

Arthur Dove's Diary as a Work of Art

AMERICAN ARTIST ARTHUR DOVE (1880–1946) began keeping a diary in 1924. Two years earlier, he and his partner, artist Helen Torr (1886–1967), purchased a forty-two-foot yawl, the *Mona*, to use as living quarters and sailed it on Manhattan's waterways and Long Island Sound (fig. 1). They moored the *Mona* at Halesite, Long

Island, in 1924, and continued to live shipboard. Dove kept his diary in a pocket notepad he labeled "Log of the *Mona*."¹

The first entry, dated May 4, 1924, records scattered facts. While docked at the wharf, Dove noted, he purchased five gallons of gas and three gallons of oil. The

wind came from the southeast. He caught two of something, but his rough handwriting makes it hard to know exactly what he reeled in; subsequent entries, on May 20 and 21, record the catching of driftwood and boxes.² Most of Dove's ship's log entries, which cluster several to a page, combine data about the boat, the weather, and his daily life with brief comments about his artistic work, including references to the illustrations he made on commission for popular magazines, such as *Pictorial Review*. In some of the entries, Dove drew pictures to illustrate weather conditions, as with the entries for June 2 and 3 (fig. 2). The ship's log ends in December of 1925, around Christmas.

Dove kept up his diary writing for twenty more years, until 1945; the final entries run through late

January of that year. For much of that period, both he and Torr contributed to the diary, although they took turns taking the lead as author. For one long stretch (1925–1935), for instance, Torr penned most of the entries, but as of April of 1939, Dove maintained the diary on his own. He and Torr wrote in composition books, daily planners, and a variety of mass-produced diary formats, including the Ready Reference Diary, Standard Diary for Any Year, Perpetual Date Book, and Deskaide: The Silent Secretary (for 1926, 1929, 1931, and 1940, respectively). Collectively, the thousands of entries, now preserved at the Archives of American Art, indicate that Dove and Torr approached diary keeping as a collaborative endeavor: they wrote on one another's behalf and regularly read what



Fig. 1

Fig. 1
 (Previous spread)
 Photograph of the
 Mona, undated.
 Arthur and Helen
 Torr Dove Papers,
 Archives of American
 Art, Smithsonian
 Institution.

Fig. 2
 Arthur Dove, Log
 of the Mona, June
 2-3, 1924 (detail).
 Arthur and Helen
 Torr Dove Papers,
 Archives of American
 Art, Smithsonian
 Institution.

Painted deck on port side
 with Kanbeak
 Casey came with M. Icheet +
 Budd. J. 2. Ridgway down
 Monday - 8 A.M.
 Sun later - 8 A.M.
 Wipped
 all
 mast
 Red. Cleaned
 + Varished
 Air - Doors
 Covered + painted
 buff
 boat + walls. Down
 twice.

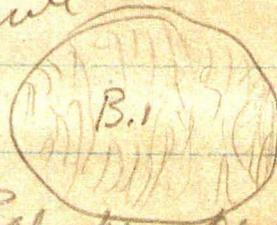
Tues day June 3
 6.30 A.M.
 Wrote log. Calm. Pale blue
 M. all day. 
 W. air in P.M. Painted
 buff ran engine with
 against wheel at dock 8 P.M. 385
 Red. did red paint
 Van Court land P. for sketch

Fig. 2

the other had written, on occasion annotating or expanding an entry. Yet while Torr does speak about herself and her art in some of her entries, and Dove regularly noted her travel plans, social calls, and illnesses, the lion's share of the data recorded relates to Dove's art or to things that the couple did together. For this reason, the diary can feel like Dove's primarily, and Torr's only secondarily, despite its co-authorship.

In keeping a diary, Dove and Torr resembled countless others over the centuries who did the same. Regularly kept records of personal experience and accomplishments existed in the ancient and pre-modern worlds. But the modern genre of diary writing in Europe and the United States took root in the late Middle Ages and the Renaissance, primarily in the form of individual accounts of social and political history or spiritual matters, and emerged full force in England and Ireland in the seventeenth and eighteenth centuries. Well-known examples include the diaries of Samuel Pepys (1633–1703), John Evelyn (1620–1706), Jonathan Swift (1667–1745), and Frances Burney (1752–1840).³ In the nineteenth and early twentieth centuries, the practice became more widespread and in some cases more quotidian, ranging from diaries kept by royalty, politicians, explorers, and intellectuals—Meriwether Lewis (1774–1809), William Clark (1770–1838), and Virginia Woolf (1882–1941) among them—to records of daily life made by soldiers at war, family at home, women managing households, people on the move, and all manner of everyday folk. In the twentieth century, figures such as psychiatrist Carl Jung (1875–1961) and author Anaïs Nin (1903–1977) used the diary as a medium of self-exploration and reflection, following in the footsteps of earlier diarists like the novelist Charlotte Brontë (1816–1855), whose diary keeping served as a fantasy-tinged escape from her day job teaching at a school for girls.⁴ Other modern diaries maintained records of wartime, including the most famous diary of all, that of Anne Frank.⁵

