

Acknowledgments

In preparing this manuscript, over the course of three decades, I have received help from many individuals, but without the generosity of three in particular, nothing of real value would have been possible. Marie-Amélie Carlier at Brimo de Larous-silhe, much like René Brimo an art historian as well as dealer, made all relevant materials in the archives available to me on numerous occasions, along with a comfortable space in which to work, material support, and much good historical insight and advice; Nicolas-René Brimo, René's nephew, shared with me what he knew regarding both his uncle and the early years of the gallery; and Isabelle Brimo-Guillerot, Nicolas-René's sister, gave me free use of the family photographs and correspondence. I am deeply indebted to all three.

In recent years, my research has been supported by a Senior Fellowship at the Smithsonian American Art Museum (SAAM), sponsored by the Terra Foundation, in 2008, and another at the Center for the History of Collecting at the Frick Art Reference Library in 2009, under whose auspices I was able to visit the Harvard Art Museums Archives. My thanks to the Society for the Preservation of Early American Modernists for a grant that helped underwrite the cost of the many reproductions and to the College Art Association and, again, the Terra Foundation for an International Publication Grant. On five occasions (at the SAAM in 2008, the Frick in 2009, the John F. Kennedy Institute for North American Studies at the Freie Universität-Berlin, and the École Normale Supérieure, both in 2013, and the annual meeting of the College Art Association in New York in 2015), I have had the opportunity to talk about this translation and research, and benefited greatly from comments and questions.

My thanks to the staffs of the many libraries in which I have been welcomed to work on this project over the years, including the Fine Arts, Sterling Memorial, and Beinecke Rare Books and Manuscripts Libraries at Yale; the Library of Congress, the National Gallery of Art Library, and the Smithsonian Libraries at the American Art Museum/National Portrait Gallery, Freer Gallery of Art and Arthur M. Sackler Gallery, Hirshhorn Museum and Sculpture Garden, National Museum of American History, and National Museum of Natural History in Washington, D.C.; the Regenstein Library at the University of Chicago; the Frick Art Research Library, the Thomas J. Watson Library at the Metropolitan Museum of Art, the Morgan Library, the Museum of Modern Art Library, the New York Public Library, the New-York

Historical Society Library, and the Nicholas Murray Butler Library at Columbia University in New York.

All of the librarians, curators, and scholars I met with, many of them friends, have played an important role in my research. They include Ellen Alers, Abderrahmane Amri, Susan K. Anderson, Julie Aronson, Susan Augustine, Jim Bakker, Amy Ballmer, Muriel Barbier, Carrie Rebora Barratt, Alexis Black, Ewa Bobrowska, Diana Bockrath, Graham Boettcher, Serafina Boggs, Henri J. Borneuf, Ruth Bowler, Diana Bramham, Paul Breidenbach, Christine E. Brennan, Elizabeth Broman, François Brunet, Peter Buettner, Agathe Cabau, Mary Caldera, Jane Callahan, Janice H. Chadbourne, Anne Claro, Veronica Conkling, Cindy Cormier, Alexander Mann Crawford III, Gina d'Angelo, Adrianna Del Collo, Melody Barnett Deusner, Samantha Deutch, Isabella Donadio, Jennifer Donnelly, Charles Eldredge, Susan C. Faxon, Stuart Feld, Jordan Finkenbinder, Ann Smith Finn, Guillaume Fonkenell, Bill Gerds, Jennifer Greenhill, Lisa Harms, Erica Hirshler, Annie Hoffman, Mary Margaret Holt, Claude Imbert, Michelle Anna Interrante, Sherri Irvin, Wendy Katz, Frank Kelleter, Lindsay Kenderes, Erin Kinhart, Josh Landis, Evelyn Lannon, Johnny Lapham, Claire Ledoux, Theresa Leininger-Miller, Ségolène Le Men, Ron Maldonado, Crawford Alexander Mann III, Suz Massen, Andrew McClellan, Robin McElheny, Bill McKeown, Amanda McKnight, Maureen Melton, Thomas Michelli, Angela Miller, Martin Montminy, Yves-Alain Moquay, James Moske, Ken Myers, Alex Nemerov, Niamb O'Sullivan, Alessandro Pezzati, Evelynne Possémé, Jules Prown, Esmée Quodbach, Emily Rafferty, Jean-Louis Raspal, Charlee Redman, Inge Reist, Lucio Riccetti, Pascale Rival, Jennifer Roberts, Eric Robinson, Elizabeth Rudy, Bart Ryckbosch, Sarah Schroth, Megan Schwenke, Laurie Scrivener, Florian Sedlmeier, Guylène Serin, Jill Shaw, Janice Simon, Marc Simpson, Norma Sindelar, Jeri D. Smalley, Ann Y. Smith, Wale Solano, Hubert Tilliet, Clare Vasquez, Dominique Versavel, Charlotte Vignon, the late Susan von Salis, Elizabeth Vose, Marianne Wardle, Bruce Weber, Sally Webster, Kirsten Wellman, Jeffrey M. Wilhite, Bryan Wolf, and Robert Zinck.

I owe a special thanks to Neil Harris, whose original interest back in 1986 helped make this project a reality, but who even more helpfully in 2014 agreed to comment on the manuscript; to Veerla Thielemans at the Terra Foundation office in Paris, who helped to make possible two crucial research trips to Paris in 2014; to Bill Truettner and Alan Wallach, who both read through this material with great care; to Elodie Rodrigues, who, at Brimo de Laroussilhe, took charge of scans and reproductions of often fragile materials with grace and good humor; to Jean and Monique Lancri for their hospitality in Paris; to the late Catherine Grodecki for inviting me into her home; to Priscilla Sonnier, research assistant extraordinaire; to Ellie Goodman and Laura Reed-Morrisson at Penn State University Press; to Jeffrey Lockridge, who did an extraordinary job copyediting a very complicated manuscript, greatly improving it; and to Sarra whose sacrifice made the final year of work on this project possible.