



Sculptors, Painters, and Italy: 3 (OltreOceano)

Sirpa Salenius

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The essays in *Sculptors, Painters, and Italy: Italian Influence on Nineteenth-Century American Art* examine the influence of Italy in the works of nineteenth-century American sculptors and painters. The focus is on their experience in Italy, their relationship with local workmen, their contact with Italian artists such as the Tuscan Macchiaioli, and the impact of their Italian experience on the formation of American art. The papers in the volume discuss such artists as Horatio Greenough, Thomas Cole, Hiram Powers, Henry Kirke Brown, Elihu Vedder, Edmonia Lewis, and John Singer Sargent. The essays are written by scholars from American universities and museums, and they appear in the following order: Elise Madeleine Ciregna, “‘An Example in the Right Direction’: Horatio Greenough’s Life and Work in Italy”; John F. McGuigan Jr, “‘A Painter’s Paradise’: Thomas Cole and His Transformative Experience in Florence, 1831-1832”; Rebecca Reynolds, “‘No Ordinary Hands’: Hiram Powers’ Artistic and Professionally Related Family”; Karen Lemmey, “‘I would just as soon be in Albany as Florence,’ Henry Kirke Brown and the American Expatriate Colonies in Italy, 1842-1846”; Mary K. McGuigan, “A Garden of Lost Opportunities: Elihu Vedder in Florence, 1857-1860”; Marilyn Richardson, “Friends and Colleagues: Edmonia Lewis and Her Italian Circle”; and Kathleen Lawrence, “John Singer Sargent, Italy, and the American Paradox.”

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