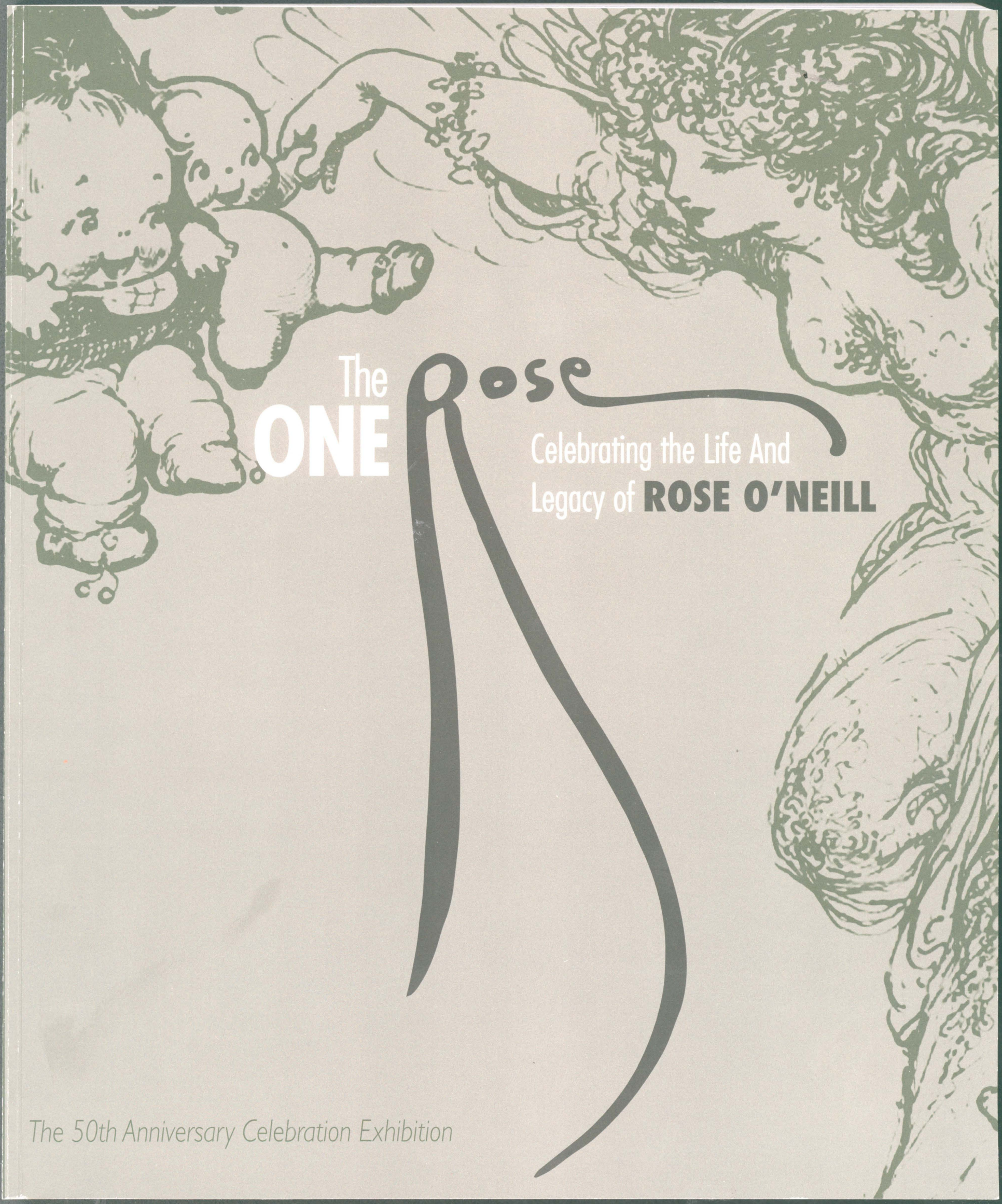

The ONE Rose

Celebrating the Life And Legacy of **ROSE O'NEILL**

The 50th Anniversary Celebration Exhibition

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Curated by Heather Sincavage, M.F.A.

Major sponsorship made by Andrew J. Sordoni, III and the Sordoni Foundation

50
GOLDEN
ANNIVERSARY
SORDONI ART GALLERY

SORDONI
ART GALLERY
WILKES UNIVERSITY

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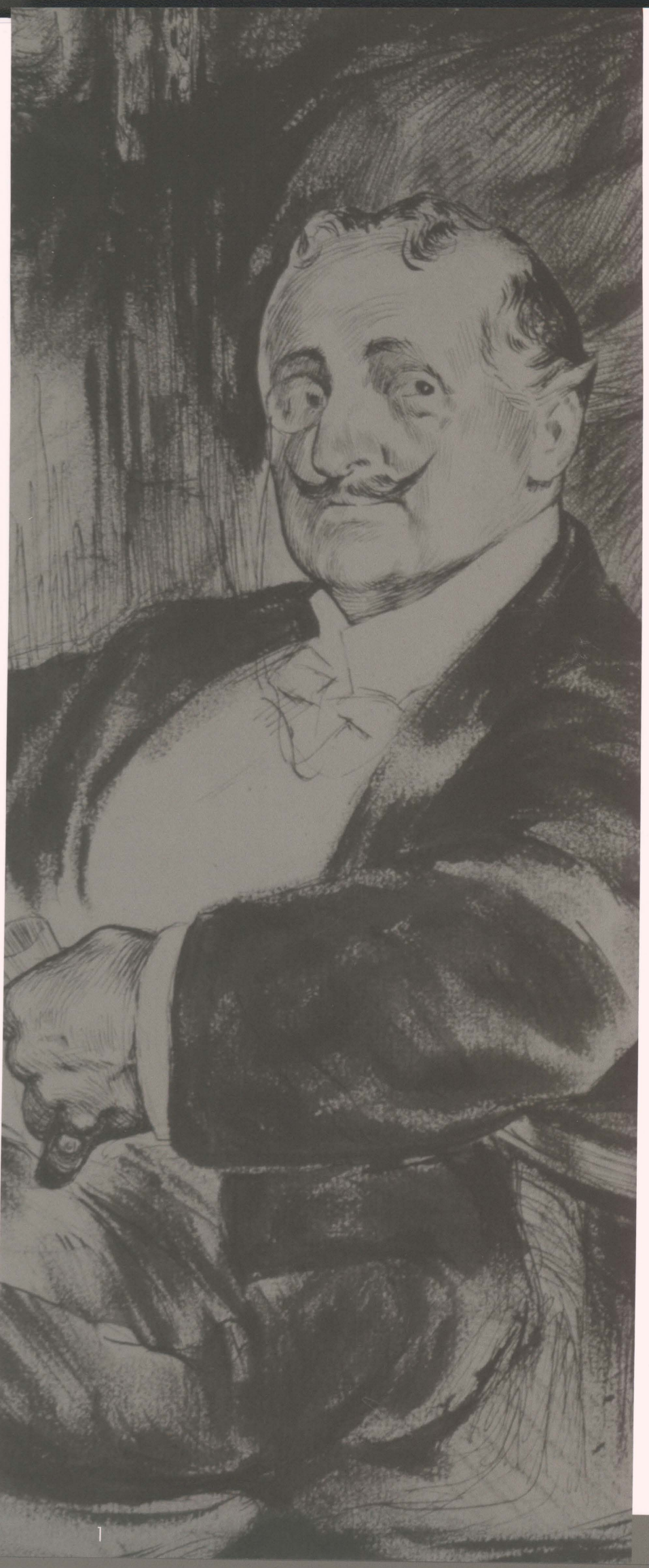


Foreword

GREG CANT, PH.D
PRESIDENT, WILKES UNIVERSITY

Wilkes University has been the proud home of the Sordoni Art Gallery since it first opened its doors 50 years ago. Since then, thousands of guests have admired outstanding exhibitions that showcase art in its many forms. From its opening show in 1973, which featured the paintings of Wilkes-Barre, born George Catlin, to more recent collections including works by Andy Warhol, Pete Souza, and Norman Rockwell, the Sordoni Art Gallery always inspires.

The Sordoni has always been more than just an art gallery to Wilkes University. A non-traditional classroom, the Sordoni Art Gallery encourages students to ask questions, test boundaries and think critically about the world around them. For some Wilkes students - many of whom are the first in their families to attend a four-year college - the Sordoni Art Gallery offers the completely new experience of being immersed in the visual arts. This is a life-changing moment for these students, and we take great pride in having such a valuable resource on our campus.

The Sordoni Art Gallery sits at the cross section of campus and community and adds to the vibrancy of our downtown Wilkes-Barre community. This connection has always been an important part of the Sordoni's mission and we are proud to continue - and expand - our presence in the region.

For all of these reasons, we remain grateful to Andrew J. Sordoni, III and the Sordoni family for their unwavering support of the gallery and Wilkes University. We believe that this show *The One Rose: Celebrating the Life and Legacy of Rose O'Neill* (another Wilkes-Barre native) is a wonderful way to celebrate the Gallery's first 50 years and we look forward to celebrating many more decades of exceptional and inspiring exhibitions at the Sordoni Art Gallery with you.

Acknowledgments

Heather Sincavage, M.F.A
EXHIBITION CURATOR

Celebrating the Sordoni Art Gallery's golden anniversary warranted an exhibition worthy of such a landmark. In the spirit of our first exhibition centered on Wilkes-Barre native, George Catlin, we opted to honor another Wilkes-Barre native, Rose O'Neill, born here in 1874.

Known as the "mother of Kewpies," Rose O'Neill was so much more– artist and illustrator, writer and poet, philanthropist, entrepreneur, and suffragist. Although born here in the Diamond City, O'Neill spent much of her life in the central United States. She owned property in Connecticut, New York City, Capri, and her beloved homestead, Bonniebrook, in the Missouri Ozarks. She made her mark on the world and arguably, history. Before Mickey Mouse, there were the Kewpies.

To the many I worked with to realize the exhibition, she is their "one Rose." Remembering Rose would not be possible without the tireless efforts of so many people dedicated to her legacy. For me, it has been a joy and pleasure to get to know these people throughout the project and I owe them a tremendous debt of gratitude for assisting with the exhibition. Thank you to the several institutions and collectors who loaned artwork for *The One Rose: Celebrating the Life and Legacy of Rose O'Neill.* They are Sarah Buhr and Kyle Climore at the Springfield Art Museum, Susan Scott and Gayle Green at Bonniebrook Historical Society, Museum and Homestead, Susan Wilson, Susan Strauss at the International Rose O'Neill Club Foundation, Emily Zeman at the Andrew County Museum, Noreen Tillotson at the LeRoy Historical Society/Jell-O Museum, Annette Sain at the Ralph Foster Museum at the College of the Ozarks, Amanda Burdan and Sara Beuhler at the Brandywine Museum, Stephanie Plunkett and Laurie Norton Moffatt at the Norman Rockwell Museum, Meg Thomas at the Delaware Art Museum, Wendy Pflug at the Billy Ireland Cartoon Library at Ohio State University, Skye Lacerte at the Washington University at St. Louis Library and Collections, and Elizabeth Marecki Alberding at the Kelly Collection of American Illustration.

The Sordoni Art Gallery is dedicated to academic excellence and this exhibition provided us the opportunity to further the scholarship and study of Rose O'Neill. I was privileged to spend time at the State Historical Society of Missouri and the Missouri State University Archives to read O'Neill's papers. Thank you to Hayley Frizzle-Green at SHSMO and Tracey Gieselman-France at MSUA. In addition, the Luzerne County Historical Society was a wonderful resource for both me and my colleagues who contributed essays to the catalog. Thank you Amanda Fontenova for your assistance.

I also want to thank my colleagues who also contributed essays to the catalog. Rose O'Neill made vast contributions to our culture and I was honored to have such meaningful scholarship as part of our publication. Thank you Dr. Diane Wenger, professor emeritus of history at Wilkes University, and Jenny Shank, award-winning author. This is also another opportunity to thank Sarah Buhr, curator of art at the Springfield Art Museum.

Celebrations such as this are not possible without the support and guidance of many. Thank you to the Sordoni Art Gallery Advisory Commission for their dedication and in particular, Ken Marquis for his continued support and advice. I also want to thank my colleagues on campus: Melissa Carestia, assistant director of the Sordoni Art Gallery, Dr. Paul Riggs, dean of the College of Arts & Sciences, Kevin Boyle, vice president of Advancement, and of course, Dr. Greg Cant, president of Wilkes University.

One thing I always say is that we in higher education are in the business of ensuring our students' success. I couldn't be more proud to have a former Sordoni Gallery design fellowship alumnus contribute her talents to the project. Thank you, Jessica Morandi, for your ongoing enthusiasm for the gallery. She sets a fine example for what students can achieve. I also want to thank the current student gallery staff, in particular, this year's design fellow, Dylan Kofie.

Finally, none of this would have been possible without the support, encouragement, and interest of Andrew Sordoni. Thank you for providing the opportunity to do such important work here at the gallery. In addition, I would also like to thank the Sordoni Foundation for its support of the curatorial project.

Rose O'Neill can be quoted as saying, "I have a thrilling hope that women are going to do something glorious in the arts. It is my passionate conviction." As women artists have struggled to be recognized throughout art history, I am honored that as part of our golden anniversary, we are able to celebrate what "glorious contributions" Rose O'Neill has made for our culture.

About **ROSE O'NEILL**

Rose O'Neill, American illustrator of the early twentieth century, was a woman of many accomplishments. She was the first woman illustrator for *Puck* magazine, the leading men's magazine of the late-19th century, entertaining its readers with considerable satire and political commentary; creator of the Kewpie Doll, the subject of a major merchandising campaign, which made her fortune; activist for women's suffrage; and accomplished artist and sculptor featured in exhibitions in Paris (1921) and New York (1922).

Rose O'Neill was born in the Diamond City, Wilkes-Barre, Pennsylvania, on June 25, 1874. She was the daughter of a Civil War veteran, bookseller, and businessman William Patrick O'Neill and schoolteacher Alice Asenath Cecilia Smith O'Neill, otherwise known as "Meemie." Inspired by Thoreau's newly published "Walden," they were an unconventional family who left Wilkes-Barre for a homestead in Nebraska. Her father determined that Rose would be educated in the arts and had aspirations for her to be an actress or opera singer. Instead, Rose entered and won a drawing contest in the *Omaha Herald* at the age of 13, marking a future in art.

Her work as an artist established O'Neill as one of the wealthiest women of her era. In fact, by 1914, she was the highest paid woman illustrator in the United States and the first artist to ever build a merchandising empire through her work, earning 1.6 million dollars at the height of her popularity; over 36 million dollars by today's standards. The Kewpies, a cartoon first printed in *Ladies' Home Journal* in 1909, featured the cherub-faced creations and their antics. The Kewpies went on to promote commercial products such as Colgate, Sears, Kellogg's Corn Flakes, and Jell-O. Her commercial success provided her with the resources to own four properties: an apartment in Washington Square in New York City, an estate, Carabas Castle, in Westport, Connecticut, a villa in Capri, and her beloved Bonniebrook in the Ozark Mountains of Missouri.

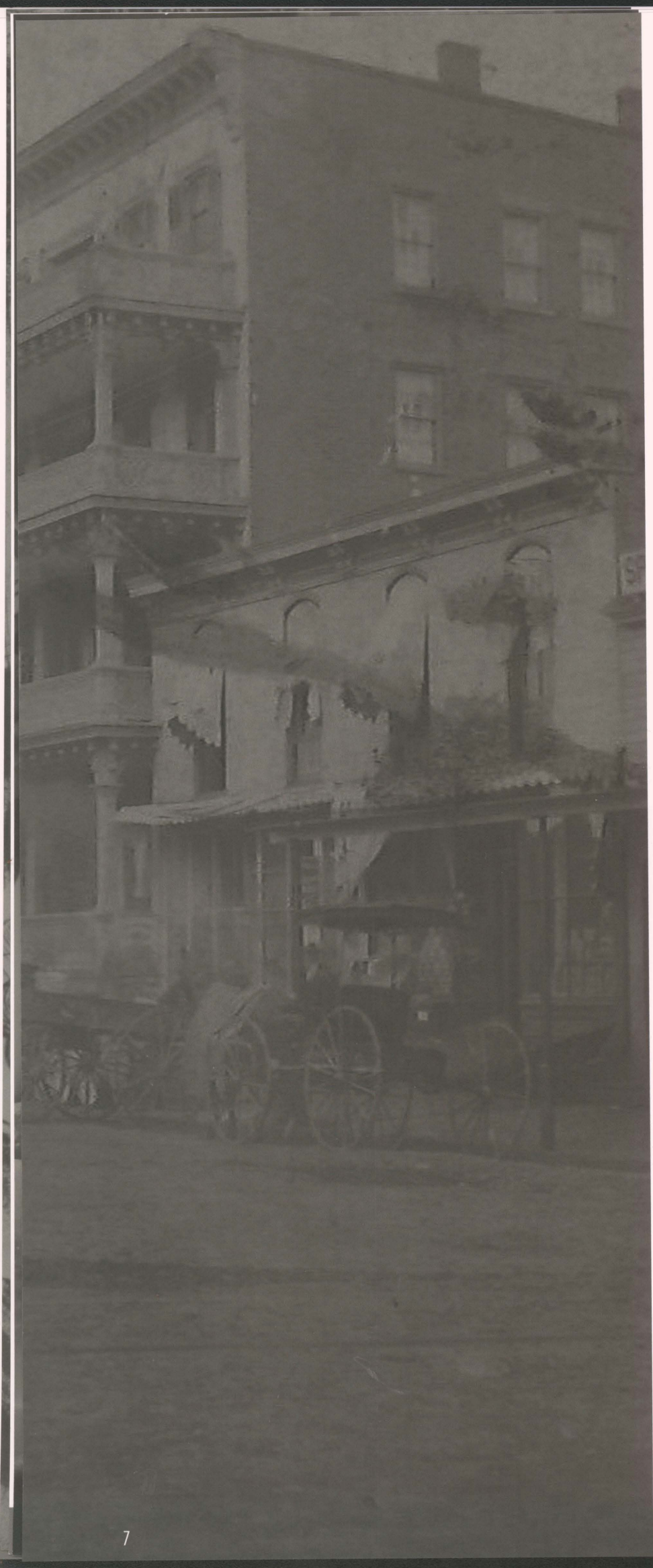
The Kewpies challenged the conventions of gender while encouraging people to "do good deeds in a funny way;" however, the characters did take on social causes. In support of women's suffrage, the Kewpies donned aprons to advocate for public support of women's right to vote on posters for the National American Women's Suffrage Association. O'Neill was no stranger to activism. Her first job as an illustrator was for *Puck* magazine, a publication infamous for political satire. Her work challenged attitudes towards ethnic stereotypes, class discrimination, and race during the height of Jim Crow.

In contrast, her "Sweet Monsters," developed in private alongside the Kewpies, were contemplative and emotional figures exploring mythology and the subconscious. These drawings were a passion project rumored to be under her mainstream drawings on her drawing board. The monsters were the subject of her gallery and museum exhibitions, Galerie Devambez (1921), Paris and Wildenstein Gallery (1922), New York, where she became equally respected by curators as she was with editors in the commercial world.

O'Neill was not only an accomplished artist but also a published author and poet. Throughout her lifetime, she wrote four gothic novels: *The Loves of Edwy* (1904), *The Lady in the White Veil* (1909), *Garda* (1929), and *The Goblin Woman* (1930). Her book of poetry, *The Master-Mistress*, was published in 1922. She also wrote her autobiography which was published posthumously in 1997 and reissued in 2022. In addition to writing, she would also illustrate her books and those of her second husband, Harry Leon Wilson.

Indeed, O'Neill experienced tremendous financial success early in her career. She was known to spread her wealth and support the creativity of others. She surrounded herself with creatives such as Witter Brynner, Kahlil Gibran, Charlotte Perkins Gilman, Martha Graham, and many more. Her long-running support of family and friends in addition to the economic downturn of the 1930s led to financial strain. Near the end of her life, O'Neill pursued several projects to regain her commercial success. O'Neill passed away in her nephew's home in Springfield, Missouri, in 1944 and is buried alongside members of her family at her Bonniebrook estate.

Rose O'Neill in her Bonniebrook studio, *n.d.*
Courtesy of Bonniebrook Historical Society, Museum, & Homestead



"Whether We Are Rich Or Poor, We Can Love Each Other The Same:"

THE O'NEILLS IN WILKES-BARRE

BY DIANE WENGER, PH.D.

On July 9, 1872, Wilkes-Barre was crowded as some 40,000 residents and visitors celebrated the 96th anniversary of U.S. independence *and* the 100th birthday of the city's founding. A highlight of the day was an enormous parade featuring bands, fire departments, military units, and over one hundred horse-drawn wagons representing local business and industry. Rose O'Neill's father, William Patrick O'Neill,was in that procession. His real estate buggy was "decorated with appropriate banners" and, according to an observer, "the only agency of its kind which had the good sense to show its colors." [1] The comment surely pleased O'Neill, but he also had other reasons to feel happy. Just a few weeks earlier, on June 20, he and his wife had welcomed their first child, [John] Hugh.

Indeed, O'Neill's prospects seemed bright. The previous April, after a five-year courtship, he had married Alice Cecelie Asenath "Sena" Smith of Fairmount, Luzerne County, Pennsylvania.[2] The couple traveled to Philadelphia for the wedding and stayed in a suite at the Continental Hotel before settling down in their new home on Meade Street in Wilkes-Barre, about 10 blocks south of Main Street.[3] "Emerald Cottage" was a country gothic bungalow with gingerbread trim, surrounded by fruit trees and a garden. Inspired by a recent trip to Europe, O'Neill hired an Italian artisan to decorate the ceiling of its octagonal parlor with a fresco of cupids and wreaths; the local paper described the property as "that romantic eyrie on Brewery Hill." [4]

Rose's father was a native of Overton, Pennsylvania. After he was discharged from the military in 1864, he relocated to Wilkes-Barre, where his brother Daniel was a well-respected attorney.[5] By 1870 he was operating a real estate firm, and also an auction, emigration and exchange business on North Main Street. In 1873, he briefly went into partnership with auctioneer W. E. (William) Whyte. The auction house handled a variety of goods including art, books, household furnishings, and, once, a large collection of sea shells.[6] In April 1874, O'Neill advertised he had relocated (no mention of Whyte) to Public Square in the center of the city. [7]

On June 25, 1874, the O'Neills' second child, Cecelia Rose, was born.

If O'Neill's star seemed to be ascending, Wilkes-Barre's clearly was on the rise. It achieved city status in May 1871, and its first police force formed in 1872.[8] Population in 1870 was 10,174, making it the eleventh largest city in Pennsylvania. That figure had doubled since 1860; it would double again by 1880.[9] The primary reason for such dramatic growth was an influx of immigrants attracted by the burgeoning mining industry. By 1875, Wyoming Valley coal made up half of Pennsylvania's anthracite production, and the resultant prosperity gave Wilkes-Barre the nickname "Diamond City."[10] The importance of mining was evident in the centennial parade, which included wagonloads of miners and breaker boys (both groups were given the day off) and a "giant lump of coal" weighing several tons.

As the coal industry expanded, so did transportation. Canal and rail lines, carrying both coal and passengers, passed directly through Wilkes-Barre, but trains soon made the mule-drawn canal boats obsolete. For local travel, there were horse-drawn street cars. Had the O'Neills wanted to take the children on a river excursion, they could have bought tickets for the steamboat *Hendrick B. Wright*, which, starting in late 1874, plied the Susquehanna between Wilkes-Barre, Plymouth and Nanticoke. [11]

Emerald Cottage, Courtesy of David O'Neill

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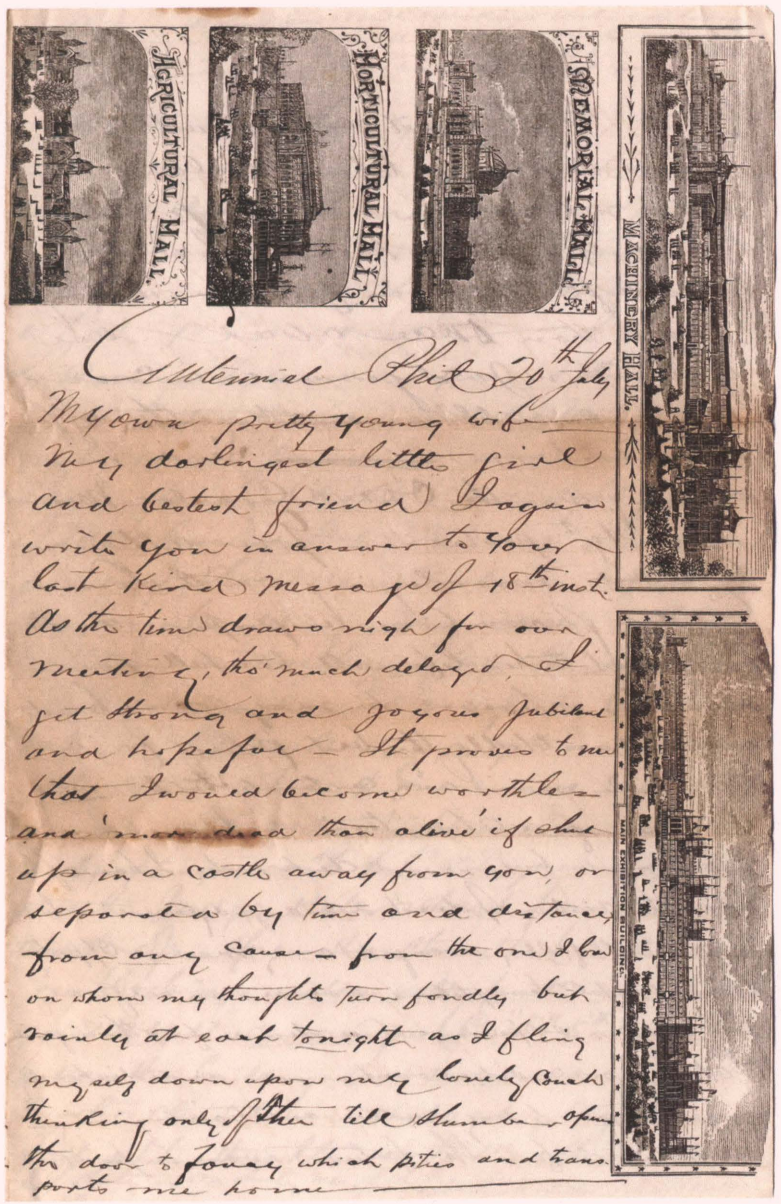
[1] *Luzerne Union*, July 10, 1872.
[2] Sena's birthplace, Fairmount, is listed on her death certificate. The O'Neill children called their mother "Meemie," but she signed her correspondence with William as "Sena."
[3] William to Sena, Apr. 13, 1871. O'Neill papers, State Historical Society of Missouri, Folder 1. https://digital.shsmo.org/digital/collection/p17228coll40/id/399/rec/1
[4] Miriam Forman-Brunell, *The Story of Rose O'Neill: an Autobiography* (Columbia: University of Missouri, 1997) 33, 34. *Wilkes-Barre Daily*, June 24, 1872. Rowena Godding Ruggles states the cottage was dedicated July 4, 1871 to "Friendship, Truth and Liberty," but does not cite her source for this information. Ruggles, One Rose (Albany, CA, 1964, 1972) 7.
[5] Clement F. Heverly, History of Overton, 1810-1910 (Towanda, PA: Bradford Star Print, 1910) https://sites.rootsweb.com/~pasulliv/SullivanCountyHistoricalSociety/OVERTON.htm..
[6] Boyd's 1871 Wilkes-Barre City Directory lists O'Neill's office at 108 N. Main St.; Boyd's 1873 Directory shows Whyte & O'Neill at 105 N. Main St. Some sources claim O'Neill also had a book store, but there is no mention of that in newspaper ads or city directories. On the auctions, see *Times Leader* Nov. 13, 1873, May 14, 1874 and Jan. 4, 1875.
[7] *Times Leader*, April 2, 1874.
[8] Elena Castrignano, *Images of America: Wilkes-Barre* (Charleston: Arcadia, 2012) 121, 122.
[9] "Population of Principal Cities and Boroughs from Earliest Census to 1930," https://www2.census.gov/prod2/decennial/documents/03815512v1ch09.pdf
[10] "History of Wilkes-Barre," https://www.wilkes-barre.city/about-wilkes-barre-pa/pages/history-wilkes-barre
[11] *Times Leader*, Nov. 28, 1874.



Centennial Phila 20th July

My own pretty young wife

My dearliest little girl

and bestest friend I again

write you in answer to your

last kind missive of 18th inst.

