

# Jane Peterson

## At Home and Abroad



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Essays by Cynthia Roznoy & Arlene Katz Nichols

Introduction by J. Jonathan Joseph

Mattatuck Museum  
Waterbury, CT

This catalog was published in conjunction with the exhibition, *Jane Peterson: At Home and Abroad*, organized by the Mattatuck Museum, Waterbury, CT on view November 19, 2017–January 28, 2018 and traveled nationally to three additional institutions:

The Long Island Museum, Stony Brook, NY  
February 11–April 22, 2018

The Columbia Museum of Art, Columbia, SC  
May 13–July 22, 2018

The Hyde Collection, Glens Falls, NY  
August 5–October 14, 2018

The Mattatuck Museum is an art and regional history museum on the Green in downtown Waterbury, Connecticut that was founded as a historical society in 1877. The Museum opened their first display hall in 1912 and has been exhibiting art ever since. The Mattatuck collects and exhibits American art and cultural history—with a focus on the history of the Naugatuck Valley and the art and artists of Connecticut. The Museum partners with neighborhood associations, ethnic organizations and manufacturing groups and uses their history collections to tell the stories of the community. The art galleries display works by American masters including Anni Albers, Alexander Calder, Frederic Church, Winslow Homer, Jasper Johns, and Robert Rauschenberg. The Mattatuck also presents at least 20 changing exhibitions every year featuring significant artists of the past and present.

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Edited by Tracey Bisbort  
Designed by Stephanie Harris, Mattatuck Museum  
Printed and bound by Puritan Press, Inc.

ISBN: 978-0-9988970-0-4

## Image credits

### Front cover:

Jane Peterson, *Marché aux Fleurs*, detail, 1908, Oil on canvas, 17 1/4 x 23 1/8 in. (43.5 x 58.7 cm). Terra Foundation for American Art; Daniel J. Terra Collection, 1994.17. Photography © Terra Foundation for American Art, Chicago.

### Inside front and back cover:

Jane Peterson, *Boats on the Nile, Dawn*, detail, 1905–15, Oil on canvas, 19 x 24 3/4 in. (48.3 x 62.9 cm). Eskenazi Museum of Art, Indiana University; Morton and Marie Bradley Memorial Collection, 98.52. Photograph by Kevin Montague.

### Title page:

Photograph, Jane Peterson, c. 1928. Underwood and Underwood Studios, N.Y. Courtesy of Wayne Mattox.

### Back cover:

Jane Peterson, *Still Life with Flowers (Tulips)*, detail, c. 1925–30, Oil on canvas, 24 x 31 in. (61 x 78.7 cm). Eskenazi Museum of Art, Indiana University; Morton and Marie Bradley Memorial Collection, 98.52. Photograph by Kevin Montague.

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## Lenders to the Exhibition

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Mr. and Mrs. Charles Atwood  
Kay and John Bachmann  
Sheri and Larry Berk  
Charles and Virginia Bowden  
Cici and Hyatt Brown  
David Jay Clark and Patricia King  
Mr. and Mrs. Dale B. Finfrock  
Lois and Douglas Fischer  
Brenda and Harvey Frieshtat  
Joan Grabe  
Sidney Hauser  
J. Jonathan Joseph  
Ross A. Kotkin  
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Sally and Allen McDaniel  
Kathleen and Wayne Mattox  
John Raimondi  
Mr. and Mrs. Harold Reed  
David and 'Weezie' Reese  
Dominique Riviere  
Gary Schiro and Robert Burns  
Barbara Belgrade Spargo  
Robbie and Sam Vickers  
Abbott W. and Marcia L. Vose  
Sam Wilder

**The following institutions, galleries and businesses provided loans to the exhibition:**

Art Museum of South Texas, Corpus Christi, TX  
Brooklyn Museum, Brooklyn, NY  
Caldwell Gallery, Hudson, NY  
Canton Museum of Art, Canton, OH  
Childs Gallery, Boston, MA  
Davis Museum, Wellesley College, Wellesley, MA  
Diamond Antiques and Fine Art, West Harwich, MA  
Eskenazi Museum of Art, Indiana University, Bloomington, IN  
Everson Museum of Art, Syracuse, NY  
Hickory Museum of Art, Hickory, NC

