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SPRING/SUMMER 2013



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FOR THE LOVE OF ROSES

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This issue printed in March 2013. With this issue we are adjusting the release cycle of the magazine, which is published twice a year. Issue 1 will now be released in the fall and issue 2 in the spring. The previous issue was dated spring/summer 2012 (volume 8, issue 1).

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FROM THE EDITOR

THE EMERGENCE OF A MORE VIVID BACKGROUND

Nearly 100 years ago, Arabella D. Huntington bought two paintings from art dealer Joseph Duveen and installed them in her home at 57th Street and 5th Avenue in New York City. Arabella had only recently married Henry E. Huntington, the nephew of her previous husband, Collis P. Huntington, but she had no intention of sending the Renaissance paintings to their new house in San Marino, Calif.

To display the pair—*Portrait of a Man* and *Portrait of a Woman* (pg. 24) by Domenico Ghirlandaio (1449–1494)—Arabella abandoned the crowded salon-style arrangement of multiple rows in favor of a single row, as commonly found in art museums today. Black-and-white photographs (pgs. 25–26) don't do justice to the vibrant red velvet that she chose as the backdrop for her burgeoning collection of Renaissance art.

In “Portrait of a Huntington” (pg. 20), Shelley M. Bennett recounts Arabella's art collecting during the period between the death of Collis and her marriage to Henry. The article is adapted from Bennett's new book, *The Art of Wealth: The Huntingtons in the Gilded Age*, which will be published in May by the Huntington Library Press. While Bennett's magazine article focuses on Arabella, with glimpses of intimate correspondence with her son, Archer, the book shines equal spotlights on the art collecting and philanthropy of all four Huntingtons—Arabella, Archer, Collis, and Henry.

Among the materials that Bennett brings to light in her research are a number of items from the Hispanic Society of America, in New York, which was founded by Archer in 1904. They include those photos of the new configuration of her art collection, letters between Archer and Arabella, and numerous photographs of Arabella as a young woman, which stand in stark contrast to the more widely known images of her in her final years, seemingly more severe, and adorned in perpetual mourning attire.

Portrait of a Man and *Portrait of a Woman* came to The Huntington after Arabella's death, as part of the Arabella D. Huntington Memorial Collection. This fall they can be seen in an exhibition here, “Face to Face: Flanders, Florence, and Renaissance Painting,” which will also include the painting that is arguably the greatest in The Huntington's collection, Rogier van der Weyden's *Madonna and Child*, ca. 1460 (pg. 22), yet another notable purchase by Arabella. That work originally was part of a diptych, and the exhibition will reunite it with its original right half, *Portrait of Philippe de Croÿ*, from a museum in Antwerp.

Like the pairing of two long-separated portraits, *The Art of Wealth* brings us the most nuanced portrait yet of Arabella and the three most prominent men in her life.

MATT STEVENS

Opposite page, left: Sir Thomas Lawrence (1769–1830), Sarah Goodin Barrett Moulton: “Pinkie,” 1794, oil on canvas. The Huntington Library, Art Collections, and Botanical Gardens. **Right:** Arabella D. Huntington, 1903, photograph by Felix Nadar in Paris. The Huntington Library, Art Collections, and Botanical Gardens. **Bottom:** “Carefree Celebration”, from The Huntington's Rose Garden. Photograph by Lisa Blackburn.

Front cover: Three photographs of a young Arabella D. Huntington. At lower left, she holds her son, Archer, ca. 1871. The other two images also date to the early 1870s. **Back cover, left to right:** Wearing necklace of pearls, ca. 1906; seated, holding a book, photograph taken by Felix Nadar in Paris, 1903; wearing the Morgan pearls, 1910–15. All photos courtesy Hispanic Society of America, New York, and are reproduced from *The Art of Wealth: The Huntingtons in the Gilded Age*, by Shelley M. Bennett (Huntington Library Press, 2013).

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News Bytes

NAVIGATING STORIES FROM VERSO, THE BLOG OF THE HUNTINGTON

Fish out of Water

Readers of Verso know that connections often arise from seemingly disparate stories. A recent post introduced “Surface,” a short film in Verso’s video series, *Videre*. It takes you beneath the surface of The Huntington’s Japanese Garden ponds to enter a topsy-turvy world of shifting perceptions. Other posts have pondered perspective and waterscapes from Magellan to Maynard Parker.

Above: A video camera plunges through a surface—of both water and air—to produce surprising results. The short, silent film “Surface” is about fish, reflection, and not knowing which way is up. It is part of Verso’s *Videre* series.

THE AMERICAN DREAM HALF FULL

Architectural photographer Maynard Parker (1900–1976) liked to stand outside Southern California homes and aim his camera through windows into living rooms and dining rooms. But in this shot, of Mr. and Mrs. Jack Moss and their backyard pool in the Los Angeles development known as Pacific Palisades (ca. 1944), Parker takes an inside-out approach. Parker rarely showed people in such views, let alone swimmers in the water.

“This photograph incorporates all of the elements of postwar suburban good life,” says Jennifer Watts, The Huntington’s curator of photographs and editor of *Maynard L. Parker: Modern Photography and the American Dream* (published by Yale University Press in association with The Huntington Library in November 2012). “California was at the vanguard of this new kind of attainable living, and Parker documented it and spread his images across the nation in magazines like *House Beautiful* and *Sunset*. Privacy, security, leisure, and recreation—not to mention affluence and prosperity—are all communicated in a photograph like this.”

In 1955, half of all new pools in the United States were built in California, she says. The ’50s saw an increase of backyard pools from 10,000 at the beginning of the decade to 175,000 by 1959, thanks in part to Parker and the editors who published his photographs.



Read more at huntingtonblogs.org, where you can click on “News Bytes” on the right side of Verso’s homepage.

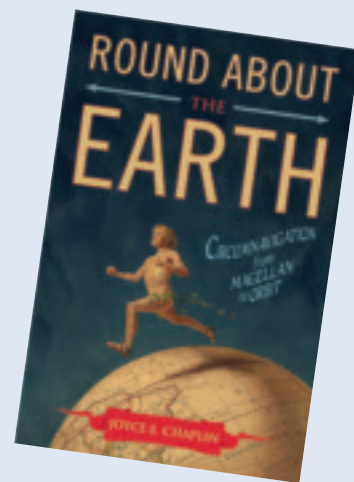
The Go-Betweens

In November 1520, Ferdinand Magellan entered the straits now bearing his name at the southern tip of South America and passed from the Atlantic to the Pacific on his way to completing the first circumnavigation of the globe. Magellan died, however, before his ship returned to Seville. In her new book, *Round About the Earth: Circumnavigation from Magellan to Orbit* (Simon and Schuster, 2012), historian Joyce E. Chaplin points out that Magellan's great feat carries another asterisk—he relied on abducted navigators at various stages in the Pacific to chart his course.

Chaplin was the Fletcher Jones Foundation Distinguished Fellow at The Huntington in 2006–07, when she conducted research for her new book. *Round About the Earth* is a history of circumnavigation by sea, land, air, and space—from Magellan the 16th-century explorer to Magellan the GPS tool. Chaplin explains how Magellan, Sir Francis Drake, and other maritime explorers kidnapped so-called go-betweens—local experts from the coastal regions of North and South America, the South Pacific, and Asia—to help chart the way.

“This practice of abducting local experts became the standard way to get around the world,” she said at a recent Huntington conference, “Oceanic Enterprise: Location, Longitude, and Maritime Cultures.”

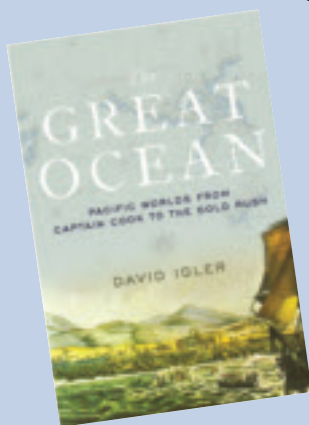
“When in doubt, take someone who might know something about the next leg of the journey and then repeat as needed.” While Juan Sebastián Elcano gets credit for completing the first circumnavigation, Chaplin's retelling includes the go-betweens, such as the two captives Magellan had on board when he entered the Pacific—“an Asian slave named Enrique, acquired earlier in Malacca [Malaysia], and a man he had just kidnapped in Patagonia.”



THE GREAT OCEAN

By the time Capt. James Cook completed three trips around the world in the 1770s, ships had ceased relying on captives for navigation. Historian David Iglar focuses his book on the Pacific Ocean between Cook's era and the California Gold Rush, when empire and self-interest competed with one another among traders, hunters, and scientists—and when indigenous populations fell victim to disease at an alarming rate.

