



John Sloan
American, 1871 - 1951

Yeats at Petitpas'

1910/c. 1914

oil on canvas

overall: 66.2 × 81.28 cm (26 1/16 × 32 in.)

framed: 80.96 × 96.36 × 6.51 cm (31 7/8 × 37 15/16 × 2 9/16 in.)

Inscription: lower right: John Sloan

Corcoran Collection (Museum Purchase, Gallery Fund) 2014.136.54

ENTRY

In August 1910 the realist painter John Sloan began this group portrait of regulars at Petitpas', a French restaurant and boardinghouse in the Chelsea district of Manhattan. The work joined other Ashcan school artists' depictions of casual dining experiences in urban eateries that focused on portraiture and narrative, such as *At Mouquin's* by William Glackens (American, 1870 - 1938) [fig. 1]. [1] The Ashcan school, informally led by Robert Henri (American, 1865 - 1929), generally focused on the everyday life of the working classes rather than idealized views of the city. George Luks (American, 1866 - 1933) and George Bellows (American, 1882 - 1925) completed a watercolor and a print, respectively, featuring Petitpas' as well [fig. 2], but Sloan's large image in oil is the most ambitious of the three. [2]

The scene takes place in the enclosed backyard of the restaurant, where the dining room was located in the hot summer months. The party gathers around a table placed under an awning decorated with a French flag. [3] At the head sits John Butler Yeats, smoking and sketching. Yeats, the Irish portrait painter and father of the poet William Butler Yeats, lived at Petitpas' from 1909 until his death in 1922. While in residence, he attracted artists and literary figures to his table with his

reputation as an excellent conversationalist. Those who dine with Yeats in Sloan's depiction include (around the table from left to right) Van Wyck Brooks, the future literary critic, to the left of Yeats; Alan Seeger, a poet; Dolly Sloan, wife of the artist; Robert Sneddon, a Scottish writer of popular fiction; Eulabee Dix, a miniature painter; the artist; Frederick King, the editor of *Literary Digest*; and Vera Jelihovsky Johnston, the wife of the Irish scholar Charles Johnston. [4] Celestine Petitpas, the youngest of the three sisters who ran the establishment, stands behind Sneddon and offers him a piece of fruit.

While many 20th-century writers and critics characterized the painting as an illustration of the conversationalist Yeats's nightly salons or as a representation of early New York bohemianism, recent scholars have interpreted the group portrait set at Petitpas' as a tribute to the artist John Butler Yeats, who was a significant mentor to Sloan. [5] Sloan's first influential adviser, Henri, had advocated depicting urban subjects quickly and succinctly in order to capture their vitality. According to Sloan's biographer, Van Wyck Brooks, Sloan rejected Henri's methods later in his career, because he believed Henri's teaching had not adequately emphasized detailed study. [6] This bothered Sloan most when attempting portraits, with which he struggled his entire career. Unlike Henri, Yeats encouraged the younger man to "finish his work to the last degree . . . to give it importance and force." [7] Yeats strongly believed that making likenesses was a vital learning tool for all artists, and that the practice of self-portraiture tested an artist's skills most heavily, since it was especially hard to render one's own likeness to one's satisfaction. [8] Yeats himself constantly made self-portraits, including them in his letters to family and friends. In addition to his advice, Yeats's regular practice of drawing his companions influenced Sloan and his work. Sloan owned several of Yeats's sketches, including portraits of Dix [fig. 3], Celestine Petitpas [fig. 4], and Sneddon [fig. 5]. Sloan probably referred to these drawings when painting *Yeats at Petitpas'*, as his renderings of these individuals appear very similar to Yeats's sketches. [9]

Sloan's admiration of, and even deference to, Yeats as a portraitist reveals itself in *Yeats at Petitpas'*. Most New Yorkers, even his intimates, saw the older man primarily as a superb conversationalist and a direct link to the Irish literary revival, led in part by Yeats's famous son. [10] Bellows's lithograph of Petitpas' features Yeats standing in discussion with Henri and Bellows while Henri's wife draws at a table in the background. But in Sloan's painting, Yeats is silent, a cigar in his mouth, and the red-haired Frederick King holds forth. Importantly, Sloan shows Yeats making a portrait, likely of Mrs. Johnston, who poses opposite him on the near side

02 NATIONAL GALLERY OF ART ONLINE EDITIONS
American Paintings, 1900–1945

of the table, while Sloan himself sits quietly at the far corner of the table, nearly removed from the scene altogether. By picturing Yeats sketching one of the group, Sloan refers to the fact that Yeats helped supply the likenesses of these people. Sloan's careful rendering of himself also functions as a tribute to Yeats, the perpetual self-portraitist. Sloan's head is the most finished of the group. His bust-length pose and detached gaze, which make him seem distanced from the interactions of the table, are more in line with formal portraits than with the quickly sketched, animated likenesses of his friends. Sloan has taken the advice of his mentor and worked hard on his own visage, an exercise he must have hoped would aid him in the future.