As the time draws nigh for our

meeting, tho' much delayed, I

get strong and joyous jubilant

and hopeful — It proves to me

that I would become worthless

and 'more dead than alive' if shut

up in a castle away from you, or

separated by time and distance

from any cause — from the one I love

on whom my thoughts turn fondly but

sorrowly at each tonight as I fling

myself down upon my lonely couch

thinking only of the till I slumber, open

the door to Fancy which flies and trans-

ports me home

[Letter from William P. O'Neill to Sena O'Neill, 1876] Rose O'Neill Papers (SP0026); The State Historical Society of Missouri Research Center-Springfield

Another city attraction was the four-story Music Hall, Wilkes-Barre's "first genuine theater," erected in 1871 at West Market and North River streets.[12] The Hall hosted serious entertainment such as the Holman English Opera Company and lectures by luminaries including Henry Ward Beecher and Mark Twain; on the lighter side were burlesque and minstrel shows and novelties such as Madame Zoe, "champion of the broad-sword" and Kate Smith and her horse "Wonder."[13] As a bachelor, William attended performances at the hall and it is quite likely he took Sena there after their marriage. [14]

In 1875 the O'Neills encountered financial problems. In March that year, Pat Sheahan, a New York emigration and foreign exchange agent, ran a series of ads advising the public against purchasing any of his drafts or tickets from William O'Neill. O'Neill responded that he had to cover Sheahan's drafts because British banks deemed them worthless.[15] As their situation worsened, Sena told William it made no difference whether they were rich or poor: "We can love each other the same."[16] A bitter blow came in September when Emerald Cottage, along with O'Neill's land in Plains Township, was "seized and taken in execution at the suit of William Hoover, Jr."[17] In November, W. E. Whyte (W. H.'s son) sued to have the business partnership officially dissolved. [18]

By May 1876, William was no longer in business in Wilkes-Barre. Rather, he was working in Philadelphia as a Centennial Exposition guard; periodically he sent money home and promised to "support [his] little family."[19] In spite of the property lien, Sena stayed on in Emerald Cottage. Between caring for Hugh and Rose, whom both parents clearly adored, she sewed and worked in her garden. She and William wrote frequently; their letters provide insight into their precarious finances. The letters also afford a rare glimpse of Rose, whom they called "Little Sister," at the tender age of 2: singing "Papa's Coming Home"; recovering from measles with a lingering cough; marching up the sidewalk on her own to visit a neighbor; climbing on her mother's lap and saying "rock it," referring to herself.[20] At the same time, Sena economized. She sold off books, pictures, the organ and sewing machine. She gave music lessons and studied for the exam that would qualify her to teach school (and thus add to the family income); she considered discharging the hired girl to save expenses.[21]

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[12] Edward F. Hanlon and Paul J. Zbiek, *The Wyoming Valley: An American Portrait* (Sun Valley, CA: American Historical Press, 2003) 73.
[13] *Luzerne Union*, Sept. 27, 1871 *Times Leader*, Apr. 8, 1875, Dec. 29, 1875, May 17, 1876, Dec. 1, 1876
[14] Sena to William Feb. 23, 1871.
[15] *Times Leader*, Mar. 20, 1875.
[16] Sena to William, Aug.18, 1875.
[17] *Luzerne Union*, Sept. 8, 1875.
[18] *Times Leader*, Nov. 30, 1875.
[19] William to Sena, July 1876.
[20] Sena to William, May 18, June 5, June 18, 1876; Rose recalled that a younger brother also called himself "it." Forman-Brunell, 31.
[21] William to Sena, July 1876; Sena to William, July 13, 1876.

The precise reason for William's failure is unclear, but, by 1877, as Rose put it, "Papa had spent all his money."[22] The Panic of 1873 ruined many businesses and caused widespread unemployment, and he had spent lavishly on Emerald Cottage. As for his business dealings, he pleaded, "I have been indiscreet but never dishonest. I have often been the victim of deceit or bad judgement but never willfully wronged any man...I do not fear the future even in poverty."[23]

In June 1877, Sena and the children, then 5 and 3, moved into a rented room; she paid her landlady, Mrs. Higgins, with her velvet carpet. Next, they moved to Fairmont, while William headed west for what he called his "new venture."[24] That summer, the next chapter of Rose's life began as they followed William—first to Nebraska and then Missouri—to make a new start. On the way, daughter Mary Ilena (Lee), was born, August 28, 1877, in Iowa.[25]

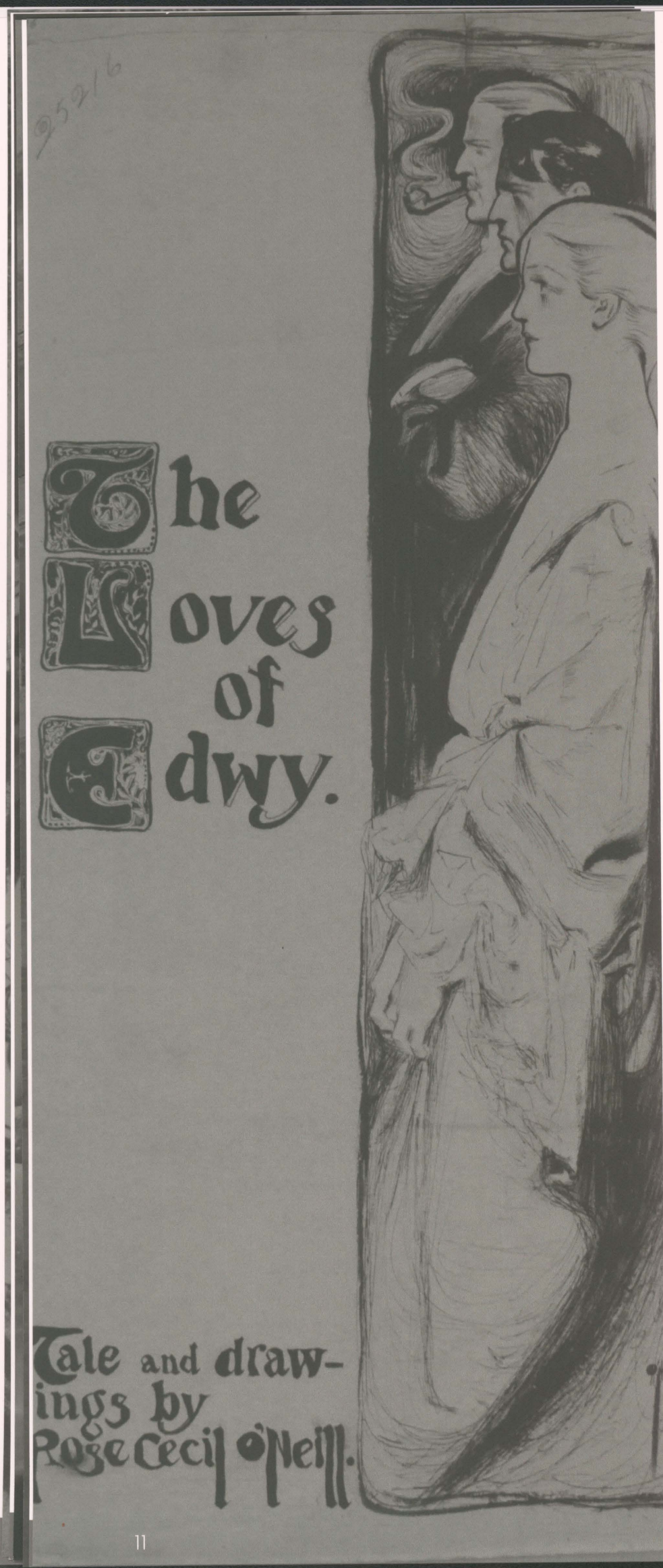
Despite O'Neill's financial embarrassment, local newspapers treated him uncritically. In September 1877, the *Luzerne Union* reported that he was in O'Neill City, Nebraska, to exhibit "his centennial show."[26] On July 16, 1882, the *Sunday News* advertised the sale of Emerald Cottage. The notice alluded to O'Neill's altered situation: "In the good times (emphasis added) Wm. P. O'Neill bought a large lot on Meade Street, some one hundred and eighty-five feet wide, and built an elegant cottage, which he named 'Emerald Cottage.' He made of it a fair bowerie [sic]."

Sadly, nothing is left of the O'Neill home. On March 12, 1888, the *Times Leader* reported that "Emerald Cottage on Meade Street, near Market, built by William P. O'Neill, is going to make room for a new church. The Welsh Baptist people of Sheridan Street are about to build a larger and more commodious edifice where the cottage now stands."

It is impossible to know how Rose's early years in Wilkes-Barre shaped her life. We do know that she never forgot Emerald Cottage; she recalled fondly its "charm, fine trees, a lawn and plenty of roses."[27] It is tempting to imagine that pleasant memories of her childhood home sparked her life-long affection for another bucolic locale far away in the rural Ozarks.

[Stereograph of East Side of Public Square, c. 1860]
Photograph Collection of the Luzerne County Historical Society. L92.2.385

[22] Forman-Brunell, 33.
[23] William to Sena, July 20, 1876.
[24] Sena to William, May 31, 1876; William to Sena, Sept. 17, 1876; Sena to William, June 4, 1877.
[25] Forman-Brunnel, 33.
[26] *Luzerne Union*, Sept. 12, 1877. O'Neill City was founded by Gen. John O'Neill, who traveled through Pennsylvania coal towns recruiting miners to live in his new town. His relation to William is unknown.https://www.holtindependent.com/pages/Sculpture-Dedicated-To-Memory-of-General-ONeill-a27008.html
[27] Forman-Brunnel, 33.



Reenvisioning Rose O'Neill's Comic Feminist Debut Novel, **THE LOVES OF EDWY**

BY JENNY SHANK

"I want the truth, and then, entirely knowing it, I want to see the fun in it," Jane Ross-Connaught tells the narrator, Georgie, in Rose O'Neill's 1904 novel, *The Loves of Edwy*, in a moment of candor when she explains to him her animating force. "I wanted to see," she continues. "I abhorred being blind and selfishly living in illusions, like—others. But when I saw, I was not content; I wanted to make the others see, too. Their eyelessness irks me" (O'Neill, Edwy 160).

In *The Loves of Edwy*, Jane evolves from a verse-scribbling seven-year-old into an independent woman and professional writer, and her mission of portraying the truth with humor could describe O'Neill's own. Almost eighty years after Rose O'Neill's death, she is best remembered as a pioneering artist and illustrator, although her literary output was also considerable—she wrote and illustrated four novels and a collection of poetry, as well as several books featuring her most famous creation, the Kewpie. While O'Neill's stature has risen in recent years as a trailblazing female cartoonist, a convention-flouting feminist and suffragist, and as the creator of one of the most sought-after dolls among collectors, it appears her books are little read today—or if they are, readers keep their thoughts about the books to themselves. O'Neill's first novel, *The Loves of Edwy*, is often mentioned in passing in roundups of her accomplishments, where it is almost always described as "autobiographical." But is this adjective accurate?

It's true that several key details of the novel clearly seem inspired by people and incidents in O'Neill's own life, particularly her childhood poverty, her singular father, and her early acting career, but "autobiographical" implies a close plot resemblance to the author's life, and key elements of the plot of *The Loves of Edwy* roam far from documented details of O'Neill's life. Another problem with the term "autobiographical" is that this is often how novels by women are labeled and understood—as emanating from personal experience rather than imagination and artistic choice. Perhaps *The Loves of Edwy* is better described as a feminist novel that offers a study in the possible life paths and ways of being in the world available to an American woman at the beginning of the twentieth century.

As *The Loves of Edwy* opens, its protagonist Aspasia Jane Ross-Connaught is a 7-year-old growing up in a "mountain town in Pennsylvania" (23), and the narrator, Georgie, most frequently referred to by Jane's nickname for him, Juggs, is a few years older. Juggs is the son of a wealthy man whose business keeps him in New York, while Juggs' mother lives in Europe. While his "father's man" nominally looks after him, instead he becomes "almost a sixth child in the house of Connaught" (25). In many ways this setup echoes the plot of *Little Women*, a novel popular during O'Neill's childhood, in which the wealthy and parentless boy Laurie becomes a fixture in the impoverished but lively home of the March family next door. Juggs soon begins to feel "that [he] preferred to throw things at [Jane] than at any other little girl" (28) and his lifelong devotion to her begins. Juggs' cousin Edwy becomes equally enamored of Jane, though while the otherwise reserved Edwy speaks openly of his feelings for Jane, Juggs keeps his own hidden. Juggs is sent away for schooling for several stretches of years, but the events of the narrative only continue when he is in Jane's presence, chronicling his unexpressed devotion for Jane, which her hints suggest is matched by her own.

First Person Peripheral:
A NARRATIVE APPROACH MOST OFTEN RESERVED FOR MEN

The first unusual choice that O'Neill makes with crafting *The Loves of Edwy* is her selection of point of view. The novel is narrated in the first-person perspective of a man, Juggs. Female novelists of this era and before it rarely wrote in the first-person from a man's perspective. An omniscient point of view that included access to the thoughts and feelings of both male and female characters was a more typical tactic, favored by novelists including Jane Austen, George Eliot, and Louisa May Alcott.

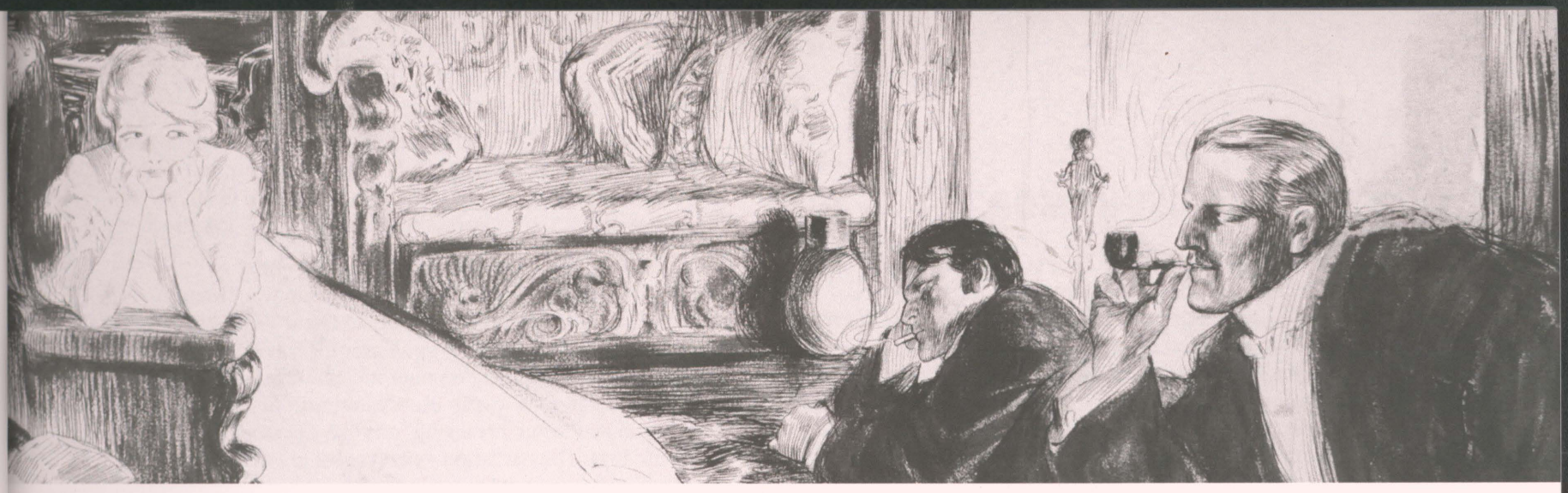
O'Neill, however, selected a narrative style that is even more unusual for a female novelist than the first-person central: the first-person peripheral. In this approach, the main character of the novel does not narrate the book, rather, the narrator is someone who is obsessed with the subject or at least keenly interested in them. The most famous example of this type of narration appears in a book published about two decades after *The Loves of Edwy*, F. Scott Fitzgerald's *The Great Gatsby*, in which Nick Carraway details the exploits of his fascinating neighbor. Notably, though, that's a story narrated by a man about another man whom he considers to be "great." Man-on-man narration is the most frequent use of the first-person peripheral, from Robert Penn Warren's *All the King's Men* to John Irving's *A Prayer for Owen Meany*. Occasionally, especially in recent years, authors have used the first-person peripheral in books in which a female narrator describes the life of another female main character, for example, *My Brilliant Friend* by Elena Ferrante. O'Neill's extremely unusual choice is to employ a male narrator for the story of a female protagonist, an approach whose most salient example, Willa Cather's *My Antonia*, was not published until 1918.

Was O'Neill's choice of point of view for *The Loves of Edwy* a deliberate flouting of gender conventions, or, as someone who was accustomed to living so free from gender role restrictions in other aspects of her life, did it just not occur to her that it was unusual for a man to narrate a story that was primarily concerned with the activities and decisions of a woman? In any case, Jane is the star of the book, the character whose actions and choices influence all the other characters, while Juggs, for much of the novel, remains the indolent—if handsome and witty—son of a wealthy man who hangs around observing her.

For much of the first part of the book, Juggs only narrates events when Jane is present. Juggs quickly summarizes the years he's apart from Jane while he attends high school. When he returns, he finds her spending more time practicing "the dramatic art" than writing poetry. "She confided to me, though, that she had not out and out abandoned literature, but would content herself with being a great actress who brought forth a book of astonishing poems every year or so. She said her father had assured her that these two, along with music and painting, were 'sister arts,' harmonizing with, and the complements of, each other; all alike being the gifts of the All-ruling Mind to man, to serve as a medium of expression for the pent-up emotions of the human heart" (77). This sentiment about "sister arts" echoes the views of O'Neill's father, as expressed in her posthumously published autobiography. As *The Loves of Edwy* unfolds, Juggs and Jane both suffer from pent-up emotions, as they busy themselves with writing and drawing, but neither can bring themselves to plainly express how they feel about each other, with tragic results.

The narrative again skips rapidly ahead when Juggs parts from Jane to attend Yale for three years, after which he drops out without graduating and travels to Paris to idle with his mother. His father summons him to New York to enter the family business, a period which he summarizes in one sentence as, "I tried and failed; yawned, sulked, and made pictures in the ledgers; contrived pranks on fellow clerks, played at imitating my father's signature, loafed, and made myself disgusting" (122). After this quick digest of pivotal events in Juggs' life, the narrative pace slows again once Juggs is back in Pennsylvania in Jane's presence. He perceives that her family is suffering financial difficulty, and he hatches a scheme to sell his artwork to a magazine named *Wit*, and give the money to the Connaughts by purchasing the books Jane's father sells through a third party, obscuring his own role. Juggs lavishes much more time in his narration on every stray glance or encouraging word Jane gives him than on the events that shape his own life. Even the defining episode of his life and the climax of the novel—when Juggs goes to prison for five years for forging his father's check—is glossed over in the space of a few pages. The book is written from the perspective of a man, but it's the woman whose life is central to it.

While Juggs lazes about, Jane keeps active, studying Latin, memorizing Shakespeare, performing in plays, writing poetry, and scraping together an education despite her father's inability to pay school fees. Like O'Neill, after acting in plays during her early years under the encouragement of her father, Jane renounces the theater. Unlike O'Neill, Jane aspires to become a writer, while Juggs becomes an artist.



"You are more like a Visiting Child than the Mistress here, Lady Jane" *1904,* Pen and ink on paper, Springfield Art Museum

"Make her Commonplace":
MARRIAGE MAKES A WOMAN COMMON

Late in the novel, after Edwy has repeatedly proposed to Jane and been rebuffed, while Juggs continues waffling about declaring his love for Jane, Juggs confides his feelings to an older friend named Octavia, who insists that he propose to Jane. By now Jane is an independent woman earning a living as a writer in New York, with a lively social life, throwing artsy salons like the ones O'Neill hosted. Jane has made herself into an exceptional woman. Still, Octavia advises Juggs, "Make her commonplace, make her happy," by proposing to her (355).

Throughout *The Loves of Edwy*, O'Neill depicts female characters who are "commonplace"—those who follow prevailing gender roles. Jane's mother is sweet and cheerfully long-suffering; by the end of the book, after giving birth to nine children, five of whom die, she loses her mind, "thenceforth resting in a dimly smiling oblivion in which she forever nursed an imaginary baby" (320). Called "the little mother," she is the only character in the book who isn't given a name.

While high-spirited Jane is always joking and thinking about art, Jane's younger sister, Cornelia, is practical, ladylike, and a bit of a pill. O'Neill writes, "Cornelia, who was ten and the housekeeper, now came in with a broom, dustpan, and an air of great severity, to put things to rights." When, as an adolescent, Juggs realizes that Edwy loves Jane too, he tries to instead interest him in Cornelia, but neither will have her. Jane dresses like a ragamuffin, and comports herself as she pleases, but Cornelia "selected for her playmates only little girls of white aprons and unmistakable gentility; and those who whistled, wore gingham, and threw their dresses over their heads when it rained, were no better than riff-raff" (45). Cornelia is named after her aunt, who comes to stay with the Ross-Connaughts when it's clear that her sister needs help, and Aunt Cornelia and Jane clash, largely over Jane's violation of typical expectations for girls. Aunt Cornelia "preferred the little housekeeper, her namesake," O'Neill writes, "and often told her that she hoped she would never, never be like Aspasia Jane" (89).

While Jane spends her time studying, creating, working, romping outdoors, thinking, and being active, the women in Juggs' family are empty-headed coquettes, living in a way that seems parasitic. Juggs's mother and aunt cannot stand to live with his father, so they amuse themselves in Paris, living on their "allowance," buying fancy clothes and frequently begging Juggs' father for more money. Juggs' sister Nina has been trained at a convent "not to cross her knees, not to recline in her chair," and "not to fail in the lowering of her heavy, white eyelids under a masculine regard" (207). However, when Nina is still a teenager, she elopes with a handsome young man who has no knack for earning a living. It's to support this silly, penniless couple that Juggs eventually forges a check and goes to jail. Even after Juggs' sacrifice, his sister's marriage continues on its luckless path, with Nina repeatedly bearing children, though "none of the babies had outlived a day" (333).

Given this portrait of the drudgery of women's roles as child bearers, housekeepers, dependents, mourners, and scolds, it's little wonder that Jane chooses to model her life after none of them. Even though it's suggested her family is Catholic, Jane has little heed for society's or her faith's expectations for marriage. After Edwy again proposes to Jane and Juggs asks him Jane's response, Edwy reports, "She asked me if I believed in a short marriage and a merry one" (194). That is, Jane was considering agreeing to marry Edwy, as long as she could divorce him as soon as she becomes bored, an attitude extremely uncommon for women in the early 1900s.

Shakespeare, whose works are referenced throughout the novel, established the principle that comedies end with a marriage and tragedies end with a death. With its ample humor but nothing that resembles a traditional happy ending, which category does *The Loves of Edwy* fall into? A contemporary reviewer writing in *The New York Times* described it as "a tragedy done in a series of jests." At the end of *The Loves of Edwy*, when Jane and Juggs fail to marry and instead resolve to live apart, this story of star-crossed lovers is presented in the tone of a tragedy, since Juggs is the narrator of it. But given the evidence of the fates of married women in this novel, and the fact that while writing it, O'Neill had just scraped off a first husband, Gray Latham, who drained her financially, and was enduring a second husband, Harry Wilson, who was a depressive scold that she would soon dump, when seen from Jane's perspective, Jane's escape from marriage at the end might be better understood as a triumph.

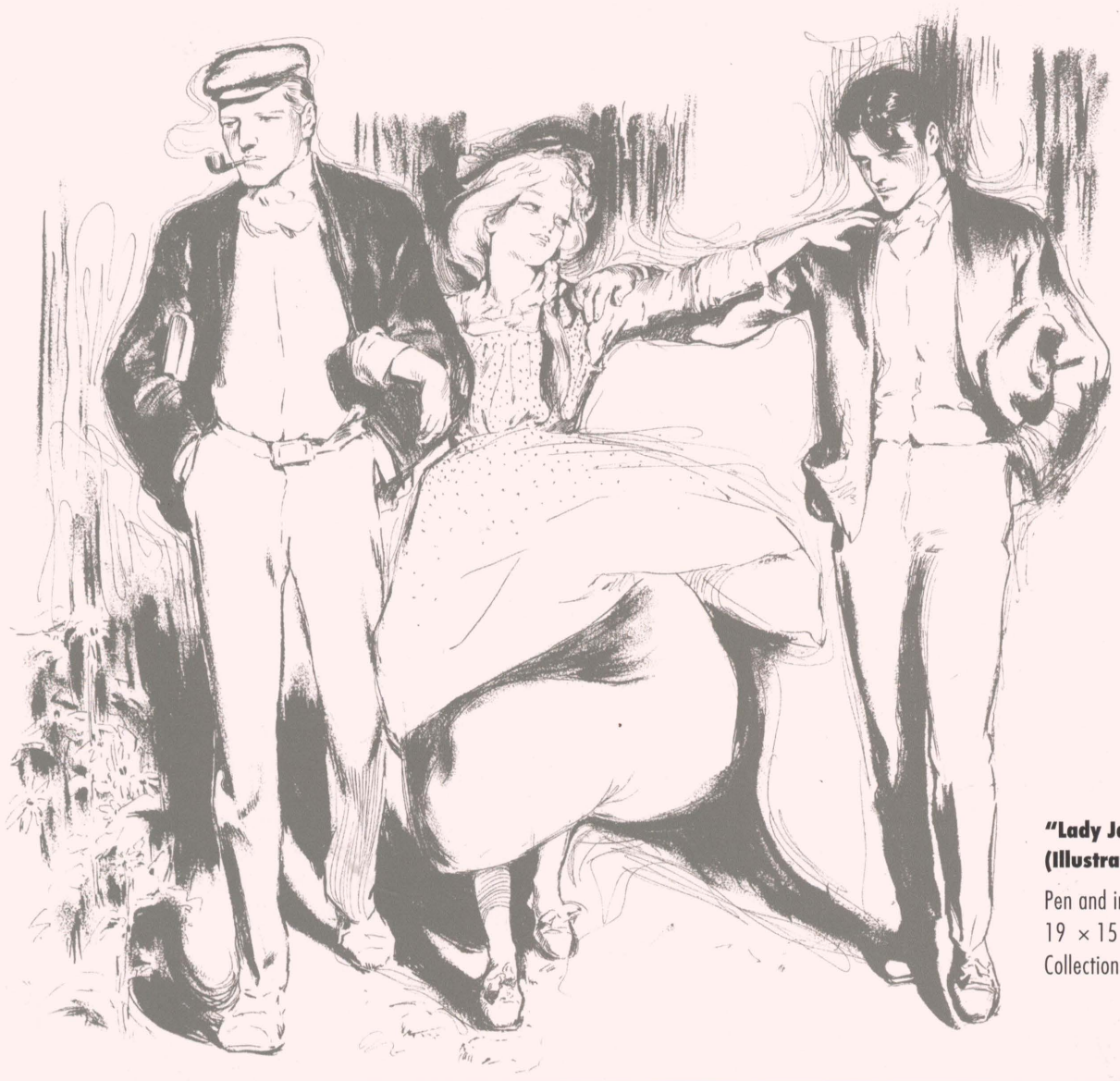
Funny Woman:
O'NEILL'S RADICAL HUMOR

Perhaps the most feminist aspect of *The Loves of Edwy* is how funny it is. For all the deaths of children, parental emotional abuse, fistfights, jail sentences, and thwarted love affairs it depicts, the novel's tone is largely comic. Juggs' editor at *Wit* prizes his drawings because they display the same qualities that many of O'Neill's illustrations did, being humorous yet sympathetic. The editor tells Juggs, "Remember, stay funny in spite of the devil. Funny with that other you have—the little dash of pity" (175).

Although women have been producing humor for centuries, with evident wit, for example, in the novels of Jane Austen and George Eliot, men have frequently questioned whether women are capable of being funny, as recently as 1999, when Christopher Hitchens published his *Vanity Fair* essay "Why Women Aren't Funny." In 1884, *The Critic*, a New York-based magazine of literary criticism, asked its readers to provide evidence of women's humor (Sheppard, "Social Context" 156). In response, the following year, Kate Sanborn published an anthology, *The Wit of Women*, "to prove that American Women were not devoid of humor" (Sheppard 156). In Alice Sheppard's "Continuity and Change: The Cultural Context of Women's Humor," a paper she presented for the Annual Meeting of the National Women's Studies Association in 1989, she asserts, "Marietta Holley, Kate Sanborn, and Rose O'Neill have never been given the status accorded to Mark Twain, Will Rogers, or Charles Dana Gibson" (Sheppard, "Continuity" 5).

The humor in *The Loves of Edwy* ranges from entire characterizations—Mr. Ross-Connaught is funny in bearing, actions, and expression throughout—to Oscar Wilde-esque one-liners. For example, before Juggs leaves for college, he and Jane are hanging out, snacking on nuts and chatting, when Jane uses a pun. Juggs relates, "it was an observance with us to turn a deaf ear to puns, so I continued cracking nuts like a person of some self-respect" (104). The narration and repartee are witty throughout the book, even when events turn tragic.

O'Neill was funny in her drawings and funny in her writing, but because the guy did not win the girl at the end of *The Loves of Edwy*, contemporary critics read it as a tragedy, although at least one allowed it had "to a large degree a Dickens flavor" (*The New York Times*). Now that it is seldom read, *The Loves of Edwy* is mainly remembered as merely "autobiographical" in lists of O'Neill's accomplishments. Instead of understanding O'Neill's first novel as an autobiographical tragedy, perhaps we can more clearly see it as a thoughtfully-crafted work of feminist comic fiction, informed by some of O'Neill's personal experience, that should be considered alongside her better known works of art as evidence of her multifarious gifts.