Hirschl & Adler Galleries, New York, NY  
Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
Hofstra University Museum, Hempstead, NJ  
Housatonic Museum of Art, Bridgeport, CT  
Liros Gallery, Blue Hill, ME  
Long Island Museum of Art, Stony Brook, NY  
Lowe Art Museum, University of Miami, Miami, FL  
Mariners' Museum and Park, Newport News, VA  
Mattatuck Museum, Waterbury, CT  
Metropolitan Museum of Art, New York, NY  
Museum of Arts and Sciences, Daytona Beach, FL  
Museum of the City of New York, New York, NY  
National Museum of Women in the Arts, Washington, D.C.  
New Jersey State Museum, Trenton, NJ  
Newark Museum, Newark, NJ  
Norton Museum of Art, West Palm Beach, FL  
Pocock Fine Art & Antiques, Fort Lauderdale, FL  
Portland Museum of Art, Portland, ME  
Rhode Island School of Design, Museum of Art, Providence, RI  
Society of the Four Arts, Palm Beach, FL  
Telfair Museums, Savannah, GA  
Terra Foundation for American Art, Chicago, IL  
Vero Beach Museum of Art, Vero Beach, FL  
Virginia Museum of Fine Arts, Richmond, VA  
Williams College Museum of Art, Williamstown, MA

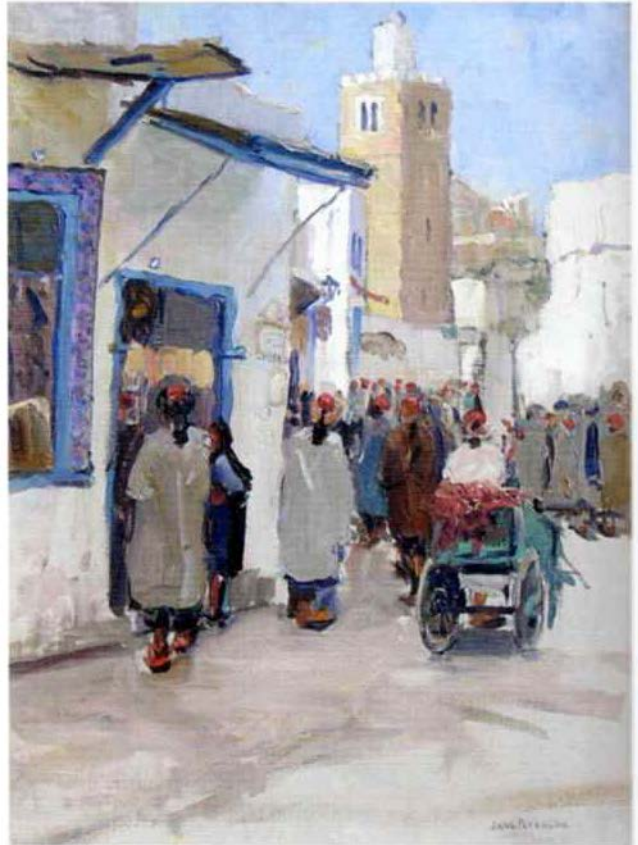
**The following helped to arrange loans from private collections:**

Christie's, New York, NY  
Hirschl & Adler Galleries, New York, NY  
Keny Galleries, Nashville, TN  
Menconi & Schoelkopf Fine Art, New York, NY  
Needleman Fine Art Services, LLC, Ridgefield, CT  
John Raimondi Gallery, Palm Beach Gardens, FL  
Vose Galleries LLC, Boston, MA

## The Exotic and Ancient: Egypt and Turkey

In 1911, Jane Peterson talked to a reporter for the *Chicago Tribune* about her experience painting in North Africa. The interview took place in the context of Peterson's well-received one-woman show at the Chicago Art Institute in December 1910. The headline of the story, "In the Garden of Allah Lands" referenced a sensational best-selling book first published in 1905 about a British woman who traveled to North Africa to find herself, and also discovered steamy romance under the desert sun. Peterson was interviewed standing in front of one of her works, painted in Kalrouan, Tunis. The Elgin native was suitably described for *Tribune* readers as "an amazingly young woman of nerve and charm, with the soft tinkle of oriental jewelry about her and the dull glimmer of gold embroideries." Peterson regaled the reporter with stories about the difficulties of painting on the street in North Africa. "To paint in Africa one needs an in-guide and sometimes the assistance of the police." Peterson went on to describe the circumstances of one such street scene.

If it hadn't been for the ingenuity of my guide Mohammed, I'm sure I should never have been able to paint this street at all. The minute I set up my easel a crowd began to gather around. I think in a few minutes there must have been fully 200 natives pushing and jostling each other to try to discover what was going on and incidentally ruining the view. I told Mohammed he must make them go away and poor Mohammed wheeled





Above:  
Jane Peterson, *Café Scene - Constantinople, n.d.*, Oil on canvas, 18 x 18 ¼ in. (45.72 x 46.3 cm). Anonymous Lender. Photograph by Bill Kipp.

