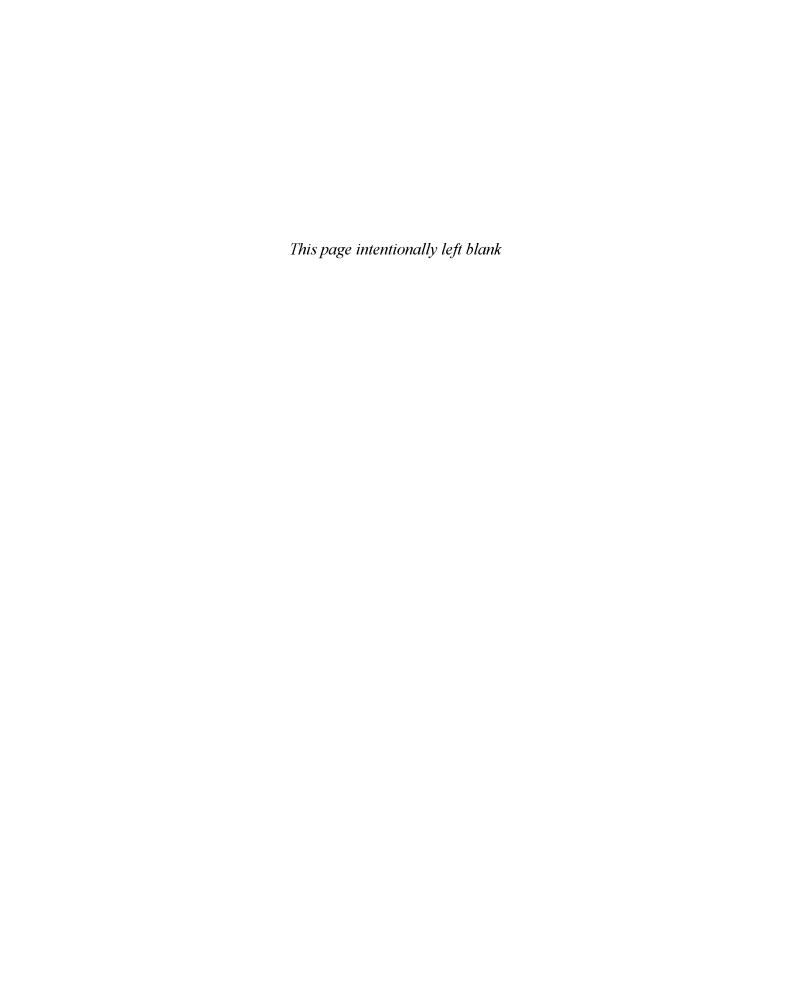
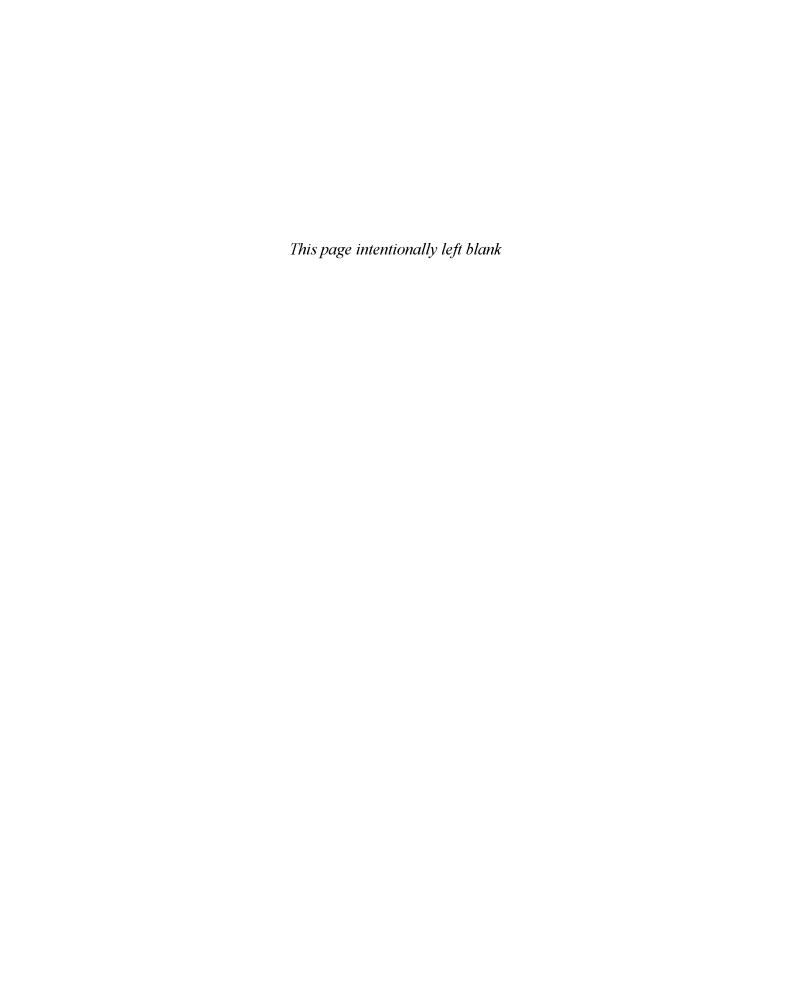
A Catalogue of the Collection of American Paintings in The Corcoran Gallery of Art

Volume 2



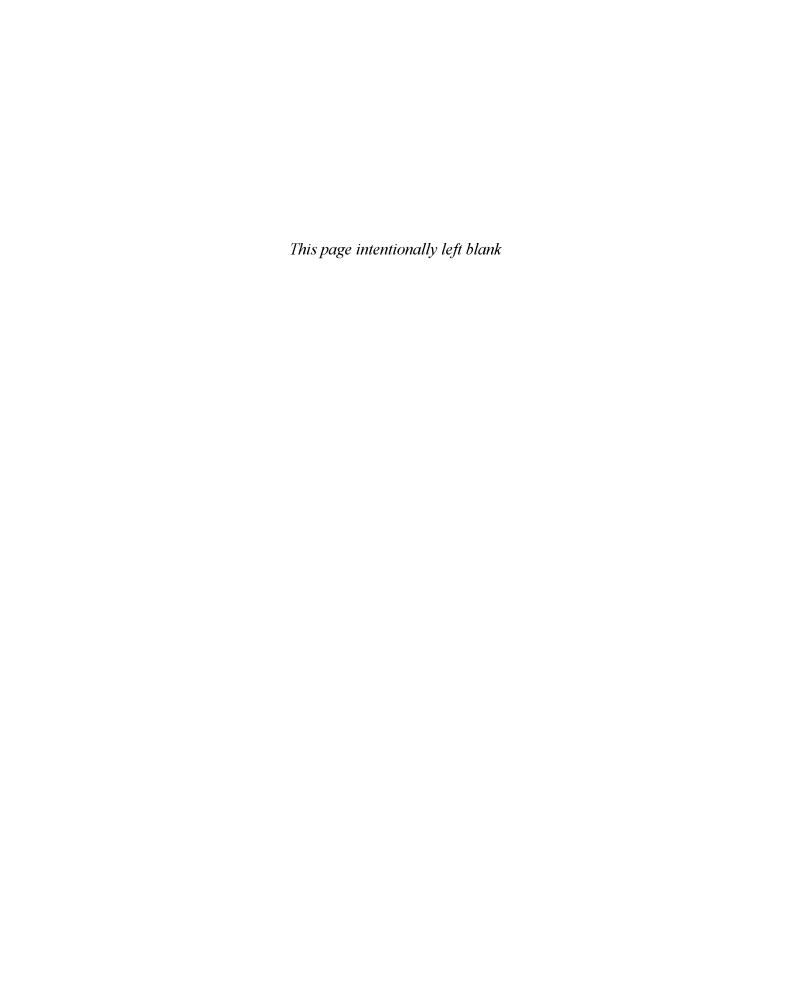
The Corcoran Gallery of Art, Washington, D.C.





A Catalogue of the Collection of American Paintings in The Corcoran Gallery of Art

Volume 2 Painters born from 1850 to 1910



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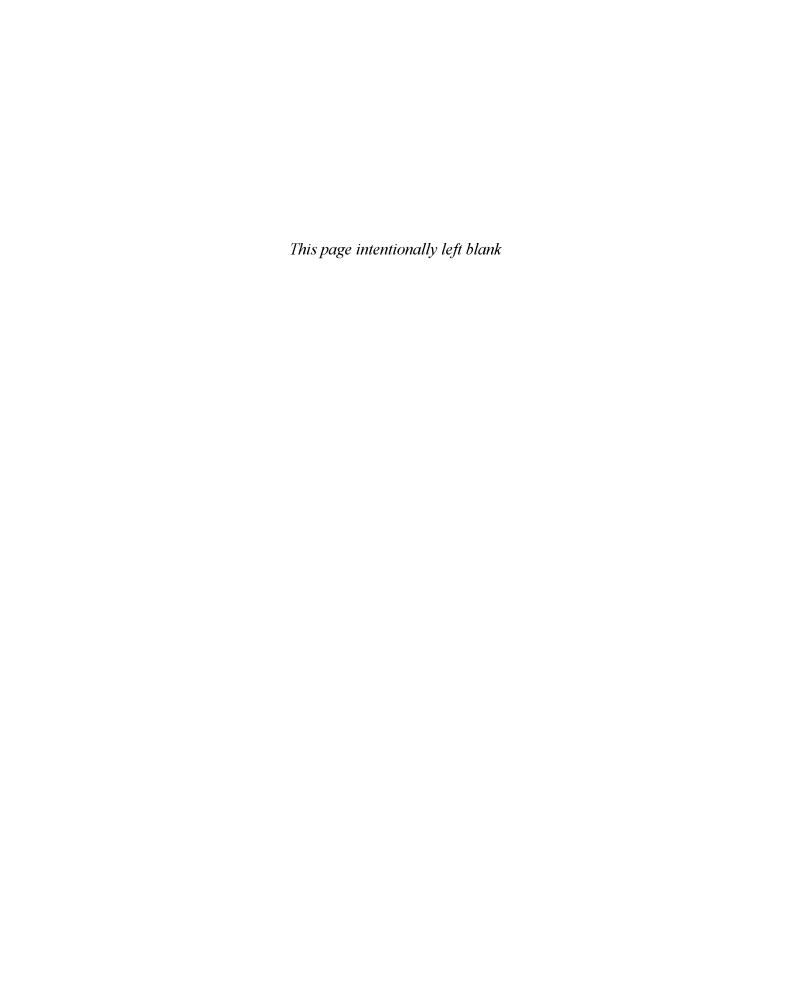
Volume 2

Painters born from 1850 to 1910

by Dorothy W. Phillips Curator of Collections

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Foreword

As Director of the Corcoran Gallery of Art, I am pleased that Volume II of the Catalogue of the American Paintings in the Corcoran Gallery of Art, which has been in preparation for some five years, has come to fruition in my tenure. The second volume deals with the paintings of artists born between 1850 and 1910. The documented catalogue of the Corcoran's American paintings carries forward the project, initiated by former Director Hermann Warner Williams, Jr., of providing a series of definitive publications of the Gallery's considerable collection of American art. The Gallery intends to continue with other volumes devoted to contemporary American painting, sculpture, drawings, watercolors and prints.

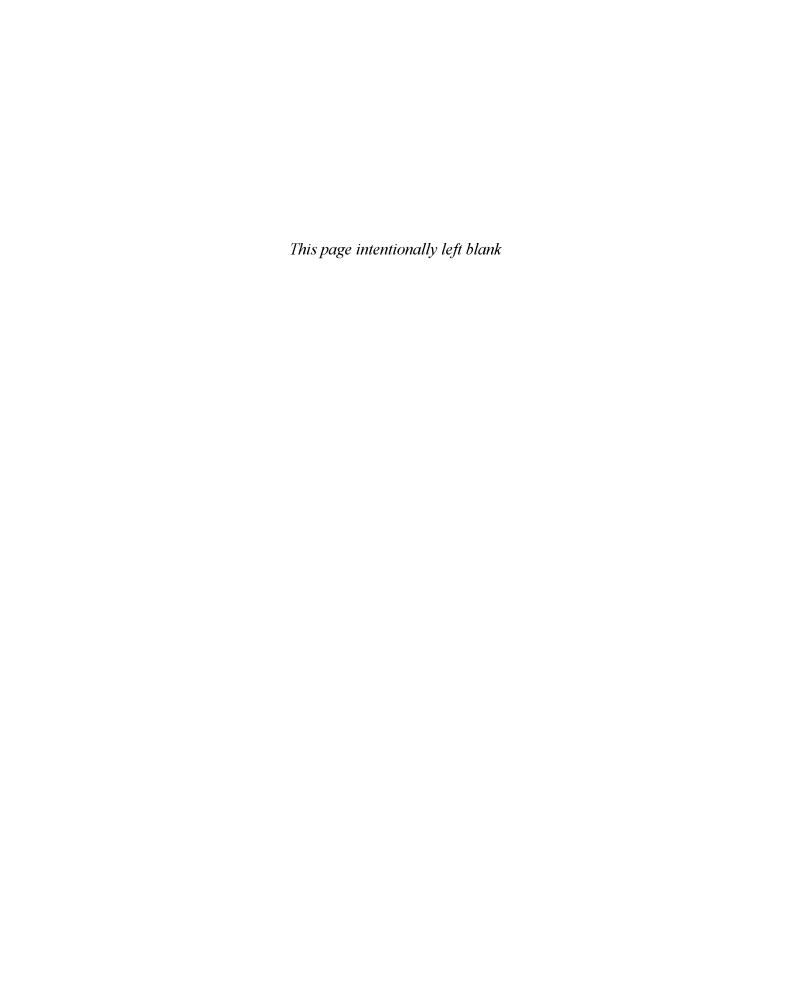
In recent years the growing interest in and concern for American painting has become apparent. As the Director Emeritus writes in his introduction, "American art has become respectable." The international recognition of modern American art since World War II and its contribution to world culture has lead to a realization of the importance of 18th and 19th century work. Naturally, the Corcoran collection, one of the most comprehensive of this period, becomes increasingly relevant nationally. This year the Gallery, with the aid of a matching grant from the National Endowment for the Arts, is reinstalling its collection. Paintings will be arranged chronologically, beginning with the early work of the Colonial period through to the paintings of the present. The second volume of the catalogue will be an important asset in the study of the collection.

With the Bicentennial of 1976 there will be even more emphasis placed on the past 200 years of American history. Through its permanent collection of American painting, the Corcoran hopes to play an even greater role in the presentation and recognition of American art.

The Corcoran Gallery will continue to concern itself with the art of today. The Gallery has a proud tradition of showing innovative and avant-garde art. It will continue to do so, particularly supporting the ever emerging art of the Washington area. Through fulfillment of its responsibilities to the community and the country, the Corcoran will be able to further the wishes of William Wilson Corcoran who founded the Gallery "in order to promote and encourage the American genius."

The present catalogue was researched, compiled and edited by the Curator of the Collections, Dorothy W. Phillips, with ability, experience and conscientious zeal. Mr. Corcoran would take pride in this factual evidence of the growth of the collection which he established over a century ago.

Roy Slade Director



Introduction

Since its inception almost ten years ago, I have been deeply committed to the project of publishing a series of catalogues of the permanent collection of the Gallery and so I was especially delighted to be asked to write this introdution to the second in the series. One of the satisfactions it affords me is the opportunity to touch on the formation of the collection, a segment of which is catalogued in these pages. The collection, as a whole, represents the efforts of a small group of men who guided its growth over many years. One can determine from the accession numbers, which are a part of each catalogue entry, the year in which a painting was acquired, for this is the first number cited. Thus one can identify canvases which entered the collection as part of the original gift of William Wilson Corcoran (1869), and during the Directorships of William MacLeod (1873 to 1889), F. Sinclair Barbarin (1889 to 1900), Frederick B. McGuire (1900 to 1915), C. Powell Minnigerode (1915 to 1947), myself (1947 to 1968), James Harithas (1968 to 1969), and Walter Hopps (1969 to 1972). While admittedly the collection, like all living collections, is still in a formative stage and numerous painters' works remain to be added as opportunity and funds permit, it nevertheless stands as an impressive assemblage which in this volume documents the dominant trends of American painting in the late 19th and early 20th centuries as illustrated by fine examples of the majority of the great creative leaders active during the period.

This second volume of The Catalogue of American Paintings follows the format of the first published in 1966, except that the references cited have been made more complete and eight color plates have been added. The present catalogue, originally intended to include all American artists born after 1849 represented in the collection, has been carried only through artists born in the year 1909. This decision, based primarily on space limitations, means that a third volume will be necessary to complete the catalogue of paintings. In addition to completing the catalogue of works by artists born after 1909, the next volume will include an appendix devoted to the eighteenth and nineteenth century works which entered the collection after 1966 and which therefore were not listed in Volumes I and II. They include important canvases by painters some of whom were heretofore absent or inadequately represented, men such as Joseph Blackburn, Robert S. Duncanson, William Dunlap, Christian Gullager, John Hesselius, William Morris Hunt, Homer Dodge Martin, Charles Willson Peale, James Peale, Ammi Phillips, Theodore Robinson, and John Trumbull to mention but a few of the better known painters.