Diaries, along with other forms of unpublished autobiographical writing such as scrapbooks or travel

logs, serve as indispensable primary documents for scholars interested in documenting and understanding the past, including historians of art. Diaries offer factual information and corroborating evidence; they also help illuminate how historical actors experienced the transformative events and ideas of their time. Yet mining a diary for information or insight requires care and caution. As Cynthia A. Huff has noted, echoing much of the critical literature on the diary genre, the scholar must bear in mind numerous factors when reading a diary manuscript: the social and political position of the writer, the textual form and style of the diary, the diary's difference from published writing, period conventions or requirements of diary writing, and the extra-textual material contained in the diary (such as newspaper clippings or locks of hair), as well as its multimedia format. All of this must be considered, along with the scholar's own position as an invested reader with particular, critically formed habits of reading.⁶

One might also include the anticipated audience of the diary, if there was one. As mentioned above, Dove and Torr often wrote for each other, as did Nathaniel Hawthorne (1804–1864) and his wife, Sophia Hawthorne (1809–1871), who kept a tandem diary. In some cases writers penned diaries with publication in mind, and, as Huff notes, chroniclers of family life often wrote for the benefit of future generations.⁷

The scholar must therefore treat any diary as its own form of interpretation, produced by a discursively and contextually situated individual, rather than approach it as a fully trustworthy and transparent window onto the past. Still, diaries provide essential information about the people, events, and ideas of history, including those stories and experiences not immediately accessible or apparent from the historical record left by those in power. For example, the diary kept for more than a decade by Mary Avery White (1778–1860), a resident of the farming town of Boylston, Massachusetts, offers a glimpse of the day-to-day existence of a female member of the rural middle class in the early decades of the nineteenth century,

What does one learn when one pays attention to the contents of a diary like Dove's as well as to the very fact and features of Dove's diary keeping?

Fig. 3
Arthur G. Dove, *Partly Cloudy*, 1942, oil on canvas mounted on masonite, 35 1/2 x 25 1/2 in. University of Arizona Museum of Art & Archive of Visual Arts, Tucson, AZ. © The Estate of Arthur G. Dove, courtesy of Terry Dintenfass, Inc.

Fig. 4
Arthur Dove, *Diary*, November 10–16, 1941. Arthur and Helen Torr Dove Papers, Archives of American Art, Smithsonian Institution.

