

DOUGLAS ARTHUR TEED

An American Romantic

1860 - 1929



DOUGLAS ARTHUR TEED, *Sunlight on a Moorish Bazaar* (Color Plate I)
Oil/Canvas, 10¼" x 14", Signed: lower left, Douglas Arthur Teed 1913
Permanent Collection of the Arnot Art Museum, Elmira, NY

DOUGLAS ARTHUR TEED

An American Romantic

1860 - 1929

Catalogue compiled & written by
PAMELA BEECHER

THE ARNOT ART MUSEUM

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DOUGLAS ARTHUR TEED, *Three Kings* (Color Plate IIa)
Oil/Canvas, 14½" x 19", Unsigned
On Loan from the Collection of the Koreshan State Historic Site, Department of Natural Resources, State of Florida



DOUGLAS ARTHUR TEED, *Untitled* (Color Plate IIb)
Oil/Canvas, 29" x 23", Signed: lower left, Douglas Arthur Teed 1921
On Loan from the Collection of Dr. and Mrs. Eugene Sikorski, West Bloomfield, MI

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Relatives of the artist and others offered their memories and family histories in personal and telephone interviews. I would like to thank Judith Kison for sharing information concerning the DuBois family. I am also grateful to Virginia Kirby and Dorothy Hogsett for sharing their memories with me. It was my special pleasure to speak with Miss Agnes Ranger, the sister-in-law of Mr. Teed, who generously helped me piece together his life in Detroit.

The staff at the Roberson Center for the Arts and Sciences was kind enough to share what information they had available on the life of the Binghamton artist. I thank the many people in that city who graciously invited me into their homes in order to view their paintings.

I want to thank Elenora Kennedy, the registrar of our museum for her undaunting organizational skills; Fran Liddic Copp, the Curator of Education and Marve Handler for efficient proof reading. I would like to express my gratitude for the pa-tience displayed by my typist, Margaret Patrillose. It is also important to mention the support and encouragement which I received from our director, Kenneth Lindquist.

I want to thank all those individuals and in-stitutions who lent works to this exhibition without whom it would not have been possible.

To all the others who became involved in this exhibition in some way, who I have not mentioned here, I express my appreciation.

Pamela Beecher

Preface

In the relative isolation of Elmira in 1913, the Arnot Art Museum undertook the responsibility of encouraging the artists of the area through exhibitions of their work. In November of that year, the Museum presented its first one-man exhibition, the works of Douglas Arthur Teed, then at the height of his career.

The Museum was new and provided an opportunity unique for a city of Elmira's size, the chance for the public to visit a fine arts museum. Here the visitors could see works of artistic merit and interest dating back three hundred years. Also exhibited were works by professional artists of the area who, like Teed, and George W. Waters before him, and Lars Hoftrup and Armand Wargny to follow, had studied in this country and abroad and had proven themselves through participation in exhibitions of national prominence.

More important than those past exhibitions of the then contemporary artists work, however, is our series of exhibitions, such as this one, which looks back at what these artists accomplished. Through two years of research, travel and correspondence, our Curator of Collections, Ms. Pamela Beecher, has gathered facts, paintings, insights and interpretations of the works of Douglas Arthur Teed.

I believe that through this catalogue and exhibition you will find that Teed was much more than just a regional artist. He was a prolific painter whose works are a composite of artistic techniques and personal visions. During his life, his vision and talent attracted financial patronage from several individuals who believed in his work. In addition to the support of his patrons and commissions, the sale of his paintings provided his livelihood; no easy task for an artist in 1913, or today.

This exhibition is composed of works borrowed from museums, private collections, dealers and a State Park in Florida where Teed's works comprise an Art Pavillion and are on permanent exhibition. A number of collectors in Detroit, where Teed died, have lent their paintings, and to this day Teed's works are eagerly pursued and collected at auctions and sales in that city.

Finally, in this era of stiff competition for arts funding, our efforts to reintroduce this artist to our audience and art scholars have been rewarded by our receiving a National Endowment for the Arts Special Exhibitions Grant.

And so, in the tradition of the exhibition which documented and explored the lives and works of George W. Waters, Lars Hoftrup and Armand Wargny; we now present the works of Douglas Arthur Teed.

Kenneth H. Lindquist
Director

8/31/82



DOUGLAS ARTHUR TEED, *Untitled* (Color Plate III)
Oil/Canvas, 46" x 35", Signed: lower right, Douglas Arthur Teed 1923
On Loan from the Collection of Dr. and Mrs. Eugene Sikorski, West Bloomfield, MI

Introduction

The last two hundred years have been a period of rapid technological advancement. Industrialization and invention have affected changes in the field of art as well. Many periods of art have been in vogue over the past two centuries. It is important to remember that names given to these periods in art history are only reference points. Like all history, the history of art is a continuum, a chain of interacting influences and events which gradually affect its development. Schools of art do not spontaneously occur — they are outgrowths of other movements. Art is affected by a variety of world events. It is possible to conclude that works of art represent the affect of the environment upon the most sensitive creative men and women of any period in history. Artists of a romantic nature were especially inclined toward this approach to art.

Romanticism is not a movement but a condition — a state of mind whereby the romantic interprets the wonders of nature and man's experiences through his imagination. Romanticism lives on in the minds of poets, artists and dreamers. Some art historians have chosen to classify romanticism in periods, such as the search for the ideal. Yet, romantic tendencies continue throughout our heritage. It is a way of perceiving life. Throughout the technical and theoretical changes, which have affected the course of aesthetic sensibilities, this strain of romanticism remains. Once conveyed as obvious portrayals of the marvelous or exotic, romanticism moved into the twentieth century evolving into romantic intent. Such intent was the reasoning behind abstract expressionism. It is a commitment to the notion that there is something special or noble about the exchange between man and nature; a belief that a higher plane of spirituality is achievable through art rather than through common everyday experiences. Many a "noble" artist failed to achieve his most glorious attempts to convey this message. However, the

most romantic and tenacious persisted in their chosen goal.

Douglas Arthur Teed was compelled to portray on canvas the spiritual aura which he found in nature. What he lacked in technical ability he had in sincerity of intent. Throughout his life, Teed aspired to achieve success as an artist. He studied in Europe and the Near East. He copied every aesthetic style of the late nineteenth and early twentieth centuries — not because he was a "copiest," but because he was continually searching for a successful means of conveying his message. Teed believed that a good painting said something to the viewer. Teed often attempted to say more than he had the capacity for. He wanted to symbolize a reverence for God and nature; he wanted to convey allegorical messages; he wanted his paintings to become his visual poetry. Although his romantic sensibilities were never to achieve the fruition that he desired, Teed stands as an example of the continuous strain of romanticism used by American artists. These artists are heirs to the deep-seeded religious, cultural and intellectual convictions of a young nation founded on romantic daring and integrity. It was natural for them to pursue didactic, moralizing, adventurous effects in their paintings. Artists were inspired to depict their reverie of natural wonders, the sublime and the fantastic; a nation's noble nature likened to its people.

American artists, being weaned on idealism and religious fervor, adapted European influences as diluted emulations with poetic content. Bridging the conflict between avant garde styles of the day and the idealist American attitudes toward art, these artists incorporated American romanticism with the more innovative painting techniques. Thus, coinciding with groups like "the ten" (impressionists) and "the eight" (realists), existed a variety of eclectic painters who still remained true to their romantic heritage. These artists

could not claim to be the "mothers of invention," yet they did reflect a deep-rooted American sentiment: The ideal love for nature and optimistic naivete germane to the people of a new and bountiful nation.

Teed found a spiritual aura in nature which he felt compelled to convey in his paintings. He maintained romantic feelings and themes in his works throughout his attempts to master a variety of styles; this often accounts for a lack of profundity in his work. Teed's continuous struggle to portray nature in all her glorious romantic splendor was a valiant effort to aspire to his dreams. Through this effort, he created works of dramatic content which appealed to his romantic taste.

The exhibition and catalogue focus on the variety of painting influences incorporated by Mr. Teed during his career and the consistent strain of romantic content in these works. Throughout his lifetime, Teed remained committed to the tenets of the American Romantic Tradition of poetic communication with nature which he most naturally adopted. He suffered his failures, but I believe that you will discover many dramatic successes in this exhibition.

Pamela Beecher

Biography

Douglas Arthur Teed was born on February 21, 1860, the only son of Fidelia M. Rowe and Cyrus R. Teed, in New Hartford, New York near Utica. Douglas had an unusual childhood. When he was nine, his father, Cyrus Teed, left the family to develop a religious sect called Koreshanity after experiencing a divine vision.¹ Prior to this revelation, Cyrus had taken his wife and two-year-old Douglas to New York City. There he attended the Eclectic Medical College. After serving as a physician in the Civil War, he completed college in 1869 and moved his family back to Utica where he practiced medicine. He was also experimenting in alchemy when his divine illumination occurred that same year.² While sitting in his laboratory, Cyrus "experienced a relaxation at the occiput or back part of the brain, and a peculiar buzzing tension at the forehead or sincuput." Gradually he sensed that he had left his body whereby he partook of a conversation with a vision of a woman whom he perceived as "His Mother and Bride."³ She spoke to him:

"My Son, behold the formulation of thy Maternity! I am the Goddess, and the environment of that which thou hast become — the inherent psyche and pneuma of my own organic form. I have brought thee to this birth to sacrifice thee upon the altar of all human hopes, that through thy quickening of me, thy Mother and Bride, the Sons of God shall spring into visible creation . . ."

"Gracefully pendant from the head, and falling in golden tresses of profusely luxuriant growth over her shoulders her hair added to the adornment of her personal attractiveness. Supported by the shoulders and falling into a long train was a gold and purple colored robe. Her feet rested upon a silvery crescent; in her hand, and resting upon this crescent, was Mercury's Caduceus . . ."⁴

In 1871, Dr. Cyrus Teed moved his family to Binghamton, New York where he began to develop a following for his beliefs.⁵

Douglas and Delia lost Cyrus to the religious fervor which consumed him. Cyrus Teed proved to be a persuasive and eloquent orator who was capable of herding not only followers but patrons. One of the first such supporters was a Dr. Andrews of Binghamton.⁶ Cyrus persisted in his beliefs and eventually founded a communal colony in Estero, Florida called Koreshan Unity. There he reigned as the lord and messenger of God.

Cyrus converted neither his wife nor son to Koreshanity. It appears that Cyrus and Delia were together only sporadically until 1873. Due to poor health, she and Douglas then moved in with her sister, Mrs. Wickham of Binghamton, New York. Here they remained until Delia's death from consumption in 1885.⁷ The *American Eagle* of August, 1873 reports that letters from Cyrus indicated affection for his wife and child, and that in spite of criticism, Delia accepted him as the messianic personality of the age.⁸ These letters belong to the Koreshan Unity Library at Estero, Florida and are not available to the public.

A vast amount of conversation concerning religion and spiritualism must have taken place during Douglas' youth. Dogmatic opinions concerning these topics surely created an impression on the imagination of the young man. Mysticism, mystery and the exotic do in fact become an important force in his work as an adult artist. These works are often acclaimed as his best and bring the highest prices at the auction block today.

Douglas did seek out his father later in life in 1905 when he visited the Koreshan Unity with his wife George. There are numerous accounts in the



DOUGLAS ARTHUR TEED, *The Sorceress* (Color Plate IV)
Oil/Canvas, 20" x 16", Signed: lower right, Douglas Arthur Teed
On Loan from the Collection of Mr. and Mrs. Paul Windorf, Mount Clemens, MI

unity paper espousing the talents of the artist son of Koresh. A special hall was built to house the works which Teed painted for the unity, and it began to appear as if the relationship between father and son was a healthy one. Douglas even dedicated a poem to his father for his birthday (The Solar Festival) on October 18, 1905. The dedication and poem read as follows:

THE LOST MUSE

Douglas Arthur Teed

(This little poem is an early "fragment," written among the ruins of Old Rome, sometime during the year 1890, and soon after the writer arrived at the locality for his first visit. A son takes pleasure in dedicating this little fancy to his father, DR. CYRUS TEED (KORESH), on the occasion of his sixty-sixth birthday, with a wish for the continued felicities of a ripe age and great work done.)

While yet unformed, and in the lap of youth
 With loving hands to smooth my childhood's way,
 Came glowing Hope, and ever-growing Love
 For that exalted force which men called Truth;
 Something within (although I could not name)
 Spurring to action presumptuous thought —
 Ay, whispering, with piercing breath, "On! on!"
 No heights in earth, in all that classic path
 Where centuries of fame by mortals wrought
 Are draped in wreaths and bear the costly urns,
 Too high for thee to climb where honor leads!

So spake my soul in oft recurring speech —
 Though blind belief replied in smiling faith,
 Reflection, that endless plain where Reason feeds,
 Bore fruit of most peculiar pith.
 Reason, of youth's credulity questioned, oft,
 How master Art outside her classic halls?
 How grow a plum in soil prepared for sage?
 Draw strength, of ripeness full, from fiber soft?

So yearned my soul for Athenian bread,
 Ay, hungered it for Caesar's resting-place —
 Where Plutarch's fame and Angelo's angels stand
 With faces wrapt beneath the Ablion range —
 Where genius sleeps and every gentle grace.
 Years passed by in prayer, a new day came,
 My steps I found, indeed, where Tiber flows;
 Beside the shrines of ancient art,
 Through arches wasted by devouring time,
 O'er mounds and tombs (inscribed by whom, who
 knows?)
 By shattered pillar and encrusted urn,
 Walked on and pondered in the after-glow.

"Thou temple of earlier times," I cried —
 "Where empire sat enthroned, and heroes died!
 Thou seven holy mounts where fountains flow
 Amid a thousand forms from marble hewn;
 Where are the gifts my earnest prayers did claim?
 The tongue inspired, the pencil charmed to limn
 The rarer glories of transcendent day
 The slanting shadows on the Roman plain.
 The winged thought of man's or flight of bird?"

O! now I wend and falter on the way
 Wherein fond visitations' ardent footsteps flew!
 My thoughts are vague, my pencil's lines are dim
 Beside the wonders of this rich decay —
 The Muse so courted now hath flown away!⁹

The reunion between father and son proved to be short lived. In 1907, Douglas sued the Koreshan Unity for overdue payment for the purchase of paintings which hung in the Art Hall at the Unity. In 1908, a full settlement was made out of court between Douglas and the Unity. That same year his father died.¹⁰ It is for other historians to analyze the motivations of Cyrus Teed. Our only concern involved the affect that his actions and beliefs had on his son's life and work.

