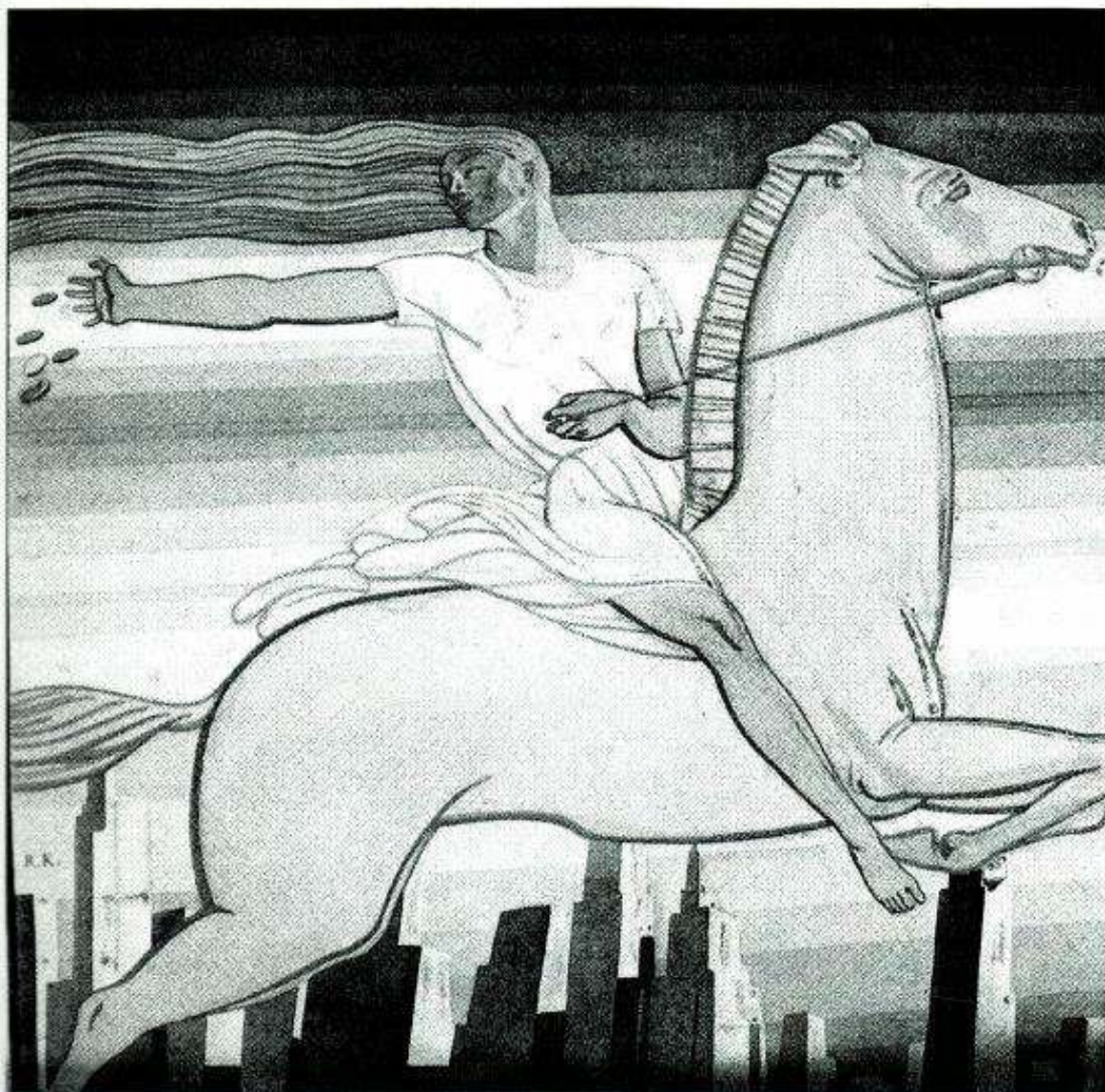


THE KENT COLLECTOR

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Awash in Red

by Eliot H. Stanley

Doctor

What is it she does now? Look, how she rubs her hands.

Gentlewoman

It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

Lady Macbeth

Yet here's a spot ... out, damned spot! Out, I say! ...

Shakespeare

Macbeth, Act V, Scene I

Seeing Red: Rockwell Kent and the Farnsworth Art Museum, an exhibit which ran from September 5 through November 28, 2004 in Rockland, set out to correct a version of history which the Museum considers injurious to its public image and reputation among art museums nationally. As stated in a release from its public relations office:

... In Kent's autobiography *It's Me O Lord*, the artist reported an incident that has been widely accepted by scholars and the general public: that the Farnsworth Art Museum turned down a large collection of his works because he had been called to testify before the McCarthy hearings in 1953.