The painting's title pays tribute to one man, but *Yeats at Petitpas'* can also be interpreted as a commemoration by Sloan of an important period in his own life. Sloan's diaries reveal that as his friendship with Yeats gathered momentum during late 1909 and 1910, Yeats introduced the Sloans to his coterie of friends who frequented Petitpas', including many of those featured in this painting. Soon the couple were regular, welcomed members of an exclusive circle. In addition to warm social connections, Sloan must have associated Petitpas' with several professional accomplishments of that year. In April a party was held there after a viewing of the Exhibition of Independent Artists, a project Sloan had worked ceaselessly to realize and which enjoyed great popular success. [11] Then, on June 10 at Petitpas', Yeats paid Sloan an important compliment, which the artist eagerly recorded in his diary: "of all the contemporary painting and etching in America mine was most likely to last!" [12] Sloan decided to begin *Yeats at Petitpas'* on his birthday, August 2, further attesting to the painting's function as a commemoration of a year of new friends and artistic self-confidence. [13]

Laura Napolitano

August 17, 2018

COMPARATIVE FIGURES



fig. 1 William Glackens, *At Mouquin's*, 1925, oil on canvas, The Art Institute of Chicago, Friends of American Art Collection, 1925.295. © The Art Institute of Chicago / Art Resource, NY



fig. 2 George Bellows, *Artists' Evening*, 1916, lithograph, The Fine Arts Museums of San Francisco, Museum Purchase, Achenbach Foundation for Graphic Arts Endowment Fund, 1967.22.11. © The Fine Arts Museums of San Francisco



fig. 3 John Butler Yeats, *Miss Eulabee Dix*, c. 1910, graphite on heavy paper, Delaware Art Museum, Gift of Helen Farr Sloan, 1978



fig. 4 John Butler Yeats, *Mlle. Petitpas*, c. 1910, graphite on heavy paper, Delaware Art Museum, Gift of Helen Farr Sloan, 1978



fig. 5 John Butler Yeats, *Robert W. Sneddon*, c. 1910, graphite on heavy paper, Delaware Art Museum, Gift of Helen Farr Sloan, 1978

NOTES

- [1] Valerie Ann Leeds, “Pictorial Pleasures: Leisure Themes and the Henri Circle,” in James W. Tottis et al., *Life’s Pleasures: The Ashcan Artists’ Brush with Leisure, 1895–1925* (New York, 2007), 25.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- [2] Luks's watercolor (location unknown) is entitled *John Butler Yeats at Petitpas'* (n.d.).
- [3] The backyard of Petitpas' is described in W. Adolph Roberts, "He Started Again after 70," *New York Herald Tribune Magazine*, Feb. 19, 1933, sec. 11, 9.
- [4] Van Wyck Brooks, *John Sloan: A Painter's Life* (New York, 1955), 102.
- [5] For older views of the painting, see James C. Young, "Yeats of Petitpas'," *New York Times Book Review and Magazine*, Feb. 19, 1922, 14; Herbert Gorman, "The Bohemian Life in America: Its History from the 1850s down to Greenwich Village Days," *New York Times Book Review*, Mar. 5, 1933, sec. 5, 1; and William M. Murphy, "John Butler Yeats: The Artist and the Man," in Fintan Cullen, *The Drawings of John Butler Yeats* (Albany, NY, 1986), 15. For readings of the picture as honoring and celebrating Yeats, see Laura Groves Napolitano, "Yeats at Petitpas': John Sloan's Tribute to an Artistic Mentor," (unpublished manuscript, 2003), NGA curatorial files; Valerie Ann Leeds, "Pictorial Pleasures: Leisure Themes and the Henri Circle," in James W. Tottis et al., *Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895–1925* (New York, 2007), 27; and Katherine E. Manthorne, "John Sloan, Moving Pictures, and Celtic Spirits," in Heather Campbell Coyle and Joyce K. Schiller, *John Sloan's New York* (Wilmington, DE, 2007), 152.
- [6] Yeats criticized Sloan's style as having a certain carelessness, which he attributed to Henri's early influence; Van Wyck Brooks, *John Sloan: A Painter's Life* (New York, 1955), 118–119.
- [7] Yeats to Sloan, quoted in Van Wyck Brooks, *John Sloan: A Painter's Life* (New York, 1955), 120.
- [8] James C. Young, "Yeats of Petitpas'," *New York Times Book Review and Magazine*, Feb. 19, 1922, 14. Yeats wrote to Sloan that "there is nothing so improving as painting portraits, particularly if you meet with terrible difficulties"; quoted in John Loughery, *John Sloan: Painter and Rebel* (New York, 1995), 166.
- [9] Rowland Elzea, the author of the Sloan paintings catalogue raisonné, believes Sloan used these portraits as aide-mémoire for the painting; Rowland Elzea to Joan Gaines (daughter of Eulabee Dix), May 19, 1988, NGA curatorial files.
- [10] Van Wyck Brooks, *Scenes and Portraits: Memories of Childhood and Youth* (New York, 1954), 172–173.
- [11] Sloan, diary entry dated Apr. 5, 1910, in *John Sloan's New York Scene*, ed. Bruce St. John (New York, 1965), 407.
- [12] Sloan, diary entry dated June 10, 1910, in *John Sloan's New York Scene*, ed. Bruce St. John (New York, 1965), 432–433.

