Edna Boies Hopkins

Color Woodblock Prints

> The technic [*sic*] of color printing from wood imposes certain conditions—flatness of the masses used and simplicity in their shapes. These conditions are in no sense restrictions. They are rather privileges. Every artist who works in two dimensions strives to attain in his work a beautiful pattern, a mosaic, of simple flat shapes.
>
> Color printers, then, have certain difficulties obviated for them but it entails a heavy responsibility. This very flatness and simplicity makes it imperative that shapes and color shall be perfect in their relations. There is no imitation of form to convince the spectator and no illusion with which to deceive him. There is only the most abstract kind of representation.
>
> Since there is no subterfuge in the color print vocabulary they must say perfectly what they have to say. They do this solely with the real tools of the artist, lines, masses and colors, and if you like them, "you don't know why," then you are susceptible to the highest appeal of art.
>
> —Edna Boies Hopkins, *Causerie Artistique*[1]

EARLY YEARS

Edna Bel Beachboard was born in the south Michigan town of Hudson on October 13, 1872.[2] As the daughter of David J. Beachboard, a prominent Hudson citizen and vice president of the Boies State Savings Bank, and his wife, Clotilda C. Sawyer, Edna probably enjoyed a privileged childhood. While no documentation exists of her youth, it is known that in 1887 her older brother, Earl James Beachboard, died of diphtheria at the age of sixteen, making Edna an only child. On March 2, 1892, in a private ceremony, Edna Beachboard married John Henry Boies, a young banker eight years her senior and a member of Hudson's most illustrious family. The newlyweds soon moved to Chicago to further John's career in finance, but after only two years of marriage he died of tuberculosis, leaving Edna a widow, alone but free to pursue a career in art (fig. 1).[3]

FIGURE 1. Edna Boies Hopkins, about 1894. Collection of Deborah Leighton

In 1895, Edna Boies entered the Art Academy of Cincinnati, and over the next four years she took courses in illustration, sculpture, figure drawing, and, importantly, woodcarving (fig. 2). It was at the Art Academy that she met another young student, James Roy Hopkins (1877–1969), of Mechanicsburg, Ohio, whom she would later marry. She also established lifelong friendships with two other students, Ethel Mars (1876–1956) and Maud Hunt Squire (1873–1955), both of whom would become accomplished color woodblock printmakers and original members of the Provincetown Printers, on Cape Cod, Massachusetts, a group with which Boies would later be affiliated.

FIGURE 2. Professor Lewis Henry Meakin's class at the Art Academy of Cincinnati, about 1895. (Edna is in the bottom row, third from the left.) Collection of Donna Doyle, New York

PRATT INSTITUTE AND ARTHUR WESLEY DOW

In April 1899, after completing her coursework in Cincinnati, Boies moved to New York City, where she enrolled in classes at the Pratt Institute. She studied with the influential artist and teacher Arthur Wesley Dow (1857–1922, fig. 3) and with Evelyn Fenner Shaurman, who taught her figure drawing and watercolor.[4] On Boies's school registration card, Dow noted that she "seems very serious" and that her work was "very satisfactory—deeply in earnest"; Shaurman remarked, "very bright."[5] Whether Boies had natural inclinations toward printmaking is difficult to know, but Dow introduced her to the medium and encouraged her to appreciate Japanese art, especially ukiyo-e woodblock prints from the eighteenth and nineteenth centuries.

Dow was himself an avid collector of ukiyo-e and had lent a number of prints to Pratt in March 1899 as instructional tools.[6] That same year, he published his famous book *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers,* which was a compilation

FIGURE 3. Arthur Wesley Dow's class at Pratt Institute, Brooklyn, New York, about 1899. Courtesy of the Arthur Wesley Dow papers, 1858–1978, in the Archives of American Art, Smithsonian Institution

of articles he had previously published in the *Pratt Institute Monthly*.[7] At the heart of Dow's artistic formula were three main elements: line, color, and *notan* (a pleasing balance of light and dark), characteristics found in eighteenth- and nineteenth-century Japanese art. His art theories were the result of years of discussions with Ernest Fenollosa, a close friend and the curator of Japanese art at the Museum of Fine Arts, Boston.

As early as 1891, Dow had begun making color woodblock landscapes of his native Ipswich and Cape Ann, Massachusetts, using traditional Japanese woodblock printmaking methods (fig. 4).[8] In this technique, the artist carved and printed one block for each color and created a key block to print the outlines of the entire composition in black ink. Dow later simplified his printed landscapes by doing away with the key block. This was a fairly bold technical move that resulted in greater subtlety and overall atmospheric homogeneity, as areas of different colors could meet directly without the interference of a harsh mullion, or outline. Dow's experimentations helped introduce innovative possibilities in the woodblock print medium, paving the way for the later works of Boies and her colleagues.

One of Edna Boies's earliest woodcuts, *Enchantment Lilies* (cat. no. 30), probably dates from about 1900, when she was Dow's student, or shortly thereafter. Relatively small—6 3/8 x 3 7/8 inches, about the size of a Japanese *chuban* (medium-size print)—the print shows the artist at her most slavish imitation of a Japanese nature print, filtered through Dow's instruction. Evident in the print are a limited use of color, an emphasis on *notan*, and a typically Japanese asymmetrical composition.

FIGURE 4. Arthur Wesley Dow (American, 1857–1922), *The Dory*, about 1895. Color woodcut print, 5 x 2 1/4 inches. The Dicke Collection

By March 1900, Boies had taken a job at the Veltin School for Girls in New York City, teaching compositional design much as she had learned it from Dow.[9] Her workbook, now in the Archives of American Art,[10] is filled with examples of her teaching notes based on copies of ancient Greek and Renaissance masterpieces, along with designs for utilitarian objects such as lamps, bowls, and buckles done in a distinctly Art Nouveau style. Whether any of her designs were actually produced is unknown, although a small bronze ginger jar believed to be by Boies (fig. 5) in the collection of the Cincinnati Art Museum would suggest that some were.[11]

In May 1903, Boies took meticulous notes at a lecture presented to her final class by Isabelle Sprague-Smith,[12] who encouraged the students to develop an acute attention to detail in nature. Boies's workbook records Sprague-Smith's advice: "If you are in the country, there will be wild carrots, poppies, golden rod, asters, thistles, blue and white, and butterflies. Sit down and watch the poppies bend when the wind blows. Notice the lines of the poppies to the ground, how they grow; notice them when a storm is coming. . . . See the color of the green leaves when the sun shines through them. Lie on the ground and see the shapes between the leaves, its mass against the sky. . . . As soon as you take the veil off your eyes, see nature, gather impressions, you will be a greater artist." The precise visual descriptiveness of Boies's early floral subjects demonstrates that she took Sprague-Smith's words to heart.

In the fall of the same year, Boies attended an exhibition of Japanese prints from the Howard Mansfield collection, which prompted her to compose a description of Japanese printmaking methods "based on the writings of 'Mr. Fen'" (that is, Ernest Fenollosa).[13] Around this time, she probably taught Ethel Mars, who was also in New York, the printing techniques she had learned under Dow's instruction.[14]

FIGURE 5. Edna Boies Hopkins, *Ginger Jar.* Cast and chased bronze, 3 1/2 x 3 inches. Cincinnati Art Museum, Museum Purchase from the Emma Mendenhall Estate

MARRIAGE AND PARIS

On September 13, 1904, in New York, Boies married her former classmate from the Art Academy of Cincinnati, James Roy Hopkins (fig. 6), who had moved to Paris in 1902 but returned to ask for her hand (fig. 7).[15] As a wedding gift, her father took the newlyweds on a round-the-world trip (fig. 8). They visited Egypt, India, China, and—most important for Edna Boies Hopkins's development as a printmaker—Japan, where she studied traditional printmaking techniques (fig. 9).[16] While there, she may have met the American printmaker Helen Hyde (1868–1919), who in 1899 had been introduced to Arthur Wesley Dow and Ernest Fenellosa. Presumably, Hopkins produced the small woodblock print *Apple Blossoms* (cat. no. 22) during their time in Japan. The print, which is in the style of nineteenth-century ukiyo-e (such as the floral and bird composition by Katsushika Hokusai shown in fig. 10), is the only one by Hopkins known to bear a chop—an artist's stamp, or seal—of a stylized design of three sailboats.

FIGURE 6. James Roy Hopkins, about 1905. Collection of Deborah Leighton

FIGURE 7. Marriage certificate of James Roy Hopkins and Edna Bell Beachboard Boies, September 13, 1904. Collection of Nancy Bullard

FIGURE 8. Newlywed Edna Boies Hopkins aboard the *Theodor* bound for Japan, 1904. Collection of Deborah Leighton

FIGURE 9. Edna Boies Hopkins in Japan, about 1905. Collection of Dr. Richard T. Alexander Jr.

FIGURE 10. Hokusai (Japanese, 1760–1849), *Hydrangea and Swallow*, about 1830–34. Color woodblock print, 9 7/8 x 14 3/8 inches. Private collection

Interestingly, James seems to have tried his hand at producing woodblock prints in these early years of their marriage. An image of a Saharan mosque in the desert is probably his work, and several other color woodblock prints are known to be by him.[17]

The year following their honeymoon travels, the couple took an apartment in Paris (figs. 11 and 12), where they remained for the next decade.[18] Shortly thereafter, Ethel Mars and Maud Squire—along with many other young American artists—joined the growing number of American expatriates in the French capital. Their ten years in Paris were a rewarding time for Edna and James Hopkins, despite the fact that their personal styles, temperaments, and artistic goals could not have been more different.[19] While her husband pursued an academic career in painting, Edna worked hard at printmaking and began to develop her style independently, exploring in earnest the lessons she had learned from Dow.

Her delicate floral prints from this early period, which generally measure about 11 x 7 inches (approximately the size of an *oban*, the rectangular format used most commonly by Japanese printmakers), are still highly imitative of Japanese floral prints, even in the use of a red peapod signature chop (fig. 13).[20] Examples such as *Acacia* (cat. no. 20) and *Pea Plant* (cat. no. 49) demonstrate a somewhat formulaic but nevertheless graceful approach. Hopkins almost always placed the plant or flower in silhouette against a plain, usually gray or unprinted, background. The neutral backdrop often shows the natural grain of the wood, an enlivening feature found in Japanese prints. For these early works, Hopkins followed conventional Japanese printmaking techniques. Relatively soon, however—about 1907—she abandoned the use of a key block, just as Dow had done not many years before.