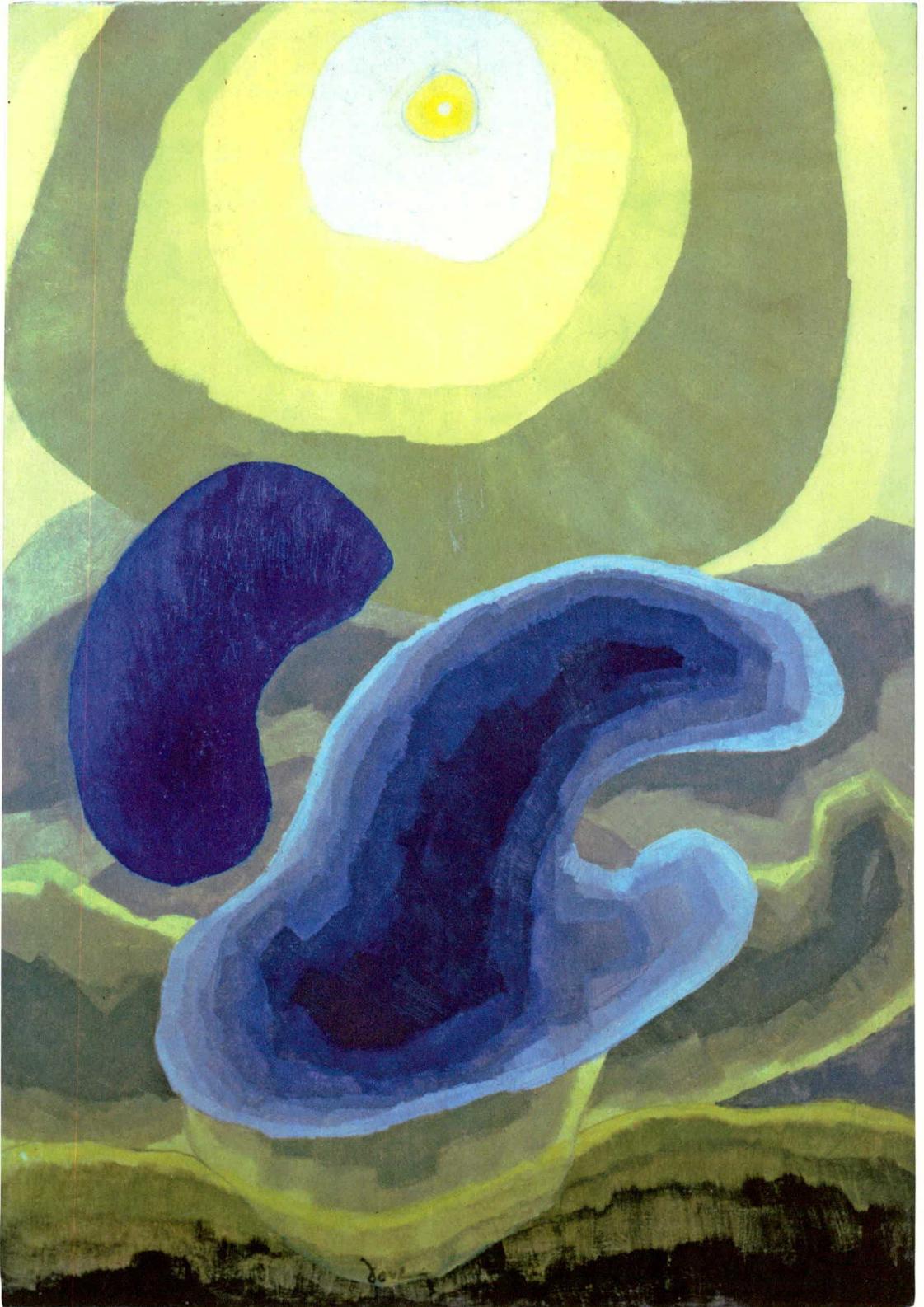


Fig. 3

record and a subjective representation, but it must also be understood as *a work*. In this way, it exists alongside other works—poems, novels, built environments, paintings, and so forth—and requires a scholar to take stock of its subject matter as well as place it in what the field of literary studies calls “the history of written forms.” This means paying attention to and accounting for the diary’s visual and physical characteristics, including form, style, and iconography; its operations and capacities as a particular kind or class of object; and the multiple procedures that comprised its production and use—that is, the material and cognitive experience (one could say the *lived* experience) of writing and reading the diary.¹⁰ This would entail not just taking advantage of the diary’s existence—a boon for interpretation—but also asking a question fundamental to art-historical inquiry: Why, in the first place, does the diary exist?

In Dove’s case, this would mean asking what purpose the diary served for him and what compelled him to create a verbal and visual record of his life in notebook form. It also involves asking what it meant to translate his ideas and experience into lined, calendrically ordered, bound pages and, over time, to accumulate that experience as a stash of small books, physically present in a manner analogous to the paintings and sketches Dove kept by his side over the years. What does one learn when one pays attention to the contents of a diary like Dove’s as well as to the very fact and features of Dove’s diary keeping?

When I initially undertook reading Dove and Torr’s diaries at the Archives, I sought, first and foremost, information about Dove’s art. I wanted to hear what he had to say about his paintings in order to better understand what those paintings meant. So I set out to find the important bits—the meat, so to speak, of the diary—anticipating that I could largely ignore the rest. What good would it do me, after all, to know when Dove got a haircut, or when Torr gave her hair a wash, or when Dove scraped and sanded the deck of the *Mona*, or that he and Torr regularly went to town to visit the post office or buy groceries?¹¹ My knowing that these things occurred told me precious little about Dove’s art.

But because Dove and Torr devoted the vast majority of their diary entries to the everyday, to the stuff of their daily lives—haircuts, dinner plans, trips to town, visits with friends, listening to records and the radio, cleaning, sewing, and fixing up the boat—it occurred to me, as I read through their diary entries, that some amount of significance must lie in the *fact* of this recording, if not in the contents of the chronicling. To be sure, throughout the diaries, both Dove and Torr made penetrating observations about Dove’s art, and Dove’s jottings on his artistic ideas and experiments yield rich, surpris-

ing insight. Yet I was struck (if initially frustrated) by the equal weight the diaries give to art and to everyday life, and struck also by the assiduousness with which Dove and Torr recorded the banal. Acknowledging and exploring their deep investment in the mundane and in the act of diary keeping wound up paying substantial historical and methodological dividends, as did seeing the diary itself as significant as one of many artistic entities in Dove’s world.

To start, the diaries highlight not just the coincidence but the interrelation or interchangeability, as Dove saw it, among his various endeavors and activities, among them the production of art. What might strike the reader as a discontinuous or haphazard style of accounting—thoughts about art admixed with notes about buying socks, working on the boat, going to the movies, reading *Moby Dick* and *Tender Buttons*, or making music with friends—suggests that from Dove’s point of view connections existed among these things; indeed, that all of his various endeavors were interconnected, despite his frequent shifting among different media and genres, each treated in scholarship as distinct and mostly unrelated types of evidence.¹² Within art-historical writing on Dove, his watercolors, paintings, and assemblages receive compartmentalized attention, while Dove’s writings, correspondence, and diaries have chiefly served as documents in the Panofskian sense, as historical records that aid in deciphering and illuminating the subject matter of Dove’s art.¹³ The equal billing given to art and life in the diaries proposes another approach, one that exposes the error of too strictly distinguishing between classes of artifacts. Through that approach, moreover, diary and other forms of personal writing that conventionally line up on the side of “life” might be considered analogous to, rather than mere ciphers for, “art.” To be sure, diaries are not paintings, and ultimately the art historian wishes to parse the latter, but diaries are equally things to be visually investigated, unpacked, and thought critically about. And this looking and thinking leads, in Dove’s case, to the realization that certain ideas, investments, and motifs—among them circles, music, metal, electricity, radio, and the weather—unfold across the whole of his production, from his letter writing and diary keeping to his poetry, prose, painting, and sculpting.

Weather and weather watching, for example, saturate Dove’s oeuvre, notably in works like *Thunderstorm* (1921) (fig. 5), *Rain* (1924), *Fog Horns* (1929), and *Rain or Snow* (1943). He dedicated the same amount of time (if not more) to the weather in his writing and picturing as he did to any other thing. Indeed, in his letters, diary entries, and essays weather events merited the same sort of extended and eloquent descriptive language that he applied to his artworks.¹⁴ There are reasons for this



Fig. 5
Arthur G. Dove,
Thunderstorm, 1921.
Oil and metallic paint
on canvas, 21 ½ x 18 ¾
in. Columbus Museum
of Art, Ohio: Gift of
Ferdinand Howald,
1931.167. © The Estate
of Arthur G. Dove,
courtesy of Terry
Dintenfass, Inc.