“I'm looking more broadly at the Pacific, and that means incorporating the surrounding continents and not just the islands,” says Iglar of *The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush* (Oxford University Press, 2013). “So my book is neither an imperial history nor purely an indigenous history, but an attempt to get at what happens when these different worlds collide.”



A Chartered Isle

Two weeks shy of his famous landfall on Oct. 12, 1492, Christopher Columbus thought he spotted Antilia, a legendary island to mapmakers who didn't know they were perpetrating a myth. Alas, says historian Carol Pal, Columbus' find was merely a shadow on the ocean. His so-called discovery would have to wait.

Pal, a Dibner Research Fellow in the History of Science and Technology this year at The Huntington, talked about Antilia at a December 2012 conference, “The Republic of Letters, 1500–1800.” Pal is less concerned with island geography than she is with the story of how the name Antilia was adopted for a scholarly utopia that was taking shape in the 17th century. At the conference, she talked about Antilia and the Republic of Letters—another nonexistent place akin to today's online communities, where intellectuals formed networks through correspondences and the exchange of printed books and essays.



Center left: *Victoria*, the only ship of a fleet of five to complete the first circumnavigation. Detail from Abraham Ortelius (1527–1598), map of the Pacific, ca. 1595. **Lower right:** Detail from a 16th-century map reproduced in Konrad Kretschmer, *Die Entdeckung Amerika's in ihrer Bedeutung für die Geschichte des Weltbildes* (Berlin, 1892). Note the spelling variation of the name of the island. The Huntington Library, Art Collections, and Botanical Gardens.

Your Grandfather's Electric Car

A PHOTO ARCHIVE HAS MANY STORIES TO TELL US ABOUT THE EVOLUTION OF L.A.'S URBAN LANDSCAPE

By William Deverell and Greg Hise

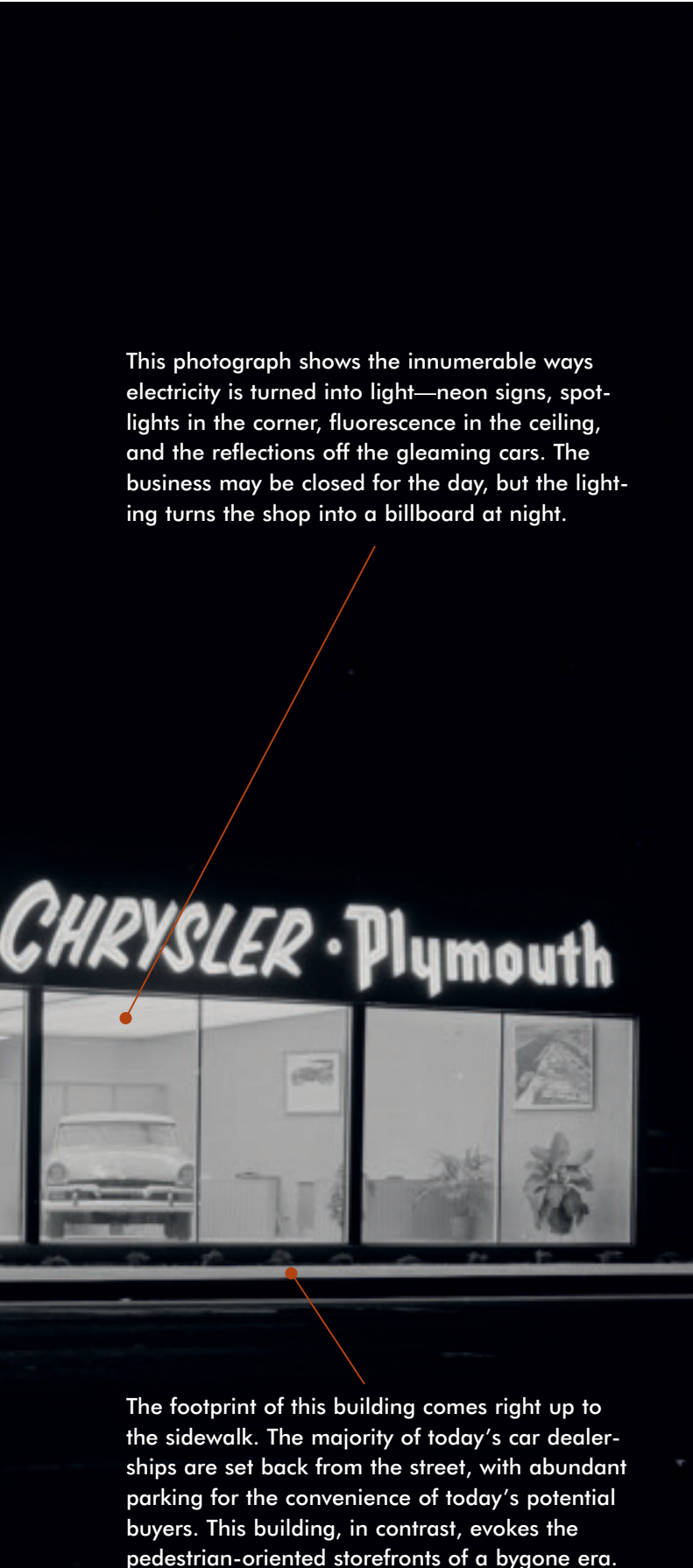
The building is composed of a system of grids—note the regularly spaced columns with floor-to-ceiling sheets of glass. It is an intentionally modern structure that evokes Mies van der Rohe's famous pavilion for the 1929 Barcelona International Exposition. The transparency of the building itself makes for the high visibility of what is inside—the cars.

The name Lou Reed has different associations today, but back in the 1950s it likely communicated the familiar reassurance of a known automotive dealer. Reed's fluid signature, captured in neon light, occupies a significant proportion of the structure.



The cars, naturally, are the focal point. As a historical document, this photograph gives them the quality of being artifacts of postwar America, when consumers pursued an American Dream that entitled them to a car in every garage. The glass, the light, the perspective conspire to make the cars objects of desire.

Lou Reed Chrysler/Plymouth Dealership, photograph by Joseph Fadler, ca. 1955. From the Southern California Edison Photographs Archive at The Huntington Library, Art Collections, and Botanical Gardens.



This photograph shows the innumerable ways electricity is turned into light—neon signs, spotlights in the corner, fluorescence in the ceiling, and the reflections off the gleaming cars. The business may be closed for the day, but the lighting turns the shop into a billboard at night.

The footprint of this building comes right up to the sidewalk. The majority of today's car dealerships are set back from the street, with abundant parking for the convenience of today's potential buyers. This building, in contrast, evokes the pedestrian-oriented storefronts of a bygone era.

THE AUTOMOBILE HAS RUN ON ELECTRICITY much longer than you might think, at least when it comes to moving vehicles off the showroom floor. This photograph—one of the more than 70,000 housed in the massive Southern California Edison archive at The Huntington—was meant to document the use of electricity in this building, a structure with one clear function: to promote sales. From the 1880s up until the 1970s, Edison photographers trained their cameras on telephone poles, streetlights, power stations—anything and everything that documented the technology necessary for generating electric power and the required infrastructure for its widespread dispersal. The unintended—but delightful—consequence of this meticulous recordkeeping is an archive that showcases the incredible geographic expansion of a region powered by electricity. Edison photographs reveal the exteriors and interiors of businesses, restaurants, nightclubs, hotels, and rooming houses. The company donated the archive to The Huntington in 2006.

As historians of Southern California—its cultures, politics, and architecture—we are fascinated by what an image like this can tell us. The photographer, Joseph Fadler, clearly took his craft seriously. If he had set up his camera immediately across the street it would have produced a far more static image. But at this angle, and at this time of night, his photo conveys movement and modernism—as if the vantage point is from a passing car's window. ∞

William Deverell is professor of history at the University of Southern California and director of the Huntington-USC Institute on California and the West. Greg Hise is professor of history at the University of Nevada, Las Vegas. Together they are curating the online exhibition "Form and Landscape: Southern California Edison and the Los Angeles Basin, 1940–1990," part of "Pacific Standard Time Presents: Modern Architecture in L.A." The project is an initiative of the Getty Foundation, celebrating the city's modern architectural heritage through exhibitions and programs starting in April 2013. The website is scheduled to launch in May and will feature more than a dozen authors, critics, and scholars commenting on more than 400 photographs from the Edison collection. You will be able to access it from The Huntington's homepage, www.huntington.org.