SOURCES AND INFLUENCES

In the male-dominated art world of the eighteenth and nineteenth centuries, botanical and floral works had been the preferred genteel subject matter for women artists.[21] By the Victorian era, numerous women printmakers in England, such as S. Maund (active 1840s) and Elizabeth Twining (1805–1899), were producing illustrations for botanical books and periodicals, although they were rarely credited for their work. In the United States, Harriet Miner (1799–1871) created the illustrations for the first American book printed in chromolithography, *Orchids: The Royal Family of Plants*.[22] As a printmaker and a woman artist, Hopkins would have been aware of this legacy.

Likewise, she was thoroughly versed in her working medium, the woodblock print, which by its very nature emphasizes flatness and value over tone and dimensional illusion. A concern

FIGURE 11. The Hopkins apartment in Paris, Edna in mirror, about 1905. Collection of Nancy Bullard

FIGURE 12. The Hopkins apartment living room in Paris, about 1905. Collection of Nancy Bullard

FIGURE 13. Edna Boies Hopkins's red "Peapod" chop

with simplified areas of flat color was one of the major tenets of the Nabis artists Pierre Bonnard (1867–1947) and Edouard Vuillard (1868–1940), whose flattened style similarly was indebted to Japanese prints. This quality was also evident, to a lesser degree, in the delicately colored and atmospheric lithographs of Maurice Denis (1870–1943), which almost always avoid deep perspective in favor of shallow, highly compressed space. Printed works by the Nabis and their contemporaries were readily available in late nineteenth-century print albums such as *L'Album des peintres-graveurs* (1896), *L'Estampe et l'affiche* (1897), and *L'Album d'estampes originales de la Galerie Vollard* (1897), all published by Ambroise Vollard. These publications included striking woodcuts by, among others, the Norwegian Expressionist Edvard Munch (1863–1944), the Swiss painter Félix Vallotton (1865–1925), and the little-known Scottish artist James Pitcairn-Knowles (1863–1954), all of whom influenced early twentieth-century printmakers. Pitcairn-Knowles's woodcut *Le Bain* (fig.14), published in *L'Album des peintres-graveurs*, is remarkably Modernist in its strong simplification of form and its utilization of the wood grain of the printing blocks, prefiguring the Provincetown Printers' "white-line" technique, which Hopkins would later adopt.

Hopkins and her printmaking colleagues would certainly have known these contemporary publications in Paris. The images illustrated in their pages, as well as the paintings and prints exhibited at the annual Salon d'Automne, may have influenced Hopkins's style, just as they did those of her expatriate associates Mars and Squire.[23] It is likely, too, that the prints of Paul Gauguin (1848–1903) and the Pont-Aven School provided Hopkins with further inspiration for the figurative works she would produce in Kentucky in 1917.

Ukiyo-e prints were also easily accessible in Parisian museums, art galleries, and private collections; Paris, of course, was one of the first cities in which Japanese prints had been "discovered" by Western artists. Already familiar to Hopkins from her studies with Dow and her

FIGURE 14. James Pitcairn-Knowles (Scottish, 1863–1954), *Le Bain*, 1896. Color woodblock print from *L'Album des peintres-graveurs.* The New York Public Library, Astor, Lenox and Tilden Foundations

travels to Japan, the woodblock prints of ukiyo-e artists such as Hokusai (1760–1849), Isoda Koryusai (active about 1764–1788), Kitagawa Utamaro (1753–1806), and Kitao Masayoshi (1764–1824) clearly had an effect on her early works.[24]

Another source that had to be equally important for Hopkins's development as a floral artist were the gardens of Claude Monet (1840–1926), for she and her husband were frequent visitors at his Giverny home.[25] There, she must have been enchanted not only with the colorful gardens, which offered her ample floral specimens to study and sketch, but also with Monet's collection of Japanese prints, many of which hung in the common rooms of his home. It is even possible that Monet's series paintings of the 1890s, along with his near-obsessive representations of the gardens and lily pond at Giverny, may have spurred Hopkins to greater experimentation.

In about 1909 or 1910, Hopkins's work began to show a far greater interest in vibrant color —a concern that was to remain important throughout her career. Certainly, the effects of Fauvism, with its emphasis on bold, pure color, had begun to be assimilated by other artists, but it is just as plausible that Hopkins was influenced by the brilliant, rich colors she saw in Monet's paintings from the 1890s onward. Where previously she had favored gray or pale monochromatic backgrounds to set off her delicate silhouetted images of flowers and plants, Hopkins experimented with deeply colored backgrounds of indigo blue and fiery orange, not unlike the colors used by some late nineteenth-century Japanese artists, including Toyokuni III (1786–1864) and Toyohara Kunichika (1835–1900). In order to maintain a proper relationship between her subject and its background, Hopkins also employed brighter, richer colors in her flowers. An example from this period is *Datura*, one version of which is now in the collection

of the Museum of Fine Arts, Boston (cat. no. 29). Hopkins achieved the exquisite background for this strong diagonal composition by printing magenta over an area previously printed entirely in yellow.

Another impression of the same print, now in the collection of the Hood Museum of Art (cat. no. 29), is printed in pale yellow against a yellow-gray background. The difference between the two images could not be more dramatic, but it parallels the color contrasts found in Monet's series paintings of a single subject as seen in different light or weather conditions. Her willingness to introduce diverse color schemes within an edition of one image shows Hopkins to be adventurous, not conforming to the usual printmaking standards of uniformity within editions. In her shift toward bolder, more dramatically colored images, she assimilated many different influences—traditional, cross-cultural, and thoroughly modern—and her style evolved rapidly as she became more technically confident and sure of her artistic direction.

TRAVELS AND REPUTATION IN EUROPE

The inscriptions on a series of studies (cat. no. XI) for the print *Eucalyptus* (cat. no. 31) in the collection of the New York Public Library show that Hopkins and her husband traveled outside France. The works, variously inscribed "Italy," "Porto Maurizio Italy," and "Mme. Rapis' Garden," and some bearing the date 1909, illustrate that Hopkins visited the province of Imperia, Liguria, on the Italian Riviera, just across the Franco-Italian border. The studies likewise demonstrate that Sprague-Smith's advocacy of "truth to nature" still affected Hopkins, for she worked from actual flowers seen in specific gardens. Although she was beginning to experiment with brighter color and with positive and negative space, Hopkins's subject matter remained firmly grounded in observed reality.

A small sketchbook indicates that Edna and James also traveled throughout France.[26] It contains studies of old French villages identified as "Montargis 1914," church steeples labeled "Fromentville," and presumably Breton landscapes, images that may in fact span any number of years before and after World War I. Hopkins might have made one sketch, depicting a grand Victorian house in Cincinnati, after the couple returned to Ohio in the summer of 1914. Of special interest are several floral studies (figs. 15 and 16), probably made on the spot, with penciled annotations regarding proper colors, as well as additional pages devoted to ideas for interesting color combinations (fig. 17).

Hopkins appears to have been systematic in the way that she marketed her work, garnering awards and building a solid reputation in Paris. She was invited to join important artistic societies

such as the Société Nationale des Beaux-Arts, the Société du Salon d'Automne, the Société des Artistes Décorateurs, the Société Internationale des Gravures sur Bois, and the Société Internationale des Gravures en Couleurs, the latter founded by the French virtuoso printmaker Auguste Lepère (1849–1918). Through regular exhibition of her work, she placed examples of her woodblock prints in a number of major European collections, including the Bibliothèque d'Art et d'Archéologie Jacques Doucet in Paris, the Museum für Kunst und Gewerbe in Berlin, the Nationalmuseum in Stockholm, and the Walker Art Gallery in Liverpool.[27] In 1913, eight of Hopkins's color woodblock prints were selected for exhibition in the Salon d'Automne, shown at the Grand Palais des Champs-Elysées in Paris from November 15, 1913, to January 5, 1914.[28]

RETURN TO CINCINNATI

Edna and James remained in Paris until the summer of 1914, when, because of mounting political tensions in Europe, they returned to Cincinnati, where James accepted a teaching position at the Art Academy.[29] Although Edna would successfully exhibit her work several times in Cincinnati—at the Art Museum (in 1914, 1917, and posthumously in 1942), the Woman's Art Club (in 1914), and the MacDowell Society (in 1916)—she would not claim the Queen City exclusively as her home.[30] Accustomed as she was to the sophistication and bohemian atmosphere of Paris, with her husband's blessing she frequently returned to the more cosmopolitan East Coast. With the exception of extended visits to James in Cincinnati and her father in Michigan, Hopkins divided her time between Provincetown, Massachusetts, where she taught printmaking; New York City, where she maintained a studio; and Brightwater, Maine, where the Hopkinses owned a cottage. Cincinnati was nevertheless pleased to claim the couple as residents and frequently noted their accomplishments with pride.