This volume, as its predecessor, is due to the dedication and painstaking scholarship of Dorothy Phillips, who has devoted such time as could be spared from other duties to its preparation during the past several years. Without her intimate knowledge of the collection, and her ability as a careful and thorough researcher, the catalogue would never have

become a reality. From time to time and in varying degrees other members of the staff have made their contributions, but the responsibility and the accomplishment rest with Mrs. Phillips. Credit for other assistance is given in the *Acknowledgments* which follow on page xi.

The catalogue is published primarily as a working tool - a reservoir of the raw material for research. It is one contribution the Gallery makes towards the furtherance of the study of American painting as a serious and vital aspect of art history. Finally, during the last few decades, after years of neglect and condescension within academic circles, American art has become respectable. To illustrate the change in attitude which has occurred in the hallowed halls of academia, forty years ago when I was an undergraduate at Harvard, no courses in American art were offered and the only names of American artists which a student heard mentioned were Copley, Stuart and Allston. That has changed. Now colleges throughout the country have at last come to admit that American painters have produced a body of work which is worthy of scholarly research and of publication as master and doctoral theses. The need for such compilations as the present catalogue is apparent to all scholars active in the field of American studies to whom the dearth of reliable sources of reference to available material has been a cause for constant frustration. For it is a regrettable fact that scholarly catalogues of the holdings of American art in the collections of public institutions are all too seldom available in print. If this catalogue serves to aid in the systematic study and appreciation of the lasting contributions of our painters, and to encourage a new generation of artists and scholars to build on the past, it will have accomplished its primary purpose.

Hermann Warner Williams, Jr.

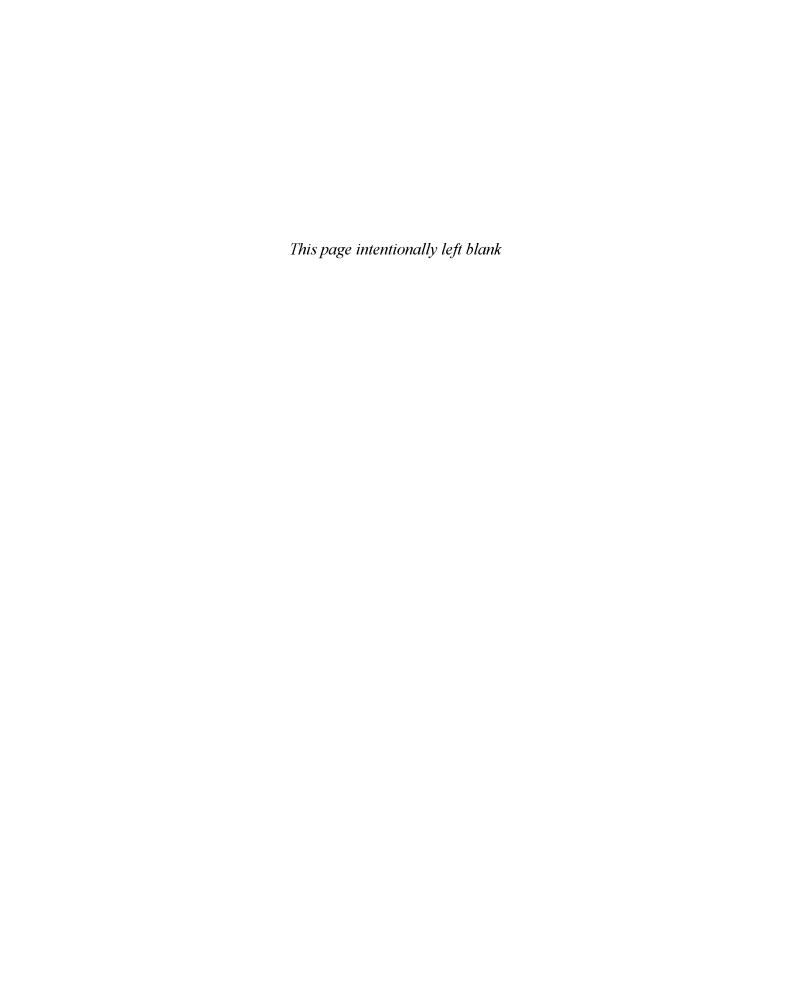
Director Emeritus

Acknowledgments

A great many individuals and institutions have assisted in the research problems that have arisen in the preparation of a catalogue of this scope. It is impossible to mention each individually, but we take particular pleasure in recording our indebtedness to the staffs of the Frick Art Reference Library, the District of Columbia Public Library, the Library of the National Gallery of Art, and the Library of the National Collection of Fine Arts. We wish also to express our gratitude to the staffs of museums and to dealers in American art across the country who have responded to our requests for material in their files. To the many volunteers enlisted from the Women's Committee of the Corcoran and other friends of the Gallery, and to the college interns serving apprenticeships, we owe special thanks for assistance in compiling biographical information. Mrs. Paul Underwood and Mr. Marchal Landgren should be cited for their untiring help with particular research problems, as well as the members of the Gallery Staff who have assisted with numerous details, especially Miss Ellen D. Catledge and Mrs. Elise Hamilton. The photographs were taken by Victor Amato, Staff Photographer. The design and production supervision of the catalogue has been ably carried out by Mr. Graham Johnson of Lund Humphries, London. We wish to thank also Mr. Michael Beaufort-Jones, the printer's representative in the United States, and Mr. Geoffrey Hook, Administrator in Bradford, who have given us their patient and painstaking assistance.

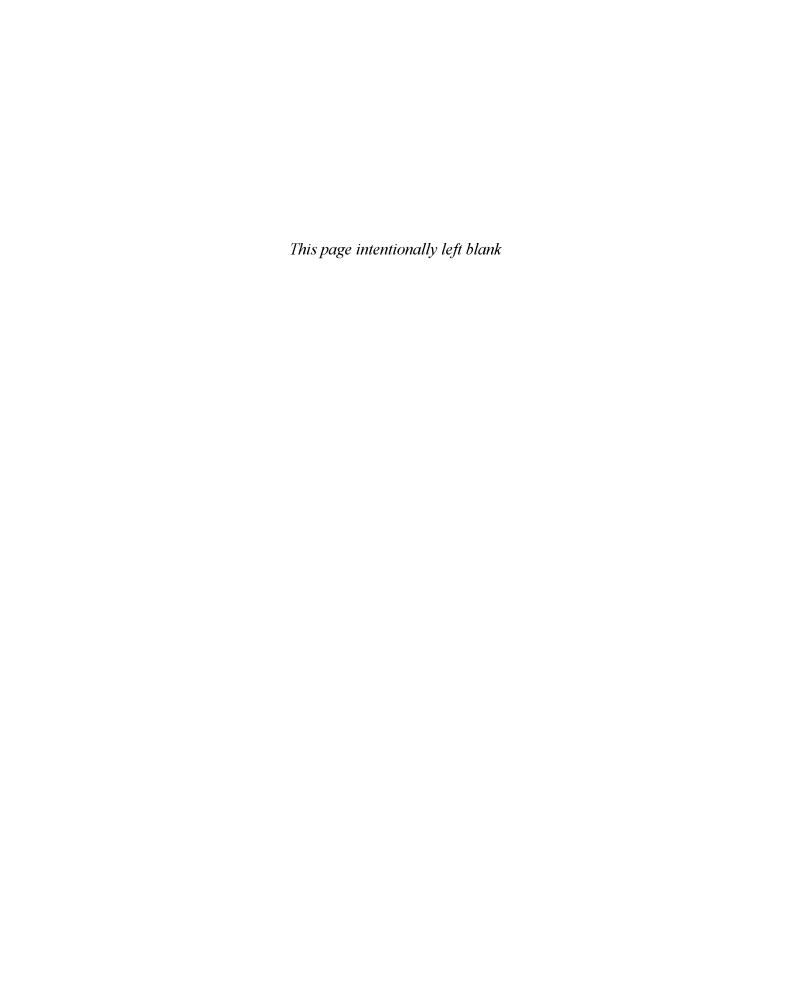
Dorothy W. Phillips

Curator of Collections



Notes on the Catalogue

The catalogue is arranged chronologically by the birthdate of the artist, the works of each artist listed in chronological sequence following a short biography. Each painting is catalogued by title, exact or approximate date if known, and measurement in inches, height preceding width. Unless specified, all works are in oil on canvas. Previous collections have been listed followed by references to publications pertaining to the work up to the time the manuscript of the catalogue was set in page proof. The source and date of acquisition are followed by the accession number. In addition, some aspects of a factual nature are discussed in a note when such information may add to the interest of the painting. A † after the title indicates that the work has been given to the Gallery subject to a life estate in the donor.



Julian Walbridge Rix (1850–1903)

Julian Walbridge Rix, landscape painter and etcher, was born in Peacham, Vermont, in 1850. At the age of seventeen he moved to San Francisco, and, in 1872, began his career as a sign and decorative painter. His interest turned to landscape painting, and by 1888 his work, which included sketches and paintings of the California coast, brought him considerable recognition in the West. At this time he moved to the East Coast, settling first in Paterson, New Jersey, and finally in New York, with frequent trips to California. Rix also worked as an illustrator for *Harper's Magazine* and *Harper's Weekly*. In 1903, shortly before his death in New York, he wrote to Frederick B. McGuire, Director of the Corcoran Gallery, in answer to a request for biographical information: "I never studied under anybody, never took a drawing or painting lesson in my life. All I know was found out working out of doors from nature . . ."

Pompton Plains, New Jersey 1898

 $30\frac{1}{4} \times 50\frac{1}{8}$

SIGNED, 1.1.: 98 Julian Rix

COLL.: William Schaus, New York

REF.: Catalogue of The Corcoran Gallery of Art, 1904, p. 69, no. 193; C.G.A. Handbook of

the American Paintings, 1947, p. 56

PURCHASE: Gallery Fund, 1903 03.2

Pompton Plains is near North Caldwell, New Jersey, where Rix kept a summer studio for many years.

George Hitchcock (1850–1913)

George Hitchcock was born in Providence, Rhode Island, in 1850, a lineal descendant of Roger Williams in the seventh generation. He was graduated from Brown University in 1872, and two years later from the Law School of Harvard University. He practiced law briefly in Chicago. As time went on, however, he devoted full attention to painting. He went to London in 1879, then to Paris, where he studied under Gustave Boulanger and Jules Lefebvre at the Julian Academy, worked a few months in Düsseldorf, and apprenticed under H. W. Mesdag in The Hague. In the early 1880's he set up his own studio at Egmond, near Amsterdam, a location which was to become a favorite of Gari Melchers and the center of a large colony of artists. Enjoying frequent but brief trips to London, Paris and the States, Hitchcock made Holland his permanent residence. He exhibited regularly in the foremost European exhibitions as well as in America, winning numerous medals and awards. He was the first American to be granted the officer's cross of the Franz Josef Order of Austria and membership in the Vienna Academy; France made him a Chevalier of the Legion of Honor; and he was elected Associate Member of New York's National Academy in 1909. He died in Holland in 1913.

Dutch Landscape

 $17\frac{1}{4} \times 21\frac{1}{2}$

SIGNED, l.l.: -G- Hitchcock

COLL.: Edward C. and Mary Walker, Walkerville, Ontario, Canada, and Washington, D.C.

REF.: C.G.A. Handbook of the American Paintings, 1947, p. 56

BEQUEST: Mary Emma Griffin Walker, 1937, The Edward C. and Mary Walker Collection 37.24

Thomas Pollock Anshutz (1851–1912)

Thomas Pollock Anshutz was born in Newport, Kentucky, in 1851. He had his first formal training in art at the National Academy of Design in New York, entering the school in 1873. Two years later he worked under Thomas Eakins at the Pennsylvania Academy of the Fine Arts where he became a member of the faculty in 1881. From 1888 he served as chief of the faculty for twenty-four years. He enjoyed unprecedented success as a teacher, and from among his hundreds of students, such men as Henri, Sloan, Prendergast, Marin, and Demuth emerged as leading twentieth century American artists. His only period of study abroad followed his marriage in 1892 when he painted for a year under Lucien Doucet and William Bouguereau at the Julian Academy in Paris. Anshutz was elected an Associate Member of the National Academy in 1910, and during the years preceding this recognition, had won such awards as the Silver Medal at the St. Louis Exposition (1904) and the Gold Medal of Honor at the Pennsylvania Academy exhibition in 1909. He died in 1912 at Fort Washington, Pennsylvania, where he had kept a house and studio for many years.

On the Ohio c.1880

 $10\frac{1}{4} \times 11\frac{1}{2}$; academy board

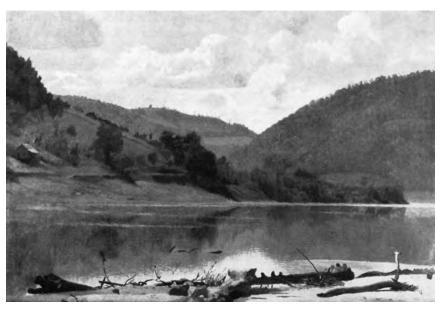
SIGNED ON THE BACK, u.r.: T Anshtz (sic)

COLL.: estate of the artist

REF.: Thomas Anshutz, The Graham Gallery, New York, 1963, n.p., no. 8

63.4

PURCHASE: through the gift of Joseph Sanders, 1963

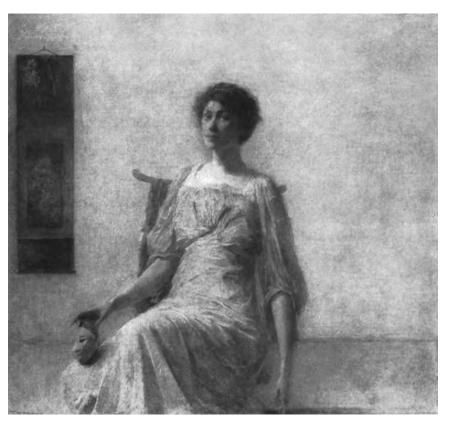


Thomas Pollock Anshutz On the Ohio

Thomas Wilmer Dewing (1851-1938)

A native of Boston, Thomas Wilmer Dewing, after working briefly with a local lithographer, moved to Albany, New York. There he accumulated funds for study abroad by drawing chalk portraits. He studied at the Julian Academy in Paris under Gustave Boulanger and Jules Lefebvre from 1876 to 1879, and, on his return from Europe, settled permanently in New York. He taught in the Art Students League from 1881 to 1888, and during this period his summers were often spent in Cornish, New Hampshire. He was elected Associate of the National Academy in 1887 and an Academician the following year. From 1880 until 1897 he was a member of the Society of American Artists and exhibited regularly with that group, resigning, however, when, in 1898, he allied himself with the New York and Boston painters, such as John Twachtman, J. Alden Weir, Childe Hassam and Edmund Tarbell who exhibited together under the name of the "Ten American Painters," or "The Ten," as they were soon called. He was elected to the National Institute of Arts and Letters in 1908. The distinguished collectors, John Gellatly of New York and Charles L. Freer of Detroit, were both among Dewing's patrons and bequeathed many of his works to the National Collection of Fine Arts and the Freer Gallery, Washington. After 1920 Dewing painted very little; he died in New York in 1938 at the age of eighty-seven.

Lady with a Mask c. 1907 $22\frac{3}{8} \times 24\frac{1}{4}$ SIGNED, I.l.: *T. W. Dewing* COLL.: purchased from the artist



Thomas Wilmer Dewing Lady with a Mask

REF.: Exhibition of Paintings by Thomas Dewing, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1924, n.p., no. 13; The 75th Anniversary Exhibition of Painting & Sculpture by 75 Artists associated with the Art Students League of New York, Metropolitan Museum of Art, New York, 1951, p. XIV, no. 8, ill.; French and American Impressionism, Philbrook Art Center, Tulsa, Oklahoma, 1967, p. 13, no. 25, ill.

PURCHASE: Gallery Fund, 1911

Theodore Robinson (1852–1896)

Theodore Robinson, one of the first in the American Impressionist movement, was born in Irasburg, Vermont, in 1852. While he was still a young child his family moved to the Middle West, finally settling in Evansville, Wisconsin. At the age of eighteen, he went to Chicago to study art, but severe asthma forced him to give up his training and go to Denver for relief. On his return to Evansville, he drew crayon portraits enlarged from photographs until, in 1874, he enrolled in the National Academy of Design in New York, working also at the newly formed Art Students League. After three years in Europe, where he studied under Carolus Duran and with Jean-Léon Gérôme at the Ecole des Beaux-Arts in Paris and traveled in northern Italy, he returned to the United States late in 1879. He took a studio in New York, supplementing his income by teaching and working as a decorator, first with John LaFarge and later for the Boston firm of Prentice Treadwell. In 1884 he again journeyed to France, and until his final return to America in 1892, his time was divided between the two countries. It was in 1887 that he first visited Giverny, the small village on the Seine which Claude Monet had made his home. Monet became a close friend and greatly influenced Robinson's work. During the last three years of his life Robinson painted and taught in New England and New Jersey during the summer months, returning to New York for the winter season. He had been elected a member of the Society of American Artists in 1881 and showed regularly in the Society's exhibitions. His first one-man show was held at the Macbeth Gallery in 1895. His health, always precarious, was seriously affected by recurring attacks of asthma, and he died in New York on April 2, 1896.



