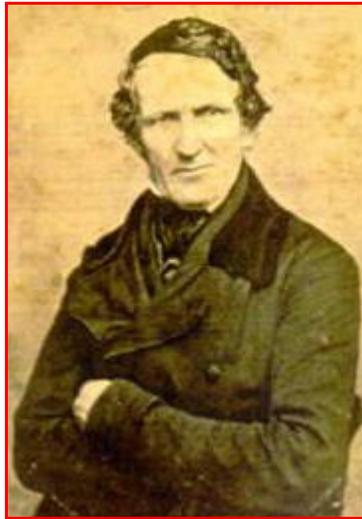


## ALVAN FISHER



1792

August 9: [Alvan Fisher](#) was born at Needham, Massachusetts.

1810



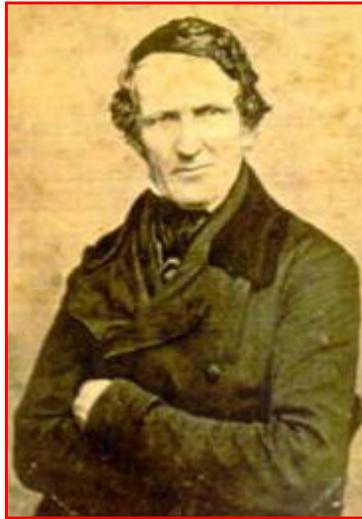
By the age of 18, [Alvan Fisher](#) was a clerk in a country shop. After awhile he would find other employment with a Needham, Massachusetts ornamental painter, John Ritto Penniman.

## ALVAN FISHER

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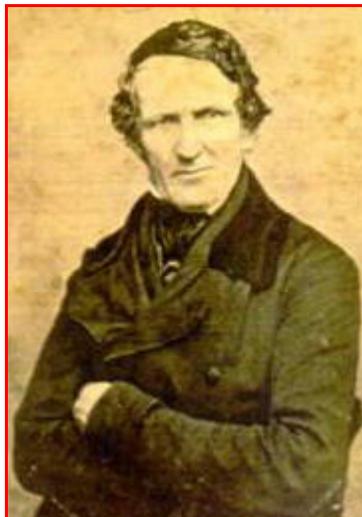
1814

➡ At the age of 22, [Alvan Fisher](#), who had been working for ornamental painter John Ritto Penniman in Needham, Massachusetts, began to take minor commissions paint portrait heads, and sometimes rural scenes with animals. He established a studio in [Boston](#) and in the following decade would accumulate enough savings to go off to study at art schools in Paris, and to copy paintings in the galleries of the Louvre.



1815

➡ [Alvan Fisher](#) took up landscape painting.





1818

 [Alvan Fisher](#) painted a view of [Providence](#) from Great Point, for the benefit of the Reverend T.D. Carlisle. (This painting would later be purchased by Charles H. Russell as an adornment for the passenger cabin of the *Providence*, his steamboat that plied the sound between Providence and New-York, and then later, his *Commodore*.)

[Loring Dudley Chapin](#) established the 1st music store in [Providence](#).<sup>1</sup>

Elisha Olney transferred ownership of his share of the works in [Saylesville](#), works that included a machine shop, a sawmill, and a sawmill house, to his son Granville Olney. The sawmill seems to have been separate from the machine shop, and there are ruins on the river a few yards southeast of the machine shop that may be the remains of the sawmill. We presume that George Olney retained the other share in the property, since he needed a machine shop for what would become the Moffett Mill. At the Rhode Island Historical Society, the Olney family records confirm that work was done at this location for their thread mill, that there was a relationship with the adjacent grist mill and sawmill, and that work was done also for the Butterfly Factory at Old Ashton of Stephen Smith and Captain Wilbur Kelly.

The surgeon Henry Bradshaw Fearon visited [Rhode Island](#) while scouting out the New World for the best position to which to bring an immigrant group.

**HENRY BRADSHAW FEARON**

1. "L.D. Chapin imports and has constantly at hand at the Providence Music Saloon, No. 60, Westminster Street, musical instruments of all kinds, wholesale and retail, of the best workmanship and tone, and at the lowest prices."

1819

→ [Alvan Fisher](#) painted “Along the Connecticut River,” a scene near Springfield, Massachusetts.



1820

There was at this point not even a wall along the river side of Fort Niagara, and the interior of the post was completely exposed to fire from Fort Mississauga. Peace was its only prayer, and the 1820s would in fact be a time of peace along the Niagara River. The garrison of the fortress was small, only sufficient to guard the portage route around Niagara Falls. A similar garrison served the British for a similar purpose on the opposite shore.