An undated, presumably early 1915, Cincinnati newspaper article refers to a talk that Hopkins gave to the Cincinnati Porcelain League in the winter of 1914–15:

> Mrs. James R. Hopkins, who has such an interesting place in the local art colony [this] winter, gave one of the most interesting talks of the season before the Porcelain league last weekend. Mr. and Mrs. Hopkins, who came here from Paris, France, have been great acquisitions to the local art world this winter. Mrs. Hopkins is a color printer and has achieved great success in her field. Many of her prints shown at the Art museum early this season attracted the greatest interest of art lovers. In her little talk Saturday she showed this Porcelain league just how she works. . . . Mrs. Hopkins used for her demonstration the illustration of the MacDowell society pierrot and pierrette ball invitation [cat. no. 18] which she designed and which called forth so

FIGURE 15. Edna Boies Hopkins, *Study for Cone Flowers*, about 1910–14. Graphite on paper, 5 x 7 inches. Collection of Deborah Leighton

FIGURE 16. Edna Boies Hopkins, *Flower Study*, about 1910–14. Graphite on paper, 5 x 7 inches. Collection of Deborah Leighton

FIGURE 17. Edna Boies Hopkins, color annotations, about 1910–14. Collection of Deborah Leighton

FIGURE 18. Exhibition catalogue of Hopkins's prints at the Cincinnati Art Museum, 1914. Cincinnati Art Museum

much praise. She had with her the six original woodblocks which she had engraved for these clever invitations and showed, step by step, the process of engraving this series of blocks, one for each color.[31]

Hopkins had exhibited several watercolor floral studies at the Pennsylvania Academy of Fine Arts in Philadelphia as early as 1907,[32] but her first major exhibition occurred in Cincinnati when she showed a selection of prints at the Cincinnati Art Museum in October and November of 1914 (fig. 18). This was immediately followed by an exhibition at the Brooks Reed Gallery at 19 Arlington Street in Boston, from November to December. In 1915, she exhibited sixteen floral woodblock prints at the Panama-Pacific International Exposition in San Francisco and was awarded a silver medal.[33] In November of the same year, Hopkins was included in a group exhibition at the Cincinnati Woman's Art Club, in which she showed *Garden Flowers* (cat. no. 35), *Trumpet Vine* (cat. no. 67), and *Zinnias and Sweet William* (cat. no. 74).[34] One local critic noted of her works in this exhibition, "Her gay little wood block prints are the quintessence of modern color and design,"[35] indicating that her work was considered to be at the forefront of modern artistic style. By this time, Hopkins had begun summering in Provincetown, where a variety of artists were experimenting with Modernism.

PROVINCETOWN

Provincetown (fig. 19), touted in a 1916 *Boston Globe* headline as the "Biggest Artist Colony in the World,"[36] is a charming little fishing town at the tip of Cape Cod with a long history of personal and artistic freedom. In the early twentieth century, its inexpensive housing was also a great attraction to hundreds of young artists who moved there during the summers seeking an invigorating atmosphere, beautiful light, and the opportunity to study with the great American painter and teacher Charles Hawthorne (1872–1930). Following their return from Paris in

FIGURE 19. Artists class on the beach, Provincetown, Massachusetts, about 1915–20. Vintage postcard. Collection of the author

1914, Ethel Mars and Maud Squire had settled in Provincetown, where they were joined by Ada Gilmore (Chaffee) (1883–1955) and Mildred "Dolly" McMillen (1884–about 1940), both former pupils of Mars in Paris.[37] Together with Juliette Nichols (about 1870–after 1957), Bror Julius Olsson Nordfeldt (1878–1955), and later Blanche Lazzell (1878–1956), all of whom arrived in 1915, they became the core group of the Provincetown Printers. A Cincinnati newspaper article from November 1915 mentions Hopkins's return from the Massachusetts artists' colony, confirming her presence in Provincetown during the summer or fall of that year.[38]

Although Hopkins appears not to have remained on Cape Cod during many of its harsh winters and generally is not included among the founding members of the Provincetown Printers (Mars, Squire, Gilmore, McMillen, Nichols, and Nordfeldt), she nevertheless spent significant amounts of time in the town and participated in the camaraderie and creative energy of its art environment. Provincetown was, and still is, a small, tight-knit community. Living and working together closely, the Provincetown Printers were able to easily share artistic developments and technical innovations with one another.[39]

The most important of these developments was the so-called white-line, or single-block, method, whose invention is usually credited to Nordfeldt.[40] Impatient with the need to carve

individual blocks for each color in the customary Japanese technique, Nordfeldt cut grooves into a single printing block, thereby creating separate color areas. In contrast to a traditional woodcut, in which the black lines printed by the key block define the different areas of the print, impressions made by the new white-line method featured a narrow, unprinted space between colors. The technique had never before been employed by printmakers (with the possible exception of some of Edvard Munch's woodcuts),[41] and the results were refreshingly clean and modern in appearance.

Hopkins was, of course, already technically proficient at cutting woodblocks and making prints. In fact, she conducted classes on printmaking during her summers in Provincetown:[42] advertisements in issues of *Arts and Decoration* magazine from 1915 and 1916 note that Hopkins taught woodblock printmaking at the short-lived Modern Art School of New York (founded by William and Marguerite Zorach, Nordfeldt, Myra Musselman-Carr, and Frederick Burt) in both New York City and Provincetown, the school's summer location.[43] In her own art, she began to experiment with the new white-line printing method.

Her time in Provincetown was clearly a watershed moment in the stylistic evolution of Hopkins's prints, leading her toward increased simplification and stylization—in a word, toward Modernism. Likewise, Provincetown seems to have liberated her from the exclusivity, perhaps one might even say the confines, of her habitual floral subject matter. Following the example set by Nordfeldt, Mars, Squire, and others, Hopkins tried her hand at landscapes. Four scenes depicting Provincetown cottages and trees and a roofline appearing over a sand dune date from this period (1915–16).

Conspicuously absent from Hopkins's prints, in contrast to those of her colleagues, are any inhabitants. Her omission of figures is curious, for at the time, Provincetown was buzzing with artists, East Coast bohemians, tourists, sailors, fishermen, and local residents. Certainly, Gustave Baumann (1881–1971) had made purely architectural prints in Provincetown, but his works tend to be specific topographical views. Artists such as Mars and Nordfeldt typically produced genre scenes of people on Provincetown streets, in which the houses are merely a stage set for human activity. Hopkins's images, by comparison, have a dreamlike silence about them, as if she wanted to record the sensation of the architecture, the starkness of the locale, and nothing else. At the very moment that Eugene O'Neill was debuting his play *Bound East for Cardiff*, performed by the Provincetown Players and including Nordfeldt and several other artists in its cast,[44] Hopkins seems to have deliberately excluded any hint of theatricality or human sentimentality from her works. It is tempting to see her unpeopled landscapes as evidence of a certain state of mind, a loneliness, but that would be purely conjecture. At any rate, soon she would be producing some marvelous figurative prints in another part of the country.

In 1916, Hopkins and her Provincetown colleagues exhibited at E. Ambrose Webster's studio in Provincetown and at the Berlin Photographic Company in New York City, in the first major exhibition of the Provincetown Printers. That February, Hopkins appeared in another group exhibition at the Art Institute of Chicago, where she was represented by twelve prints. Organized by Baumann, who had won a gold medal at the 1915 San Francisco Panama-Pacific International Exposition, this was the first American color woodblock print exhibition to be shown at the renowned Art Institute. Hopkins was becoming a regular participant in print and color woodcut exhibitions nationwide.

WORKING METHOD

Edna Boies Hopkins's prints, like those of the Provincetown Printers, appear deceptively simple, suggesting that they are spontaneous and easily produced. The truth, however, is quite the opposite; their apparent simplicity belies the complex working method that Hopkins and her colleagues followed. Although most of her prints from 1915 onward were produced from a single block in the white-line method, Hopkins made numerous studies in pencil and watercolor, working from broad sketches toward finished drawings that she transferred to the woodblock for cutting. Studies such as those in the Jane Voorhees Zimmerli Art Museum for *Sea Cabbage* (cat. nos. 60 and XXVI) and *Veronica* (cat. nos. 68 and XXX) and those in the Hood Museum of Art for *Datura* (cat. nos. 68, VIII, and IX) show that she often used tracing paper to produce the various renditions needed to perfect her print designs and to transfer them to the wooden blocks.

To plot the colors of her prints, Hopkins made studies such as the plan for *Garden Flowers* (cat. nos. 35 and XVIII) now in the collection of the Springfield Museum of Art. That plan comprises a small (3 1/2 x 2 3/4 inches), numbered pencil sketch of the image with correspondingly numbered thumbnail-size color swatches placed alongside it.[45] Recently, a grisaille woodblock print of *Saucy Dahlia* (cat. no. 59) has come to light, indicating that Hopkins at times produced monochromatic proofs to study tonal subtleties before pulling prints in color. This unusual and possibly unique survival may represent a regular step in her printing process, although the rarity of the piece suggests that Hopkins either destroyed these proofs or produced them only occasionally.

Of her working method and use of color, Hopkins wrote:

> The most important part of the process is the printing, which is done on moist paper with pressure. To this procedure much of the beauty of the result may be attributed. By varying the depth of the color, the degree of moisture with which it was applied to the block, the degree of

> pressure and the use of paper of greater or less absorbent quality, it was possible to obtain tones so subtle, varying and transparent that no wash of watercolor laid on with a brush could approach them. Instead of soaking into the paper the color was often caught up, as it were, on the outer fibers only, the very whiteness of those below shining through and diluting it with light.[46]

She preferred to use a relatively nonabsorbent cream-colored European wove paper rather than Japanese mulberry or "rice" papers.[47] Hopkins moistened the printing paper to make it slightly more absorbent, but her colors usually did not permeate the paper fibers as in traditional Japanese printing. She apparently used hand pressure, instead of either a Japanese barren or the silver spoon favored by the Provincetown Printers, to transfer the ink on the block to the paper. The absence of rubbing marks on the verso of her prints evidences this, as does a very slight, but even, embossing that resulted from her pressure.

An undated letter, probably from 1916 or 1917, written by Hopkins to Harold Haven Brown (who was later director of the Provincetown Art Association and Museum) provides another glimpse into the artist's materials and technique:

> 950 Morris St. Walnut Hills,
> Cincinnati, OH
>
> My Dear Mr. Brown:
>
> At this moment I have before me your letter of June 15 in which you express a desire to know something about the color-printing process I use. I have just found the letter among the leaves of a sketch book and remember with deep humiliation that I myself undertook the answering of this letter. I wonder if you will be good enough to pardon my carelessness and be interested even now to know how I make my prints.
>
> I use wood blocks. Formerly in France it was always cherry but here I have found some excellent pine blocks made by a Chicago firm (Sanberg Mfg. Co., 426 S. Clinton St.) and use them altogether. They are nearly as satisfactory as the cherry.
>
> Some of the prints made in Paris were printed with watercolors and others with printing inks. Having been unable to get, in this country, small rollers for applying the inks to the blocks I have used watercolors only since I have been here. I cannot say which I like better as certain effects can be obtained with one which cannot be had with the other. An absorbent paper is better than one with a hard surface for both ink and water color.
>
> All my printing is done by hand pressure. I am sending two sets of blocks to show the two ways I cut. The one with the entire subject on one side is my latest way of cutting as I like just now the decorative white line between the shapes.
>
> This is a drawing of the frame in which I place the blocks as I print. The blocks fit squarely into the lower left corner of the sunken center and the paper is registered by marks on the outside part of the frame. By this means the several blocks can be put in one after the other and will register perfectly.