[13] Sloan, diary entry dated Aug. 2, 1910, in *John Sloan's New York Scene*, ed. Bruce St. John (New York, 1965), 444–445.


TECHNICAL SUMMARY

The painting was executed on a plain-weave, medium-weight canvas and, using a wax adhesive, was lined with a linen of similar weight. The fabric has an ivory-colored ground that is smoothly applied, leaving the fabric texture still visible. The ground may have been commercially applied, but it is impossible to be certain because the tacking margins have been removed. The stretcher is a modern replacement. In general the paint is relatively opaque and thick with additions of a good amount of white. Evidence suggests that the artist first sketched the design with thin, dark paint, as can be seen in the figure of the young man with his head on his hand. Next Sloan used medium thick paint applied with vigorous brush strokes to largely complete the composition, often blending the paint wet into wet. After the paint had dried the artist made modifications, lightening some areas and darkening others, often with thinner, semitransparent paint. No major compositional changes have been noted. According to the conservation files of the Corcoran Gallery of Art, Washington, DC, the painting was “patched, filled, inpainted and varnished” in 1967. In 1971 an old glue lining was removed and replaced with a new lining with a wax/resin adhesive at which time the stretcher was replaced. The varnish and some old retouching were then removed, a new varnish was applied, and a small loss beneath the table was inpainted. At the time of this treatment a natural resin was applied. In 1982 the painting was revarnished with two more layers of synthetic resin.

PROVENANCE

(C.W. Kraushaar Galleries, New York); purchased 1932 by the Corcoran Gallery of Art, Washington; acquired 2014 by the National Gallery of Art.

EXHIBITION HISTORY

 **NATIONAL GALLERY OF ART ONLINE EDITIONS**
American Paintings, 1900–1945

1916 Robert Henri, George Bellows, John Sloan, Arts Club of Chicago, November 1916.

1917 Exhibition of Paintings, Drawings and Etchings by John Sloan, C.W. Kraushaar Art Galleries, New York, 19 March - 7 April 1917, no. 8.

1918 113th Annual Exhibition, Pennsylvania Academy of Fine Arts, Philadelphia, 3 February - 24 March 1918, no. 462.

1921 John Sloan, George Luks and Augustus Vincent Tack, City Club, New York, March-April 1921.

1927 26th Annual International Exhibition of Paintings, Carnegie Institute, Pittsburgh, 13 October - 4 December 1927, no. 77, repro.

1927 Exhibition of Paintings, Drawings, Etchings and Lithographs by John Sloan, C.W. Kraushaar Art Galleries, New York, 15 February - 5 March 1927, no. 4.

1928 The Twenty-Sixth Annual International Exhibition of Paintings Organized by the Carnegie Institute, Pittsburgh, Brooklyn Museum, 9 January - 19 February 1928, no. 77.

1932 John Sloan, Van Deering Perrine and Helen M. Turner, Grand Central Art Galleries, New York, October 1932.

1932 Thirteenth Exhibition of Contemporary American Oils, Corcoran Gallery of Art, Washington, 4 December 1932 - 15 January 1933, no. 133.

1934 A Survey of American Painting, Baltimore Museum of Art, 10 January - 28 February 1934, no. 54.

1937 New York Realists 1900-1914, Whitney Museum of American Art, New York, 9 February - 5 March 1937, no. 77.

1938 John Sloan: Retrospective Exhibition, Addison Gallery of American Art, Phillips Academy, Andover, 1938, no. 13.

1942 20th Century Portraits, Museum of Modern Art, New York, 9 December 1942 - 24 January 1943, unnumbered checklist.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

1945 Artists of the Philadelphia Press: William Glackens, George Luks, Everett Shinn, John Sloan, Philadelphia Museum of Art, 14 October - 18 November 1945, no. 58, repro.

1952 John Sloan, 1871-1951, Whitney Museum of American Art, New York; Corcoran Gallery of Art, Washington, Toledo (Ohio) Museum of Art, 1952, no. 26.

1956 Marsden Hartley, Edward Hopper, Walt Kuhn, John Sloan, Arts Club of Chicago, 8 May - 15 June 1956, no. 37.

1957 Portraiture: The 19th and 20th Centuries, Munson-Williams-Procter Institute, Utica; Baltimore Museum of Art; Dallas Museum of Fine Arts; Colorado Springs Fine Arts Center, 1957, no. 40.

1958 Retrospective Exhibition of Paintings from Previous Internationals, Carnegie Institute, Pittsburgh, 5 December 1958 - 8 February 1959, no. 43.

1962 The Art of John Sloan 1871-1951, Walker Art Museum, Bowdoin College, Brunswick, 20 January - 28 February 1962, no. 17, repro.