Correspondence and handwritten notes describing meetings and conversations among Kent, the bank trustee of the museum, and museum director Wendell Hadlock suggest a more complicated scenario, one that illustrates the volatility that can sometimes erupt in relationships between living artists and institutions. These archival documents are being publicly displayed for the first time in the context of this exhibition that explores, more broadly, the impact

of Maine on Kent's development through his long career.¹

As will be shown here, analysis of the exhibit and other evidence reveals that the museum actively engaged in blacklisting Rockwell Kent.

The show had scarcely been open fifteen days to the public when the first national review of it appeared in *The New York Observer* under the by-line of Hilton Kramer, who had taken an early trip to the museum to see the documents:

Because Kent had defamed the museum with a blatant political slander, the Farnsworth has mounted this show to set the record straight ... in my view – admittedly that of a staunch anti-Communist – the Farnsworth has amply succeeded in making its case. Kent clearly set out to defame not only the Farnsworth Museum but also his own country, which was standard Stalinist practice.²

To better understand the context of the controversy and discover some of its intriguing twists and turns, it is helpful to

step back and take a look at the museum's then director Wendell Hadlock, its powerful trustee in Boston, Ralph Lowell, at Rockwell Kent and at others who figure in this story.

When the Kent controversy erupted in the summer of 1953, the Farnsworth was still in its institutional infancy, having opened to the public in 1948. It was initially funded by a \$1.3 million trust bequest of Lucy Copeland Farnsworth of Rockland, the trust to be administered by the venerable Boston Safe Deposit & Trust Company (now part of the Mellon Bank). The trust generated roughly \$125,000 a year from its interest and investments to operate the museum, a circumstance which continued into the 1970s.³ Wendell Hadlock was the museum's second director following a short 3-year term by James M. Brown III. Hadlock, a Maine native, held a degree in anthropology from the University of Pennsylvania and had worked in administrative and curatorial positions in New England prior to his first directorial position at the Farnsworth.⁴

Pamela Belanger, in her excellent catalogue of American art at the Farnsworth describes Hadlock's tenure as follows:

Hadlock's long directorship, 1951-

1976, saw the Farnsworth collection grow measurably in both strength and numbers, with, however, a decided bias toward his own conservative views. An article on the museum in *The Maine Trail* in 1958 characterized it as a 'conservative museum where one may enjoy the work of contemporary Maine artists and of the nineteenth and twentieth century American and European artists represented in the permanent collection.' At a time when the national art scene was dominated by abstract expressionism, a Farnsworth Museum brochure from the 1960s pointedly used the word 'representational' to describe the collection, and emphasized 'the sea' and again 'the Maine scene'.

The museum made national headlines when it purchased *Her Room* from Andrew Wyeth in September 1964 – the most expensive painting ever acquired from a living American artist.⁵

Notably omitted from acquisition during Hadlock's era were any oils by Rockwell Kent. One of the two now owned by the museum was purchased by Hadlock's successor, Marius Peladeau and the other acquired by his successor Christopher Crosman. By 1953, Kent had completed most of the 400-plus paintings which would comprise his lifetime output in oils alone, which were in turn only a small fraction of his artworks in many other media. Kent's oils, interestingly, met most of the standards sought by the museum: – representational art as opposed to abstract; many paintings of the Maine coastal scene; work by an artist who had spent all, or part, of a dozen years working in the state and even owned property on Monhegan Island. As Kent wrote to a friend, he had a particular interest in the Farnsworth:

I had accumulated a tremendous lot of paintings, many of them among the very best that I have ever done. They included earlier paintings of mine, some of them going back as far as 1906 or 07, and a large portion of them being the fruit of my two or

three years in Greenland. They were all stacked away in my highly inflammable wooden studio in the pine woods and quite uninsured because of the exorbitant cost of insurance. I wanted them to be where they could be seen by people, and having seen the Farnsworth Gallery on one of our many trips to Maine, I decided to offer them to that Gallery – for, because of the years I had spent on Monhegan Island and the fact that we still owned and used the little house on Monhegan which I had built for myself when I was in the mid-twenties, I felt it would be appropriate to offer all the paintings and all my drawings and prints to them.⁶