FIGURE 20. Edna Boies Hopkins, 1917. William B. Poynter, photographer. Springfield Museum of Art, Ohio

If there are any other things you would like to know about the process I shall be glad to tell you and if you continue to be interested I hope I may sometime have the pleasure of making a print before you. Please return the prints and blocks when convenient—there is no hurry.

Sincerely yours,
Edna Boies Hopkins[48]

Hopkins's letter reveals that she still sometimes used multiple blocks to produce her prints. She included a sketch of the wooden frame that held her carved block steady as she printed each color. The same wooden frame appears in a photographic portrait of Hopkins (fig. 20) taken in 1917 by William Bruce Poynter, of Cincinnati.[49] The artist is shown with brush in hand, printing an impression of *The Mountaineer* (cat. no. 15). Her left hand has lifted the print from the printing block and frame and has curled it back to add further color to the block. Although neither the photograph nor the letter clarifies how she fastened the paper to the frame, it is probable that she tacked or pinned it along the left side. This would account for the tack holes that are sometimes found in the right margin of her printed images.[50]

Using multiple blocks was laborious and time consuming, requiring that only one color be printed at a time and that the paper be allowed to dry between printings to avoid smearing and blotting. Likewise, careful registration of the paper before the addition of each color was crucial to avoid overlapping or blurred edges. Because each print demanded such painstaking attention and time, Hopkins typically produced relatively small editions. The white-line method, however, streamlined the printing process and allowed her to dispense with multiple blocks.

EDITIONS

Conventionally, a print is an image that is produced in multiple numbers, or impressions, in an attempt to have each impression identical to the others in its edition. Traditional printmakers and commercial publishers strove to achieve technical and visual uniformity within an edition,

whether they intended to print five or five hundred images. For an artist such as Hopkins, however, overall uniformity may not have been that important. Indeed, given her nonconformist personality, she may have aimed for just the opposite.

The fact that each color in her prints had to be applied and transferred individually by hand may well have encouraged Hopkins to vary the colors she used. Indeed, one author has suggested that Hopkins's prints should more accurately be considered monoprints.[51] Although most printmakers and scholars would probably not agree with this proposition, it is worth noting, because sometimes the colors of like images vary radically. Such color variations are by no means rare in Hopkins's oeuvre; in fact, they are to be expected.

Since no studio record or journal of Hopkins's works has yet come to light, it is not possible to determine the exact size of her editions. Most of the early prints she made in Paris, between 1906 and 1910, bear a red stamp (fig. 21) on the verso that reads "Tiré à 50 / No.—" (50 Printed / Number—). This shows that she planned to limit her editions to fifty impressions, a respectable number for a hand-produced print. The lion's share of Hopkins's known signed woodblock prints exists in low numbers (two to five, or ten at most); some of her floral prints made in Paris are numbered into the teens. She printed one popular work, *Purple Asters* (cat. no. 57), at least into the high twenties; one known impression is stamped "27." The highest-numbered print known to exist is an impression of another popular image, *Phlox* (cat. no. 53), which is marked "41" and is now in the collection of the Jane Voorhees Zimmerli Art Museum. Its existence suggests that, in some instances, Hopkins may have achieved her full edition of fifty impressions.

In 1908, one of her floral prints, *Petunia*, was included in the short-lived British print periodical *The Bibliophile*.[52] The bound-in edition of prints, which may not have been printed by Hopkins herself, is unsigned but bears a circular peapod chop, rather like the rectangular one she used in her early years in Paris. The brief accompanying article mentions that impressions of the work, hand-produced and signed by the artist, were also available for a fee through the journal, raising the interesting idea of Hopkins as an entrepreneur who catered to the growing market for original artist prints. The bound-in impressions of *Petunia* were probably pulled from her own hand-carved woodblocks, but the inking in one example is less than perfect; Hopkins perhaps allowed it to be used only if she could offer better impressions for sale. Some of the signed copies still exist. One, in the collection of the Achenbach Foundation for Graphic Arts in the Fine Arts Museums of San Francisco, displays Hopkins's traditional red rectangular peapod chop.

Although she ceased to use her "Tiré à 50" edition stamp about 1910, or perhaps slightly later, Hopkins generally continued to number her prints in pencil in the lower right margin,

FIGURE 21. Edna Boies Hopkins's edition stamp as typically found on the verso of her prints made between 1906 and 1910

directly beneath the image, and to sign them with her full name, Edna Boies Hopkins, in the lower left margin. Prints that are not signed might be working proofs, personal stock, or works she considered beneath her artistic standards, possibly unapproved by her for public exhibition. As earlier noted, extant edition numbers show that she rarely produced as many as fifty prints in an edition, though fifty may still have been her intended edition limit. In a letter dated April 27, 1969, Edna's brother-in-law, Harold Hopkins, wrote to the Cincinnati artist Paul Ashbrook, "As far as I know there is no list of Edna's prints and no wood blocks. . . . I remember reading some place that she made a limit of 50 prints for each subject and I think she may have destroyed the blocks after the maximum number of prints were made."[53]

Her lack of strict record keeping allowed Hopkins the freedom to produce as many or as few prints as she wished. It also presents the possibility that days, months, or even years may have passed between the production of different impressions in the same edition. This creates difficulties in dating Hopkins's prints and identifying editions, since sequentially numbered impressions may not have been pulled at the same time and different impressions of the same image sometimes have different titles. Very few of Hopkins's blocks, themselves, have been located. Many of the early ones may have remained in Paris in storage after the Hopkinses returned to Ohio in 1914, and most have probably been lost. Although the majority of the blocks she carved in the United States have yet to come to light, the tantalizing possibility exists that they still might.

CUMBERLAND FALLS, KENTUCKY

In the summer of 1915, while Edna was working in Provincetown, the coal-mining magnate Robert S. Stearns invited her husband James to the Cumberland Falls region of Kentucky. Stearns had arranged a room and a studio for him at the rustic Brunson Inn, overlooking the

falls.[54] Since the late nineteenth century, this remote area in southern Kentucky had been a popular getaway for tourists and artists seeking its healthy, unspoiled, rural atmosphere.[55] Until 1927, the primary method of reaching the falls was by mule-drawn wagon from Cumberland Falls Station at Parker's Lake, a twelve-mile journey taking nearly four hours.

James painted one of his most important works that summer. *Kentucky Mountaineer* was exhibited at the 1915 *Exhibition of American Paintings and Sculpture* at the Art Institute of Chicago and was subsequently purchased for the museum's permanent collection.[56] For the next several summers, he returned to Cumberland Falls and produced some remarkable paintings. In the summer of 1916, Edna returned to Provincetown to teach printmaking at the Modern Art School, but in 1917 she joined her husband in a trip to Cumberland Falls. Favoring the local residents as subject matter over traditional landscape scenes, both artists found their vacation in rural Kentucky to be highly stimulating and productive.

Edna's favorite and most compelling subject was the Brunson Inn's handyman, Andy Vanover.[57] The tall, long-limbed, bearded Vanover appears in three of her woodblock prints: *Man and a Boat* (cat. no. 12), *Mule and Sycamore* (cat. no. 17), and one of her most successful works, *The Mountaineer* (cat. no. 15). Vanover's appeal as a subject is not hard to understand: a onetime preacher, spinner of tales, journeyman, and jack-of-all-trades, he had the serious demeanor and lanky physique of the quintessential Kentucky mountain man.

The Mountaineer, printed in the white-line method, is an exceptionally strong image that demonstrates Hopkins's ability to imply motion upon a static plane with flattened forms. Vanover leads his mule on a rustic path, plodding along a slightly downhill course. He is shown in profile, while his mule is in three-quarters view, as if turning ever so slightly on a twisting path. The Kentucky landscape surrounds them, with only a sliver of horizon and sky visible at the top of the image. The result is a seemingly simple but gracefully sophisticated image of rural Appalachia, a subject hitherto unexplored in American art.

A similarly strong work is *Kentucky Mountaineers* (cat. no. 11), a depiction of two women, one carrying a basket over her arm, walking through the country. The women's posture—bent slightly forward, with faces turned down in concentration on their path—is mirrored by the trees, which bend slightly to the left. Hopkins's years spent studying flower sprays and leafy branches served her well in capturing the organic line and form of the trees.

It is tempting to see in these fascinating figurative works the influence of the Provincetown artist Nordfeldt's genre prints, such as his *Pride of Possession* (fig. 22), from 1916, in which a hefty farmwoman gloats over her two prize pigs. With its rural subject and the prominent figures placed firmly in the foreground, Nordfeldt's woodcut might seem a direct inspiration for Hopkins's Kentucky compositions. However, an important European parallel exists that may have

FIGURE 22. B. J. O. Nordfeldt (American, born Sweden, 1873–1955), *Pride of Possession,* 1916. Color woodblock print, 14 x 14 inches. Collection of the Frederick R. Weisman Art Museum at the University of Minnesota, Bequest of Emily Abbott Nordfeldt

been the immediate source for both Nordfeldt's and Hopkins's genre scenes: the prints made in Brittany by Paul Gauguin and other artists of the Pont-Aven School.[58] Drawn to this primitive region of rural France between 1889 and 1894, Gauguin, Emile Bernard, Paul Sérusier, Henri Delavallée, and others produced dozens of woodcuts, etchings, drypoints, and zincographs using the Breton peasants and the rugged landscape as their subject. They frequently embellished their prints with watercolor, a practice that heightens the similarity between their images and the later color woodblock prints made by Hopkins, Nordfeldt, and others.

An 1889 zincograph by Bernard appears to have supplied the source for Nordfeldt's *Pride of Possession.* Bernard's *Femmes au porcs* (fig. 23), one of a series of Breton-based prints, was made for the so-called Volpini Exhibition in Paris, which included works by Gauguin, Claude-Emile Schuffenecker, Charles Laval, Louis Anquetin, and several other artists.[59] Bernard modified his print with watercolor, giving it an appearance not unlike a color woodblock print.