1966 Past and Present: 250 Years of American Art, Corcoran Gallery of Art, Washington, 15 April - 30 September 1966, unpublished checklist.

1971 John Sloan: 1871-1951, National Gallery of Art, Washington; Georgia Museum of Art, Athens; M.H. De Young Memorial Museum, San Francisco, 1971-1972, no. 71.

1972 Conservation in the Museum, Corcoran Gallery of Art, Washington, 15 September - 22 October 1972, unpublished checklist.

1976 The American Genius: W.W. Corcoran, Corcoran Gallery of Art, Washington, 24 January - 4 April 1976, unnumbered catalogue.

1982 Japanese Artists Who Studied in the USA and the American Scene, National Museum of Modern Art, Tokyo; National Museum of Modern Art, Kyoto, 1982, no. 71.

1985 Henri's Circle, Corcoran Gallery of Art, Washington, 20 April - 16 June 1985, unnumbered checklist.

1985 John Sloan: Painter of the American Scene, Queens Museum, Flushing, 5 October - 17 November 1985, no. 3.

02 NATIONAL GALLERY OF ART ONLINE EDITIONS
American Paintings, 1900–1945

1985 Strokes of Genius, Dulin Gallery of Art, Knoxville, 30 March - 28 April 1985, no. 35.

1988 John Sloan: Spectator of Life, IBM Gallery of Science and Art, New York; Delaware Art Museum, Wilmington; Columbus Museum of Art; Amon Carter Museum, Fort Worth, 1988, no. 51.

1996 Gaelic Gotham: A History of the Irish in New York, Museum of the City of New York, 13 March - 27 October 1996.

1998 The Forty-Fifth Biennial: The Corcoran Collects, Corcoran Gallery of Art, 17 July - 29 September 1998, unnumbered catalogue.

2003 The Impressionist Tradition in America, Corcoran Gallery of Art, 19 July 2003 - 18 October 2004, unpublished checklist.

2004 Figuratively Speaking: The Human Form in American Art, 1770-1950, Corcoran Gallery of Art, Washington, 20 November 2004 - 7 August 2005, unpublished checklist.

2005 Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art, Corcoran Gallery of Art, Washington; Museum of Fine Arts, Houston; Parrish Art Museum, Southampton, New York; Mint Museum of Art, Charlotte; John and Mable Ringling Museum of Art, Sarasota, 2005-2007, checklist no. 67.

2007 Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895-1925, Frist Center for the Visual Arts, Nashville; New-York Historical Society; Detroit Institute of Arts, 2007-2008, no. 11.

2009 American Paintings from the Collection, Corcoran Gallery of Art, Washington, 6 June - 18 October 2009, unpublished checklist.

2013 American Journeys: Visions of Place, Corcoran Gallery of Art, Washington, 21 September 2013 - 28 September 2014, unpublished checklist.

BIBLIOGRAPHY

1910 Sloan unpublished diary entries: 3, 10, and 12 August 1910, 19 April 1946, 31 March 1948, 2 and 29 January 1950; John Sloan Manuscript Collection, Helen Farr Sloan Library and Archives, Delaware Art Museum, Wilmington.