Photo of Ralph Lowell from WGBH Archives is attributed to Fabian Bachrach of Boston

By the summer of 1953, Wendell Hadlock was in his second year as Farnsworth director. The museum's sole trustee, the Boston Safe Deposit & Trust Company was represented on the museum board by its president Ralph Lowell (1890-1978, Harvard '12) who was the museum board chair assisted by a group of 'advisers' he had appointed. Among these were the distinguished Philip Hofer of Harvard, Merle James, artist and father-in-law of Andrew Wyeth, Mrs. Stuart Burgess, and Mr. Stephen Wheatland. He ran a tight ship at the Farnsworth, making all decisions on personnel and acquisitions,

allowing director Hadlock only \$300 a month in petty cash.⁷ Ralph Lowell is now primarily honored and remembered in Boston as a progressive Brahmin who was instrumental ultimately in helping to create WGBH radio and public television. Lowell, of that famous family of Bostonians which included James Russell Lowell and Harvard president A. Lawrence Lowell, kept a low profile in politics and a high profile in civic, educational and cultural organizations and their boards.⁸

The summer of 1953 has to be examined closely to see what happened between Rockwell Kent and the Farnsworth Museum. First, it is instructive to know how the museum administration, which decided to open at least some of its archives in 2004 for the *Seeing Red* show, characterized what is shown in those documents. To summarize:

1. On June 2, 1953, Kent met with Hadlock to discuss the possibility of an exhibition. "Hadlock recognized the strength and authority of Kent's work and made tentative plans for an exhibition in the summer of 1954."

2. One month later, Kent was subpoenaed to appear before the McCarthy committee in Washington (July 1, 1953).

3. On August 8, 1953, the museum board held its annual meeting, at which Hadlock presented the exhibitions 'under consideration for the upcoming year.' At this meeting a representative of the BSD & T Company (then the sole trustee of the museum) declared that the Kent exhibition be postponed for fear of 'too much controversy.'

4. Hadlock and other members of the board did not agree with the decision of the sole trustee to 'delay the show' and at least one (unidentified) member of the advisory board resigned.

5. "Although Hadlock had never committed to the exhibition, and in fact, had made a point of reminding Kent that all shows needed to be confirmed by the advisors, Kent considered it a breach of contract and reacted angrily and passionately."

6. "In his autobiography *It's Me O Lord* (1955), the artist presents an emotional and deeply embittered 'reenactment, an imag-

ined account,' which set into motion, an enduring erroneous interpretation of the actual events."

7. Later, after Kent had decided to give his collection of paintings to the Soviets in 1960, Kent stated that he had offered the collection to the Farnsworth in 1953, only to have it rejected. "Farnsworth records indicate no such offer; and tellingly, it was never mentioned in the correspondence following the cancellation of the 1954 exhibition."

8. The final paragraph of the Farnsworth's argument bears quoting here in full:

While it is feasible that Kent may in his own mind have hoped that his collection would remain near his beloved Monhegan Island, it is also possible that his response was aimed as a public reprimand to the museum for the personal slight at the cancellation of his show. But, it is more likely that the gift of the collection to the Soviet Union is one that simply fell in line with the natural course of Kent's life and politics. At one of the most fearful and chaotic times in America's history, Kent was both a victim of his time and an instigator of his destiny."⁹

Examining these elements of the Farnsworth's explanation of its actions, it is noteworthy that while they concede in the first point that tentative plans were made for a 1954 show at Hadlock's initial meeting with Kent (June 2, 1953), the museum insists that there was never a commitment to have a show, nor an offer by Kent to give his collection to it. Did Kent and Hadlock discuss at that same meeting Kent's interest in having his works in a museum, possibly that museum? The creation of a Kent 'museum' or 'wing' would logically imply a gift or purchase of works from the artist to be housed in that dedicated facility.

In the display cases of the *Seeing Red* exhibition, a typed transcript of an entry from 'Hadlock's diary' purports (for June 2, 1953) to show that there was no discussion of the museum matter. But it turns out that there are two versions of Hadlock's diary, one in his handwriting (as indicated by the associ-

ate director) and the second in a different hand not Hadlock's.¹⁰ The original in Hadlock's writing, selectively omitted from this exhibit, contains these words: "Kent spoke of a museum to be built to display only his works locally not as yet chosen."¹¹

Certainly it was Kent's impression at that time that the exhibition, wing and gift of the collection were linked, writing a friend that the museum not only wanted "to have a big show of my work next summer but (is) greatly interested in putting up a wing to the museum to accommodate the big collection of my paintings which I would donate."¹²