"Lady Jane, The Juke, and Juggs" (Illustration from *The Loves of Edwy*) *1904*

Pen and ink on paper
19 × 15 inches
Collection of International Rose O'Neill Club Foundation

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The Tangle:

ROSE O'NEILL AND THE MISSOURI OZARKS

BY SARAH BUHR, CURATOR,
SPRINGFIELD ART MUSEUM

Picture a girl. She is eighteen. It is 1894. She has been raised in an unconventional family with parents who told her she could do anything she set her mind to and that she should have a career. She can draw, write, sing, and dance. She was born into poverty. But her family has created a world of their own imagination, one that is different from the usual family. Stacks of books serve as furniture, their mother works outside of the home, and their father cares for the children.

This girl has just moved to New York where she lives in a convent as she launches a career as a commercial illustrator. And her family has moved, again. She is going to visit them by horse and wagon.

It is a long journey, first a train from New York to St. Louis, then another train to Springfield, and finally a two-day journey by horse and wagon through the Ozark Mountains to a tiny dog-trot cabin on three hundred acres, nestled in the mountains, remote as remote can be.

But there is a babbling brook, a forest of trees, massive caves, and neighbors tucked away in the hills whose language is vivid and playful. It is a place where you can run free in the clothes that you made, bathe in the stream by your home, and ride horses through the fields.

How might that affect you? How might that protect you? How might that place be a refuge from the greater world that does not think you should get divorced, or cut your hair, or wear pants, or vote, or do what you want?

To live with nature as your kin, with your family of misfits, in a place too far for others to bother with. Well, you just might decide that THAT world IS the world, the REAL world, because you made it. So, you take that world with you wherever you go, nestled in your heart and mind. And then come back whenever you need to recharge. And it serves as a bulwark against despair, sadness, hurt, war, poverty, society's rules, and patriarchal conventions.

Who might you be if you were given a place such as this when you were 18, with the freedom it entailed?

Well, you might turn out to be Rose O'Neill. (Fig. 1) And that place would be Bonniebrook, in the Missouri Ozarks.

Rose O'Neill is bigger than life. She was complex and paradoxical. Her avid admirers (me included) have refocused her history dependent upon their own connections to her work, which has unfortunately fragmented and divided her persona. At this point we may never fully be able to reform her into the true picture of who she was. But I do believe one thing to be true – she would not have been fully herself had she not been introduced to the Missouri Ozarks.

Fig. 1: Rose O'Neill at nineteen. Photo courtesy of the Rose O'Neill Foundation.

Rose had already left home to seek a career in New York when her father, Patrick, moved the family to "Bonniebrook," located just a few miles from Branson and fifty miles south of the larger township of Springfield, Missouri (Fig. 2). On her first visit to see the family's new home, Rose fell in love with the landscape, calling it "the tangle" and the "forest enchanted."[1] She wrote expansively about her introduction to both the land and the people of the Ozarks in her memoirs, in stories, and even in an article for the *St. Louis Post-Dispatch*.[2] Within her florid descriptions, she links both of her most well-known creations – the Kewpies and the Sweet Monsters – to the Ozarks.

Fig. 2: The dog-trot cabin, later dubbed Bonniebrook in the Missouri Ozarks. Courtesy of the Rose O'Neill Foundation.

As she bumped along the trail towards Bonniebrook for the first time, she noted, "The leafy darkness seemed peopled with elves...exquisite little presences weaving enchanted webs among the boughs. I did not dream then that they were "previews" of Kewpies. I had no inkling that my own beloved elves were waiting in that wilderness for me to give them birth."[3] The Kewpies eventually came to her in a dream (1909), flying in through her studio window in the attic at Bonniebrook.

The Sweet Monsters consequently rose from the earth. These drawings depict low-browed beasts and horned creatures whose profiles resemble the craggy outcroppings of rocks visible throughout the Ozark Mountains surrounding Bonniebrook. Rose also mentions these drawings as she describes her initial voyage to Bonniebrook, "The heaped rocks with twisted roots of trees made strange figures. I seemed to see primeval shapes with slanting foreheads, deep arched necks, and heaping shoulders playing on primordial flutes. I had a sort of cloudy vision of pictures I was to make long afterwards – a great female figure loomed out of the rocks holding mankind in her vast bosom. That night there came to me the title of the unborn picture, "The Nursing Monster."[4] (Fig. 3)

As Rose, her two younger sisters Lee and Callista, and her father finally reached the cabin at Bonniebrook she exclaimed, "The next day we went deeper and deeper into the thick woods. I forgot my fears and shouted with joy. I called it the 'tangle' and my extravagant heart was tangled in it for good.... The Forest Enchanted closed us in."[5]

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[1] Rose O'Neill, *Charmed Life, an Autobiography: The Story of Rose O'Neill*. Collection of the Springfield Art Museum, Missouri (photocopy of an undated, copyrighted manuscript) p. 61.
[2] Rose O'Neill, "From Convent to New Home in Ozark Wilds," *St. Louis Post-Dispatch, Sunday Women's Magazine*, 5 December 1937.
[3] O'Neill, *Charmed Life*, p. 57-58.
[4] Ibid, p. 57.
[5] Ibid, p. 61.

Fig. 3:: Rose O'Neill,
The Faun Weeps Finding Himself the Father of a Human Infant *c. 1915-1920*
Pen and ink on paper
Collection of Bonniebrook Historical Society

Bonniebrook immediately became a refuge, an inspiration, a place to which Rose would return repeatedly to recharge and recuperate. As her fortunes grew over the course of her career, she invested heavily in the home, adding bay windows, French doors, bookshelves, two additional stories, and the first working indoor toilet and telephone in the region (Fig 4). Rose wrote, "For the first time in our lives we learned by heart the sound of solitude, that mystical voice made up of winds, flowing water, rustling leaves and little secret feet, soliloquies of birds and insects, the long lament of owls. It was wild."[6] Nature, her hills, forests, and streams were integral to this connection, this belief in the land as respite, but the effect was deepened and augmented by the unique people who lived there and who accepted Rose and her family as best they could with kindness and care.

The Ozark Mountain country in Southwest Missouri, where Rose's beloved Bonniebrook was sited, was originally seasonal hunting grounds of the Osage Nation. As white settlers began to move in, they came from Tennessee, Kentucky and the Carolinas and were mostly yeoman farmers by trade. The majority were, as Rose described it, "that old breed of Scotch and English that had trekked west from the Southern states, following mountains, and carrying with them obsolete English words and Scottish ballads. They carried something else as well: certain courtesies, fine reserves, and gracious hospitalities; indestructible dignity, liberal mind, stoic endurance, and flabbergasting humor."[7]

The primary characteristic of this region is isolation. The hills and valleys make the area hard to traverse and easy to hide in. It attracted loners and rebels[8], but it also supported a network of liberal mindedness and hospitality as the harsh and remote conditions made it tantamount to help your neighbor.

Vance Randolph[9], folklorist and Rose's friend, noted that for the residents of the Ozark Mountains, "their way of life changed very little during the whole span of the nineteenth century. They lived in a lost world, where primitive customs and usages persisted right down into the age of industrial civilization."[10] Randolph also fell in love with the people, eventually moving to the Ozarks full time in the 1920s. He described them as "the best talkers I have ever known. Their speech was musical and soothing, full of strange, meaningful words and phrases." [11]

The speech patterns of Ozarkians retained an inordinate number of words and phrases from Elizabethan English. According to journalist and scholar H.L. Mencken in 1921, "In remote parts of

Fig. 4: Bonniebrook in the Missouri Ozarks after its many additions funded by Rose. Courtesy of the Rose O'Neill Foundation.

the United States, there are still direct and almost pure-blooded descendants of the seventeenth-century colonists. Go among them and you will hear more words from the Shakespearian vocabulary, still alive and in common service, than anywhere else in the world, and more of the loose and brilliant syntax of that time, and more of its gypsy phrases."[12] These were the people whom the O'Neills befriended and befuddled when they settled at Bonniebrook.

Rose, raised on the works of Shakespeare by her father, was enthralled by this world where Shakespearean language was part of everyday speech and was besotted with the turns of phrase, grammar, and vocabulary of her friends and neighbors, many of which she recorded in her journals. Of her neighbors' speech, Rose said "We had never heard such talk. The charm of long-ago words. The drawl. We never tired of the drawl."[13]

According to Randolph, "the most striking features of the hillman's speech is his habitual use of picturesque comparisons, outlandish metaphors and similes, old sayings and proverbs, cryptic illusions to esoteric mountain lore, and bucolic wisecracks generally."[14] This use of humor supported and invigorated Rose's own love of wordplay, a trait built into the family dynamic

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[6] Ibid, p. 63.
[7] Ibid, p. 53-54.
[8] A group of vigilantes, named the Bald Knobbers, were based in the Missouri Ozarks. They were active from 1883 to 1889 and first formed to protect life and property in the region but later became known for enacting violence and taking the law into their own hands..
[9] O Randolph was a writer and folklorist who traveled throughout the Missouri and Arkansas Ozarks observing and collecting all aspects of folk culture. He personally recorded ballads, songs, and stories that had been handed down orally for generations to preserve their history. He met O'Neill in the 1940s and they became close friends. For more on Vance Randolph see his books *Down in the Holler: A Gallery of Ozark Folk Speech; Ozark Folksongs, Ozark Magic and Ozark Folklore; The Ozarks: An American Survival of a Primitive Society* and *Vance Randolph: An Ozark Life* by Robert Cochran (1987).
[10] Vance Randolph and George P. Wilson, *Down in the Holler: A Gallery of Ozark Folk Speech* (Norman, OK: University of Oklahoma Press, 1953) p. 3.
[11] Ibid, p. 4.
[12] H.L. Mencken, *The American Language: An Inquiry into the Development of English in the United States*, 2nd edition (New York: A.A. Knopf, 1921) p. 69.
[13] O'Neill, *Charmed Life*, p. 71.
[14] Randolph, p. 172.

Fig. 5: Callista at Bonniebrook in a "polymuriel" outfit designed by her and Rose. Courtesy of the Rose O'Neill Foundation.

through Patrick's recitation of plays and Meemie's love of books and music. Rose was educated in elocution, acted in several theatrical productions, and was an avid reader. Her own love of wordplay is evidenced in her journals, letters, illustrations, and the entire world of the Kewpies. The tongue-in-cheek names, the alliterative speeches, and the Kewpies' witticisms are unmistakable evidence of Rose's love of language, all of which can also be traced back to the Missouri Ozarks.[15]

Rose was equally inspired by the resilience of her Ozark neighbors and featured them in stories and illustrations. Rose featured their closest neighbor, "Aunt Jane," in her story "The Hired Man," with accompanying illustrations published in *Good Housekeeping* in June 1929. According to Rose, Jane was "elderly and smoked a pipe...her calico shoulders were narrow and bent... her voice was a weary little whine."[16]

She also wrote of their neighbors' unique way of dress and comportment: "The young men were fond of decoration. Many wore their hair long, sometimes almost to the shoulders. Often the broad-brimmed hats had a girl's colored belt for a band. On festal occasions a masculine chest would be bespangled with 'beauty pins' (brass breast-pins with settings of colored glass). Leather belts were sometimes wound with ribbons. Boots had fringes round the tops or cuffs of scarlet leather."[17] In comparison to the standard fashions in the rest of the country, where men were expected to wear suits and women wore corsets, the Ozarkians were unusual and unconventional - further proof that the O'Neills had found a unique community that might be more accepting of their own unusual ways. Rose noted that "They never made any comment on our difference. They overlooked it as best they could and did not let it interfere with our friendship."[18]

The O'Neill family, raised as iconoclasts, also used the isolation to their advantage in following their own creative pursuits. (See Fig. 5) Meemie created a lavish and beautiful garden, the children explored the woods, and they read and read and read. As Rose became famous, she invited friends from all over the world to visit where they would swim in the creek, read poetry, and revel in the solitude. She authored books, she made illustrations, and she drew. Brother Hughie made furniture, sister Lee painted, and Meemie played piano. As Rose noted, "we have been coming back to it [Bonniebrook] all these years, from New York, London, Paris, Italy...none of us have ever thought of giving up Bonniebrook."[19]

Bonniebrook's supportive and creative environment is linked to so many of Rose's life choices and creative pursuits. It was at Bonniebrook that Rose first determined she ought to divorce first husband Gray Latham. Her father drove her to the courthouse in Forsyth, Missouri, in 1901 to help her file for divorce.[20] During her second marriage to Harry Wilson, they split their time between Bonniebrook and New York as Wilson found it an ideal place to write. He authored several novels there, which Rose illustrated, including *The Spenders* (1902) and *The Lions of the Lord* (1903). It was also at Bonniebrook that she realized she had to leave Harry; a decision supported by her family.

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[15] Just a few examples: Kewpiedoodle dog, Ducky Daddles, June-buggily, Republikewps, and Demokewps.
[16] Ibid, p. 66.
[17] Ibid, p. 70-71.
[18] Ibid, p. 78.
[19] Ibid, p. 63.
[20] Ibid, p. 95.

Fig 6: Rose at Bonniebrook. Courtesy of the Rose O'Neill Foundation

Rose created untold numbers of illustrations there for the many periodicals for which she worked. She sold the first "pile of drawings" that she made by the brook and the cabin as soon as she returned to New York. And she never stopped working while she was there, rolling her drawings "around smooth sticks of wood...sent out across the hills on horseback."[21] The family left their mail by the 'Fairy Tree' at the foot of their property. And she wrote her own poems and several of her novels there.

And despite her life as a world traveler, her wealth, and her homes, it was to Bonniebrook that Rose would eventually retire. Of course, her changed financial situation precluded her need to sell her other properties but I remain convinced that she would have preferred to spend her final days in Bonniebrook regardless of the circumstances. When Rose finally returned to Bonniebrook for good, sister Callista also returned. Meemie and brother Clink were already there, and the foursome spent their days reading, singing, and enjoying the company of their Ozark friends, as well as brother Hugh and his children, who now lived in Springfield.

If you are given space to imagine your life differently, if you are introduced to diverse ways of living through travel, then you are much more likely to find it possible to navigate your own path. Of course, Rose's wealth made her ability to fully embrace different modes of living financially possible. Her privilege of wealth and race made it easier to be a divorcée and dress in velvet robes in a world that said women should do otherwise.

This privilege did not exempt her from all of society's rules or judgements, but it did mean that she was able to create a small pocket where the world ran according to her desires. Bonniebrook and the Missouri Ozarks were such places and had all the ingredients to support such a family – seclusion, forests, magic, caves, and mountains. I would argue that while Rose would always have been a successful illustrator, she might not have had the courage to be herself so fully if she had not had Bonniebrook, where she could recharge, regroup, and arm herself to deal with the rest of the world. She wrote, "I never approached Bonniebrook without an ecstatic lifting of the heart..."[23] (See Fig. 6)

A visit to Bonniebrook in 2023 reveals that the site, even without the original home, is magical. It is a place unto its own, created by the confluence of nature, history, and people, and imbued with the frolics and wisdom of Rose O'Neill, her kewpies, and sweet monsters. It remains The Forest Enchanted.

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[21] Ibid, p. 98
[22] *The Lady in the White Veil* (1909) in particular.
[23] O'Neill, *Charmed Life*, p. 155.

Re-examining Embrace of the Tree:

ROSE O'NEILL'S ART AS ADVOCACY FOR WOMEN

BY HEATHER SINCAVAGE, M.F.A.

A heavy numbness seizes her limbs, / her soft breasts are girded by thin bark, / her hair grows into foliage, her arms into branches, / her foot, just now so swift, clings by sluggish roots.

In Ovid's *Metamorphoses*, an insulted Eros (Cupid) shoots two arrows — one of gold and one of lead. The golden arrow hits Apollo who falls deeply in love with nymph Daphne. Shot with the lead arrow, Daphne is impervious to love and rebuffs Apollo's advances. Unrelenting Apollo pursues Daphne who cries out to her father, Peneus, the river god, to save her. Peneus transforms her into a laurel tree. Apollo, unable to control himself, steals her leaves, creating a wreath for him to don. The laurel wreath became a symbol of honor and victory, Apollo's triumph to claim a piece of Daphne in his pursuit of love.

Over time, the tale of Apollo and Daphne has been fodder for countless pieces of art; most notable is the marble sculpture by Gian Lorenzo Bernini made between 1622 and 1625, famously still on display today in the Galleria Borghese in Rome. In recent years, the Apollo and Daphne tale has been re-examined through a feminist lens by art critics such as Griselda Pollock. Critics refocus the tale to reflect the Me Too era. Instead of being a story of Apollo's unrequited love, what cannot be ignored is Daphne's lack of body autonomy and her rape.

He gives the wood kisses," Ovid recounts, drily, "and the wood shrinks from the kisses. / The god said to her, 'Since you can't be my bride, at least / you will certainly be my tree!

Rose O'Neill's impressive and probably most controversial work is *Embrace of the Tree* (c. 1920), a depiction of the Apollo and Daphne myth. Now residing at her Ozark estate, Bonniebrook, the limestone sculpture was first displayed as a bronze in Paris in 1921 and was thought to be stylistically inspired by the sculptures of Auguste Rodin. The sculpture shows two figures, one male, muscular and commanding, clutching the demure and willowy female figure. The legs of the female figure are bonded at the base to form a rooted tree trunk, thus embodying Apollo's futile attempt to keep Daphne from transforming into a tree. The sculpture's controversy is mostly due to the sensual embrace of the two figures, an image that is troubling for most. Now, as part of the Me Too era, current interpretations of the story might reposition the sculpture's meaning as less of an unrequited love story, but rather as a woman without agency. As an advocate for women, one could imagine that Rose O'Neill might concur with this reinterpretation had she still been living today.

Sands of Time Detail *c. 1896-1901*

Pen and ink with watercolor on paper
9 × 13 3/4 inches
Collection of the International Rose O'Neill Club Foundation

From a Woman's Perspective:
MORE THAN THE ANGEL IN THE HOUSE

Rose O'Neill was a singular woman at the turn of the twentieth century. An accomplished artist, writer, poet, and entrepreneur, she used her gifts to be an influential figure in the suffrage movement, firmly believing in body autonomy and emancipation. In Shelley Armitage's book, *Kewpies and Beyond*, she states that O'Neill "essentially argued that only the woman artist can change the false and failed images of women, shaped by men's words" (Armitage, 132). Throughout her career, O'Neill would create sensitive, self-reflective images of women in her illustrations for periodicals such as *Puck* magazine. She built her career advocating for the marginalized and used her prestige to motivate others to support causes she believed in.

In her 1905 illustration for *Puck*, *The Moral Atmosphere*, (p#56) the art nouveau-styled pen and ink drawing is an image of a bustling street outside of a theater. While the people depicted in the image are glamorously self-involved, the woman in the foreground is with her own thoughts – as if she knows she is about to be on display and perhaps is uncomfortable about it. Theaters at the time were places to be seen by social climbers within society as evidenced by Mary Cassatt's series of paintings of theatergoers throughout the 1880s. At the theater, women were objects to be seen and everyone knew it. Many of O'Neill's illustrations for *Puck* are from a woman's perspective which is a profound choice for a men's magazine. O'Neill often grounds her images with women at the forefront of the composition taking up prominent space in the lower quarter of the illustration.

O'Neill herself was often described as one of the most beautiful women in the world. However, one can imagine how she would recoil at such a statement because of her professional and personal accomplishments. She prided herself on being both an artist and writer, goals she made for herself at a young age, but she also was the sole provider for her family, paying for her siblings to attend college or funding their professional pursuits. She writes:

... she must be taught, as a young girl, not that she is a woman who can do what men allow her to do, but that she is to be the producer. She is to think about her vocation when she is young just as the man does now. Then when the time comes for choice, she is to emancipate herself from all traditions. She is to eliminate from her mind all thoughts of shocking anybody or anything.[1]

The values she challenged were instilled during the Victorian era when the "Angel in the House" (1854), a poem by Coventry Patmore, was embraced as the feminine ideal – subservient, chaste, and devoted to her family. Writers such as Virginia Wolff and Charlotte Perkins Gilman, author of "The Yellow Wallpaper" and within O'Neill's circle of friends, later critiqued the concept as antiquated and unjust for women. In *Sands of Time* (c. 1901), the woman in the painting seems to question this notion of "Angel of the House." Potentially realizing the value placed on her fading beauty (and all that is implied within a patriarchal society), one might even hear her ask "is that all there is?"

[1] *"Woman's the Virtues, Man's the Stupidity Is the Division the Gentle Inventor of Kewpies Makes."* The New York Tribune, April 14, 1915.

Gibson, C. D. (1903) The weaker sex. II. , 1903. [Photograph]
Retrieved from the Library of Congress, https://www.loc.gov/item/2010716170/

Women of the late 19th century and early 20th century were fundamentally governed by their marital status. Generally, a married woman had no separate, legal identity from her husband and prior to marriage, a woman fell under her father's purview. The Gibson Girl, the feminine ideal created by Charles Dana Gibson in 1890, was the new feminine ideal looking to break away from the patriarchy. However, while the Gibson Girl pursued more assertiveness to manage her happiness, her appearance and how she conducted herself in public were still a reflection of the men in her life.[2] Virtue was paramount and a reflection of her upbringing.

Stylish with her Gibson Girl updo, the *Sands of Time* (p#39) woman is not one-dimensional. While the Gibson Girl was the feminine ideal in the late 19th century, suffragist Nina Allender adopted the Gibson Girl aesthetic and "injected [the Allender girl] with the spirit for reform" in 1912.[3] The *Sands of Time* woman precedes the Allender girl but perhaps predicts her existence. O'Neill draws the *Sands of Time* woman with a concerned expression. The artist professes that men have placed women in the shackles of society–not physical restraints (although she would argue a corset is just that) but with words.

They were much easier to make than chains, and more convenient. So, men taught them that chastity was a woman's great virtue. Even now only one thing can 'ruin' a woman. That word should be non-existent, for it represents false ideals. He taught her that prudence and obedience and all the gentler attributes were fine and womanly. It was convenient for the husband, and it was convenient for the father before he gave her to the husband. And women have believed the silly things.[4]

Her *Sands of Time* woman seems to be in the midst of realizing her constraints. Her image and her beauty represent the values of her family, but she is more than this.

[2] Gibson, C. D. (2013, March 30). *The Gibson Girl's America: Drawings by Charles Dana Gibson high society scenes.* Library of Congress. https://www.loc.gov/exhibits/gibson-girls-america/high-society-scenes.html
[3] Scarbrough, E. (n.d.). "Fine Dignity, Picturesque Beauty, and Serious Purpose": The Reorientation of Suffrage Media in the Twentieth Century. https://scalar.usc.edu/works/suffrage-on-display/the-allegory?path=chapter-three-our-hat-is-in-the-ring
[4] "Woman's the Virtues, Man's the Stupidity Is the Division the Gentle Inventor of Kewpies Makes." The New York Tribune, April 14, 1915.

The Kewpies:
WITHOUT LIMITS

Years later, as O'Neill lent her talents to the suffrage movement, she reimagined the Modern Woman. The 1915 poster, *Together for Home and Family*, depicts a man and woman holding hands, the woman with her arm outstretched and reaching forward as if to gesture towards the future. The two are depicted as equals. O'Neill's Modern Woman wore a long flowing dress with no evidence of the corset, and wore bobbed hair, popular for the period, abandoning the Gibson Girl style that prevailed in the early 1900s. Women desired to seek life outside of the home – to go to college, have careers – and O'Neill suggests that this was possible in equal partnership with her partner. Indeed, this did mean that this was available almost exclusively to middle - and upper-class white women.[5]

Supporting a cause she believed in, O'Neill called upon her Kewpies to bring her personal beliefs to the mainstream. Her infamous creation debuted in *Ladies Home Journal* in 1909. They were inspired by Cupid, (the Kewpie name harkening to her love for speaking in 'baby talk') and are considered figures of mirth. The Kewpies earned O'Neill 1.4 million dollars, over 35 million in today's standards, and were all the craze, preceding Walt Disney's Mickey Mouse by almost 20 years.

The Kewpies' philosophy is to do "good deeds in a funny way." To promote women's suffrage, O'Neill enlisted the Kewpies to persuade voters to support the movement. In one instance in 1914, she organized a stunt to drop celluloid Kewpie dolls, each wearing a tiny yellow parachute and a sash bearing women's rights slogans, from a plane piloted by aviation pioneer Katherine Stinson over Nashville.[6] The Kewpies were powerful persuaders.

O'Neill also would use her own celebrity for the movement by attending protests, marching in parades and even hanging a banner outside her Washington Square apartment. As a twice-divorced businesswoman, the men she married were not particularly helpful and supportive of her accomplishments. She was successful–and wealthy– in spite of them, going on to single-handedly support the endeavors of her family, other artists, writers, and dancers; therefore she undoubtedly felt she was due the same rights as her male counterparts.

Rose O'Neill, Together for Home and Family, 1915,
Courtesy of Bonniebrook Historical Society, Museum, & Homestead

Rose and sister Callista O'Neill advocating for women's suffrage, c. 1915
Courtesy of Bonniebrook Historical Society, Museum, & Homestead

[5] Kasinitz, B. "*Together for home and family.* Women & the American Story." (2022, July 9). https://wams.nyhistory.org/modernizing-america/woman-suffrage/together-for-home-and-family/
[6] Solomon, A. "*The prolific illustrator behind Kewpies used her cartoons for women's rights.*" Smithsonian.com. (2018, March 15). https://www.smithsonianmag.com/history/prolific-illustrator-behind-kewpies-used-her-cartoons-womens-rights-180968497/

Rose O'Neill, Sheepwoman, 1915, Collection of Bonniebrook Historical Society, Museum, & Homestead

Sweet Monsters:
AN AWAKENING CONSCIOUSNESS

As O'Neill continued as an illustrator and writer, her private endeavors, the Sweet Monsters, reflected the new Modernist ideals that relished creation from self reflection and consciousness. Modernists aimed to dismantle the Victorian "Angel in the House" trope. At the same time as her *Together for Home and Family* suffrage poster, O'Neill created a rendering of the "Modern Woman" for *The New York Tribune*, which was more of a stylistic departure from her public suffrage work and more akin in spirit to her private drawings, the Sweet Monsters. The sketchy nude female figure transposes a sheep's head onto her neck. She states:

Woman is a sheep woman... She has yet to learn that she is far greater than the two sexes. Woman is the philosopher. What she knows, man must figure laboriously through logic. For centuries, she has borne the greatest insult of the world, but she is now to be emancipated.[7]

A patriarchal society puts limitations on women, an attitude that some women internalize, causing them to hold themselves back. O'Neill believed that women's ability to give birth was not a limitation of their gender and should be celebrated. She urged women to join her in working to overturn such barriers. In her 1915 article for the *Times Dispatch*, she writes: '*You are a woman. So am I. We have the same problem. We are of one sisterhood. Let us help each other,*'[8] encouraging women to band together and support emancipation. Helping each other begins, however, with the self. Shelley Armitage writes, "she seemed vitally aware that by changing the inner picture of oneself, the public articulation–the words of society– could be changed." (132)

Indeed, O'Neill publicly celebrated women but perhaps explored her "inner picture" in her private endeavor, the Sweet Monsters. The Sweet Monsters, sometimes referred to as Titans, were drawings that weren't released to the public until some twenty years after she began drawing them. Sitting in her second floor studio at Bonniebrook surrounded by the woods, she would look out of her windows after dark and wait for the monsters to show themselves in the windings of tree limbs and branches. Through the Sweet Monsters, O'Neill explored the 'Jungian Self,'[9] better known as the study of the conscious and subconscious mind, which was a new psychological study emerging in 1902. The monsters could be considered her most honest and revealing work.

Stylistically, the Sweet Monsters are "sculpted" through O'Neill's heavy cross hatching in pen and ink. Their substantial figures often intertwined with each other suggest interdependence and companionship. Androgynous in nature, the monsters investigate emotional relationships and embody that subconsciousness through their actualization, whereas in O'Neill's earlier work, women are sensitively drawn as thinking and feeling people. The monsters, free of gender constraints, are the act of thinking and feeling. Armitage describes them as the "birth of consciousness."[10]

Androgyny was a distinct choice by O'Neill when creating both the Kewpies and the Sweet Monsters. While O'Neill considered the Kewpies to be male, she did not depict genitalia; moreover, the Sweet Monsters often displayed physical characteristics of both genders simultaneously. By using androgyny as an identity, O'Neill offers that the tension between the sexes is eliminated and therefore implies their opportunities are limitless. Differences are resolved when genderless.[11]

Once free of constraints, the Kewpies float through the air– an act of being so free that their imagination allows them to flip and float as needed. The monsters emerge from scribbles and become figures woven together hardly noting where one ends and the other begins — the embodiment of collective consciousness. Imagining a world without the limitations of gender suggested that a fuller, limitless world could be created for women. The constraints society created around gender were false shackles. Breaking free from those confines, and by merging the Kewpies with people in the actual world, O'Neill encourages that anyone was capable of this consciousness. "Each person must realize the power of imagination – become an artist of the self– to incorporate the male and female parts of the self."[12]

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[7] "*Woman's the Virtues, Man's the Stupidity Is the Division the Gentle Inventor of Kewpies Makes.*" The New York Tribune, April 14, 1915
[8] "*Americans are Funny Children and New York is Pastoral Says Rose Cecil O'Neill,*" The Times Dispatch, Richmond VA Sunday July 19, 1914
[9] Armitage, S. (1994). *Kewpies and Beyond: The world of Rose O'Neill.* University Press of Mississippi.
[10] Armitage, S. (1994). *Kewpies and Beyond: The world of Rose O'Neill.* University Press of Mississippi. Pg 140.
[11] ibid
[12] ibid

Emancipating Daphne

At her core, O'Neill was a forthright activist for women. To her, gender was a power construct in a patriarchal society and when eliminated from the equation, the ability to realize women's potential could happen. Through her early illustrations, O'Neill portrayed women aware of their constraints enforced through the expectations of gender, but with the Kewpies and the Sweet Monsters, the truest of selves could flourish. That said, would she have agreed to reimagine the Apollo and Daphne tale, *Embrace of the Tree*?