Both men shared the characteristics of sensitivity plus the genius and persuasive ability to develop a following whether in art or religion. Both were reflective, creative men with idealistic perceptions of the world plus enough ego and self-confidence to pursue their beliefs. The concept of communal living and a reverence for God and the arts certainly must have held great appeal to a man who chose to be a doctor but instead found himself engulfed in the horrors of the Civil War. Whether Cyrus' vision was sent by God or developed from within his own mind, he was able to find an ideal solution to life when it was needed. A propensity for idealism and didactic pursuits were personality characteristics of both father and son toward their approach to life. In an interview with Teed in 1905 from the *The Fort Myers Press*, Lucie Page Borden states: "He prefers the great allegorical masterpieces which clothe a deep thought in beautiful garments . . . he believes that a picture should aim higher than to please the eye alone — that it should be so high in its intent, so true in its treatment that all normal minds should be benefited and educated by it — to this end his has been a life of continuous study."¹¹



1. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 15 $\frac{1}{4}$ " x 20 $\frac{3}{4}$ ", Signed: lower left, D.A. Teed
On Loan from the Collection of the Roberson Center for the Arts and Sciences, Binghamton, NY

This study began at a very early age. Teed is reported to have begun painting as a small boy in Utica and to have opened his own studio by the age of fourteen.¹² One early Teed painting owned by the Roberson Center for Arts and Sciences (illus. no. 1) is thought to be dated 1870, which would have made the artist ten years of age. This work is primitive, yet it exhibits a marvelous talent for detail and romantic perception of the American landscape genre for such a young artist.

After his mother's death, Douglas went to live with Mrs. Elizabeth G. Streeter, 139 Oak Street, Binghamton, New York.¹³ She was a wealthy woman who adopted Teed and encouraged his art career. She saw to his education and training as an artist, and as one source stated, "saw that he

lacked nothing."¹⁴ In 1889 she had a studio built for him behind her home. This studio is still standing and was, in fact, used after Teed's death for community art classes.¹⁵

Due to his early interest and training in art, Teed would have been aware of other artists in a small community, such as Binghamton. One such portrait and landscape painter at the time was Henry Wolcott Boss (1827-1916). Boss kept a studio on Court Street, where it is likely that Teed saw his work. Boss often painted landscapes with well-defined foliage, predominately green tonality and local color, rich with romantic overtones reminiscent of the paintings by James Hart (illus. nos. 2 & 3). He also painted clear panoramic works of the Lake George area, similar to those of George



2. JAMES M. HART, *Cattle in a Pool*
Oil/Canvas, 33 $\frac{3}{4}$ " x 24 $\frac{3}{8}$ ", Signed: lower left, James M. Hart 1884
Ex. Coll. Soldiers & Sailors Memorial Hospital
Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 209



3. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Board, 18" x 15 $\frac{1}{2}$ ", Signed: lower left, Teed 1880
On Loan from the Collection of Marion Kent Gardner and Helen J. Kent,
Binghamton, NY

Waters (illus. no. 4 & 5). Teed may have learned portraiture from Boss who also painted straight forward American images. In fact, this man was first listed as a portrait painter in the Binghamton city directory in the early 1870's,¹⁶ and Teed first listed himself as a portrait painter in 1881. Prior to that he was listed as "painter; bill boards."¹⁷ A winter scene painted by Teed in 1885 (illus. no. 6) so resembles the "Winter Scene", 1880 by Boss, (illus. no. 7) in its atmospheric effects, lighting, palette and a hint of primitive flatness, especially in the figures, it is likely that Teed observed the latter prior to his own rendition. Another landscape by Teed, painted in 1880, is a delicate application of paint. Every leaf is carefully depicted while two placid cows stand in a pool. This is native American landscape painting reflected in a careful study of nature and its beauty. Teed began his career where Cole, Allston and other

leading American artists had set the example. Accurate depiction of foliage included with the abounding beauty of the countryside was utilized by these artists to create an awe-inspiring mood in their works. We can see American romanticism, verging on theatricality in Teed's case, in the pose of a deer, the placement of a bird or the use of a rainbow (illus. no. 8). These were the aesthetic influences available to a young artist in upstate New York in the nineteenth century.

In one article it was reported that Teed "spent many hours of his youth in the studio of George Inness and was probably influenced by him."¹⁸ Inness lived in Medford, Massachusetts from 1859 until the end of the Civil War, then returned to New Jersey. It is not clear whether Teed spent time with the artist in Massachusetts or in New Jersey when Inness reportedly took in students.¹⁹ There are works by Inness of the Catskills and the



4. GEORGE W. WATERS, *Lake in the White Mountains*
Oil/Canvas, 32" x 20", Signed: lower left, G. W. Waters
Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 79.01



5. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 18½" x 30¾", Signed: lower left, Arthur Teed 1881
Gift of Dr. Michael J. Feinstein
Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 81.13

area around Scranton, Pennsylvania where Teed spent much of his time. The influence of the older artist upon Teed is clearly demonstrated. There were many similarities in the painting styles and methods of Inness and Teed. They also had a tendency to expound on the good qualities of the same European artists, such as Millet and Corot. Inness became a disciple of the Barbizon School after several trips to Europe, the first in 1847.²⁰

Both Teed and Inness painted rapidly over wet paint. Teed was reported to have painted with a palette knife at great speed, able to produce a picture for a buyer in one night.²¹ Comparatively, Inness would take a still wet canvas and paint over it in a "frenzy of excitement."²² He believed that the aim of a work of art was: "To awaken an emotion. Its real greatness consists in the quality and force of this emotion."²³ A contemporary artist, William Morris Hunt, who was concerned with atmospheric moods, said that "force was arrived at quickly or not at all."²⁴ Unfortunately for art historians and posterity, these painterly habits instilled the paintings with inherent vice; the paint layers dried at different rates, creating extensive cracking and paint loss in a relatively short time. This is true of many of Teed's paintings.

"Train in the Mohawk Valley," 1905, (illus. no. 9) by Teed, is an example of the same "atmospheric romanticism"²⁵ and development of space so familiar in the works of Inness. The Inness painting, "Lackawana Valley," (illus. no. 10) from the collection of the National Gallery of Art in Washington, D.C., lends credibility to this comparison. One article described Teed's landscapes as having "atmospheric charm" and further explained that his trees are "not just ordinary trees, but trees transformed by a poet's imagination into fairy trees."²⁶ (illus. no. 11)

In 1890, Douglas and Mrs. Streeter went to Italy so Douglas could study painting. Their address in November of that year was Via Tell 'Aurora 25 in Rome.²⁷ The 30-year-old Teed took a studio in Rome which served as homebase for the five years that he traveled the continent and England studying art. His own accounts and numerous interviews mention Paris, London and Munich as places that he visited.²⁸ Popular trends in European art at that time are mirrored in paintings by Teed.



6. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 11" x 17", Signed: lower left, A.T. '85
On Loan from the Collection of Mrs. George H. Stover, Sr., Hallstead, PA



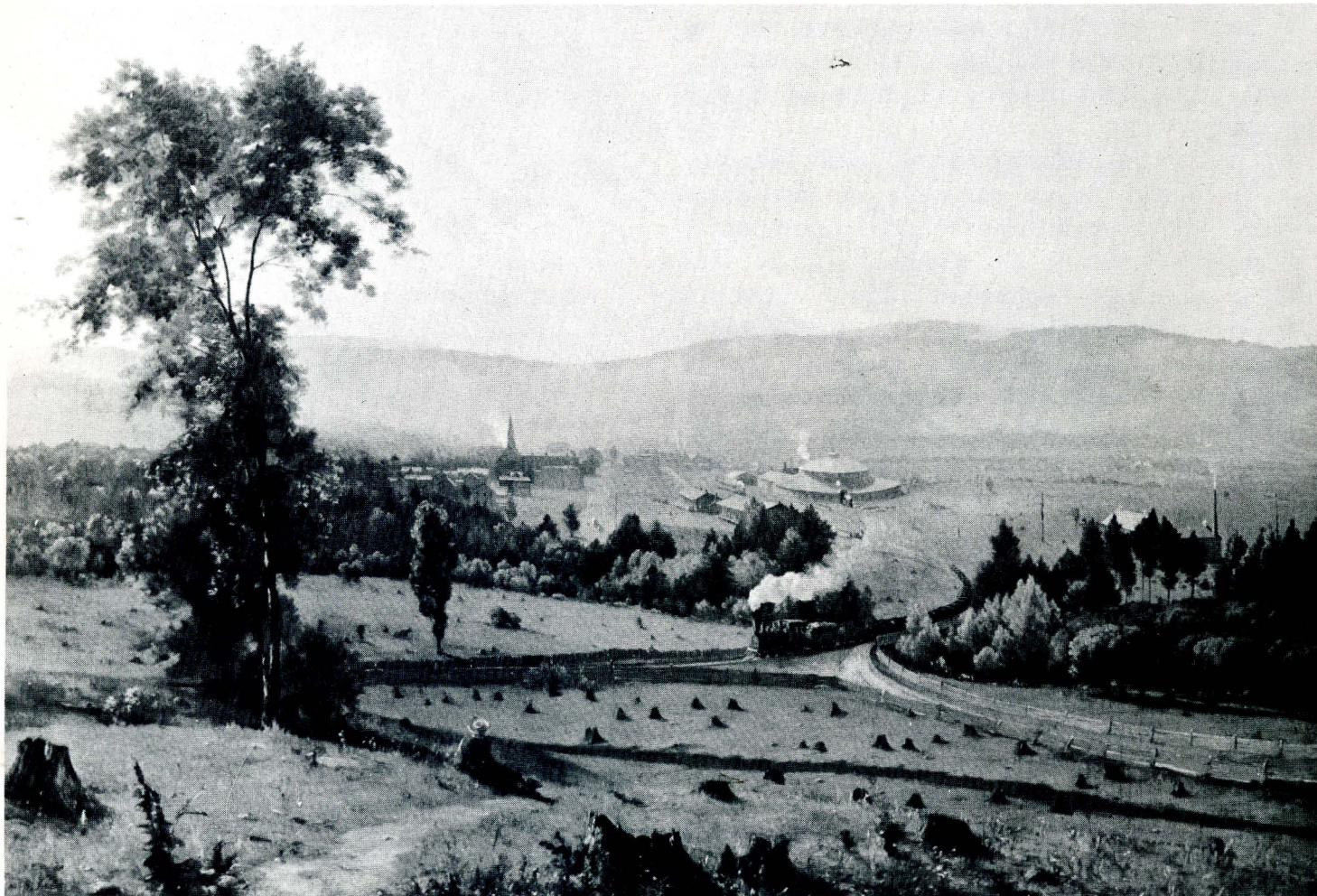
7. HENRY WOLCOTT BOSS, *Winter Scene*
Oil/Canvas, 17⁷/₈" x 30¹/₈", Signed: lower right, H. W. Boss
From the Collection of the Roberson Center for the Arts and Sciences, Binghamton, NY



8. DOUGLAS ARTHUR TEED, *Elk in the Woods*
Oil/Canvas, 14³/₄" x 30", Signed: lower right, Teed
Bequest of Caroline Stanley
On Loan from the Collection of the Roberson Center for the Arts and Sciences, Binghamton, NY



9. DOUGLAS ARTHUR TEED, *Train in the Mohawk Valley*
Oil/Canvas, 16" x 32 1/16", Signed: lower right, Douglas Arthur Teed
On Loan from the Collection of Munson-Williams-Proctor Institute, Utica, NY



10. GEORGE INNESS, *The Lackawanna Valley* (NGA#779)
Oil/Canvas, 0.860 cm x 1.275 cm
Gift of Mrs. Huttleston Rogers 1945
National Gallery of Art, Washington, DC

It is not surprising that Teed's attempts at classic landscape painting of the Roman Campagna demonstrate a strong American influence. His approach is one of reverie of an almost religious nature (illus. no. 12). His awe of the ancient world is conveyed by a romantic reverence for the landscape which is also reflected in his poem:

SUNSET OF ROME

Douglas Arthur Teed

A Blaze — Behold! Funeral pyre of day!
 Like spirits bright the flashing ethers play
 Around Saint Peter's and the Vatican!
 In creation thy bright career began,
 O Sun! bold prophet of Eternal day —
 And thou dost shine thine Occidental ray
 On you tall stone that knew the Pharaoh;
 On Tiber's fortress, grim Saint Angelo,
 Famed mausoleum of the mighty dead,
 That through the haze lifts up a haughty head,
 And frowns upon the waters as they roll'
 The countless evening bells that madly toll.
 So, pass to rest, bright orb of world-wide light —
 But leave thy band of crimson o'er the night
 Lest, leaving all too suddenly and dark,
 Thou frightest song within the morrow's lark,
 And fright the day forever from the world —
 That spirits false, deep in perdition hurled,
 Arise, and taunt thy gentle fame, O Sun!
 (Thou that wast made before the world was done)
 Or, coursing through the light of other spheres,
 Call thee a legend dreamed by olden seers.²⁹



11. DOUGLAS ARTHUR TEED, *Untitled*
 Oil/Canvas, 32" x 24", Signed: lower left, Douglas Arthur Teed 1926
 On Loan from the Rex Lamoreaux Michigan Collection



12. DOUGLAS ARTHUR TEED, *Roman Campagne and Dome of Saint Peters*
 Oil/Canvas, 47" x 67", Unsigned
 From the Koreshan State Historic Site, Department of Natural Resources,
 State of Florida

Teed exhibits a lack of rendering ability in his attempt at an allegorical painting about Cain and Abel (illus. no. 13). His figures, which aim at the classical ideal, are inept and disproportionate. They literally fall flat against the canvas which is painted such a murky color of greenish brown that it looks as if the three figures are about to be absorbed into the background. Teed had not yet learned to control his medium, and it is likely that such a classical, figurative approach to painting had him confused. Americans were primarily accustomed to painting romantic landscapes. In a poem, Teed attempted to convey his romantic feeling for this particular theme which he was unable to convey in the work itself. Perhaps Teed was attempting to pattern his studies after Thomas Cole who also painted a rendition of "The Dead Abel" with much more anatomical success.³⁰