Thinking Pink

A NEW BOOK EXAMINES THE HISTORY OF BLUE BOYS AND GIRLY GIRLS IN AMERICA

By Kimberly Chrisman-Campbell



As a newly appointed assistant professor in textiles and consumer science at the University of Maryland back in the 1980s, Jo Paoletti had a simple question: When did we start dressing girls in pink and boys in blue? “I thought I could just look it up somewhere,” she laughs now. “Next thing I know, I’m finding things in print saying pink is for boys, and things got more confusing than clear.”

Thirty years later, Paoletti has found some answers at last, and she has published them in *Pink and Blue: Telling the Boys from the Girls in America* (Indiana University Press, 2012). The book chronicles the surprising origins of gender distinctions in children’s dress, providing a child’s-eye view of American social history from the late 1800s to the present day.

While visitors to The Huntington may be forgiven for thinking that pink and blue date all the way back to 18th-century England—the era of *Pinkie* and *Blue Boy*—the widespread association of pink with girls and blue with boys is actually a much more recent phenomenon. But the famous paintings did play a part in it. The frenzied publicity *Blue Boy* and *Pinkie* received when Henry E. Huntington acquired them for his collection—in 1921 and 1927, respectively—helped to cement the meanings of the two colors in popular culture. The paintings were even used as historical evidence to justify



Thomas Gainsborough (1727–1788), *The Blue Boy*, 1770, oil on canvas. The Huntington Library, Art Collections, and Botanical Gardens. **Opposite:** Thomas Gainsborough, *Francis Nicholls 'The Pink Boy'* (b. 1774), 1782, oil on canvas. Waddesdon, The Rothschild Collection (The National Trust), Bequest of James de Rothschild, 1957, acc. No. 2508. © The National Trust, Waddesdon Manor.

the relatively new idea that boys should wear blue and girls should wear pink.

In the 18th and 19th centuries, pink and blue were worn by boys and girls alike.

Of course, there was no such historical precedent. In the 18th and 19th centuries, pink and blue were worn by boys and girls alike. Thomas Gainsborough even painted a *Pink Boy*, now in the Rothschild Collection at Waddesdon Manor,

Buckinghamshire (see pg. 8). If anything, *Blue Boy's* namesake hue was an unconventional choice for a young boy; Gainsborough reportedly painted the portrait to prove to his rival, Sir Joshua Reynolds, his controversial theory that “the predominant colour in a Picture ought to be blue,” rather than the warm, mellow colors Reynolds and the artistic establishment favored. *Blue Boy's* famous suit—like *Pink Boy's*—is not typical children’s wear of the 1770s, but a masquerade costume or a studio prop evoking 17th-century adult fashion, known as “Vandyke” dress in the 18th century.

Indeed, children of the 18th and 19th centuries tended to wear long,

white cotton gowns, regardless of gender. Even today, Huntington visitors (and curators) have trouble identifying the sex of children in portraits of the period, such as those in Reynolds’ *The Vandergucht Children* (see below). While modern parents may balk at the idea of dressing small children in pristine white, white cotton was “the only smart choice” for children in an era before machine laundering, Paoletti says, because it could be washed and bleached. Until knitwear became widely available, soft cotton was a kid-friendly alternative to the silks and woolens worn by grownups. And the long gowns worn by children of both sexes also served a practical purpose, providing warmth and facilitating diaper changes. These gowns became shorter as children learned to walk, and, around the age of five, boys would be “breeched,” or dressed in breeches, like adult men.

Consider John Hoppner’s 1789 portrait of *The Godsall Children*, which captures a transitional moment in the history of children’s dress (see pg. 10). The two sisters—ages 4 and 17—wear virtually identical white cotton muslin gowns. The portrait was probably painted to celebrate their 5-year-old brother’s breeching, but instead of knee-length



Sir Joshua Reynolds (1723–1792), *The Vandergucht Children* (detail), 1785, oil on canvas. The Huntington Library, Art Collections, and Botanical Gardens.



breeches, he wears a skeleton suit, a one-piece garment incorporating long trousers. The skeleton suit was one of the first garments invented specifically for children, and not also worn by grown men—a legacy of Jean-Jacques Rousseau’s progressive theories on child development, which recommended loose, comfortable clothing suitable for active lifestyles. Paoletti points out that the tucks on the young girl’s skirt, which could be let out as she grew taller, were not found on young boys’ gowns, precisely because the boys transitioned into bifurcated garments as they grew.

By the early 19th century, grown men had discarded breeches for the long trousers adopted by boys in the late 18th century, just as adult women had already adopted the informal, washable white gowns previously worn only by children. “It’s really interesting to me when a kid’s garment is retained into adulthood,” Paoletti says, pointing out that this practice continues today. “Trousers and loose white gowns fit their philosophy of a more casual, active lifestyle.” As the children of one generation become the parents of the next, they dress their own children according to their own longstanding preferences and prejudices. Sometimes, it takes a generation for outside influences to seep into children’s fashions—as undoubtedly happened with *Pinkie* and *Blue Boy*.

For much of the late 19th and early 20th centuries, boys and girls alike wore both pink and blue, although Paoletti found advice books and articles from the 1890s to the 1920s advocating blue for girls and

Left: John Hoppner (1758–1810), *Susannah, Philip Lake, and Maria Godsall: The Godsall Children*, 1789, oil on canvas. The Huntington Library, Art Collections, and Botanical Gardens. **Below:** Sir Thomas Lawrence (1769–1830), *Sarah Goodin Barrett Moulton: “Pinkie,”* 1794, oil on canvas. The Huntington Library, Art Collections, and Botanical Gardens.

pink for boys. Like white, pastels were more washable than strong colors, and they carried symbolic associations of innocence and purity. (One reason blue was recommended for girls was the color’s traditional association with the Virgin Mary.) While there were subtle differences between boy and girl clothes, Paoletti notes, “color really wasn’t one of them. Blue-eyed children wore blue and brown-eyed children wore pink, regardless of gender.” Though it was genuinely difficult to distinguish baby boys from baby girls, “people were more comfortable with ambiguity in the past,” Paoletti says. They didn’t have much choice; until the late 20th century it was impossible to predict the gender of an unborn child, and, for practical reasons, most infant wardrobes were gender-neutral.

Clearly, the history of pink and blue is far from being black and white.

By the 1930s—thanks in part to *Pinkie* and *Blue Boy*—pink for girls and blue for boys was fast becoming the norm in the United States, although boys continued to wear pink into the 1950s. In Disney’s 1953 version of *Peter Pan*, for example, Michael, the youngest Darling brother, wears a pink creeper. By the mid-1960s, unisex dressing had come back into fashion, for ideological reasons rather than practical ones. Instead of dressing boys in gowns like girls, however, girls were now dressed like boys, in overalls, short hair, and anything but pink. This second-wave feminist strategy ultimately backfired; girls born in the 1960s and 1970s

grew up to swathe their own daughters in head-to-toe pink in the 1980s. As prenatal testing (and even sex selection) became commonplace, children’s retailers realized that they could sell more merchandise—whether clothes or bedding, strollers, and car seats—by offering separate and distinct color schemes for each gender.

Clearly, the history of pink and blue is far from being black and white. In addition to untangling complex and fluid social and gender issues, Paoletti grappled with the problem of finding reliable sources. Ephemeral and archival material was



essential to her research. “There’s only so far you can go with advice manuals,” she explains. “You can’t assume that people always followed the advice.” Surviving garments, too, are problematic. “Most costume collections are skewed toward girls’ clothing and dressier outfits, which tend to be more gendered than play clothes,” Paoletti notes.

Instead, Paoletti turned to paper dolls—especially those depicting fraternal twins—and the baby books in which American mothers recorded personal and developmental

milestones, a goldmine of information about infant appearance and dress. She chanced upon a collection of some 1,300 historic baby books in UCLA’s Louise M. Darling Biomedical Library, most of them purchased from eBay. “They are very detailed, because this was back when you’d be in the hospital or on bed rest for a week after having a baby,” she says. The books “record the baby’s hair and eye color, the baby shower gifts. There’s a page for when the baby started wearing short dresses instead of long dresses. Some of

them even list what the baby got for Christmas or a first birthday.” The first baby book Paoletti consulted included two scraps of fabric from a little boy’s first rompers. One was pink and the other was blue. ∞

Kimberly Chrisman-Campbell was the Andrew W. Mellon Foundation Curatorial Fellow in French Art at The Huntington from 2003 to 2007. Pink and Blue: Telling the Boys from the Girls in America (Indiana University Press, 2012), by Jo Paoletti, is now available in paperback.