Hadlock's diary for June 2, 1953, also refers to a photographer from *The Rockland Courier Gazette*, who came to the museum that day and photographed Hadlock, Kent and Myron (Mike) Nevelson (son of the late artist Louise Nevelson). The photo appeared in the June 6 edition of the paper, over a caption which said the three were discussing the "forthcoming exhibition of Kent's work at the Museum."¹³

On June 11, Hadlock wrote Kent saying that "many persons have expressed pleasure in knowing that you are to exhibit your paintings in this Museum in the late spring or early summer of 1954," but in the same letter told Kent that he would have to put off meeting again with him to review which paintings might be selected until late August or early September of that year – a meeting which never occurred due to events at the

August 8 annual meeting of the Farnsworth board.¹⁴ The museum did not respond to a request to release any additional communications to Hadlock from the Boston bank during the period from June 2 up to August 8, 1953, the date of the fateful board meeting. Such communications could shed further light on the day-to-day control of the museum by its sole trustee in Boston.

Kent was indeed subpoenaed to appear before the McCarthy committee on July 1, 1953. The committee (Senate Permanent Subcommittee on Investigations) was conducting hearings on the removal of books from U.S. embassy libraries abroad by authors or illustrators deemed 'subversive' under the Smith Act of 1950. Some of Rockwell Kent's best-known books were among those banned; the State Department later acknowledged that some books were actually burned in this purge, and Kent's offer to buy back his works was refused on grounds that they had to be destroyed. Before the committee, Kent invoked the 5th Amendment, refused to 'name names' and was denied an opportunity to testify; after he left the committee room, he read his prepared testimony to the press, accusing McCarthy and his committee of pursuing an extremist right-wing agenda to take control of the U.S. government.¹⁵

Between June 11 and August 11 the *Seeing Red* exhibit shows only the minutes of the August 8 1953 "Annual Meeting of

Rockland Courier-Gazette, Saturday, June 6, 1953

DISCUSS THE KENT EXHIBIT



Utah photo
Above appears Rockwell Kent discussing with Director Wendell Hadlock of the Farnsworth Museum, the forthcoming exhibition of his work at the Museum. Myron Nevelson looks on.

Photo from Rockland
Courier Gazette,
June 6, 1953.

Directors and Friends" held in Rockland. After noting proudly that of the 27 artists who had shows in New York, or were recognized in New York during the preceding year and a half, 16 had been shown at the Farnsworth, the discussion turned to the Rockwell Kent question:

Rockwell Kent should be put off for a while. Hard-hearted banker from Boston says "No." Does he merit it as of today? So controversial right now that it should be put off for a while. We should definitely stay out of the fight. Too much controversy if his stuff is shown. Mr. Lowell will be glad to see him if he will call on him. Will take care of any trouble he may cause.

Majority opinion that we did not think this was the show we wanted for next year. More interested in current than retrospective shows at present.¹⁶

Present at this meeting were Mr. & Mrs. Ralph Lowell, Mrs. Stuart Burgess, Mr. Merle James, Mr. Philip Hofer, Mr. Stephen Wheatland, and museum director Wendell Hadlock.¹⁷

A second account of that meeting was sent to Rockwell Kent later that year (in a letter dated December 16, 1953):

It would be interesting if you could converse with Merle James, the artist who summers in Cushing, Maine, who is on the Board of Trustees of the museum. I talked with his son-in-law Andrew Wyeth and wife, who roughly described the meeting in the museum. Hadlock was asked his plans for the coming year and he started to talk about the big Kent show. Then the head man from the bank jumped up and screamed something like, "Kent, Rockwell Kent. The man who [is] being investigated in Congress! Never! Not in this museum!" Then Hadlock blustered and claimed he had made the arrangements and didn't know anything except he had seen photos of your paintings and had decided on the basis of them. Then I was

told that Merle James protested the ban and said that he knew your painting and that he failed to detect any political content in the work. He vigorously defended your showing at the museum, but the bankers overruled and he "was ignored."¹⁸

Within a short time after the meeting, Merle James, Andrew Wyeth's father-in-law, resigned from the Farnsworth board as a direct result of the Kent decision.¹⁹