ABEL — DEAD

Douglas Arthur Teed

Three days he lay upon the tainted earth;
 Three days gasped, wild-eyed, the untended herd,
 While darked the sun by clouds of sharp-beaked
 birds

Descending near, but fearful yet to come
 To tear the flesh of herdsman so forlorn
 Yet him the herd respected and did stand
 A thirst, full hungered by the hours unfed.
 That keeper of the sheep who from the rock
 Had earlier seen inroad of the wolf,
 Or marked the flight of vulture winging prey,
 Or whence could 'larm the Arab, plundering,
 And safely held against them for his flock, —

Had here been stricken to his death, by Cain!
 First fell apostle of that signal crime!
 Here had the blue-eyed Abel stood at dawn
 Full chested to his flock, and herd, bade them
 Feed, in peace and safety slake all their thirst;
 Thence to the lower ledges seek a shade
 Sweet with juniper, myrrh, and all sweet weeds.
 Mark well the trodden earth, — that fearful stain
 Three days now lasting 'neath the tropic sun —
 Yea! the yellowing flesh and darkening wound;
 Storm elemental in the sky beyond!
 Full 'gainst the cloud the spirit left by Cain
 Gloomed the late light and troubled all the air —
 So found the voice which cried aloud and spake
 "Where, Abel, art thou?" And a voice replied,
 "Seest thou that dark brother — red handed Cain,
 Who slew that form which did the soul sustain?"
 But stays not Abel for the kit's repast, —
 He doth sojourn in that more distant land
 Of fair Havilah, by the mount of gold.
 But Cain shall wander forth a thing accursed!
 Scorned of all men like pestilence or death!³¹



13. DOUGLAS ARTHUR TEED, *Angel Rescue (Cain and Abel)*
 Oil/Canvas, 40" x 36", Unsigned
 From the Koreshan State Historic Site, Department of Natural Resources,
 State of Florida

This poem is an interesting example of Teed romanticizing that he was a classical man. He was not. He was an American painter, adept at portraying the romantic moods of nature by utilizing the influences of the Barbizon artists as well as those of his American predecessors. "The romantic tendencies, of which the nostalgia of the classic past was part, reached out to other bourns of experience partly as a revolt against the academic vigor imposed by the classical cannon partly as a reflection of the awakening to other facets of human experience."³²

Douglas satisfied his romantic spirit while still emphasizing academic form in a painting done in 1894 (illus. no. 14), in the style of Jules Breton, who's work he would have seen in Paris. These peasants in a field are well executed, classic forms with mass. Yet, the success of this work lies in the drama created by casting the figures against a romantic background. The mood of a day's labor is captured in the posture of these silhouettes. Teed was very effectual when he used this approach to nature. Apparently, he was conscious of his success because he reworked the same theme in a number of compositions during that period (illus. no. 15).

Teed successfully captured the early morning and evening "light effects" popularized by the Barbizon artists (illus. no. 16 & 17). These are fine examples of his dramatic use of light and atmosphere. It was natural for Teed to utilize the dramatic depiction of nature used by Corot because his earlier lessons with Inness had already introduced him to this method. Although Inness did not attribute any of his style to that of other artists, he was most definitely utilizing the Barbizon influence, especially that of Corot, after his trips to Europe.³³ In a 1912 painting by Teed (illus. no. 18), Barbizon atmospheric effects can easily be noted when compared to a landscape done prior to his trips abroad (illus. no. 19). When Mr. Teed returned to the United States, these paintings were highly acclaimed for their charm.

The *Boston Transcript* calls Mr. Teed "a man of high ambitions, with a fine sense of color, a just appreciation of values and a close observer of the subtle and delicate variations of the sensitive new gamut."³⁴

It must be noted at this point that Barbizon art was most popular in Boston, having been introduced to private collectors by Vose Galleries. Thus, Teed's treatment of the dramatic Barbizon skies and other effects of Corot would have been very popular.

Teed successfully tried his hand at history painting. The painting entitled "La Revista" or the "The Review" (illus. no. 20), from the Robertson Center for the Arts and Sciences collection, depicts:

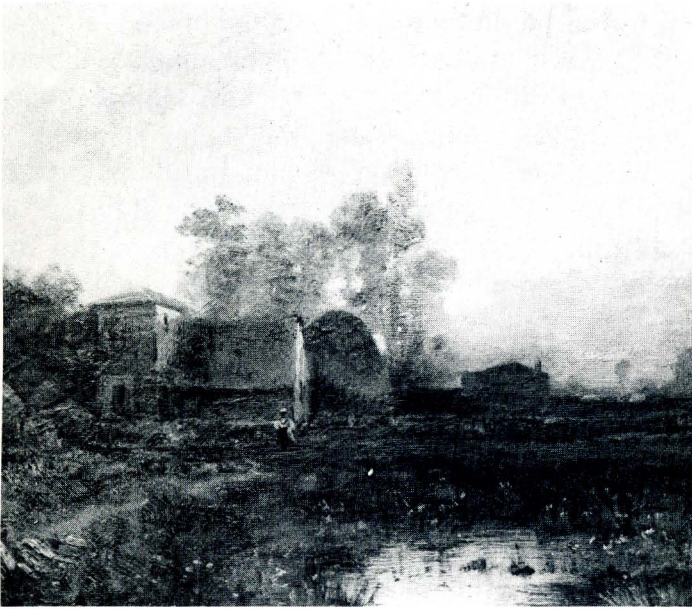
"A review of the annual manoeuvre of troops of King Humbert of Italy at Flogino in Umbria, in the year 1890 (sic). There were sixty thousand troops on the field and a number of notable personages, among them the Duke of York (now King George V), King of Portugal, Colonel Slade Military Attache of Great Britain. The figure of Humbert shows in the center of the painting, in general's uniform, on a black charger. Immediately behind him, the Military Staff and the Royal Guard. In the distance is suggested views of Infantry drawn up for parade and manoeuvre. In the immediate foreground, coming directly toward the observer a group of mounted Artillerymen, and in the middle distance, at an elevation of six or seven hundred feet is shown a captive balloon. The picture was hung in the place of honor in the First Salon in the International Exhibition of Fine Arts Rome, Italy. This exhibition was the very notable one given by the artists of Rome in honor of the Silver Wedding of Humbert and Margareta, and the exhibition was opened up by that King and Queen in company with the German Emperor and Empress, Prince of Naples, later King of Italy, and many other notable personages. The painting received honorable mention and was recommended by the King for purchase for the Permanent gallery for Exhibition of Fine Arts."³⁵



14. DOUGLAS ARTHUR TEED, *Peasants in a Field*
Oil/Canvas, 28" x 37", Signed: lower right, Arthur Teed
On Loan from the Collection of Dr. Raul and Claire Grinberg, Binghamton, NY



15. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 26" x 21", Signed: lower left, Douglas Arthur Teed 1914
From the Collection of Dr. and Mrs. Eugene Sikorski, West Bloomfield, MI



16. DOUGLAS ARTHUR TEED, *Countryside*
Oil/Canvas, 37" x 34½", Signed: lower right, Douglas Arthur Teed
On Loan from the Collection of the Koreshan State Historic Site, Department of Natural Resources, State of Florida



17. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 20¼" x 27½", Signed: lower left, Douglas Arthur Teed
Anonymous Loan



18. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas
From the Collection of Helen Clute Gilleland, Miami Beach, Florida



19. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 23" x 37", Signed: lower left, Douglas Arthur Teed
On Loan from the Collection of the Monday Afternoon Club (Phelps Mansion), Binghamton, NY



21. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 47½" x 38", Signed: lower left, Douglas Arthur Teed 1902
On Loan from the Collection of Elmar Oliveira and Sandra Robbins, Vestal, NY

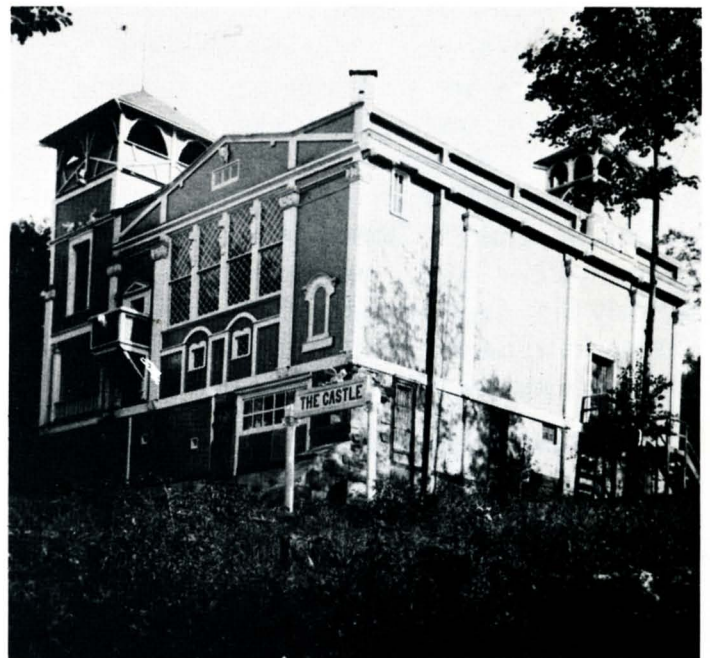
As other American artists who had come to Italy before him, such as Cole, Teed found "a land in which art had a tradition of hundreds of years of immense imaginative achievements, a lovely and dramatically varied countryside, great paintings of the past to inspire him, the accumulated magic and splendor of the past. This was an imaginative experience, a challenge, an enrichment, a source of happiness . . . There was no 'Italian style' as there was London, Dusseldorf and Paris styles . . . only a common source of inspiration."⁴⁵ In Italy, Teed found a "natural beauty that gave him noble subjects" but more importantly, he experienced "a mood of reverie, a nostalgia for the haunting presence of the past — timeless calm of the campagna and the hills about Rome."⁴⁶ It was this "imaginary presence of the past which inspired the romantic artist — Greece, Rome, Egypt, the Gothic north, but above all the light of the Mediterranean sun."⁴⁷

Teed returned to his studio and the Streeter residence in Binghamton in 1895. He exhibited his works done abroad and was acclaimed as a good colorist but a poor draftsman.⁴⁸

He was married to George E. C. Earle, a tall, slender woman with dark hair, on October 27, 1897.⁴⁹ The couple took up residence in a studio in Hallstead, Pennsylvania which Douglas had built from local stone on the side of Mt. Manotonome overlooking the Susquehanna River.

This studio called "Teed's Castle" by locals was on the property of a wealthy diplomat in the foreign service, James T. DuBois, and his wife (illus. no. 22). They spent the summers relaxing and entertaining in a large twenty-seven room house on the mountain. From the veranda, one looked out over the luminous stretch of the Susquehanna Valley with the river winding its way beneath the foot of the hill (illus. no. 23). Inside the house, which is still standing, the living room walls are covered by a bucolic mural by Douglas Arthur Teed. Around the room is a frieze painted with shields of many nations representing the worldly travels of his patron, Mr. DuBois. DuBois had a writing studio on the property which was filled with paintings by Teed. These works were later stolen and the building removed to make way for a highway.⁵⁰

Personal accounts describe the lives of Mr. and Mrs. Teed as being very social in both Binghamton (where he maintained his studio) and Halstead. A relative of the DuBois family told of her memories of childhood picnics with her parents and the Teeds on Mt. Manotonome and camping trips along the river at a site called "Red Rocks" where Teed would fish.⁵¹ Guided by a love for nature, Teed later purchased this land in order to preserve it from vandalism.



22. "Teed's Castle"
Photograph Courtesy of Mrs. Judith Kaiser, Hallstead, PA



20. DOUGLAS ARTHUR TEED, *The Review*
Oil/Canvas, 31½" x 76¼", Signed: lower right, Douglas Arthur Teed, 1890
From the Collection of the Roberson Center for the Arts and Sciences, Binghamton, NY

King Humbert was assassinated in 1900 after ruling Italy for twelve years. During his reign he was dedicated to the cause of strengthening the bonds between the dynasty and the people.³⁶ This democratic king would have appealed to Teed's noble nature as reflected in his attempt to immortalize the King on canvas.

Teed painted many other canvases during this period. There are scenes of French farms and Dutch villages, tracing his travels across the Alps into northern Europe (illus. no. 21). Teed added both Paris and Munich to the list of places he had shown his work.³⁷ There was a Universal Exposition in Paris in 1891 and in Munich in 1892. It is likely that Teed attended these exhibits to view the works of his American friends in Europe such as George Inness, who exhibited in both of them.³⁸

Paris was the center for art studies at this time.³⁹ American artists flocked to the continent for training. Inness had gone there to study.⁴⁰ Thus, Teed had already been introduced to European influences, primarily Academic and Barbizon, prior to his own trip. When Teed arrived, impressionism was already very popular.⁴¹ Expatriots, such as Mary Cassatt, were achieving

recognition using the impressionistic manner. The movement was based on the "plein air" style of painting developed by the Barbizon artists plus the utilization of a theory of broken color. The affect of this broken color theory and the lighter palette used by these artists, was a strong emphasis on light and atmosphere rather than form.⁴²

Teed assimilated much of the impressionist manner into his work including the quick, heavy ladden brush stroke. Yet, as was the case with most Americans who adopted the impressionist approach, Teed did not dissolve the form. It was nearly impossible for American artists to eliminate conceptual elements in their work. Therefore, the work remained conspicuously American in intent.⁴³ Teed was no exception, though later acclaimed as an Impressionist, his work always contained romantic references.

Teed often returned to his studio in Rome to work from his sketches and develop fresh ideas. Here, he was always inspired by the beautiful countryside and the aura surrounding Rome, "the acknowledged mistress of art in the old world."⁴⁴ The poem, "Sunset at Rome" (see Page 21) was written in the Gardens of Pincio in Rome, Italy in 1893.



23. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 24" x 38", Signed: lower left, Arthur Teed
On Loan From the Collection of Mr. and Mrs. Arthur W. DuBois,
Carrollton, Texas

The following newspaper article was taken from the scrap book of James T. DuBois:

"No More Mutilations"

Red Rock Purchased by D. Arthur Teed

The historic, picturesque "Red Rocks;" about which so much has been written, and around which cling so many Indian tales, have at last fell into hands which will save them from destruction, and keep them as landmarks for the generations yet to follow. Last Saturday, D. Arthur Teed succeeded in purchasing four acres of land, starting at the farm of Wesley Benjamin, and extending thence downward along the Susquehanna to a point opposite the Erie railroad culvert and wagon bridge. This strip of land includes the painted rocks entire, and a good portion of the land both above and below the "Rocks". It is the intention of Mr. Teed to prohibit anyone from mutilating the rocks with painted advertisements of any kind, and he will also remove the signs that already disfigure the scenery.