Embrace of the Tree is the depiction of gender inequity. Eliminating binary gender as part of the Kewpies and Sweet Monsters identities allowed them to thrive as their truest selves. The only way for Daphne to escape the advances of Apollo is to transform into a non-human, a tree. Even when Daphne changes, Apollo robs her of her leaves to take a piece of her for himself– a metaphorical rape– and, because she is without autonomy, her cry is silenced. In fact, in true Modernist fashion, O'Neill uses this well-known mythology because of its inherent emotions and experiences. Perhaps, because of this, she might also agree that her version of the story, *Embrace of the Tree*, suggests the woman's body is a political space.

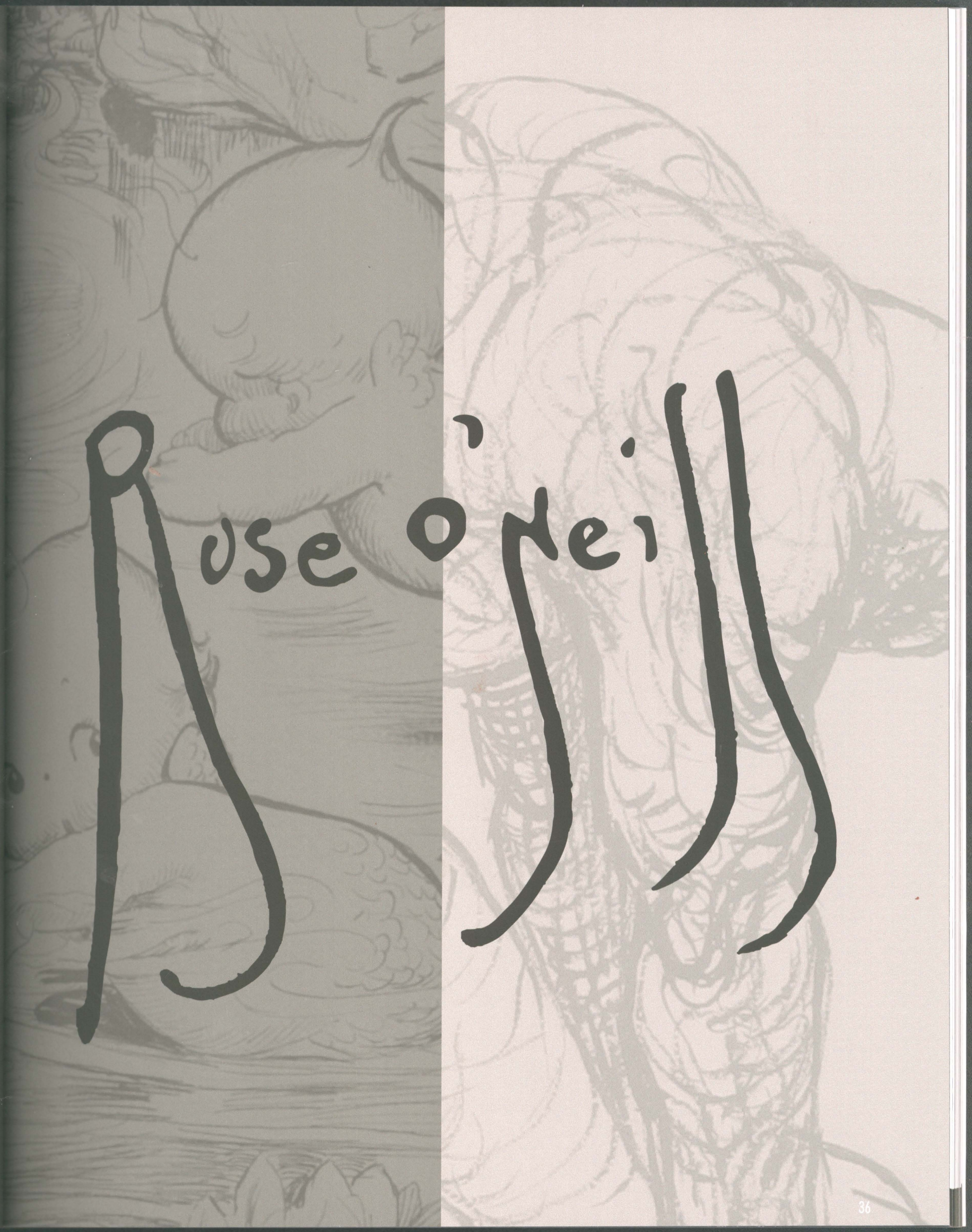
As O'Neill developed as an illustrator and artist, no doubt she felt the profound impact of her creative voice. For *Puck* magazine, she was the sole voice for the marginalized. As an up-and-coming entrepreneur, she overcame the doubt of others by wielding her abilities. She used her success to advocate for others, becoming a prominent force in the suffrage movement.

As we imagine her cherished sculpture in today's world, Rose O'Neill was not a silençer of women; she was a voice for them. *Embrace of the Tree* reminds us that power inequity remains. However, if the Kewpies remind us of anything, it is that, when women are freed from the shackles of gender, our abilities are limitless.

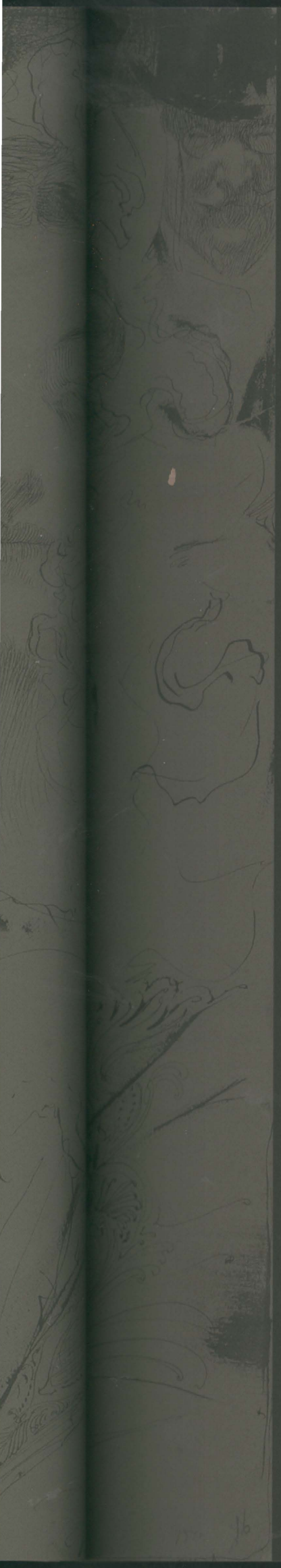
Rose O'Neill, *Embrace of the Tree* at the Bonniebrook Estate, Image by Heather Sincavage, 2023

ge, 2023

The Artwork Of


Rose O'Neill


CLOP
TO-NIG
MURDER
FIRE
SALE



PUCK MAGAZINE AND OTHER ILLUSTRATIONS

Rose O'Neill moved to New York City at the age of nineteen to pursue her career. A trailblazer, she was the first female comic strip artist by 1896 publishing "The Old Subscriber Calls" in *Truth* magazine. A year later, she would join the staff at *Puck* magazine as the only female illustrator. Married to Gray Latham, a young Virginian aristocrat, at the time, O'Neill would begin signing her name as "Latham O'Neill" and would soon develop female admirers who would send her letters and locks of their hair.

Throughout her career, O'Neill would produce over 700 illustrations for *Puck* magazine and contributed to other periodicals such as *Brooklyn Life*, *Ladies Home Journal*, *Harper's*, *Life*, *Cosmopolitan*, and *Good Housekeeping*. She would bring social topics to the forefront of conversation, becoming one of the first artists to support gender and racial equality in her artwork.

Sands of Time *c. 1896-1901*

Pen and ink with watercolor on paper
9 × 13 3/4 inches
Collection of the International Rose O'Neill Club Foundation

Untitled (couple on couch) *c. 1896-1901*

Pen and ink, graphite, watercolor on paper
15 × 21 3/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

O Promise Me *c. 1896-1901*

Pen and ink on paper
18 × 13 inches
Collection of the Rose O'Neill Foundation, Courtesy of Bonniebrook Historical Society, Museum, & Homestead

Mama's Birthday *1897*

Pen and ink with wash on paper
16 × 14 inches
Collection of Susan Wilson

When Amaryllis Trippeth Down *1898*

Gouache on paper
15 × 21 3/4 inches
Collection of International Rose O'Neill Club Foundation

In the Art Gallery *1898*

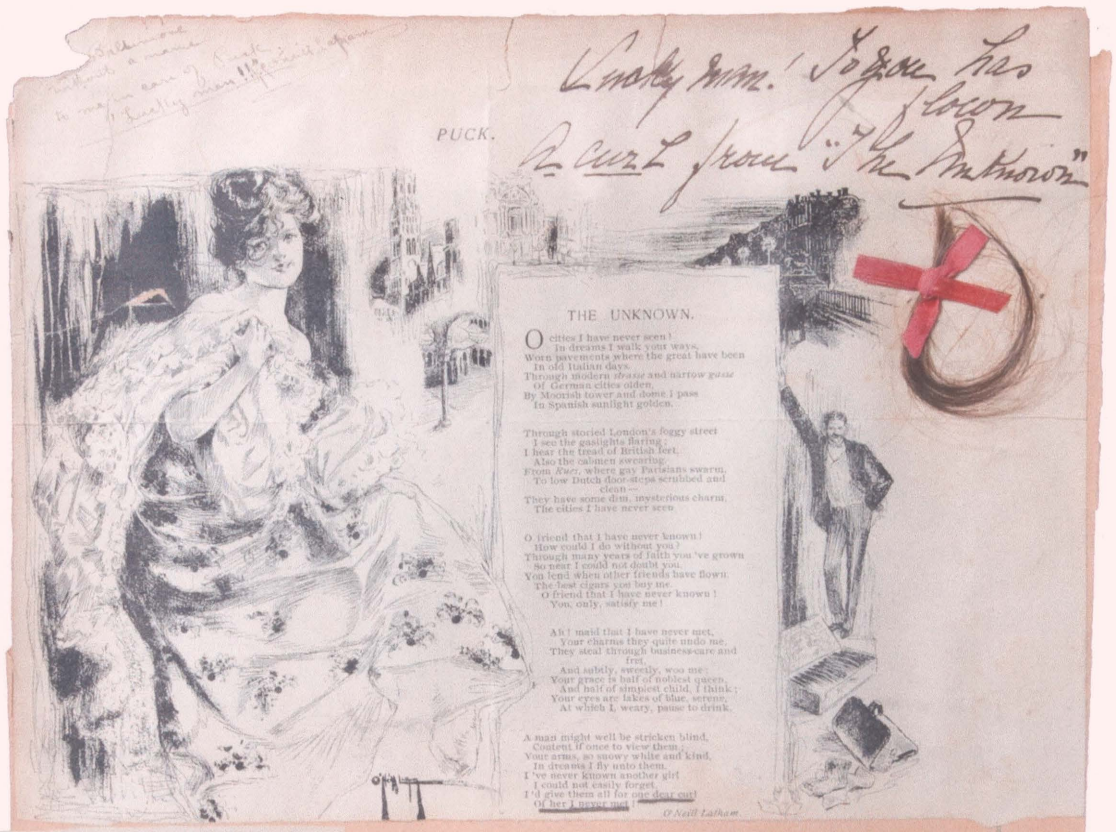
Pen and ink on paper
15 1/2 × 27 7/8 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.38

In the Art Gallery *1898*

Pen and ink on paper
15 1/2 × 27 7/8 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.38

The Result *1898*

Pen and ink on paper
16 × 23 inches
Collection of Susan Wilson



An Admirer's Letter *1899*

Letter, lock of hair, and lithograph
16 × 15 inches
Collection of Susan Wilson

Elucidating Morals *1900*

Pen and ink on paper
21 1/2 × 26 inches
Collection of Susan Wilson

The Brain-Worker *1902*

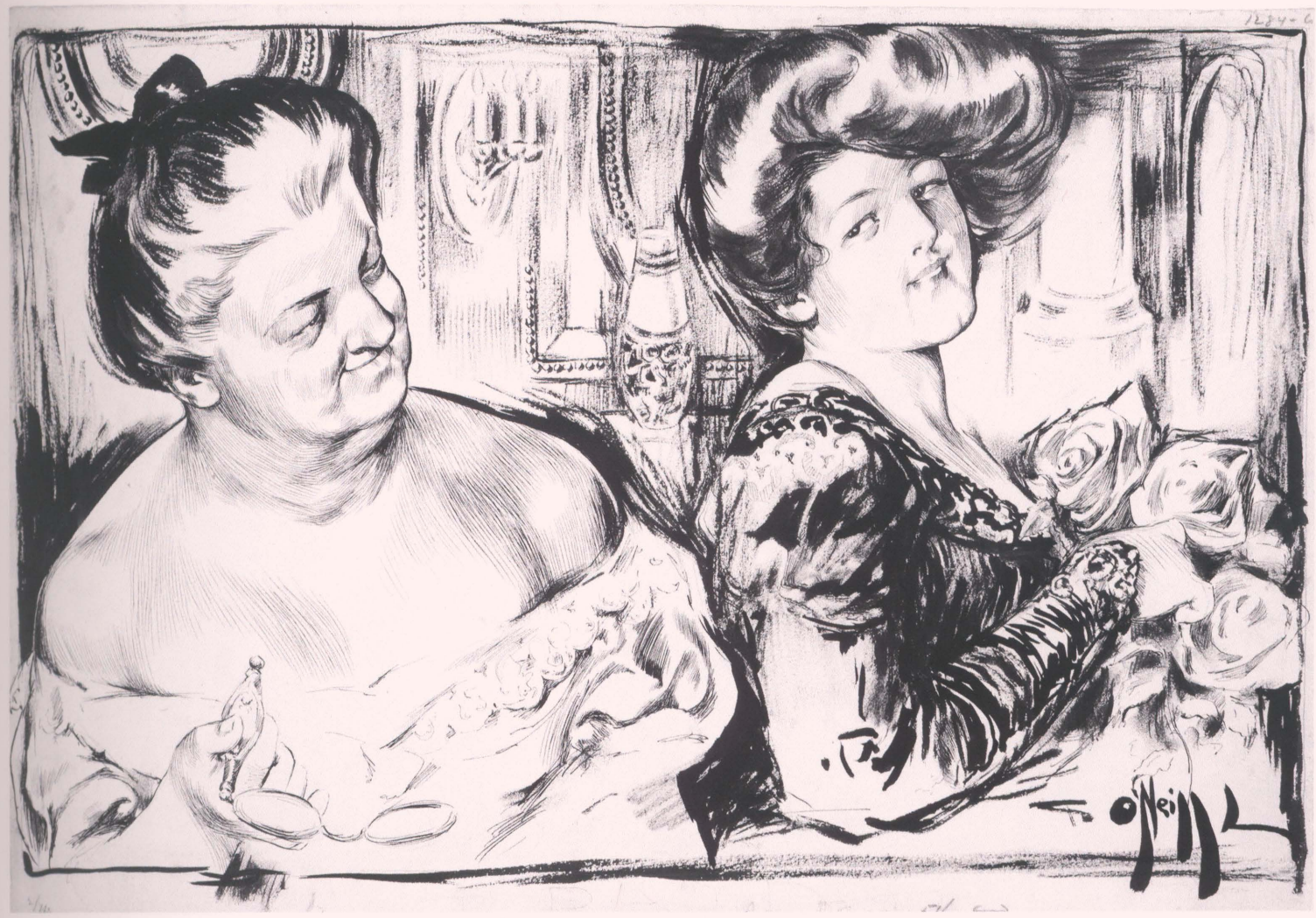
Pen and ink on paper
16 × 22 inches
Collection of Susan Wilson

Emphatic Rejection *c. 1900*

Pen and ink, watercolor, gouache, on board
15 × 21 3/4 inches
Collection of the Norman Rockwell Museum

Popularity à la Mode.
Mrs. Hightone — I hear that your new Rector is very popular.
Mrs. DeStyle — Popular? Yes, indeed! Why, we are thinking of having his sermons dramatized. *1901*

Ink and blue pencil on paper
21 3/8 × 15 1/8 inches
Collection of Delaware Art Museum, Gift of Helen Farr Sloan, 1980

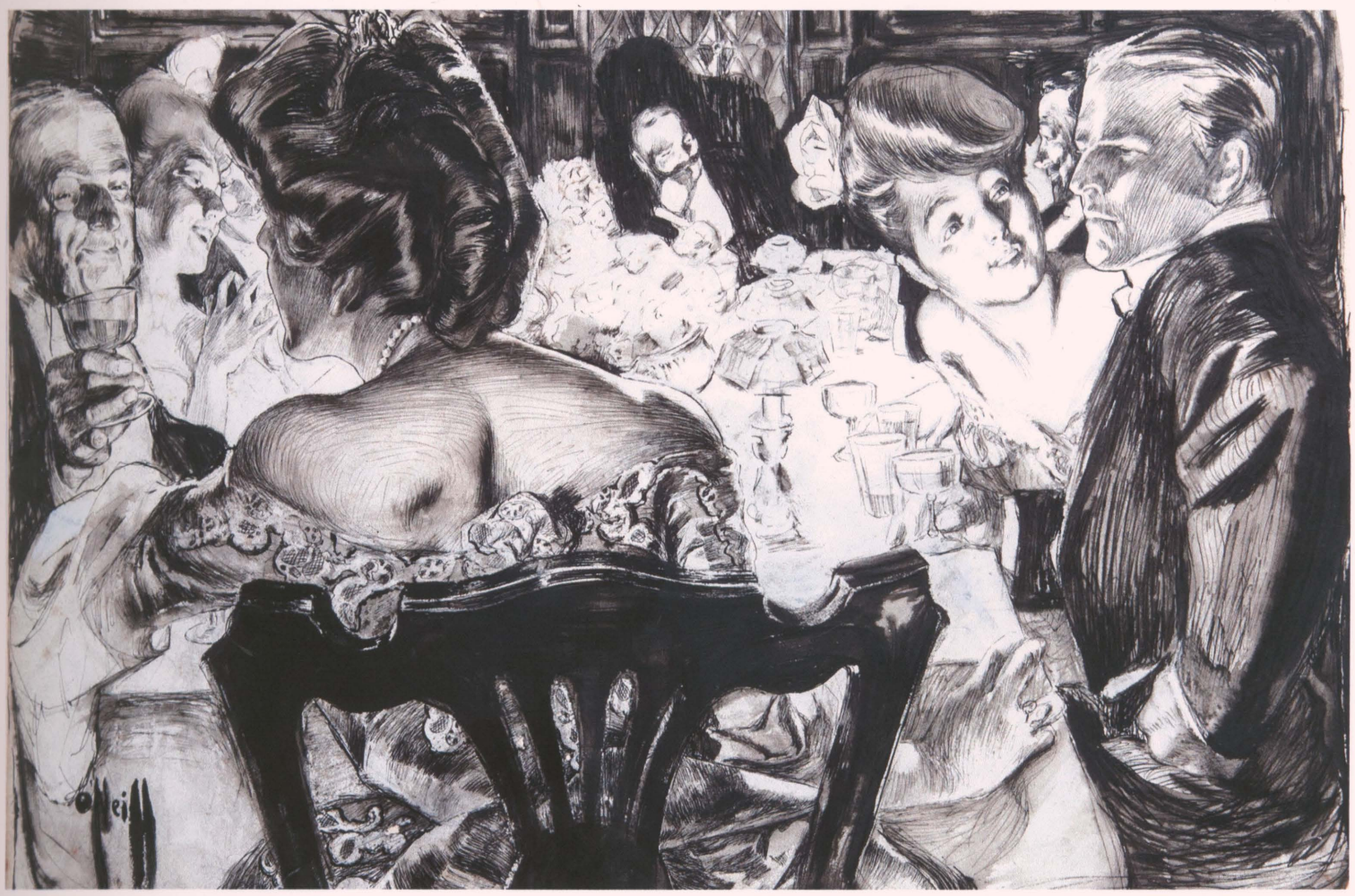


Two Women *1901*

Pen and Ink on paper
15 3/8 × 22 1/8 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

Gentleman's Lounge *1901*

Ink and wash on paper with blue pencil
15 3/8 × 22 5/16 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018



The Too Affable Girl *1904*

Pen and ink on paper
17 × 26 inches
Collection of Susan Wilson

His Uncle brings a present to little Johnny *1905*

Pen and Ink on paper
15 3/8 × 22 3/16 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

His Uncle brings a present to little Johnny *1905*

Pen and Ink on paper
15 3/8 × 22 3/16 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

The Moral Atmosphere *1905*

Pen and ink on paper

15 1/4 × 22 1/8 inches

Collection of Brandywine Museum of Art, Gift of the Rose O'Neill Foundation, 2020 2020.1.7

A Night with Little Sister *1906*

Pen and Ink on paper
7 3/8 × 15 1/4 inches
Collection of Brandywine Museum of Art, Gift of Jane Collette Wilcox, 1982 82.16.191

"Do you think you ought to speak in this way to a perfect stranger? *1909*

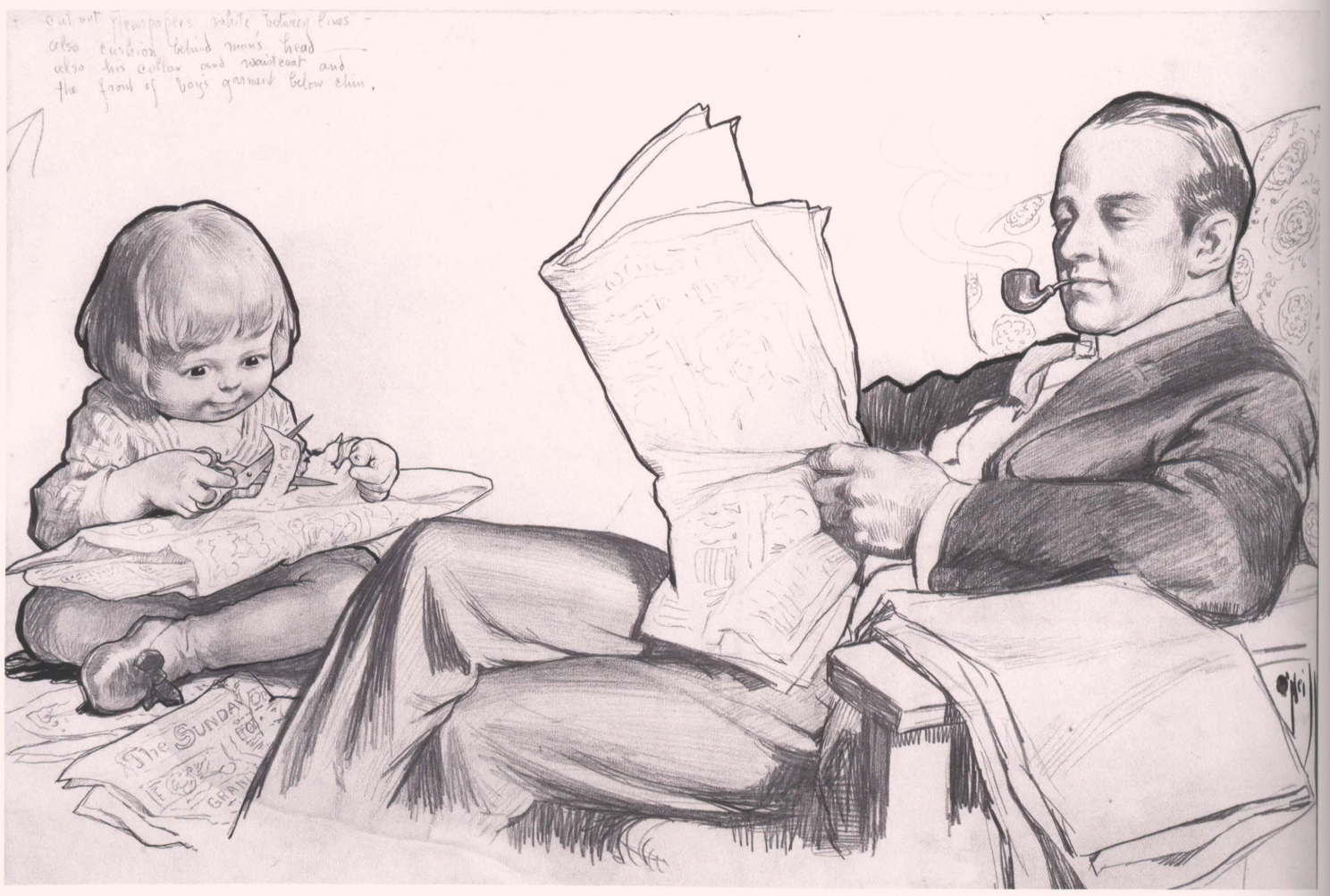
Pen and ink on paper
24 × 17 3/4 inches
Collection of Norman Rockwell Museum

Callie Wheatley seated herself at the table and accepted tea., Illustration for *A California Conscience* by Edith Wyatt, McClure's *1909*

Pen and Ink on paper
18 × 24 inches
Collection of the Norman Rockwell Museum

Jell-O illustration drawing - Kewpies around yellow bowl *c. 1909-29*

Graphite and watercolor on paper
12 × 15 inches
Collection of the Jell-O Museum, LeRoy Historical Society, Gift of the Rose O'Neill Foundation



Jell-O illustration drawing - Man Reading Newspaper *c. 1909-29*

Graphite on paper
14 × 19 inches
Collection of the Jell-O Museum, LeRoy Historical Society, Gift of the Rose O'Neill Foundation

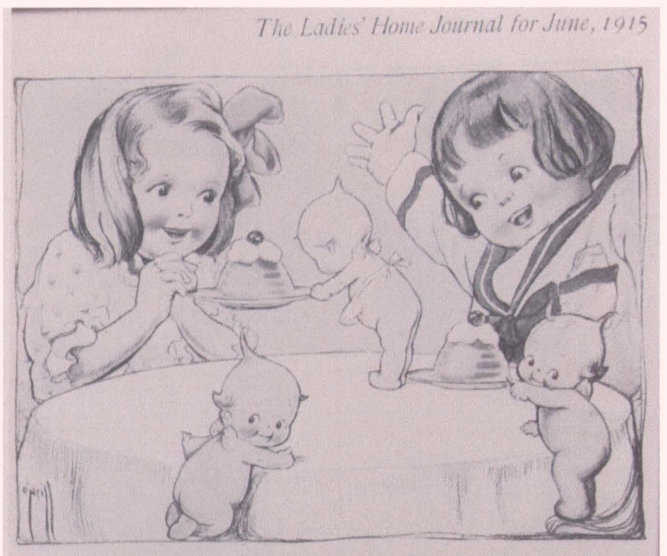
Jell-O illustration drawing - Nan & Bobby *c. 1909-29*

Graphite on paper
14 × 19 inches
Collection of the Jell-O Museum, LeRoy Historical Society, Gift of the Rose O'Neill Foundation

One of Our Girls *1914*

Pen and ink on paper
21 1/2 × 15 1/2 inches
Collection of Susan Wilson


one of
"our girls"



The Ladies' Home Journal for June, 1915

The Kewpies and the Sensible Woman

"Oh, Bobbie!" Nan says, happily, "See what the dear little Kewpies have brought us! Don't *they* know what we like?" And Bobbie says: "Hoo-e-e! I guess they do."

The wise Kewpies are always doing the right thing to make little and big folks comfortable, contented and happy, and of course they know, just as sensible women know, that good things to eat are one of the first considerations.

And where is the list of good things to eat that doesn't begin with

JELL-O

No sensible woman will overlook the easy Jell-O way when she wishes to serve a particularly delicious dessert, for the low cost and the delightful flavor, as well as the ease of preparation of Jell-O, are too well known for that.