Theodore Robinson Woman with a Veil

Woman with a Veil 1878

 $16\frac{1}{8} \times 12\frac{3}{4}$

signed, u.r.: T - Robinson/ 18 - Paris - 78

COLL.: Mrs. Edwin H. Low, Washington and New York

REF.: C.G.A. Handbook of the American Paintings, 1947, p. 48; Theodore Robinson, American Impressionist (1852–1896), Kennedy Galleries, New York, 1966, p. 10, ill. GIFT: the estate of Fannie Tucker Low, 1947

47.1

This painting was executed while Robinson was studying under Jean-Léon Gérôme in Paris.

The Layette 1892

 $58\frac{1}{8} \times 36\frac{1}{4}$

SIGNED, l.r.: Th. Robinson

COLL.: estate of the artist (Robinson sale, AAA, 1898, no. 56); George A. Hearn, New York (Hearn sale, AAA, 1918, no. 127)

REF.: World's Columbian Exposition, Chicago, 1893, n.p., no. 861; Catalogue of the Collection of Foreign and American Paintings Owned by Mr. George A. Hearn, New York, 1908, no. 224, ill.; The American Magazine of Art, vol. IX, no. 6 (April 1918), p. 251, ill.; American Art Annual, American Federation of Arts, 1918, vol. 15, pp. 291, 321, ill.; E. Clark, "Theodore Robinson, a Pioneer American Impressionist," Scribner's Magazine, Dec. 1921, pp. 763 ff., ill.; R. E. Jackman, American Arts, 1928, p. 163, ill.; American Painting and Sculpture 1862-1932, Museum of Modern Art, New York, 1932, n.p., no. 83; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects,



Theodore Robinson The Layette

1933, p. 89, no. 280, ill.; J. I. H. Baur, *Theodore Robinson* 1852–1896, The Brooklyn Museum, 1946, p. 68, no. 131

PURCHASE: Gallery Fund and through the gift of William A. Clark, 1918 18.4

In his diary, dated Oct. 30, 1892, at Giverny, Robinson wrote: "Worked a.m. in the Gill's garden with Yvonne on large Layette"; and again, in the diary, dated Jan. 19, 1894, Philadelphia: "... we spent the afternoon at the Fine Arts Galleries [Pennsylvania Academy]... My Layette not entirely bad..." This painting was known also as Girl Sewing and Sewing. The artist painted two smaller versions of the subject in 1891.

Valley of the Seine from Giverny Heights 1892

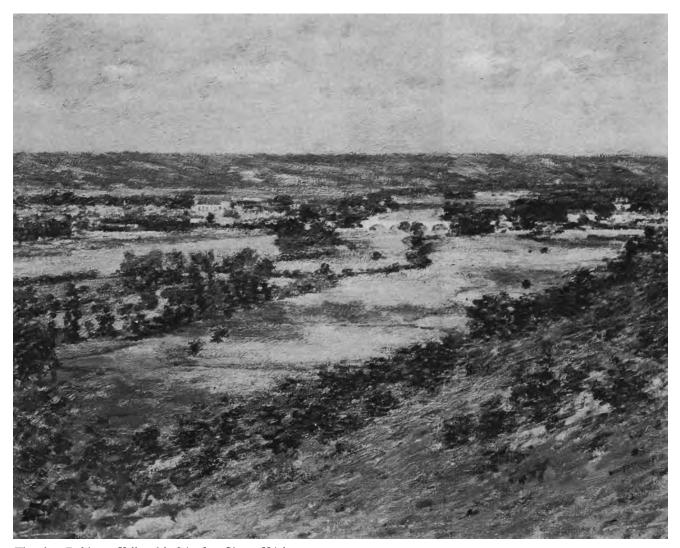
 $25\frac{7}{8} \times 32\frac{1}{8}$

COLL.: estate of the artist (Robinson sale, AAA, 1898, no. 39); William T. Evans, New York (Evans sale, AAA, 1900, no. 250)

REF.: R. E. Jackman, American Arts, 1928, p. 163, ill.; J. I. H. Baur, Theodore Robinson 1852–1896, The Brooklyn Museum, 1946, pp. 34 and 79, no. 242; American Landscape Painters, 1800–1960, Norfolk Museum of Arts and Sciences, 1961, n.p., no. 28

PURCHASE: Gallery Fund, 1900 0

Robinson painted at least two other versions of this scene, one of which is in the Addison Gallery of American Art and the other in Randolph-Macon Woman's College, both entitled Valley of the Seine. Baur, in the reference cited above, points out that "his work was done chiefly out of doors, often with two or three canvases of the same subject at hand (as in the Valley of the Seine), one for sunshine, one for a gray day and the third for partly overcast." Robinson refers to each of the three in his diary as Vue de Vernon, and in the entry dated June 9, 1892, Giverny, writes: "Commenced a 'Vue de Vernon' grey day beautiful and still . . . Charming but the sunlight with floating shadows I find more so" [the Corcoran version]; and again, in entry dated Aug. 14, 1892: "[Monet] liked best the 'Vue de Vernon' – the one I tho't nearest my idea . . . he liked the grey & the other sunlight one less."



Theodore Robinson Valley of the Seine from Giverny Heights

Boats in Harbor

 $12\frac{3}{4} \times 15\frac{1}{7}$

SIGNED, ON PROW OF BOAT, c.: TR??; red ink stamp, l.r.: T. Robinson/Sale COLL.: the estate of the artist (Robinson sale, AAA, 1898); Gustav Kliman, Boston REF.: Selections from the Collection of Hirschl & Adler Galleries, New York, vol. V (1963/64), n.p., no. 45, ill.

GIFT: Norman and Barbara Hirschl, 1966

66.35

This painting may represent a European harbor. It bears the red ink stamp of the Robinson Estate Sale (*Paintings and Studies by the Late Theodore Robinson*, Administrator's Public Sale, American Art Association Galleries, New York, March 24, 1898), but it is impossible to identify it with any one of the paintings listed in the catalogue of this sale.

Edwin Austin Abbey (1852–1911)

Edwin Austin Abbey, born in Philadelphia in 1852, won his reputation first as an illustrator and only in later years turned to painting historical subjects and mural decorations. He studied engraving at the age of sixteen, and the following year enrolled in the Pennsylvania Academy of the Fine Arts. His work was first published in Harper's Weekly in 1870, and in 1871 he joined the staff of Harper & Brothers in New York. Except for a short period of freelancing, he remained with Harper's for some years and was sent to England in 1878 to absorb "local color" for a series of illustrations for Shakespeare's plays and other literary works. From this time on he lived mostly in England, settling in 1885 in the Worcestershire village of Broadway near John Singer Sargent and Henry James. He became increasingly interested in working in watercolor and oil. His first oil painting to be accepted by the Royal Academy was exhibited in 1890. That same year he received a commission to paint The Quest of the Holy Grail, a mural decoration for the Boston Public Library. He was elected Associate Member of the National Academy in 1901 and an Academician the following year. In 1902 he was requested by King Edward VII to paint his coronation picture. Abbey's last large commission, to decorate the Pennsylvania State Capitol at Harrisburg, was never completed. The Rotunda was finished in 1906, but ill health delayed further work. He died in Chelsea, England, in 1911 at the age of fifty-nine.

The Trial of Queen Katharine 1898-1900

 $84\frac{1}{4} \times 145\frac{3}{4}$

SIGNED, I.r.: E. A. Abbey

COLL.: William A. Clark, New York

REF.: 100th Anniversary Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1905, p. 40, no. 460; C. H. Caffin, The Story of American Painting; the Evolution of Painting in America from Colonial Times to the Present, 1907, p. 194, ill.; H. Saint-Gaudens, "Edwin Austin Abbey, the Career of a Great American Artist," Worlds Work, 1908, pp. 10191–10204, ill.; E. V. Lucas, Edwin Austin Abbey, 1921, vol. II, pp. 314 passim, ill.

BEQUEST: William A. Clark, 1926

26.2

The scene depicted is from Shakespeare's *Henry VIII*, Act II, Scene 4, in which Queen Katharine appeals to Cardinal Wolsey; the King is seated on the throne; the Archbishop of Canterbury stands behind Wolsey. The setting is the Hall at Black-Friars.

Sylvia 1899/1900

 $48\frac{1}{4} \times 48\frac{1}{2}$

SIGNED, l.r.: E. A. Abbey 1899/1900

COLL.: William A. Clark, New York, 1901

REF.: 72nd Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1903, p. 10, no. 18; C.G.A. First Annual Exhibition of Oil Paintings by Contemporary American Artists, 1907, n.p., no. 30; 11th Annual Exhibition, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1907, n.p., no. 2, ill.; H. Saint-Gaudens, "Edwin Austin Abbey, the Career of a Great American Artist," Worlds Work, 1908, pp. 10191-10204, ill.; W. H. Downes, "Abbey's Art," Art and Progress, vol. II, no. 12 (Oct. 1911), pp. 347-354, ill.; E. V. Lucas, Edwin Austin Abbey, 1921, vol. II, pp. 281 passim; C.G.A. Illustrated Handbook of The W. A. Clark Collection, 1932, p. 35, no. 2001, ill. BEQUEST: William A. Clark, 1926

One of a series of female characters from Shakespeare's comedies, this represents Sylvia in *The Two Gentlemen of Verona*, taken from the serenade verse in Act IV, Scene 2: "Who is Sylvia? what is she?/That all our swains commend her?..."



Edwin Austin Abbey Sylvia



Julian Alden Weir Autumn

Julian Alden Weir (1852–1919)

Julian Alden Weir was born in West Point, New York, in 1852, the fourteenth of the sixteen children of Robert W. Weir, Professor of Drawing at the United States Military Academy from 1834 to 1876. Julian and his brother, John Ferguson Weir, both studied under their father at West Point. After several terms at the National Academy of Design in New York from 1867 to 1873, Julian entered the Ecole des Beaux-Arts in Paris in the fall of 1873 to work in the atelier of Jean-Léon Gérôme. The generosity of his godmother, Mrs. Bradford R. Alden, made the next four years of study and travel possible, and it was at this time the artist began signing his paintings J. Alden Weir to honor his benefactress. After concentrated work in Paris, with summer sojourns in the French countryside, Holland and Spain, Weir returned to New York in 1877. He took a studio, sought portrait commissions, and supplemented his income with teaching, first at the Cooper Union Women's Art School and later at the new Art Students League as well as in his own private classes. He exhibited regularly at the National Academy, becoming an Associate in 1885, an Academician in 1886, and President from 1915 to 1917. He was a charter member of the Society of American Artists as well as a member of "The Ten," exhibiting annually with this group from its inception in 1898. He was represented by two or more paintings in each of the Corcoran Biennials from the first exhibition in 1907 until his death, winning the First Prize and Gold Medal in 1914/15. He was always generous of his time for organizational activities in the art world, serving on President Wilson's National Commission on the Fine Arts in 1916 and as President and Trustee of the Metropolitan Museum of Art. He spent his summers either at his wife's family farm in Windham, Connecticut, or on his own place at Branchville, interspersed with an occasional trip to Europe. Together with his friends Theodore Robinson, John Twachtman and Childe Hassam, Weir played a major part in pioneering the impressionistic movement in America. He died in New York on December 8, 1919.

Autumn 1906

 $36\frac{1}{4} \times 29\frac{1}{8}$

SIGNED, l.l.: J. Alden Weir

COLL.: purchased from the artist

REF.: C.G.A. Fourth Exhibition of Oil Paintings by Contemporary American Artists, Dec. 1912-Jan. 1913, n.p., no. 76, ill.; D. Weir, "List of Paintings," Julian Alden Weir, an Appreciation of His Life and Works, Phillips Publications, no. 1, 1922, p. 135; D. W. Young, The Life and Letters of J. Alden Weir, 1960, pp. 244, 261
PURCHASE: Gallery Fund, 1912

This scene was painted on Weir's farm in Branchville, Connecticut.

Obweebetuck c.1908

 $24\frac{1}{2} \times 33\frac{3}{4}$

SIGNED, l.r.: 7. Alden Weir

COLL.: George M. Oyster, Jr., Washington, D.C. (purchased from the artist, 1918)
REF.: C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec.
1919—Jan. 1920, n.p., no. 161; D. Weir, "List of Paintings," Julian Alden Weir, an Appreciation of His Life and Works, Phillips Publications, no. 1, 1922, p. 137; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 97, no. 377, ill.; D. W. Young, The Life and Letters of J. Alden Weir, 1960, pp. 200, 261
BEQUEST: George M. Oyster, Jr., 1924

This view of the slopes of Obweebetuck was painted from the garden of Mrs. Weir's family's farm at Windham, Connecticut.

The Pet Bird 1910

 $30 \times 22\frac{1}{2}$

SIGNED, u.r.: J. Alden Weir

COLL.: Mr. and Mrs. Francis Sydney Smithers, Greenwich, Connecticut

REF.: D. Weir, "List of Paintings," Julian Alden Weir, an Appreciation of His Life and Works, Phillips Publications, no. 1, 1922, p. 136; D. W. Young, The Life and Letters of J. Alden Weir, 1960, p. 201

GIFT: Mabel Stevens Smithers, 1940, The Francis Sydney Smithers Memorial 40.12

Portrait of Miss de L. 1914

 $30\frac{3}{16} \times 25$

SIGNED, I.I.: J. Alden Weir

COLL.: purchased from the artist

REF.: C.G.A. Fifth Exhibition of Oil Paintings by Contemporary American Artists, Dec. 1914–Jan. 1915, n.p., no. 168; American Art Annual, American Federation of Arts, 1915, vol. XII, p. 69, ill.; D. Phillips, "Julian Alden Weir," Julian Alden Weir, an Appreciation of His Life and Works, Phillips Publications, no. 1, 1922, pp. 41 f., ill.; D. Weir, "List of Paintings," ibid., p. 136; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 109, no. 344, ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," pp. 15, 23, no. 5, ill.; D. W. Young, The Life and Letters of J. Alden Weir, 1960, p. 249

PURCHASE: Gallery Fund, 1914 14-7



Julian Alden Weir Portrait of Miss de L.

The sitter for this portrait was a young drama student, Lucie Lévêque, who earned extra money by posing for a number of artists in New York. Weir added the de in his title, perhaps intentionally, perhaps mistakenly. For this work the artist was awarded the First William A. Clark Prize and the Corcoran Gold Medal. In a letter written in December 1914 to his friend, Charles Erskine Scott Wood, Weir speaks of the prize: "I got a \$2000 prize the other day and sent some to the families of the French painters in Paris who must be not only hard up but demoralized. I hoped it might arrive about January 1st, the time they always celebrate and make happy..."

Ben Foster (1852–1926)

Ben Foster (christened Benjamin) was born in North Anson, Maine, on July 31, 1852. In 1860 his father, a lawyer and politician, moved his family to Richmond, Maine, and the following year died, leaving his many dependents in difficult circumstances. At the age of eighteen Ben left for New York to seek work, and it was not until he was about thirty years old that he was able to devote his time to painting. He studied with Abbott Thayer and at the Art Students League in New York and, in 1886, went to Paris where he worked with Luc-Olivier Merson and Aimé Morot for a year. On his return to the United States he settled in New York, usually spending six out of twelve months at his farm in Cornwall Hollow, Connecticut. He won his first award at the Chicago World's Fair in 1893, which was followed by such prizes as a Bronze Medal in the Paris Exposition of 1900, the Carnegie Prize from the National Academy of Design in 1906, and many others in important exhibitions held in the early years of this century. He was elected a member of the Society of American Artists in 1897, Associate Member of the National Academy in 1901, and Academician in 1904, as well as a member in the National Institute of Arts and Letters. He served for many years as art critic on the New York Evening Post and contributed regularly to the Nation. He died in New York on January 28, 1926.

Sunset in the Litchfield Hills c.1910

 30×36

SIGNED, l.l.: Ben Foster

COLL.: purchased from the artist

REF.: Catalogue of the 23rd Annual Exhibition of Oil Paintings and Sculpture by American Artists, Art Institute, Chicago, 1910, n.p., no. 83, ill.; C.G.A. Third Exhibition, Oil Paintings by Contemporary American Artists, 1910/1911, n.p., no. 70; C.G.A. Catalogue of the Paintings, 1911, p. 39, no. 75; C.G.A. Exhibition of Oil Paintings by Ben Foster, 1915, n.p., no. 1

PURCHASE: Gallery Fund, 1911

ry Fund, 1911

Foster painted the Connecticut countryside while at his summer studio in Cornwall Hollow near Litchfield.

Harry Chase (1853–1889)

Harry Chase was born in Woodstock, Vermont, in 1853. He studied in Munich, at The Hague, and in Paris under Paul Constant Soyer. His work was included in the Paris Salon of 1878. On his return to America he opened a studio in New York City. He was elected an Associate Member of the National Academy in 1883, and won the Academy's First Hallgarten Prize in 1885 for the Corcoran's painting listed below. His promising career as a marine and landscape painter was cut short by prolonged illness, and he died at the age of thirty-six in 1889.