Left from top:  
Photograph, Jane Peterson with artist Arrah Lee Gaul in Constantinople, c. 1924. Jane Peterson Papers, 1907–1981, Archives of American Art, Smithsonian Institution.

Jane Peterson, *A Busy Corner, Tunis, c. 1910*, Oil on canvas, 24 x 18 in. (60.96 x 45.72 cm). Caldwell Gallery, Hudson.

and begged and commanded, but with not a particle of effect. I was just about to give it up when Mohammed, who had disappeared for a minute, came back with a pail of water and began to throw it in handfuls in a circle around us, shouting... “get out” [in Arabic] at them constantly. The crowd fell back so that the vista I wanted was disclosed and as long as Mohammed kept throwing his handfuls of water I was able to paint in peace.<sup>13</sup>

She went on to emphasize the “otherness” of North Africa, telling the story of a fourteen-year-old Bedouin girl she painted, who had been married at twelve. When he had accumulated the marriage price, her husband arrived two years later to take her away to the desert; Peterson was told that the girl “wept and fought when he carried her off.”

Peterson’s forays in search of beautiful subjects continued throughout her career, and though she added domestic destinations—most notably, Palm Beach, Florida—to her list of preferred locations, she continued to travel to Europe whenever the international situation allowed. Peterson meticulously documented her 1924 trip to Turkey in papers, now held by the Smithsonian. The notes, written retrospectively, perhaps as an intended memoir, are autobiographical and relate the artists’ impressions and opinions.

The story begins characteristically: While speaking with fellow painter, Philadelphian Arrah Lee Gaul (1883–1980), Gaul asked Peterson about her plans for

the following summer. Peterson said that though she planned to go to Europe, she hadn't yet decided where. Gaul sang the praises of Turkey, which she had visited with her missionary parents the previous year. It was "the most beautiful, the most unusual, the most fascinating place. ... Why don't we go to Turkey?" This was catnip for Peterson. She immediately agreed. Gaul, however, cautioned Peterson: "Be careful not to let my father and mother know that I am planning to go to Turkey, because they would forbid it."<sup>14</sup>

Though Peterson's notes offer no explanation for this curious statement, a look at the international situation in 1924 makes it clear. The context of the Turkey trip was far more fraught than her 1910 visits to North Africa and Egypt, when she could experience all the exoticism of a world accessible to Western currencies armed only with a Baedeker's guide. By 1924, however, World War I had dismembered the Ottoman Empire of which Turkey had been a part.

The Turkish "War of Independence" (1919–22) against the Greeks was fought on Turkish soil. As the Greeks withdrew, they pursued a "scorched earth" policy. The new nation that was forged, Turkey, was an upstart nation, poor, backward (by Western standards), and left smoldering. Its attitude toward Greeks, Western Europeans and Christians was not welcoming. It is easy to see why Arrah Gaul's parents cautioned their daughter against visiting. On the other hand, the victorious Turkish Commander and first head of state, Mustafa Kemal (later known as Kemal Atatürk), understood the need of Western aid and investment to "modernize" Turkey so that it could take its place among the family of sovereign states. Kemal's planned "reforms" included the separation of religion from governance, civil rights for women, universal primary education for boys and girls, the abolition of Sharia, and, especially for men, modern clothing, substituting the homburg for the fez. Peterson's journals reflect a strong awareness of the conditions in Turkey as she found them in 1924.

Undaunted by the tensions, Peterson and Gaul met in Paris, as planned, and set out for Constantinople on the famed Orient Express. (The city was not officially renamed "Istanbul" until 1930.) Peterson



Montparnasse—Paris  
Place—St. Jean de Luz  
Notre Dame—Misty Day  
The Fountain—Luxembourg Gardens  
A Bridge—Venice  
The Thames—London

AWCS 42nd Annual  
April 25—May 12  
Evening, Volendam, \$250  
Early Moon, \$250

WACNY 18th Annual presented at  
M. Knoedler & Co., New York, NY  
April 26—May 8  
A Gray Day, Wällberswick

NYWCC 20th Annual  
October 30—November 21  
Weisser Thurm, Rothenburg  
An Old Courtyard, Rothenburg  
Boats, St. Ives  
Markusthore, Rothenburg  
A Crack in the Wall

NAD Winter Exhibition  
December 11, 1909—January 9, 1910  
Westminster Abbey  
The Thames