It was at this point in time that Wendell Hadlock had to decide how to communicate the board's decision to Rockwell Kent. Had he told him what transpired at the meeting, i.e., the true reason for the ban – that Kent's political notoriety was too controversial for the museum's sole trustee to accept – then Hadlock may have feared that Kent would bring down upon the fledgling museum in Rockland a virtual tsunami of wrath, legal action and adverse publicity nationally, and in Maine. Or he could have resigned or faced firing. So he decided to place emphasis on the language in the Minutes which was the beginning of a cover-up, to wit, that the museum needed to show more "current than retrospective shows at present," and that the Kent exhibit would be "postponed to a future date when less pressure is being brought to bear in presenting local artists."²⁰

Hadlock knew that there would be no Kent show; he also knew that he could not tell Kent why. This is the point, August 11, 1953, at which Wendell Hadlock became an active participant in Ralph Lowell's black-listing of the distinguished American artist, Rockwell Kent. As it turns out, Kent might have had some solace to know he wasn't the only major artist to be kept out of the Farnsworth during the Hadlock-Lowell era: according to one authority, homophobia kept Marsden Hartley, a Maine native, out, and anti-Semitism denied Louise Nevelson, a Rockland native, her opportunity to be shown.²¹

In Kent's answer to Hadlock's letter, he reminded the director that Hadlock had agreed – "orally, in writing, and to the press" and had thus committed the museum to holding the show. He mentions that he had proceeded to place orders for frames needed to prepare works for the show, and that the

trustees and friends had committed a "crass breach of contract" in canceling the show. He also pointed out that he certainly qualified under the new standard – a "local" artist not having had an exhibition at the museum – set forth in Hadlock's August 11 letter. As soon as the director received Kent's letter he fired off an letter to the bank in Boston which indicates a substantial degree of alarm:

At the meeting of the Trustees and Friends all exhibitions were discussed and Mr. Lowell pointed out that wherein Mr. Kent was being investigated for Communistic activities by the United States Government that it might be well to cancel his exhibit or at least postpone it for an indefinite period. I then pointed out that an oral commitment (sic) had been made and in a letter to Mr. Kent I had wrote that various people had commented that they were looking forward to his exhibit, which was to be held in this Museum in the late spring or early summer of 1954. At the time that Mr. Kent visited the Museum he was not in open conflict with investigating committees, but between the first of June and the time of the committee meeting (August 8) he was investigated for his Communistic leanings and possible activities. Unless Mr. Lowell wishes to see just how far Mr. Kent would press charges of breach of contract I am inclined to believe we would cause less disturbance and comments by exhibiting his works as early in May (1954) as possible.²²

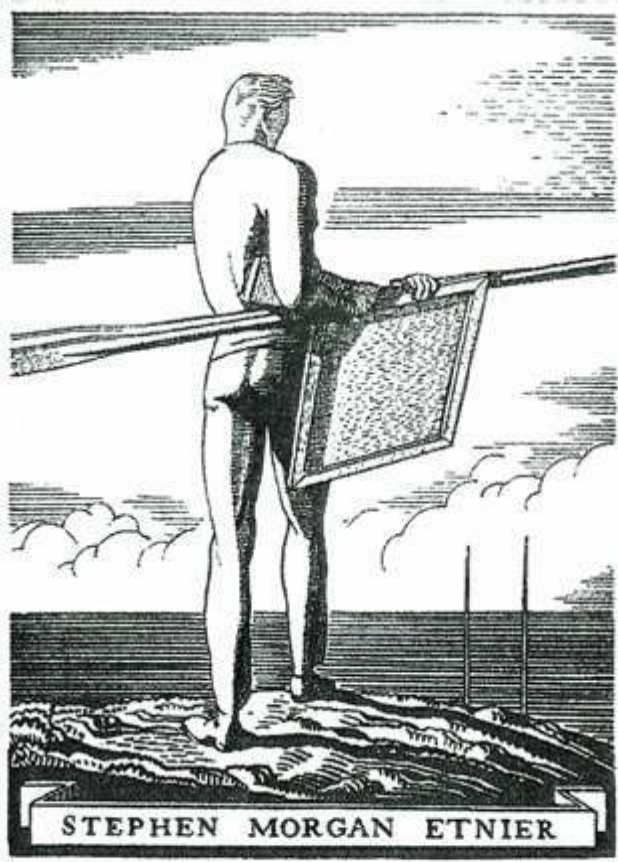
Through the rest of the summer of 1953, Hadlock continued to follow the dictates of Ralph Lowell in "handling" Kent's angry communications, even offering at one point to "make a contribution" to Kent to cover any costs he might have incurred in preparing works for a show. Kent declined the offer.