The Harbor of New York 1885

 40×72

SIGNED, l.r.: H. Chase 1885
COLL.: purchased from the artist

REF.: 60th Exhibition, National Academy of Design, New York, 1885, p. 23, no. 379,

ill.; The City by the River and the Sea, Dayton Art Institute, 1951, p. 35, no. 73

PURCHASE: Gallery Fund, 1889 89.1

John Henry Twachtman (1853–1902)

John Henry Twachtman was born in Cincinnati, Ohio, in 1853, of parents who had emigrated from Hanover, Germany, to escape political oppression. Twachtman was taught the rudiments of painting by his father who decorated window shades in a Cincinnati factory. The boy eventually worked in the factory also, studying art at night, first at the Mechanics Institute and then with Frank Duveneck at the McMicken School of Design. He accompanied Duveneck to Munich where he studied for two years under Ludwig Loefftz before moving on to Venice where he painted for a time with Duveneck and William Merritt Chase. He returned to America in 1878. He exhibited in New York in the first show of the Society of American Artists and was elected a member of the Society in 1879. During the following years he traveled back and forth to Europe, painting and teaching in Florence with Duveneck in 1880, traveling during the summer of 1881 with J. Alden and John Ferguson Weir on a sketching trip in Holland, studying during the winter of 1883 under Gustave Boulanger and Jules Lefebvre at the Julian Academy in Paris, and working throughout the winter of 1884 in Venice. In 1885 he settled permanently in the United States. After a brief stay in Cincinnati, he moved to Branchville, Connecticut, close to J. Alden Weir, and finally, in 1889, purchased a farm near Greenwich. The landscape of this area inspired many of his later paintings. Twachtman was a member of the famous Tile Club, and was one of the founders of the group which exhibited regularly as "The Ten." He taught at the Art Students League from 1889 to 1902, and at Cooper Union from 1894 on; during the summers he conducted classes at Newport, Cos Cob and, toward the end of his life, at Gloucester, where he died in 1902.

Spring Landscape c.1890-1900

 $15\frac{3}{4} \times 18\frac{1}{4}$; wood panel

SIGNED, l.r.: JH Twachtman

COLL.: James Parmelee, Washington, D.C.

REF.: R. J. Boyle, A Retrospective Exhibition: John Henry Twachtman, The Cincinnati

Art Museum, 1966, p. 14, no. 44

BEQUEST: James Parmelee, 1941

The Waterfall c. 1890-1900

 $30\frac{1}{4} \times 22\frac{1}{4}$

SIGNED, l.r.: $\mathcal{J}H$ Twachtman

COLL.: estate of the artist

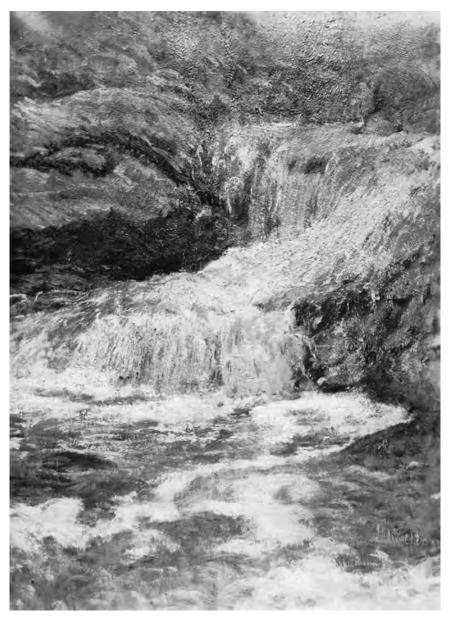
REF.: C.G.A. Handbook of the American Paintings, 1947, p. 59; R. J. Boyle, A Retrospective Exhibition: John Henry Twachtman, The Cincinnati Art Museum, 1966, p. 16, no. 57

(provenance incorrectly recorded)
PURCHASE: Gallery Fund, 1918

18.7

41.26

This scene is one of a series bearing this title painted on the Twachtman farm in Greenwich, Connecticut, of Horseneck Falls, just above the Hemlock Pool on Blue Brook.



John Henry Twachtman The Waterfall

John Francis Murphy (1853–1921)

John Francis Murphy was born in Oswego, New York, on December 11, 1853. He attended school in Oswego and at the age of seventeen went to Chicago to take a job painting advertising signboards. He had no instruction in art, but from an early age was interested only in painting. He moved to New Jersey near Orange and for several years sketched and painted, supporting himself by teaching. In 1875 he settled in New York and was soon established in the Tenth Street studio building which at that time housed Alexander Wyant, Theodore Robinson and other artists of note. He first exhibited in the National Academy in 1876, and was elected an Associate Member in 1885, the year he won the Academy's second Hallgarten Prize.

Two years later he was made Academician. During this period he moved his studio to the Chelsea Hotel where he resided until his death in 1921, spending many months of each year in the Catskill Mountains at Arkville where he had built a home and studio. A painter of landscapes, he was linked by his contemporaries with such "tonalists" as Ben Foster, Bruce Crane and Henry W. Ranger. He was a member of the Salmagundi Club and the Society of American Artists in whose 1887 exhibition he won the Webb Prize, but one of many medals and honors conferred on his work in the exhibitions of the period.

Landscape 1898

 $24\frac{1}{8} \times 36\frac{1}{8}$

SIGNED, l.l.: J. FRANCIS MURPHY. '98

COLL.: George A. Hearn, New York (from the artist, 1898); William A. Clark, New York (1918)

REF.: M. Knox, "J. Francis Murphy," Vanity Fair, May 1918, pp. 65 and 96, ill.; C.G.A. Seventh Exhibition, Oil Paintings by Contemporary American Artists, Dec. 1919—Jan. 1920, n.p., no. 64; C.G.A. Illustrated Handbook of The W. A. Clark Collection, 1932, p. 52, no. 2147

BEQUEST: William A. Clark, 1926

26.147

This painting has also been known as Autumn Landscape. The unprecedented price it brought at the Hearn auction in 1918 caused much comment at that time.

Landscape

 $7\frac{1}{8} \times 9\frac{1}{8}$: canvas mounted on wood panel

SIGNED, I.I.: J. Francis Murphy

COLL.: Mrs. William Sherman Hay, Winnetka, Illinois; Richard Madlener, Falls

Church, Virginia

GIFT: Richard Madlener, 1969

Emil Carlsen (1853–1932)

Emil Carlsen was born in Copenhagen on October 19, 1853. He studied architecture at the Danish Royal Academy and had some training in painting before coming to America in 1872. He went to Chicago, working briefly in an architect's office, then with the Danish painter, Laurits Bernhard Holst, and finally as instructor at the Chicago Art Institute. In 1875, after a visit in Denmark, he studied for six months in Paris. On his return to America in 1876 he worked in Boston, designing, engraving and painting as well as teaching. The next two years were passed in Paris where he produced paintings for Blakeslee, a New York art dealer. He served as Director of the San Francisco Art School from 1887 to 1891, after which he settled in New York, his home until his death in 1932. During the summers he painted in Ogunquit, Maine, or in Falls Village, Connecticut, and he made at least two further trips to Europe in 1908 and 1912. He taught in both the National Academy of Design and the Pennsylvania Academy of the Fine Arts, and exhibited widely, winning many honors, including the National Academy's Saltus Medal for Merit in 1916 for Moonlight on a Calm Sea, listed below. He was represented in all Corcoran Biennials from the first held in 1907 until his death, and the Gallery held a large retrospective exhibition of his work in 1923. Carlsen was a member of the Society of American Artists (1902), of the National Academy (Associate Member, 1904; Academician, 1906) and of the National Institute of Arts and Letters.



Emil Carlsen Moonlight on a Calm Sea

Moonlight on a Calm Sea 1915/1916

 $58\frac{1}{4} \times 47\frac{1}{4}$

SIGNED, 1.1.: Emil - Carlsen -

COLL.: purchased from the artist

REF.: Ninety-First Annual Exhibition, National Academy of Design, New York, 1916, p. 44, no. 366 (Saltus Medal for Merit); Inaugural Exhibition, Cleveland Museum of Art, 1916, n.p., no. 21; C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916–Jan. 1917, n.p., no. 192; D. Phillips, "Emil Carlson," The International Studio, vol. LXI, no. 244 (June 1917), p. cviii, ill.

PURCHASE: Gallery Fund, 1916 16.7

The White Jug c. 1919

 $25\frac{1}{4} \times 30$

SIGNED, 1.1.: Emil Carlsen COLL.: estate of the artist

REF.: C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921– Jan. 1922, p. 34, no. 171, ill.; R. E. Jackman, American Arts, 1928, pp. 152 ff., ill.; W. Born, Still-Life Painting in America, 1947, p. 42, no. 113, ill.

GIFT: Mrs. Emil Carlsen and Dines Carlsen, 1935

35.12

The Picture from Thibet c.1920

 $38\frac{3}{8} \times 27\frac{1}{4}$

SIGNED, 1.1.: Emil Carlsen

COLL.: James Parmelee, Washington, D.C. (1926)

REF.: The International Studio, vol. LXXIV, no. 293 (Aug. 1921), p. iv, ill.; Catalogue of the 117th Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1922, n.p., no. 367, ill.; 17th Annual Exhibition of Selected Paintings by American Artists, City Art Museum of St. Louis, Missouri, 1922, n.p., no. 20, ill.; C.G.A. Special Exhibition of Paintings by Emil Carlsen, 1923, n.p., no. 6; C.G.A. The Tenth Exhibition of Contemporary American Oil Paintings, 1926, n.p., no. 84

BEQUEST: James Parmelee, 1941

41.3

Carlsen painted a second smaller version of the same subject entitled The Sung Jar.

John Elwood Bundy (1853–1933)

John Elwood Bundy was born in Guilford County, North Carolina, in 1853. At the age of five he traveled with his family by prairie schooner to Monrovia in western Indiana where he grew up on a farm. He began to sketch at an early age, at first in pokeberry juice until he acquired his first box of watercolors. He had no art training except for a two-week period of instruction in the use of oils from Barton S. Hays, a portrait painter who happened to be in Indianapolis in 1873. For the next twelve years Bundy worked in and around Monrovia, supporting himself by painting portraits from photographs, but pursuing his main interest as time allowed – the painting of landscapes. He taught drawing and painting in Earlham College at Richmond, Indiana, for a number of years, but by the middle 1890's he devoted himself entirely to painting. He lived the rest of his life in the environs of Richmond except for summer trips to northern Michigan and one winter in southern California. He exhibited regularly in Chicago and in group exhibitions in the Middle West and in New York and Philadelphia. Bundy died in Cincinnati in 1933.

Path by the River 1910

 $11\frac{1}{2} \times 14\frac{5}{8}$

SIGNED, l.r.: Bundy 1910

COLL.: anonymous collector, Washington, D.C.

GIFT: anonymous in memory of Helen Minshall, 1955

55.81

William Lamb Picknell (1854–1897)

William Lamb Picknell was born October 23, 1854 in Hinesburg, Vermout. He lost his parents at an early age and was sent to an uncle in Boston who, recognizing his artistic talents, arranged that the boy go to Italy to study under George Inness who was then working in Rome. After two years he enrolled in the Ecole des Beaux-Arts in Paris under Jean-Léon Gérôme, and subsequently moved to Pont-Aven, a sea coast village in the Département de Finistère in Brittany where an international group of artists had established an art colony. Here he attracted the attention of Robert Wylie who exerted a strong influence on his work. Picknell first exhibited in the Paris Salon of 1876, but his reputation was established when *The Road to Concarneau* (see below) was awarded an Honorable Mention in the Salon of 1880. After several years in Brittany and a sojourn in England, he returned to America in the early 1880's, settling in Annisquam on the Massachusetts coast. Frequent trips to Pennsylvania, Florida and California occupied the winter months,



William Lamb Picknell The Road to Concarneau

until, shortly after his marriage in 1889, he returned to France. His last years were spent painting on the French Mediterranean coast in the winter, often at Antibes, and in Normandy during the summer. Ill health brought him back to the United States in July 1897, and he died a month later in Marblehead, Massachusetts. Picknell was elected to the Society of American Artists in 1880; to the Society of British Artists, London, in 1884; and to the National Academy as Associate Member in 1891.

The Road to Concarneau 1880

 $42\frac{3}{8} \times 79\frac{3}{4}$

SIGNED, l.r.: W. L. Picknell./1880

COLL.: Fairman Rogers, Philadelphia; Thomas B. Clarke, New York

REF.: Supplément au Catalogue Illustré du Salon, Paris, 1880, pp. 489 and 531, ill. (Honorable Mention); E. W. Emerson, "An American Landscape-Painter," The Century Magazine, vol. LXII (Sept. 1901), pp. 710-713, ill.; L. R. Bryant, What Pictures to See in America, 1915, pp. 182-184, no. 108, ill.; P. Arbiter, "On Painting of Sunshine and Light," Art World, Oct. 1928, pp. 318 f., ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 77, no. 280, ill.

PURCHASE: Gallery Fund, 1899

99.8

Concarneau is a French fishing village on the Bay of Biscay, a few miles from Pont-Aven in Brittany. This painting depicts the main approach to the village.

James Henry Moser (1854–1913)

James Henry Moser, son of the architect John Moser, was born in Whitby, Ontario, Canada, on January 1, 1854. He spent his boyhood in Columbus, Ohio, and at an early age had his first art instruction under the painter John H. Witt. He continued his studies in New York at the Art Students League and, after graduation, traveled through the southern states. He began



James Henry Moser Umbrella Mender

his professional career as an illustrator, contributing to the Century, Harper's Magazine and similar publications. He illustrated the first edition of Joel Chandler Harris' Uncle Remus while working in Georgia. After three or four years in the South he settled in Washington (1886/7) where he made his home until his death in 1913, spending the summer holidays in West Cornwall, Connecticut. He wrote art criticism for the Washington newspapers from 1899 to 1905 and for many years was instructor in watercolor at the Corcoran School of Art. He exhibited his paintings and watercolors regularly in the group exhibitions and international expositions held in the 1890's and the first decade of this century.

Umbrella Mender 1888

 $12 \times 9\frac{7}{8}$; academy board

SIGNED, u.r.: $\mathcal{J} \cdot H \cdot MOSER \cdot / 1888$ —
COLL.: private collection in New England

REF.: The Old Print Shop Portfolio, New York, vol. XXVII, no. 3 (Nov. 1967), p. 69,

no. 40, ill.

PURCHASE: Gallery Fund, 1968 68.7

Charles Arthur Fries (1854–1940)

Charles Arthur Fries was born in Hillsboro, Ohio, in 1854. He spent his youth in Cincinnati where he attended the Cincinnati Art Academy, and, at seventeen, went to New York to work in a lithography shop. In 1877 he traveled to Europe for further study, and, on his return, worked in both New York and Vermont until, in 1896, he moved with his wife and daughter to southern California. He settled in San Diego where he taught and painted the scenes of the California desert, mountains and coast for which he was best known. His illustrations were published in *Leslie's Monthly Magazine* and the *McGuffey Readers* as well as in other school textbooks of the period. He died in San Diego in 1940.

Too Late 1896

 $25\frac{1}{8} \times 35\frac{1}{8}$

SIGNED, l.l.: C. A. Fries 1896; on back, TOO LATE/ Painted in the dining room of the Capistrano/ Mission 1896

COLL.: estate of the artist; Alice Fries King, San Diego, California (the artist's daughter)

REF.: Fine Arts Gallery and Exhibit of Arts and Crafts, California Building, Alaska Yukon Pacific Exposition, Seattle, Washington, 1909, p. 6, no. 102 (Silver Medal)

67.9

GIFT: Alice Fries King, in memory of her father, 1967

The subject of this painting was suggested by the serious, but not fatal, illness of Fries's daughter while he was living in the old Capistrano Mission, near San Diego, California, in 1896.

Edward Herbert Barnard (1855–1909)

Edward Herbert Barnard was born in Belmont, Massachusetts, on July 10, 1855. He first planned to be an architect, studying at the Massachusetts Institute of Technology from 1872 to 1874, but after work in an architect's office for a brief period he found his main interest lay in painting. He attended the School of the Boston Museum of Fine Arts and later went to Paris to study with Gustave Boulanger and Jules Lefebvre at the Julian Academy and under Raphael Collin. He exhibited in the Paris Salons of 1888 and 1889

before returning to America in 1889. He devoted himself principally to landscape painting, working at Plymouth and Chatham, Massachusetts, and at Mystic, Connecticut, often in the company of the artists Charles H. Hayden and Charles Harold Davis who had been fellow students in Paris. He exhibited in national group exhibitions, winning numerous prizes and medals. Barnard died at Belmont on April 16, 1909.

Fields and Pastures c. 1895

 $30\frac{3}{8} \times 40\frac{1}{4}$

SIGNED, l.l.: E H Barnard

COLL.: Harry N. Redmond, Boston; Mrs. Mary Barnard Horne, Belmont, Massachusetts

REF.: 65th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1895/1896, p. 13, no. 30; Memorial Exhibition: Work of Edward H. Barnard, St. Botolph

Club, Boston, 1910, n.p., no. 24 GIFT: Mary Barnard Horne, 1928

e, 1928 28.5

This scene was painted in Mystic Valley, Connecticut.

William Gilbert Gaul (1855–1919)

William Gilbert Gaul was born on March 31, 1855 in Jersey City, New Jersey. After attending the public schools of Newark, New Jersey, and the Claverack Military Academy, he studied drawing and painting in New York under J. G. Brown and L. E. Wilmarth at the National Academy of Design and at the Art Students League. He worked at first in the sentimental genre manner, later specializing in American military subjects which brought him wide recognition. He traveled in the Far West, visiting army posts and Indian reservations to gather authentic material for his paintings, and also went to the West Indies, Panama and Nicaragua. His work as an illustrator was in great demand in the periodicals of the late nineteenth



William Gilbert Gaul Picking Cotton

century. He exhibited extensively and won many honors, including medals in the Paris Exposition of 1889, the Chicago Exposition of 1893 and the Buffalo Exposition of 1902. He was elected Associate Member of the National Academy in 1879 and Academician in 1882. Gaul died at his home in New York in 1919.