LEARNING TO SEE BEYOND SUGAR AND SPICE

By Claire B. Kopp

As a docent in the Huntington Art Gallery, I often notice that visitors are more interested in *Pinkie* (Sarah Barrett Moulton) than *Blue Boy*. Both portraits depict wonderfully appealing faces, so I don’t think that’s the issue. So what is it? Perhaps it is the portraits’ backgrounds. The landscape behind *Blue Boy* is mostly dark with a few horizontal bands of light, which actually highlights the subject. However, the background setting for *Pinkie* is romantic, with a colorful sky and a small foreground highlighted with bits of color. Perhaps, too, it’s the movement in *Pinkie*’s portrait, with twirling ribbons and a flowing garment.

Early on as a docent (initially in The Virginia Steele Scott Gallery, and then some three years ago in the Huntington Art Gallery) I learned that a good story entices visitors to listen. Moreover, a good story brings young and older visitors together. Initially, though, it took me a while to figure out how to chat with the gallery’s diverse audiences. In retrospect, I think I unconsciously drew on my back-

ground as a college professor. Just as I had to assess who my students were and what they needed to know, I had to discover what the gallery visitors wanted from me. I listened a lot and learned.

Despite my strategic plans, some days I’m in for a surprise or two. Not long ago, an 8-year-old boy approached me and asked if I would tell him about *Pinkie*. I soon learned I was chatting with a very precocious child who had lots of questions. So we sat next to each other on the bench, facing *Pinkie*. His questions took us on a tour of *Pinkie*’s life in Jamaica, slavery in Jamaica, *Pinkie*’s family, the “disappearance” of her father, the rise of English boarding schools, Thomas Lawrence the artist, and more. Metaphorically speaking, the boy was glued to the bench. He left only when his mother appeared and insisted he do so. I admit I was sorry to see him leave.

For still other visitors, there are the more detailed and compelling tales of the island of Jamaica and its horrendous history of slavery, the Barrett families and their slaves, *Pinkie*’s family

and the “absent” father (it’s not clear if he left of his own accord or was forced out), *Pinkie*’s grandparents, and the island’s terrible diseases (for example, malaria and yellow fever). Some Huntington visitors are amazed to learn that historians write articles and books that focus on slavery in Jamaica and other Caribbean islands, almost as if they thought slavery had been confined to the American South. Until I read some of this background material myself, I was mostly clueless about the abysmally high rates of mortality among enslaved mothers and their children.

I never tell people which of the two iconic portraits I prefer, but I can never resist asking visitors—old and new alike—that very question, convinced I’ll end up learning something new in the process.

Claire B. Kopp has been a docent at The Huntington since 2003. As a developmental psychologist specializing in children and families, she published more than 70 books and articles.

FOR THE LOVE OF *Roses*

AFTER 36 YEARS AS A ROSE HYBRIDIZER, CURATOR TOM CARRUTH TAKES UP
THE CAUSE OF OLDER VARIETIES

By Lisa Blackburn





G

ATHER YE ROSEBUDS WHILE YE MAY,” URGED THE POET ROBERT HERRICK. THE 17TH-CENTURY BARD WASN’T ADDRESSING THOSE WORDS TO GARDENERS, BUT HIS REMINDER OF THE BREVITY OF LIFE AND THE FLEETING NATURE OF BEAUTY COULD EASILY SERVE AS A CAUTIONARY TALE FOR ANYONE WHO LOVES ROSES.

AND WHO DOESN’T LOVE ROSES? FIRST CULTIVATED AS GARDEN FLOWERS MORE THAN FIVE MILLENNIA AGO, THEY HAVE DEEP ROOTS IN MANY ANCIENT CULTURES—CHINESE, EGYPTIAN, PERSIAN, ROMAN, GREEK, HEBREW—AND HAVE FLOURISHED FOR CENTURIES IN THE GARDEN OF THE IMAGINATION AS MUSE, ORNAMENT, AND ENDURING SYMBOL.

*‘Just Joey’, one of the more than 1,200 rose cultivars from The Huntington’s Rose Garden.
Photograph by Lisa Blackburn.*



Tom Carruth (right), the E. L. and Ruth B. Shannon Curator of the Rose Collections, enjoys his daily inspection of the garden with Shadi Shihab, curator of floristic gardens. In the foreground is a rose called ‘The Prince’. Photograph by Dinah LeHoven.

Poets from Geoffrey Chaucer to Charles Bukowski have evoked the rose’s name; its imagery has inspired medieval tapestries and William Morris wallpaper. In the 15th century, warring Plantagenet princes went to battle under the flags of the white rose of York (*Rosa alba*) and the red rose of Lancaster (*Rosa gallica officinalis*). William Shakespeare is so eminently quotable on the subject of roses that several hybrids have been named in his honor, including ‘Sweet Juliet’ (which one suspects would not smell nearly as sweet by any other name). In our own day, the gift of a dozen long-stemmed roses has become almost synonymous with romance. And perfumes, soaps, and potpourri allow consumers to surround themselves with the rose’s heady fragrance 24 hours a day.

While the bloom could never truly fade from such a celebrated flower, a serious threat does loom over the

future of the genus *Rosa*, and it has become a source of concern for many in the world of horticulture.

Roses, it seems, are going out of fashion.

“Gardening trends change,” admits rosarian Tom Carruth. “And lifestyles change. People have less time to spend in the garden these days, and they want things that are low-maintenance. So they’re planting fewer roses.” They’re also planting fewer varieties, and that, says Carruth, is at the heart of the problem.

Before he joined the Huntington staff in 2012 as the E. L. and Ruth B. Shannon Curator of the Rose Collections, Carruth spent more than three decades in the commercial rose industry, where he was in a unique position to observe changing trends in consumer

While the bloom could never truly fade from such a celebrated flower, a serious threat does loom over the future of the genus Rosa.

demand. As the director of research, marketing, and licensing at Weeks Roses in Wasco, Calif., one of the nation’s leading wholesale rose growers, Carruth led the company’s hybridizing efforts. He has garnered more AARS award-winning roses—a prestigious endorsement by the non-profit All-America Rose Selections (AARS)—than any other living hybridizer. Among his award-winning blooms are such favorites as ‘Sentimental’, ‘Betty Boop’, ‘Wild

Blue Yonder’, and ‘Cinco de Mayo’. Many of Carruth’s introductions are represented in The Huntington’s Rose Garden, a three-acre landscape that might be considered a “living library” of the rose and its development.

The work of hybridizers like Carruth gave consumers exactly what they wanted: robust roses with dazzling colors, large blooms, and improved resistance to disease. But as newer cultivars like top sellers ‘Iceberg’ and ‘Knock Out’ soared in popularity, demand for older varieties dropped off. A sharp decline in production soon followed. The statistics tell a grim tale: “The number of field-grown roses in the United States fell from around 50 million in 1990 to as low as 18 million in 2011,” says Carruth.

Compounding the threat to the rose industry—and to the traditional

rose garden—were economic and environmental factors. The crash of the housing market meant fewer home buyers were establishing new gardens and had less money to invest in landscaping. For those home gardeners who *were* investing, a renewed interest in low-water gardening sent many in search of drought-tolerant succulents and California natives rather than roses.

Chris Greenwood was with Armstrong Garden Centers for

33 years, and as rose buyer he could only watch in dismay as customer demand for the flowers began to dry up. “Sales volume started to taper off about 10 years ago, but in the last five years it was very noticeable,” he says, adding that it wasn’t a local phenomenon; it was an international trend. He notes that membership in many rose organizations—which might be seen as a yardstick of public interest—has also suffered. “My rose society has about 100 members now. Back in the 1950s we had 2,000, but those days are gone.”

‘Lilac Dawn’, which dates to 1964, is being propagated for Huntington plant sales. Photograph by Lisa Blackburn.

With fewer roses being planted, and fewer varieties in demand, the unthinkable inevitably happened: many rose growers—including Weeks—were driven into bankruptcy. Bought out by Indiana-based Gardens Alive Inc. in 2011, Weeks is still considered an industry leader, but its production has been significantly curtailed.

“The rose business declined more quickly than we knew was possible,” says Louise Guerin, manager of plant sales at The Huntington. She buys her rose inventory from Weeks

because of the company’s reliable quality. “When I was trying to order roses for last year’s sale, there were barely any varieties left to choose from.” Guerin notes that many home gardeners still ask for older varieties, but these are becoming more and more difficult to find.

Particularly scarce, says Carruth, are roses introduced in the 1940s, ’50s, ’60s, and ’70s; many growers have simply stopped producing them. These classic Hybrid Teas and Floribundas of the postwar generation have begun to disappear from the trade. These are becoming the new “old” roses for the 21st century.

But Carruth is not about to let the work of earlier breeders fall into obscurity, even if those blooms might have been overshadowed by later introductions. A demure, biscuit-colored ‘Julia’s Rose’ from 1976 might not have the outsized personality of his own award-winning ‘Julia Child’ from 2006, but Carruth is convinced that it and others deserve a lasting place in the American garden. When he arrived at The Huntington and took on the task of overseeing a vast and historic collection of more than 1,200 types of roses, he also took on a new self-appointed mission: identifying cultivars that are at risk of vanishing from memory and making sure they don’t suffer that fate.