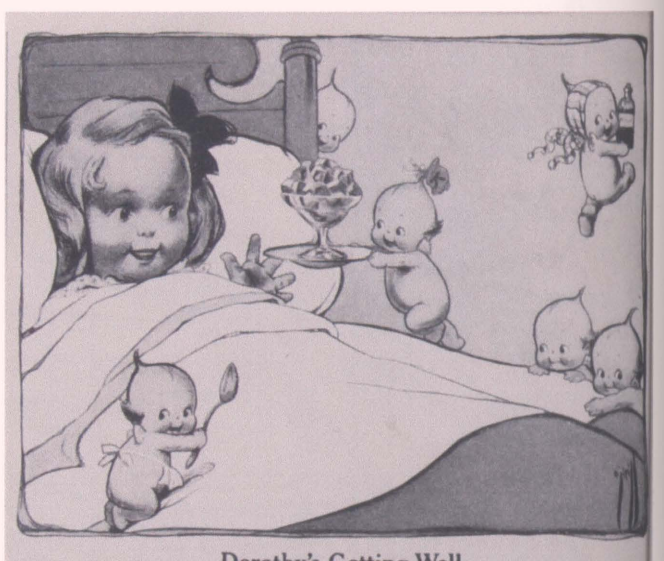
Jell-O is put up in seven *pure fruit* flavors: Strawberry, Raspberry, Lemon, Orange, Cherry, Peach, Chocolate. Each **10** cents at grocers'.

Dozens of the most beautiful and delicious Jell-O desserts are described in the Kewpie Jell-O Book for which Rose O'Neill, the famous "mother of the Kewpies," has made some of her greatest Kewpie pictures. A copy of the book will be sent to you free if you will write and ask us for the Kewpie Jell-O Book.

THE GENESEE PURE FOOD CO.
Le Roy, N. Y., and Bridgeburg, Can.

10¢ a package

The name JELL-O is on every package in big red letters. Be sure you get JELL-O and not something else.



Dorothy's Getting Well.

Dorothy, who is just getting over the measles, has no more than said "My Goodness! Why don't they give me something good to eat?" when the wise Kewpies appear, one bearing a dish of delicious, sparkling Raspberry

JELL-O

another bringing a spoon, and one carrying from sight the hateful medicine.

Dorothy's happy face expresses her approval.

If the importance of satisfying the fickle appetites of convalescents were as fully understood by all "big folks" as it is by doctors and nurses, getting well would not take so long as it frequently does.

"America's Most Famous Dessert," however, is not a mere sickroom food, for Jell-O is good everywhere and the delightful *pure fruit* flavors of Jell-O appeal to all appetites. There are seven of the flavors: Raspberry, Strawberry, Lemon, Orange, Cherry, Peach, Chocolate. At all grocers' and general storekeepers', 10c each.

The new Jell-O book is a real Kewpie book, with pictures of Kewpies by Rose O'Neill herself. If you desire one and will write and ask us for it we will send it to you free.

THE GENESEE PURE FOOD CO., Le Roy, N. Y., and Bridgeburg, Can.

The name JELL-O is on every package in big red letters. Be sure you get JELL-O and not something else.

10¢ a package

Various Ads for Jell-O *c.1915-1920*

Photolithograph
Various
Collection of the Jell-O Museum, LeRoy Historical Society

What Mamma Said

"Mamma wants a package of Lemon Jell-O and a package of Strawberry Jell-O."

Groceryman: "I suppose something else wouldn't do, would it?"

"Mamma said be sure and get

JELL-O

because she's got company and she wants to visit 'stead of working in the kitchen, and everybody likes Jell-O."

There is the whole thing in a nutshell. There is no kitchen drudgery making up Jell-O, and everybody likes Jell-O.

The things that can be done with Jell-O are explained in the Jell-O Book in a way that interests every woman. If you do not already possess a copy of the book and will give us your name and address, one will be sent to you promptly—free, of course.

There are six pure fruit flavors of Jell-O: Strawberry, Raspberry, Lemon, Orange, Cherry, Chocolate, and grocers sell them two for **25** cents.

THE GENESEE PURE FOOD COMPANY
Le Roy, N. Y., and Bridgeburg, Ont.

They Wanted Jell-O

Do you remember the dreadful disappointment it used to be in the old days at home when mother brought on for dessert some baked apples or pieplant pie, or something else that was too common, and you had expected ice cream or shortcake at least?

Now the little folks want Jell-O, and it is so delicious, refreshing, pure and wholesome, so "economical" and so easily prepared, that there is no reason why the little tots or anybody else should be disappointed in their dessert.

Creamy Desserts

that do not require any cream at all for making them, nor eggs or sugar, are made in perfection of Jell-O—and of course they do not have to be cooked.

To give you the best possible idea of "the Jell-O way" we will send you, free, a copy of the latest Jell-O Book, which gives full information on the subject, if you will send us your name and address.

In every case of sickness or convalescence there is a period when feeding is a most important factor, and often it is found that Jell-O is the one particular dish which satisfies the craving for something refreshing and revives the weakened appetite.

Jell-O is made in six pure fruit flavors: Strawberry, Raspberry, Lemon, Orange, Cherry, Chocolate. At any grocer's, two packages for **25** cents.

THE GENESEE PURE FOOD COMPANY,
Le Roy, N. Y., and Bridgeburg, Ont.

WHERE is the woman who doesn't recall the times when she and Belle or Marjorie or Nell dressed up in mother's gowns and played housekeeping? Women who are young mothers now will remember serving Jell-O with all the dressed-up grace displayed by Nan, to a guest with the style put on by Dorothy. It had to be Jell-O, of course, to be the right thing.

JELL-O

There are six pure fruit flavors of Jell-O: Strawberry, Raspberry, Lemon, Orange, Cherry, Chocolate.

The new Jell-O Book, just out, is more beautiful and complete than any other ever issued, and it will be sent free to any woman furnishing her name and address.

THE GENESEE PURE FOOD COMPANY
Le Roy, N. Y., and Bridgeburg, Ont.

DOROTHY is five years old to-day. As usual on such occasions mamma has made up a big Cherry Jell-O dessert, and while Nan brings it on and serves it, cousin Betty and Peg congratulate each other on their good fortune. Bobbie's gleeful face expresses his sentiments, and Dorothy, with her arm about him, is happy.

For little party affairs, and for big ones,

JELL-O

has come to be regarded as almost indispensable. So many different dishes—entrees and salads as well as desserts—can be made of it that the first consideration is: "What shall we serve in Jell-O?"

The new Jell-O Book, just out, is more beautiful and complete than any other ever issued, and it will be sent free to any woman furnishing her name and address.

There are six pure fruit flavors of Jell-O: Strawberry, Raspberry, Lemon, Orange, Cherry, Chocolate. For sale at all grocers', 2 packages for 25 cents.

THE GENESEE PURE FOOD COMPANY
Le Roy, N. Y., and Bridgeburg, Ont.

March 1921 Good Housekeeping

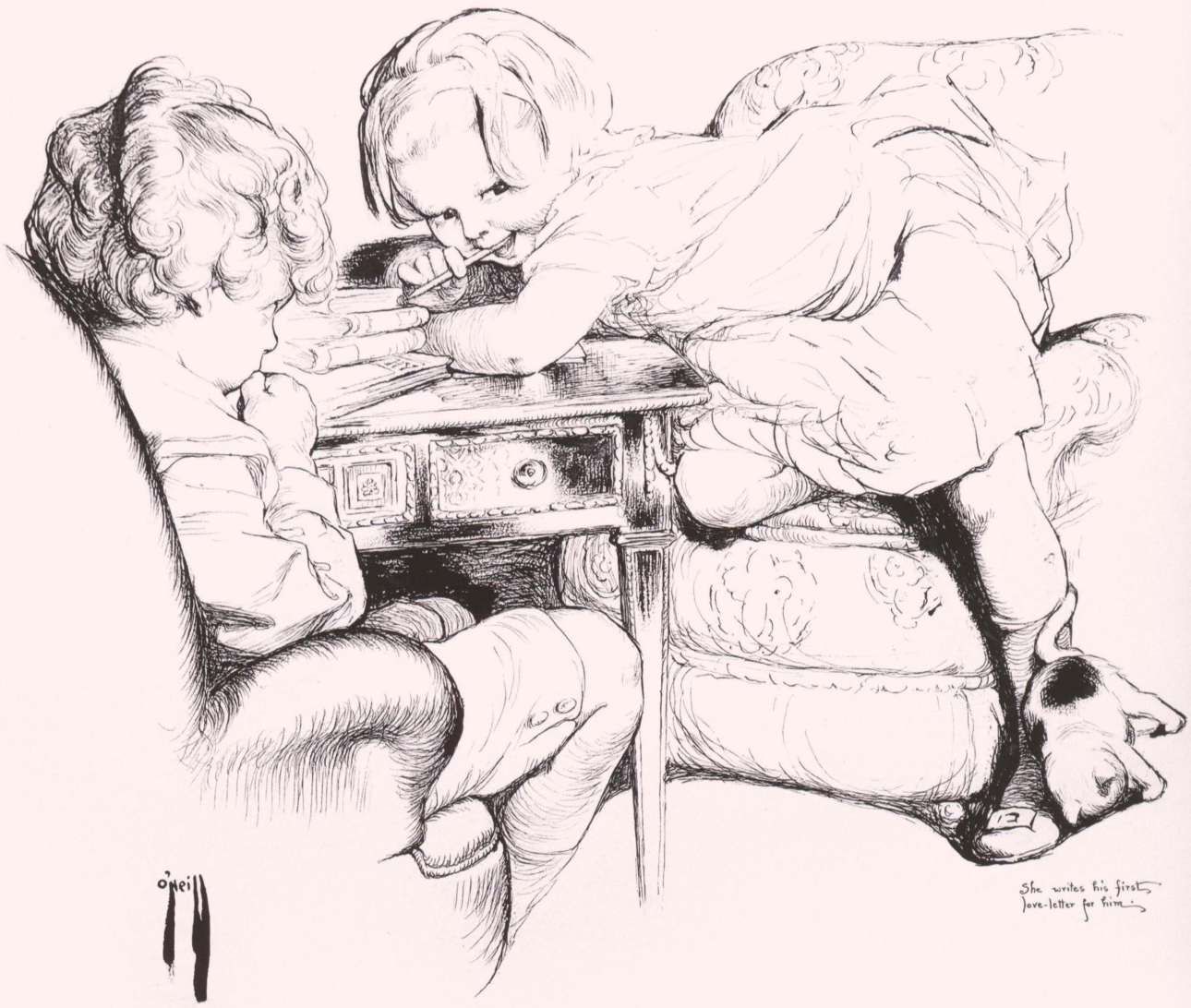
Jell-O illustration drawing - Dorothy *c. 1914-18*

Graphite and watercolor on paper
11 × 15 inches
Collection of the Jell-O Museum, LeRoy Historical Society, Gift of the Rose O'Neill Foundation


To dearest Helen
from Rose O'Neill
O'Neill

Telling Mama about Jell-O *1921*

Pen and ink with watercolor on paper
25 × 29 inches
Collection of Susan Wilson



The Harmonious Child - She writes his first love letter (by Sir Phillip Hamilton Gibbs) *Cosmopolitan* Fiction Illustration *1925*

Pen and ink on paper
18 1/2 × 22 1/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#09

Scampering, scuffling, dancing little feet; Pratt Lambert Varnish *1925*

Oil on canvas
21 1/2 × 18 inches
Collection of Susan Wilson

A Child Shall Lead Them (by Edith Barnard Delano)
***Good Housekeeping* Fiction Illustration** *1925*

Pen and Ink on paper
22 × 15 3/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#01

The New Baby *1927*

Pen and ink on paper
17 × 14 1/2 inches
Collection of the Kelly Collection of American Illustration

***Ladies Home Journal* - Christmas Cover** *1927*

Periodical page
10 × 12 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Worshipping Freddie *1928*

Pen and ink with watercolor on paper
20 × 19 inches
Collection of Susan Wilson

Untitled (railroad workers) *n.d.*

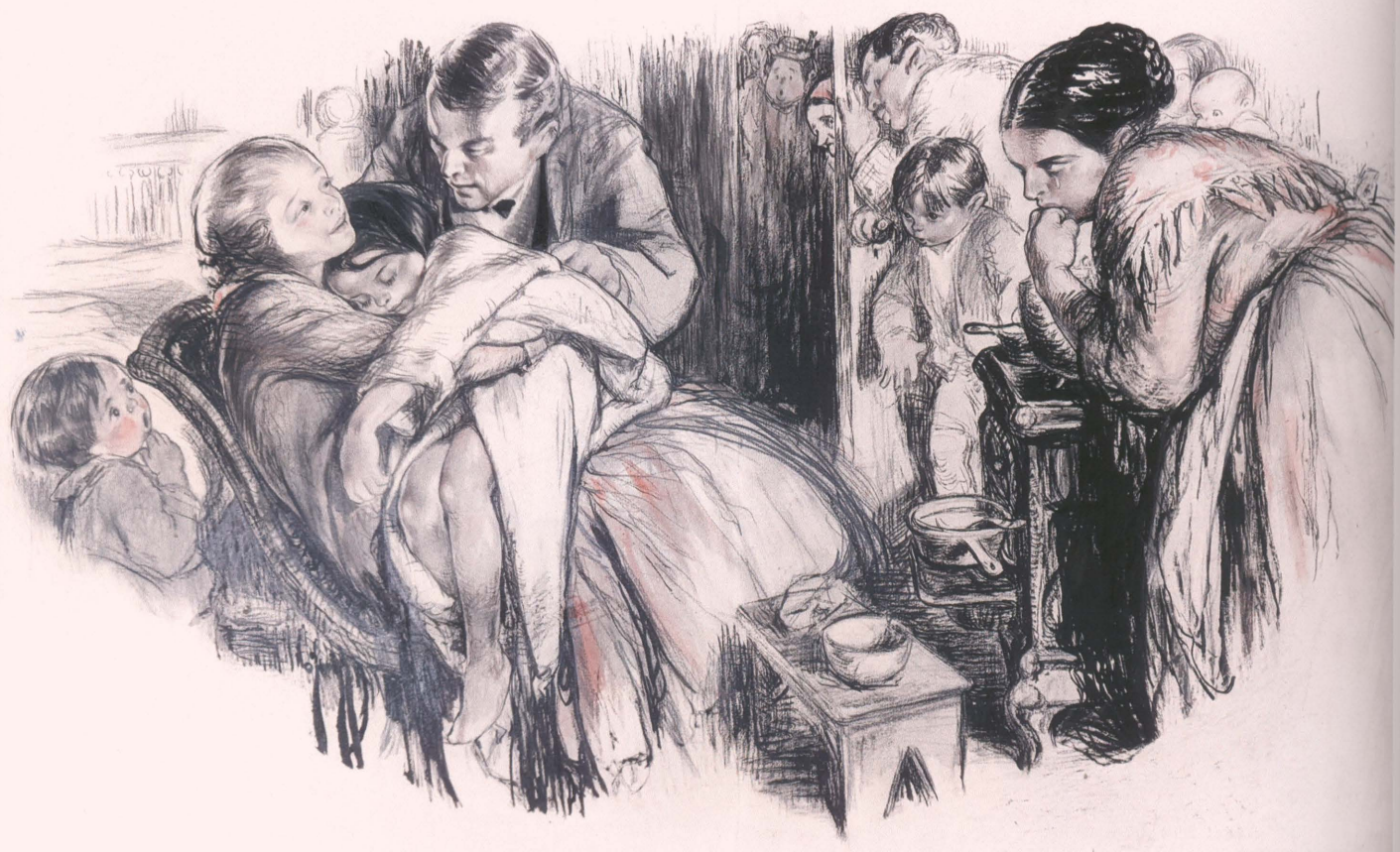
Graphite on paper
13 × 11 inches
Collection of Bonniebrook Historical Society,
Museum, & Homestead

Youth (by Sinclair Lewis)
***Cosmopolitan* Fiction Illustration** *1930*

Graphite and watercolor on paper
13 1/4 × 10 1/2 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#04

Green - As In Envy (by Forrest Wilson) *Cosmopolitan* Fiction Illustration *1929*

Ink and watercolor on paper
15 1/4 × 22 1/2 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#02



What Is It The Mom Does? (by Lenora Mattingly Weber)
***Good Housekeeping* Fiction Illustration** *1930*

Ink, graphite and watercolor on board
22 × 30 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#07

Carola's Causes (by Booth Tarkington) *Cosmopolitan* Fiction Illustration *1930*

Graphite and watercolor on board
15 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#05

Untitled (man with a pipe, woman looking over shoulder) *1930*

Pen and ink on paper
22 × 15 3/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#03

Pin-Up Girl *c. 1930-40*

Pen and ink with watercolor on paper
17 1/2 × 13 1/2 inches
Collection of Susan Wilson

My Man (by Monica Krawczyk) ***Good Housekeeping*** **Fiction Illustration** *1933*

Ink, graphite and watercolor on board
30 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#06

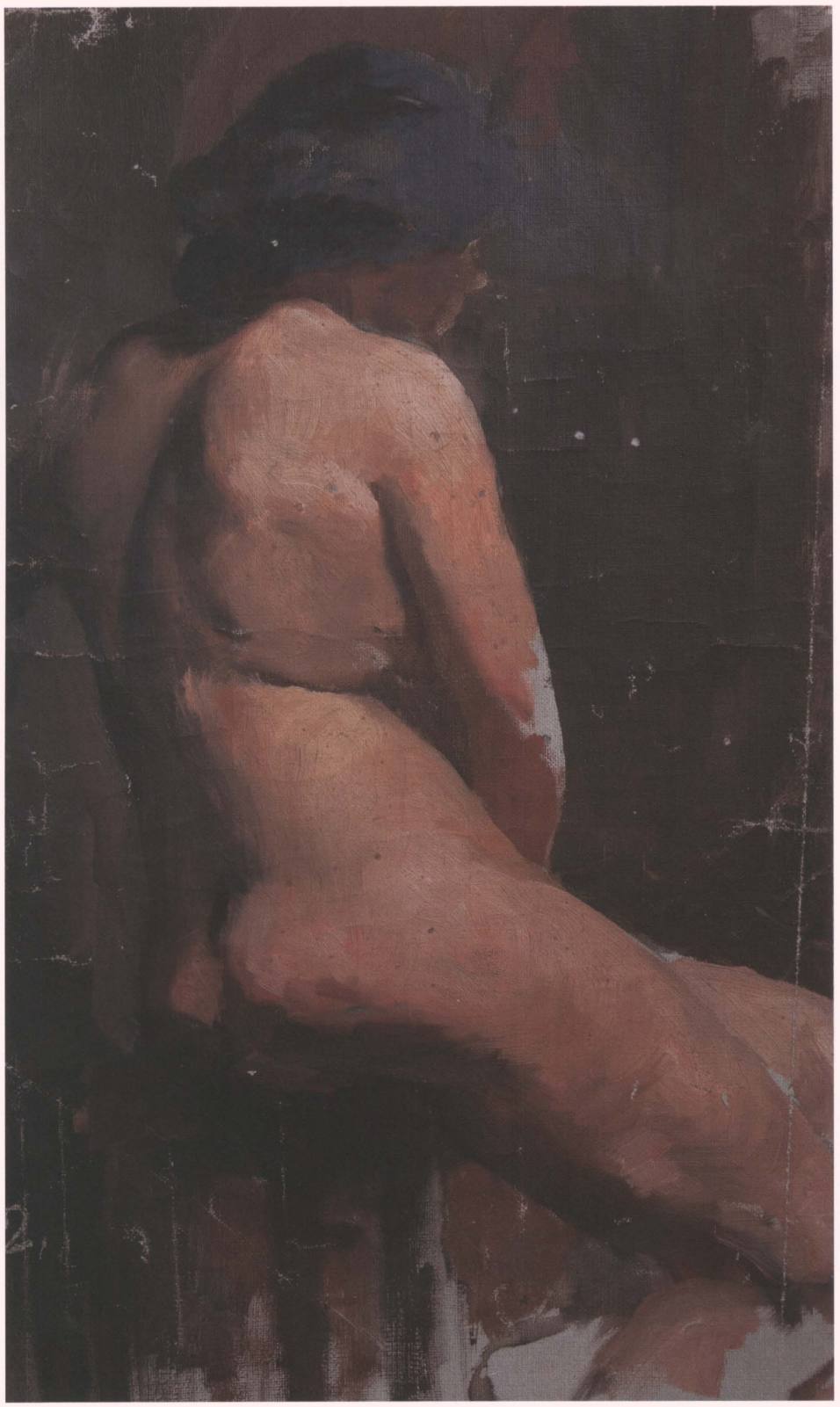
Mr. Big Doc (by Lenora Mattingly Weber) ***Good Housekeeping*** **Fiction Illustration** *1933*

Ink and watercolor on paper
30 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#08

Untitled (couple leaning in) *n.d.*

Pen and ink on paper
21 × 8 inches
Collection of Bonniebrook Historical Society, Museum, & Homestead


O'Neill



Untitled (figure study) *n.d.*

Oil on canvas
27 1/4 × 20 1/4 inches
Collection of the International Rose O'Neill Club Foundation

Callista *n.d.*

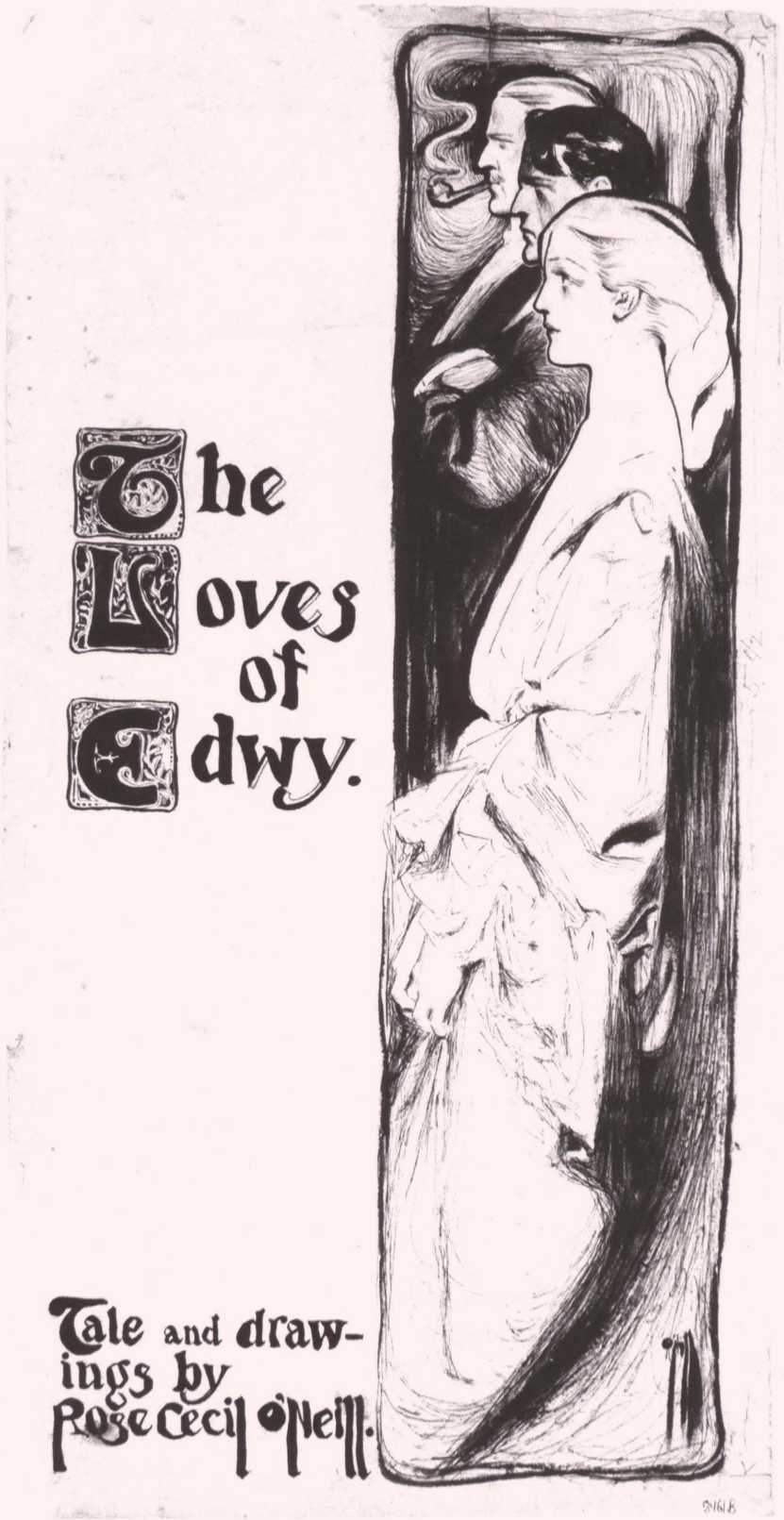
Graphite on paper
10 × 14 inches
Collection of the International Rose O'Neill Club Foundation

Untitled (children on chair) *n.d.*

Pen and ink with watercolor on paper
26 × 30 inches
Collection of Susan Wilson

THE LOVES OF EDWY

Rose O'Neill was not only a prolific artist but also an accomplished writer. Her first novel, *The Loves of Edwy* (1904), was described by *The New York Times* as "tragedy done in a procession of jests. One should read it in that mellow estate of sentiment, which lies between tears and laughter and induces, moreover, a sort of inversion of things by which you laugh at the weeping place." The story, thought to be semi-autobiographical, is a love triangle centered around the character, Jane. The men depicted in the novel are not unlike O'Neill's husbands, Gray Latham (married from 1896 to 1901), a charismatic Virginian aristocrat, and Harry Leon Wilson (married from 1902 to 1907), O'Neill's editor at *Puck* and accomplished author. In Shelley Armitage's book, *Kewpies and Beyond*, she states that the novel "reveals intriguing complexities in her attempt to reconcile expected societal roles of the times with changes in her career."



Frontispiece from *The Loves of Edwy* *1904*

Pen and ink on paper
11 5/8 × 19 1/4 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.2

"You know you can't leave me, Jane?" (Illustration from *The Loves of Edwy*) *1904*

Gouache on illustration board
20 × 13 inches
Collection of International Rose O'Neill Club Foundation

"Lady Jane, The Juke, and Juggs" (Illustration from *The Loves of Edwy*) *1904*

Pen and ink on paper
19 × 15 inches
Collection of International Rose O'Neill Club Foundation

(He) stared indignantly up (Illustration from *The Loves of Edwy*) *1904*

Watercolor and gouache on paper mounted on board
15 1/2 × 22 1/8 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

He had his arm about my neck in the old way (Illustration from *The Loves of Edwy*) *1904*

Pen and ink on paper
22 × 15 inches
Collection of Susan Wilson

"You are more like a Visiting Child than the Mistress here, Lady Jane"
(Illustration from *The Loves of Edwy*) *1904*

Pen and ink on paper
11 5/8 × 19 1/4 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.9

The slender body that a clasp would break (Illustration from *The Loves of Edwy*) *1904*

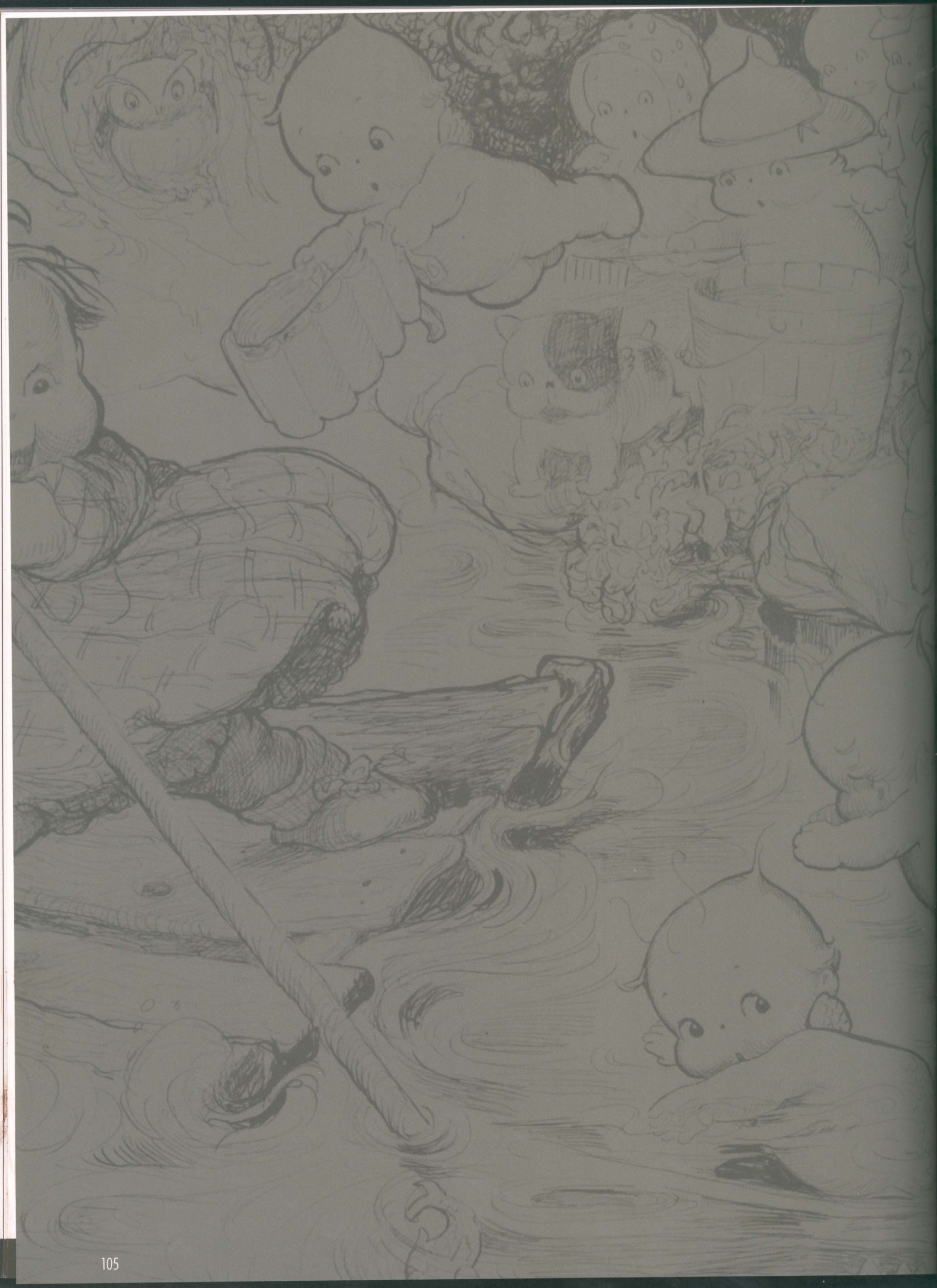
Pen and ink on paper
22 1/4 × 15 1/4 inches
Collection of the International Rose O'Neill Club Foundation

Georgie on the Couch (Illustration from *The Loves of Edwy*) *1904*

Pen and ink on paper
22 × 15 inches
Collection of International Rose O'Neill Club Foundation

The letter had come to me (Illustration from *The Loves of Edwy*) *1904*

Watercolor and gouache on paper mounted on board
15 1/2 × 22 1/8 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018



THE KEWPIES AND KEWPIE MANIA

The Kewpies debuted in *Ladies Home Journal* in December of 1909. In her autobiography, O'Neill described that the Kewpie is "a benevolent elf who did good deeds in a funny way." The initial iterations of the Kewpies were both drawn and written by O'Neill. She writes, "I thought about the Kewpies so much that I had a dream about them where they were all doing acrobatic pranks on the coverlet of my bed." Inspired by Cupid, the comic strip became a doll in 1912, produced by distributor George Borgfeldt & Company, and soon was a worldwide success. O'Neill held the trademark and copyrights to the Kewpies which sparked a collecting craze, leading the way for the likes of Mickey Mouse and Beanie Babies. The Kewpies were enlisted as marketing devices to sell Jell-O, candy, clocks and even Kewpie Mayonnaise, still produced today in Japan. Overall, O'Neill earned an estimated $1.4 million, the equivalent to more than $36 million today.