Fig. 5

weather talk: he lived on a boat, he was a farmer for a stretch, and he mostly painted the phenomena of the natural world. But Dove's weather obsession surpassed utility, a fact underscored by weather's propagation throughout his artistic production, much as weather itself propagates across and interconnects multiple terrains and geographies. Such a dispersal and connecting effect suggests, again, that there is reason to approach each of Dove's articulations equivalently, as works interwoven among and of a piece with the diaries.

From this point of view, one can put together Dove's avid letter writing with his tandem diary keeping and understand the latter as a form of correspondence between him and Torr. Consequently, one can begin to identify Dove's investment in communication and exchange, borne out by other forms of connection and interchange, ranging from various forms of sociability to myriad model networks, the weather included, that preoccupied him as an artist and found formulation in his artistic practice.

Fig. 6
Arthur G. Dove, *The Intellectual*, 1925.
Wood box with magnifying glass, bone, moss, bark, and a scale on varnished cloth mounted on wood, 17 x 7 1/2 in. The Philip L. Goodwin Collection, The Museum of Modern Art, New York. © The Estate of Arthur G. Dove, courtesy of Terry Dintenfass, Inc. Digital image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, NY.

Fig. 7
Arthur G. Dove, *Monkey Fur*, 1926.
Corroded metal, monkey fur, tin foil, and cloth on metal, 17 x 12 in. Alfred Stieglitz Collection, 1949.534, The Art Institute of Chicago. © The Estate of Arthur G. Dove, courtesy of Terry Dintenfass, Inc. Photography © The Art Institute of Chicago.