To that end, Carruth identified 121 roses in the garden that he deemed “collectible,” and he contracted with former colleagues at Weeks to custom propagate them. These were often older, weak plants in need of replacing but with no ready sources in the nursery trade from which to obtain replacements. Propagation material was also taken from many





'Queen Elizabeth', first propagated in 1955, is among the standouts that Carruth is showcasing in the garden.
Photograph by Lisa Blackburn.

healthy plants, such as 'Tamora', an intensely fragrant and popular variety that is in limited supply commercially. Over the next few years, vigorous young plants will take the place of weaker bushes in the garden. Perhaps more importantly, they will also be made available to the public at the 2014 Huntington plant sale, reestablishing a foothold in local gardens.

Carruth's plans don't stop at propagation, however; he wants to get home gardeners excited about roses again. Working with The Huntington's education staff, he is developing classes and workshops on rose care and cultivation—he conducted a pruning workshop in January—and will be giving regular public talks, like his recent presentation on the science behind rose fragrance (see sidebar, pg. 17). To inspire the next generation of rose fans, he's also offering programs for school-age children. This past December, Carruth led youngsters on a garden tour and then helped them harvest flowers and foliage to decorate miniature floats inspired by Pasadena's Tournament of Roses Parade. Carruth sees the garden itself as the ultimate teaching tool, the ideal classroom for sharing his knowledge and passion for roses—and for dispelling some misconceptions.

"Roses don't have to be difficult," he emphasizes. "Once they're established, they can do quite well with much less water than people usually give them. Here in the Rose Garden, we've cut back on watering a good 40 percent. And we're a no-spray garden; we let birds and other natural predators take care of insects rather than using pesticides. When visitors see that roses can look this good with less water and no pesticides, I hope they'll be encouraged to plant more of their own."

On a morning in late October, Carruth was busy at work in the garden—if one can call it “work” to be outdoors on a beautiful autumn day surrounded by some 4,000 blooming rose shrubs. The sun had just come out after a brief morning rain shower, and flowers and staff alike seemed invigorated. Carruth conferred briefly with the foreman of a crew repaving a central pathway, studying some color samples for the cement that would be poured between the paving stones. “Let’s go with a darker gray,” he says. “I think the contrast will look nice.”

Next, two gardeners, John Villareal and Andrew Feola, were dispatched to place I.D. tags in beds where hundreds of bulbs had been recently planted to add color in early spring. In addition to bulbs, some 350 new varieties of roses have been added to the garden in the past year, including miniatures and tree roses. A freshly laid border of ‘Pink Drift’ roses—a low-growing

Carruth sees the garden itself as the ultimate teaching tool, the ideal classroom for sharing his knowledge and passion for roses—and for dispelling some misconceptions.

groundcover form—glistened with raindrops beneath a neatly trimmed boxwood hedge.

Carruth pointed out another area where work was in progress, at the northeast corner of the garden, where a small marble fountain has been restored to working order after many years of disuse. Three large, arching trellises form a semicircle around it. (They were constructed with galvanized pipe reclaimed from earlier trellis-work dating back to the garden’s creation in 1908.) Come spring, the new trellises will be cov-

ered with climbing roses and vines, creating a fragrant bower that seems destined to become a favorite spot with visitors.

Taking a seat on a bench under a graceful magnolia tree, Carruth returned to the subject of his “rescue roses,” as he calls them. Most of the varieties he selected for propagation are cultivars introduced in the late 1950s through the 1980s, such as ‘Lemon Spice’, from 1966.

“People still ask for ‘Lemon Spice’; it has a nice citrusy perfume to it,” he says. “But commercial growers can’t

‘Tamora’ is an intensely fragrant and popular variety that is in limited supply commercially. Photograph by Lisa Blackburn.



THE SCIENCE OF FLOWER FRAGRANCE

Roses have a whole lot going for them: vibrant colors, beautiful forms. But fragrance is what truly sets them apart. Without their scent, roses would lose a great deal of their mystique.

For hybridizers, developing roses that smell as good as they look can be a challenge, because a breakthrough in color or form often comes at the expense of scent. It all comes down to genetics, says Tom Carruth. “Fragrance, like other characteristics, is an inherited trait in the rose. As luck would have it, lack of fragrance is a dominant trait, showing up far more frequently than the recessive trait of fragrance. For a rose to have a strong scent, it must inherit the fragrance gene from both of its parents.” But in a world where marketing is a highly visual business—you can’t smell a rose in an online catalog—breeding for color and form has often been given higher priority than scent.

In the last 15 years, says Carruth, rose breeders have brought a great deal of fragrance back into modern rose varieties, but it might not be the classic damask perfume of earlier blooms. There are many other fragrance notes: fresh apple, spice, myrrh, citrus blossom, honey, clove, and endless combinations. “Just as every person tastes things differently, every nose smells its own rose,” says Carruth. “So give the newer roses a try. It’s time to stop and smell them again.”

get enough No. 1-grade plants to keep it in production. The best performers of these midcentury hybrids are the sturdy grafted plants, which are much harder to find than own-root plants—ones rooted from cuttings. So we'll make them available at our 2014 plant sales." Other cultivars being propagated for sale include the distinctive 'Green Fire' (1958); the intensely fragrant 'Eiffel Tower' (1963); the delicate mauve 'Lilac Dawn' (1964); and the profusely flowering 'Katherine Loker' (1978).

Throughout the garden are hundreds of other cultivars from the same period, which, although not part of Carruth's "rescue" efforts—the varieties are still widely available—are well worth showcasing, he believes. 'Queen Elizabeth' (1955), 'Tiki' (1964), and 'Tabris' (1983) are just a few of the standouts that he hopes to bring back into the public eye.

Carruth admits that there's a certain irony to it—a successful hybridizer becoming a champion for old roses that his own introductions helped to eclipse. But it's precisely because of his own intimate history with roses that he

One look at the vibrant hues of 'Orange Sensation' or 'City of Belfast', and you know they were products of the 1960s.

feels compelled to take up the cause. "When I retired as a hybridizer and came here to The Huntington, I realized how much of the rose's history is represented right here in this garden."

For the casual student of roses as well as for the rosarian, one fascinating historical aspect of these older



'City of Belfast' is a living testament to the tastes for bright colors in the 1960s, when it was first propagated. Photograph by Lisa Blackburn.

varieties is how they document trends in hybridizing. "Many breeding trends are influenced by fad and fashion," explains Carruth. "The 1960s was a time of bright colors, and that's what the breeders were aiming for: bright true red, orange, and lasting yellow." One look at the vibrant hues of 'Orange Sensation' or 'City of Belfast', and you know they

were products of the 1960s.

These earlier roses also have deep roots in California's own history, Carruth points out. Many of the nation's leading rose growers, including Jackson & Perkins, Armstrong Garden Centers, Howards of Hemet, and Weeks, were based in the state's

agricultural heartland, so having strong representation in the collection is important.

But the broad sweep of history represented in the garden goes much farther than the flower farms of Bakersfield and Ontario. "As you walk among the beds," says Carruth, "you can really get a sense of the rose's historic progression."

And that's no accident; the Rose Garden, with its 40 neatly manicured beds, was designed to tell the story of the rose from ancient times to the present day. Along the south side of the pergola leading from the Shakespeare Garden to the Tea Room are representatives of the first period of rose history, including forms that date to the pre-Christian era. These were the roses known in medieval and Renaissance times: Alba, Centifolia, Damask, and Gallica. They typically only bloom once, in early spring.

On the north side of the pergola are Tea and China roses, varieties

introduced into Europe from Asia around 1800. The Empress Josephine of France was a great lover of roses, and her patronage not only helped popularize the concept of formal rose gardens but also led to important work by hybridizers, who in the 1840s succeeded in developing the first remontant, or repeat-blooming, varieties. This groundbreaking achievement gave the world Bourbon, Noisette, and Hybrid Perpetual roses.

Most of the beds in the central part of the garden are devoted to roses of the modern period, one of the key developments of which was the introduction in 1867 of the first Hybrid Tea rose, 'La France'. The Hybrid Tea was destined to become the most popular class of rose of the 20th century, with thousands of known varieties. Hybrid Teas have plenty of competition in the garden, however, from Polyanthas, Floribundas, Grandifloras, Miniatures, and other modern roses.

Walking through this veritable pageant of living history, one can't help but be awestruck by the sheer glory of the flowers and the scientific achievement they represent from the painstaking labor of generations of hybridizers.