Toward the end of September 1953, Kent had received some disquieting information from a person in Rockland who claimed to have overheard Hadlock's end of a phone conversation with the artist Stephen Etnier (1903-1984) in early July, just after

Kent's appearance before the McCarthy committee on July 1, and prior to the opening of an Etnier show at the Farnsworth a few days later. Kent's source told him that Etnier had warned Hadlock to steer clear of the controversial artist. Etnier had been a student of Kent and professed great admiration for his work. Kent wrote a close friend early in October repeating the Etnier-Hadlock conversation as related to him just days earlier, decried Etnier's perfidious back-stabbing and said he would include the whole episode in the autobiography he was then writing (*It's Me O Lord*, 1955), which he did. This is now referred to in the *Seeing Red* exhibit catalogue as "an emotional and deeply embittered reenactment, an imagined account" Despite the fact that Kent's first account of it was contemporaneous.²³

Remarkable as it may seem, there actually was someone who occupied a little desk in the corner of Hadlock's office – Beatrice Grant, his assistant – who was in a position to hear the director's side of his phone conversations; she stayed on as assistant to Hadlock's successor, Marius Peladeau, who became director of the museum in 1976. Asked by Peladeau what she might have known about the Kent episode, "Bea" said, "things were not as they have been depicted."²⁴ This prompted Peladeau to later (1986) tell a reporter for the Portland newspapers that "other people who were involved in the negotiations on the Farnsworth's behalf are still alive and until they die, 'the full story can't be told.' This appeared under the intriguing headline "Farnsworth's story Awaits a Death."²⁵

Farnsworth's associate director now says that the timing of the *Seeing Red* show was not based on anyone's death, although Kent, Hadlock, Lowell, Etnier, James and Beatrice Grant are now all deceased.²⁶ Peladeau doubts that Grant would have directly told Kent about the phone call, as she was loyal and discreet, but that "gossip



Above: Etnier bookplate created by RK, 1929
Below: Stephen Etnier grave stone, Harpswell, Maine.



flies around Rockland" and another person. Myron (Mike) Nevelson, who lived in the Thorndike Hotel and was friendly toward Kent and Hadlock, may have been the informant.²⁷

Stephen Etnier's side of the story is also noteworthy, as he was deeply hurt by Kent's ferocious attack on him in the last chapters of the Kent autobiography. First Etnier got in touch with Kent and sought to convince him that he would never have engaged in such perfidy (he had been an artist-apprentice to Kent in the late 1920s); later in his own autobiography, as yet unpublished, Etnier wrote that Kent agreed to change the pertinent sections of the book should there be a second edition, which so far has not occurred.²⁸ Etnier confirmed however that there had been a phone conversation:

The conversation with Hadlock (as Kent reported it) was not at all as I remembered it; it was Hadlock who called me seeking information on Rockwell Kent. Furthermore, I had just said the opposite about Rockwell Kent: that the hearings were just a lot of hocus pocus and that he was no more communist than I. I also told Hadlock that Rockwell Kent had a tendency to become belligerent when badgered which might have caused him to say outrageous things to get Senator McCarthy's goat.²⁹

In August 1969, Etnier and Kent met socially after the opening of a show of Kent's works at Bowdoin College, a show organized by then Bowdoin Art Museum director Richard V. West. This show marked Kent's re-emergence on the national art scene from the blacklist era of the 1950s and 60s. Following a private chat at that reception, Kent wrote Etnier on August 16, saying: ".... how truly happy I am at seeing you again and realizing, as I think I may, that we are still old friends."³⁰

Thus, Kent had been "rehabilitated" by West and Bowdoin, and Et-

nier symbolically, was rehabilitated by Kent. Etnier remained a great admirer of Rockwell Kent long after Kent's death in 1971, so much so that Etnier asked that Kent's 1929 bookplate for him be engraved on his tombstone (1984) at Harpswell, Maine, the only known example of a Kent bookplate design so used.³¹

What was the impact of blacklisting on Rockwell Kent in the years that followed the events of 1953? First, we are mindful of the closing sentences in the *Seeing Red* brochure, drafted by the Farnsworth associate director: "... it is also possible that his response was aimed as a public reprimand to the museum for the personal slight at the cancellation of his show. But, it is more likely that the gift of the collection (1960) to the Soviet Union is one that simply fell in line with the natural course of Kent's life and politics. (italics added).³²