Yeats at Petitpas¹

© National Gallery of Art, Washington

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- 1917 "Art Notes [exh. review]." *Touchstone* 1, no. 1 (May 1917): 115.
- 1917 "Other Exhibitions [exh. review]." *The New York Times* (March 25, 1917): Magazine sec., 13.
- 1917 Yeats, John Butler. "John Sloan's Exhibition [exh. review]." *Seven Arts* 2, no. 2 (June 1917): 259.
- 1918 Pène du Bois, Guy. "At the Art Galleries [exh. review]." *New York Evening Post* (February 16, 1918): Magazine sec., 7.
- 1918 Pène du Bois, Guy. "Official American Painting [exh. review]." *Arts and Decoration* (March 1918): 203.
- 1921 "City Club [exh. review]." *American Art News* 19, no. 24 (March 26, 1921): 3.
- 1922 "A Reviewer's Notebook." *Freeman* 4, no. 103 (March 1, 1922): 598.
- 1922 "Art in Many Forms and Many Places: J. B. Yeats at Petitpas [exh. review]." *The New York Times* (February 12, 1922): Arts and Leisure sec., 8.
- 1922 Young, James C. "Years of Petitpas." *The New York Times Book Review and Magazine* (February 19, 1922): 14, repro.
- 1925 Gallatin, A. E., ed. *John Sloan*. New York, 1925: 13-14, repro.
- 1927 *Bulletin of the Brooklyn Institute of Arts and Sciences* 31 (March 12, 1927): 218, repro.
- 1927 Cortissoz, Royal. "Paintings by John Noble, John Sloan and Others [exh. review]." *The New York Herald Tribune* (February 20, 1927): sec. VI, 10.
- 1927 [Exh. review]. *New York American* (27 February 1927): newspaper clipping, John Sloan Vertical File, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1927 Hopper, Edward. "John Sloan and the Philadelphians [exh. review]." *Arts* 11, no. 4 (April 1927): 174.
- 1927 Saint-Gaudens, Homer. "The Twenty-Sixth International Exhibition of Paintings at Carnegie Institute [exh. review]." *American Magazine of Art* 18, no. 12 (December 1927): 640, repro.
- 1928 "32 Paintings by John Sloan Sold in Group." *New York Herald Tribune* (29 March 1928): 23.
- 1928 "A Maecenas Begins with Sloan." *Literary Digest* 97, no. 3 (21 April 1928): 27, repro.
- 1928 "Group of 32 Sloans for New Collection." *The New York Times* (29 March 1928): 15.
- 1928 "High Spots in the New York Art Galleries." *Arts and Decoration* 28, no. 3 (January 1928): 44, repro.
- 1928 "Sale of Sloan Art to Benefit Public." Possibly *New York Morning Telegraph* (c. 29 March 1928): newspaper clipping, John Sloan Vertical File, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1928 "Sloan Sale Sets American Record." *Chicago Evening Post* (3 April 1928): newspaper clipping, John Sloan Vertical File, Smithsonian American Art and Portrait Gallery Library, Washington.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- 1928 "Sold." *Time* 11, no. 15 (9 April 1928): 41.
- 1928 "Yeats at Pittpas [sic]." *New York Evening Post* (7 January 1928): Gravure sec., repro.
- 1931 Pène du Bois, Guy. *John Sloan*. American Artist Series. New York, 1931: 43, repro.
- 1932 "Around the Galleries [exh. review]." *Art News* 31, no. 4 (22 October 1932): 6.
- 1932 *Art News* 31, no. 13 (24 December 1932): cover, repro.
- 1932 *Art News* 31, no. 6 (5 November 1932): 2, repro.
- 1932 "Corcoran Biennial Will Open Today [exh. review]." *Washington Star* (4 December 1932): 2.
- 1932 Grafly, Dorothy. "National Flavor Lends Distinction to Corcoran Show: 13th Biennial Demonstrates Value of Jury System." *Philadelphia Public Ledger* (4 December 1932): Art sec., 7.
- 1932 Mechlin, Leila. "Contemporary Art Exhibit Opened [exh. review]." *Washington Sunday Star* (4 December 1932): 2.
- 1932 Mechlin, Leila. "Four Important Purchases by the Corcoran Gallery From Biennial Exhibition - Prize-Winning Pictures to Remain Permanently in Washington." *Washington Star* (11 December 1932): sec. 7, 12, repro.
- 1932 "The Corcoran Annual [exh. review]." *Christian Science Monitor* (10 December 1932): 12.
- 1933 "Corcoran Buys Three Works from Biennial." *Art Digest* 7, no. 7 (1 January 1933): 15, repro.
- 1933 "Field Notes: Corcoran Biennial [exh. review]." *American Magazine of Art* 26, no. 1 (January 1933): 47, repro.
- 1933 Gorman, Herbert. "The Bohemian Life in America: Its History from the 1850s Down to Greenwich Village Days [book review]." *The New York Times Book Review* (5 March 1933): sec. 5, 1, repro.
- 1933 Roberts, W. Adolph. "He Started Again After 70." *New York Herald Tribune Magazine* (19 February 1933): sec. XI., 9, repro.
- 1933 "The Corcoran Biennial [exh. review]." *Creative Art* 7, no. 2 (February 1933): 139.
- 1933 Wilson, Vylla Poe. "Capital Art and Artists." *The Washington Post* (1 January 1933): sec. A, 3, repro.
- 1934 Jewell, Edward Alden. "Art of John Sloan on Exhibition Here [exh. review]." *The New York Times* (4 January 1934): 17.
- 1937 Jewell, Edward Alden. "The New York Realists: Whitney Museum Opens a Stirring Show of Painting from the Years 1900-1914 [exh. review]." *The New York Times* (14 February 1937): sec. 10, 9, repro.
- 1938 Pach, Walter. *Queer Thing, Painting: Forty Years in the World of Art*. New York, 1938: opposite 21, 55-56, 213, repro.
- 1939 Lewis, Elisabeth Ray. "Museum Treasure of the Week: The Corcoran Gallery Collection in Review." *The Washington Post* (3 September 1939): sec. A, 5.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- 1939 Mechlin, Leila. "Sloan Group in Corcoran, Eilshemius at Phillips Draw Local Attention [exh. review]." *The Washington Star* (19 November 1939): sec. F, 5.
- 1939 Mechlin, Leila. "Sloan Prints at Arts Club [exh. review]." *The Washington Star* (12 February 1939): sec. F, 4.
- 1939 Poore, Charles. "John Sloan and His America." *The New York Times* (16 September 1939): 21.
- 1939 Watson, Jane. "Corcoran Shows Work by John Sloan [exh. review]." *The Washington Post* (19 November 1939): Amusements sec., 6.
- 1940 Landgren, Marchal E. *Years of Art: The Story of the Art Students League of New York*. New York, 1940: pl. 16, repro.
- 1940 "Story of the Painting and Biography of the Artist." *Washington Times-Herald* (12 May 1940): sec. C, 11, repro.
- 1941 "Art Dinner Honors Sloan." *New York Times* (8 April 1941): 22.
- 1941 "Art Notes." *The New York Times* (13 March 1941): 26.
- 1941 "Footnotes on Headliners: Party at Petitpas." *The New York Times* (April 13, 1941): sec. 2, 4.
- 1941 Frankfurter, Alfred M. "Vernissage." *Art News* 40, no. 5 (April 15-30, 1941): 7.
- 1941 Saint-Gaudens, Homer. *The American Artist and His Times*. New York, 1941: 202, pl. 42, repro.
- 1941 "Sloan Honored by 200 Friends and Ex-Pupils." *New York Herald Tribune* (8 April 1941): 21, repro.
- 1942 "Art Exhibits." *This Week in the Nation's Capital* 20, no. 27 (June 28, 1942): 6, repro.
- 1943 "Dolly, Wife of John Sloan, Dies at 66." *Art Digest* 17, no. 16 (May 15, 1943): 11.
- 1943 "Mrs. John Sloan Dies at 66, Wife of Noted Artist." *New York Herald Tribune* (May 5, 1943): 26, repro.
- 1944 Lydia Creighton to John Sloan, 12 January 1944. The John Sloan Manuscript Collection, Delaware Art Museum, Wilmington.
- 1945 "Artists of the Philadelphia Press." *Philadelphia Museum Bulletin* 41, no. 207 (November 1945): 30, repro.
- 1945 Mellquist, Jerome. "John Sloan Comes Home [exh. review]." *Philadelphia Evening Bulletin* (November 17, 1945): sec. 8, B, repro.
- 1945 Sloan, John. *John Sloan*. New York, 1945: n.p., repro.
- 1946 Colum, Padraic. "Good Conversation in the Form of Letters [book review]." *New York Herald Tribune Weekly Book Review* (October 3, 1946): sec. VII, 3, repro.
- 1946 Helen Sneddon to John Sloan, 16 November 1946. The John Sloan Manuscript Collection, Helen Farr Sloan Library and Archives, Delaware Art Museum, Wilmington.
- 1946 Hone, Joseph, ed. *J. B. Yeats: Letters to His Son W. B. Yeats and Others, 1869-1922*. New York, 1946: 39, repro.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- 1946 "News of Food: Petipas [sic] Restaurant Nearing Fiftieth Year." *New York Times* (January 14, 1946): 15.
- 1946 Owen Grundy to John Sloan, 24 February 1946. The John Sloan Manuscript Collection, Helen Farr Sloan Library and Archives, Delaware Art Museum, Wilmington.
- 1946 Owen Grundy to John Sloan, n.d. The John Sloan Manuscript Collection, Helen Farr Sloan Library and Archives, Delaware Art Museum, Wilmington.
- 1946 "Table Talk." *Cue* (9 February 1946): repro., newspaper clipping, Vertical Files, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1947 Corcoran Gallery of Art. *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art*. Washington, 1947: 14, 76, repro.
- 1948 Walker, Danton. "Cafe Cavalcade." *The News* (4 December 1948): newspaper clipping, Vertical Files, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1950 Lewis, Emory. "Rebel John Sloan Won't Grow Old." *Cue* (1 April 1950): newspaper clipping, Vertical Files, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1950 "Old Chelsea's Most Famous Painting." *Chelsea News* (New York) (27 January 1950): repro., newspaper clipping, Vertical Files, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1950 Poore, Charles. "Rebel with a Paintbrush." *New York Times Magazine* (May 21, 1950): sec. IV, 64.
- 1950 Shannon, Betty. "Chelsea was Never 'Arty' Says J. Sloan, Famous Painter." *Chelsea News* (New York) (9 February 1950): newspaper clipping, Vertical Files, Smithsonian American Art and Portrait Gallery Library, Washington.
- 1952 Breuning, Margaret. "Life Becomes Art in a John Sloan Retrospective [exh. review]." *Art Digest* 26, no. 8 (January 15, 1952): 8.
- 1952 Brown, Milton. "The Two John Sloans [exh. review]." *Art News* 50, no. 9 (January 1952): 56.
- 1952 Genauer, Emily. "Sloan Show at the Whitney Proves Him to Be More Than Mere Realist [exh. review]." *New York Herald Tribune* (January 13, 1952): sec. 4, 9, repro.
- 1954 Brooks, Van Wyck. *Scenes and Portraits: Memories of Childhood and Youth*. New York, 1954: 189.
- 1954 McKinney, Roland. *The Eight*. Metropolitan Museum of Art Miniatures, Album ME. New York, 1954: no. 6, repro.
- 1955 Brooks, Van Wyck. *John Sloan: A Painter's Life*. New York, 1955: 103, opposite 108, repro.
- 1956 Tourtelot, Madeline. "Longtime 'Prime' Artists in Show [exh. review]." *Chicago American* (May 13, 1956): 21.
- 1957 Trovato, Joseph S. "Foreword." In *Portraiture: The 19th and 20th*