The Kewpies and the Scolding Aunt *1912*

Pen and ink on paper
13 × 20 inches
Collection of the Norman Rockwell Museum

The Kewps and Stern Irene *1912*

Ink and graphite on thick paper mounted on board sheet
17 × 17 7/8 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

Kewpies scolding a little girl *1912*

Ink and graphite on paper
12 7/16 × 18 5/8 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

Kewpie Doll *c. 1914*

Porcelain
17 × 11 × 3 1/2 inches
Collection of Andrew County Museum

Kewpie doll (African American) *c. 1914*

Porcelain
2 1/2 × 4 1/2 × 1 1/4 inches
Collection of Andrew County Museum

The Kewpies and Ducky Daddles *1914*

Pen and ink on paper
56 × 33 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.004

The Kewpies and Thanksgiving *1914*

Pen and ink on paper
39 × 57 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.007

The Kewpies and Little Tibby's Tree *1914*

Pen and ink on paper
52 × 34 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.005

Kewpie doll (with flower crown) *c. 1914-18*

Porcelain
7 × 11 × 4 inches
Collection of Andrew County Museum

Kewpie doll (blue suit) *c. 1914-18*

Porcelain
4 × 7 × 2 inches
Collection of Andrew County Museum

Children's Kewpie Tea Set *c. 1915*

Porcelain
Variable
Collection of Andrew County Museum

Children's Kewpie Tea Set *c. 1915*

Porcelain
Variable
Collection of Andrew County Museum


O'Neill
BIOLOGY
Kewpies in the lap of Learning.

Kewpies in the lap of Learning; Story illustration for "The Kewpies and the College," *1916*

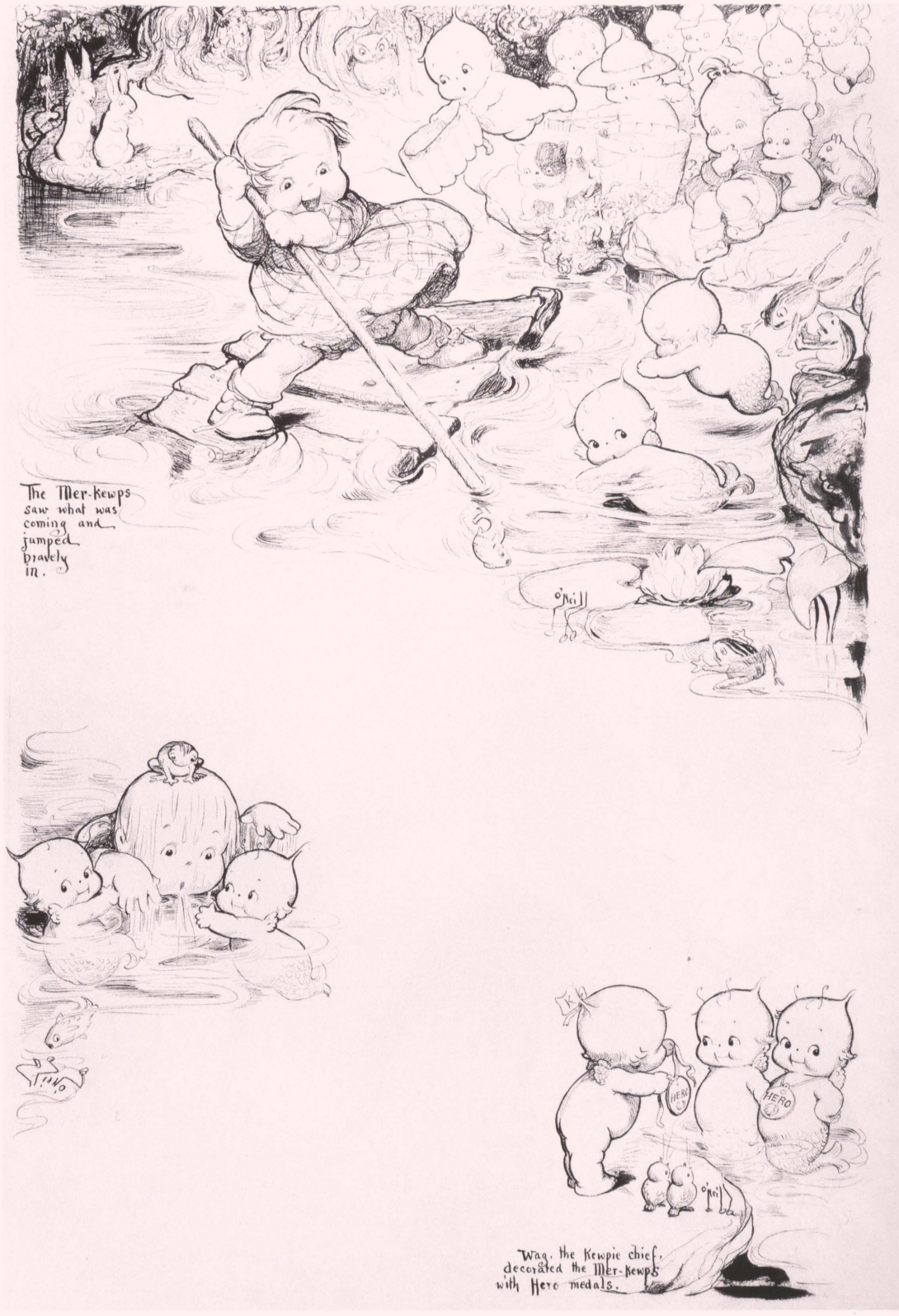
Pen and ink on paper
22 1/2 × 16 inches
Collection of the Norman Rockwell Museum

The Kewps now vie in antics various to make the Fairy Queen hilarious., Illustration for *The Kewpies and their Fairy Cousin* *1916*

Pen and ink on paper
22 1/2 × 16 inches
Collection of the Norman Rockwell Museum

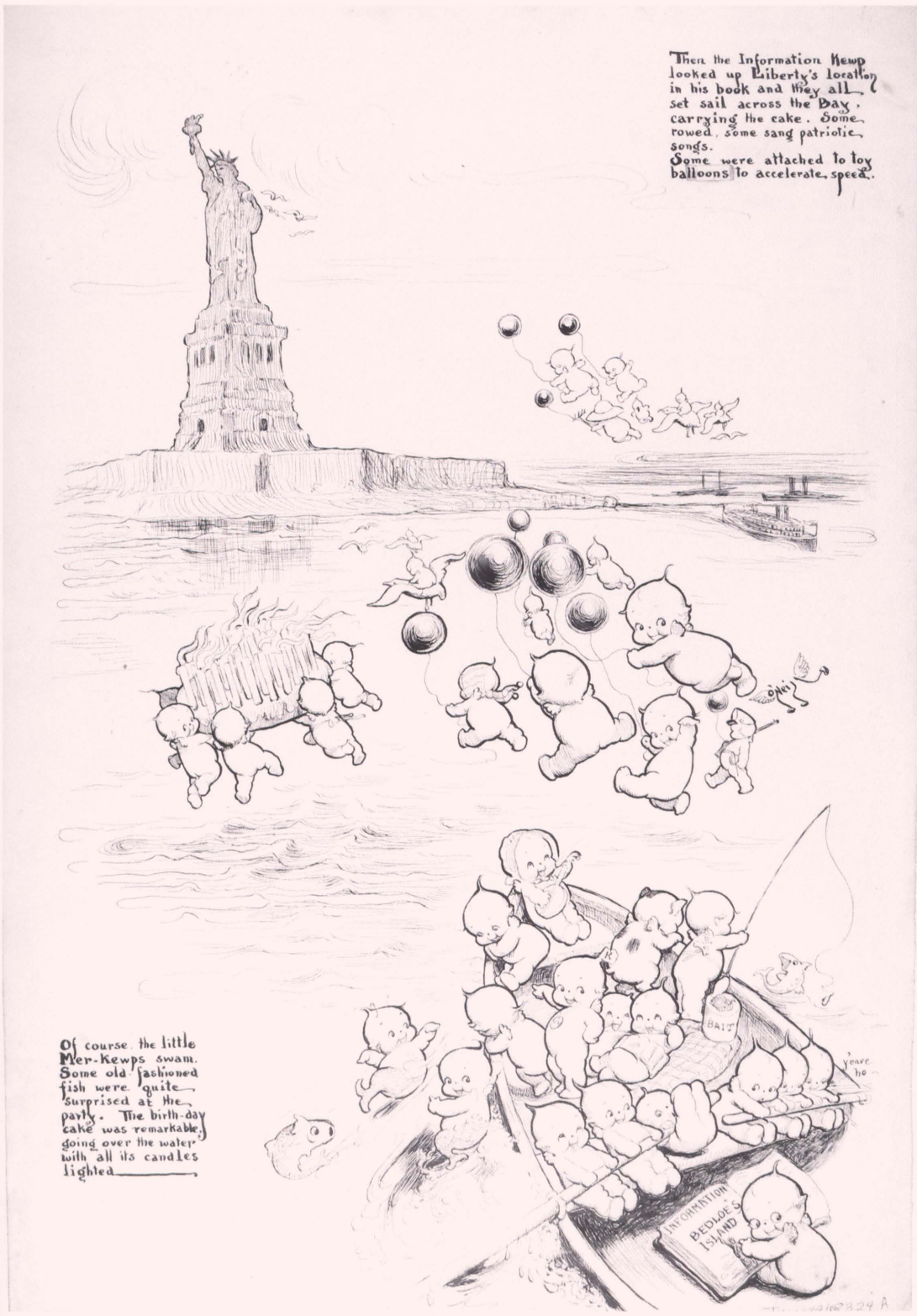
Kewpies Thanksgiving *1916*

Pen and ink on paper
22 1/2 × 16 inches
Collection of Susan Wilson



The Mer-kewps *1917*

Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

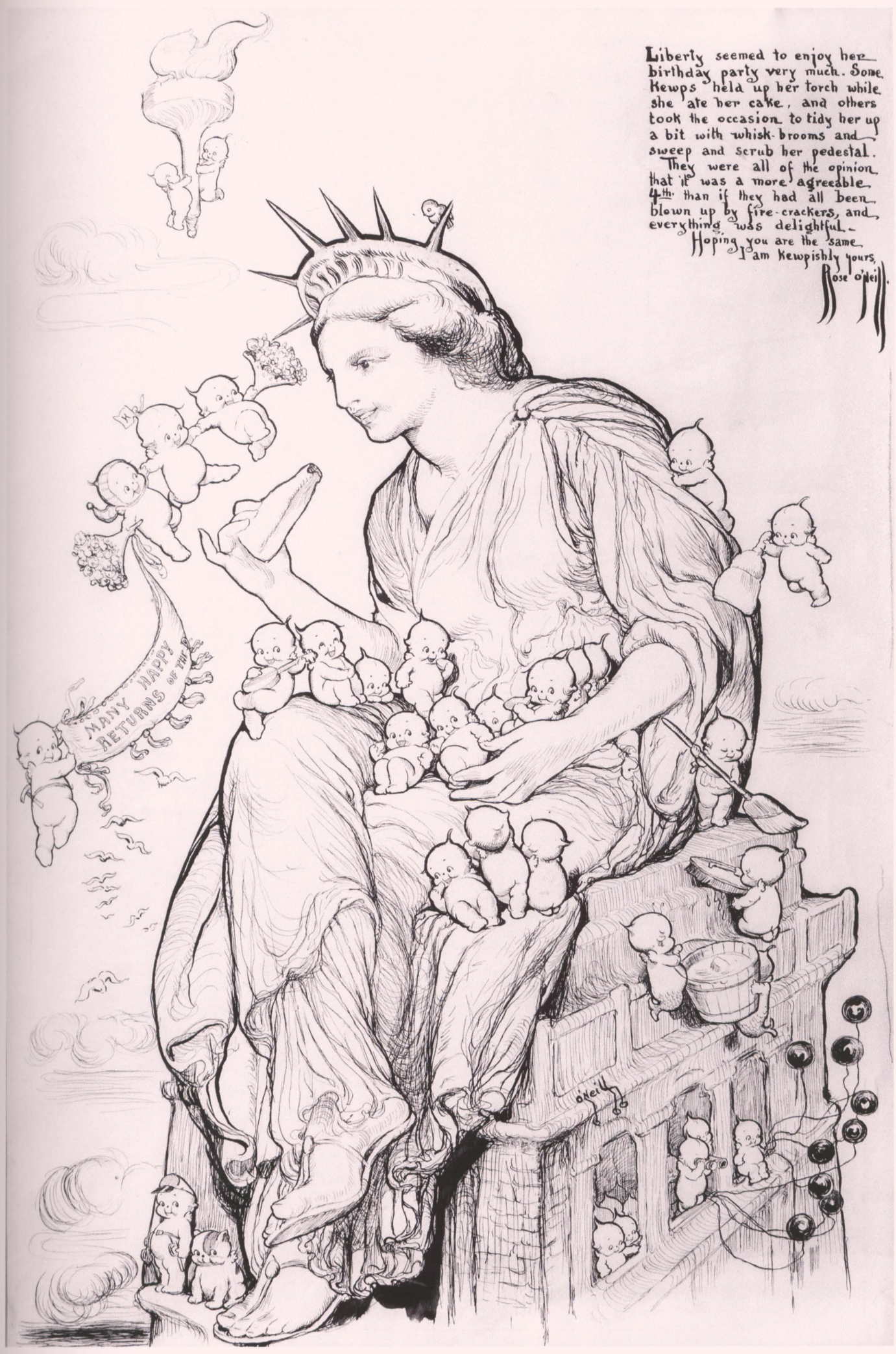


When the Information Kewp looked up Liberty's location in his book they all set sail across the bay, carrying the cake *1918*

Pen and ink on paper
22 1/2 × 15 inches
Collection of the Norman Rockwell Museum

The Kewpies and Liberty's Birthday *1918*

Pen and ink on paper
22 1/2 × 16 inches
Collection of Susan Wilson



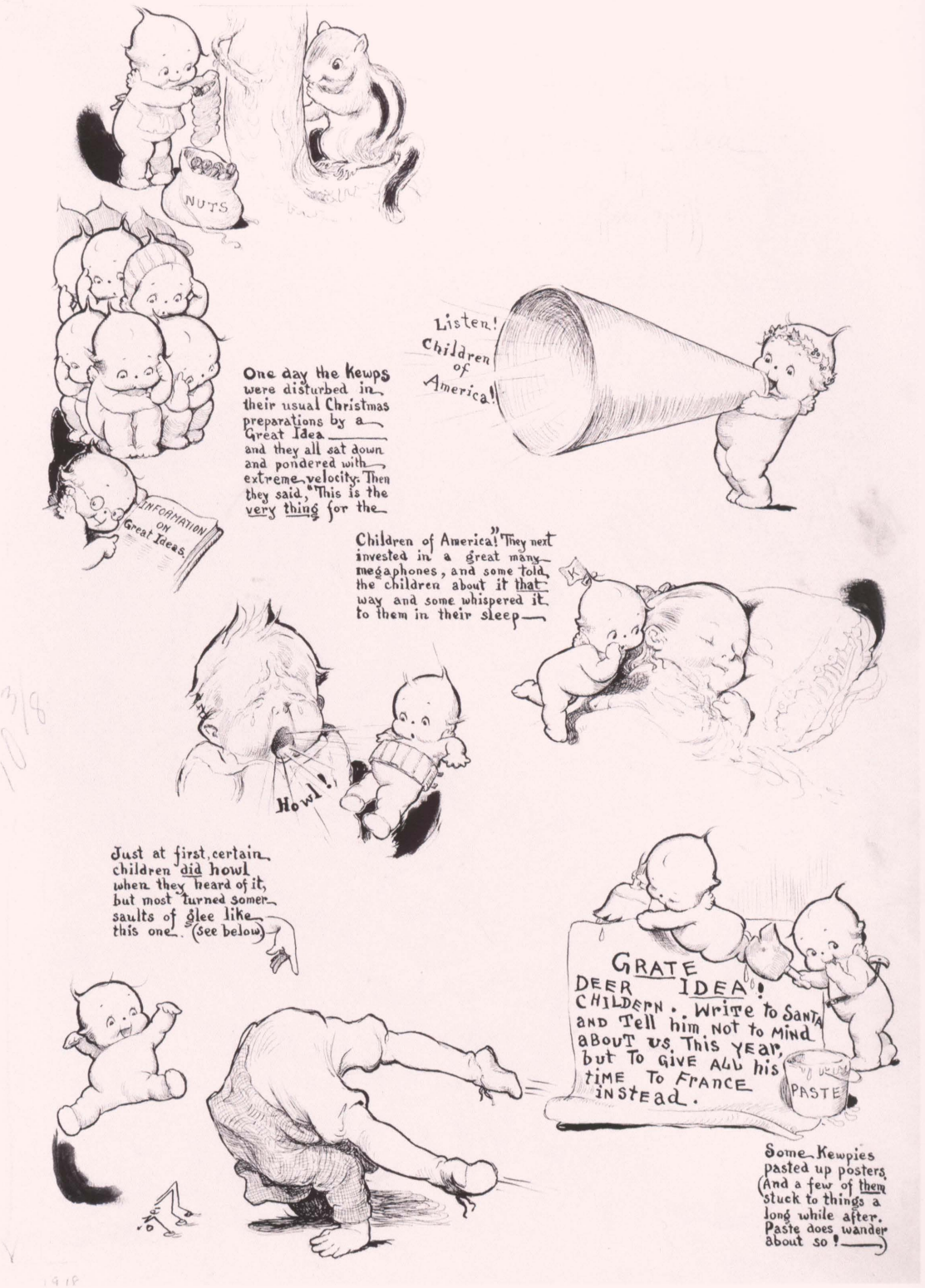
Liberty seemed to enjoy her birthday party very much. Some Kewps held up her torch while she ate her cake, and others took the occasion to tidy her up a bit with whisk-brooms and sweep and scrub her pedestal.

They were all of the opinion that it was a more agreeable 4th. than if they had all been blown up by fire-crackers, and everything was delightful.

Hoping you are the same,

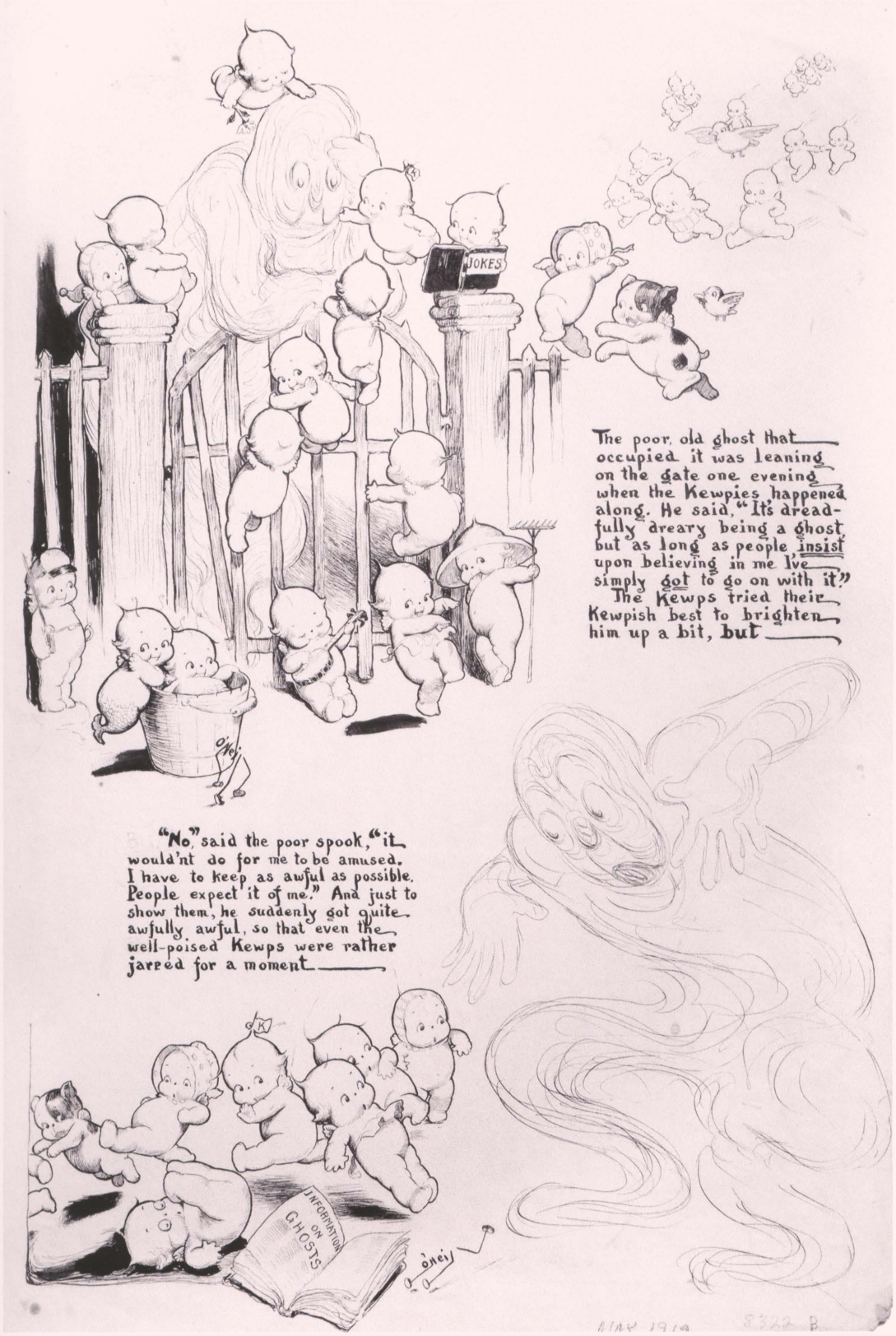
I am Kewpishly yours,

Rose O'Neill.