Heretofore, it has been a favorite camping spot for outing parties, but in the future no one will be allowed to pitch a tent along the shore without a permit, and making an agreement not to cut any trees or shrubbery which cover the hillside.

One of the chief objects of interest that adorn the "Rocks" is a peculiarly shaped maple tree which grows at the upper end of them. The fishing nearby is celebrated for the large catches of black bass and other fish which have been made. The new owner does not contemplate any improvements in the near future, but merely wants them left in their primitive state, as nature created them.⁵²

The fact that Douglas often had money troubles, makes this gesture an even more noble act and a profound statement of the man's character.⁵³

The Susquehanna County census for 1900 lists Teed, D. Arthur, occupation artist, and George, his wife (born July 20, 1871) as owning, with a mortgage, a farm house in Great Bend Township, Pennsylvania.⁵⁴ From here Teed frequently commuted to-and-from in a "cute, two-wheeled surrey."⁵⁵ The Teeds were devoted to one another and spent pleasant hours gathered with their friends the Ogden's and Bale's in Binghamton. They were cultured yet relaxed people who entertained themselves by discussing books, art and music. Often they would speak different languages for an evening or read. In the summer, the Ogden's would accompany Douglas and George to Salt Springs, Pennsylvania. Here they stayed in a farmhouse in the countryside, with ponds and waterfalls, where they went fishing. Teed would take his easel outdoors and the "gentle man with the mustache" would paint, while his wife sketched with water color. Teed exhibited a charming sense of humor in an anecdote from a Binghamton woman, who was a small girl at the time. "He named the out-house at Salt Springs the 'Spider Retreat,' " she recalls. She also remembered being impressed by the massive gold wedding ring which he had designed for George.



24. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, Signed: lower left, Douglas Arthur Teed 1906
From the Collection of the Koreshan State Historic Site, Department of Natural Resources, State of Florida

“It was adorned with ‘beautiful cupids,’ ” she said.⁵⁶

Teed earned his living by painting portraits and landscapes. Most of his work was sold to private collectors; often he would do a painting as trade for other services. During World War I, Teed found it necessary to support himself by primarily painting portraits. Some of these included Senator O’Connor of New York, Governor Whitman of New York, and Judge William R. Day of the United States Supreme Court. Although highly praised at the time, portraits held little interest for Teed, who when interviewed in Detroit (1925), stated that he, “was off portraits for life.”^{56A}

There is a conflict concerning whether or not the Teeds had any children. The 1900 census report lists no children; however, other sources refer to a Dexter Teed, born in 1898 as the son of Douglas. Mr. Tom Cawley of Binghamton knew Dexter Teed who traveled through Binghamton as

a press agent for Colgate University.⁵⁷ Dexter Teed, a staff writer on the *New York Post*, died Tuesday, November 7, 1961, leaving a wife and son Thomas, who have not been traced to date.⁵⁸

Teed was a prolific artist. In 1905 he and George visited Estero, Florida where twenty-seven of his paintings were hung in the art hall.⁵⁹ Mr. Teed was a distinguished artist, well-acclaimed in Europe and America. His work is critiqued as versatile and original and he was compared to artists such as Millet and Corot (illus. no. 24).⁶⁰

“Mr. Teed’s landscapes are said to recall the soft effects of Corot, though his style is so original that it would hardly be correct to speak of any other artist. His genre work is superb, and whether he finds inspiration in the warm tones of Southern Europe or the cooler tints of the more temperate zones, his work displays the same qualities of breadth and individuality.”⁶¹



25. DOUGLAS ARTHUR TEED, *Tropical Dawn*
Oil/Canvas, 8" x 6½", Unsigned
From the Collection of the Koreshan State Historic Site, Department of Natural Resources, State of Florida

The people at the Koreshan Unity were flattered by paintings of Estero Island and the area surrounding their community. One such painting by Teed was presented to a member of the Unity, Victoria Gratia at her birthday celebration in April of 1905 (illus. no. 25). Some of these works were painted in an egg-tempera and have faded quite badly. Only a few oils retain the artists original intent, depicting the palm trees set against a romantic Florida sunset in all of the natural unspoiled splendor of this "semi-tropical region."⁶²

An article, in the *Fort Myers Press*, expressed the sentiment that southern Florida was fortunate to have such a distinguished painter and that it was even possible that he would stay and paint there, rather than following through with his plans for going to India in the near future.⁶³

The Teeds did leave Florida to return to Rome. From there, Douglas spent the next three years touring Cairo, Egypt, Morocco, India and Algeria.⁶⁴ This trip took place between 1907 and 1911. During that time Douglas developed his talents as a romantic painter of Oriental scenes (illus. no. 26).

The first retrospective of Islamic art had taken place in 1893 at the Palais de l'Industrie, while Teed was touring Europe for the first time.⁶⁵ It is more than likely that it was at this exhibition that he got his first taste for the Oriental genre.



26. DOUGLAS ARTHUR TEED, *Indian Elephant Parade*
Oil/Canvas, 25" x 43", Signed: lower left, Douglas Arthur Teed
From the Collection of the Koreshan State Historic Site, Department of Natural Resources, State of Florida

"Beyond the rooms in which arms, costumes, porcelain and pottery were shown, there was a real salon devoted to the East, with works by artists . . . who had all made the journey to Algeria which, . . . had replaced the journey to Italy."⁶⁶ Teed's oriental paintings dated prior to 1908, are likely to be studies or postcard copies of the works of these popular European Orientalists such as Gerome, whose colorful and romantic portraits of the Eastern world fascinated him. One successful painting, depicting the excitement of Arabian horseman, is done in the style of Adolphe Schreyer, another Orientalist, whose work Teed must have admired (illus. nos. 27 & 28).

As a result of his fascination, it was necessary for Teed to discover the mysteries of the East for himself. There he found the opportunity for a romantic artist to combine the colorful elements of mystery, adventure and eroticism with academic and impressionistic techniques. Here too were vistas, dissimilar, yet having the same aura of intrigue as the western expanses of the United States. Here an artist could find fantastic subject matter, removed from any reference to the industrialized twentieth century (Color Plate III). Teed, as we have seen, did not have the training for an academic approach to form. His background as an American landscape painter, however, had prepared him to create impressionistic renditions of light and atmospheric



27. DOUGLAS ARTHUR TEED, *Untitled*
 Oil/Canvas, 13" x 18", Signed: lower left, Douglas Arthur Teed 1926
 On Loan from the Collection of Mr. and Mrs. Donald A. Sellers, Sr. Plymouth, MI



28. ADOLPHE SCHREYER, *Arab Tribe on the March*
 Oil/Canvas, 24" x 44½", Signed: lower right, Ad. Schreyer
 Permanent Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 97

portrayals of nature in her many moods of dawn and brilliance (illus. no. 29). His adaptation of the impressionistic technique, for application of paint, proved useful to him in his attempt to capture nature as a build-up of lights, forms and fragments (illus. no. 30). Although he never chose to alleviate realistic representation altogether, Teed's paintings were largely the product of a

romantic imagination which had much more to do with his creation of a work than either his hands or eyes. "The interest in the East had originally been a feature of Romanticism."⁶⁷ This was true for Douglas Arthur Teed.

In 1926, Teed was asked by a writer, "Don't you find it increasingly difficult to paint Oriental scenes? Surely your memories of the Orient must



29. DOUGLAS ARTHUR TEED, *Untitled Landscape*
Oil/Canvas, 36" x 24", Signed: lower left, Douglas Arthur Teed 1921
From the Collection of Rex Lamoreaux, Michigan Collection



30. DOUGLAS ARTHUR TEED, *Sea Coast Village, Amalfi, Italy*
Oil/Canvas, 18" x 40", Signed: lower left, D. Arthur Teed
On Loan from the Collection of the Roberson Center for the Arts and Sciences,
Binghamton, NY

fade as time goes on." He answered, "On the contrary, I have a much better perspective now of what I saw there. Also, as the superfluous details leave my memory, the really important ones stand out all the more clearly."⁶⁸ This remark is exemplified by comparing an early Oriental scene (Color Plate No. IIa), by Teed, with a work done much later (Color Plate No. IIb). Rather than concentrate on specific forms, he developed an overall pattern of color, light and impasto which added cohesiveness to the composition. The Eastern paintings became a vehicle for Teed to utilize both his imagination and romantic nature. These works found a healthy market in the United States where *nouveau-riche* industrialists were eager to fill their homes with works that were far removed from the reality of their existence. Due to colonialism and the disfigurement caused by progress, the Orient of the painters and poets soon existed only in their imaginations.⁶⁹ Teed was later to be acclaimed as an Orientalist by the critics of Detroit.

March 27, 1911 marked the opening of the International Exhibition in Rome.⁷⁰ Harrison S. Morris, Commissioner General of the United States to the exposition, announced that, "the Government of the United States is desirous and the Commissioner General urges that the exhibit of American art opening at Rome . . . shall do credit to this country and compete favorably with art of other lands."⁷¹ He also stated that, "The knowledge of our native art in Europe is as limited

as that of our native life, but it is the very purpose and value of such an exposition as this at Rome to enlighten mankind about his fellow man . . ."⁷² The American pavilion was opened by King Victor Emmanuel, April 23, 1911.⁷³ Included among the 200 oil paintings was a memorial portrait of Elbert Hubbard by Douglas Arthur Teed, which won an honorable mention.⁷⁴ This painting was later hung in the Chapel East in Aurora, New York. The exhibition was criticized by art critic Kenyon Cox for exhibiting a "lack of thoroughly indigenous art. Failure to seize upon American subjects . . . not representing modern industrialized America, no vision of mire, workshops or factories."⁷⁵

Following his return to the United States, Douglas exhibited an Oriental painting entitled the "Cock Fight" in the One Hundred and Seventh Annual Exhibition of the Pennsylvania Academy of the Fine Arts, February 4 - March 25, 1912. This painting, beyond repair, is currently at the Koreshan Unity in Estero, Florida. In a letter to William MacBeth, Teed explained that his "eight years in the art zones of Europe, Mediterranean, Africa and Asia," were "for the purpose of perfecting a new phase of Oriental art." A "phase," which he described as an "invention pure and simple, but which is convincing and seems historical."⁷⁶ As an example of his intent, Mr. Teed quoted a remark made by William Merritt Chase: "I cared for your picture, Mr. Teed" and while never doubting that the subject existed, added, "where did you get the subject?"⁷⁷ Teed continues by informing Mr. Macbeth that, "there is a color scheme through it [the work] - and a continuity

of brush work [or rather knife].”⁷⁸ This painting was acclaimed as “vivid and masterful impressionism” in a review of the aforementioned exhibition.⁷⁹ At the time it would seem that Mr. Teed had somewhat successfully combined romantic Oriental genre painting with an impressionistic style (Color Plate No. I). This technique was particularly useful for Teed because it allowed him to capture the romantic impression of a moment without wasting time over details for which he had neither the skill nor the patience. The concept of impressionism is itself very romantic — the idea of painting the images of light and movement out of doors, pertains more to the emotional rather than the rational side of man’s nature.⁸⁰

Teed set a price of \$1,000 for the “Cock Fight,” however, he offered it to MacBeth for \$250, if MacBeth would agree to take a number of works into his gallery in New York City, rather than just one.⁸¹ Teed was attempting to develop a market in New York for his work.

Another painting hailed by viewers at the One Hundred and Seventh Annual Exhibition in Philadelphia was “Sea, Wind and Sea,” by Arthur B. Davies.⁸² It is important to note the contrast between Davies and Teed in 1912 because Teed was declared to have had a “happy talent for portraying women” as far back as 1905.⁸³

In his work “Dreaming”, 1906, (cover illus.) Teed achieved a cohesive, independent style by depicting a woman posed in romantic pensive posture. A description of a Teed painting in Estero, Florida, titled “The Close of the Season,” could well have applied to this work.

An effect similar to Millet, where a central figure stands in the middle of the canvas in an attitude suggestive of thought. Here the landscape is subordinated to the thought; here is the softness of a Grecian curve and pose instead of the harsh treatment of realism. The result is an original composition that is peculiar to no one but the artist whose works have been noted.⁸⁴

Teed combined a romantic portrait of a woman with the classic rendition of an urn and poplar trees with a sunlit atmosphere and the impressionistic technique of painterly application. Although the paint surface lacks consistency, the mood is a successful dramatic effect reminiscent of the women of Dewing and Arthur B. Davies. Both men were acclaimed for their portrayal of women.

Dewing’s are contemplative and lonely while Davies’ are depicted in romantic, fairy-like fashion.⁸⁵ The comparison of the works of these romantic painters of women is useful. The artists convey a mood in their works — Davies more lyrical, Teed and Dewing pensive — yet, they all chose to explore woman from the standpoint of her mysterious emotions rather than emphasizing anatomical concerns. Whether Teed had seen the works of either of his contemporaries by 1906, is unknown; but, his awareness of aesthetic trends at the time cannot be denied.

When Teed had returned to the United States, after learning to paint abroad, it was a time of great change for American art. He returned during a transitional era when American artists were rebelling against foreign domination of American art tastes. When Teed left the United States to study in Europe and the Near East for a three year period, impressionism had already become popularized. Davies and a group of artists calling themselves “The Eight”, were pursuing a new wave of realism. The Armory Show of 1913 brought the work of these American realists, as well as European modernist works, into public awareness. Had Teed remained in the United States from 1908 to 1911, he might have concentrated his efforts on romantic depiction of the female form as Davies did (illus. no. 31); and, perhaps he would have become more involved in the transition that was taking place in American art, reserving more of a place for himself in the annals of art history. As it happened, Mr. Teed returned to this country primarily as a romantic painter of Oriental scenes still utilizing impressionist technique.