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- Centuries*. Exh. cat. Munson-Williams-Proctor Institute, Utica, NY, 1957: 6, 18, 32, repro.
- 1964 Pershing, Minnie K. "Mary Fanton Roberts." *Journal of the Archives of American Art* 4, no. 1 (January 1964): 10, repro.
- 1965 St. John, Bruce, ed. *John Sloan's New York Scene, from the Diaries, Notes, and Correspondence, 1906-1913*. New York, 1965: 445-447, 449-450, 464, repro.
- 1966 Green, Samuel M. *American Art*. New York, 1966: 522-523.
- 1966 Harithas, James. "250 Years of American Art [exh. review]." *Apollo* 84, no. 53 (July 1966): 70, repro.
- 1970 Fish, Caroline. "Rediscovered in Chestertown." *Adirondack Life* 1, no. 4 (Fall 1970): 31-32, 42, repro.
- 1971 Getlein, Frank. "Sloan, Old 'Revolutionary', Goes on Display at Gallery [exh. review]." *Washington Star* (September 19, 1971): sec. C, 7.
- 1971 St. John, Bruce. *John Sloan. American Art & Artists*. New York, 1971: 50, fig. 36, repro.
- 1972 Holcomb, Grant. "A Catalogue Raisonné of the Paintings of John Sloan, 1900-1913." Ph.D. diss., University of Delaware (1972): 440-444, repro.
- 1973 Gordon, Robert. "John Sloan and John Butler Yeats: Records of a Friendship." *Art Journal* 32, no. 3 (Spring 1973): 290-292, 296, repro.
- 1973 Phillips, Dorothy W. *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art, Vol. 2: Painters born from 1850 to 1910*. Washington, 1973: 84-86, repro.
- 1973 Young, Mahonri Sharp. *The Eight*. New York, 1973: 53, repro.
- 1975 Getlein, Frank. "Bill Corcoran's Collection IS America." *Art Gallery* 18, no. 4 (January 1975): 21.
- 1975 Scott, David W. *John Sloan*. New York, 1975: 103, 111, repro.
- 1976 Edmiston, Susan and Linda D. Cirino. *Literary New York*. Boston, 1976: 176, repro.
- 1977 Sloan, John. *Gist of Art: Principles and Practice Expounded in the Classroom and Studio*. New York, (1939) 1977: XXIV, XXV, repro.
- 1978 Gordon, Robert. *John Butler Yeats and John Sloan: The Records of a Friendship*. New Yeats Papers 14. Dublin, 1978: 12-13, 24, 26 no. 1, 28 no. 18, pl. 1, repro.
- 1980 Getlein, Frank and Jo Ann Lewis. *The Washington, D.C. Art Review: The Art Explorer's Guide to Washington*. New York, 1980: 14.
- 1980 Monneret, Sophie. *L'Impressionnisme et Son Epoque*. Paris, 1980: 2: 275; 4: 129, repro.
- 1983 Humber, Alan, ed. *The Letters of John Quinn to William Butler Yeats*. Ann Arbor, MI, 1983: 272, 276 no. 7.
- 1983 Holcomb, Grant. "John Sloan and 'McSorley's Wonderful Saloon.'" *American Art Journal* 15, no. 2 (Spring 1983): 5.
- 1985 Love, Richard H. *Theodore Earl Butler: Emergence from Monet's Shadow*. Chicago, 1985: 332-333, repro.