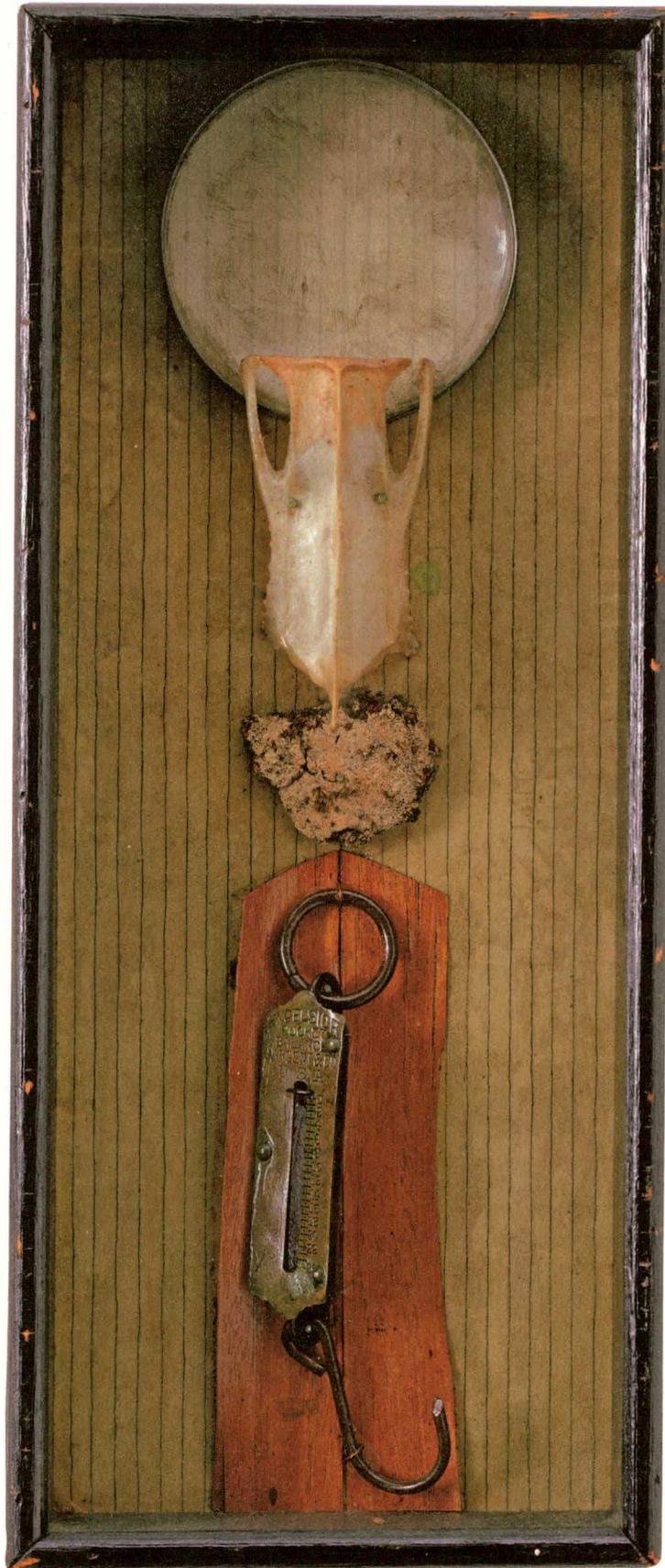


Fig. 6

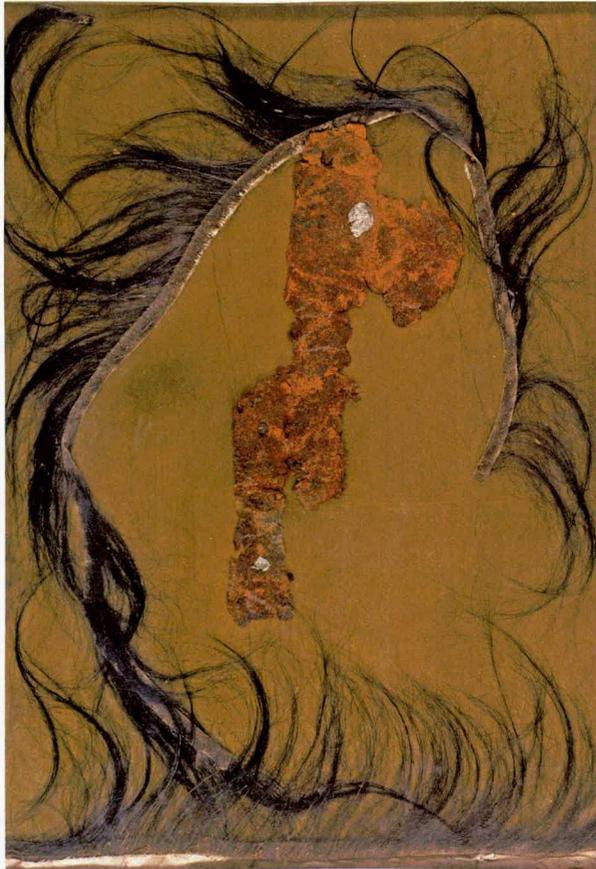


Fig. 7

This is especially the case with his assemblages, the least discussed aspect of his production. Created between the years 1924 and 1930, and numbering more than two dozen, the assemblages occupy a category somewhere between painting and sculpture, for they refer to the picture plane even as many exist exuberantly in three-dimensional space or gleefully announce their objecthood. They are fashioned out of a dizzying array of found, collected, scavenged, or purchased objects, including sand, chiffon, velvet, nails, wood, glass, tin foil, sheet music, twigs, human hair, shells, buttons, dried flowers, cork, chicken wire, sandpaper, camera parts, clock springs, gardening gloves, a change purse, moss, monkey fur, and bone (figs. 6, 7). Accretions of items over time into the form of a physical, graspable thing, the assemblages arise from the gathering, amassing, and framing of objects, procedures analogous to those of collecting and arraying objects in a curiosity cabinet or museum. When considered as a series of specific material operations, the activity of Dove's diary keeping, which involved the collecting and arraying of information on lined pages in a book, resembles the creation of an assemblage. Both actions, for Dove, involved interweaving people, terrains, ideas, sensations, data, and things. Through them, he

interlinked disparate places and disparate moments, and rendered them as fully present and graspable form, remaking time, terrain, phenomena, and matter as self-contained objects. The act of making an assemblage thus mimics what Dove and Torr did every day and reflected on in their diary—collecting, amassing, inter-connecting, and existing among things.

Much more might be said about Dove's assemblages and their relationship to diary keeping, and to verbal expression more generally. This would include considering the almanac-like quality of the diaries, which collected and aggregated data over multiple days—including weather conditions, barometric pressure, wind speed, and Torr's temperature when she was sick, as well as encounters with unusual people, extraordinary events, and inside jokes—in keeping with the almanac's combination of diverse forms of information, high and low, from the fictional and comic to the instructive and serious.¹⁵ Five consecutive pages of the *World Almanac and Encyclopedia* for 1916, for example, featured advice about proper attire for men, a list of birthstones by month, a selection of the famous waterfalls of the world, the start dates of the seasons, a chart of standardized time, and a list of Old English holidays. Subsequent pages consider—in narrative, list, or table form—the moon, seed planting, earthquakes, trade regulations, industrial production, beverage etiquette, college athletics, state flowers, multimillionaires, weather forecasting, and the theater, and include reprints of famous American documents and speeches, such as the Declaration of Independence and Abraham Lincoln's Gettysburg Address.¹⁶

Thinking about Dove's diary in terms of the almanac's aggregating effect, as I do in my book *Arthur Dove: Always Connect*, would take into account the assemblage-like quality of many of the diary pages, which combine multiple notational systems with verbiage from various sources, including advice and wisdom of the sort dispensed by an almanac (fig. 8). Such thinking also entails considering the serial format of the diary, its periodic subdivisions of days and weeks, and sometimes hours, and also its line-by-line structure, which compels the writer's narrative to assume a list-like form. Both the calendar format and the lined pages of the diary involve the translation of lived experience into a kind of stacking up of ideas and events, much like the objects gathered and stacked in the assemblages. The rectangular spread and the subdivision of that rectangle by day and date characteristic of each diary page subjects a multitude of disparate data to a simultaneously physical and conceptual frame, recalling the operations of extraction and combination that produced Dove's assemblages. In this way, one comes to understand the fundamental cross-pollination of Dove's art-making