Picking Cotton c. 1890 $13\frac{1}{4} \times 18\frac{1}{4}$; academy board SIGNED, l.r.: G. Gaul

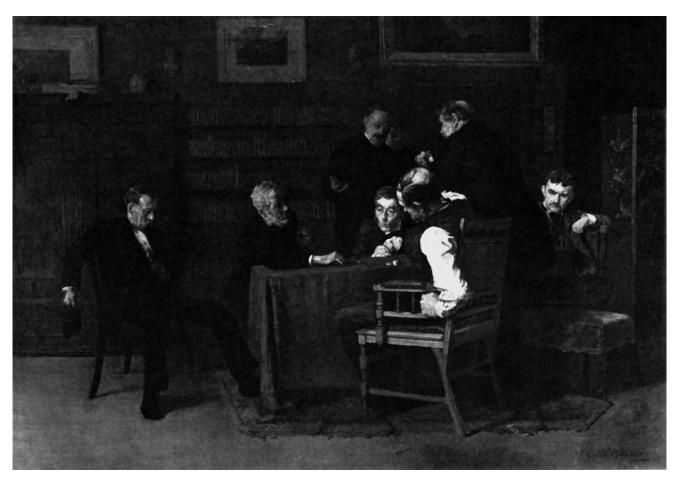
PURCHASE: through the gift of Josephine B. Crane, 1957

57.6

This painting, so atypical of the academic war scenes for which he is best known, was probably done from nature on one of Gaul's southern trips.

Louis Charles Moeller (1855–1930)

Louis Charles Moeller was born in New York on August 5, 1855, the son of a portrait and decorative painter, Charles Moeller, who became his first teacher. After a three-year apprenticeship under his father, Moeller studied at Cooper Union and at the National Academy of Design under L. E. Wil-



Louis Charles Moeller Disagreement

marth. He worked in Munich under Frank Duveneck and Wilhelm von Diez and after six years abroad returned to New York in 1882. He first exhibited at the National Academy in 1883, and the following year won the First Hallgarten Prize, awarded by the Academy for the best oil painting by an artist under thirty-five. He was elected Associate Member of the National Academy in 1884 and Academician in 1895. He specialized in genre subjects, usually depicting a group of elderly gentlemen in conversation or in a common activity. Moeller maintained his studio in New York and lived in Weehawken, New Jersey, where he died on November 8, 1930.

Disagreement

 $24\frac{3}{8} \times 34\frac{1}{4}$

SIGNED, l.r.: Louis Moeller

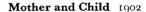
COLL.: Thomas B. Clarke, New York

REF.: The Thomas B. Clarke Collection Sale, American Art Association, New York, Feb.14-18, 1899, no. 362; C.G.A. Handbook of the American Paintings, 1947, p. 61

PURCHASE: Gallery Fund, 1899 99.10

George de Forest Brush (1855–1941)

George de Forest Brush was born in Shelbyville, Tennessee, on September 28, 1855. He spent his boyhood in Connecticut and was encouraged in his interest in art by his mother, an amateur portrait painter. At the age of sixteen he entered the National Academy of Design in New York and in 1874. traveled to Paris where he worked for six years under Jean-Léon Gérôme. On his return to America (c. 1880) he went out to the western frontier, studying and painting the habitat and customs of the Indians of Wyoming, Montana and Canada. Shortly after his marriage in 1887, Brush returned to Europe, and, until the outbreak of World War I, divided his time between Italy and his studios in New York and Dublin, New Hampshire. He taught intermittently at the Art Students League between 1885 and 1898 and exhibited widely. He was awarded the First Hallgarten Prize at the National Academy in 1888, the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1897, the Gold Medal at the Paris Exposition of 1900 and many other honors. He was elected a member of the Society of American Artists in 1880, Associate Member of the National Academy in 1888, Academician in 1901, and was a charter member of the National Institute of Arts and Letters. He died at the age of eighty-five at Hanover, New Hampshire.



 $38\frac{1}{8} \times 28\frac{3}{4}$

SIGNED, l.r.: Geo de Forest Brush/ 1902

COLL.: purchased from the artist

REF.: S. Isham, The History of American Painting, 1905, pp. 491 f., ill.; M. C. Smith, "George de Forest Brush," The International Studio, vol. XXXIV, no. 134 (April 1908), pp. XLVII ff., ill.; H. W. Henderson, Art Treasures of Washington, 1912, pp. 142, 144, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 31, no. 42, ill.

PURCHASE: Gallery Fund, 1902

02.1

Mrs. Brush and her children, as here, were favorite subjects of the artist.



George de Forest Brush Mother and Child

Mother Reading 1905

 $41\frac{1}{8} \times 42$

SIGNED, l.r.: Geo de. Forest Brush/ Florence 1905

COLL.: Mr. and Mrs. Francis Sydney Smithers, Greenwich, Connecticut

REF.: Retrospective Exhibition of Paintings by George de Forest Brush, N.A., Grand Central

Art Galleries, New York, 1930, p. 5, no. 27, ill.

GIFT: Mabel Stevens Smithers, 1949, The Francis Sydney Smithers Memorial 49.52

Kenyon Cox (1856–1919)

Kenyon Cox was born in Warren, Ohio, on October 27, 1856, son of General Jacob Dolson Cox of Civil War fame, twenty-third Governor of Ohio and President of the University of Cincinnati. A sickly boy, Cox was tutored at home until he was well enough to enter McMicken's Art Academy in Cincinnati. He attended the Pennsylvania Academy of the Fine Arts for a year before going to Paris in 1877 to study in the atelier of Carolus Duran and in the Ecole des Beaux-Arts under Jean-Léon Gérôme. Returning to America in 1882, he settled in New York and gradually turned more and more from easel painting to illustration, mural painting, and the designing of mosaics and stained glass windows. He taught at the Art Students League from 1885 to 1909, lectured widely and wrote on art subjects for the Nation, Scribner's and other periodicals for more than twenty-five years. He was elected Associate of the National Academy in 1900, Academician in 1903, and was a member of the Society of American Artists, the American Academy of Arts and Letters, and the New York Architectural League. He was awarded numerous prizes and medals in the exhibitions of the period, including the Medal of Honor for Mural Painting by the New York Architectural League in 1909. He died in New York on March 17, 1919.

Flying Shadows 1883

 $30 \times 36\frac{1}{4}$

SIGNED, 1.1.: KENYON COX - 1883 -

COLL.: Stanford White, New York; Charles A. Platt, New York

REF.: F. G. Dumas, ed., Catalogue Illustré des Beaux-Arts, 1789-1889, United States Section, Exposition Universelle Internationale de 1889 à Paris, n.p., no. 67, ill.; Society of American Artists Exhibition, New York, 1892, n.p., no. 67n; Official Catalogue: Fine Arts, World's Columbian Exposition, Chicago, 1893, Part X, Department K, no. 306; M. C. Smith, "The Work of Kenyon Cox," The International Studio, vol. XXXII, no. 125 (July 1907), pp. VIII and XI, ill.; Exhibition of Paintings, Decorations and Drawings by Kenyon Cox, The Art Institute, Chicago, 1911, n.p., no. 9

PURCHASE: Gallery Fund, 1922 22.2



Kenyon Cox Flying Shadows

John Singer Sargent (1856–1925)

John Singer Sargent was born on January 10 or 12, 1856, in Florence, Italy, the son of Dr. FitzWilliam Sargent and Mary Newbold (Singer) Sargent. The Sargents had left the doctor's successful career as a surgeon in Philadelphia to follow an expatriate life, and the son attended a succession of schools in Europe, encouraged from childhood by his mother, an amateur artist, in his aptitude for drawing. In 1874, when his family took up residence in Paris, he enrolled in the Ecole des Beaux-Arts; he soon, however, transferred to the atelier of Carolus Duran, one of the most successful portrait painters in Paris at the time. Sargent's work was first shown in the Salon of 1877, and the following year he won an Honorable Mention citation in the Salon for The Oyster Gatherers of Cancale, listed below. Portrait commissions, such as those from the Pailleron family in 1879 and for the portrait of Mrs. Henry White in 1883 (see below) added to his prestige, and when he settled in London in 1885, after the scandal in Paris arising from his daring Portrait of Madame X (Metropolitan Museum of Art), his reputation was established. Sargent was an indefatigable traveler – to Spain where he studied the works of Velázquez, to Holland where he concentrated on the paintings of Frans Hals, to Italy, Switzerland, and to the United States. He was surrounded always by a stimulating intellectual circle - such friends as Claude Monet, Auguste Rodin, Henry James and Mrs. John L. Gardner of Boston. Acclaimed internationally for his portraits, it was actually his landscapes, informal scenes and watercolors he most enjoyed painting. In 1890 he accepted the commission to decorate the Boston Public Library, work that took up much of his time intermittently for the next twenty-five years and which necessitated trips to Egypt and the Near East to gather background material. During World War I he served in 1918 as official war artist for the British Government which resulted in the painting Gassed, based on his experiences on the front, now in the Imperial War Museum, and the large portrait group of twenty-two members of the British General Staff commissioned for the National Portrait Gallery. Commissions to provide murals for the Boston Museum of Fine Arts and the Library of Harvard University occupied his later years, curtailing his work in portraiture, a field in which he became less interested as time went on. The honors that came to Sargent during his lifetime are too numerous to be detailed here. He declined an English Knighthood in 1907 on the grounds that was he an American citizen; he refused the Presidency of the Royal Academy in London; honorary degrees were conferred on him by Oxford, Cambridge, Harvard, Yale and the University of Pennsylvania. After his death in London on April 15, 1925, memorial services were held in Westminster Abbey and large memorial exhibitions were mounted in London, New York and Boston.

The Oyster Gatherers of Cancale 1878

 $31\frac{1}{8} \times 48\frac{1}{2}$

SIGNED, l.r.: 70HN S. SARGENT / PARIS 1878

coll.: Samuel Colman, New York; Daniel R. Case, Providence, Rhode Island Ref.: Explication des Ouvrages de peinture, sculpture... des artistes vivant, exposés au Palais des Champs-Elysées, le 25 mai 1878, p. 174, no. 2008 (En Route pour la pêche); G. W. Sheldon, American Painters, 1879, p. 72; M. Bell, Representative Painters of the Nineteenth Century, 1899, p. 57, ill.; American Art Annual, American Federation of Arts, 1917, vol. XIV, p. 75, ill.; The American Magazine of Art, vol. VIII, no. 6 (April 1917), p. 233, ill.; A Catalogue of the Memorial Exhibition of the Works of the Late John Singer Sargent, Museum of Fine Arts, Boston, 1925, p. 4, no. 14; W. H. Downes, John Sargent, His Life and Work, 1925, p. 8, ill.; E. Charteris, John Sargent, 1927, pp. 47 and 281;



John Singer Sargent The Oyster Gatherers of Cancale

The Main Currents in the Development of American Painting, Virginia Museum of Fine Arts, Richmond, 1936, p. 35, no. 88, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 85, no. 313, ill.; A. Hammer, "The Corcoran Gallery of Art: American Art at its Best," The Compleat Collector, March 1943, pp. 8 ff., ill.; J. P. Leeper, "John Singer Sargent, a Revaluation," Magazine of Art, vol. 44, no. 1 (Jan. 1951), pp. 11 ff., ill.; F. A. Sweet, Sargent, Whistler and Mary Cassatt, The Art Institute, Chicago, 1954, p. 44, no. 40, ill.; C. M. Mount, John Singer Sargent, a Biography, 1955, pp. 47 ff. and 442, no. K783; C.G.A. Masterpieces of The Corcoran Gallery of Art, 1959, p. 59, ill.; Reproductions of American Paintings, New York Graphic Society, 1962, p. 26, no. 8279, ill. (in color); D. F. Hoopes, The Private World of John Singer Sargent, C.G.A., 1964, n.p., no. 4, ill. (in color); Fine Art Reproductions of Old and Modern Masters, New York Graphic Society, 1965, p. 279, no. 8279, ill. (in color); From El Greco to Pollock: Early and Late Works by European and American Artists, The Baltimore Museum of Art, 1968, p. 104, no. 83, ill.

PURCHASE: Gallery Fund, 1917

17.2

This scene of oyster gatherers on the Brittany coast near St. Malo was painted when the artist was only twenty-two. It was his second painting to be exhibited in the Paris Salon where it won an Honorable Mention in 1878. He sent it to New York that same year to the exhibition of the Society of American Artists where it was purchased by the artist, Samuel Colman. When Colman's friends wondered at his buying the work of a young, untried artist he replied: "Because I wanted to have it near me to key myself up with. I am afraid that I may fall below just such a standard, and I wish to have it hanging in my studio to reproach me whenever I do." (Downes, John Sargent, p. 72). Sargent painted several similar scenes at Cancale, including Low Tide, Cancale, Mussel Gatherers (in private collections), and an almost identical Oyster Gatherers, a study for the Corcoran version, now in the Museum of Fine Arts, Boston.

Madame Edouard Pailleron 1879

SIGNED, I.r.: John S. Sargent/Ronjoux 1879

COLL.: Edouard Pailleron, Chambéry, Savoie; Marie-Louise Bourget-Pailleron; Henri Bourget-Pailleron; Mme. Henri Bourget-Pailleron, Paris

REF.: Explication des ouvrages de peinture, sculpture . . . des artistes vivant, exposés au Palais des Champs-Elysées, le 1er mai 1880, p. 339, no. 3428; E. Charteris, John Sargent, 1927, p. 52; C. M. Mount, John Singer Sargent, a Biography, 1955, pp. 60 ff. and 428, no. 794; D. McKibbin, Sargent's Boston, 1956, p. 115; D. F. Hoopes, The Private World of John Singer Sargent, C.G.A., 1964, n.p., no. 7, ill. (in color); D. Sutton, "Bouquet for Sargent," Apollo, vol. LXXIX, no. 27 (May 1964), pp. 395 ff., ill.; C.G.A. Bulletin, vol. 15, no. 1 (July 1965), p. 6, ill.; F. Boucher, Histoire du Costume en Occident de l'antiquité à nos jours, 1965, p. 399, no. 1077, ill. (in color); Art of the United States: 1670-1966, Whitney Museum of American Art, New York, 1966, p. 58, no. 247, ill. PURCHASE: Gallery Fund and gifts of Katharine McCook Knox, John A. Nevius and

Mr. and Mrs. Lansdell K. Christie, 1964

Marie Buloz Pailleron (1840-1913) was the daughter of François Buloz, Director of La Revue des Deux Mondes. She was married in 1862 to Edouard Pailleron (1829–1899), well-known French poet and playwright. Mme. Pailleron stands in the sunlight of the park on the Pailleron estate at Chambéry, Savoie. Sargent also painted her mother in the same year, and her children, Edouard and Marie-Louise, in 1880. A second small portrait of Mme. Pailleron by Sargent, dated 1880, was in a private collection in Kansas City, Missouri, in 1935.