In 1912, Teed lived at the Florence Apartments in Scranton, Pennsylvania and was busy promoting his work. An article from *The Tribune Republican* in 1912, boasts of the painting “The Charger,” by Douglas Arthur Teed: “Mail coated horseman, resplendent in the martial blazoning of the Middle Ages, charging the Saracens under the sun-red walls of a fortified city. The work is markedly forceful and bears a compelling message of those fine old days of chivalry”⁸⁶ (illus. no. 32). The painting was purchased that year to adorn the walls of the Scranton Club. Another work that hung in the club, on loan, which was of historical interest to the area, was “Sunset - Glenwood - 1903.” It depicted the homestead of Congressman Grow nestled into the “purple mist of the



31. ARTHUR B. DAVIES, *Star Dust*
 Oil/Board, 7" x 16", Signed: lower left, A. B. Davies
 Permanent Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 188

Tunkannock Valley — traversing great mountain slopes, illuminated by rose-hued glory of the western sun.”⁸⁷ This painting was further appreciated because that landmark had burned down in 1910.⁸⁸ Painting was Teed’s livelihood; and he was not beneath painting to the public interests in order to sell his work. Many a dedicated and serious artist faded into obscurity after compromising his work in order to “pay the rent.”

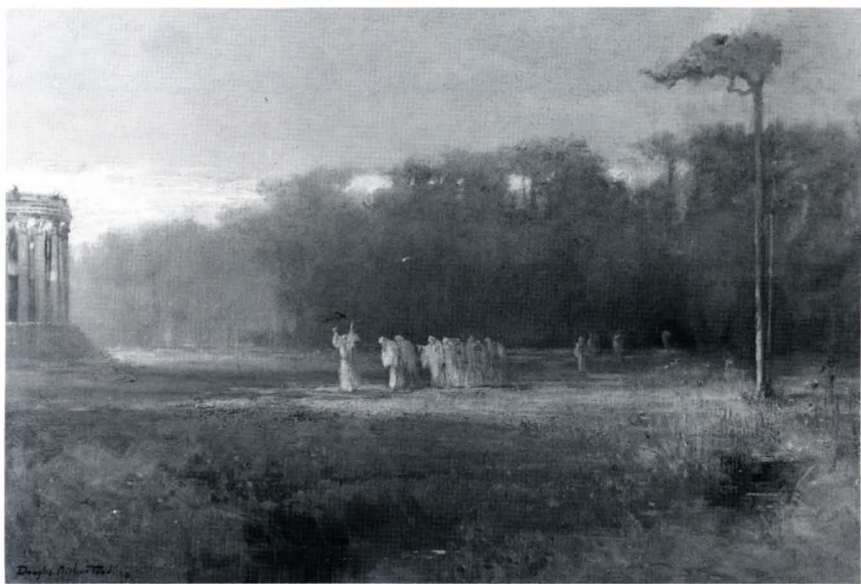
It is interesting to note that Teed continued to paint experimental works which were more difficult for the public to understand. One such work, “The Light Worshippers,” 1910, (illus. no. 33) is an attempt on the part of the artist to combine Roman ruins and a sense of mysticism with the development of forms and atmosphere once used by Inness in his painting “The Monk,” 1873 (illus. no. 34).⁸⁹ Even the trees in both of these works exude a sense of drama. Teed’s painting is now in the collection of the Arnot Art Museum where he held the first one-man exhibition at that institution shortly after its opening in 1913. He exhibited thirty-four paintings of landscapes and Oriental subject matter from November 1 through November 15, 1913. Some of the reviews from the local papers exclaimed that “the work” of the pictures is broad and modern.

Most of the pictures are painted in the impressionist style which is most popular at present at all exhibitions.”⁹⁰ “In a majority of the pictures the happy side of the Orient has been interpreted with Mr. Teed’s poetic imagination and a fine sense of that subtle mystery which seems to exhale from the oriental scenes of splendor”⁹¹ (illus. no. 35). “All of the pictures, are characterized by breadth of handling, delicacy of coloring and grace of composition . . . Oriental scenes are brilliant in coloring but the color values are admirably maintained.”⁹² “The Cock Fight” is mentioned as the most valuable picture in the collection.”⁹³ The work is now in Florida beyond repair. “Also included in the exhibition was a portrait of Andrew Carnegie which was painted for the Andrew Carnegie Art Gallery once located on the second floor of the Binghamton Public Library.”⁹⁴ Prior to this exhibition, Teed had exhibited in Italy, Munich, London, Boston, Philadelphia and the Royal Academy of Canada.”⁹⁵ Three canvases had been purchased to decorate the reception chamber at the executive mansion in Albany during the governorship of Charles S. Whitman. Three others were purchased for the state armory at Binghamton, New York.⁹⁶

The former resident of Binghamton, now residing in Scranton was reported to have been at



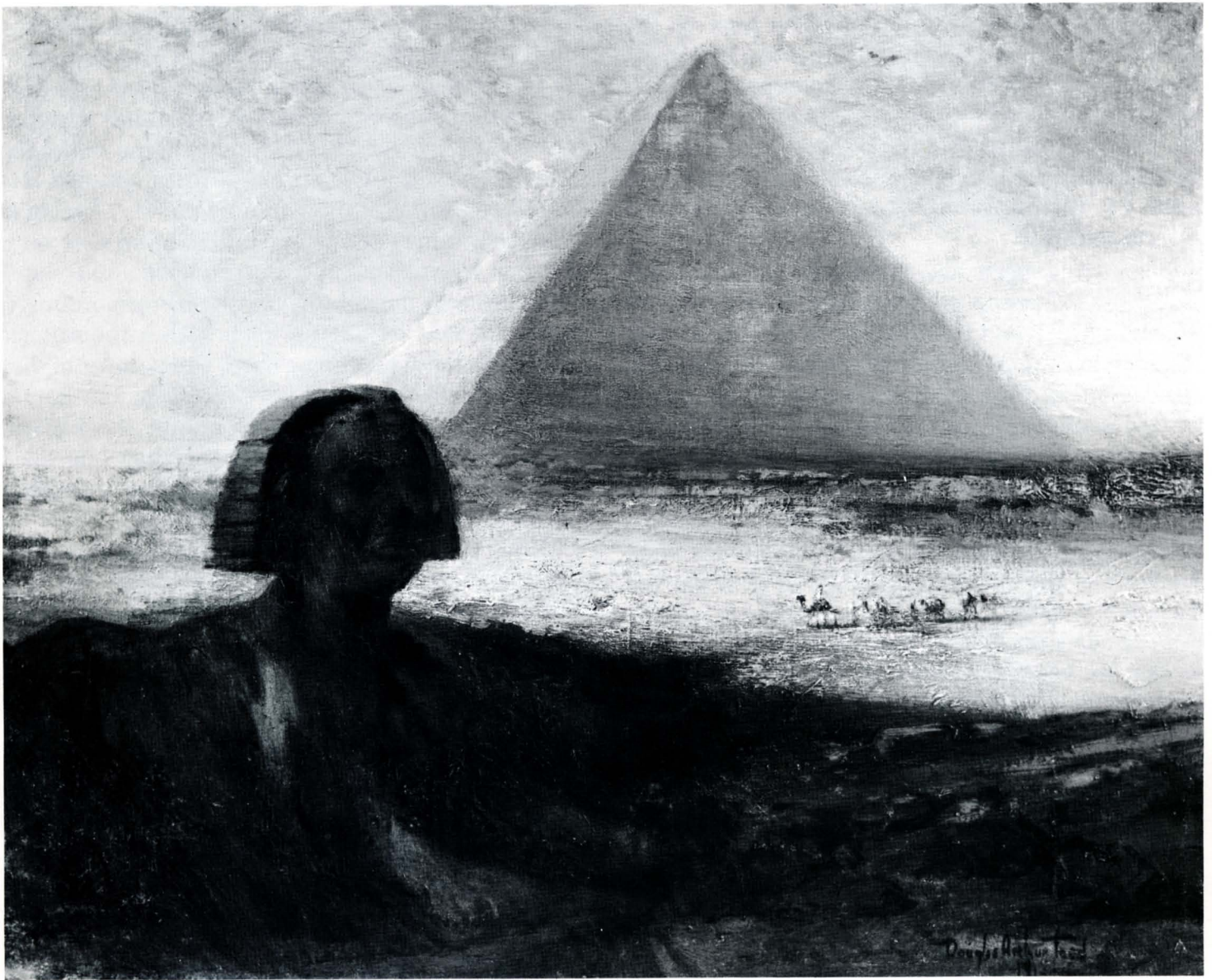
32. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 18" x 26½", Signed: lower right, Arthur Teed 1893
Anonymous Loan



33. DOUGLAS ARTHUR TEED, *The Lightworshippers*
Oil/Canvas, 23¾" x 35", Signed: lower left, Douglas Arthur Teed 1910
Permanent Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 73.16



34. GEORGE INNESS, *The Monk* 1873
Oil/Canvas, 38" x 63", Signed: lower right, G. Inness 1873
From the Collection of the Addison Gallery of American Art (Philips Academy),
Handover, MA



35. DOUGLAS ARTHUR TEED, *Egypt: The Sphinx and The Pyramid*
Oil/Canvas, 24" x 30", Signed: lower right, Douglas Arthur Teed, 1913
On Loan from the Collection of the Alexander R. Raydon Gallery, N.Y.C.

the home of General Magee in Watkins Glen painting landscapes of the beautiful grounds with Seneca Lake for a background⁹⁷ (illus. no. 36). Teed was quoted as saying that "there is no place like America for beauty in the autumn — not one of the foreign countries can compare — Austria comes nearest. Here everything is natural beauty, while abroad it is the historical that attracts."⁹⁸ Mr. Teed had studied art in fourteen different European countries (reminding us that most of the Near East was colonized by Europe) and felt well-informed enough to express many opinions about the state of the arts. He had been a friend of the benefactor of the Arnot Art Museum, Matthias H. Arnot, and felt very comfortable

critiquing the collection, which had been left to the community, when asked to do so by the local paper.⁹⁹ He prefaced this article with "An Appreciation of the Rare Pictures Now Available to the People of Elmira, Written by One Whose Life Has Been Devoted to Art," (by Douglas Arthur Teed).¹⁰⁰ Consistent with his belief that a picture should say something, he comments favorably on the fact that Matthias Arnot "would sometimes buy a picture because of a lively interest in the story it would tell . . ."¹⁰¹ He believed that ". . . this noble bequest to the City of Elmira and the world should become the school where persons of all classes are to acquire a first insight to a belated taste, or fuel for the fires of talent."¹⁰² He calls for

modernism and an attempt on the part of the directors to keep the museum up to date in its acquisitions. To this end, an anonymous donor contributed Teed's painting "Awaiting Audience," 1913 (illus. no. 37) to the Museum following his exhibition. From that show, seven works were sold to residents of New York State and Pennsylvania.¹⁰³

Teed challenged the public to compare his painting "Morning in Normandy" hanging at Sheehan, Dean and Company with a landscape by Rousseau at the Arnot Art Museum. He describes the latter as "spiritual rendering — an interpretation of the in-ness of nature . . . the world of the atmosphere, looks forth at us through ethereal light, amidst shadows."¹⁰⁴

"The little Rousseau is a masterpiece of simplicity. In this regard it leads the collection as an example of the direct interpretation of elemental nature."¹⁰⁵

Teed goes on to say that he believes the two works to be comparable in quality which he describes as: "both dealing with problems of light; the French picture in light concentration, and my own in light diffusion. They are both landscapes, both small, simple in composition and treatments; both speak truthfully and without theatrical effects; consequently, I consider the comparison (sic) tenable."¹⁰⁶

In the article he mentions other artists from the Barbizon school: Millet and Corot and the rarity of their works — to which he attributes the high prices that their works had recently sold. He goes on to say however, that "Money did not make the Barbizon school; rather, ability placed its members among the Immortals."¹⁰⁷ "Pictures may be good art and yet be unlike natural aspects as seen by you and me. Someone else may have 'visions' and may interpret them harmoniously, and with new departure keep within the artistic confines. Poetic feeling carries the painter higher than cold, rational appreciation; though something of both is required to obtain the highest success. Finally — it takes more than one masterpiece to make a master. Rousseau is the author of many such."¹⁰⁸

Teed commented on the works of many other European artists in the Arnot collection. He compared the painting "Evening," by Jules Breton, (illus. no. 38) to a work by Messonier, titled the "Stirrup - Cup," "to demonstrate the wide range of treatment and theme"¹⁰⁹ found in the Arnot Collection. He described a discussion that he had with Elikee Vedder while he was in the "Eternal City" (Rome). Vedder criticized the work of Messonier, yet commented that he did respect the artist for his accomplishments as a realist. He praised the Breton work as: "A rich



36. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 27" x 30", Signed: lower left, Douglas Arthur Teed
On Loan from the Collection of the Roberson Center for the Arts and Sciences, Binghamton, NY



37. DOUGLAS ARTHUR TEED, *Awaiting an Audience*
 Oil/Canvas, 10 1/8" x 14", Signed: lower left, Douglas Arthur Teed, 1913
 Permanent Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 75

canvas of simple masses, full of ideality, with figures well placed, and drawn with the artist's usual skill — with all a thoroughly enjoyable canvas; though we are disposed to agree with the late George Inness — 'He painted better things at a later period.'"¹¹⁰ Teed claimed that Jean Leon Gerome, was the "supreme master of linear exhaustiveness," yet remarks that "we may not rob him of the honor of presenting . . . [in his two works at the Arnot], themes not entirely without the regeneration of the poetic impulse of romanticism."¹¹¹

It is clear that Teed admired paintings with romantic content. Of the painting by Gros, he said that it has "frankness and simplicity" and that "simplicity is the most difficult of all things."¹¹² He praised many of the small canvases in the collection, especially the Rousseau "An Autumn

Evening" which he called "a poem of the brush!"¹¹³ Special attention is given to the small canvases by Millet. Teed claimed that "Millet is considered by many as the greatest exponent of the elemental in rural life that the world has seen."¹¹⁴ He found Millet's work to be very original.