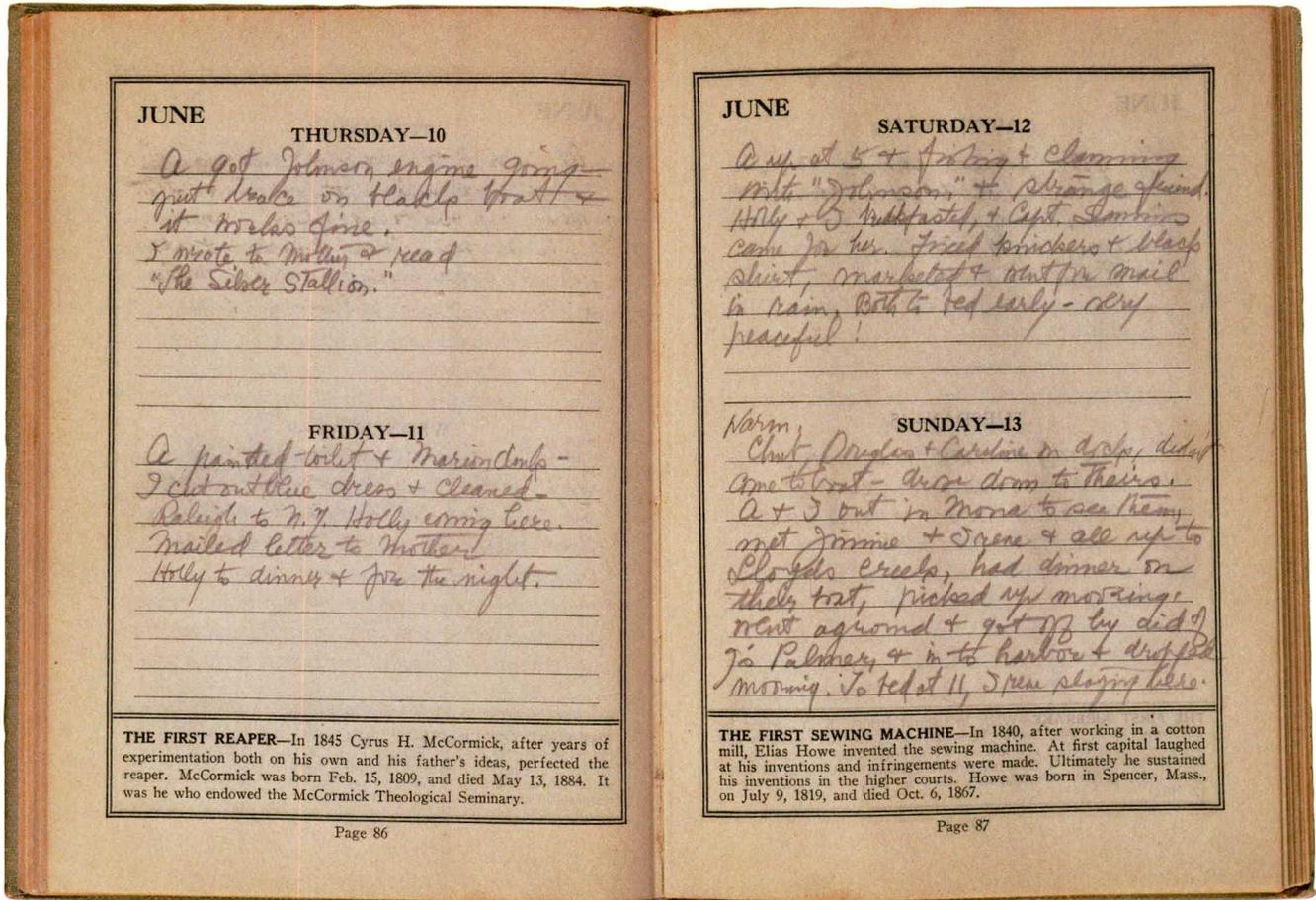
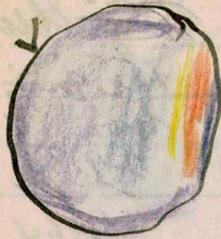


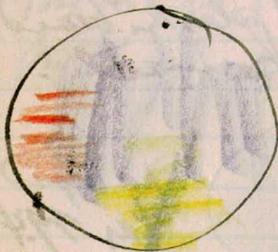
Fig. 8

Thinking about the diary as not simply a repository of extractable information but as a creative act and work can newly illuminate the material of art history.

Monday, September 28, 1936
272nd Day—94 Days to Follow



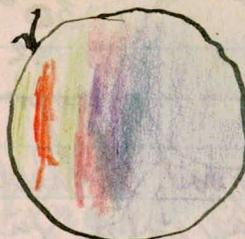
50°
Bar. 29.78



Phonid.

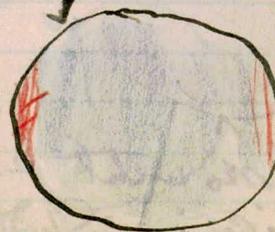
2 small letters for
Mr. Phere. I here.

Tuesday, September 29, 1936
273rd Day—93 Days to Follow



36°
Bar 38.10
E=W.

Turned on heat at block.
Put up 5 boxes in living room.
Electricity began. Paul here
for lunch. Gro. picked up
shingles!



30°
B. 37.00
Phonid.

Fig. 9

Fig. 8
Arthur Dove, Diary,
1926, entries for June
10-13. Arthur and Helen
Torr Dove Papers,
Archives of American
Art, Smithsonian
Institution.