Mrs. Henry White 1883

 87×55

SIGNED, l.r.: John S. Sargent 1883

COLL.: Mr. and Mrs. Henry White; John Campbell White, New York

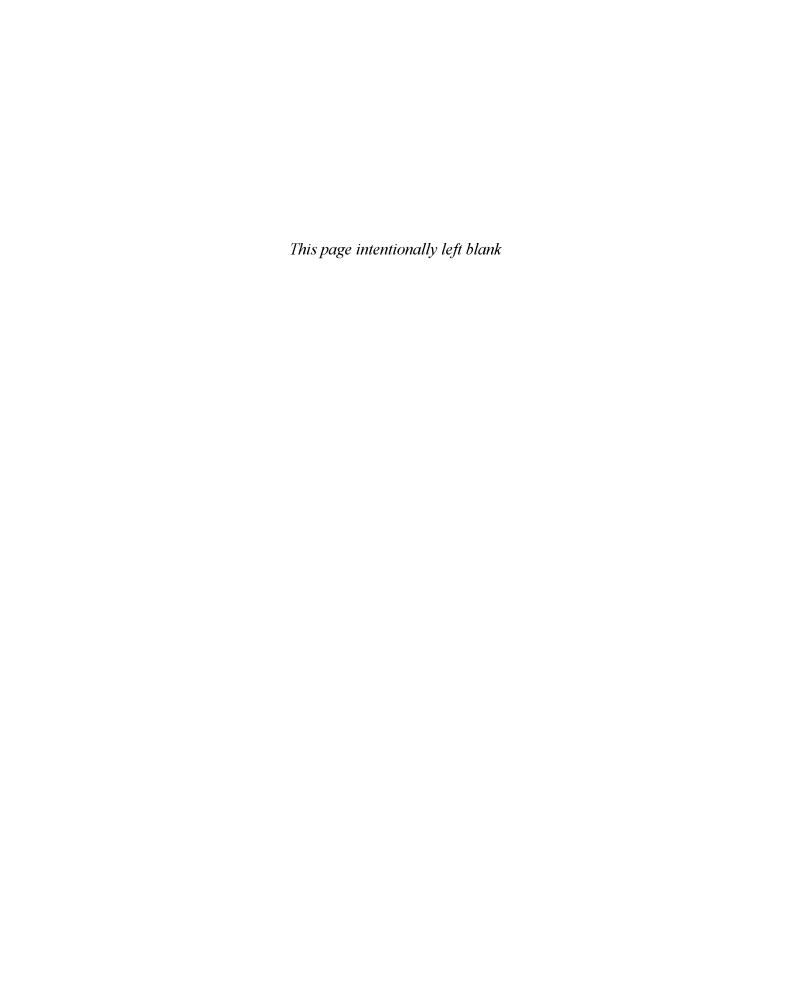
REF.: The One Hundred and Sixteenth Exhibition of the Royal Academy of Arts, London, 1884, p. 31, no. 788; C.G.A. Sixth Exhibition, Oil Paintings by Contemporary American Artists, Dec. 1916-Jan. 1917, no. 216, ill.; The American Magazine of Art, vol. VIII, no. 4 (Feb. 1917), p. 128, ill.; L. Mechlin, "The Sargent Exhibition, Grand Central Galleries, New York," The American Magazine of Art, vol. XV, no. 4 (April 1924), p. 183, ill.; W. Starkweather, "The Art of John S. Sargent," The Mentor, vol. 12, no. 9 (Oct. 1924), p. 13, ill.; E. Charteris, John Sargent, 1927, pp. 66 and 73n.; C.G.A. De Gustibus . . . an Exhibition of American Paintings Illustrating a Century of Taste and Criticism, 1949, n.p., no. 26, ill.; Art Digest, vol. 23, no. 9 (Feb. 1, 1949), p. 14, ill.; E. B. Swenson, "When the Modern Battle was New," Art News, vol. XLVIII, no. 1 (March 1949), p. 26, ill.; Life, vol. 27, no. 9 (Aug. 29, 1949), p. 59, ill. (in color); C.G.A. Bulletin, vol. 3, no. 4 (May 1950), p. 1, ill.; J. P. Leeper, "Mrs. Henry White by Sargent," C.G.A. Bulletin, vol. 3, no. 3 (Jan. 1951), pp. 17 ff., ill.; C. M. Mount, John Singer Sargent, a Biography, 1955, pp. 76, 93 and 429, no. 836; C. M. Mount, "Sargent: An American Old Master," New York Times Magazine, Jan. 8, 1956, p. 28, ill.; D. McKibbin, Sargent's Boston, 1956, p. 131; D. F. Hoopes, The Private World of John Singer Sargent, C.G.A., 1964, n.p., no. 24, ill.; F. Boucher, Histoire du Costume en Occident de l'antiquité à nos jours, 1965, p. 397, no. 1061, ill.

GIFT: John Campbell White, 1949

Margaret Stuyvesant Rutherford of New York (1857-1916), daughter of the astronomer Lewis Morris Rutherford, was married in 1879 to the career diplomat, Henry White (1850-1927). This portrait was painted by Sargent in Paris in 1883, just prior to Mr. White's appointment as Second Secretary of the Legation of the United States in England. They lived for many years in London where the portrait hung in the dining room of their mansion in Grosvenor Crescent. Mrs. White died in Washington in 1916.



John Singer Sargent Madame Edouard Pailleron





John Singer Sargent Mrs. Henry White

Simplon Pass 1911

 $28\frac{1}{4} \times 36\frac{1}{2}$

SIGNED, 1.r.: John S. Sargent

COLL.: James Parmelee, Washington, D.C.

REF.: C.G.A. Fifth Exhibition, Oil Paintings by Contemporary American Artists, Dec. 1914–Jan. 1915, n.p., no. 43; E. Charteris, John Sargent, 1927, p. 290; C. M. Mount, John Singer Sargent, a Biography, 1955, p. 450, no. K 1010; D. F. Hoopes, The Private World of John Singer Sargent, C.G.A., 1964, n.p., no. 81; 75 Masterworks, an Exhibition of Paintings in Honor of the Seventy-fifth Anniversary of the Portland Art Association 1892–1967, Oregon, 1967/68, n.p., no. 8, ill.

BEQUEST: James Parmelee, 1941

41.22

Before World War I Sargent spent many vacations with his sisters and friends in the area of the Simplon Pass in southern Switzerland.

Apollo and Daphne c.1916-1919

 $32\frac{1}{2} \times 28\frac{7}{8}$

ESTATE INVENTORY NUMBER, l.r.: 12.14.1

COLL.: Miss Emily Sargent and Mrs. Francis Ormond, the artist's sisters

GIFT: Violet Sargent Ormond, 1949

49.133

In planning the decoration of the four sections of the rotunda of the Museum of Fine Arts, Boston, Sargent originally planned to include a scene depicting Daphne pursued by Apollo. This oil study and a charcoal drawing (present location unknown) were prepared, but Sargent later substituted a panel depicting Cupid and Psyche.

Charles Harold Davis (1856–1933)

Charles Harold Davis was born in Amesbury, Massachusetts, on January 7, 1856. At the age of fifteen he left school to serve an apprenticeship in a carriage shop, painting in his spare time, until in 1877 he entered the School of the Boston Museum of Fine Arts where he studied under the German artist, Emil Otto Grundmann. The generosity of the retired carriage manufacturer, J. R. Huntington of Amesbury, made possible a period of study at the Julian Academy in Paris. He worked under Gustave Boulanger and Jules Lefebvre for a year and then painted in the Barbizon area for the next ten years, exhibiting regularly in the Paris Salons and sending his paintings back to New York and Boston where they readily sold. On his return to the United States in 1890, he settled in Mystic, Connecticut, and spent the rest of his life painting the rolling countryside of that area. He was elected Associate Member of the National Academy in 1901 and Academician in 1906. His work was represented in the principal group exhibitions during his active years, and he won numerous awards such as the Lippincott Prize at the Pennsylvania Academy in 1901, the second William A. Clark Prize and Silver Medal at the Corcoran Biennial of 1920, and the Saltus Medal at the National Academy of Design in 1921. He died at Mystic, Connecticut, on August 5, 1933.

Summer Pastoral

 $29\frac{1}{4} \times 36\frac{1}{2}$

SIGNED, l.l.: C. H. Davis

COLL.: George M. Oyster, Jr., Washington, D.C.

BEQUEST: George M. Oyster, Jr., 1924

24.4

Walter Gay (1856–1937)

Walter Gay was born in Hingham, Massachusetts, in 1856. He went to Paris in 1876 to study under Léon Bonnat, and, from that time until his death in 1937, he lived in France, returning to the United States for only occasional visits. He first exhibited in the Paris Salon of 1879, becoming a regular contributor to the Salon and to exhibitions throughout Europe, winning, over the years, prizes and medals in Paris, Antwerp, Munich, Vienna and Berlin. Although his early works were typical genre paintings of the type popular in the salons of the period, after 1894 he concentrated on the "portraits of interiors" for which he is best remembered today. These views of rooms with their furnishings and objets d'art, painted in the elegant old houses of France and Venice, and such homes as that of Henry Clay Frick in New York, are found in most of the principal museums of the United States and Europe. Gay died in Paris, July 14, 1937.

Salon in the Musée Jacquemart-André

 $18\frac{1}{2} \times 22$

SIGNED, l.r.: Walter Gay COLL.: Marshall Langhorne

REF.: C.G.A. Bulletin, vol. 11, no. 3 (May 1961), p. 24 PURCHASE: through the gift of Orme Wilson, 1960

60.10

Gay painted two views of the Grand Salon in the Musée Jacquemart-André – that depicting the opposite end of the Salon is now in the Metropolitan Museum of Art. The mansion, designed by Henri Parent in 1869–1875 for Edouard André (1833–1894), was bequeathed intact with all its furnishings and art objects to the Institut de France by his wife, the artist Nélie Jacquemart (1841–1912). Since the two paintings, although signed by Gay, are not dated, it is impossible to ascertain whether or not they were completed before the death of Mme. Jacquemart-André in 1912. The companion piece in the Metropolitan Museum was first exhibited in the Corcoran



Walter Gay Salon in the Musée Jacquemart-André

Biennial of 1914/15. The furnishings in the Salon have remained in place to the present day, and Gay's depiction of part of the set of four Gobelin tapestries representing the four seasons, the bust of the Marquis de Marigny by Jean-Baptiste Lemoyne, the table case with its collection of snuff boxes, the dessus de porte showing one of the four fêtes gallantes by Watteau can be easily recognized. Gay did, however, take liberties in representing the proportion of the room. The portrait in the corner cannot be identified with any painting now in the museum.

Charles Frederic Ulrich (1858–1908)

Charles Frederic Ulrich was born in New York on October 18, 1858. He studied at the National Academy of Design in New York and continued his training in Munich, working under Ludwig von Loefftz and Wilhelm von Lindenschmidt. In 1884 he was the first recipient of the Thomas B. Clarke Prize given by the National Academy of Design, winning this award for *In the Land of Promise – Castle Garden* (listed below). He received many other honors,



Charles Frederic Ulrich In the Land of Promise - Castle Garden

such as a \$2,500 prize from the American Art Association, New York, in 1886, Honorable Mention at the Paris Exposition of 1889, and a medal at the Columbian Exposition, Chicago, in 1893. He was elected Associate of the National Academy in 1883. Ulrich spent much of his life in Europe, living for extended periods in Venice and in Munich. He died in Berlin on May 15, 1908.

In the Land of Promise - Castle Garden 1884

 $28\frac{3}{8} \times 35\frac{3}{8}$; wood panel

SIGNED, 1.1.: Copyright by Charles F. Ulrich. ANA/1884

COLL.: William T. Evans, New York

REF.: Annual Exhibition, National Academy of Design, New York, 1884, p. 22, no. 382, ill. (Thomas B. Clarke Prize); Catalogue général officiel, Exposition Universelle Internationale de 1889, Paris, vol. I, p. 185, no. 299 (entitled Dans la terre promise; Honorable Mention); Harper's Weekly, Feb. 2, 1889, p. 86, ill.; T. Child, "American Artists at the Paris Exhibition," Harper's New Monthly Magazine, vol. LXXXIX, no. CCCCLXXII (Sept. 1889), p. 519, ill.; Official Catalogue, Part X, Department K (Fine Arts), World's Columbian Exposition, Chicago, 1893, no. 1018 (Medal); William T. Evans Collection Sale, American Art Association, New York, 1900, no. 115; American Genre, Whitney Museum of American Art, New York, 1935, p. 22, no. 98; C.G.A. American Processional, 1492-1900, 1950, pp. 216, 218, 250, no. 288, ill.; M. B. Davidson, Life in America, 1951, vol. 2, p. 406, ill.; H. S. Commager, "The Artist in American History," C.G.A. Bulletin, vol. 4, no. 2 (June 1951), n.p., ill. (on cover); H. Dorra, The American Muse, 1961, p. 116, ill.; "Moments of American History on Canvas," Span, no. 21 (July 1962), pp. 28 f., ill. (in color); T. H. Williams, The Union Restored (The LIFE History of The United States, vol. VI), Time Incorporated, New York, 1963, p. 160, ill. (in color); The Lower East Side: Portal to American Life (1870-1924), The Jewish Museum, New York, 1966, p. 65, no. 43; This New Man: a Discourse in Portraits, The National Portrait Gallery, Smithsonian Institution, Washington, 1968, p. 212; 50 American Masterpieces, Shorewood Publishers, Inc., 1968, n.p., no. 33, ill. (in color)

PURCHASE: Gallery Fund, 1900 00.2

This scene of immigrants to America, awaiting processing and clearance at Castle Garden, situated in New York's Battery Park, depicts a typical group of the nearly eight million aliens who passed through the Garden's gates between the years 1855 and 1890. Originally built in 1807 by the Federal Government as protection against British attack on New York and known as Fort West Battery, the fortifications were renamed Castle Clinton after the War of 1812. In 1822 the fort was ceded to the city, roofed over and leased to private interests, and became the famous Castle Garden playhouse and opera house. It was here that Jenny Lind first sang in 1850 under the management of P. T. Barnum. After serving as immigration center, Castle Garden was converted into an aquarium, in use from 1896 until changes in the Battery area forced its close in 1941. Work was then undertaken to restore the fort to its original state.

Charles Walter Stetson (1858–1911)

Charles Walter Stetson was born in Tiverton Four Corners, Rhode Island, in 1858, son of a Baptist minister, the Reverend Joshua Stetson. In 1869 the family settled in Providence where the boy completed his high school education and, immediately after, set about to teach himself to be an artist. There was no art school in Providence at that time, but local artists were encouraging, and by 1878 he hired a studio and was successful in selling some of his works. By 1882, he was exhibiting at the Pennsylvania Academy, the Boston Art Club, and in exhibitions in the area. Except for a sketching trip in the Maritime Provinces in 1882, a few visits to Philadelphia, and a year in Southern California (1888–1889) he remained in Providence until 1894 when he returned to California to stay for seven years. It was during this period he

made his first trip to Europe, being particularly drawn to Italy. When ill health forced a change of climate in 1902, he returned to Rome where he remained until his death in 1911. In the International Exhibition at Rome in 1904, an entire room was devoted to his canvases. After his death large memorial exhibitions were held in the Pennsylvania Academy of the Fine Arts, in the Detroit Institute of Art, the Cincinnati Art Museum, and in the Corcoran Gallery of Art.

A Galley is Leaving 1901

 $19\frac{7}{8} \times 23\frac{7}{8}$

SIGNED, I.I.: ch walt. Stetson/1901

COLL.: the artist's widow, Grace Ellery Channing-Stetson

REF.: Catalogue of the Exhibition of Paintings by Charles Walter Stetson, Pennsylvania Academy of the Fine Arts, Philadelphia, 1912, p. 28, no. 34; C.G.A. Catalogue of the Memorial Exhibition of Works by the Late Charles Walter Stetson, 1913, p. 28, no. 20

PURCHASE: Gallery Fund, 1913

Joseph Rodefer De Camp (1858–1923)

Joseph Rodefer De Camp was born in Cincinnati, Ohio, on November 5, 1858. He was a pupil of Frank Duveneck at the Cincinnati School of Design and in 1878 accompanied his teacher and a group of art students to Munich where he studied in the Royal Academy. The following year he went with Duveneck and his students, who became known as "The Duveneck Boys," to Florence and Venice. De Camp returned to the United States in 1880 and settled in Boston. He became well-recognized for his portrait and figure paintings and taught for many years in both the School of the Boston Museum of Fine Arts and the Massachusetts Normal School. He maintained a studio in Boston, living in Medford, Massachusetts, during the winter months and spending summers on an island in Penobscot Bay. De Camp was one of the three artists from Boston who joined with Hassam, Twachtman and other New York painters to form the group known as "The Ten" and was a member of the National Institute of Arts and Letters. He was awarded many prizes during his career, including the Second William A. Clark Prize and Silver Medal in the Corcoran's second exhibition of contemporary paintings in 1908/09. He died on February 11, 1923, in Florida where he had gone because of ill health.



 $36\frac{1}{4} \times 28$

SIGNED, u.l.: JOSEPH - DE - CAMP - 1916

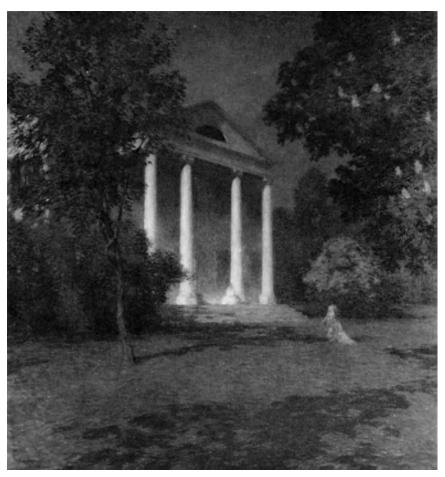
COLL.: purchased from the artist

REF.: C.G.A. Sixth Exhibition, Oil Paintings by Contemporary American Artists, Dec. 1916—Jan. 1917, n.p., no. 90, ill.; The American Magazine of Art, vol. VIII, no. 4 (Feb. 1917), p. 155, ill.; 32nd Annual Exhibition of American Art, Cincinnati Art Museum, 1925, p. 7, no. 1, ill.

PURCHASE: Gallery Fund, 1916 16.4



Joseph Rodefer De Camp The Seamstress



Willard Leroy Metcalf May Night

Willard Leroy Metcalf (1858–1925)

Willard Leroy Metcalf was born in Lowell, Massachusetts, on July 1, 1858. After graduation from public school he was apprenticed first to a wood engraver in Boston, and from 1876 to 1877 to George L. Brown, a landscape artist in South Boston. During this period he studied as time allowed in the Lowell Institute, the Boston Normal Art School and the School of the Boston Museum of Fine Arts. In 1881 he accompanied Howard Cushing on an exploration expedition in the South West for the Smithsonian Institution, making many sketches of the Indians and their life in the desert. With the proceeds from the sale of these sketches he financed a trip to Paris where he studied at the Julian Academy under Gustave Boulanger and Jules Lefebvre. He returned to Boston in 1889 and, soon after, settled in New York, doing work in illustration and teaching at Cooper Union, the Art Students League and subsequently at the Rhode Island School of Design. He kept his studio in New York although he spent much time painting in New England, especially in Maine and at Old Lyme, Connecticut. His first award, an Honorable Mention in the Paris Salon of 1888, was followed by many others conferred in the exhibitions and international expositions held in the early twentieth century, including the First Prize and Gold Medal at the Corcoran's first annual exhibition of contemporary American painting in 1907 for his painting May Night, listed below. He was a member of both the National Institute and Academy of Arts and Letters, of the Architectural League and of the group known as "The Ten." He died in New York of a heart attack on March 9, 1925.