Teed thought the painting by Claude Lorraine, "Ulysses Discovering Himself to Nausicaa," "one of the most beautiful Lorraine's that I have ever seen."¹¹⁵ He called a realist work by Lofftz, "The Money Changers," "a masterpiece,"¹¹⁶ and a painting by Verboeckhoven, "Watching the Flock," as the finest painting by that artist that it had been his privilege to inspect.¹¹⁷

Teed believed the Arnot Art Museum had a fine collection of paintings, yet chose to raise the timely issue of the abundance of realist works." He emphasized that the "new age — the age of



38. JULES BRETON, *Evening*
 Oil/Canvas, 48¾" x 78¼", Signed: lower right, Jules Breton, Courriers 1880
 Permanent Collection of the Arnot Art Museum, Elmira, NY ACC. NO. 6

the mighty stroke, the full brush, the loaded palmette (sic) knife and the inordinate 'howl' for 'strength' had arrived!"¹¹⁸

The Southern Tier of New York State and northern Pennsylvania remained home base for Teed until 1917. A family friend of the Teeds remembered seeing Douglas and George one evening while dining at the Arlington Hotel where they were living.¹¹⁹ Teed paid his room and board at the hotel with paintings. The proprietor, Edward M. Tierney, was an avid art collector. In fact, he published a catalogue of the paintings in his collection which included 15 of Teed's works.¹²⁰ Another native of Binghamton, who was introduced to Mr. Teed when she was a young girl, remembered him as a friend of her uncle who was very friendly and gentlemanly in manner. She described him as a "democratic" person.¹²¹

On October 10, 1917 George Earl Teed died.¹²²

This apparently prompted Teed's move to Detroit in that same year. In Detroit Teed's work was widely acclaimed and received higher prices than it had in Binghamton.¹²³ Teed participated in many of the Annual Exhibitions of Paintings by American Artists and the Annual Exhibitions for Michigan Artists at the Detroit Institute of Arts beginning in 1918. One exhibition review stated: "Douglas Arthur Teed, another unfamiliar exhibitor, shows four canvases. Three of them eccentricities in a pale white tone. The house of the Pasha is quite satisfactory."¹²⁴

The patrons of the arts at this time in Detroit were primarily wealthy industrialists who leaned toward established art forms. Teed's more conservative, impressionistic depictions of Oriental scenes were well received. His magical, mystical, fantasy paintings were criticized as eccentricities (Color Plate IV). Thus, began the process of the



DOUGLAS ARTHUR TEED, *Untitled* (Color Plate V)
Oil/Canvas, 60" x 48", Signed: lower left, Douglas Arthur Teed 1927
On Loan from the Collection of Dr. and Mrs. Eugene Sikorski, West Bloomfield, MI

artist making a living by recreating his colorful romantic memories of the Orient to please a public who wanted to fill their drawing rooms with pleasant Americanized versions of impressionistic technique.

“Teed was best known to Detroiters as a colorist, executing boldly painted scenes and people influenced by extensive travels in Northern Africa (bazaars, market and street scenes, etc.)”¹²⁵ He often reworked the same scene (illus. no. 39 & 40).

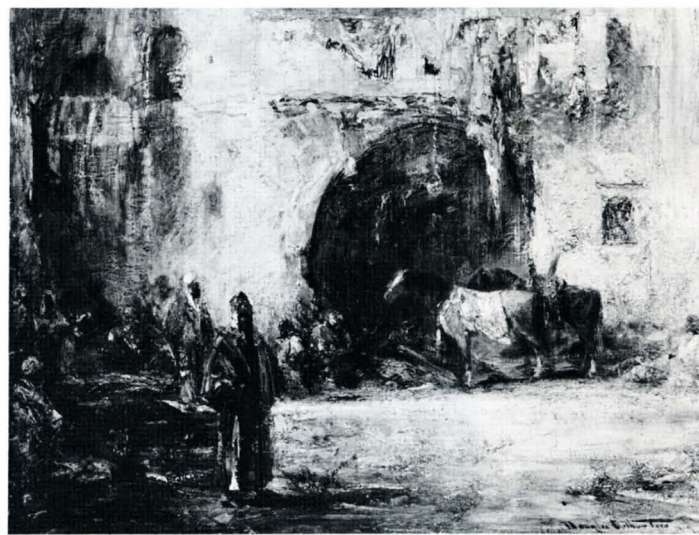
These works can be found in many collections and auction houses in Detroit. One reporter of the day described them as “paintings whose sole purpose is to transport the observer to realms of beauty and romance; paintings done so well that one’s consciousness of clever technique is subordinate to his delight in the beauty of the scene depicted on the canvas.”¹²⁶ This same writer was once traveling through Binghamton and happened to stay at the Arlington Hotel. She wrote that she was “surprised to see how many landscapes there were for I [she] did not know that he [Teed] used to paint as many landscapes as he did Orientals . . . people in Detroit have demanded Oriental pictures almost exclusively from him

and so Mr. Teed has painted scarcely anything else . . .”¹²⁷

There were those who appreciated his landscapes, such as Mr. R. Poland, Director of Education at the Detroit Institute of the Arts in 1924. In a review of the Annual Exhibition for American Artists under the auspices of the Scarab Club he wrote, “as to landscapes, Mr. Douglas Arthur Teed’s ‘The Lakeside’ and ‘Far Horizon’ has brought the beholder to intimate communion with nature. One looks into the very soul radiant and smiling of all humanity. In a manner such pictures as these recall Corot and the American C. P. Ryder.”¹²⁸ A third painting entered in that exhibition by Teed was voted runner up for the Floyd G. Hitchcock prize, awarded to the winner of a public vote. The painting, entitled “Awaiting a Buyer,” depicted an Oriental interior with the allure of the romantic east.¹²⁹ It received 153 votes, the winner received 154 votes, and was purchased before the completion of the show.¹²⁹ In the 1925 exhibition, Teed received the largest number of public votes for his painting “Argument as to Value,” a “colorful romantic scene in an Oriental rug market.”¹³⁰



39. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 20" x 16", Signed: lower right, Douglas Arthur Teed
On Loan from the Collection of Dr. and Mrs. Eugene Sikorski, West Bloomfield, MI



40. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 31 3/4" x 37 3/4", Signed: lower right, Douglas Arthur Teed
On Loan from the Collection of Mr. and Mrs. Jasper L. Moore, Birmingham, MI



41. ARTHUR B. DAVIES, *Measure of Dreams*
Oil/Canvas, 18" x 30", Signed: lower left, A.B. Davies
Gift of George H. Hearn 1909
From the Collection of the Metropolitan Museum of Art, N.Y.C.

Fluid works by Teed, in a style similar to that of Arthur B. Davies are evidence of the artist's continued interest in a more linear exploration of form and movement. These pieces are rare and very special (Color Plate No. V). A comparison to a work by Davies exemplifies this similarity (illus. no. 41). It is unfortunate for us that Teed did not pursue this concept of painting with more persistence; they are truly spiritual in conception and demonstrate the artist's instinct for romantic portrayal of woman in nature. It is possible that Teed was influenced as a young boy by the romantic image of the woman described to him from his father's vision, (see vision, Page 1).

In 1923, Douglas married Marie Felice Ranger who was also interested in the arts, particularly music. Felice's sister described the couple as "cultured." They participated in cultural activities and socialized by entertaining groups of fellow artists at their home in Detroit. During that time Teed developed friendships with other well-known, more established Detroit artists.

In January, 1928, ten Detroit artists, including Teed, held an independent exhibition at the Hurley Galleries, 111 East Kirby Street in protest



42. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas
On Loan from the Collection of the Detroit Club, Detroit, MI



43. DOUGLAS ARTHUR TEED, *Untitled*
Oil/Canvas, 44" x 32", Signed: lower left, Douglas Arthur Teed
On Loan from the Collection of Dr. and Mrs. Eugene Sikorski, Orchard Lake Village, MI

of the jury selection for the annual Michigan Artists Exhibition.¹³¹ Four "conservative"¹³² artists who were rejected by the jury were: Percy Ives, Francis Paulus, John Morse and Charles Walthensperger. The six joining them in this show: Julius Rolshoven, William Greason, Alfred E. Peters, Roman Kryzonowsky, Joseph Gries and Teed, "refrained from offering any work to the jury for much the same reason which prompted the rebellion — a feeling that the annual Michigan show had grown less and less hospitable toward the more conservative painters."¹³³ This exhibition stirred up quite a controversy in that city. Mr. Samuel Halpert, a juror for the 1928 exhibition stated that "many of the . . . artists whose work was rejected by the jury have been dead for 20 years."¹³⁴ Mr. J. W. Young responded to this remark in an essay when he defended the 10 rebels as "Guardians of City's Artistic Ideals."¹³⁵ Of the works represented by the ten artists at the salon "De refuse," he stated that "those who like the work of Douglas Arthur Teed will find his 'landscape' quite out of his usual vein, and may well conclude that it is a pretty good picture for a dead living man to have painted."¹³⁶

Teed offered his opinion of the exhibition at the Art Institute to a reporter from the *Detroit Free Press*:

Douglas Arthur Teed, who has exhibited in former years, but is not included in the current exhibit at the Institute of Arts, sees one ray of light behind the gropings of "experimental rubbish" with which many young painters are concerned today. Mr. Teed explained that he has not seen the current Michigan Artists' show and was basing his remarks purely on generalities.

The Cubists, post-impressionists, the fellows who call themselves "Ultimatists" and others classed as modernists have reverted to jungle art," said Mr. Teed. "They are quite free from an expose of knowledge of color, form or any of the rudimentary principles of painting.

One favorable feature of these groping young minds is that sometimes a development of the new features of art in which they are delving catches the mind of some exceptional man, who is able to couple his unusual culture with their theories, and the result is genius. Such men were Claude Monet, and earlier, Corot.

So for the sake of one or two geniuses, the world must be patient with much worthless rubbish.¹³⁷

It is likely that Teed was influenced by some of his Detroit contemporaries. Hopkins, for example, was a painter of seascapes. At an exhibition at the John Hanna Gallery, Teed introduced a seascape (illus. no. 42).

The great rocks which guard the sun-lit pool in the Gulf of Mexico easily dominate the collection. In point of size alone, the painting would command attention. But there is matter there, to match the ample proportions of the canvas itself, for Mr. Teed has achieved a sense of great space, not only in the great boulders but in the distances beyond. Then, too, he has managed to paint real rocks which seem to vibrate in the open air, not mere pyramids of pasteboard, and that in itself is an achievement which many a painter who has lived near to the sea for years has failed to accomplish.¹³⁸

Another artist in Detroit at that time was Mary Chase Stratton who was the founder of Pewabic Pottery. She discovered "a formula duplicating the age-old Persian iridescent glazes."¹³⁹ Stratton and Teed shared an interest in Oriental design. In fact, a pottery painting by Teed could well be pewabic pottery (illus. no. 43). If it is true that imitation is flattering, then Teed was a local success, for his style was copied by a Detroit artist by the name of Archie Wiggel.¹³⁹

Douglas continued to participate in many exhibitions. In 1926, his painting, "Color of Arabia," (illus. no. 44) received the purchase award of \$500 from the San Diego Fine Arts Gallery. The director of that gallery referred to Teed in a letter as a "good sport."¹⁴⁰

Teed was commissioned to paint a series of panels for the Oriental Theatre in Detroit, now defunct. His sister-in-law remembers attending the opening which was a "gala affair."¹⁴¹ There were forty to fifty large murals depicting Oriental scenes.¹⁴² Reportedly, "New York people opened the theatre and shortly thereafter went bankrupt. Arthur [Douglas] had not gotten paid, and when the theater was closed, all of the pictures were taken."¹⁴³

In 1929, Douglas had a mild heart attack and was told not to go near his studio in the Fine Arts Building on Woodward Avenue for six weeks. On May 23, 1929, Douglas Arthur Teed suffered a second heart attack and died while at his home with his wife, Felice.¹⁴⁴



44. DOUGLAS ARTHUR TEED, *Color of Arabia*
Oil/Canvas
Photograph by permission of Miss Agnes Ranger, Florida

A memorial exhibition was held at the Kirby Gallery in an attempt to raise money for Felice. She lived until 1972. Douglas was buried in Woodlawn Vault, Woodward Avenue, Detroit, forgotten by many, but remembered by those who continue to collect and appreciate his works. The grave marker denotes Douglas Arthur Teed 1868-1929 (illus. no. 46), yet, all other sources indicate that he was in fact born in 1860. Perhaps the romantic Mr. Teed attempted to steal himself eight years when he moved to Detroit and married, for the second time, a woman who was 22 years younger than himself. After all, it was American romantics who followed a tradition of "the temporary triumph of imagination over reason."¹⁴⁵



45. DOUGLAS ARTHUR TEED
(Newspaper Clipping)



46. Grave Site
Photograph by Dirk Bakker, Detroit, MI

L'ENVOI

By Rudyard Kipling

TO WHOM IT MAY CONCERN

THE smoke upon your Altar dies,
The flowers decay;
The Goddess of your sacrifice
Has flown away.
What profit, then, to sing or slay
The sacrifice from day to day?
“We know the Shrine is void,” they said,
“The Goddess flown;
Yet wreaths are on the altar laid —
The Altar-Stone
Is black with fume of sacrifice,
Albeit She has fled our eyes.
“For, it may be, if still we sing
And tend the Shrine,
Some Deity on wandering wing
May there incline,
And, finding all in order meet,
Stay while we worship at Her feet.”

Footnotes

¹Robert Lynn Rainard, "In the Name of Humanity - The Koreshan Unity," Unpublished paper, University of South Florida 1974, p. 5.

²Ibid., p. 5.

³Carl Carmer, *Dark Trees to the Wind* (New York: David McKay Company, Inc., 1949), p. 265.

⁴Howard David Fine, "The Koreshan Unity: The Early New York Beginnings of A Utopian Community," Unpublished paper, p. 5.

⁵Hedwig Michel, "The Koreshan Unity Settlement," *The American Eagle*, August 1973, p. 1.

⁶Ibid., p. 1.

⁷Robert Lynn Rainard, "In the Name of Humanity - The Koreshan Unity," Unpublished paper, University of South Florida 1974, p. 11.

⁸Hedwig Michel, "The Koreshan Unity Settlement," *The American Eagle*, August 1973, p. 1.

⁹Douglas Arthur Teed, "The Lost Muse," *The Flaming Sword*, November 7, 1905, p. 6.

¹⁰U. S. District Court (Miami Division) (Jacksonville: HWB & Drew Company, November 23, 1908).

¹¹Lucie Page Borden, "Distinguished Artist at Estero," *The Flaming Sword*, May 30, 1905, p. 14.

¹²Douglas Arthur Teed "Bonstelle Playhouse Program, February 23, 1925.

¹³Archibald Howard, Personal letter, May 19, 1945.

¹⁴Dorothy Hogsett, Personal interview, Binghamton, New York, June, 1982.

¹⁵Clement Bowers, Personal letter, April 25, 1945.