Similarly, Sérusier's 1893 lithograph *La Vieille au panier* (fig. 24), with its composition of an old peasant woman carrying a basket through a hilly landscape, immediately calls to mind Hopkins's *Kentucky Mountaineers.*[60] The comparison strongly suggests that Hopkins had seen prints by the Pont-Aven artists and that they inspired her to produce her own scenes of American rural life while visiting Kentucky. Two rare oil paintings of Breton cottages made by Hopkins probably between 1918 and 1925 (see fig. 25), as well as a color woodblock print of Breton villagers made about 1920–23 (cat. no. 5), provide evidence that she traveled to Brittany herself at least once.[61]

FIGURE 23. Emile Bernard (French, 1868–1941), *Femmes au porc*, 1889. Zincograph with hand coloring, 9 3/4 x 12 1/4 inches. Indianapolis Museum of Art, Gift of Samuel Josefowitz in tribute to Bret Waller and Ellen Lee

Although she spent part of the summer in Provincetown, Hopkins's experience in southern Kentucky in 1917 was a rich and successful one. Works such as *Mountain Women* (cat. no. 15), *Mary and Her Grandmother* (cat. no. 13), *Canoes* (cat. no. 6), and *Cascades* (cat. no. 7) are exceptional images that show her at the height of her artistic powers. A critic for the *Cincinnati Enquirer* commented in December of that year:

> The gallery at the [Cincinnati Art] Museum in which Mrs. Edna Boies Hopkins's woodblock prints are installed fairly palpitates in gay, joyous tunes. The collection as a whole is a great treat, Mrs. Hopkins being a thorough artist. Besides being strong in character and colorful in expression, how much real life, wit and graceful charm they contain, all of them at the same time being built up with real feeling for all of the picturesque elements that fascinate our modern senses. The artist has introduced figures of late in her work. They are chiefly mountaineer types, their lean figures and long noses furnishing great possibilities, as illustrated by her in several instances, for the designer's delight in line. There is one figure composition showing a wave just breaking over the gaily colored headgear of a group of bathing girls, everything here sparkling, the whole set down with the individual touch of a truly creative artist.[62]

The image of bathers mentioned in the review is *Cascades*. Its alternate title, *The Waves*, implies that it depicts the surf of the ocean, perhaps at Provincetown, but it is almost certainly a view of women bathing in the waters of the Cumberland Falls. The dark area at the top of the image is a rocky shelf worn slick by the cascading waterfall, which is represented by arcs

FIGURE 24. Paul Sérusier (French, 1863–1927), *La Vieille au panier*, 1893. Lithograph, 9 x 5 9/16 inches. Private collection

FIGURE 25. Edna Boies Hopkins, *Breton Cottages*, about 1918–25. Oil on canvas, 25 1/2 x 32 inches. Springfield Museum of Art, Gift of Mr. and Mrs. David E. Bullard, 2004.009

of pale blue and green. This print and *Canoes* are Hopkins's only Cumberland prints that do not depict Andy Vanover or his family. Oral tradition maintains that both prints depict women of the Lippelman family of Glendale (Cincinnati), Ohio, good friends of Edna and James Hopkins who like the Hopkinses had a home in Paris and vacationed in Provincetown.[63] And like the Hopkinses, Andrew Erkenbrecher Lippelman and his wife, Berta van Nes Lippelman, along with Mrs. Lippelman's sister, summered in the Cumberland Falls region. The family's descendants possess several of Hopkins's Cumberland woodblock prints, each signed and numbered "1"—a testament to the friendship between the Hopkinses and Lippelmans.

Hopkins's prints and her husband's paintings inspired by the Cumberland Mountains people were some of the first in the country to document this overlooked but inherently American culture. In focusing on a specific region and way of life, their works were precursors to the Regionalist art movement that would sweep through the American art scene in the 1930s and 1940s. A *Chicago Post* review of a 1919 print exhibition sponsored by the Chicago Society of Etchers at the Art Institute indicates that the importance of Hopkins's Cumberland images was recognized in her own time. Regarding prints by Bertha Lum, the critic noted, "What a contrast these are with the mountaineers of the Cumberland by Edna Boies Hopkins, which deserve another special niche in fame."[64]

MATURITY AND SUCCESS

From 1917 to 1920, Hopkins continued to live and work in a variety of locations: in Cincinnati, where her husband taught at the Art Academy; in Provincetown, where many of her old friends lived and worked; and in New York City, where she maintained an apartment and studio.[65] Although she clearly preferred the East Coast to her husband's home state of Ohio, she was still a strong artistic presence in Cincinnati, a city rich with culture and appreciation for the arts.

In December 1917, she was given a solo exhibition at the Cincinnati Art Museum that, as noted in the *Cincinnati Enquirer*'s review, included a number of her Cumberland Falls subjects.[66] As a result of the exhibition, in March of the following year Hopkins made her first major sale: the Cincinnati Art Museum purchased fourteen of her prints, almost certainly from the group of works shown at the museum in December, for eight dollars apiece.[67] That museum's collection of her work remains one of the largest available for study today.

In 1918, Hopkins may have served briefly as a "reconstruction aide" (that is, an occupational therapist) for disabled soldiers.[68] In this capacity, she would have taught crafts to injured

FIGURE 26. DuPont Engineering Company identification badge, 1918. Collection of Dr. Richard T. Alexander Jr.

soldiers returning from the European front and confined to local hospitals. In late 1918, she worked briefly at the Du Pont Engineering Company, a munitions manufactory in Nashville, Tennessee (fig. 26), while her husband, who previously had been inducted into the army, trained at an army base in Louisville, Kentucky.[69]

In February 1919, with the war finally over, Edna and James exhibited their prints and paintings at the *Cincinnati MacDowell Sunday Salon*, "the first exhibition of their work since Mrs. Hopkins returned from her war duties at the Du Pont Plant and Mr. Hopkins's discharge from the Officers' Training Camp at Camp Taylor." Of Edna's works, it was noted that the "vivid, original water colors used as studies for her wood block prints revealed the amazing, simple power at the same time the charm of perception of this so singularly gifted woman. A couple of her always complete wood block prints were also included."[70]

That same year, James was appointed head of the Art Academy of Cincinnati, following the death of Frank Duveneck, and Edna was included in a major exhibition of color woodcuts held at the Detroit Institute of Arts.[71] In 1921, her prints were shown alongside etchings by John Sloan (1871–1951) and several other contemporary artists at the Grace Horne Gallery in Gloucester, Massachusetts.[72] Clearly, by most measures, the couple had found success. Yet, for reasons that remain unclear—whether personal or political—in April 1921 they returned to their apartment at 55, rue de Dantzig in Paris and resumed their prewar life. For the next three years, with occasional trips to England and the United States, the couple continued to pursue their artistic careers among old friends and colleagues such as expatriates Ethel Mars and Maud Squire, who had returned permanently to France. In a letter dated April 8, 1921, to her sister-in-law, Bessie Boies Cotton, Hopkins noted, "Americans are scarce in the quarter: hardly to be seen in the restaurants or the cafes at all but there are lots of Swedes. The art schools are

not doing much either as there seem to be no good masters teaching. Lefebvre-Foinet, our art dealer, says the Americans were too late getting back: all the studios were taken already and it is true there are none to be had at any price. Hence, the Americans go elsewhere, if they want places to work. We were sensible to keep ours."[73]

During these final years in France, Hopkins appears to have made only a few prints, still primarily in the white-line manner, but in a more abstracted and modern style. In particular, three floral still lifes—*Sunflower Arrangement* (cat. no. 65), *Orange Arrangement* (cat. no. 48), and *Green Arrangement* (cat. no. 37)—are bolder than any she had produced to date. Indeed, they are distinctive for several reasons: their unusually large size (nearly 17 x 14 inches each); the central placement of each still-life element, whether flowers in a vase, in a bowl, or in a jug; and the resulting flatness of the implied space. Hopkins had long been aware of the inherent planar quality of her woodblocks. However, she had almost always imparted some sense of spatial depth, even if shallow, to her images. In two of these three works, the flower containers are placed at the bottom of the picture plane and seen head on. The perspective flattens the subjects into a decorative pattern of curves, volutes, and circles, in an almost naive disregard for perspective and space. This emphasis on bold overall pattern characterizes most of Hopkins's last works.

Breton Villagers (cat. no. 5), for example, is a puzzle of interlocking shapes with almost no negative space. Especially unusual are the highly abstracted leaves, which appear as a series of rectangular and triangular shapes, and the decorative background of tree trunks, against which the figures of the two girls almost disappear. Another print that is probably from this late period, *Donkeys* (cat. no. 8), exhibits a similar compositional scheme: abstracted foliage and a screenlike wooded background. Each work exists in only a single impression, the former numbered "2" and the latter "1." The extremely flattened space and curious triangular leaves of *Lilies* (cat. no. 42) suggest that it, too, may be from this late Parisian period.

In marked contrast to her delicate Japanese-like floral studies of fifteen years earlier, these prints demonstrate Hopkins's heightened sensitivity to simplified forms and her use of bright, high-keyed, and at times even acidic colors. It is difficult to ascertain the extent to which other artists, especially her fellow printmakers in Provincetown, may have influenced her style. Traces of Blanche Lazzell's modernist fracturing of space and allover composition, for example —evident in her *Provincetown Church Tower* (fig. 27), of 1922—can be seen in the oddly shaped foliage of *Breton Villagers*. Hopkins's late woodblock prints show her to be an exceptionally talented artist who was aware of contemporary trends, capable of artistic experimentation, and courageous in developing her own style. She continued to exhibit in Paris, showing her work in the 1921 and 1922 Salons of the Société de la Gravure sur Bois Originale.[74]

FIGURE 27. Blanche Lazzell (American, 1878–1956), *Provincetown Church Tower*, 1922. Color woodblock print, 14 x 11 3/4 inches. Collection of Christie Mayer Lefkowith and Edwin F. Lefkowith, Courtesy of West Virginia University Art Collection

FINAL YEARS

In 1923, James Roy Hopkins accepted a position as artist in residence at the Ohio State University in Columbus, perhaps motivated by a desire to be near his parents and brother in Mechanicsburg, Ohio.[75] He was soon appointed chairman of the university's newly created art department. Edna moved back to the United States with him but adopted a lifestyle of travel between her husband's new home in Columbus and the Hopkins family farm in Mechanicsburg, with regular visits to New York; Paris; Hudson, Michigan; and Brightwater, Maine, where the couple still owned a cabin.