River Landscape 1874

 $9\frac{3}{4} \times 14\frac{5}{8}$

SIGNED, l.l.: W. Metcalf/1874

COLL.: Mrs. Charles Bechhoefer, St. Paul, Minnesota; Mrs. Bernhard G. Bechhoefer, Washington, D.C.

GIFT: Estelle Cheffield Bechhoefer, 1965

65.29

This landscape was painted when the artist was only sixteen, before he had enrolled in art classes in Boston.

May Night 1906

 $39\frac{1}{2} \times 36\frac{3}{8}$

SIGNED, l.l.: W. L. METCALF o6 COLL.: purchased from the artist

REF.: C.G.A. First Annual Exhibition: Oil Paintings by Contemporary American Artists, 1907, p. 11, no. 166, ill. (First Prize and Corcoran Gold Medal); C. H. Caffin, Story of American Painting: the Evolution of Painting in America from Colonial Times to the Present, 1907, p. 340, ill.; American Art Annual, American Federation of Arts, 1907/08, vol. 6, p. 254, ill.; Third Annual Exhibition of Selected Paintings by American Artists, City Art Museum, St. Louis, Missouri, 1908, p. 23, no. 91, ill.; H. W. Henderson, Art Treasures of Washington, 1912, p. 146, ill.; The American Magazine of Art, vol. XV, no. 12 (Dec. 1924), p. 614, ill.; E. Neuhaus, History and Ideals of American Art, 1931, p. 252, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 69, no. 241, ill.; Survey of American Painting, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1940, no. 243, ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," pp. 9 f., 15, no. 1, ill.; The Art Colony of Old Lyme 1900-1935, The Lyman Allyn Museum, New London, Connecticut, 1966, n.p., no. 73, ill. (frontispiece) PURCHASE: Gallery Fund, 1907

The Greek-revival house shown is that of Miss Florence Griswold in Lyme, Connecti-

cut, which became the focus of a flourishing art colony in the early 1900's. Built in 1817 by Samuel Belcher, the New England architect who also designed the Old Lyme Congregational Church, it is now the headquarters of the Lyme Historical Society.

The Budding Oak 1916

 361×361

SIGNED, I.I.: W. L. METCALF. 1916; inscribed on back: "The Budding Oak"/W. L. METCALF. 1916; inscribed on stretcher: May 18-22/1916

COLL.: George M. Oyster, Jr., Washington, D.C.

REF.: C.G.A. Exhibition of Pictures by Ten American Painters, 1919, n.p., no. 22 (under title The Blossoming Oak); C.G.A. Handbook of the American Paintings, 1947, p. 64 BEQUEST: George M. Oyster, Jr., 1924 24.5

Mr. Oyster purchased this painting from the last group exhibition of "The Ten," held in the Corcoran during February 1919.



Willard Leroy Metcalf The Budding Oak



Robert William Vonnoh Notre Dame de Paris

Robert William Vonnoh (1858–1933)

Robert William Vonnoh was born in Hartford, Connecticut, September 17, 1858. He was educated in the Boston public schools, and later entered the Massachusetts Normal Art School where he was a pupil from 1875 to 1879 and an instructor from 1879 to 1881. He taught also during this period in the Roxbury Evening Drawing School and the Thayer Academy in South Braintree, Massachusetts. After two years of study in Paris at the Julian Academy, he returned to Boston to teach in the Cowles Art School (1884-1885) and as principal instructor in portrait and figure painting in the School of the Boston Museum of Fine Arts (1885–1887). He again went to Europe for travel and study, and, after four years abroad, was appointed instructor at the Pennsylvania Academy of the Fine Arts, a position he held until 1896 and resumed in 1918. He married the sculptress, Bessie O. Potter, in 1899, and for the most part, during the years that followed, winters were spent in New York and summers at Lyme, Connecticut or at Gréz-sur-Loing in France, with occasional longer sojourns abroad. Virtually deprived of his sight during the last decade of his life, the artist did little further painting. During his career he completed over five hundred commissioned portraits as well as numerous landscapes and figure pieces. He was elected a member of the Society of American Artists in 1892, an Associate Member of the National Academy in 1900, and Academician in 1906. He died of a heart attack in Nice, France, on December 28, 1933.

Winter Landscape 1890

 $19\frac{7}{8} \times 16$

SIGNED, l.r.: Vonnoh 1890-

COLL.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes

BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.68

Notre Dame de Paris c.1890

 30×36

SIGNED, 1.1.: Vonnoh-

COLL.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes

BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.70

Bessie Potter 1895

 $12\frac{7}{9} \times 10$

SIGNED, u.r.: Vonnoh 95; u.l.: To my Friend Bessie Potter

COLL.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes

BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.66

Bessie O. Potter, sculptress, was born in St. Louis, Missouri, in 1872. She studied under Lorado Taft at the Art Institute of Chicago for three years, and briefly in Paris and Florence in 1895 and 1897. She was married to Robert William Vonnoh in 1899 and outlived the artist by twenty-two years.

Silver Grey - Misty Autumn View c.1910

25×30

SIGNED, 1.1.: Vonnoh.

COLL.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes Ref.: Exhibition of Paintings by Robert Vonnoh, N.A., The Milch Galleries, New York, 1928, n.p., no. 20 (listed as Silver Grey); The Art Colony of Old Lyme 1900–1935, The Lyman Allyn Museum, New London, Connecticut, 1966, p. 48, no. 126, ill.

BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.139

This view of the old bridge at Gréz-sur-Loing was a favorite subject of the artist, who painted it at different seasons and under varying atmospheric conditions.

Picking Poppies c.1913

 $15\frac{3}{4} \times 11\frac{1}{2}$

COLL.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.67

This sketch is a study for the central figure in *Poppies*, exhibited in the 1914 exhibition of the National Academy of Design, New York, and later acquired by the Butler Institute of American Art in Youngstown, Ohio, under the title *In Flanders Fields* or *Where Soldiers Sleep and Poppies Grow*.

Self Portrait 1920

22×18

SIGNED, l.r.: Vonnoh 1920-

coll.: the estate of the artist; the artist's widow, Bessie Potter Vonnoh Keyes Ref.: 116th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1921, p. 64, no. 464, ill.; R. Vonnah (sic), "The Relation of Art to Existence," Arts and Decoration, vol. XVII, no. 5 (Sept. 1922), pp. 328 f., ill.; An Exhibition of Work by Robert Vonnoh, N.A..., The Kansas City Art Institute, Missouri, 1923, p. 3, no. 17; C.G.A. The Tenth Exhibition of Contemporary Oil Paintings, 1926, p. 61, no. 214; Exhibition of Works by Robert Vonnoh, N.A., Retrospect to Date, Durand-Ruel's, New York, 1926, no. 5, ill.; Exhibition of Paintings by Robert Vonnoh, N.A., The Milch Galleries, New York, 1928, no. 7.

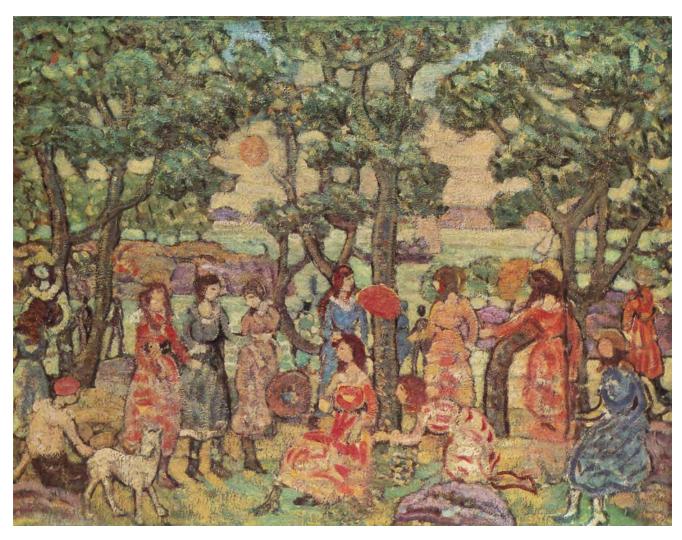
BEQUEST: Bessie Potter Vonnoh Keyes, 1955

55.69

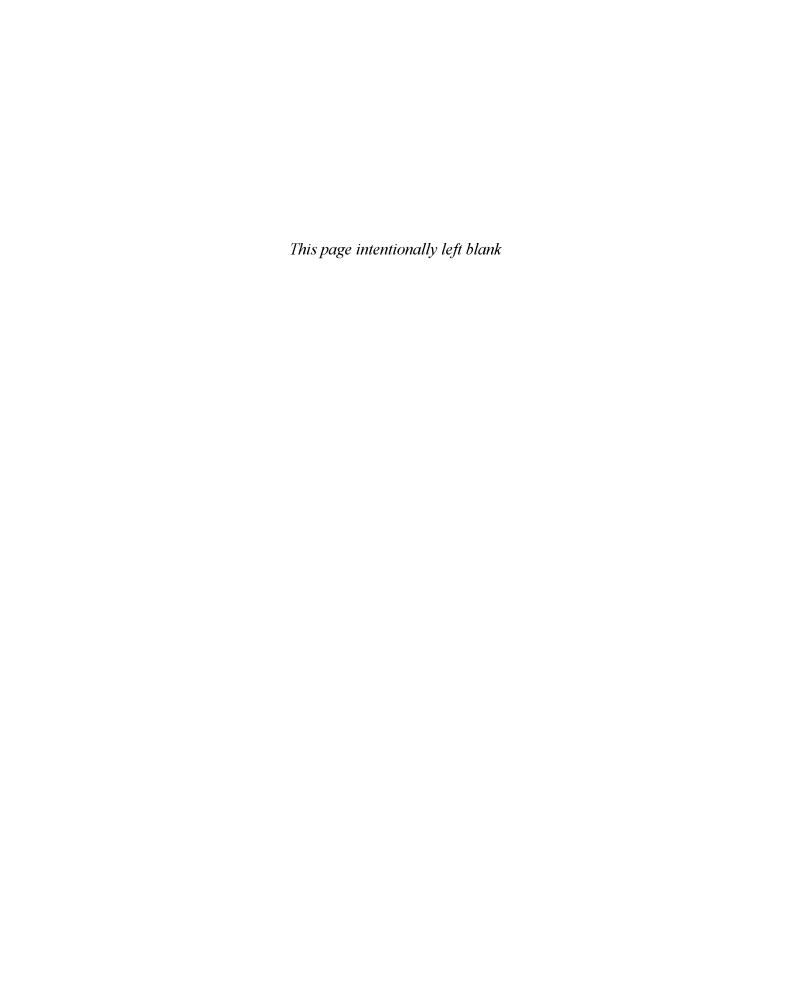
The artist painted at least two self portraits. The portrait dated 1911 is in the collection of the Pennsylvania Academy of the Fine Arts.



Robert William Vonnoh Self Portrait



Maurice Brazil Prendergast Landscape with Figures



Maurice Brazil Prendergast (1859–1924)

Maurice Brazil Prendergast, according to a recently discovered family Bible, was born in St. John's, Newfoundland, on October 10, 1859. His family moved to Boston when he was two years old. Here he attended grammar school and on graduation, after work in a drygoods store where he spent much of his time sketching, he was apprenticed to a painter of show cards. In 1886 he worked his passage to Europe on a cattle boat, but his stay was brief, and it was not until 1891 that he was able to return for a period of three years, studying in Paris first at Colarossi's under Gustave Courtois, and later at the Julian Academy under Benjamin Constant, Joseph Blanc and Jean Paul Laurens. Back in America in 1894/5, he joined his brother Charles, also an artist, in Winchester, Massachusetts, assisting him evenings in a growing business of making picture frames. Daylight hours were spent taking painting excursions about Boston and along the north shore. In 1897 he established a studio in Boston which he maintained until he and his brother moved to New York in 1914. During these years he made several further visits to France and Italy. He was a member of the controversial group of painters in New York known as "The Eight," showing regularly in joint exhibitions with individual members of that group. Seven of his paintings were exhibited in the 1913 Armory Show, and he was included in the principal competitive exhibitions across the country. In 1923 he was awarded the Third William A. Clark Prize and Bronze Medal in the Ninth Corcoran Biennial for the painting Landscape with Figures, listed below. He died in New York on February 1, 1924.

Landscape with Figures 1921

 $32\frac{5}{8} \times 42\frac{5}{8}$

INSCRIBED ON BACK OF CANVAS: Maurice B. Prendergast 1921

COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923—Jan. 1924, p. 45, no. 144, ill. (Third Prize and the Corcoran Bronze Medal); The American Magazine of Art, vol. XV, no. 1 (Jan. 1924), p. 66, ill.; Maurice Prendergast Memorial Exhibition, Whitney Museum of American Art, New York, 1934, p. 16, no. 104, ill.; Inaugural Exhibition, Fort Worth Art Center, Texas, 1954, n.p., no. 80, ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," p. 18, no. 35; C.G.A. Masterpieces of The Corcoran Gallery of Art, 1959, p. 60, ill.; C.G.A. The New Tradition, Modern Americans before 1940, 1963, p. 64, no. 80, ill. (in color); J. Harithas, "250 Years of American Art," Apollo, vol. LXXXIV, no. 53 (July 1966), p. 71, ill. (in color); E. O. Christensen, A Guide to Art Museums in the United States, 1968, p. 149, ill.

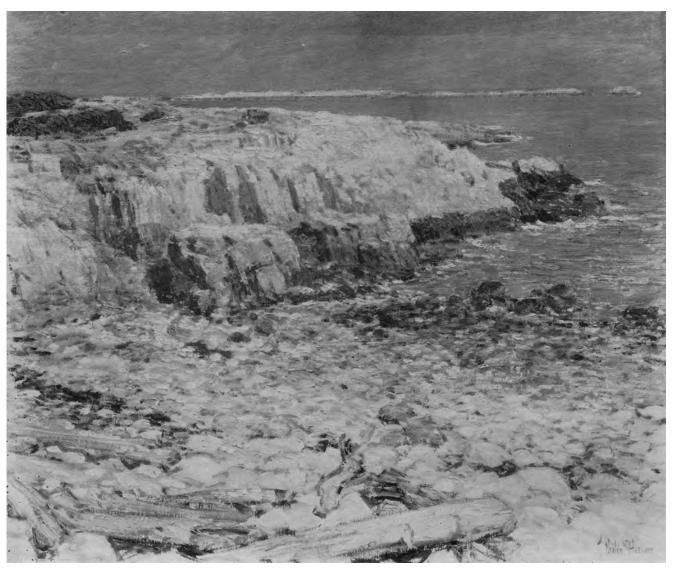
PURCHASE: William A. Clark Fund, 1923

23.17

Prendergast painted at least three other canvases with the same title, Landscape with Figures, although they are quite dissimilar. Of these, one is in The Barnes Foundation, another in The Detroit Institute of Arts, and one in the Munson-Williams-Proctor Institute, Utica.

Childe Hassam (1859–1935)

Frederick Childe Hassam, as he was christened, was born on October 17, 1859, in Dorchester, Massachusetts, then a suburb of Boston. After high school he worked in the office of a Boston wood engraver and, in the late 1870's, began the study of painting under an obscure Boston artist, I. M. Gaugengigl. In 1883 he made his first European trip, traveling through the British Isles, the Low Countries, Spain and Italy, and on his return to Boston in the same year, held his first exhibition – sixty-seven watercolors painted during his travels. After his marriage he again went to Europe and from 1886



Frederick Childe Hassam Northeast Headlands - New England Coast

to 1889 worked at the Julian Academy in Paris under Gustave Boulanger and Jules Lefebvre. During this period, he first became interested in the work of the Impressionists. On his return to the United States he made New York his home, spending the winter months in the city and his summers in New England at Old Lyme and Cos Cob, or at Gloucester and the Isles of Shoals, especially Appledore. He traveled to Havana in 1895, to Oregon in 1908, and visited Europe on at least two other occasions. During the last fifteen years of his life he worked mostly in New York and at his summer home in Easthampton, Long Island, where he died on August 27, 1935. Hassam was one of the leading exponents of Impressionism in America. He worked extensively in etching and lithography, producing approximately three hundred plates before his death. He was one of the founding members of "The Ten," was elected Associate Member of the National Academy in 1902 and Academician in 1906, and was a member of both the National Institute and the



Frederick Childe Hassam The New York Window

American Academy of Arts and Letters. He was awarded over thirty-three medals and prizes during his lifetime, including the First William A. Clark Prize and Gold Medal at the Corcoran's Fourth Biennial exhibition in 1912 on the painting *The New York Window*, listed below.