But roses touch people on a very personal level, too, and it's that emotional connection that Carruth would hate to see lost if rose gardening continues to decline. He clearly remembers the first rose he himself fell in love with. He was seven years old, and it was a 'Sterling Silver' rose in a neighbor's yard in his Pampa, Texas, hometown. "It's a terrible rose!" he laughs, "Very prone to disease. But the color was like nothing I'd ever seen; I was fascinated by it. It made a lasting impression on me and

The Rose Garden, with its 40 neatly manicured beds, was designed to tell the story of the rose from ancient times to the present day.

shaped the course of my life." (It may be something of a backhanded tribute that in the 1990s he developed a more robust, pastel lavender rose called 'Stainless Steel' as an everyday version of the fussier 'Sterling Silver'.)

Anyone who has ever walked down a garden path flanked by roses and has leaned down close to inhale their perfume has undoubtedly felt a similar sense of enchantment. And it isn't a transient sensation; there's

something about roses that lingers in the soul like a sweet scent in the landscape of memory. They conjure up a grandmother's garden, a wedding bouquet, rosebuds to welcome a new baby. Few flowers could be so evocative of love, joy, and celebration. Fewer still have such a remarkable past.

And, if Carruth has anything to do with it, their magic will endure.∞

Lisa Blackburn is the communications coordinator at The Huntington.



WHEN TO SEE THE ROSES

The Rose Garden at The Huntington is in bloom nearly nine months out of the year. Peak months are typically late April through June, but most varieties re-bloom repeatedly straight through December. Roses are pruned back in January and are dormant until spring.



Tom Carruth takes a closer look at 'Katherine Loker', one of the cultivars he is propagating for future sales. Photograph by Lisa Blackburn.



Portrait of a HUNTINGTON

GIVING NEW DIMENSION TO ARABELLA D. HUNTINGTON

By Shelley M. Bennett

This spring, the Huntington Library Press will publish *The Art of Wealth: The Huntingtons in the Gilded Age*, a new book by Shelley M. Bennett, former curator of European art and senior research associate at The Huntington. The book focuses on four remarkable individuals: Collis Huntington, “from whom the fortunes of all of us came”; his mistress and second wife, Arabella Huntington, who rose from obscurity to become one of the most important art collectors of her generation; her (and probably Collis’) son, Archer Huntington, who devoted his life to creating and supporting museums; and Henry E. Huntington, who established the enduring cultural institution that bears his name.

The book contains more than 200 illustrations, most never before published. Bennett writes sweepingly about the Huntingtons’ art acquisitions, the purchasing and building of large and lavish homes, luxurious travel, and ultimately, the desires of each to leave something behind for the public. *The Art of Wealth* provides something of a behind-the-scenes look at what motivated the family’s actions along the way, with details culled from Bennett’s fine-tooth-comb examination of tax laws and correspondence, invoices and accounting records, photographs and blueprints, and news reports and diary entries.

While Collis and Henry were the main creators of the family wealth, Arabella and Archer, often overlooked, are nevertheless of central significance to this whole tale. Arabella, for the first time, is examined in detail. She properly assumes a central role and provides a story that is at once gripping, amazing, humorous, and finally triumphant. In this essay, Bennett shares some favorite discoveries from her research, including a few choice letters exchanged between Arabella and Archer.

—Matt Stevens, editor of Huntington Frontiers

Photographs reveal a young Arabella (clockwise from lower left): with son, Archer, ca. 1871; two portraits, also from the early 1870s; and a photo by W. Kurtz, Madison Square, New York, from the 1880s. Courtesy Hispanic Society of America, New York.



As I became absorbed in exploring the story of how three generations of Huntingtons collected works of art, it became clear that the Huntingtons' personal histories and tastes contributed to their accumulation of wealth and how they spent it on houses, furnishings, books, and artworks that were then given to the public. My discovery of documents provided startling insights into the Huntingtons, challenging much of the previous literature on Collis, Archer, Henry, and above all, Arabella. With her immense inheritance from Collis in 1900 of what would today be about a half billion dollars, as well as income earned through her own business acumen, she spent lavishly on expensive art and luxury goods, and engaged acively in philanthropy.

I was delighted to discover that Arabella was a woman of great wit and intelligence, as is evident in the intimate banter that permeates her correspondence with her beloved son, Archer. For instance, in 1907, Arabella wrote to Archer about Rodolphe Kann's superb art collection, which art dealer Joseph Duveen, in cooperation with Gimpel & Wildenstein, bought for about \$1 billion at that time. She teasingly wrote, "If I buy the pictures in the Kahn [*sic*] collection that I want. . . how does it feel I wonder to be bankrupt! But of course I can borrow from you!! Or mark money—which do you prefer?" A few months later, she wrote again to Archer:

Your advice about spending money is certainly good just now but I unfortunately spent every cent I shall have for years on the Kahn Collection. I went there every day for weeks & couldn't get away from it. I wonder what you will think of my purchases—well first I bought the big Rembrandt (the Homer), also the Rembrandt woman on the right as you entered the gallery—also the two fine Frans Halls [*sic*]—the man with the hat on one side and his wife—and last the small Van der Weyden Virgin & Child in the dining room.



Two of the paintings purchased by Arabella D. Huntington in 1907 from the Rodolphe Kann collection. **Top:** Rembrandt van Ryn (1606–1669), *Aristotle with a Bust of Homer*, signed and dated 1653, oil on canvas. The Metropolitan Museum of Art, New York Purchase, special contributions and funds given or bequeathed by Friends of the Museum, 1961. © The Metropolitan Museum of Art. **Bottom:** Rogier van der Weyden (1399/1400–1464), *Madonna and Child*, ca. 1460, originally oil on wood panel, now oil on masonite board. The Huntington Library, Art Collections, and Botanical Gardens.

Archer wrote back to his mother:

I am slowly trying to recover my breath, which was taken away by your letter, and the list of the pictures which you have bought from Duveen. But I do not feel any desire to express regret, although the prices must have been rather steep. In fact, if you paid the prices which Joseph Duveen suggested to me, I think I must add a note of financial sympathy. But your collection is now worthwhile, and you will not regret it. . . if you never bought another picture you will still have enriched the collection so as to give it a distinct character.



Another of my favorite discoveries was linked to the marriage of Arabella and Henry Huntington in the summer of 1913, which was followed by a new direction in her art collecting. I found that six years after the death of Collis in 1900, Mary Alice Huntington, Henry Huntington's wife, claimed abandonment by Henry and filed for divorce, which was granted on March 20, 1906. Nine months later, on Dec. 19, Archer noted in his diary, "Went to see

Mother. . . HEH was there. . . My mother will doubtless marry him, & I am not sure that it is at all for the best. I hope all happiness for her." Henry continued to pursue Arabella's hand in marriage until 1913, when she finally agreed. Archer, who was becoming increasingly worried about his mother's physical infirmities, as well as her loneliness, may have finally lent his support to Henry's repeated proposals. Whatever tipped the balance, the marriage had been agreed upon by April 16, when Henry applied for his first passport to travel to Paris for their wedding.

By June 2, Arabella was writing to her son from the Hotel Bristol in Paris, "Dearest Archer, Just a line to tell you that I am alive but not kicking. . . I only want to remind you that I was 50 [triple underlined] years old yesterday. I don't know where you come in, but its all right so don't forget, Mother." The date given would mean that she was seven years old when Archer was born! The truth is, she wrote this letter one day after her 63rd birthday.

I was also thrilled to discover a prenuptial contract between Henry and Arabella that they signed on July 12, 1913, which states:

Arabella Duvalle [*sic*] Huntington upon and after said marriage shall be the sole control,

Arabella D. Huntington, ca. 1915. In this portrait she wears a necklace of 160 Oriental round pearls, known as the "Morgan pearls" and valued at \$444,126 [about \$5.5 million today] in the appraisal of her jewelry following her death. Hispanic Society of America, New York. Below left is a diamond-festooned necklace containing clusters of Oriental rubies and at bottom, a necklace containing 236 old-mine diamonds and 17 Ceylon sapphires, which Henry gave to Arabella on their marriage. Hispanic Society of America, New York.





management, ownership. . . of all her property, real and personal, effectually as if she were unmarried. . . If the said Arabella Duvalle [*sic*] Huntington shall outlive the said Henry Edwards Huntington and be his wife at the time of his death, she shall receive from the estate of Henry Edwards Huntington [for] the remainder of her natural life, all his books, paintings, works of art, tapestries, furniture and. . . his real estate at San Marino, Los Angeles County, California.

Their wedding took place on July 16 at the mayor's office followed by a small church ceremony at the American Church in Paris. After they married, their fortunes remained distinct.