Fig. 9
Arthur Dove, Diary,
1936, entries for
September 28-29.
Arthur and Helen
Torr Dove Papers,
Archives of American
Art, Smithsonian
Institution.

and his reading and writing habits and, more generally, to see how thinking about period cultures of reading and writing might newly illuminate art, an activity usually understood as occurring under the sign of the visual or optical, as opposed to the textual or linguistic. One might even contemplate a recalibration of the manner in which word and image, the two terms of an often presumed binary, configure within scholarly methodology. The hybrid nature of Dove's diary entries would seem to demand as much (fig. 9). And it would be worth exploring how the specific temporality instantiated by the diurnal structure of the diary accorded or came into conflict with other temporalities incarnate in Dove's life and art—including the time he spent painting, say, or the time he dedicated to watching the weather.

The brief account I offer here goes some way in demonstrating how thinking about the diary as not simply a repository of extractable information but as a

creative act and work can newly illuminate the material of art history, in this case a significant and sustained aspect of Dove's artistic practice. It also aims to show how considerations of intertextuality and intermedia emerge as fundamental when considering an artist's oeuvre in the broadest sense. Much as scholars of literature have undertaken to understand the social and historical operations of the diary, scholars across disciplines have recently turned their attention to the material practices of intellectual inquiry, considering how the materials that are engaged, produced, and stored in the course of generating information and knowledge might shape that production. Scientific instruments and imagery, but also footnotes, lists, indexes, commonplace books, almanacs, and other forms of compendia have been subjected to scrutiny as material participants in inquiry alongside the contents of that inquiry.¹⁷ My account of Dove's diary draws on this literature while also positing an expanded approach to the archival more generally.

Such an approach draws on longstanding theories that disclose the archive as a discourse, a social terrain, and a system that produces knowledge while also treating the contents of any archive as truly primary.¹⁸ The material found in archives, like the letters, diaries, journals, scrapbooks, and lists stored in the Archives of American Art, may be in certain ways distinct from but no less significant as cultural artifacts or works than the paintings and novels that scholars in the humanities have long privileged as objects of scrutiny and interpretation. The tools of art history today are perfectly suited for considering not only the informational but also the visual, material, and operational aspects of an artifact like a diary, and the many archives on which art historians regularly draw offer a wealth of material calling for this approach. ▣

Rachael Z. DeLue is an associate professor of American art at Princeton University. She specializes in the history of American art and visual culture, with a particular focus on intersections between art and science. She is currently at work on a study of Charles Darwin's diagram of evolution in *On the Origin of Species*, as well as a book about impossible images, and serves as the editor-in-chief of the Terra Foundation Essays. Publications include *George Inness and the Science of Landscape* (2004); *Landscape Theory* (2008), co-edited with James Elkins; and *Arthur Dove: Always Connect* (2016).

NOTES

- 1 Front cover of the Log of the *Mona*, Arthur and Helen Torr Dove Papers, 1905–1974, Archives of American Art, Smithsonian Institution (hereafter Dove Papers).
- 2 Log of the *Mona*, May 4, 20, 21, 1924, Dove Papers.
- 3 Alexandra Johnson, *A Brief History of Diaries: From Pepys to Blogs* (London: Hesperus Press, 2011), 17–19, 24–31, 95.
- 4 Thomas Mallon, *A Book of One's Own: People and Their Diaries* (New York: Ticknor and Fields, 1984), 83–87; Peter Heehs, *Writing the Self: Diaries, Memoirs, and the History of the Self* (New York: Bloomsbury, 2013), 59–62; "A Dark and Stormy Night: Charlotte Brontë," in *The Diary: Three Centuries of Private Lives* (New York: Morgan Library & Museum, 2011), online exhibition, <http://www.themorgan.org/exhibitions/online/TheDiary/Charlotte-Bronte>, accessed November 11, 2015.
- 5 Johnson, *A Brief History of Diaries*, 43–45, 61–63, 73–77, 83–87.
- 6 Cynthia A. Huff, "Reading as Re-Vision: Approaches to Reading Manuscript Diaries," *Biography* 23, no. 3 (Summer 2000): 506–8, 517–21. See also Margo Culley, "Women's Diary Literature: Resources and Directions in the Field," *Legacy: A Newsletter of Nineteenth-Century American Woman Writers* 1, no. 1 (Spring 1984): 4–5; Lynn Z. Bloom, "I Write for Myself and Strangers': Private Diaries as Public Documents," in *Inscribing the Daily: Critical Essays on Women's Diaries*, ed. Suzanne L. Bunkers and Cynthia A. Huff (Amherst: University of Massachusetts Press, 1996), 23–37; Bunkers and Huff, "Issues in Studying Women's Diaries: A Theoretical and Critical Introduction," in *Inscribing the Daily*, 1–20; and Liz Stanley, "The Epistolarium: Letters and Correspondences," *Auto/Biography* 12, no. 3 (December 2004): 201–35. The Brontë diary is in the collection of the Morgan Library & Museum, New York. For further reading on diaries, see Steven E. Kagle, *American Diary Literature, 1620–1799* (Boston: Twayne, 1979); Mallon, *A Book of One's Own*; Bunkers and Huff, *Inscribing the Daily*; L. Rebecca Johnson Melvin, *Self Works: Diaries, Scrapbooks and Other Autobiographical Efforts* (Newark: University of Delaware Library, 1997); Johnson, *A Brief History of Diaries*; Heehs, *Writing the Self*; and Molly McCarthy, *The Accidental Diarist: A History of the Daily Planner in America* (Chicago: University of Chicago Press, 2013).
- 7 Huff, "Reading as Re-Vision," 511, 512. The Hawthorne diary is in the collection of the Morgan Library & Museum, New York.
- 8 Melvin, *Self Works*, 11. Portions of White's diary are housed in Special Collections at the University of Delaware Library. Benjamin

T. Tanner Papers, 1827–1872, Carter Godwin Woodson Papers, 1736–1974 (bulk 1915–1950), Manuscript Division, Library of Congress, Washington, DC.