In letters written after publication of *It's Me O Lord* in 1955, Kent detailed how the blacklisting system worked. First, just prior to publication of the autobiography, he was visited at his home in upstate New York by two agents of the F.B.I. They asked him a few general questions about his views and activities; he told them they should read his book (over 700 pages) if they wanted a lot of information about him. When it came time to release the book, the publisher (Dodd, Mead) did not schedule the customary author's reception. Pressed by Kent, they said they would not even attend such a party unless they were given a list in advance of all who were invited, so he held a private party. A few weeks after the book began to be distributed, Kent learned that booksellers in many cities had been visited by F.B.I. agents advising them to return the books to the publisher, which most did.³³

The first show in Russia of Kent's artworks was held in 1957. After the appearance of his autobiography in 1955, "the fact that I wanted to give all my work to an American gallery had been made known to all American gallery curators who were sufficiently interested in me to have even read the book. No American art museum asked to have the work. So those Americans who deplore the fact that all the work had gone out of America should realize that no museum in America expressed the slightest interest in having the work."³⁴ It is also worth

noting that from 1953 to 1957, Kent made no efforts to show or place his collected works in the USSR, contrary to the implication in the current *Seeing Red* brochure that he intended that all along.

Issued invitations by the Soviets to attend his 1957 show at the Pushkin Museum in Moscow, the Kents made plans to attend, only to learn that the State Department was continuing to deny them passports to travel outside the country. This led to a lengthy court fight by the artist and culminated in a U.S. Supreme Court decision of June 16, 1958 in the case of *Kent v Dulles* which reinstated their passports and protected the Constitutional right to travel for all Americans.³⁵ In organizing paintings to be sent on loan to Russia for that 1957 show, Kent noted that: "The Metropolitan Museum refused to lend my painting, *Winter* and the Chicago Art Institute my *Mt. Equinox*: no reasons were given. The Phillips Museum in Washington declined lending any of the several pictures of mine it owned – alleging that they were wanted for a showing of American art – that, so far as I can learn, was not held.³⁶ In 1960-61 Kent gave the people of the Soviet Union a collection of his works which represented about a quarter of his life's work – over 80 oils on canvas, unique manuscript materials, original drawings and prints from wood engravings and lithographs – works the Farnsworth Museum could have kept in this country.

In sum, the museum's central contention that Hadlock had never "committed to the exhibition" is belied by Hadlock's own written communications to the bank trustee and the exhibit brochure's reference to a "cancellation" of the 1954 show; further, Kent's "reenactment, an imagined account" does not appear to have in fact been imagined; and the gratuitous suggestion that Kent really intended all along to give his collection to the Soviets and set up the museum as a punching bag doesn't square with the fact that four years passed after 1953 before Kent was invited to show in Russia, and additional years elapsed before he made the gift in 1960-61.

James Browning Wyeth (Jamie) has the highest regard for the artistry of Rockwell Kent and for the Farnsworth Museum in Rockland. He describes the museum's

1950s dealings with Kent as "shameful."³⁷

Seeing Red, the exhibit mounted by the museum in the interest of full and accurate historical disclosure fell short in that objective, and it raised more questions about both the past and the present: certainly the Boston bank which tightly controlled the Farnsworth Museum saw Kent as a "Red" and acted to punish and exclude him; certainly Kent reacted to the museum's indefinite "postponement" with blood in his eye; and unfortunately an exhibit crafted to cleanse history crossed the line into a clumsy effort to revise history, leaving the Farnsworth Museum in the awkward posture of trying to erase the ugly stain of participation in McCarthy-era blacklisting.

Endnotes

¹ Mary Margaret Sesak, *Seeing Red/ Rockwell Kent and the Farnsworth Art Museum, September 5 November 28, 2004*. Announcement of exhibition from the museum's public relations office, Farnsworth Art Museum and Wyeth Center, Rockland, Maine, 2004. 1 page printed letter.

² Hilton Kramer, *Two Rockwell Kents: A Moby-Dick Etcher and Stalin Admirer, The New York Observer*, New York, 20 September 2004, p.1.

³ Interview with Marius Peladeau, director emeritus 1976-88, the Farnsworth Museum, December 8, 2004.

⁴ Pamela J. Belanger, *American Art at the Farnsworth Museum*, p.22.

⁵ Ibid.

⁶ Letter from Rockwell Kent to Linda Champagne, 19th September 1968.

⁷ Peladeau interview, op. cit.

⁸ Mark Gelfand, *Trustee for a City: Ralph Lowell of Boston*, Northeastern University Press, 1998, as summarized in *Harvard Magazine*, 1997, "Vita."