In this year two American whiskey smugglers went over the Niagara Falls (but not, apparently, on purpose). During this decade the “fashionable” tour, for Americans, was a string of attractive venues that followed quite closely the path of our most rapid economic development, up the grand Hudson lined with cliffs and with stately homes from New-York to Albany and the glamorous Saratoga and Ballston watering-holes of “the springs” and then west along the route of the Erie Canal to an experience of the sublime at Niagara Falls.<sup>2</sup> This was referred to as “the northern route.”



Since the 1820s, fashionable tourists had used their travels to stake a claim to status. But scenic tourism made the most powerful claim of all: not about money, but about gentility. In that sense, the cult of scenery was indeed a kind of “conspicuous aesthetic consumption,” as Raymond Williams termed it.... [I]ts most powerful offer was internal: the assurance that one truly deserved the social authority awarded to the “refined and cultivated” classes.

During this decade the Crawford brothers would be monopolizing the tourist business to and through Crawford Notch in the White Mountains of New Hampshire. Initial publication of Salma Hale’s textbook THE HISTORY OF THE UNITED STATES OF AMERICA FROM THEIR FIRST SETTLEMENT AS COLONIES TO THE CLOSE OF THE WAR WITH GREAT BRITAIN IN 1815, employing as author identification “A Citizen of Massachusetts.”

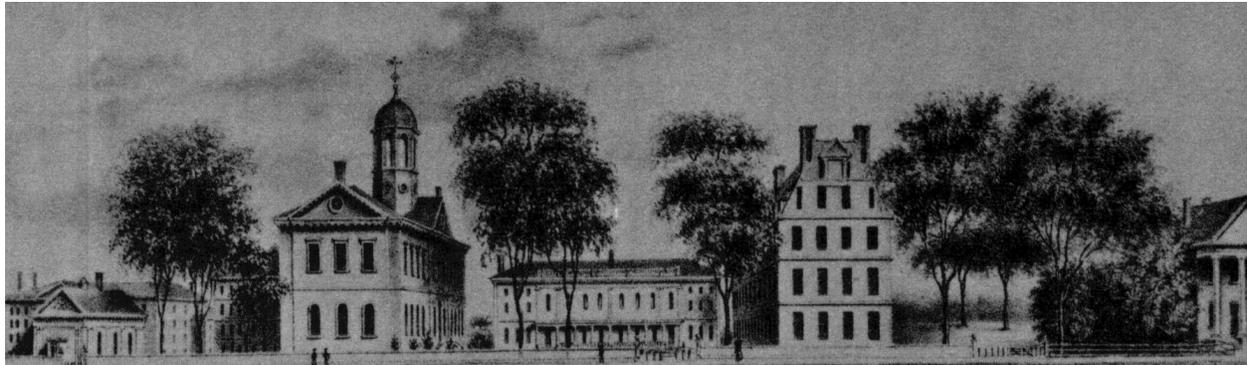
Alvan Fisher depicted the great horseshoe falls at “Niagara Falls.”



2. There is a very extensive literature on the 19th-Century aesthetic of the sublime. Steady yourself before you consult it by watching baseball games on TV until you are utterly bored out of your mind, then begin with Edmund Burke’s A PHILOSOPHICAL INQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND BEAUTIFUL. To study our changing attitudes toward the landscape, consult Paul Shepard’s MAN IN THE LANDSCAPE: A HISTORIC VIEW OF THE ESTHETICS OF NATURE (NY: Knopf, 1967) and Elizabeth McKinsey’s NIAGARA FALLS: ICON OF THE AMERICAN SUBLIME (Cambridge: Cambridge UP, 1985).

1821

➡ August: Contractor William Britton, aided by 30 convicts from Auburn Prison, began construction of Rochesterville's [Erie Canal](#) Aqueduct over the Genesee River.



At the age of 18, [Waldo Emerson](#) graduated from [Harvard College](#).



Upon Waldo's graduation, his brother William employed him as an assistant in his girls' school on Federal Street in [Boston](#) (after the school closed, he would tutor and teach school in Chelmsford MA, until 1826).

## ALVAN FISHER

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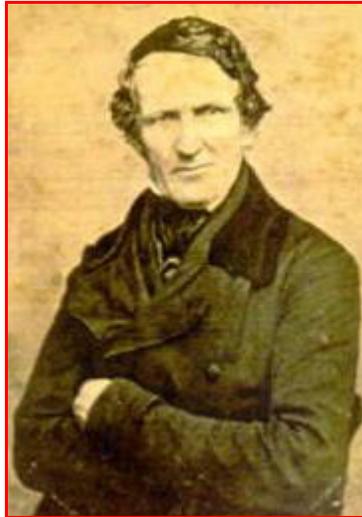
[Augustus Addison Gould](#) matriculated at [Harvard](#).