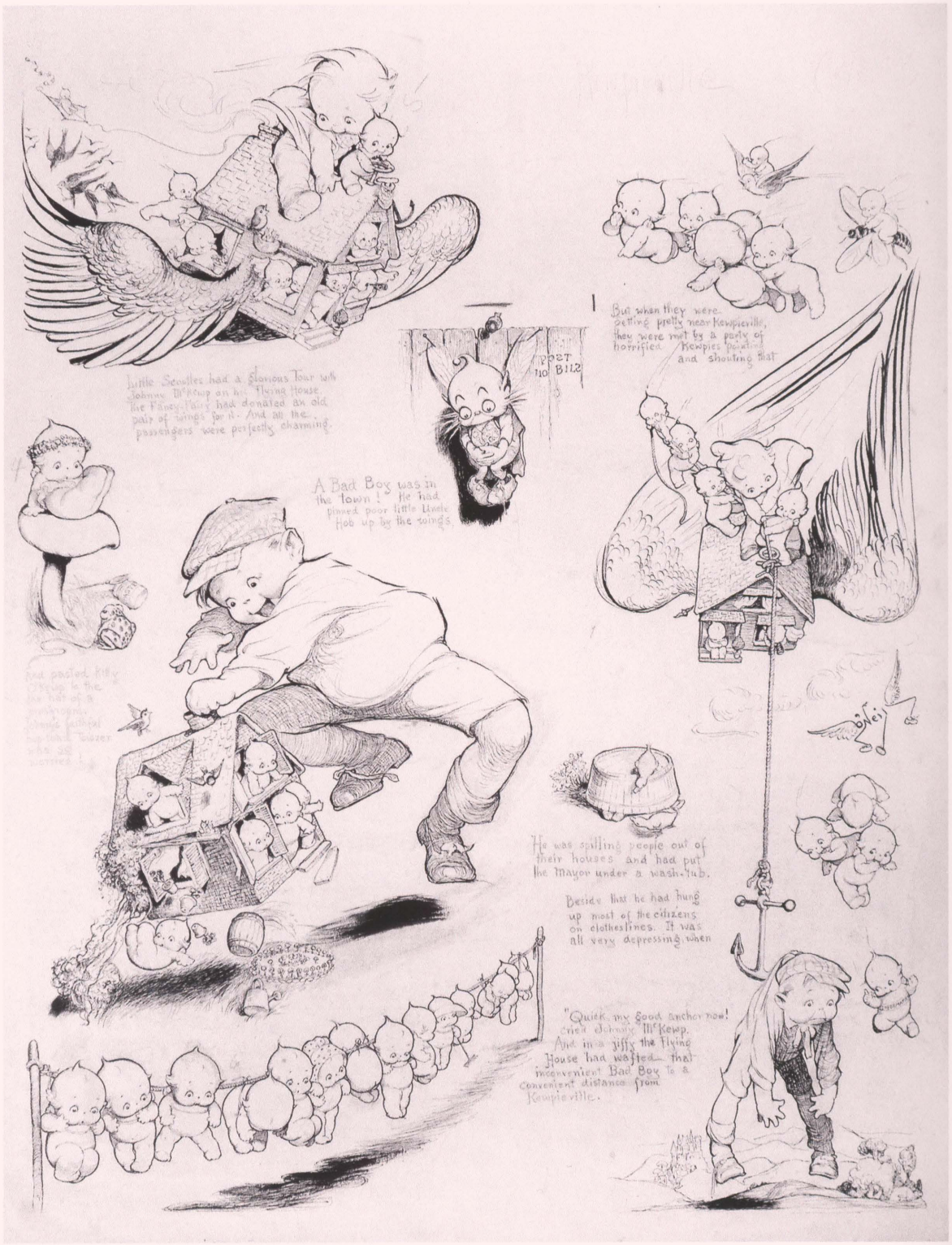
One Day the Kewps... *1918*

Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks



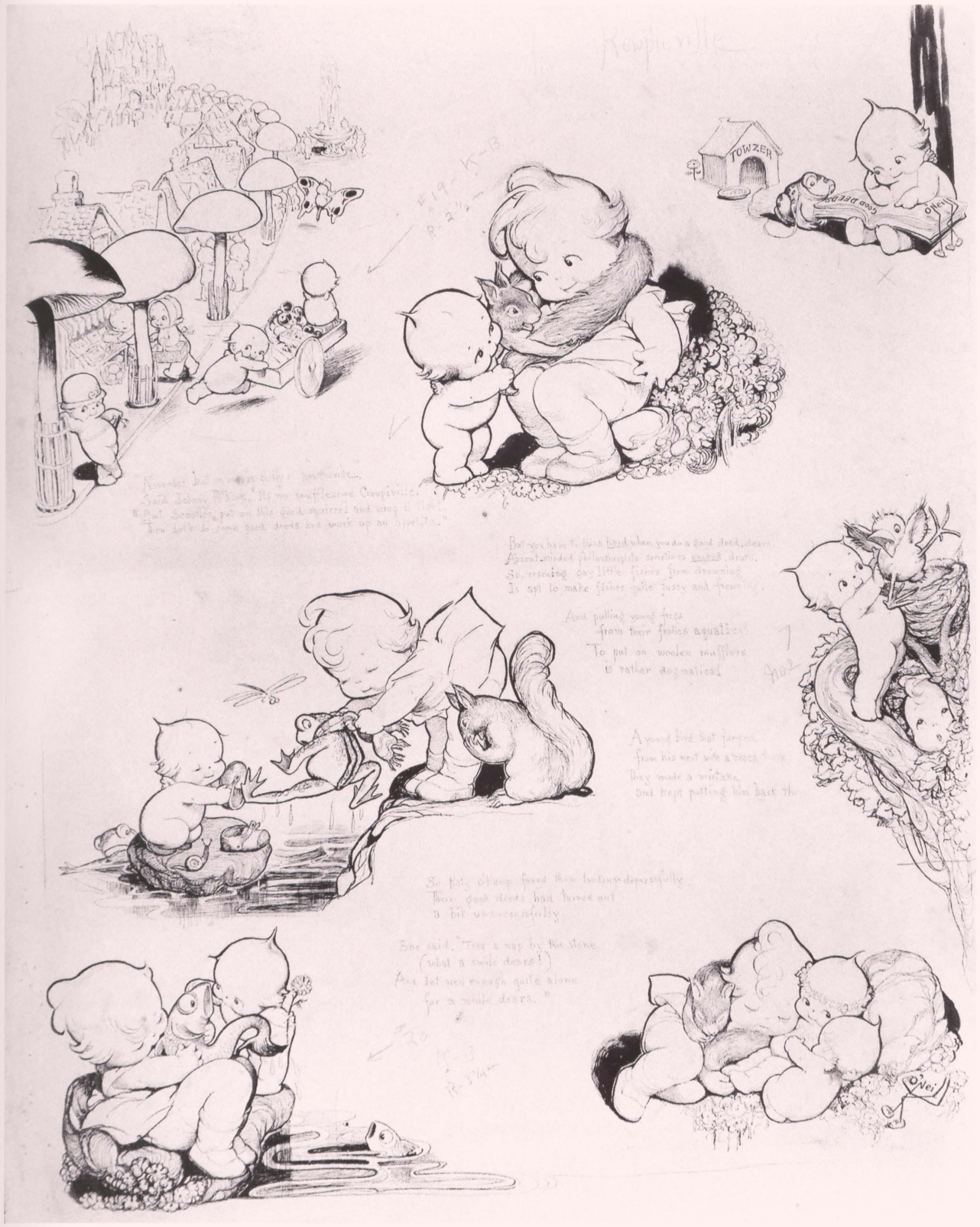
Gus the Ghost and the Kewpies *1919*

Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks



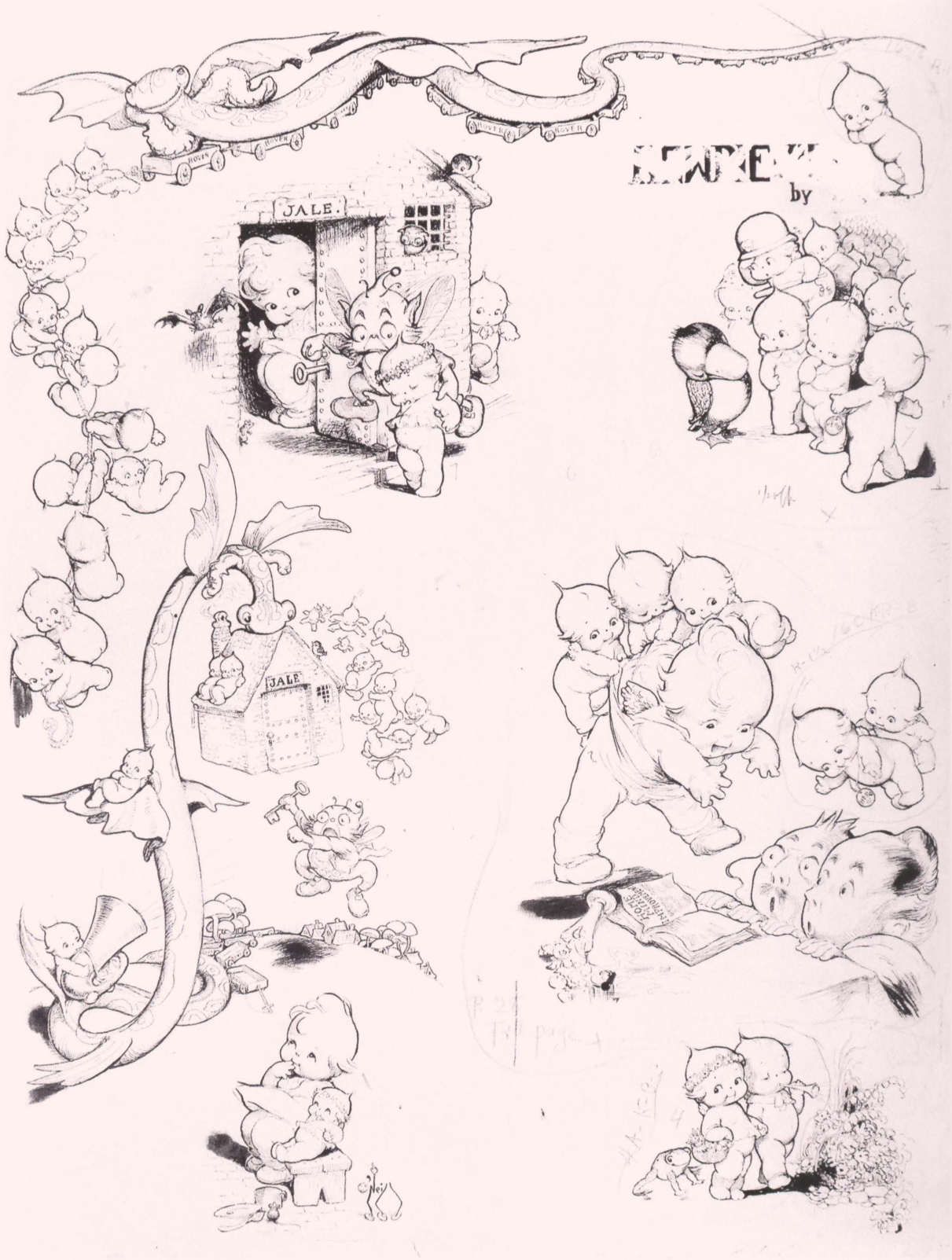
Kewpieville *1925*

Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.010



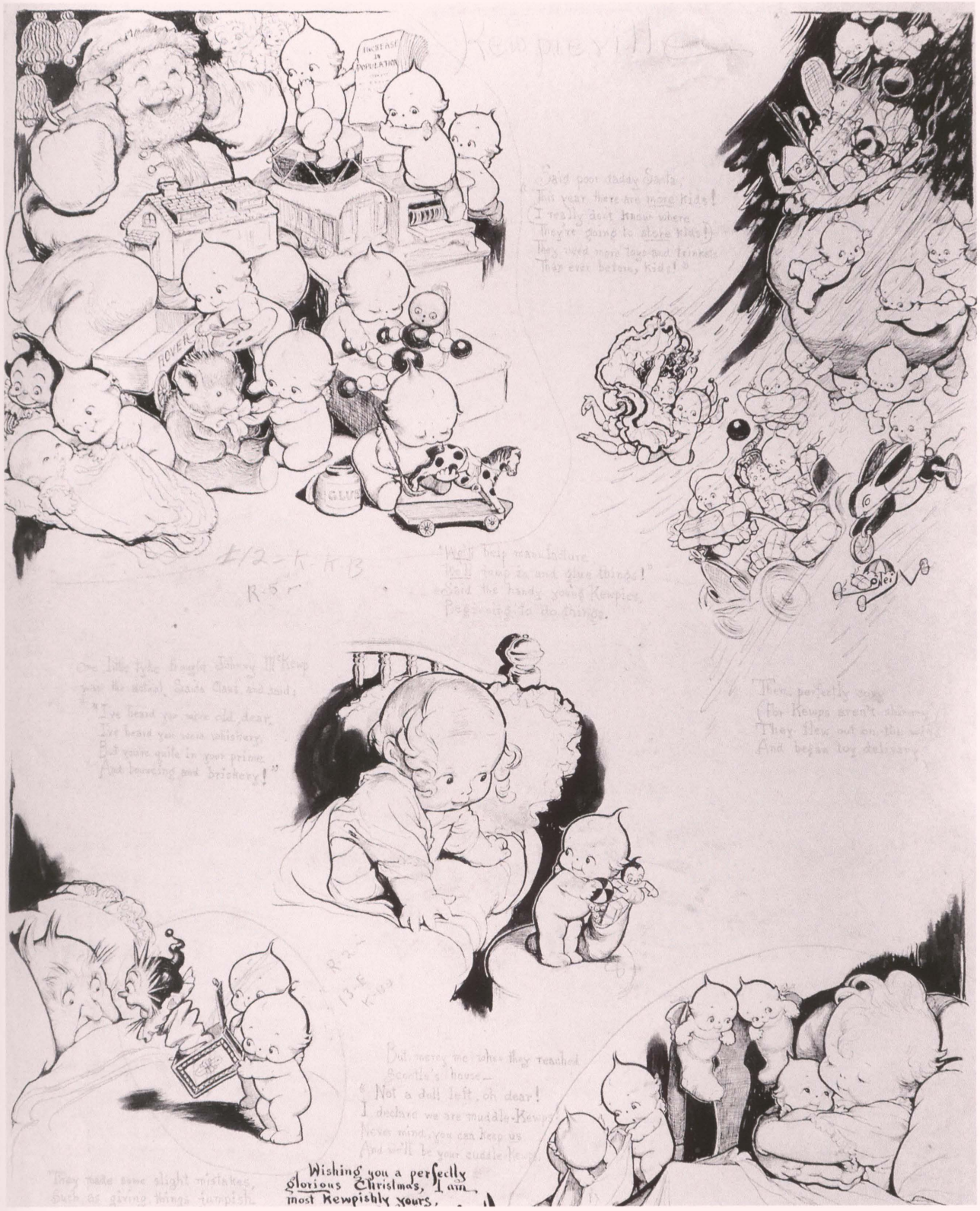
Kewpieville *1925*

Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.011



Kewpieville *1925*

Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.009



Kewpieville *1925*

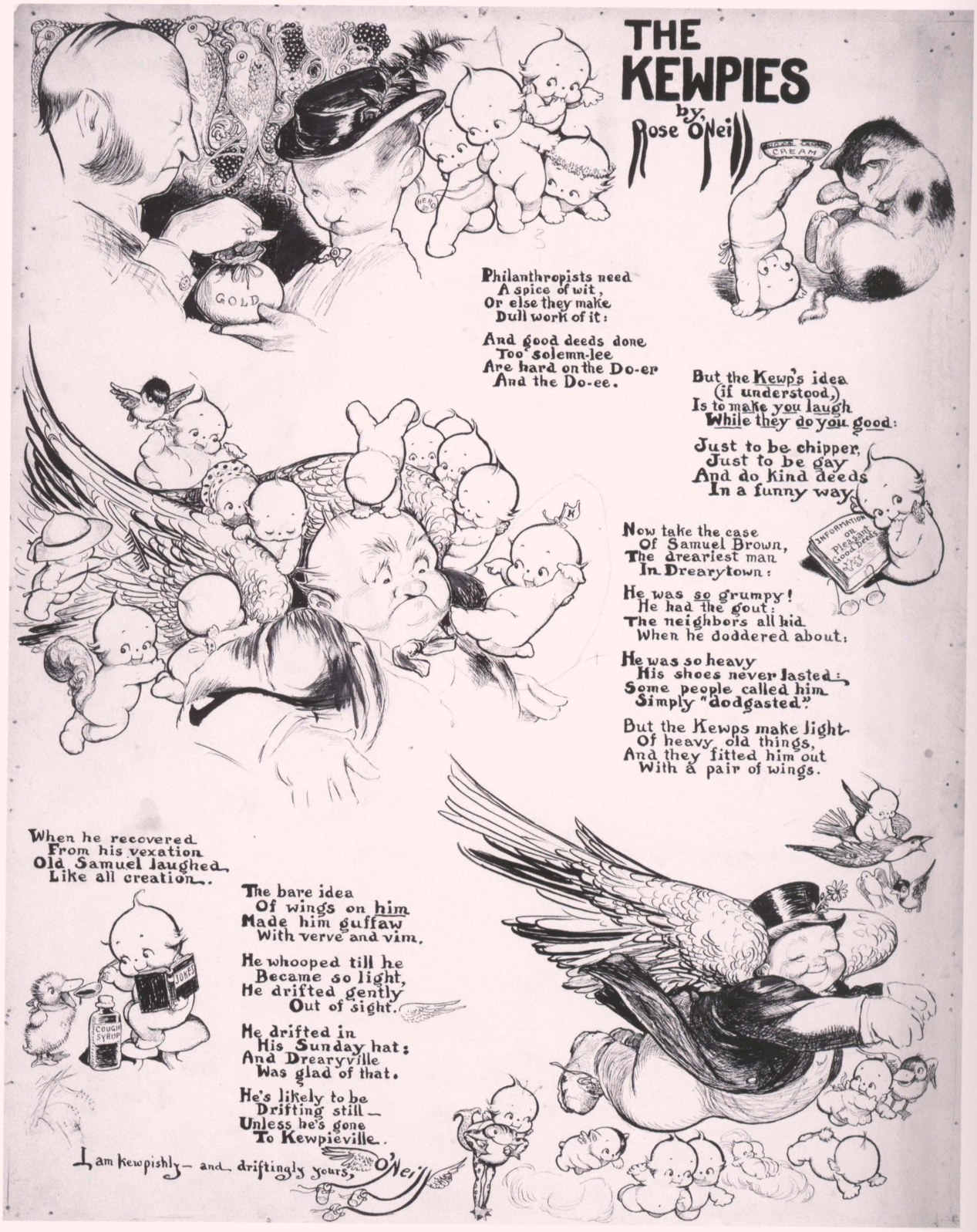
Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.012

Kuddle Kewpie *c. 1925*

Fabric, cotton, stuffing
17 3/4 × 10 × 4 1/2 inches
Collection of the Ralph Foster Museum, College of the Ozarks

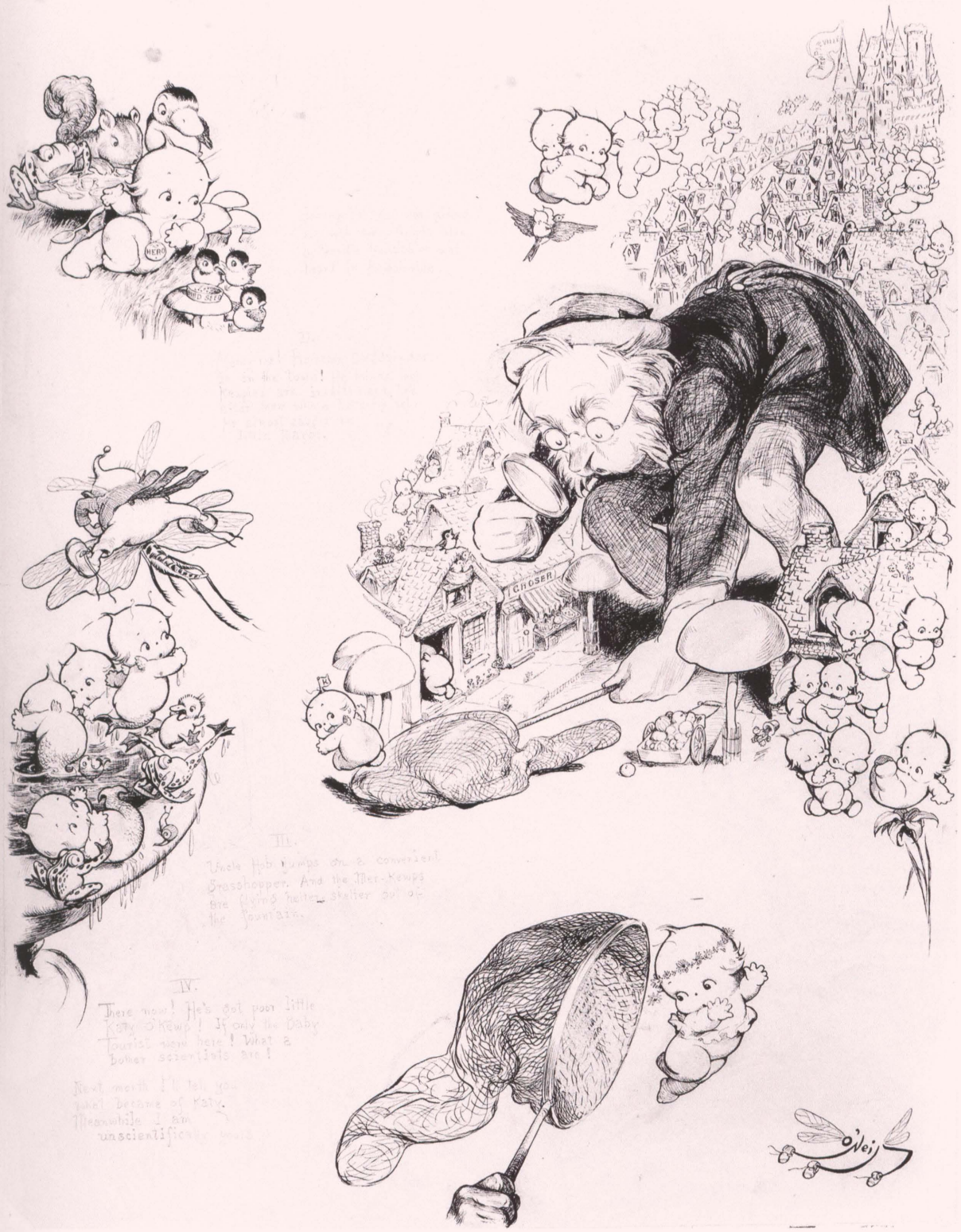
Kewpie mold *c. 1925-50*

Cast aluminum
11 1/4 × 7 1/4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks



The Kewpies *June 1928*

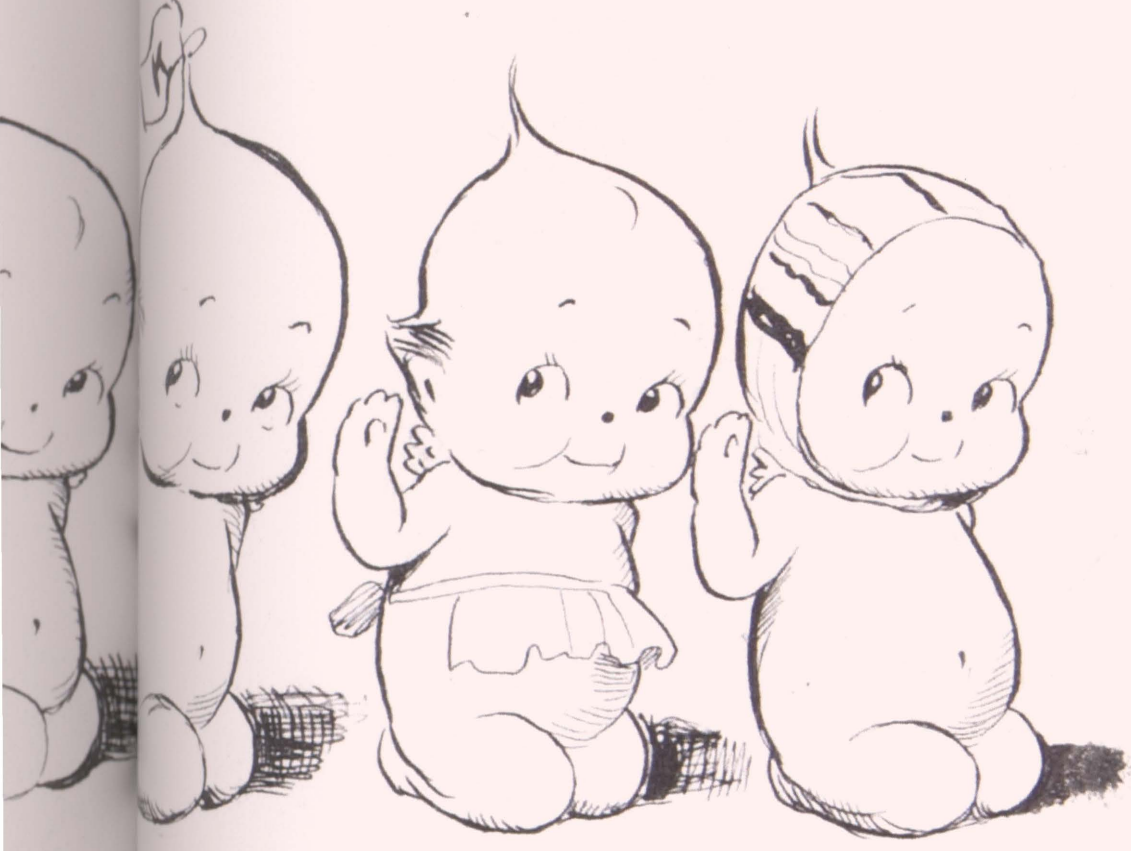
Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018



Untitled (Kewpie in a fairy net) *n.d.*

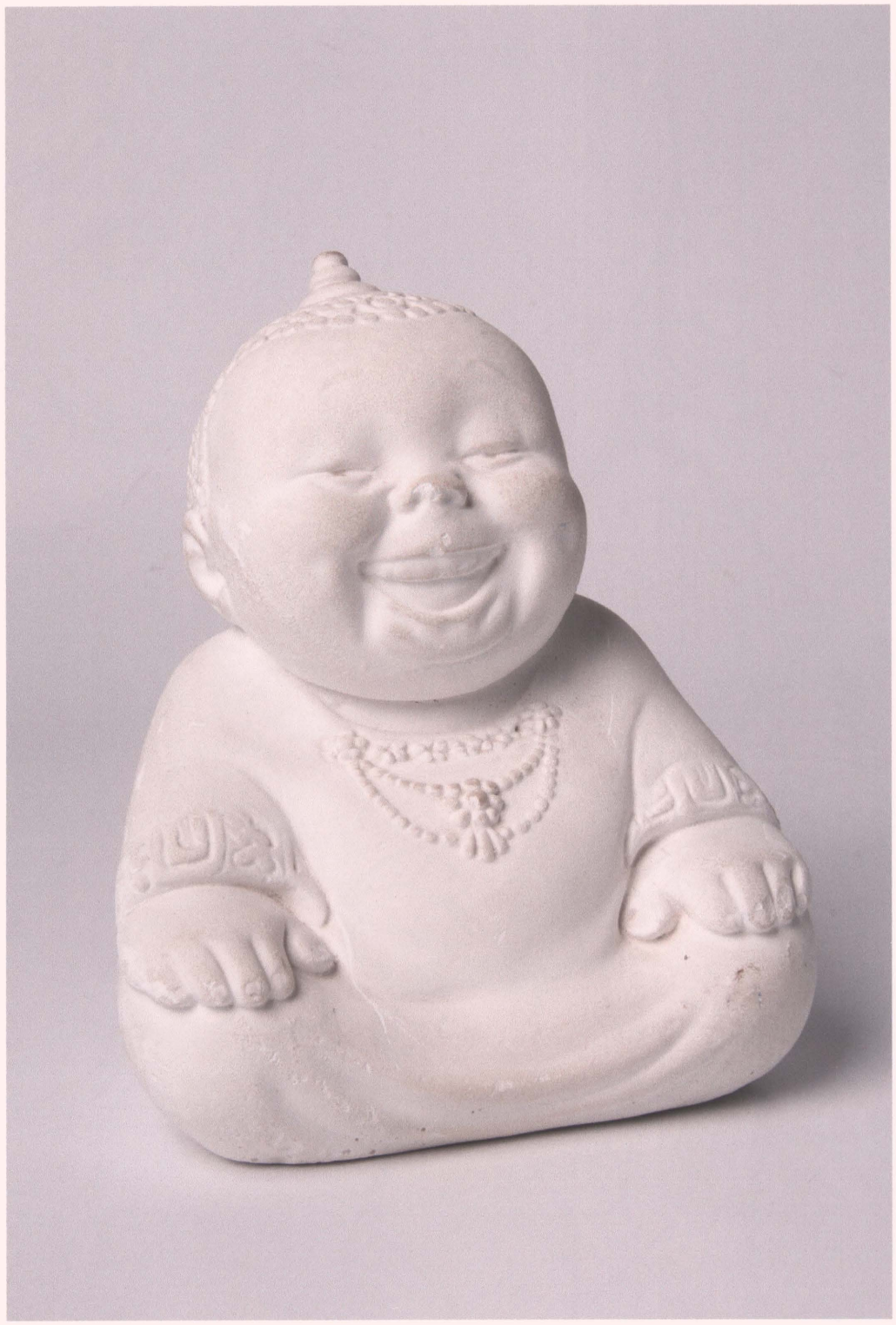
Pen and ink on paper
22 3/4 × 20 1/4 inches
Collection of the International Rose O'Neill Club Foundation


O'Neil



Girl and Kewpie Voting *n.d.*

Pen and ink on paper
12 × 8 1/4 inches
Collection of Bonniebrook Historical Society,
Museum, & Homestead



Ho Ho *1940*

Plaster cast
4 3/4 × 4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Ho Ho *1940*

Coated plaster
4 3/4 × 4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

MYTHOLOGY AND THE SWEET MONSTERS

O'Neill describes in her autobiography that the Sweet Monsters are "...an intricate network of lines with a small brush and India ink." They were greatly influenced by Irish folklore and Greek mythology but also born of her subconscious and the glorious woods of Bonniebrook. Explaining further, she states "As darkness came the woods grew wilder. The heaped rocks with twisted roots of trees made strange figures. I seemed to see primeval shapes with slanted foreheads, deep arched necks, and heaping shoulders playing on primordial flutes. I had a sort of cloudy vision of the pictures I was to make long afterwards..." The monsters, all 107 drawings and four sculptures, debuted at the Galerie Devambez (1921) in Paris. In the same year, she was elected to the Société Nationale des Beaux-Arts. A year later, the exhibition of monsters was shown at the Wildenstein Galleries in New York.