¹⁶Richard Haberlen, *Henry Wolcott Boss 1827-1916, Binghamton Artist Re-discovered* (Binghamton: Roberson Center for the Arts And Sciences, 1972), p.4

¹⁷*Williams' Binghamton City Directory*; Broom County Directory for 1881, Published by J. E. Williams, Binghamton, p. 187.

¹⁸Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 25.

¹⁹Elizabeth McCausland, *George Inness - An American Landscape Painter, 1825-1894* (New York: American Artists Group, Inc., 1946), p. 31.

²⁰James Thrall Soby and Dorothy C. Miller, *Romantic Painting in America* (New York: The Museum of Modern Art, 1943), p. 26.

²¹Tom Cawley, "He Paid His Bill with Art," *The Binghamton Press*, June 12, 1966, Section D.

²²Elizabeth McCausland, *George Inness - An American Landscape Painter, 1825-1894* (New York: American Artists Group, Inc., 1946), p. 52.

²³James Thrall Soby and Dorothy C. Miller, *Romantic Painting in America* (New York: The Museum of Modern Art, 1943), p. 26.

²⁴Ibid., p. 27.

²⁵Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience* (New York: Harper and Row Publishers, 1979), p. 246.

²⁶Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 25.

²⁷Register of Citizens of the U. S. in Rome. December 3, 1889 through July, 9, 1896, (National Archives: No. 275, C14; Vol. I.).

²⁸Benjamin Rowland, Jr., *The Classical Tradition in Western Art*, (Cambridge, MA: Harvard University Press, 1963), Chapter 9, p. 51.

²⁹Douglas Arthur Teed, "Sunset at Rome," *The Flaming Sword*, May 16, 1905, p. 5.

³⁰The Detroit Institute of Arts and the Toledo Museum of Art, *Travelers in Arcadia: American Artists in Italy, 1830-1875*, p. 26.

³¹Douglas Arthur Teed, "Abel Dead," *The Flaming Sword*, June 6, 1905, p. 5.

³²Benjamin Rowland, Jr., *The Classical Tradition in Western Art*, (Cambridge, MA: Harvard University Press, 1964), Chapter 60, p. 305.

³³Elizabeth McCausland, *George Inness - An American Landscape Painter, 1825-1894* (New York: American Artists Group, Inc., 1946), p. 60-61.

³⁴Lucie Page Borden, *Fort Myers Press* (Fort Myers, 1905), as quoted in the Boston Transcript (Boston).

³⁵Roberson Center for the Arts and Sciences, excerpt from file on "The Review" [a painting] by D. A. Teed

³⁶Encyclopedia Italiana, Vol. 34, p. 650.

³⁷Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 26.

³⁸Elizabeth McCausland, *George Inness - An American Landscape Painter, 1825-1894* (New York: American Artists Group, Inc., 1946), p. 53.

³⁹Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, Ltd., 1974), p. 53.

⁴⁰Elizabeth McCausland, *George Inness - An American Landscape Painter, 1825-1894* (New York: American Artists Group, Inc., 1946), p. 53.

⁴¹Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, Ltd., 1974), p. 73.

⁴²Ibid., p. 31.

⁴³Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience* (New York: Harper and Row Publishers, 1979), p. 243.

⁴⁴Lucie Page Borden, "Estero's Spring Festivities," *The Flaming Sword*, April 25, 1905, Vol. 18, p. 6.

⁴⁵The Detroit Institute of Arts and the Toledo Museum of Art, *Travelers in Arcadia: American Artists in Italy, 1830-1875*, (Exhibition Catalogue), 1951, p. 10.

⁴⁶Ibid., p. 12.

⁴⁷Ibid., p. 34.

⁴⁸Clement Bowers, Personal letter, April 25, 1945.

⁴⁹Public Document - Marriage Certificate, Office of the Registrar of Vital Statistics, Binghamton, NY, May 3, 1982.

⁵⁰Judith Merrell Kisor, "DuBois Family History," Unpublished paper, Kalamazoo College, 1982, p. 2.

⁵¹Virginia Kirby, Personal interview, Hallstead, Pennsylvania, May 1982.

⁵²Judith Kisor, Personal letter, September 12, 1981.

⁵³Ibid.

⁵⁴1900 Federal Census Data, County of Susquehanna Census, 1900.

⁵⁵Dorothy Hogsett, Personal interview, Binghamton, New York, June, 1982.

⁵⁶Ibid.

^{56A}"Douglas Arthur Teed" Bonstelle Playhouse Program, February 23, 1925.

⁵⁷Thomas Cawley, Personal interview, Binghamton, New York, June, 1982.

⁵⁸*New York Post*, Tuesday, November 7, 1961 (received clipping from Post archives department).

⁵⁹Lucie Page Borden, "Estero's Spring Festivities," *The Flaming Sword*, April 25, 1905, Vol. 18, p. 6.

⁶⁰Lucie Page Borden, "Distinguished Artist at Estero," *The Flaming Sword*, May 30, 1905, p. 13.

⁶¹Ibid., p. 14.

⁶²Ibid., p. 14.

⁶³Ibid., p. 14.

⁶⁴Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 25 (See also dated paintings).

⁶⁵Philippe Jullian, *The Orientalists* (Oxford: Phaidon Press, Ltd., 1977), p. 69.

⁶⁶Ibid., p. 77.

⁶⁷Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 26.

⁶⁸Philippe Jullian, *The Orientalists* (Oxford: Phaidon Press, Ltd., 1977), p. 40.

⁶⁹"King Victor Opens Rome Exhibition," *The New York Times*, March 28, 1911, p. 7, col. 3.

⁷⁰Harrison S. Morris, *Arts & Decoration*, December 1910.

⁷¹Harrison S. Morris, "The Roman Art Exhibition of 1911," *The Century Magazine*, October, 1911, Vol. 82, p. 842, col. 1.

⁷²"Our Pavillion Opened at Rome Exhibition," *The New York Times*, April 23, 1911, Pt. 3, p. 4, col. 3.

⁷³*American Art Annual*, The American Federation of Arts, New York, Vol. XX, 1923, p. 708.

⁷⁴"A Purely American Art," *The Nation*, May 4, 1911, Vol. 92, No. 2392, p. 440, col. 3, (an editorial).

⁷⁵Douglas Arthur Teed, Personal letter, March 18, 1912, Macbeth Gallery, Papers N Mc11, Archives of American Art, Smithsonian Institution.

⁷⁶Ibid.

⁷⁷Ibid.

⁷⁸"Winners and Critique of the 107th Annual Exhibition: Pennsylvania Academy of Fine Arts," *Public Ledger*, Philadelphia, February 4, 1912.

⁷⁹Barbara Novak, *American Painting of the Nineteenth Century: Realism, Idealism, and the American Experience* (New York: Harper and Row Publishers, 1979), p. 244.

⁸⁰Douglas Arthur Teed, Personal letter, March 18, 1912, Macbeth Gallery, Papers N Mc11, Archives of American Art, Smithsonian Institution.

⁸¹"Winners and Critique of the 107th Annual Exhibition: Pennsylvania Academy of Fine Arts," *Public Ledger*, Philadelphia, February 4, 1912.

⁸²Alma Selkirk, Personal letter, Starrucca, Pennsylvania, 1981.

⁸³Lucie Page Borden, "Estero's Spring Festivities," *The Flaming Sword*, April 25, 1905, Vol. 18, p. 13.

⁸⁴Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, Ltd., 1974), p. 173.

⁸⁵"Pictures at the Scranton Club," *The Tribune-Republican*, Monday, April 8, 1912.

⁸⁶Ibid.

⁸⁷Ibid.

⁸⁸James Thrall Soby and Dorothy C. Miller, *Romantic Painting in America* (New York: The Museum of Modern Art, 1943), p. 26.

⁸⁹"The Teed Collection Will Interest Gallery Patrons," Scrap book, Unknown newspaper article, November 1, 1913, Arnot Art Museum Archives.

⁹⁰"Exhibit Fine Paintings at Arnot Art Gallery," *Elmira Star Gazette*, November 1, 1913, p. 4, col. 1.

⁹¹"The Teed Collection Will Interest Gallery Patrons," Scrap book, Unknown newspaper article, November 1, 1913, Arnot Art Museum Archives.

⁹²"Exhibit Fine Paintings at Arnot Art Gallery," *Elmira Star Gazette*, November 1, 1913, p. 4, col. 1.

⁹³Ibid.

⁹⁴"Teed Paintings at Art Gallery," *Elmira Herald*, November 3, 1913, p. 8, col. 1.

⁹⁵"Whitman Portrait is Hung in Hotel, Douglas Arthur Teed Completes Painting for Executive Chamber in Capitol," *The Binghamton Press*, Thursday, December 16, 1915.

⁹⁶"Exhibit Fine Paintings at Arnot Art Gallery," *Elmira Star Gazette*, November 1, 1913, p. 4, col. 1.

⁹⁷Ibid.

⁹⁸Douglas Arthur Teed, "The Arnot Collection of Paintings," *Star-Gazette*, 1913, (from the Archives of the Arnot Art Museum).

⁹⁹Ibid.

¹⁰⁰Ibid.

¹⁰¹Ibid.

¹⁰²Ibid.

¹⁰³"Elmirans Purchase Some of Teed's Work," *Star Gazette*, November 13, 1913,

- ¹⁰⁴"Fine Picture on Exhibition," *Elmira Star Gazette*, May 7, 1913, (Arnot Art Museum Archives).
- ¹⁰⁵Ibid.
- ¹⁰⁶Ibid.
- ¹⁰⁷Ibid.
- ¹⁰⁸Ibid.
- ¹⁰⁹Douglas Arthur Teed, "The Arnot Collection of Paintings," from the Archives of the Arnot Art Museum.
- ¹¹⁰Ibid.
- ¹¹¹Ibid.
- ¹¹²Ibid.
- ¹¹³Ibid.
- ¹¹⁴Ibid.
- ¹¹⁵Ibid.
- ¹¹⁶Ibid.
- ¹¹⁷Ibid.
- ¹¹⁸Ibid.
- ¹¹⁹Dorothy Hogsett, Personal interview (telephone), June 1982.
- ¹²⁰Edward M. Tierney, "A Catalogue of Paintings in the Public Rooms of the Arlington Hotel," Binghamton, New York, November 11, 1926.
- ¹²¹Virginia Kirby, Personal interview, Hallstead, Pennsylvania, May 1982.
- ¹²²Public Document - Death Certificate of George Earle Teed, Bureau of Vital Statistics, Binghamton, NY, October 12, 1917.
- ¹²³Tom Cawley, "He Paid His Bills with Art," *Binghamton Sun*, March 29, 1953.
- ¹²⁴*Detroit Free Press*, January 20, 1918 (exhibition review).
- ¹²⁵*Artists in Michigan 1900-1976*, A joint publication of the Archives Midwest Area Center and the Detroit Institute of Arts, 1981. (A personal letter of rough notes from a research assistant at the Archives included this information.)
- ¹²⁶Velmas Stevens Hitchcock, "Color, Clay and Crafty," *Club Woman*, September, 1926, Vol. 19, p. 24.
- ¹²⁷Ibid.
- ¹²⁸R. Poland - Director of Education at the Detroit Institute of Arts, *Detroit Sunday Night*, February 23, 1924.
- ¹²⁹"The Annual Exhibition of American Artists," *Detroit News*, March 2, 1924.
- ¹³⁰*Detroit News*, May 10, 1925 (a review of the 11th Annual Exhibition at Detroit Institute of Arts, April 21 - May 31, 1925).
- ¹³¹Ralph Holmes, "Art Colony in Revolt," *Saturday Night*, Detroit, Michigan, January 14, 1928.
- ¹³²"Art Colony in Revolt Plan Rival Exhibit," *Detroit Free Press*, January 8, 1928.
- ¹³³Ibid.
- ¹³⁴"Artists Assail Jury for Exhibit Choices," *Detroit Free Press*, January 13, 1928.
- ¹³⁵J. W. Young, "Rejected Painters Open Rival Show Near Institute," *Detroit Free Press*, January 15, 1928.
- ¹³⁶Ibid.
- ¹³⁷"Artists Assail Jury for Exhibit Choices," *Detroit Free Press*, January 13, 1928.
- ¹³⁸"Color and Romance in Teed Exhibition; Detroit Artist Holds Pleasing Summer Show," *Detroit News*, July 22, 1920.
- ¹³⁹Lillian Jackson Braun, "Detroit's Own Technique for Ceramic Pottery, Tile," *Detroit Free Press*, 1978.
- ^{139A}Personal interview, April 1982, Mr. and Mrs. Sellers, Plymouth, MI
- ¹⁴⁰Reginald Poland, Director, Fine Arts Gallery of San Diego, CA, Personal letter, April 6, 1926, (from the Collection of Teed letters of Agnes Ranger).
- ¹⁴¹Agnes Ranger, Personal interview (telephone), June, 1982.
- ¹⁴²"Detroit Artist Executes Series for New Theater," *Detroit News*, August 21, 1927.
- ¹⁴³Agnes Ranger, Personal interview (telephone), June, 1982.
- ¹⁴⁴Public Document - Death Certificate, Douglas Arthur Teed, Bureau of Vital Statistics, Detroit MI, May 23, 1929.
- ¹⁴⁵James Thrall Soby and Dorothy C. Miller, *Romantic Painting in America* (New York: The Museum of Modern Art, 1943), p. 7.