Edna Hopkins was not one to conform to the dictates of Midwestern society. Her strong will, sophistication, and preference for short, dyed-red hair and pantsuits were much more at home in the studios of Provincetown and New York and the salons of Paris than in rural Mechanicsburg, where the locals thought her to be "quite odd."[76] Likewise, she was not at all comfortable playing the role of the traditional faculty wife in the somewhat rigid academic atmosphere of Ohio State University. Although she frequently stayed with her husband, she undoubtedly felt more at ease on the East Coast or in Europe.

FIGURE 28. Edna Boies Hopkins in Paris, about 1920–25. Harold Brown, photographer. Collection of Edward Alexander

A photograph of Edna taken in Paris by the Cincinnati photographer Harold Brown (fig. 28), probably sometime in the early 1920s, portrays a mature woman staring soberly into the camera. Her clothes, jewelry, and silk foulard are the height of contemporary urban sophistication. Her right hand, however, which is barely visible at her side, shows the toll of years of hard work carving the woodblocks for her more than seventy prints. Traditionally, Hopkins is thought to have abandoned printmaking after 1923, the year of her return to the United States.[77] As her exhibition history demonstrates, she apparently also ceased to exhibit her prints with any regularity. Interestingly, however, her husband opened a short-lived summer school in Provincetown in the spring of 1923, and presumably Edna taught printmaking as she had before.[78]

Family history relates that Hopkins was increasingly plagued by arthritis.[79] In an undated letter to Bessie Boies Cotton, Hopkins wrote, "I am just back from Detroit where I have been nearly three weeks trying to find out the source of my rheumatism. Doubtful if we have found it yet."[80] Furthermore, in 1931, while vacationing in Florida, Edna and James were involved in a car accident, in which each suffered a broken wrist.[81] A close family friend recalls that Edna also sustained a foot injury, possibly in Maine, that was very slow to heal.[82]

Although little is know of how Hopkins spent her time during the fourteen years after her return from France, it seems that she produced few artworks, certainly few that she exhibited publicly. Nevertheless, records show that she took classes at the Art Academy of Cincinnati. Her registration card notes that in 1925 she attended "Saturday classes for drawing from [plaster] cast, still life with chalks, and sketching [with] Miss Collow," and in 1929 she studied "drawing from the cast [with] Mr. Zimmerman."[83] Clearly, she continued to be involved with art, though few works from the final decades of her life exist. The two oil paintings of Breton cottages (e.g., fig. 25) might be some of the last works she produced.

Hopkins continued to travel, both alone and with her husband—visiting family and friends, perhaps lecturing on her prints, and generally enjoying life.[84] James's U.S. passport, issued in July 1927, lists Edna Boies Hopkins as next of kin and gives her address as 55, rue de Dantzig, Paris,[85] the same apartment that he would maintain until after the outbreak of World War II. It is likely, therefore, that Edna continued to spend a considerable amount of time in France.[86]

She apparently suffered from a digestive problem that may have been a precursor of future illness. In the letter to her sister-in-law that described her rheumatism, Hopkins also noted, "You may be interested to know that I have been diagnosed by internists and am now being cured of my life long disability by following the most drab diet ever handed out to a person: not a nibble of fruit of any kind even cooked. And the fruit season coming on! . . . I am made to eat baked potato twice a day and spinach twice a day and pettijohn once and rhy bread all the time. Ough!"[87] By 1936, her health had begun to deteriorate. A November 16 letter that she wrote from the Statler Hotel in Detroit to Margaret Pitts, a young friend who was attending college in New York, indicates that Hopkins had gone to Michigan for treatment of a severe sinus problem: "James came to see me last Sunday and was so charmed with my big bright pink room and all the overstuffed chairs, etc. He sends roses and things all the time to embellish it and I feel like the world's spoiled darling. (Nice feeling) And I am almost cured of the sinus trouble. Just two little cells are infected in the right ethnoid—of course the 2 back cells so the treatments are most trying and daily also. We all have 14 sinuses! 14!"[88] Another letter to Margaret Pitts, from December 7, 1936, documents that Hopkins was still living at the Statler Hotel (fig. 29). It makes no mention of her illness but shows that her life away from New York had begun to wear on her: "I am tremendously interested in all you are doing and miss my contact with you. It was 3 degrees above zero this a.m. Detroit is a dull city!"[89]

Hopkins's condition worsened and she would never leave Detroit. On March 4 of the following year she underwent an operation, probably for cancer, in Harper Hospital (fig. 30).[90] Although most recent biographies place her death in New York, in fact she remained in the same Detroit hospital for another three weeks, succumbing on March 24, 1937. Her death certificate states that the cause of death was from a "total intestinal obstruction . . . causing gangrene of 28 in[ches] of ileum due to adhesion to right fallopian tube."[91]

When James, who was in Columbus at the time, learned of her impending death, he tried desperately to notify his brother, Harold, in Cleveland but then traveled directly to Detroit to be with her. We can assume that he was by her side when she died (fig. 31). Hopkins's body was cremated the following day at Woodmere Cemetery in Detroit, and her ashes were turned over to her husband. A family friend recalls that they were strewn in Lake Michigan.[92] At the time of her death, Hopkins's residence was recorded as the Hotel Statler, in Detroit, and her home as Mechanicsburg, Ohio.

FIGURE 29. New Statler Hotel, Detroit, Michigan. Vintage postcard. Collection of the author

FIGURE 30. Harper Hospital, Detroit, Michigan. Vintage postcard. Collection of the author

FIGURE 31. James Roy Hopkins and Edna Boies Hopkins, about 1920. Collection of Deborah Leighton

An article in the *Columbus Dispatch* announced her death, commenting, "The wife of an internationally known artist and teacher, Mrs. Hopkins had attained international recognition in her own name, having been the originator of a peculiar system of block printing, which was very intricate and very beautiful. Mrs. Hopkins spent a great deal of time here at the home of her husband's parents, while they were alive and had many friends here to whom the news of her passing away brought sadness."[93] Her passing was also noted on the front page of the March 30, 1937, issue of her hometown newspaper, the *Hudson Post-Gazette.* It stated succinctly, "She was endowed with a great talent for art and developed same by intensive studies in Paris where she had spent many years and followed her chosen life in the various branches of art in this country and in Europe."[94]

James survived Edna by a little over thirty-two years, but as a testimony to his great love for her, he never remarried. When leaving for fishing trips in Michigan with his brother, he would remark that he was "going to visit Edna." Equally poignant, James vowed that without his wife, he would never again visit Paris or New York, cities they had known together, or Maine, one of their favorite summer vacation spots, and apparently he kept this promise.[95]

As the appreciation for the American color woodblock print has increased in recent decades, so too has the interest in Edna Boies Hopkins, a talented artist and a fascinating personality. That so few of her studio records, letters, and personal matters have been located makes her even more tantalizing. Hopkins's oeuvre of more than seventy original woodblock prints, created in just two turbulent decades, exemplifies a life spent in pursuit of the ideals she valued most: personal freedom and artistic expression. Although many details about her life, and perhaps many of her works, remain to be discovered, she has nevertheless left a rich legacy in images of exquisite color and bold, yet graceful, simplicity.

NOTES

1. *Causerie Artistique*, May 9, 1916, The MacDowell Society of Cincinnati. Edna Boies Hopkins's writings and the other primary sources quoted throughout this catalogue are reproduced exactly as written, including variant spellings and occasional grammatical errors.

2. Numerous attempts to obtain a copy of her birth certificate have been unsuccessful. Curiously, her death certificate states her date of birth as October 11, 1877, which would make her only fifty-nine years old when she died on March 24, 1937. However, her first marriage record gives her age as nineteen, and by extrapolation her birth year would be 1872. Her actual date of birth, October 13, 1872, has been confirmed by a Boies family history on file with the Hudson Museum and Bean Creek Valley Historical Society, in Hudson, Michigan. I thank Hazel Monahan, curator of that institution, for her diligent research, especially concerning Hopkins's Hudson roots. My gratitude also goes to Deborah Cotton Leighton, Edna Boies Hopkins's niece, who has graciously supplied much information throughout this project. Additional thanks are due to several close friends of the Hopkins family, including Nancy Bullard and her mother, Martha Jean Pitts (Mrs. Edward Hunt), the daughter of the Hopkins family housekeeper, Mrs. Brown R. Pitts. Martha Jean Pitts Hunt and her husband eventually cared for James Roy Hopkins's brother, Harold, in his later years. I am indebted, as well, to Dr. Richard Alexander, husband of the late Margaret Pitts Alexander, who was Martha Jean Pitts Hunt's sister, and to their son, Edward Alexander. Each of these individuals has offered invaluable support, sharing stories and information willingly and generously. Without their involvement, this project would not have been possible. Finally, I extend my gratitude to the many scholars who have assisted with my research, especially Stephen Borkowski, of the Provincetown Art Commission; Gala Chamberlain, of the Annex Galleries; Marjorie B. Cohn, curator emerita of the Fogg Art Museum, Harvard University; Robert Fabbro, archivist for the Pratt Institute; Rebecca Hosta and Kristin Spangenberg, of the Cincinnati Art Museum; Tim and James Keny, of the Keny Galleries; Stephanie Tarver, deputy clerk for Lenawee County, Michigan; Steven Thomas, of Steven Thomas, Inc.; and James Zimmerman, archivist for the Provincetown Art Association and Museum.

3. During John Henry Boies's illness, the couple traveled to the Southwest and to Colorado, hoping the drier climate would help his respiratory condition. Boies died in Denver, Colorado, on December 10, 1894, at the age of thirty; Edna was only twenty-two. Three letters exist in the Bessie Boies Cotton files, Sophia Smith Collection, Smith College Archives, written from Denver by Edna Boies to Bessie Boies, her younger sister-in-law, and dated July 1, July 25, and August 20, 1894. After her husband's death and throughout her adult life, Edna remained close to Bessie; they would later own apartments in the same New York City co-op.