Henry was evidently so besotted with Arabella that he was willing to give her anything she might desire. His wedding gifts to her included a diamond-festooned necklace containing clusters of Oriental rubies and a necklace of 236 diamonds and 17 Ceylon sapphires. As he wrote to his sister, Caroline Huntington Holladay, on July 13, "I cannot tell you how happy I am, my dear Sister and I hope to make up for all I have lost and again have a

home, and a home such as I never had. Belle is so good and kind to me, and I know she will make my life a very happy one." Four days after the wedding, Henry wrote again to his sister, "I can never tell you how very happy I am. Belle is so sweet. Good and kind, wishing me to have the best of everything, which is something so entirely new to me. I am very sure, my dear Sister, I am going to be very happy in our new life. In fact, I feel that I am just beginning to live." A few days later, on their honeymoon driving through southern France and Switzerland, Henry wrote again to Caroline:

How quickly the years do pass and yet how slow when we are waiting for the most cherished thing in life to come to us. But now my dear sister all that I hoped for has come to me

Above: Arabella purchased these two Renaissance masterpieces from Joseph Duveen shortly after her marriage to Henry Huntington. *Portrait of a Man* and *Portrait of a Woman*, by Domenico Ghirlandaio (1449–1494), are in The Huntington's collection and will be on view in the fall of 2013 at The Huntington in the exhibition "Face to Face: Flanders, Florence, and Renaissance Painting."

Right: The main hall of the 57th Street residence, ca. 1913, which shows the prominent display of the new paintings. Hispanic Society of America, New York.

and Belle and I are so *very* happy. . . . [We] expect to go to California soon after the first of the year. . . [and] hope to see you in our new home. The word home to one who has had none for a long time is so inexpressibly sweet and now it seems I am just beginning to live and life seems so very, very sweet.



Soon after their return to New York in October 1913, Arabella embarked on a striking new configuration of her art collection in her mansion at East 57th Street and 5th Avenue. Beginning in 1894, Isabella Stewart Gardner (1840–1924), an American art collector, philanthropist, and patron of the arts, had set the precedent for collecting early Renaissance paintings, and the Kann collection sale in 1906 encouraged other collectors to follow this change in fashion. Benjamin Altman, for example, turned the focus of his collection from 17th-century Dutch paintings to early Renaissance paintings at this time. Arabella had also started

Henry was evidently so besotted with Arabella that he was willing to give her anything she might desire.

to collect early Renaissance paintings, beginning in 1907 with her purchase from the renowned international art dealer, Joseph Duveen, of the van der Weyden *Madonna and Child* from the Kann collection (see pg. 22).

Extraordinarily clever in selling art to his wealthy clients, Duveen wrote to Arabella in 1916, encouraging her to buy another Renaissance painting by suggesting “that its acquisition would considerably enhance the importance of your collection of Italian pictures. Indeed, after Mrs. [Isabella Stewart] Gardner’s, it would be the first in the country.” Duveen was ever eager to heighten the competition between his clients, which would in turn raise the price of his stock.

I was greatly amused to discover that Archer, in contrast to his mother, was skeptical of these wily, commercially driven dealers, who he succinctly described as “bold





Two photos of Arabella's residence on 57th Street show the change in her display of the collection. **Top:** A photo published in 1898 shows her paintings stacked high on the walls. **Below:** Around 1913, her paintings hang in a single row on walls covered in velvet. Hispanic Society of America, New York.

picture pirates of the crested waves of commerce." He also complained to his mother, "It is hard to make a dealer look on an American as anything but a gilded victim, ready for slaughter, and the boiling of his skin to extract the gold."

Soon after her marriage to Henry, Arabella also purchased from Duveen at the exorbitant price of \$12.5 million in today's currency two Renaissance masterpieces, *Portrait of a Man* and *Portrait of a Woman*, by Domenico Ghirlandaio (1449–1494). Arabella gave the paintings prominent positions in the main hall of her 57th Street mansion. I also discovered that to facilitate a new presentation of her Renaissance painting collection, she purchased approximately 500 yards of antique red velvet. A New York newspaper reported that "Mrs. Henry E. Huntington has recently purchased from P.W. French & Co. some 500 yards of rare fine old Italian velvet for some \$10 [today's equivalent of \$225] per yard, for the adornment of her house at Fifth Ave. and 57 St."

I was excited to find an early photograph of the main hall taken in 1898 showing that the paintings were originally stacked high on the walls, while a later photograph of the main hall depicts the early Renaissance paintings hanging in a single row on walls covered in velvet, illustrating the new prominence given to the early Renaissance paintings. This more focused display also enhanced the importance of the collection, which probably influenced Henry Huntington, for after Arabella's death in 1924 he was eager to acquire her Renaissance paintings to form a key part of the Arabella D. Huntington Memorial Art Collection he was assembling in her honor at the estate in San Marino. Duveen played a large role in orchestrating this arrangement between Henry and Archer, who inherited the paintings. After protracted negotiations Duveen cabled Henry in 1926 that Archer had presented the Renaissance paintings to Henry in honor of his mother. Archer also gave Henry the red velvet. With Duveen's assistance, Henry installed the Renaissance paintings on the velvet to "make this room as near like the original as I can."



In 1980, Shelley M. Bennett joined the staff of The Huntington Library, Art Collections, and Botanical Gardens for a 32-year tenure, serving as curator of European art and then as senior research associate.

BINDERS FULL OF HISTORY

A NEW BOOK'S UNIQUE CONNECTION TO AN ARCHIVE DOCUMENTING THE "MOTHERS OF CONSERVATISM"

By Matt Stevens

Long before the Tea Party and the Moral Majority there were the Minute Women and the Christian Anti-Communist Crusade. Before Reagan and Goldwater became household names, hundreds of housewives were canvassing neighborhoods, conducting church meetings, and championing the cause of anticommunism throughout Southern California.

In the spring/summer 2006 issue of *Huntington Frontiers* we profiled scholar Michelle M. Nickerson, who spent part of a research fellowship at The Huntington tracking down many of these Cold War veterans to get the stories she wasn't finding in the archive. Nickerson's interviews with 30 women led her to a couple of activists—Florence Ranuzzi and Marie Koenig—who had amassed their own personal archives.

In that *Huntington Frontiers* article—"What Did You Do in the Cold War, Mommy?"—Nickerson described her amazement at finding Koenig's file cabinets piled high with books and binders and stuffed with more than 600 files that ran the gamut of local, national, and international issues. With Nickerson's help, the Ranuzzi and Koenig families arranged to place the collections at The Huntington.

Nickerson has now completed her book, *Mothers of Conservatism: Women and the Postwar Right*, published by Princeton University Press in 2012. She is an assistant professor of history at Loyola University in Chicago and has also co-edited *Sunbelt Rising: The Politics of Space, Place, and Region* (University of Pennsylvania Press, 2011), an anthology that began with a conference held at The Huntington in 2008. This year she will be inducted into the Distinguished Lectureship Program of the Organization of American Historians.

Despite her admitted liberal leanings, Nickerson learned early on in her research never to underestimate the so-called housewife populists. In the early 1960s, California State Attorney General Stanley Mosk had famously labeled them "little old ladies in tennis shoes." In one of her interviews with San Marino resident Joan Bennett, Nickerson heard about Cheryl Walker, then president of the Tuesday Morning Club in Pasadena, who made a gavel out of a bronzed tennis shoe and hammered it on the podium each week to call everybody to order.



[POSTSCRIPT]

To fully understand the historical significance of the Mothers of Conservatism, says Nickerson, we need to distinguish them from what historians called maternalism in the progressive era, when women like Jane Adams of Hull House "marshaled their motherhood instincts to uplift the struggling classes of American society."

Nickerson identifies a shift as early as the 1930s, when "housewife populism" emerged as an ideology of motherhood where women took communal action against perceived authoritarian elites who threatened the family from the outside. That anti-elitist rage blossomed in the 1950s in places like Pasadena, where conservative opposition to the school superintendent caught national headlines. Marie Koenig was there to collect and archive grassroots materials from those early years right up to Ronald Reagan's "dawn in America."

"Reagan might have eventually brought populism into the halls of power," says Nickerson, "but it was really these women activists who were the first populists of the American right."

Matt Stevens is editor of Huntington Frontiers magazine.

Poor Richard's Book Shop was the first of many conservative bookstores to open in Los Angeles in the early 1960s. Manager Florence Ranuzzi shelves a book while clients inspect the stock. The Huntington Library, Art Collections, and Botanical Gardens. **Above:** Michelle M. Nickerson.