Chronology

- 1860 Born in New Hartford, New York on February 21.
- 1862 Father Cyrus moves family to N.Y.C. to continue medical studies.
- 1867 Cyrus moves family to Hamilton, New York.
- 1868 Cyrus graduates from the Eclectic Medical School of N.Y.C. and opens practice in Utica.
- 1869 Cyrus gets his "divine illumination: while practicing alchemy. "It was what he termed the revelation of the mysteries of life and death, of the form and character of the Universe and the revelation of Universal knowledge." (Bing. Press, Jan. 30, 1895, Sun.). Cyrus saw a lady in purple and gold, and she tells him his duty is to redeem Mankind. Cyrus starts the "Koreshan Unity," a group of followers of his cause. They believe that the world is the seed inside the larger shell of the Universe, and also that the world is concave. Their motto is: "We live . . . inside the World." Cyrus's vision of the motherly figure could have affected Douglas's depiction of women as seers bards, and mystics.
- 1870 Douglas completed his first painting, a landscape with a girl, sheep, and cows, Utica, NY.
- 1874 Moves to Binghamton with invalid mother to live with her in his aunt's home (Mrs. Wickham) at 234 Court Street, and opens his first studio.
- 1877 Billboard painter for Court and Waterworks of Binghamton.
- 1881 Portrait painter at 235 Court Street, Binghamton.
- 1883 Portrait painter at North Trusedall.
- 1884 Artist, studio at Truesdall and N. Chenango.
- 1885 Loses his mother; moves in with Mrs. Joseph Streeter, 139 Oak Street, Binghamton.
- 1889 Mrs. Streeter has a studio built for Teed at 139 Oak Street.
- 1890 Moves to Rome; registers in the U.S. citizens register with his patron Elizabeth Streeter to reside at his studio at Via Tell'Aurora 25; from there he travels to the British Isles and all countries of Continental Europe. "La Revista" purchased by King Humbert, ruler of Italy (1878-1900). "The Review" recommended by King Humbert for purchase by the Permanent Gallery for the Exhibition of Fine Arts.
- 1893 Poem, "Sunset at Rome," written in the Gardens of Pincio, Rome.
- 1895 Returns to his 139 Oak Street studio in Binghamton.
- 1896 Paints at Binghamton studio and commutes to Hallstead, Pennsylvania residence and he exhibits his work done abroad.
- 1897 Marries George E.C. Earle, October 27.
- 1898 Dexter Teed born.
- 1900 Moves to 195 Court Street in Binghamton.
- 1902 Studio at 217 Court Street.
- 1905 Goes to Estero, Florida to paint at Koreshan Unity, his father's communal farm printing plant and selling organization. "Spring Festival attended by Mr. and Mrs. Arthur Teed at Koreshan State Historic Site Florida." (*Flaming Sword*, April 25, p. 7.) Teed sells some paintings to the Koreshan Art Hall for its first annual Art Festival.
- 1907 "D.A. Teed files suit against Koreshan Unity for debt of paintings against father Cyrus." *Fort Myers Press*.
- 1908 Suit settled out of court in November. Dr. Cyrus Teed dies. Returns to Rome studio, from there travels to the Near East, the Orient, Cairo, Egypt, Morocco and Algeria.
- 1911 Returns from Rome to his residence in Hallstead, Pennsylvania. ("Light Worshipper" 1910 Hallstead). Exhibits and sells work done abroad in Egypt, Algiers, and Morocco.
- 1913 Completes portrait of Andrew Carnegie for the Andrew Carnegie gallery on the second floor of the Binghamton Public Library. One man show at the Arnot Art Museum; Teed shows a collection of 34 paintings. Resides in Scranton, Pennsylvania, and works on a landscape of General Magee's house and grounds in Watkins Glen.
- 1917 George Earle Teed dies October 10, age 46 years. Moves to Detroit and opens a studio in the Fine Arts Building and exhibits each year in the Michigan Artists Exhibition and the Annual Exhibition of American Artists, resides at 452 Jefferson Avenue.
- 1919 Moves to 435 Woodward Avenue, Detroit.
- 1923 Marries Felice G. Ranger. Moves studio to W. 6 D. Boulevard, Astor Court Apartments.
- 1925 Studio, Fine Arts Building. "Argument as to Values" wins the Floyd G. Hitchcock prize for the best liked picture in the 11th Annual Exhibition of American Artists in Detroit, April 21 to May 31.
- 1926 Sends letter from Fine Arts Studio to the Director of the Fine Arts Gallery of San Diego and acknowledges their acquisition of "Color of Arabia" for their permanent collection, sold for \$1,500, April 12. "Color of Arabia" chosen for purchasing award by the San Diego Fine Arts Gallery. Moves to 92 Peterboro Avenue, Lyle Apartments.
- 1927 Commissioned to paint a series of Oriental panels for the New Oriental Theatre, Detroit, Michigan. Receives greatest number of votes for best Painting ("Monarchs") in Scarab Club Exhibition in Detroit for Michigan artists. Teed completes the series of 40-50 panels for the Oriental Theatre which went broke one year later, the paintings were lost, and Teed was never paid.
- 1929 Teed dies in his Detroit apartment in the Hotel Palmetto of heart disease on Thursday, May 23. Buried in the Woodlawn Cemetary in Detroit.

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Catalogue of the Exhibition

DOUGLAS ARTHUR TEED *A Drink at the Blacksmiths*
Oil/Canvas, 10¼" x 20", Signed: lower right, Arthur Teed 1890
On Loan from the Collection of Mr. and Mrs. William Sherman,
Oneonta, NY

DOUGLAS ARTHUR TEED *At Home*
Oil/Canvas, 14" x 11", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Awaiting an Audience*
Oil/Canvas, 10½" x 14", Signed: lower left, Douglas Arthur Teed
1913
Permanent Collection of the Arnot Art Museum, Elmira, NY ACC.
NO. 75

DOUGLAS ARTHUR TEED *By the Seashore*
Oil/Canvas, 27" x 24", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Countryside*
Oil/Canvas, 37" x 34½", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Dreaming*
Oil/Canvas, 20" x 17½", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Duck Shooting in Ross Park*
Oil/Canvas, 17" x 32", Unsigned
Bequest of Caroline Stanley
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Early Morning Hunt*
Oil/Canvas, 19¾" x 35¾", Signed: lower left, Arthur Teed
On Loan From the Collection of Mr. Clayton F. Smith and Mrs.
C. Frank Hamblen

DOUGLAS ARTHUR TEED *Egypt: The Sphinx and the
Pyramids*
Oil/Canvas, 24" x 30", Signed: lower right, Douglas Arthur Teed,
1913
On Loan From the Alexander R. Raydon, Raydon Gallery, New
York City

DOUGLAS ARTHUR TEED *Egyptian Pyramid*
Oil/Board, 22" x 16", Signed: lower right, Douglas Arthur Teed,
1913
On Loan From the Warren W. Clute Family, Watkins Glen, NY

DOUGLAS ARTHUR TEED *Elk in the Woods*
Oil/Canvas, 14¾" x 30", Signed: lower right, Teed
Bequest of Caroline Stanley
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Faggot Fire*
Oil/Canvas, 24½" x 32", Signed: D. Arthur Teed, 1900
Gift of Mrs. Willis Sharpe Kilmer
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Falcon Hunting in the Alps*
Oil/Canvas, 29" x 36", Signed: lower left, Arthur Teed, 1889
Anonymous Loan

DOUGLAS ARTHUR TEED *Fishing Houses*
Oil/Canvas, 14" x 29½", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Gleaners*
Oil/Canvas, 23½" x 38½", Signed: lower left, Arthur Teed
On Loan From the Collection of Mr. David Hunt Binghamton, NY

DOUGLAS ARTHUR TEED *Mediterranean Castle and Ruins*
Oil/Canvas, 10" x 18", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Peasants in a Field*
Oil/Canvas, 13½" x 22", Signed: lower right, Arthur Teed
On Loan From the Collection of Dr. Raul and Claire Grinberg,
Binghamton, NY

DOUGLAS ARTHUR TEED *Seacoast Village, Amalfi, Italy*
Oil/Canvas, 18" x 40", Signed: lower left, D. Arthur Teed
Presented in Memory of Seymour S. Hirschman
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Sheep in Stable*
Oil/Canvas, 15¾" x 23", Signed: lower right, Arthur Teed 1890
On Loan From the Collection of Mr. and Mrs. William Sherman,
Oneonta, NY

DOUGLAS ARTHUR TEED *The Sorceress*
Oil/Canvas, 20" x 16", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Paul Windorf,
Mount Clemens, MI

DOUGLAS ARTHUR TEED *Sultan*
Oil/Canvas, 20" x 15½", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Sunlight on a Moorish Bazaar*
Oil/Canvas, 24" x 30", Signed: lower left, Douglas Arthur Teed
1922
Permanent Collection of the Arnot Art Museum, Elmira, NY ACC.
NO. 188

DOUGLAS ARTHUR TEED *The Lightworshippers*
Oil/Canvas, 23 $\frac{7}{8}$ " x 35", Signed: lower left, Douglas Arthur Teed
1910
Permanent Collection of the Arnot Art Museum, Elmira, NY ACC.
NO. 73.16

DOUGLAS ARTHUR TEED *Three Kings*
Oil/Canvas, 14 $\frac{1}{2}$ " x 19", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Town Entrance*
Oil/Canvas, 11 $\frac{1}{4}$ " x 15 $\frac{1}{2}$ ", Unsigned
On Loan From the Collection of the Koreshan State Historic Site,
Department of Natural Resources, State of Florida

DOUGLAS ARTHUR TEED *Train in the Mohawk Valley*
Oil/Canvas, 16" x 32 1/16", Signed: lower right, Douglas Arthur
Teed
On Loan From the Collection of the Munson-Williams-Proctor
Institute, Utica, NY

DOUGLAS ARTHUR TEED *Treasures of the Orient*
Oil/Gesso, 20" x 28", Signed, lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Bilton Lands,
Buffalo, NY

DOUGLAS ARTHUR TEED *Women and Men at Sea Shore*
Oil/Canvas, 26 $\frac{1}{2}$ " x 58 $\frac{3}{4}$ ", Signed: lower left, Arthur Teed/Rome
1879
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Board, 5" x 9" Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. David Lucier, Mount
Clemens, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 31 $\frac{3}{4}$ " x 37 $\frac{3}{4}$ ", Signed: lower right, Douglas Arthur
Teed
On Loan From the Collection of Mr. and Mrs. Jasper L. Moore,
Birmingham, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 42" x 78", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Otto R. Schreiber

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 36" x 24", Signed: lower left, Douglas Arthur Teed
1921
Purchased from Lester Arwin Galleries, Detroit, MI
On Loan From the Collection of Rex Lamoreaux, Pontiac, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 32" x 24", Signed: lower left, Douglas Arthur Teed
1926
On Loan From the Collection of Rex Lamoreaux, Pontiac, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 23 $\frac{1}{2}$ " x 27 $\frac{1}{2}$ ", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of L. N. Kipp, Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 16" x 27", Signed: lower left, Douglas Arthur Teed
1902
On Loan From the Collection of Dr. Raul and Claire Grinberg,
Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 17" x 30", Signed: lower left, Douglas Arthur Teed
Gift of Rex E. Lamoreaux
On Loan From the Wayne State University Collection, Detroit, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 23 $\frac{3}{4}$ " x 38", Signed: lower left, Douglas Arthur Teed
1917
On Loan From the Collection of Mrs. Kenneth R. Hunt, Bing-
hamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 31" x 41", Signed: lower left, Douglas Arthur Teed
On Loan from the Collection of the Warren W. Clute Family,
Watkins Glen, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 23" x 37", Signed: lower left, Douglas Arthur Teed
On Loan From the Monday Afternoon Club (Phelps Mansion),
Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 22" x 16", Signed: Douglas Arthur Teed 1913
On Loan From the Collection of the Warren W. Clute Family,
Watkins Glen, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Board, 15 $\frac{1}{2}$ " dia., Signed: lower right, Arthur Teed 1883
On Loan From the Collection of Henry A. Burhans, Syracuse, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 14" x 11 $\frac{1}{2}$ ", Signed: lower left, Teed 1880
On Loan From the Collection of Marion Kent Gardner and Helen
J. Kent, Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 14" x 20", Signed: lower right, Douglas Arthur Teed
1920
On Loan From the Collection of Dr. and Mrs. Haven F. Doane,
Ames, Iowa

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 27" x 42", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Wood, 9" x 11", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Donald Sellers, Sr.,
Plymouth, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 13" x 18", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Donald Sellers, Sr.,
Plymouth, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 17½" x 21½", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Donald Sellers, Sr.,
Plymouth, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 8½" x 11", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Mr. and Mrs. Donald Sellers, Sr.,
Plymouth, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 18" x 22", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Albert and Ann Margolies

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 36½" x 26½", Signed: lower left, Douglas Arthur Teed
1902
On Loan From the Collection of Elmar Oliveira and Sandra
Robbins, Vestal, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 24" x 38", Signed: lower left, Arthur Teed
On Loan From the Collection of Mr. and Mrs. Arthur W. DuBois,
Carrollton, Texas

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 18" x 26½", Signed: lower right, Arthur Teed 1893
Anonymous Loan

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 29" x 36", Signed: lower left, Arthur Teed 1889
Anonymous Loan

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 26" x 21", Signed: lower left, Douglas Arthur Teed
1914
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 20" x 16", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 44" x 32", Signed: lower left, Douglas Arthur Teed
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 29" x 23", Signed: lower left, Douglas Arthur Teed
1921
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 46" x 35", Signed: lower right, Douglas Arthur Teed
1923
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 60" x 48", Signed: lower left, Douglas Arthur Teed
1927
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 47" x 38", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 26" x 31", Signed: lower right, Douglas Arthur Teed
1923
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 26" x 31", Signed: lower right, Douglas Arthur Teed
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
West Bloomfield, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 28" x 21", Unsigned
On Loan From the Collection of Dr. and Mrs. Eugene Sikorski,
Orchard Lake Village, MI

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas
From the Collection of Helen Clute Gilleland, Miami Beach,
Florida

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 24" x 30¼", Signed: lower left, Douglas Arthur Teed
1921
On Loan From the Collection of Mr. and Mrs. Robert A Scott, Jr.

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 15¼" x 20 ¾", Signed: lower left, D. A. Teed
Gift of the Bowers Foundation
On Loan From the Collection of the Roberson Center for the Arts
and Sciences, Binghamton, NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 11" x 17", Signed: lower left, A. T. '85
On Loan From the Collection of Mrs. George H. Stover, Sr.,
Hallstead, PA

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 12" x 24", Signed: lower right, Arthur Teed
On Loan From the Collection of Michael Kaminsky, Binghamton,
NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 16" x 20", Signed: lower left, Douglas Arthur Teed
1914
On Loan From the Collection of Michael Kaminsky, Binghamton,
NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 16" x 24", Signed: Douglas Arthur Teed 1914
On Loan From the Collection of Michael Kaminsky, Binghamton,
NY

DOUGLAS ARTHUR TEED *Untitled*
Oil/Canvas, 41" x 54", Signed: Douglas Arthur Teed (original
coloring; after drawing by Riche)
On Loan From the Collection of Mr. and Mrs. Robert Laird,
Elmira, NY