4. Robert Fabbro, personal communication.

5. Edna Boies Hopkins artist file, Mary R. Schiff Library, Cincinnati Art Museum.

6. Julia Meech and Gabriel P. Weisberg, *Japonisme Comes to America: The Japanese Impact on the Graphic Arts, 1876–1925* (New York: Harry N. Abrams, 1990), p. 180.

7. Nancy E. Green, "Arthur Wesley Dow: American Arts and Crafts," *American Art Review* 11, no. 6 (1999): p. 217.

8. David Acton, *Along Ipswich River: The Color Woodcuts of Arthur Wesley Dow* (New York: Hirschl & Adler Galleries, 1999), p. 12.

9. Mary Ryan Gallery, *Edna Boies Hopkins: Color Woodcuts, 1900–1923* (New York: Mary Ryan Gallery, 1986), p. 2.

10. The workbook is reproduced on microfilm reel 4306, Archives of American Art, Smithsonian Institution; reel 1515 contains various other information on Edna Boies Hopkins and her husband James Roy Hopkins.

11. The jar is 3 1/4 inches high by 3 inches in diameter, accession number 1999.164, Museum purchase from the Emma Mendenhall Estate. The small, undated vessel is decorated with a low-relief design of flowering branches in the Japanese style.

12. Sprague-Smith was a New York artist, teacher, and school principal, and later the president of the New York Bach Festival.

13. Meech and Weisberg, *Japonisme Comes to America*, p. 181. Howard Mansfield was a collector of Japanese art, a trustee of the Metropolitan Museum of Art, and later its first acting curator of Asian art.

14. Mary Ryan Gallery, *Edna Boies Hopkins*, p. 2.

15. After two years of study with Frank Duveneck and a brief period in New York City working as an illustrator, James Roy Hopkins had moved to Paris in 1902 and enrolled in the Académie Colarossi, renting a studio at 53, rue de Dantzig. See Patricia D'Arcy Catron, *James Roy Hopkins: Ohio Artist, 1877–1969* (Springfield, OH: Springfield Art Center, 1977), p. 4. Hopkins and Boies were married at the Episcopal Church of the Transfiguration on 29th Street in New York City. The Reverend George Clarke Houghton, rector, officiated at the marriage. Witnesses were Bessie Boies and another friend, H. N. C. Hart.

16. Interestingly, from 1903 to 1904, prior to accepting a position at the Teachers College at Columbia University, Arthur Wesley Dow, Hopkins's former teacher, embarked on a round-the-world trip that included visits to Egypt, Greece, India, Japan, and Hawaii. Hopkins's choice of a similar tour may well have been influenced by her knowledge of Dow's previous trip.

17. The mosque print is illustrated in Mary Ryan Gallery, *Edna Boies Hopkins*, p. 19, where it is identified as being by Edna Boies Hopkins, *Untitled*, about 1905, 3 7/8 x 6 1/4 inches, apparently a unique impression or from a very limited edition. Other examples of James's work are *Woman Pulling on Black Gloves*, now in the Alexander Collection, Canton, North Carolina; *French Village*, also known as *Paris Wine Shop*, impressions of which are owned by the Cincinnati Art Museum and the Springfield Museum of Art; *Two Horses in a River*, in the Cincinnati Art Museum; and *Untitled (Mountain Scene)*, in the Herbert F. Johnson Museum, Cornell University.

18. Their first address was 39, boulevard Saint-Jacques. In 1912, the Hopkinses moved to 55, rue de Dantzig, next to James Roy Hopkins's studio. Although following Edna's death in 1937 he never again visited Paris, James Roy Hopkins maintained this apartment until after World War II, finally selling it sometime in the 1960s.

19. James M. Keny, "A Dilemma of Riches: The Art of James and Edna Hopkins," *Timeline* (Ohio Historical Society) (February–March 1990): p. 23.

20. Meech and Weisberg, *Japonisme Comes to America*, p. 183. Why Hopkins chose this particular symbol as her personal seal is not known, and she appears to have used it only briefly, from about 1906 until 1908/9.

21. See, for example, Jack Kramer, *Women of Flowers* (New York: Harry N. Abrams, 1996) and Margo Miller, "Blooming Belles," *Boston Globe*, February 26, 1998, a review of an exhibition of women floral artists at Haley & Steele Gallery in Boston from March 6 to 19, 1998.

22. The first edition, with twenty-four full-page chromolithograph plates by Miner, was published in Boston by Lee & Shepherd in 1885.

23. A 1914 Cincinnati newspaper interview with James Roy Hopkins noted that "Mr. Hopkins is heartily in sympathy with the Spring [Paris] salons, which are inclined to be conservative, than with the Autumn

salons, which are ultramodern; but Miss Mars and Miss Squire seem greatly interested in the latter, although the tendency of their own work is not ultra modern." Cited in Mary Ryan Gallery, *Très Complémentaires: The Art and Lives of Ethel Mars and Maud Hunt Squire* (New York: Mary Ryan Gallery, 2000), p. 52.

24. Meech and Weisberg, *Japonisme Comes to America*, p. 183, posits Masayoshi's *Soaka ryakugashiki* (Methods of Cursive Drawing of Flowering Plants) as the direct source for Hopkins's floral prints. Although the authors note that copies of this book belonged to important Parisian collectors (for example, S. Bing and Javal), and possibly to Dow, no proof exists that Hopkins herself owned this book or was familiar with it. It is safer to assume that Hopkins was familiar with nature prints by a variety of ukiyo-e artists.

25. Keny, "A Dilemma of Riches," p. 23, and Mary Ryan Gallery, *Edna Boies Hopkins*, p. 3. The frequency of their visits to Giverny and the degree to which the Hopkinses were friends with Monet are difficult to ascertain through any primary source materials. Their connection to Monet appears to be based on oral history passed along by a close acquaintance, perhaps Martha Jean Pitts Hunt. The Hopkinses may also have been friends with the American Impressionist painter Theodore Butler (1861–1936), an Ohio native who married two of Monet's stepdaughters in succession. Butler had studied at the Académie Colarossi in the late 1880s, just as James Roy Hopkins had in 1902, which may have created an additional bond. A further tantalizing reference to the area near Giverny, but with no mention of Monet, occurs in a letter from Edna Boies Hopkins to Bessie Boies, dated July 12 but without a year (as Hopkins refers back to "pre-war days," the letter must date from 1921 or 1922, when Edna and James again lived in Paris). The letter, now in the possession of Deborah Cotton Leighton, recounts, "Shem and Ethel [most likely Maud Hunt Squire and Ethel Mars] have found and gone to a charming place in Vernon—about and [*sic*] hour and a half from Paris. Just by accident and when they were about to give up finding any place that would even do they discovered this house and garden. Such a garden! I spent two days with them a week ago and sent back immediately ecstatic phrases on p.c.'s that caused Jamus [James] and three friends to hop up on the early morning train to see. They were as charmed as I and it would not surprise me to find us living there in a house and garden of our own by long lease if not really ours. There will be no chance till fall when the few summer people move back to town to see if there [is] something we want: we cannot hope to fall heir to such a garden as the girls have. 'Loving care' sings out to you from every trained tree, and such a view as there is from the windows, like parts of Italy I remember, and nightingales that do not limit themselves to night."

26. Hopkins's sketchbook is in the possession of Deborah Cotton Leighton.

27. Attempts to ascertain which prints were acquired by the museums in Berlin and Stockholm have been unsuccessful. The Walker Art Gallery owns *Purple Daisy* (also known as *Chrysanthème Simple*), accession number WAG-385.

28. See Société du Salon d'Automne, *Catalogue des oeuvrages de peinture, sculpture, dessin, gravure, architecture, et art décoratif* (Paris: Société du Salon d'Automne, 1913).

29. Lindsay Leard, "American Prints in the Arts and Crafts Tradition," *Antiques Magazine*, September 1996, pp. 334–44.

30. In the 1915 Cincinnati Street Directory, Edna Bois (*sic*) Hopkins is listed as an artist residing at 950 Morris Street bordering Eden Park, where both the Art Academy and the Art Museum are located. James Roy Hopkins is listed as an artist at the Cincinnati Art Museum. In 1917, James appears to have taken an apartment at the Westminster Flats; Edna is still listed at 950 Morris Street. In 1918, both Edna and James are listed at flat 14 of the Westminster Flats, and they are recorded at this address in 1919, as well.

31. Undated and untitled newspaper clipping, Hopkins artist file, Cincinnati Art Museum.

32. Undated and untitled newspaper clipping, Hopkins artist file, Cincinnati Art Museum.

33. John E. D. Trask, ed., *Catalogue de Luxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder, 1915), vol. 2, p. 403.

34. "This Week in Art Circles," *Cincinnati Enquirer*, November 7, 1915, Hopkins artist file, Cincinnati Art Museum.

35. *Cincinnati Times Star*, November 4, 1915, Hopkins artist file, Cincinnati Art Museum.

36. *Boston Globe*, August 27, 1916, Sunday magazine cover. An excellent discussion of Provincetown's art colony can be found in Tony Vevers, "The Beginnings of the Provincetown Art Association and Museum," in *The Provincetown Art Association and Museum Collection*, ed. Tony Vevers (Provincetown, MA: Provincetown Art Association and Museum, 1998), pp. 10–35.

37. Kathryn Lee Smith, *The Provincetown Print, 1915–1996* (Provincetown, MA: Provincetown Art Association and Museum, 1996), p. 11.

38. Mary Ryan Gallery, *Très Complémentaires*, p. 40.

39. Janet Altic Flint, *Provincetown Printers: A Woodcut Tradition* (Washington, DC: Smithsonian Institution Press, 1983), p. 14.

40. Ibid., p. 15.

41. In the mid- to late 1890s, Munch had experimented by cutting up and separately inking elements of his woodblock prints much like parts of a jigsaw puzzle, in some instances creating similar white lines. See, for example, Werner Timm, *The Graphic Art of Edvard Munch* (New York: New York Graphic Society, 1972), p. 19.