David Bendann's Fine Art Rooms,  
Baltimore, MD

1910  
PAFA 105th Annual  
January 23—March 20  
River St. Jean de Zeez

AIC (wpm) 22nd Annual  
May 10—June 8  
Evening, Volendam

NYWCC 21st Annual Exhibition  
October 29—November 20  
A Wet Day, Quimperle  
Vespers, St. Fiacre  
La Vieille, Rue Dom Maurice, Quimperle  
Mother and Baby  
The Market, Quimperle  
Debit de Boissons, Quimperle  
Fête, Quimperle  
St. Michel, Quimperle  
The Market, Le Faouet  
Notre Dame, Faouet  
Rue de L'Ani Atseugle, Quimperle

AIC (ps), Oil Paintings by Jane Peterson  
December 6—27  
Arab mother and child in harem—Kairouan  
La Grande Rue—Kairouan  
Tunis Gate—Kairouan  
A street—Kairouan  
Bedouin girl—Kairouan  
Arab café—Kairouan  
Entrance to the Souks—Kairouan

Place Bab Souika—Tunis  
A Shop—Tunis  
Mosque of the Seven Dames—Tunis  
Market—Biskra  
Playing dominoes—Biskra  
Arab café—Biskra  
A mosque—Biskra  
Date market—Biskra  
Café—Biskra  
Goote Kirke—Dordrecht  
Old boat and houses—Dordrecht  
Windmill—Holland  
The return—Volendam  
Old wind-mill—Volendam  
In the Luxembourg gardens—Paris  
Merry-go-round in Luxembourg  
gardens—Paris

Pont-Neuf—Paris  
Church at night—Ciboure  
River—St. Jean de Luz  
Westminster Abbey—London  
The Thames—London  
The Horse-guards—London  
Fog on the Thames—London  
Boats—St. Ives  
Unloading a boat—St. Ives  
Boats—Polperro  
Boats, grey day—Polperro  
A Spanish gipsy—Madrid  
The fortune teller—Madrid  
In the cathedral courtyard—Seville  
Church—Revanu  
Acolytes in the church—Concarneau  
Rainy day—Concarneau  
Bigoudenne girls crocheting—Saint-Guénolé  
A pardon—Saint-Guénolé  
"Debit de Boissons"—Quimperle  
Reflections of old houses—Quimperle  
Saint Michel—Quimperle  
Market—Quimperle  
Church with old houses—Quimperle  
Village gossip—Quimperle  
Butter market—Quimperle  
Row of old houses—Quimperle  
A service—St. Fiacre  
An old screen—St. Fiacre  
Vespers—St. Fiacre  
Odit and mother—Le Faouet  
The market—Le Faouet  
A pardon—Quimper  
An old street—Assisi  
Italian girl—Bella gin  
Market near Rialto—Venice  
A vista through the Bridge of Sighs—Venice  
Fish market—Venice  
S. Maria della Salute—Venice  
Foggy morning—Venice  
A sunny street—Venice  
S. Giorgio, grey day—Venice  
The Riva in afternoon sunshine—Venice  
Market—Venice  
Reflection from the Salute—Venice  
St. Jesu—Venice  
The Madeleine—Venice  
St. Moisé—Venice

Antique shop—Venice  
Salute in sunshine—Venice  
Foggy morning—Venice  
The Riva—Venice  
At the Giudecca—Venice  
Early morning on the Grand Canal—Venice  
Orange stall—Venice  
Fish market—Venice  
A canal—Venice  
Old red palace—Venice  
Canal, grey day—Venice  
The Rialto—Venice  
S. Giorgio from the Zattera—Venice  
Salute from the Giudecca—Venice  
Canal de la Gueci—Venice  
St. Mark's—Venice

NAD Winter  
December 10, 1910—January 8, 1911  
The Market: Quimperle

1911  
Doll & Richards Gallery, Boston, MA,  
Oil Paintings of Venice, North Africa, etc.  
February 10—22

NAD 86th Annual  
March 11—April 16  
Sunset, Dordrecht  
Boats: Polperro

NYWCC 22nd Annual  
October 28—November 20  
Canal, Quimper  
Watching the Acrobats, Biskra  
Mosque of Seven Dunes, Timis  
Church of St. Francis Assisi  
Eleanor Willard  
Palazzo Doria, Venice  
Market, Concarneau

PWC 9th Annual  
November 13—December 13  
The Sheepfold  
Evening  
The fête, Villa Serbelloni  
La Vieille Rue Dorn: Maurice: Quimperle  
The Market: Quimperle

1912  
NAD 87th Annual  
March 9—April 14  
Market at the Rialto  
A Shop, Tunis

AWCS 45th Annual  
April 25—May 12  
A Cold Grey Day

AIC (wpm) 24th Annual  
May 7—June 5  
An Old Street  
A Busy Market  
An Old Courtyard