In Print

A SAMPLING OF BOOKS BASED ON RESEARCH IN THE COLLECTIONS



FASHIONING CHANGE: THE TROPE OF CLOTHING IN HIGH- AND LATE-MEDIEVAL ENGLAND

Andrea Denny-Brown
Ohio State University Press, 2012

Andrea Denny-Brown explores how clothing in the Middle Ages expressed everything from social status to spirituality. While previous studies dismissed adornment as a superficial practice, the author reveals instances where fashion communicated loftier ideals. Among the topics covered are novelty in ecclesiastical fashions, the sartorial legacy of Chaucer's *Griselda*, and the emergence of the English gallant.



TRUE RELATIONS: READING, LITERATURE, AND EVIDENCE IN 17TH-CENTURY ENGLAND

Frances E. Dolan
University of Pennsylvania Press, 2013

When she was the Fletcher Jones Foundation Distinguished Fellow at The Huntington in 2011–12, Frances Dolan scrutinized a number of 17th-century books that included the phrase “true relation” in their titles to emphasize the accuracy of the narratives. She says scholars shouldn't take such stories at face value. These first-person testimonials about monsters, witches, miracles, disasters, crimes, and trials are often a mix of historical evidence and fiction, and it is up to the discerning reader to determine the truth.



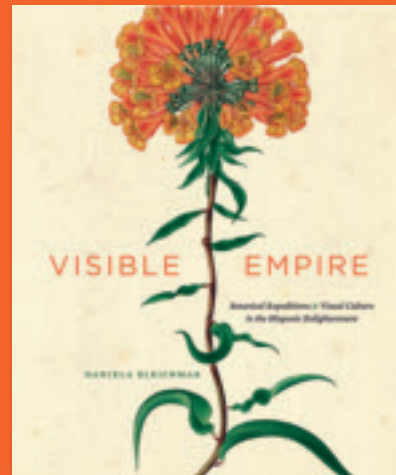
A CLAMOR FOR EQUALITY: EMERGENCE AND EXILE OF CALIFORNIO ACTIVIST FRANCISCO P. RAMÍREZ

Paul Bryan Gray
Texas Tech University Press, 2012

In 1855, 18-year-old Francisco P. Ramírez published the first Spanish-language newspaper in Los Angeles—*El Clamor Público*. Over the course of the next 4 ½ years he expressed his radical liberal views in articles demanding abolition of slavery and Mexican equality. Gray traces Ramírez's path from his early years as editor of *El Clamor* through his advocacy as the only Mexican American lawyer in Los Angeles.

BEYOND COMPARISON

Naturalist Jose Celestino Mutis (1732–1808) spent 25 years overseeing Spain's Royal Botanical Expedition to New Granada. In *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment* (University of Chicago Press, 2012), Daniela Bleichmar describes Mutis' method of observation when he came across a new plant. “I will endeavor to have it drawn promptly,” he wrote in his diary, “and then I will place it under examination once again.” Bleichmar has mined the records left by Mutis and a team of 60 artists who produced more than 6,500 botanical illustrations over more than 30 years. Together with the work of three other major expeditions, Spain produced more than 12,000 botanical drawings, now housed at the archive of the Royal Botanical Garden in Madrid (Real Jardín Botánico). “Their objective was not discovery but rather rediscovery,” turning local flora into global scientific specimens, writes Bleichmar. Mutis would describe a plant by scrutinizing the new illustration, not the plant itself. To verify a new species, he would compare the expedition's drawing to older drawings from the pictorial archive he kept with him in the field. While conducting research at The Huntington, including a two-year Mellon Fellowship in 2004–06, Bleichmar used the expansive Huntington holdings in the history of 18th-century natural science to illuminate the visual record she found in Madrid.





PLAYING IT STRAIGHT: ART AND HUMOR IN THE GILDED AGE

Jennifer A. Greenhill
University of California Press, 2012

By showing how complex humorous strategies such as deadpan and burlesque operate in a range of media—from painting and sculpture to chromolithography and architectural schemes—Greenhill examines how ambitious artists like Winslow Homer and Augustus Saint-Gaudens rethought the place of humor in their work and devised strategies to both conform to and slyly undermine developing senses of “serious” culture during the Gilded Age.



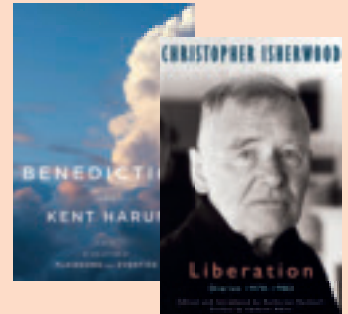
ALOHA AMERICA: HULA CIRCUITS THROUGH THE U.S. EMPIRE

Adria L. Imada
Duke University Press, 2012

Aloha America reveals the role of hula in legitimizing U.S. imperial ambitions in Hawai'i. Hula performers began touring throughout the continental United States and Europe in the late 19th century. These “hula circuits” introduced hula, and Hawaiians, to U.S. audiences; performers also incorporated veiled critiques of U.S. expansionism into their productions. Imada focuses on the years between the 1890s and the 1960s, examining little-known performances and films before turning to the present-day reappropriation of hula by the Hawaiian self-determination movement.

TESTAMENTS

Liberation: Diaries, Volume Three, 1970–1983 (HarperCollins, 2012) takes readers close to the end of the life of writer Christopher Isherwood, who died in 1986 and whose papers reside at The Huntington. Editor Katherine Bucknell published the diaries in their entirety so that readers could feel the cumulative power of a writer who faced his declining years with equal parts anxiety and grace. Kent Haruf's *Benediction* (Knopf, 2013) shows the mastery of a writer very much in his prime but whose central character, “Dad” Lewis, grapples with his own mortality. Haruf's papers are also at The Huntington.



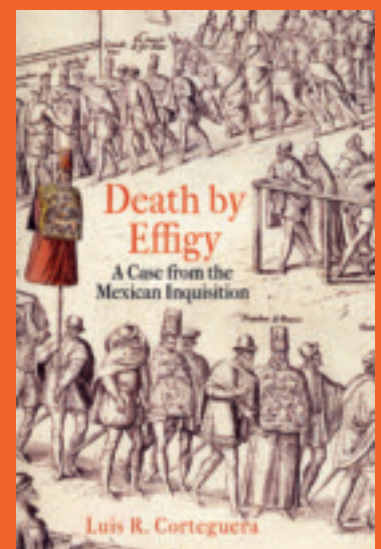
THE OXFORD HANDBOOK OF HOLINSHED'S CHRONICLES

Edited by Paulina Kewes, Ian W. Archer, and Felicity Heal
Oxford University Press, 2013

The Chronicles of England, Scotland, and Ireland (1577, 1587), issued under the name of Raphael Holinshed, became the principal source for the historical writings of William Shakespeare, among others. In this collection of essays—from the fields of literature, history, religion, the classics, bibliography, and the history of the book—scholars analyze the making of the two editions of the *Chronicles* and the relationship of the work to medieval and early modern historiography, placing it in context to the period's attitudes toward politics, religion, and society.

DOCUMENTING HISTORY

In the preface of *Death by Effigy: A Case from the Mexican Inquisition*, Luis R. Corteguera describes the document at the center of his research about a scandal that took place in 1578 in the Mexican town of Tecamachalco (in the present state of Puebla). When someone hung a doll-like effigy from the door of the town's church, a four-year investigation by inquisitors ensued. “For more than two centuries,” Corteguera explains, “the documentation for these events belonged to the secret archive of the Mexican Inquisition” in Mexico City. By 1820, the Mexican Inquisition had been abolished, and some of its archive would end up in the hands of private citizens, including the antiquarian bookseller who sold 32 volumes of inquisitorial papers to Arizona mining engineer Walter Douglas, who bequeathed them to The Huntington in 1944. While records of specific cases usually run to 5 to 20 pages, the Tecamachalco manuscript is more than 350 pages. With this and other documents, Corteguera shows why a seemingly minor event drew so much scrutiny. This book is part of the Early Modern Americas series published by the University of Pennsylvania Press and edited by Peter C. Mancall, director of the USC-Huntington Early Modern Studies Institute.





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On the Cover

The Art of Wealth: The Huntingtons in the Gilded Age is a new book by Shelley M. Bennett that details the remarkable wealth, collecting, and philanthropy of four Huntingtons: railroad magnate Collis P. Huntington (1821–1900); his widow, Arabella (1850–1924); her son, Archer (1870–1955); and Collis' nephew Henry E. Huntington (1850–1927), who subsequently married Arabella. In an excerpt from the book, Bennett focuses on the art collecting of Arabella between her marriages to the two powerful Huntington men.

The portraits of Arabella D. Huntington are from the collection of the Hispanic Society of America, New York.