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- 1987 Cullen, Fintan. *The Drawings of John Butler Yeats*. Exh. cat. Albany Institute of History & Art and the Department of the Arts, and the Department of English of Union College, Albany, NY, 1987: William M. Murphy, "John Butler Yeats: The Artist and the Man," 15; Cullen, "'To So Paint That People Should, Perforce, See...'," 29, 30, repro; Cullen, "John Butler Yeats, *Celestine Petitpas* [cat. entry]," 92.
- 1988 Berman, Avis. "Artist as Rebel: John Sloan Versus the Status Quo [exh. review]." *Smithsonian Magazine* 19, no. 1 (April 1988): 81, repro.
- 1988 Gordon, Robert. "Letter to the Editor." *Smithsonian Magazine* 19, no. 3 (June 1988): 20, 21, repro.
- 1989 Tsuda, Margaret. "Master of the 'Ashcan School.'" *Christian Science Monitor* (August 28, 1989): 16-17, repro.
- 1990 Sullivan, Charles, ed. *Ireland in Poetry: With Paintings, Drawings, Photographs, and Other Works of Art*. New York, 1990: 152, repro.
- 1991 Elzea, Rowland. *John Sloan's Oil Paintings: A Catalogue Raisonné*. American Arts Series. Newark, DE, 1991: part 1, 106-107, repro.
- 1991 Wexler, Victor G. "Creating a Market in American Art: The Contribution of the Macbeth Gallery." *Journal of American Studies* 25, no. 2 (August 1991): 252, repro.
- 1992 Beck, Hubert. *Edward Hopper*. Hamburg, Germany, 1992: 20, repro.
- 1992 Beck, Hubert. "Urban Iconography in Nineteenth-Century American Painting." In *American Icons: Transatlantic Perspectives on Eighteenth- and Nineteenth-Century American Art*, ed. by Thomas W. Gaehtgens and Heinz Ickstadt. Santa Monica, CA, 1992: 340-341, repro.
- 1993 Sprague, Claire, ed. *Van Wyck Brooks: The Early Years*, rev. ed. Boston, 1993: cover of paperback edition, 62 fig. 2, repro.
- 1994 Hirshorn, Anne Sue. *Eulabee Dix Portrait Miniatures: An American Renaissance*. Exh. cat. National Museum of Women in the Arts, Washington, D.C. 1994: 15.
- 1995 Loughery, John. *John Sloan: Painter and Rebel*. New York, 1995: xxii, 161-162, 170, 290, 317, 323, 333, 384.
- 1997 Bradely, Anthony and Maryann Gialanella Valiulis, eds. *Gender and Sexuality in Modern Ireland*. Amherst, MA, 1997: cover, repro.
- 1997 Perlman, Bennard B., ed. *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri*. Princeton, 1997: 203, 206, repro.
- 1997 Ridley, Jo Ann. *Looking for Eulabee Dix: The Illustrated Biography of An American Miniaturist*. Washington, DC, 1997: 122-126, 143, 165, repro.
- 1998 Kazin, Alfred. "The Art City Our Fathers Built." *American Scholar* 67, no. 2 (Spring 1998): 22.
- 1998 Lewis, Jo Ann. "The Corcoran Biennial: Delivery on Collection [exh. review]." *Washington Post* (July 19, 1998): sec. G, 1.
- 2000 Cash, Sarah, with Terrie Sultan. *American Treasures of the Corcoran Gallery of Art*. New York, 2000: 159, 169, repro.
- 2002 Moss, Dorothy. "Yeats at *Petitpas*." In *A Capital Collection: Masterworks*