Erato *c. 1886-1901*

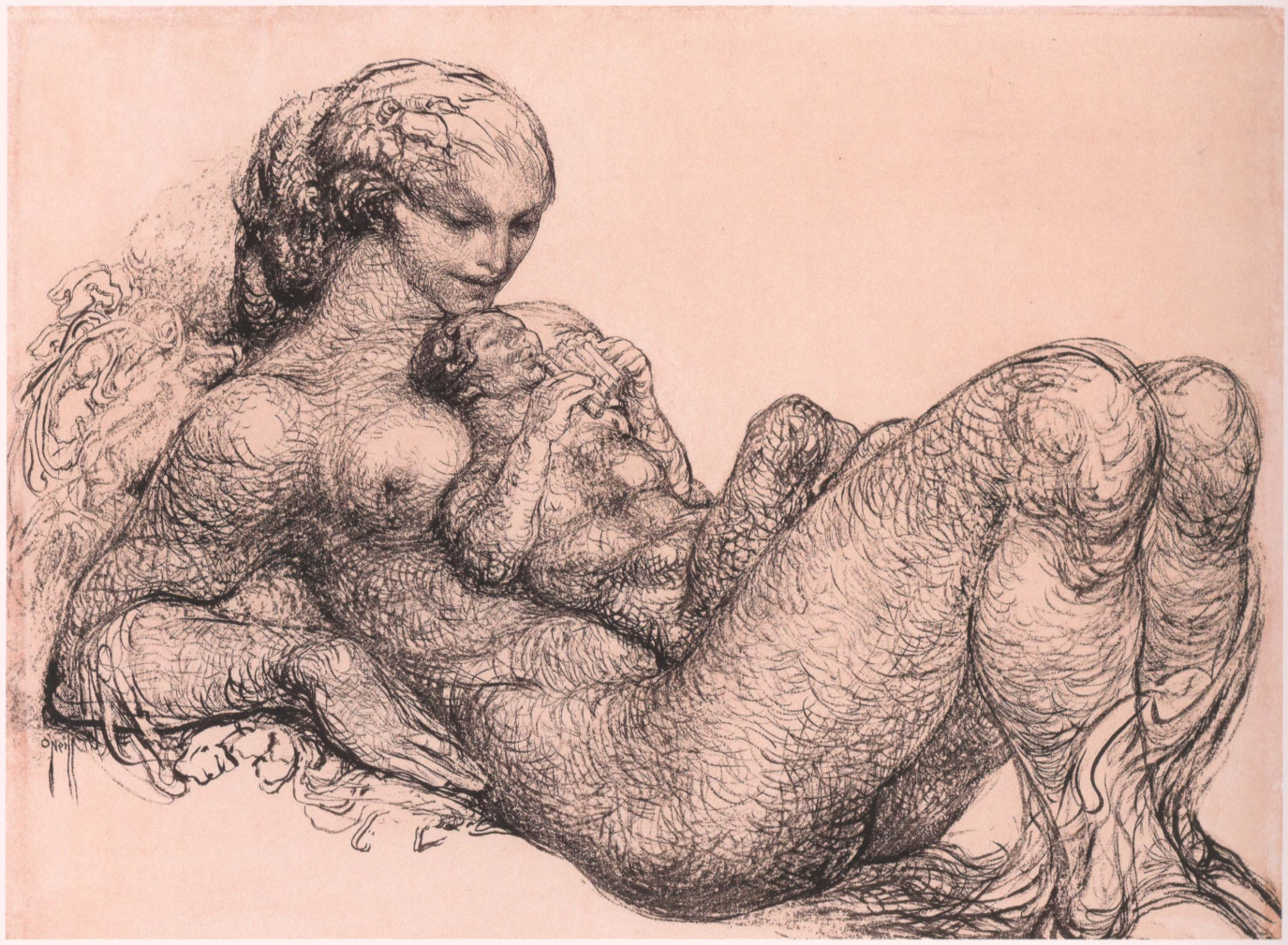
Graphite on paper
19 × 12 1/2 inches
Collection of the Norman Rockwell Museum

The Defection of the Fairy Godmother *1901*

Pen and ink on paper
25 × 24 inches
Collection of Susan Wilson

Paolo and Francesca *1911*

Graphite and watercolor on paper
31 × 28 inches
Collection of Susan Wilson



The Faun Teaches the Poet to Play the Pipes *ca. 1910s*

Ink on paper
18 × 24 inches
Collection of Brandywine Museum of Art, Purchased with Museum funds, 1989
89.20.4

Untitled (Sweet Monsters) *c. 1915-20*

Pen and ink on paper
10 1/2 × 13 1/2 inches
Collection of Susan Wilson

Fugitive portrait *c. 1915-20*

Graphite on paper
6 1/4 × 4 1/4 inches
Collection of Bonniebrook Historical Society, Museum, and Homestead

Satyr *c. 1915-20*

Bronze
5 1/2 × 4 1/2 × 3 3/4 inches
Collection of Ralph Foster Museum, College of the Ozarks

Dryad and Faun *1922*

Photolithograph
22 1/2 × 28 1/2 inches
Collection of the Norman Rockwell Museum

Struggle for Life (Sweet Monsters) *c. 1920s*

Pen and ink on paper
15 × 11 1/2 inches
Collection of the Norman Rockwell Museum

Untitled (Sweet Monsters) *n.d.*

Pen and ink on paper
25 × 26 inches
Collection of Susan Wilson

Even at Heaven's Gate *n.d.*

Pen and ink on paper
19 × 18 inches
Collection of Susan Wilson

Untitled (head) *n.d.*

Graphite on paper
22 × 28 inches
Collection of the Ralph Foster Museum, College of the Ozarks

The Will to Create #1 (Sweet Monsters) *n.d.*

Pen and ink on paper
19 1/4 × 24 3/4 inches
Collection of the International Rose O'Neill Club Foundation

Embrace of the Tree button *n.d.*

Manufactured button with printed ribbon
2 1/2 × 9 inches
Collection of Andrew County Museum

Embrace of the Tree by Rose O'Neill at
her Bonniebrook estate, Walnut Shade, MO

Exhibition CHECKLIST

Sand
Pen a
9 × 1
Collec

Untit
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15 ×
Collec

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18 ×
Collec
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Collec

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Gouac
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Collec

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Letter
16 ×
Collec

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Pen a
21 1/
Collec

Erat
Graph
19 ×
Collec

Sands of Time, *c. 1896-1901*
Pen and ink with watercolor on paper
9 × 13 3/4 inches
Collection of the International Rose O'Neill Club Foundation

Untitled (couple on couch), *c. 1896-1901*
Pen and ink, graphite, watercolor on paper
15 × 21 3/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

O Promise Me, *c. 1896-1901*
Pen and ink on paper
18 × 13 inches
Collection of the Rose O'Neill Foundation,
Courtesy of Bonniebrook Historical Society, Museum, & Homestead

Mama's Birthday, *1897*
Pen and ink with wash on paper
16 × 14 inches
Collection of Susan Wilson

When Amaryllis Trippeth Down, *1898*
Gouache on paper
15 × 21 3/4 inches
Collection of International Rose O'Neill Club Foundation

In the Art Gallery, *1898*
Pen and ink on paper
15 1/2 × 27 7/8 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.38

The Result, *1898*
Pen and ink on paper
16 × 23 inches
Collection of Susan Wilson

An Admirer's Letter, *1899*
Letter, lock of hair, and lithograph
16 × 15 inches
Collection of Susan Wilson

Elucidating Morals, *1900*
Pen and Ink on paper
21 1/2 × 26 inches
Collection of Susan Wilson

Erato, *c. 1896-1901*
Graphite on paper
19 × 12 1/2 inches
Collection of the Norman Rockwell Museum

Emphatic Rejection, *c. 1900*
Pen and ink, watercolor, gouache, on board
15 × 21 3/4 inches
Collection of the Norman Rockwell Museum

Popularity à la Mode. Mrs. Hightone — I hear that your new Rector is very popular.
Mrs. DeStyle — Popular? Yes, indeed! Why, we are thinking of having his sermons dramatized., *1901*
Ink and blue pencil on paper
21 3/8 × 15 1/8 inches
Collection of Delaware Art Museum,
Gift of Helen Farr Sloan, 1980

Two Women, *1901*
Pen and Ink on paper
15 3/8 × 22 1/8 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

Gentleman's Lounge, *1901*
Ink and wash on paper with blue pencil
15 3/8 × 22 5/16 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

The Defection of the Fairy Godmother, *1901*
Pen and ink on paper
25 × 24 inches
Collection of Susan Wilson

The Brain-Worker, *1902*
Pen and ink on paper
16 × 22 inches
Collection of Susan Wilson

Frontispiece from The *Loves of Edwy*, *1904*
Pen and ink on paper
11 5/8 × 19 1/4 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.2

"You know you can't leave me, Jane?" (Illustration from *The Loves of Edwy*), *1904*
Gouache on illustration board
20 × 13 inches
Collection of International Rose O'Neill Club Foundation

"Lady Jane, The Juke, and Juggs" (Illustration from *The Loves of Edwy*), *1904*
Pen and ink on paper
19 × 15 inches
Collection of International Rose O'Neill Club Foundation

(He) stared indignantly up (Illustration from *The Loves of Edwy*), *1904*
Watercolor and gouache on paper mounted on board
15 1/2 × 22 1/8 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

He had his arm about my neck in the old way (Illustration from *The Loves of Edwy*), *1904*
Pen and ink on paper
22 × 15 inches
Collection of Susan Wilson

"You are more like a Visiting Child than the Mistress here, Lady Jane" (Illustration from *The Loves of Edwy*), *1904*
Pen and ink on paper
11 5/8 × 19 1/4 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.9

The letter had come to me (Illustration from *The Loves of Edwy*), *1904*
Watercolor and gouache on paper mounted on board
15 1/2 × 22 1/8 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

The slender body that a clasp would break (Illustration from *The Loves of Edwy*), *1904*
Pen and ink on paper
22 1/4 × 15 1/4 inches
Collection of the International Rose O'Neill Club Foundation

Georgie on the Couch (Illustration from *The Loves of Edwy*), *1904*
Pen and ink on paper
22 × 15 inches
Collection of International Rose O'Neill Club Foundation

The Too Affable Girl, *1904*
Pen and ink on paper
17 × 26 inches
Collection of Susan Wilson

His Uncle brings a present to little Johnny, *1905*
Pen and Ink on paper
15 3/8 × 22 3/16 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

The Moral Atmosphere, *1905*
Pen and ink on paper
15 1/4 × 22 1/8 inches
Collection of Brandywine Museum of Art,
Gift of the Rose O'Neill Foundation, 2020
2020.1.7

A Night with Little Sister, *1906*
Pen and ink on paper
7 3/8 × 15 1/4 inches
Collection of Brandywine Museum of Art,
Gift of Jane Collette Wilcox, 1982 82.16.191

"Do you think you ought to speak in this way to a perfect stranger?", *1909*
Pen and ink on paper
24 × 17 3/4 inches
Collection of the Norman Rockwell Museum

Callie Wheatley seated herself at the table and accepted tea., Illustration for *A California Conscience* by Edith Wyatt, McClure's, *1909*
Pen and ink on paper
18 × 24 inches
Collection of the Norman Rockwell Museum

Jell-O illustration drawing - Kewpies around yellow bowl, *c. 1909-29*
Graphite and watercolor on paper
12 × 15 inches
Collection of the Jell-O Museum, LeRoy Historical Society,
Gift of the Rose O'Neill Foundation

Jell-O illustration drawing - Man Reading Newspaper, *c. 1909-29*
Graphite on paper
14 × 19 inches
Collection of the Jell-O Museum, LeRoy Historical Society,
Gift of the Rose O'Neill Foundation

Jell-O illustration drawing - Nan & Bobby, *c. 1909-29*
Graphite on paper
14 × 19 inches
Collection of the Jell-O Museum, LeRoy Historical Society,
Gift of the Rose O'Neill Foundation

Paolo and Francesca, *1911*
Graphite and watercolor on paper
31 × 28 inches
Collection of Susan Wilson

The Faun Teaches the Poet to Play the Pipes, *ca. 1910s*
Ink on paper
18 × 24 inches
Collection of Brandywine Museum of Art,
Purchased with Museum funds, 1989
89.20.4

Portrait of Rose O'Neill, *c. 1912*
Oil on Canvas
25 × 21 inches
Collection of the Springfield Art Museum, Springfield, MO
SAM 2018.2.1

The Kewpies and the Scolding Aunt, *1912*
Pen and ink on paper
13 × 20 inches
Collection of the Norman Rockwell Museum

The Kewps and Stern Irene, *1912*
Ink and graphite on thick paper mounted on board sheet
17 × 17 7/8 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

Kewpies scolding a little girl, *1912*
Ink and graphite on paper
12 7/16 × 18 5/8 inches
Collection of Delaware Art Museum,
Gift of the Rose O'Neill Foundation, 2018

Kewpie doll, *c. 1914*
Porcelain
7 × 11 × 3 1/2 inches
Collection of Andrew County Museum

Kewpie doll (African American), *c. 1914*
Porcelain
2 1/2 × 4 1/2 × 1 1/4 inches
Collection of Andrew County Museum

One of Our Girls, *1914*
Pen and ink on paper
21 1/2 × 15 1/2 inches
Collection of Susan Wilson

The Kewpies and Ducky Daddles, *1914*
Pen and ink on paper
56 × 33 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland
Cartoon Library & Museum
CGA.AC.BB15.004

The Kewpies and Thanksgiving, *1914*
Pen and ink on paper
39 × 57 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland
Cartoon Library & Museum
CGA.AC.BB15.007

The Kewpies and Little Tibby's Tree, *1914*
Pen and ink on paper
52 × 34 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland
Cartoon Library & Museum
CGA.AC.BB15.005

Jell-O illustration drawing - Dorothy, *c. 1914-18*
Graphite and watercolor on paper
11 × 15 inches
Collection of the Jell-O Museum, LeRoy Historical Society,
Gift of the Rose O'Neill Foundation

Jell-O advertisement - The Kewpies and the Sensible Woman, *1915*
Photolithograph, *Ladies Home Journal*, 1915
11 × 16 inches
Collection of the Jell-O Museum, LeRoy Historical Society

Jell-O advertisement - Dorothy's Getting Well, *1915*
Photolithograph, *Ladies Home Journal*, 1915
11 × 16 inches
Collection of the Jell-O Museum, LeRoy Historical Society

Kewpie doll (with flower crown), *c. 1914-18*
Porcelain
7 × 11 × 4 inches
Collection of Andrew County Museum

Kewpie doll (blue suit), *c. 1914-18*
Porcelain
4 × 7 × 2 inches
Collection of Andrew County Museum

Children's Kewpie Tea Set, *c. 1915*
Porcelain
Variable
Collection of Andrew County Museum

Untitled (Sweet Monsters), *c. 1915-20*
Pen and ink on paper
10 1/2 × 13 1/2 inches
Collection of Susan Wilson

Fugitive portrait, *c. 1915-20*
Graphite on paper
6 1/4 × 4 1/4 inches
Collection of Bonniebrook Historical Society, Museum, and Homestead

Satyr, *c. 1915-20*
Bronze
5 1/2 × 4 1/2 × 3 3/4 inches
Collection of Ralph Foster Museum, College of the Ozarks

Kewpies in the lap of Learning; Story illustration for "The Kewpies and the College,", *1916*
Pen and ink on paper
22 1/2 × 16 inches
Collection of the Norman Rockwell Museum

The Kewps now vie in antics various to make the Fairy Queen hilarious., ***Illustration for The Kewpies and their Fairy Cousin, Good Housekeeping,*** *1916*
Pen and ink on paper
22 1/2 × 16 inches
Collection of the Norman Rockwell Museum

Kewpies Thanksgiving, *1916*
Pen and ink on paper
22 1/2 × 16 inches
Collection of Susan Wilson

The Mer-kewps, *1917*
Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

When the Information Kewp looked up Liberty's location in his book they all set sail across the bay, carrying the cake, *1918*
Pen and ink on paper
22 1/2 × 15 inches
Collection of the Norman Rockwell Museum

The Kewpies and Liberty's Birthday, *1918*
Pen and ink on paper
22 1/2 × 16 inches
Collection of Susan Wilson

One Day the Kewps..., *1918*
Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Jell-O advertisement - What Mama Said, *1919*
Photolithograph, *Ladies Home Journal*, October 1919
11 × 16 inches
Collection of the Jell-O Museum, LeRoy Historical Society

Jell-O advertisement - They Wanted Jell-O, *1919*
Photolithograph, unknown source, April 1919
11 × 16 inches
Collection of the Jell-O Museum, LeRoy Historical Society

Gus the Ghost and the Kewpies, *1919*
Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Jell-O advertisement - Dorothy is five years old today, *c. 1920*
Photolithograph, *Good Housekeeping* magazine, March 1921
9 × 12 inches
Collection of the Jell-O Museum, LeRoy Historical Society,
Gift of the Rose O'Neill Foundation

Jell-O advertisement - Playing at Housekeeping, *1920*
Photolithograph, Genesee Pure Food Company
9 × 12 inches
Collection of the Jell-O Museum, LeRoy Historical Society

Struggle for Life (Sweet Monsters), *c. 1920s*
Pen and ink on paper
15 × 11 1/2 inches
Collection of the Norman Rockwell Museum

Telling Mama about Jell-O, *1921*
Pen and ink with watercolor on paper
25 × 29 inches
Collection of Susan Wilson

Dryad and Faun, *1922*
Photolithograph
22 1/2 × 28 1/2 inches
Collection of the Norman Rockwell Museum

Kewpieville, *1925*
Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.010

Kewpieville, *1925*
Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.011

Kewpieville, *1925*
Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.009

Kewpieville, *1925*
Pen and ink on paper
22 × 28 inches
Rose O'Neill Collection
Collection of The Ohio State University Billy Ireland Cartoon Library & Museum
CGA.AC.BB15.012

The Harmonious Child - She writes his first love letter (by Sir Phillip Hamilton Gibbs) *Cosmopolitan* Fiction Illustration, *1925*
Pen and ink on paper
18 1/2 × 22 1/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#09

Scampering, scuffling, dancing little feet; Pratt Lambert Varnish, *1925*
Oil on canvas
21 1/2 × 18 inches
Collection of Susan Wilson

A Child Shall Lead Them (by Edith Barnard Delano) *Good Housekeeping* Fiction Illustration, *1925*
Pen and ink on paper
22 × 15 3/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#01

Kewpie Mold, *c. 1925-50*
Cast aluminum
11 1/4 × 7 1/4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Kuddle Kewpie, *c. 1925*
Fabric, cotton, stuffing
17 3/4 × 10 × 4 1/2 inches
Collection of the Ralph Foster Museum, College of the Ozarks

The New Baby, *1927*
Pen and ink on paper
17 × 14 1/2 inches
Collection of the Kelly Collection of American Illustration

***Ladies Home Journal* - Christmas Cover,** *1927*
Periodical page
10 × 12 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Worshipping Freddie, *1928*
Pen and ink with watercolor on paper
20 × 19 inches
Collection of Susan Wilson

The Kewpies, *June 1928*
Pen and ink on paper
22 1/2 × 17 1/4 inches
Collection of Delaware Art Museum, Gift of the Rose O'Neill Foundation, 2018

Green - As In Envy (by Forrest Wilson) *Cosmopolitan* Fiction Illustration, *1929*
Ink and watercolor on paper
15 1/4 × 22 1/2 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#02

Youth (by Sinclair Lewis) *Cosmopolitan* Fiction Illustration, *1930*
Graphite and watercolor on paper
13 1/4 × 10 1/2 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#04

Carola's Causes (by Booth Tarkington) *Cosmopolitan* Fiction Illustration, *1930*
Graphite and watercolor on board
15 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#05

What Is It The Mom Does? (by Lenora Mattingly Weber) *Good Housekeeping* Fiction Illustration, *1930*
Ink, graphite and watercolor on board
22 × 30 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#07

Untitled (man with a pipe, woman looking over shoulder), *c. 1930*
Pen and ink on paper
22 × 15 3/4 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#03

Pin-Up Girl, *c. 1930-40*
Pen and ink with watercolor on paper
17 1/2 × 13 1/2 inches
Collection of Susan Wilson

Mr. Big Doc (by Lenora Mattingly Weber)
***Good Housekeeping* Fiction Illustration,** *1933*
Ink and watercolor on paper
30 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#08

My Man (by Monica Krawczyk)
***Good Housekeeping* Fiction Illustration,** *1933*
Ink, graphite and watercolor on board
30 × 22 inches
Collection of Washington University in St. Louis Libraries and Collections
WUISL-23-RO-#06

Ho Ho, *1940*
Plaster cast
4 3/4 × 4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Ho Ho, *1940*
Coated plaster
4 3/4 × 4 × 4 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Callista, *n.d.*
Graphite on paper
10 × 14 inches
Collection of the International Rose O'Neill Club Foundation

Embrace of the Tree button, *n.d.*
Manufactured button with printed ribbon
2 1/2 × 9 inches
Collection of Andrew County Museum

Even at Heaven's Gate, *n.d.*
Pen and ink on paper
19 × 18 inches
Collection of Susan Wilson

Girl and Kewpie Voting, *n.d.*
Pen and ink on paper
12 × 8 1/4 inches
Collection of Bonniebrook Historical Society, Museum, and Homestead

Glass photo, Rose O'Neill portrait, *n.d.*
Collection of Ralph Foster Museum, College of the Ozarks

Glass photo, Rose O'Neill with Ho Ho, *n.d.*
Original photo by Gertrude Kasebier, 1907
Collection of Ralph Foster Museum, College of the Ozarks

Untitled (children on chair), *n.d.*
Pen and ink with watercolor on paper
26 × 30 inches
Collection of Susan Wilson

Untitled (couple leaning in), *n.d.*
Pen and ink on paper
21 × 8 inches
Collection of Bonniebrook Historical Society, Museum, and Homestead

Untitled (figure study), *n.d.*
Oil on canvas
27 1/4 × 20 1/4 inches
Collection of the International Rose O'Neill Club Foundation

Untitled (head), *n.d.*
Graphite on paper
22 × 28 inches
Collection of the Ralph Foster Museum, College of the Ozarks

Untitled (Kewpie in a fairy net), *n.d.*
Pen and ink on paper
27 1/4 × 20 1/4 inches
Collection of the International Rose O'Neill Club Foundation

Untitled (railroad workers), *n.d.*
Graphite on paper
13 × 11 inches
Collection of Bonniebrook Historical Society, Museum, and Homestead

Untitled (Sweet Monsters), *n.d.*
Pen and ink on paper
25 × 26 inches
Collection of Susan Wilson

The Will to Create #1 (Sweet Monsters), *n.d.*
Pen and ink on paper
19 1/4 × 24 3/4 inches
Collection of the International Rose O'Neill Club Foundation

Books

Garda, *1929*
Doubleday, Doran & Co.
Collection of Sordoni Art Gallery, Wilkes University

The Goblin Woman, *1930*
Doubleday, Doran & Co.
Collection of Ralph Foster Museum, College of the Ozarks

The Kewpies, Their Book, *1913*
Verses and Images by Rose O'Neill
Frederick A. Stokes Company
Collection of Ralph Foster Museum, College of the Ozarks

"Sweet Monsters": The Serious Art of Rose O'Neill Pamphlet, *January 1, 1980*
Lois Helman (Author)
Publisher unknown
Collection of Ralph Foster Museum, College of the Ozarks

The Loves of Edwy, *1904*
Lothrop Publishing
Collection of Ralph Foster Museum, College of the Ozarks

The Master-Mistress, *1922*
Alfred A. Knopf
Collection of Ralph Foster Museum, College of the Ozarks

Books By Harry Leon Wilson, Illustrated by Rose O'Neill

The Lions of the Lord, *1903*
Lothrop Publishing
Collection of Ralph Foster Museum, College of the Ozarks

The Splendors, *1902*
Grosset & Dunlap
Collection of Ralph Foster Museum, College of the Ozarks

Lenders to the Exhibition

Andrew County Museum

Brandywine Museum

Billy Ireland Cartoon Library & Museum,
Ohio State University

Bonniebrook Historical Society,
Museum, & Homestead

Delaware Art Museum

International Rose O'Neill Club Foundation

LeRoy Historical Society/ Jell-O Museum

Kelly Collection of American Illustration

Norman Rockwell Museum

Ralph Foster Museum,
College of the Ozarks

Springfield Art Museum

Washington University at St. Louis
Libraries and Collections

Susan Wilson

Contributors

SARAH BUHR

Sarah Buhr is Curator of Art at the Springfield Art Museum; she has been with the museum since 2007. During her tenure, Buhr has curated exhibitions on the work of Nick Cave, Rose O'Neill, Linda Lopez, and Roger Shimomura, among many others, and originated the biennial exhibition *Four by Four: Midwest Invitational* which highlights emerging artists from Missouri, Oklahoma, Kansas, and Arkansas. Buhr holds an M.A. in History with a concentration in Museum Studies from the University of Missouri – St. Louis and a B.A. in Art History from the University of Missouri – Columbia. She was previously the Assistant Curator of Fine Arts at the St. Louis Mercantile Library.

JENNY SHANK

Jenny Shank's story collection *Mixed Company* won the George Garrett Fiction prize and the Colorado Book Award in General Fiction, and her novel The Ringer won the High Plains Book Award. Her stories, essays, satire, and book reviews have appeared in *The Atlantic, The Washington Post, The Guardian, Los Angeles Times*, and *Prairie Schooner*. She is a longtime book critic and member of the National Book Critics Circle. She was a Mullin Scholar in writing at the University of Southern California. She teaches in the Mile High MFA program at Regis University and the Lighthouse Writers Workshop in Denver.

HEATHER SINCAVAGE

Heather Sincavage is an artist, curator, and educator. She is the Associate Professor of Art and the Director of the Sordoni Art Gallery at Wilkes University. She has performed in several performance festivals and exhibitions at the Queens Museum in New York, Tempting Failure festival in London, during Miami Art Basel, and featured at the Tate Modern in London. She has received over 10 international artist residencies and exhibited in over 40 solo and group exhibitions across the United States, Europe and Iceland. Her work is included in "An Introduction to the Phenomenology of Performance Art: SELF/S" by T.J. Bacon. In 2018, Heather received the Tanne Foundation Award.

DIANE WENGER

Diane Wenger taught courses in American History, Women's History, and Material Culture at Wilkes University where she also chaired the department of Global Cultures. She retired as emerita professor in 2019. She holds a B.A. in English from Lebanon Valley College, an M.A. in American Studies from Penn State Harrisburg, and a Ph.D. in History, Program in American Civilization, from the University of Delaware. Her publications include *A Country Storekeeper in Pennsylvania* (Penn State Press), *Schaefferstown and Heidelberg Township* (co-authored with Jan Taylor for Arcadia) and numerous articles on Early American businesses and Pennsylvania German culture and architecture.

The **MISSION** of the Sordoni Art Gallery is to encourage an appreciation of the arts and an understanding of its role in society through direct engagement with art. Our main focus is to present high-quality exhibitions, related programming, and publications in a wide range of media, topics, cultures and time periods.

The **VISION** of the Sordoni Art Gallery is to be a recognized and respected center for the creation of innovative learning environments and programs for the appreciation and study of visual art benefiting the academic and cultural community of Wilkes University and the surrounding region.

Sordoni Art Gallery
STAFF

Heather Sincavage, M.F.A., Director
Melissa Carestia, Assistant Director
Olivia Caraballo, Educational Outreach Assistant
Dylan Kofie, SAG Student Design Fellow, Project Lead

Gallery
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Alina McLaurin, social media team member
Lara Mullen, social media team member
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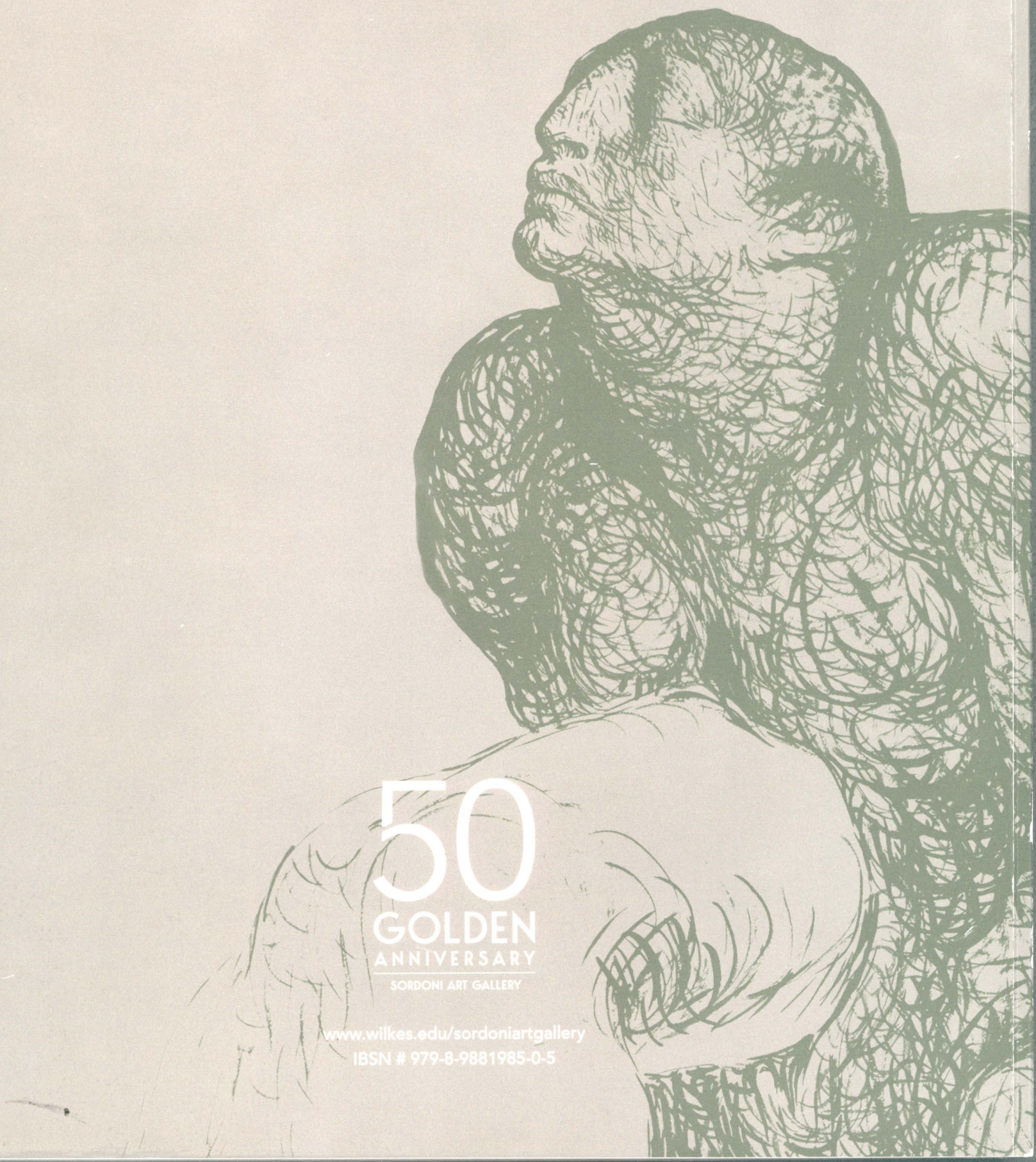

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