This 1821 painting of [Harvard](#) is by [Alvan Fisher](#) and is in the university archives:



1824

➡ At the age of 32, [Alvan Fisher](#) was able to sail to Europe for study at art schools in Paris. Soon he would be copying paintings in the galleries of the Louvre.



1831

➡ Thomas Doughty, Chester Harding, [Alvan Fisher](#), and Francis Alexander held an exhibition of their creations (this may have been [Boston](#)'s 1st such collective exhibition of new paintings).

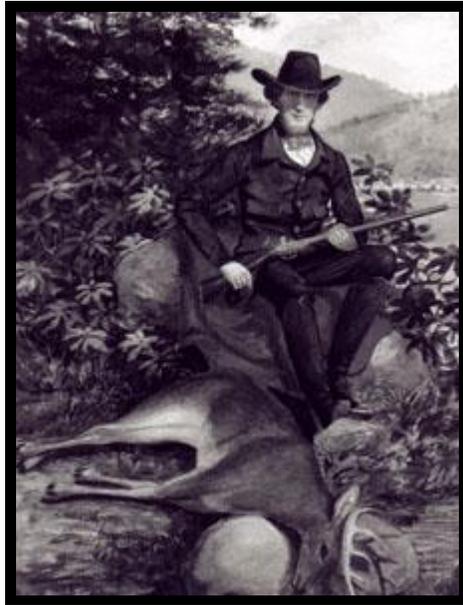
1835

 [Alvan Fisher](#) painted “Buffalo Hunt,” here presented in an engraving by W.E. Tucker:



1837

➡ On the basis of the evidence, one might suspect that [Alvan Fisher](#) had made like a macho man in the wilderness and was inordinately proud of himself. Here he strikes the pose with Something I Just Killed:





1863

February 16, day: [Alvan Fisher](#) died at Dedham, Massachusetts.

An account of the political activity of the day from John H. Stevens's PERSONAL RECOLLECTIONS OF MINNESOTA AND ITS PEOPLE, AND EARLY HISTORY OF MINNEAPOLIS:



Some two thousand Indians were taken from the state and removed far from the borders of Minnesota.... On the 16th of February, 1863, the treaties before that time existing between the United States and these annuity Indians were abrogated and annulled, and all lands and rights of occupancy within the State of Minnesota, and all annuities and claims then existing in favor of said Indians, were declared forfeit to the United States.

I get the impression that this author John H. Stevens was a white man. (Could I be committing a slander?) In this same source we can learn that a sufficient motive for a racial crime can be mere greed, that there is no reason to impute viciousness or contempt:



The removal of the Indians from the borders of Minnesota, and the opening up for settlement of over a million acres of superior land, was a prospective benefit to the state of immense value, both in its domestic quiet and its rapid advancement in material wealth.



ALVAN FISHER

ALVAN FISHER



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"It's all now you see. Yesterday won't be over until tomorrow and tomorrow began ten thousand years ago."

- Remark by character "Garin Stevens"  
in William Faulkner's INTRUDER IN THE DUST



Prepared: May 15, 2013

ARRGH AUTOMATED RESearch REPORT  
GENERATION HOTLINE



This stuff presumably looks to you as if it were generated by a human. Such is not the case. Instead, upon someone's request we have pulled it out of the hat of a pirate that has grown out of the shoulder of our pet parrot "Laura" (depicted above). What these chronological lists are: they are research reports compiled by ARRGH algorithms out of a database of data modules which we term the Kouroo Contexture. This is data mining. To respond to such a request for information, we merely push a button.



**ALVAN FISHER**

**ALVAN FISHER**

Commonly, the first output of the program has obvious deficiencies and so we need to go back into the data modules stored in the contexture and do a minor amount of tweaking, and then we need to punch that button again and do a recompile of the chronology – but there is nothing here that remotely resembles the ordinary “writerly” process which you know and love. As the contents of this originating contexture improve, and as the programming improves, and as funding becomes available (to date no funding whatever has been needed in the creation of this facility, the entire operation being run out of pocket change) we expect a diminished need to do such tweaking and recompiling, and we fully expect to achieve a simulation of a generous and untiring robotic research librarian. Onward and upward in this brave new world.

First come first serve. There is no charge.  
Place your requests with <Kouroo@kouroo.info>.  
Arrgh.