## Exhibition Checklist

*Venetian Revelers: Evening*, 1900–33

Oil on canvas

16 x 20 in. (40.6 x 50.8 cm)

Eskenazi Museum of Art, Indiana University; Morton and Marie Bradley Memorial Collection, 98.52

*Boats on the Nile. Dawn*, 1905–15

Oil on canvas

19 x 24 3/4 in. (48.3 x 62.9 cm)

Eskenazi Museum of Art, Indiana University; Morton and Marie Bradley Memorial Collection, 98.52

*Brittany*, c. 1907–09

Oil on canvas

18 x 23 7/8 in. (45.72 x 60.6 cm)

Collection of the New Jersey State Museum, Trenton; Gift of Dr. and Mrs. George A. Hyman, FA 1973.2.6

*Evening – Holland Fishermen, Volendam*, 1907

Oil on board

20 x 27 in. (50.8 x 68.58 cm)

Collection of David Jay Clark and Patricia King

*The Fête*, 1907

Watercolor and gouache on paper

28 x 21 3/4 in. (71.12 x 55.24 cm)

Portland Museum of Art, Maine; Anonymous Gift, 2001.86

*Tower Bridge*, c. 1907

Oil on canvas

17 3/4 x 23 1/2 in. (45.08 x 59.7 cm)

Courtesy of the National Museum of Women in the Arts, Washington, D.C.; Gift of Alice Kaplan

*Bridge of Sighs*, c. 1908

Oil on canvas

24 x 18 in. (60.96 x 45.72 cm)

Collection of Lois and Douglas Fischer

*Brittany Peasant Women*, c. 1908

Oil on canvas

18 3/8 x 24 1/8 in. (46 x 61.27 cm)

Collection of the Vero Beach Museum of Art; Museum purchase with funds provided by The Athena Society, 2004.002

*Marché aux Fleurs*, 1908

Oil on canvas

17 1/8 x 23 1/8 in. (43.5 x 58.7 cm)

Terra Foundation for American Art; Daniel J. Terra Collection, 1994.17

*Market in Brittany*, c. 1908

Oil on canvas

19 3/4 x 25 3/4 in. (50.16 x 65.4 cm)

Collection of the Newark Museum, 88.10; Bequest of Diana Bonnor Lewis, 1988

*Scene of Venice*, c. 1908

Watercolor and gouache

12 x 9 in. (30.48 x 22.86 cm)

Collection of Mr. and Mrs. Harold Reed; Courtesy of John Raimondi Gallery

*The Village Well, Brittany*, c. 1908

Oil on canvas

18 x 24 in. (45.72 x 60.96 cm)

Private Collection; Courtesy of Keny Galleries, Columbus, Ohio

*Arab Cafe, Biskra*, c. 1910

Oil on canvas

18 x 24 in. (45.72 x 60.96 cm)

Collection of Charles and Virginia Bowden

*A Busy Corner, Tunis*, c. 1910

Oil on canvas

24 x 18 in. (60.96 x 45.72 cm)

Caldwell Gallery, Hudson

*Italian Market Scene*, c. 1910

Gouache on paper

17 1/8 x 23 1/8 in. (44.13 x 58.74 cm)

Private Collection; Courtesy of Keny Galleries, Columbus, Ohio

*Turkish Fountain with Garden*

(From Louis C. Tiffany Estate,

*Oyster Bay*), c. 1910

Oil and charcoal on canvas

24 3/4 x 18 in. (61.6 x 45.7 cm)

The Metropolitan Museum of Art; Gift of Caryl and Martin Horwitz, 1991 (1991.426.1)

*Venice*, c. 1910

Oil on canvas

18 1/8 x 23 13/16 in. (45.88 x 60.80 cm)

Collection of Kay and John Bachmann

*Crowded Street in Venice*, c. 1912

Gouache on illustration board

23 3/4 x 18 in. (60.33 x 45.72 cm)

Purchased in Memory of John Hemming Fry; Collection of the Canton Museum of Art, Canton, Ohio

*Tiffany's Garden*, c. 1913

Watercolor and gouache on paper

28 x 22 in. (71.1 x 55.9 cm)

The Long Island Museum of America Art, History and Carriages, Stony Brook, NY; Gift of the Estate of Miriam Godofsky, 2000 [2000.001.0004]

*An Afternoon Call*, c. 1914

Oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

Portland Museum of Art, Maine; Gift of Jeanne Griffin and Dr. Lawrence Epstein, 2005.33