton and painted five murals for the First Baptist Church in Montclair, New Jersey, each six by twenty-six feet, entitled: *The Sermon on the Mount*; *The Nativity*; *Christ Washing the Feet of the Disciples*; *The Good Shepherd and the Pearl of Great Price*; and *Suffer the Little Children to Come Unto Me*. The Ford Motor Company commissioned him to paint a series of Indian battles to be displayed at the 1933 Chicago World's Fair.

Most of his paintings for Mrs. Longyear were done in 1921 and 1922, although the portrait of Lucy Wentworth Holmes, who was a little girl when Mrs. Eddy lived in the Stoughton Historic House, was done in 1926. Besides this portrait, Lamb did those of Lucy's mother and father, Sally and Alanson Wentworth; Maria Coombs Newcomb, a pioneer worker from the Stoughton area; and three landscapes. He painted a self-portrait in 1933, which is shown in the accompanying photograph.

S. Seymour Thomas

S. Seymour Thomas was born in 1868 in San Augustine, Texas. In the late 1880's he began his art studies at the Art Students' League in New York, went on to the Julien Academy, and finished at the Ecole des Beaux Arts in Paris. He continued to live and work in Paris for twenty-five years. About 1915 he moved to California, where he painted the Museum's portrait of Maurine Campbell in the latter part of 1921.

It took three years to convince Miss Campbell to pose for her portrait. She described the sessions in a letter to Mrs. Longyear:

"I am retiring in my make-up, and could not stand being so closely watched. Mr. Thomas was very sweet and patient while I was learning to get self out of the way. The third day, as we were at work, I saw so clearly that the artist was not painting Maurine Campbell — but what she stands for in Christian Science.

"A wonderful change took place in a moment's time. I relaxed, got Maurine clear out of sight, and she never bothered afterwards. From that moment we worked together to bring out what we thought you wished handed down to posterity. . . . After that it was a joy to pose."

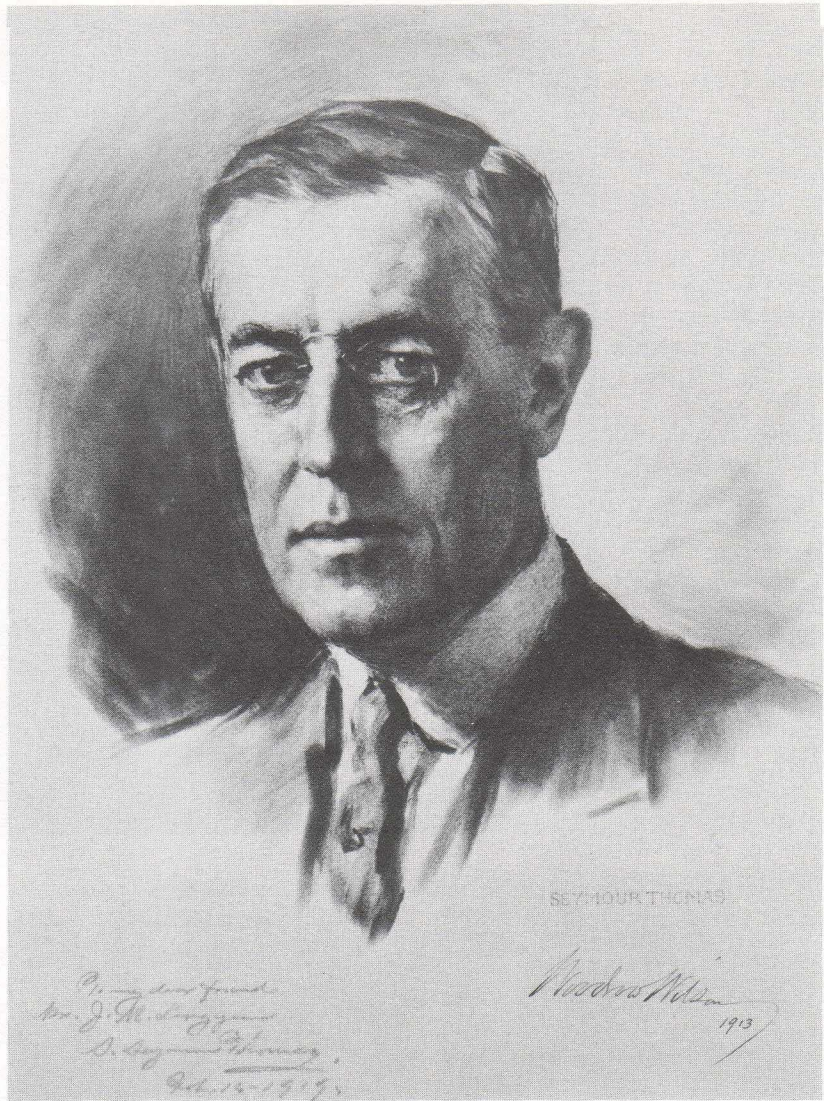
Seymour Thomas described his approach to the portrait as follows:

"I have painted her in a 'contre jour' effect, with the light forming a halo around the head and figure, and I think it would be always valued as a picture even (if) no one was interested in the portrait side of it. Of course it is a flattering light, but it seemed to me as long as her mission has been to carry the light to many others, I could thus get the most spiritual interpretation of her, and it enables me to use a landscape background and to have in the picture discreetly suggested two old fashioned straw bee hives, which have become the symbol of her particular work. I think we have obtained sentiment without sentimentality."

When the portrait was completed, Mr. Thomas opened his studio so the work could be viewed by Miss Campbell's friends and students. Writing of this he said, "I set apart the afternoons of after three for her pupils and friends to see it in the studio, and I should say about 400 came. There was apparently not an adverse opinion, which I consider astonishing. . . . (Miss Campbell) has been overjoyed at its success, as it conveys the message that she most wanted."

Seymour and his wife, Helen, enjoyed a friendship with the Longyear family that extended back to the days the Longyears lived in Marquette, Michigan, before their house was moved to Brookline.⁴ Mr. Thomas painted portraits of various family members and gave Mrs. Longyear some of her first lessons in painting about 1897.

Mr. Thomas painted over three hundred portraits in his career. Among his most famous subjects were President Woodrow Wilson and General Lew Wallace, author of *Ben*



Portrait of President Woodrow Wilson by S. Seymour Thomas

Hur. He executed two portraits of Wilson, one for the New Jersey State House and the other for The White House. He won many awards, includ-

ing a bronze medal at the Paris Exposition of 1900 and gold medals in 1901 at the Paris Salon and the Munich Exposition.

4. *Quarterly News*, Spring 1969, Vol. 6, No. 1. (Continued in next issue)

NEW EXHIBITS AT THE MUSEUM

The Museum generally arranges to have at least two new exhibits per year. For visitors to the 1978 Annual Meeting/International Youth Meeting an exhibit is planned to show activities at the private schools and colleges involved in Longyear's book program, described in the Summer 1977 issue of the *Quarterly News* in an article entitled, "Sowing the Seed."

Another new exhibit contains memorabilia associated with Mr. Edward Kimball and his family. A number of items are on loan from Mr. N. Sears Wait, Mr. Kimball's grandson.

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