42. Meech and Weisberg, *Japonisme Comes to America*, p. 189.

43. The Modern Art School was located at 72 Washington Square South in New York City, where its winter sessions were held. In the summer, the school moved to Provincetown, where many of its teachers were members of Eugene O'Neill's Provincetown Players. References to the school in *Arts and Decoration* magazine indicate that it operated from June 1915 through September 1917. For the advertisements for Hopkins's classes, see *Arts and Decoration* 5, no. 12 (October 1915): p. 452, and *Arts and Decoration* (March 1916): pp. 213–14. Hopkins's 1916 winter/spring woodblock printmaking class opened on February 10, 1916. That summer, she continued teaching in Provincetown at the school's summer session, which opened on June 12 and continued through September. Hopkins can therefore be located with certainty in Provincetown during this period.

44. Leona Rust Egan, *Provincetown as a Stage* (New York: Parnassus Press, 1994).

45. The swatches are labeled "1-cadmium, 2-Lemon, 3-orange and cadmium, 4-light red, 5-orange, 6-middle red, 7-pale magenta, 8-purple, 9-violet, 10-blue," with numbered greens for the foliage and a pale yellow designated for the background.

46. Hopkins, quoted in Mary Ryan Gallery, *Edna Boies Hopkins*, p. 2.

47. David Acton, *A Spectrum of Innovation: Color in American Printmaking, 1890–1960* (New York: W. W. Norton, 1990), p. 64.

48. Hopkins to Brown, undated, Provincetown Art Association and Museum archives, Provincetown, Massachusetts.

49. Poynter, who died in 1954, was an important Cincinnati photographer and pioneer of the rotogravure process. He is represented in the permanent collection of the Cincinnati Art Museum.

50. Andrew Stevens, curator of prints and drawings at the Elvehjem Museum of Art (now the Chazen Museum of Art), has studied the printing methods of many early twentieth-century American color woodblock printmakers and agrees (in a letter of May 30, 2002) that Hopkins likely used tacks to secure the paper

to the printing frame, a decidedly Western practice unlike the Japanese use of *kento*, or registration marks, to assure proper alignment of sequential inkings.

51. Smith, *The Provincetown Print*, p. 13.

52. Samuel Clegg, "The Color Prints of Edna Boies Hopkins," *Bibliophile* 1, no. 6 (August 1908): pp. 292–95.

53. Harold Hopkins to Paul Ashbrook, April 27, 1969, Hopkins artist file, Cincinnati Art Museum Archives, Mary R. Schiff Library.

54. See C. Robert Welch, *James R. Hopkins: Painter of the Cumberlands* (Richmond, KY: Eastern Kentucky University, 1983), p. 2 and note 7.

55. In 1911 and 1913, the Stearnses had invited Michigan artist Lawrence Carmichael Earle (1845–1921) to stay with them and paint. Whether the Hopkinses were acquainted with Earle is not known.

56. James Roy Hopkins, *Kentucky Mountaineer*, 1915, oil on canvas, 32 x 26 inches, accession number 1915.561, Gift of the Friends of American Art.

57. See Welch, *James R. Hopkins*, pp. 3–6, and R. C. Goldsmith, "A Kentucky Mountaineer" (unpublished manuscript, James Roy Hopkins records, reel 1515, Archives of American Art).

58. An excellent study of these French prints is Caroline Boyle-Turner, *The Prints of the Pont-Aven School: Gauguin and His Circle in Brittany* (New York: Abbeville, 1986).

59. See Boyle-Turner, *Prints of the Pont-Aven School*, pp. 25–26.

60. Sérusier's lithograph, measuring 5 1/2 x 9 inches, was published for an exhibition at the gallery of Le Barc de Boutteville. The exhibition also included one original lithograph each by Maurice Denis, Henri-Gabriel Ibels, Marc Mouclier, Paul Ranson, Ker-Xavier Roussel, Félix Vallotton, and Edouard Vuillard.

61. One of the oil landscapes is in the collection of the Springfield Museum of Art in Ohio, accession number 2004.009, Gift of Mr. and Mrs. David E. Bullard; the other is in a private collection in Scotland.

62. *Cincinnati Enquirer*, December 16, 1917, Hopkins artist file, Cincinnati Art Museum.

63. A letter from Edna Boies Hopkins to Bessie Boies Cotton, dated Tuesday, July 12 (1921–23?), in the Bessie Boies Cotton files, Sophia Smith Collection, Smith College Archives, notes that "Mrs. Lippelman gets here [Paris] next, so we shall be a gay crowd. We've been dashing around the country trying to find just the right place for Mrs. Lip and her four kiddies but we haven't agreed on a spot yet. Will she or won't she let them bathe in the Seine?" A Lippelman family member recalls that (presumably in 1917), at Lake Cumberland, the Lippelmans with their four children camped in tents on the sand bars below the Cumberland Falls. The youngest child, Jane, remembered being carried through the river by Andy Vanover, the local guide, who surrounded the tents with large ropes, thought to ward off water moccasins. Jane also attended a children's camp in Provincetown, Massachusetts, before her family moved to Paris, where they purchased a home. In the early 1980s, her sister, then Elizabeth L. Sawyer, gave the Edna Boies Hopkins woodblock prints to a member of the younger generation living in New York. Jane later commented to a family member that "the woman in the bathing cap in *Cascades* is my mother, Berta, with family and friends."

64. "The Etchers' Exhibit," *Chicago Post*, April 29, 1919, Annex Galleries archives, Santa Rosa, California.

65. According to Dr. Richard Alexander, Hopkins's New York apartment was in a cooperative building at 98 Morningside Avenue, at the southeast corner of 123rd Street, overlooking Morningside Park.

66. *Cincinnati Enquirer*, December 16, 1917, Hopkins artist file, Cincinnati Art Museum.

67. The bill of sale is on file in the Cincinnati Art Museum Archives, Mary R. Schiff Library.

68. A letter from Major M. E. Haggerty to Elizabeth Kellogg, of the Cincinnati Art Museum, dated September 11, 1918, and now in the Cincinnati Art Museum Archives, suggests this possibility.

69. Dr. Richard Alexander, personal communication.

70. "This Week in Art Circles," *Cincinnati Enquirer*, February 9, 1919, Hopkins artist file, Cincinnati Art Museum.

71. Duveneck died on January 30, 1919.

72. *The Arts* 1, no. 7 (August–September 1921): p. 38.

73. Hopkins to Cotton, April 8, 1921, in the possession of Deborah Cotton Leighton.

74. See Madeleine Barbin, "Des Américaines à Paris," *Nouvelles de l'estampe*, no. 28 (July–August 1976): p. 17. It has not been possible to ascertain which prints Hopkins exhibited at these salons.

75. In Columbus, the Hopkinses resided at 367 West 8th Avenue, near the Ohio State University campus. Columbus city directories from 1925 through 1937 show James Roy Hopkins as a professor at OSU, but in 1938, the year following Edna's death, he is listed as an instructor.

76. Martha Jean Pitts Hunt, personal communication.

77. Mary Ryan Gallery, *Edna Boies Hopkins*, p. 3.

78. Ralph Fanning, "James R. Hopkins: Painter, New Fine Arts Head," *Ohio State University Monthly* 15, no. 5 (February 1924): pp. 7, 48.

79. Mary Ryan Gallery, *Edna Boies Hopkins*, p. 3.

80. Hopkins to Cotton, undated, in the possession of Deborah Cotton Leighton.

81. "Among the Artists," *Columbus Dispatch*, undated article, James Roy Hopkins records, reel 1515, Archives of American Art.

82. Martha Jean Pitts Hunt, personal communication.

83. The card, which is in the student registration records at the Art Academy of Cincinnati, lists Hopkins's address as 116 North 3rd Street, Newport, Kentucky.

84. Hopkins's father, David J. Beachboard, died in 1926. Her mother, Clotilde C. Beachboard, had died long before, in 1904, and her father had remarried in 1905, to Alice J. Perkinson, who died in 1909. With no surviving immediate family, Hopkins remained especially close to her sister-in-law, Bessie Boies Cotton.

85. James Roy Hopkins records, reel 1515, Archives of American Art.

86. Martha Jean Pitts Hunt recalls that long after his wife's death, James Roy Hopkins made repeated attempts to contact the concierge of their apartment building regarding their belongings; he never received any reply. It is fair to assume that the contents of the Hopkinses' apartment were removed and disposed of.

87. Hopkins to Cotton, undated, in the possession of Deborah Cotton Leighton.

88. Hopkins to Pitts, November 16, 1936, in the possession of Dr. Richard Alexander and Edward Alexander. Margaret Pitts (Mrs. Richard Alexander) was the sister of Martha Jean Pitts Hunt. Although quite a bit younger, she was a close friend of Edna Boies Hopkins and maintained an active correspondence with her. Hopkins encouraged Pitts to attend college in New York, allowed her to stay at her apartment, and sent her small gifts of money.

89. Hopkins to Pitts, December 7, 1936, in the possession of Dr. Richard Alexander.

90. Hopkins's physicians were Drs. Brooks, Clinton, and Ashley of 113 Martin Place, Detroit. Dr. Brooks signed Hopkins's death certificate. Detroit's Harper Hospital, designed by architect Elijah E. Myers, opened in 1882. It was demolished in the 1970s when most of Detroit's historic hospitals were consolidated into a new complex adjacent to Wayne State University's campus. Part of this complex still bears the name Harper Hospital.

91. Certificate of Death, Office of Vital Records, Lansing, Michigan.

92. Martha Jean Pitts Hunt recollects that James Roy Hopkins scattered his wife's ashes in Lake Michigan; however, the possibility exists that it was another "lake in Michigan."

93. “Wife of University Prof. Passed Away,” *Columbus Dispatch*, undated.

94. Another notice in the Friday, April 16, 1937, edition of the *Hudson Post-Gazette* reprinted an article from a Columbus newspaper, with the headline “Large Estate is left to Husband in the will of the Late Edna Boies Hopkins (Father David Beachboard) Total over $100,000.” Hopkins’s last will and testament, dated October 8, 1934, is on file with the Champaign County Probate Court, in Urbana, Ohio, the county seat of her husband’s family home. Her estate was, in fact, worth $127,956, and apart from two monetary gifts made to John Boies Cotton and Deborah Cotton Leighton, her nephew and niece, the bulk of the assets went to her husband. Bessie Boies Cotton purchased Hopkins’s 1929 model A Ford Roadster from the estate for fifty dollars.

95. Edward Alexander, personal communication.