9 Rachael Z. DeLue, *Arthur Dove: Always Connect* (Chicago: University of Chicago Press, 2016); DeLue, "Arthur Dove, Painting, and Phonography," *History and Technology* 27, no. 1 (March 2011): 113–21; DeLue, "Against the Circle," in *Inventing Abstraction, 1910–1925: How A Radical Idea Changed Modern Art*, ed. Leah Dickerman (New York: Museum of Modern Art, 2012), 188–99; and DeLue, "Arthur Dove: la peinture comme translation," in Jay Bochner and Jean-Pierre Montier, eds., *Carrefour Stieglitz: colloque de Cerisy-la-Salle* (Rennes: Presses Universitaires de Rennes, 2012), 311–21.

10 Bunkers and Huff, "Issues in Studying Women's Diaries," in *Inscribing the Daily*, 1. For scholarship on diaries that adopts aspects of the approach described here, see Lotte Mulligan, "Self-Scrutiny and the Study of Nature: Robert Hooke's Diary as Natural History," *Journal of British Studies* 35, no. 3 (July 1996): 311–42; and Huff, "Textual Boundaries: Space in Nineteenth-Century Women's Manuscript Diaries," in *Inscribing the Daily*, 123–38.

11 See, for example, the diary entry for June 28, 1944, Dove Papers.

12 H. Porter Abbott discusses the symbiosis between Virginia Woolf's diary writing and her modernist fiction in "Old Virginia and the Night Writer: The Origins of Woolf's Narrative Meander," in Bunkers and Huff, *Inscribing the Daily*, 236–51.

13 Erwin Panofsky, "Introductory," in *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper and Row, 1962), 3–17.

14 In addition to Dove's papers at the Archives of American Art, there are a significant number of letters from Dove in the Alfred Stieglitz/Georgia O'Keeffe Archive, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

15 As McCarthy discusses in the introduction and first two chapters of *The Accidental Diarist*, daily planners like those Dove used for some of his diaries were ubiquitous by the mid-nineteenth century (3), and they traced their roots to English and colonial almanacs, appearing for the first time as a diary-almanac hybrid in late eighteenth-century Philadelphia (54). McCarthy characterizes the daily planner, with its periodic structure, as "another entry into a long list of nineteenth-century standards: of time, of manners, of language, of weights and measures" (3). An account of Dove's diary could therefore also include consideration of how Dove conformed to, but also undercut or exceeded, such a standard structure, which he did on numerous occasions.

16 *The World Almanac and Encyclopedia 1916* (New York: Press Publishing Company, 1915), 28–32 and passim.

17 See, for example, Ann Blair, "Humanist Methods in Natural Philosophy: The Commonplace Book," *Journal of the History of Ideas* 53, no. 4 (October–December 1992): 541–51; William Clark, "On the Ministerial Archive of Academic Acts," *Science in Context* 9 (1996): 421–86; Anthony Grafton, *The Footnote: A Curious History* (Cambridge, MA: Harvard University Press, 1997); Anke te Heesen, "News, Paper, Scissors: Clippings in the Sciences and Arts around 1920," in *Things That Talk: Object Lessons from Art and Science*, ed. Lorraine Daston (New York: Zone Books, 2004), 297–327; Pamela H. Smith and Benjamin Schmidt, eds., *Making Knowledge in Early Modern Europe: Practices, Objects, and Texts, 1400–1800* (Chicago: University of Chicago Press, 2007); "John Covert, Tetrophilia, and the Language of Time," *Winterthur Portfolio* 41, no. 1 (Spring 2007): 21–42; Anna Sigridur Arnar, *The Book as Instrument: Stéphane Mallarmé, the Artist's Book, and the Transformation of Print Culture* (Chicago: University of Chicago Press, 2011); and Ellen Gruber Garvey, *Writing with Scissors: American Scrapbooks from the Civil War to the Harlem Renaissance* (New York: Oxford University Press, 2013).

18 See, for example, Alan Sekula, "The Body and the Archive: The Use and Classification of Portrait Photography by the Police and Social Scientists in the Late Nineteenth and Early Twentieth Centuries," *October* 39 (Winter 1986): 3–64; Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1996); Hal Foster, "An Archival Impulse," *October* 110 (Autumn 2004): 3–22; Charles Merewether, *The Archive (Whitechapel: Documents of Contemporary Art)* (Cambridge, MA: The MIT Press, 2006); Robin Kelsey, *Archive Style: Photographs and Illustrations for U.S. Surveys, 1850–1890* (Berkeley: University of California Press, 2007); and Okwui Enwezor, *Archive Fever: Uses of the Document in Contemporary Art* (New York: International Center of Photography, 2008).

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