⁹ Victoria Woodhull, Associate Director, the Farnsworth Museum Brochure, *Seeing Red, Essay*, 2004.

¹⁰ Peladeau interview, op. cit.

¹¹ Wendell Hadlock, diary entry for June 2, 1953, in archives of the Farnsworth museum. Speaking to a newspaper reporter in 1960, Hadlock added: "As I recall, Kent in speaking of a museum to be built, mentioned that he had a friend

who would finance such a venture and possibly leave an endowment for its maintenance and upkeep ...” J.J. Ryan, Kent’s wealthy patron at the time, was probably the un-named benefactor.

¹² Letter from Rockwell Kent to David Wesley, 1 October 1953.

¹³ *Rockland Courier-Gazette*, Saturday June 6, 1953. “Discuss the Kent Exhibit” (Farnsworth document shown in the exhibition, as copied from the original).

¹⁴ Letter from Wendell Hadlock to Rockwell Kent, 11 June 1953, as shown in the exhibition.

¹⁵ Shauna Lawrence, *Rockwell Kent: A Political Portrait, The Kent Collector*, Vol.XVI, No.2., Fall 1989, pp 35-36.

¹⁶ Minutes, Annual Meeting of Directors and Friends, the Farnsworth Museum, August 8, 1953.

¹⁷ Ibid. The associate director believes that Hadlock wrote the minutes.

¹⁸ Linda Champagne, *Rockwell Kent: The Day Maine Turned Him Down, The Maine Times*, Friday August 22, 1969.

¹⁹ Interview with James (Jamie) Browning Wyeth, November 18, 2004.

²⁰ Letter from Wendell Hadlock to Rockwell Kent, 11 August 1953, as shown in the exhibition.

²¹ Peladeau interview, op. cit.

²² Letter from Wendell Hadlock to Ralph Ferguson, Assistant Vice-President, Boston Safe Deposit & Trust Company, 23 October 1953, as shown in the exhibition. Kent’s letter to Hadlock was dated 20 October 1953, in which he explained that “prolonged absence from home, coupled with preoccupation with the writing of my autobiography, prevented my seeing your letter of “August 11th until my return home a few days ago.”

²³ Letter from Kent to David Wesley, op. cit.

²⁴ Peladeau interview, op. cit.

²⁵ Eddie Fitzpatrick, *How 82 Kents went to Russia instead of Rockland*, with subheading: *Farnsworth’s story awaits a death. Maine Sunday Telegram*, February 2, 1986, pp. 11-12.

²⁶ Interview with Victoria Woodhull, Associate Director, The Farnsworth Museum, 28 October 2004.

²⁷ Peladeau interview, op. cit.

²⁸ Stephen Etnier, *Overworked Angel*, unpublished autobiography, typescript,

c.1980, pp. 117-125.

²⁹ Ibid, pp. 124-125.

³⁰ Letter from Rockwell Kent to Stephen Etnier, 16 August 1969.

³¹ Don Roberts, *Rockwell Kent – The Art of the Bookplate*, Fair Oaks Press, San Francisco, 2003 pp. 75-77.

³² Woodhull, *Essay*, op. cit.

³³ Letters from Rockwell Kent to Robert S. Poehler, seriatim, 1968-69.

³⁴ Ibid.

³⁵ David Traxel, *An American Saga: The Life and Times of Rockwell Kent*, Harper Row, New York, 1980, pp.203-205. The State Department had initially cancelled Kent’s passport several years earlier after his appearance before an arts conference in the USSR.

³⁶ Poehler correspondence, op. cit.

³⁷ Wyeth interview, op. cit.

Eliot Stanley’s first article to appear in The Kent Collector was “Monhegan’s Mold Cast Kent,” reprinted from The Island Journal, Summer 1988; that article was selected in 2004 by The Island Journal editors as among the best writing of their first 20 years. TKC also reprinted “The Lively Poster Arts of Rockwell Kent” in 1989 from The Journal of Decorative & Propaganda Arts, Wolfson Foundation, Miami.

The author also served as editor of The Jewel—a Romance of Fairyland by Rockwell Kent, a facsimile edition of the original holograph book of 1917, published by The Baxter Society, Portland, Maine, 1990. That book won the 1991 Maine Graphic Arts Association first prize. In 1997, the Grolier Club in New York City presented an exhibition of 100 works from the Stanley Collection, considered one of the leading private collections of Kentiana. The author has lectured widely (sixteen venues nationwide) on the graphic and book arts of Rockwell Kent.