NATIONAL GALLERY OF ART ONLINE EDITIONS

American Paintings, 1900–1945

- from the Corcoran Gallery of Art*, by Eleanor Heartney et al. Washington, DC, 2002: 102-103, repro.
- 2003 Londraville, Janis, ed. *Prodigal Father Revisited: Artists and Writers in the World of John Butler Yeats*. West Cornwall, Connecticut, 2003: William M. Murphy, "The Letters of John Butler Yeats: A Sampler," 14; Paul Franklin, "Pilgrim Father, Native Son: John Butler Yeats, John Sloan, and the Making of a Friendship in New York City, 1909-1922," 289-293, 295-296, repro.; Nancy Cardozo, "Van Wyck Brooks and His Maestro, John Butler Yeats or, The American Literary Renaissance," 378.
- 2004 Meng, Sara F. "Peggy Bacon and John Sloan: Their Urban Scenes, 1910-1928." *Woman's Art Journal* 25, no. 1 (Spring/Summer 2004): 22.
- 2006 "Mint Museum to Host Master Paintings from the Corcoran Gallery." *Antiques and the Arts Weekly* (6 October 2006): 17.
- 2007 Manthorne, Katherine E. "John Sloan, Moving Pictures, and Celtic Spirits." In Heather Campbell Coyle and Joyce Karen Schiller, *John Sloan's New York*. Exh. cat. Delaware Art Museum, Wilmington, 2007: 169-170, repro.
- 2007 Morrone, Francis. "A Knock-Out Show [exh. review]." *New York Sun* (29 November 2007).
- 2009 Berman, Avis. "Yeats at *Petitpas*': The path to a picture." In Declan J. Foley, ed. *The Only Art of Jack B. Yeats: Letters & Essays*. Dublin, 2009: 118-119, 123-124, 126, repro.
- 2011 Lyons, Deborah. *The World of William Glackens: The C. Richard Hilker Art Lectures*. New York, 2011: 79, 98-100, repro.
- 2011 Napolitano, Laura Groves. "John Sloan, *Yeats at Petitpas*'." In *Corcoran Gallery of Art: American Paintings to 1945*. Edited by Sarah Cash. Washington, 2011: 200-201, 277, repro.
- 2011 Stuhlman, Jonathan. "Before Corrymore: Irish Images and Influences in New York." In Jonathan Stuhlman and Valerie Ann Leeds, *From New York to Corrymore: Robert Henri and Ireland*. Exh. cat. The Mint Museum, Charlotte, 2011: 31, repro.
- 2012 Berman, Avis. "The Catalyst: John Sloan's *Yeats at Petitpas*'." *Antiques* 179, no. 2 (March/April 2012): 125, 127-129, repro.

To cite: Laura Napolitano, "John Sloan/*Yeats at Petitpas*'/1910/c. 1914," *American Paintings, 1900–1945*, NGA Online Editions, <https://purl.org/nga/collection/artobject/166473/2018-08-09> (accessed August 09, 2018).