

Acknowledgements

A few years ago, I sat outside of the American art gallery at the Worcester Art Museum in Worcester, Massachusetts, with my colleague Erika Schneider. We had just spent some time appreciating the pendant portraits of *John Freake* (c. 1671–74) and *Elizabeth Clarke Freake and Baby Mary* (c. 1671–74) on view in the gallery. We reminisced about the semester we had spent studying these and other Colonial portraits in a graduate seminar on *American Colonial Portraiture* led by Dr. Wayne Craven at the University of Delaware. As we considered these and other iconic works of American art in the Worcester Art Museum collection, I wondered aloud to Erika about the status of these objects in relation to their location in Worcester rather than a more central one like the Museum of Fine Arts in Boston. Our conversation sowed the seeds for this anthology.

A call for contributions brought forth an outstanding group of abstracts that evolved into the essays for this volume. I want to express my genuine appreciation to all of the contributors for making this book possible. It was a pleasure to work with each contributor, and it is now my honor to present their essays, all of which provide new perspectives on their selected works. In completing their essays, many of the contributors received funding and other forms of support from their home institutions. I offer my thanks to these institutions. I am also grateful to my own institution, Emmanuel College, for funding the color reproductions.

Finally, special thanks to Ashgate and its outstanding group of editors, but especially Margaret Michniewicz, for supporting this project from the start.

This anthology is dedicated to the memory of Dr. William Innes Homer (1929–2012). I and several of the contributors studied under Dr. Homer as graduate students at the University of Delaware. Beyond Dr. Homer's impact on his students, American art historians have benefited by his innovative

scholarship on American art history, particularly when the discipline was in its nascent year. Art historian Wanda Corn positions Dr. Homer among the “pioneer generation” of American art historians whom established American art history as a serious academic discipline.¹ She cites his 1975 “path-breaking exhibition” on American modern art at the Delaware Art Museum and his research on Alfred Stieglitz and his circle as some of his most important contributions to art history.² Dr. Homer’s contributions as an art historian and as mentor to his students are too numerous to mention here. Suffice it to say that they continued into his retirement and beyond. I am personally grateful to him for supporting my own research on the embroideries of American artist Marguerite Zorach during my years as a graduate student at the University of Delaware in the 1990s. I am confident that Dr. Homer would be delighted by this anthology.

Notes

- 1 Wanda Corn, “Coming of Age: Historical Scholarship in American Art,” *Art Bulletin* 70 (June 1988): 194.
- 2 *Ibid.*, 198.