Northeast Headlands - New England Coast 1901

 $25\frac{1}{8} \times 30\frac{1}{8}$

SIGNED, l.r.: Childe Hassam 1901 COLL.: purchased from the artist

REF.: Catalogue of the Fine Arts Exhibit of the Lewis and Clark Centennial Exposition, Portland, Oregon, 1905, p. 3, no. 1; C.G.A. First Annual Exhibition: Oil Paintings by Contemporary American Artists, 1907, n.p., no. 240, ill.; Brush and Pencil, vol. 19 (March 1907), p. 87, ill.; International Studio, vol. 31, no. 121 (March 1907), p. VII, ill.; Third Annual Exhibition of Selected Paintings by American Artists, Fine Arts Academy, Buffalo, 1908, p. 20, no. 67; Academy Notes, Fine Arts Academy, Buffalo, vol. 4, no. 4 (Sept. 1908), p. 57, ill.; C.G.A. Exhibition of Oil Paintings, Water Colors, Pastels, and Drawings by

Childe Hassam, Dec. 1911-Jan. 1912, n.p., no. 8; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 53, no. 159, ill.; C.G.A. Childe Hassam, a Retrospective Exhibition, 1965, p. 29, no. 32, ill. (in color)

PURCHASE: Gallery Fund, 1907

This is one of many scenes painted by Hassam of the shore of Appledore, one of the Isles of Shoals, an hour's sail from Portsmouth, New Hampshire.

The New York Window 1912

 $45^{\frac{1}{2}} \times 35$

SIGNED, 1.1.: Childe Hassam/1912

COLL.: purchased from the artist

REF.: The 87th Annual Exhibition, National Academy of Design, 1912, n.p., no. 235, ill.; International Studio, vol. 46, no. 183 (May 1912), p. LX, ill.; C.G.A. Fourth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1912-Jan. 1913, n.p., no. 165 (awarded First Prize and the Corcoran Gold Medal); Art and Progress, vol. 4, no. 4 (Feb. 1913), p. 850, ill.; L. M. Bryant, What Pictures to See in America, 1915, p. 185, ill.; C.G.A. Catalogue of Paintings, 1920, p. 45, no. 131, ill.; L. M. Bryant, American Pictures and Their Painters, 1920, p. 172, ill.; E. Neuhaus, History and Ideals of American Art, 1931, p. 256, ill.; Art of the United States, The XXIst Biennial, Venice, 1938, n.p., no. 28; American Painting from Colonial Times until Today, The Saginaw Museum, Michigan, 1948, n.p., no. 25, ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," pp. 6, 9, 15, no. 4, ill.

PURCHASE: Gallery Fund, 1912 12.10

Old House at Easthampton 1916

 $32\frac{1}{4} \times 39\frac{1}{9}$

SIGNED, l.l.: Childe Hassam 1916

COLL.: George M. Oyster, Jr., Washington, D.C. (purchased from artist, 1920)

REF.: Exhibition of Pictures by Childe Hassam, Montross Gallery, New York, 1917, n.p., no. 2; C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1919-Jan. 1920, n.p., no. 102, ill.; International Studio, vol. 69, no. 275 (Jan.-Feb. 1920), p. XCVII, ill.; C.G.A. Illustrated Handbook of Paintings and Sculptures, 1926, p. 44, no. 143, ill.; Exhibition of American Painting, M. H. De Young Memorial Museum, San Francisco, 1935, n.p., no. 121, ill.; American Landscape Painters, 1800-1960, Norfolk Museum of Arts and Sciences, Norfolk, Virginia, 1961, n.p., no. 13

BEQUEST: George M. Oyster, Jr., 1924

This is probably the Egypt Lane Cottage in Easthampton, Long Island, which served as the artist's summer home from 1919 until his death. He executed several views of the house in oil, watercolor and etching.

Gari Melchers (1860–1932)

Gari Melchers, christened Julius Gari, was born in Detroit on August 11, 1860, son of Julius Theodore Melchers, a sculptor and decorator who had come to this country from Westphalia. At the age of seventeen, he was sent to Germany where he studied for several years at the Royal Academy in Düsseldorf with Karl-Franz-Eduard von Gebhardt. In 1881 he entered the Ecole des Beaux-Arts in Paris, working under Gustav Boulanger and Jules Lefebvre. He was accepted for the first time in the Paris Salon in 1882, having entered the painting listed below, The Letter. He traveled and painted in Italy, and after a brief visit in America, returned to Europe, setting up studios in Paris and in Egmond, Holland, a small fishing village on the North Sea. During the following years he divided his time between the two countries, returning to America frequently for short periods. In 1909 he was invited by the Grand Duke of Saxe-Weimar to occupy one of the park pavilions in Weimar, and he was in residence there intermittently for five years. At the beginning of World War I he and his wife returned to the United States and settled on an estate at Falmouth, near Fredericksburg, Virginia. Known for his portraits and mural decoration as well as for his figure pieces, Melchers was the recipient of many honors both in Europe and in the United States, including the Second Prize and Silver Medal in the Corcoran annual exhibition in 1910 for the painting *Penelope*, listed below. He was a member of the Royal Academy of Berlin, the International Society of Sculptors, Painters and Gravers in England, the Société Nationale des Beaux-Arts and the Institut de France, the Royal Society of Austrian Painters, the National Academy in New York (Associate Member, 1904; Academician, 1906), and the American Academy of Arts and Letters. He was elected a Trustee of the Corcoran Gallery of Art a year before his death in Virginia on November 30, 1932.

The Letter 1882

 $37\frac{1}{4} \times 26\frac{3}{8}$

SIGNED, l.r.: GARIJ. MELCHERS./PARIS. 1882

COLL.: Edward C. and Mary Walker, Walkerville, Ontario, Canada, and Washington, D.C.

REF.: Catalogue Illustré du Salon, 1882, Paris, p. XLIX, no. 1830; C.G.A. Paintings by Gari Melchers, 1918, n.p., no. 2; Paintings by Gari Melchers, Baltimore Museum of Art, 1923, n.p., no. 7; Catalog of a Retrospective Exhibition of Paintings Representative of the Life Work of Gari Melchers, N.A., The Buffalo Fine Arts Academy, 1930, p. 13, no. 31, ill.; C.G.A. Memorial Exhibition of Paintings, Drawings and Etchings by Gari Melchers, n.p., 1933, no. 27; Gari Melchers: A Memorial Exhibition of His Work, The Virginia Museum of Fine Arts, Richmond, 1938, p. 28, no. 50, ill.

BEQUEST: Mary Emma Griffin Walker, 1937, The Edward C. and Mary Walker Collection 37.35

Edward C. Walker c. 1906

 $54\frac{1}{8} \times 40\frac{7}{8}$

SIGNED, 1.1.: Gari Melchers

COLL.: Edward C. and Mary Walker, Walkerville, Ontario, Canada, and Washington, D.C.

REF.: C.G.A. First Annual Exhibition: Oil Paintings by Contemporary American Artists, 1907, n.p., no. 80; C.G.A. Paintings by Gari Melchers, 1918, n.p., no. 26; Loan Exhibition of Paintings by Gari Melchers, Copley Society, Boston, 1919, n.p., no. 39; C.G.A. Memorial Exhibition of Paintings, Drawings and Etchings by Gari Melchers, 1933, n.p., no. 48; A Selection of Paintings from The Edward C. Walker and Mary Walker Collection, Willistead Art Gallery, Windsor, Ontario, Canada, 1958, n.p., no. 11, ill.

BEQUEST: Mary Emma Griffin Walker, 1937, The Edward C. and Mary Walker Collection 37:34

Edward Chandler Walker, eldest son of Hiram Walker, was born in Detroit, Michigan, in 1851. He joined his father's business in 1871, became a Canadian citizen, and lived in Walkerville, near Windsor, Ontario. He died in 1915, and his widow subsequently moved to Washington, D.C. On her death in 1937, she bequeathed fortynine paintings to the Corcoran.

Penelope 1910

 $54\frac{1}{2} \times 50\frac{7}{8}$

SIGNED, 1.r.: Gari Melchers -

COLL.: purchased from the artist

REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1910-Jan. 1911, n.p., no. 39 (Second Prize and Corcoran Silver Medal); H. W. Henderson, Art Treasures of Washington, 1912, p. 152, ill.; C.G.A. Paintings by Gari Melchers, 1918, n.p., no. 6; C.G.A. Catalogue of Paintings, 1920, p. 61, no. 194, ill.; Exhibition of Paintings by Gari Melchers, The Detroit Institute of Arts, 1927, p. 2, no. 16; H. Lewis-Hind, Gari Melchers, Painter, 1928, passim, ill.; Catalog of a Retrospective Exhibition of Paintings Representative of the Life Work of Gari Melchers, N.A., The Buffalo Fine Arts Academy, 1930, p. 11, no. 8, ill.; Memorial Exhibition of Paintings by Gari



Gari Melchers Penelope

Melchers, Telfair Academy of Arts and Sciences, Savannah, Georgia, 1934, n.p., no. 17; Reproductions of American Paintings, New York Graphic Society, 1962, p. 32, no. 7621, ill. (in color)

PURCHASE: Gallery Fund, 1911

The Smithy c. 1910

 $57\frac{3}{8} \times 51\frac{1}{2}$

SIGNED, l.r.: Gari 7 Melchers

COLL.: Duncan Phillips, Washington, D.C.

REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1910-Jan. 1911, n.p., no. 131, ill.; Fifteenth Annual Exhibition of Paintings, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1911, n.p., no. 167, ill.; Illustrated Catalogue of the Fine Art Section, Anglo-American Exposition, London, 1914, pp. 39, 49, no. 241, ill.; Official Catalogue, Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, 1915, p. 161, no. 3687; D. Phillips, A Collection in the Making, 1926, pp. 43-4, ill.; H. Lewis-Hind, Gari Melchers, Painter, 1928, passim, ill.; D. Phillips, The Artist Sees Differently, 1931, vol. 2, n.p., ill.; A Catalogue of an Exhibition of Paintings by Gari Melchers, American Academy of Arts and Letters, New York, 1932, p. 18, no. 19, ill.; C.G.A. Memorial Exhibition of Paintings, Drawings and Etchings by Gari Melchers, 1933, n.p., no. 5; Gari Melchers, a Memorial Exhibition of His Works, The Virginia Museum of Fine Arts, Richmond, 1938, p. 27, no. 17, ill.

GIFT: Duncan Phillips, 1950

50.10



Gari Melchers Maternity

Maternity c. 1913

 63×43

SIGNED, l.r.: Gari Melchers

COLL.: purchased from the artist

REF.: 109th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, 1914, p. 36, no. 323, ill.; C.G.A. Fifth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1914–Jan. 1915, n.p., no. 75, ill.; Official Catalogue, Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, 1915, p. 161, no. 3684, ill.; C.G.A. Paintings by Gari Melchers, 1918, n.p., no. 5; Loan Exhibition of Paintings by Gari Melchers, Copley Society, Boston, 1919, n.p., no. 3; Paintings by Gari Melchers, Baltimore Museum of Art, 1923, n.p., no. 10; C.G.A. Illustrated Handbook of Paintings and Sculptures, 1926, p. 58, no. 215, ill.; R. E. Jackman, American Arts, 1928,

pp. 216 ff., ill.; Gari Melchers: A Memorial Exhibition of His Work, The Virgina Museum of Fine Arts, Richmond, 1938, p. 27, no. 30, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 67, no. 235, ill.; A. Hammer, "The Corcoran Gallery of Art: American Art at Its Best," The Compleat Collector, March 1943, pp. 8 ff., ill.; American Traditionalists of the 20th Century, Columbus Museum of Arts and Crafts, Columbus, Georgia, 1963, p. 15, no. 100, ill.

PURCHASE: Gallery Fund, 1919

19.2

Melchers painted a series of works using the mother and child theme (see examples in the Carnegie Institute, Pittsburgh, and the Metropolitan Museum of Art, New York). A pastel study for this version exists, but its location at the present is unknown.

James Parmelee 1927

 $40 \times 29\frac{3}{4}$

SIGNED, u.l.: Gari Melchers 1927

COLL.: James Parmelee, Washington, D.C.

REF.: Catalog of a Retrospective Exhibition of Paintings Representative of the Life Work of Gari Melchers, N.A., The Buffalo Fine Arts Academy, 1930, p. 13, no. 20, ill.; C.G.A. Memorial Exhibition of Paintings, Drawings and Etchings by Gari Melchers, 1933, n.p., no. 32

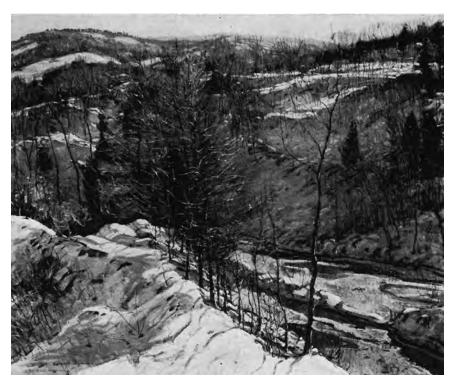
BEQUEST: James Parmelee, 1941

41.17

James Parmelee was born in Youngstown, Ohio, December 24, 1855. He was graduated from Cornell University and was admitted to the bar, although he never practiced law. From 1876 until the early 1900's he lived in Cleveland, moving then to Washington which was his home until his death in 1931. He served for fifteen years as Trustee of The Corcoran Gallery of Art (1916–1931). On his death he bequeathed to the Corcoran those works in his art collection painted by artists born in the United States. These came to the Gallery when Mrs. Parmelee died in 1941.

George Gardner Symons (1861/5?–1930)

George Gardner Symons was born in Chicago, but the year of his birth is in some doubt. Catalogues of his early exhibitions give the year 1861; several directories, 1863; while information printed about the time of his death indicates 1865. He studied at the Chicago Art Institute and continued his training in Paris, London and Munich. After about ten years in Europe, he returned to the United States in 1909, first taking up residence in Brooklyn, New York. The vicinity of New York remained his headquarters for the rest of his life, though he traveled extensively, painting in California and in New England where he had a country home in Colerain, Massachusetts. He often returned to Europe. Symons' first award granted in this country, the Carnegie Prize at the National Academy of Design in 1910, was followed by many, including the Third William A. Clark Prize and Bronze Medal in the Corcoran's Fourth Exhibition of Contemporary Paintings in 1912. The Corcoran held a one-man exhibition of his works in the same year. He was a member of the National Academy (Associate, 1910; Academician, 1911), the Institute of Arts and Letters, the Royal Society of British Artists, and the Union Internationale des Beaux Arts et des Lettres, and his work is represented in such institutions as the Metropolitan Museum of Art, the Chicago Art Institute, the Cincinati Art Museum and the Toledo Museum of Art. He died at Hillside, New Jersey, in January 1930.



Gardner Symons Where Long Shadows Lie

Where Long Shadows Lie

 $50\frac{1}{4} \times 60\frac{1}{4}$

SIGNED, l.l.: Gardner Symons COLL.: purchased from the artist

REF.: C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec.

1919–Jan. 1920, n.p., no. 75, ill. (as Where Waters Flow and Long Shadows Lie)

PURCHASE: Gallery Fund, 1919 19.27

Charles Adams Platt (1861–1933)

Charles Adams Platt was born in New York on October 16, 1861. Of a prosperous and cultivated family who encouraged his early absorption in painting, he studied in the National Academy of Design and the Art Students League in New York before going to Paris in 1882 to attend the Julian Academy. On his return to New York in 1887, he concentrated in the field of etching and landscape painting with considerable recognition, winning medals for both painting and etching at the World's Columbian Exposition, Chicago, in 1893, and the Webb prize for landscape from the Society of American Artists in 1894. A trip to Italy with his brother in 1892 to study Renaissance gardens turned his main interest, however, to landscape gardening and architecture. He is best known today as the designer of such buildings in Washington as the Freer Gallery of Art, the William A. Clark Memorial addition to the Corcoran Gallery of Art, and the Meridian Hill Park complex with its adjoining mansions on Crescent Place. He drew plans for the campuses of Deerfield Academy and the Phillips Andover Academy in Massachusetts, and for many other institutions and private homes. He served on the National Commission of Fine Arts from 1911 to 1921, and was a

member of the Society of American Painters, of the American Academy of Arts and Letters, of the National Academy (Associate, 1897; Academician, 1911), a fellow of the American Institute of Architects, and a member of the Society of American Etchers and the British Society of Etchers. He divided his time between his home in New York and his summer place in Cornish, New Hampshire, a location peopled with fellow-artists Augustus Saint-Gaudens, Kenyon Cox, Thomas Dewing, George de Forest Brush and their friends. Platt died in Cornish on September 12, 1933.

Cornish Landscape 1919

 $26\frac{3}{8} \times 33$

SIGNED, l.r.: C. A. Platt

COLL.: purchased from the artist

REF.: Pencil Points, vol. 14, no. 2 (Nov. 1933), p. 483, ill. (under title New Hampshire); R. Cortissoz, "Charles A. Platt," American Magazine of Art, vol. 27, no. 7 (July 1934), pp. 383 ff., ill. (under title New Hampshire); Exhibition of the American Academy of Arts and Letters, 1938/39, p. 22, no. 47, ill.

PURCHASE: Gallery Fund, 1919

19.37

This painting, known also as New Hampshire, depicts a scene near Platt's summer home in Cornish. Entered in the Corcoran's Seventh Exhibition of Contemporary American Artists, Dec. 1919–Jan. 1920, it reached the Gallery too late to be included in the catalogue.

Walter Griffin (1861–1935)

Walter Griffin was born in Portland, Maine, in 1861, son of a skilled wood-carver. He received his early training in his father's shop, later winning a scholarship to study in the School of the Boston Museum of Fine Arts. He worked under Montgomery Flagg at the Art Students league in New York and in 1886 went to France where he studied under Jean Paul Laurens and Raphael Collin in Paris. From this time until 1915, and again after World War I, he spent much of his time in Europe with occasional long visits to America. He exhibited regularly in the Paris Salons and in the significant exhibitions in the United States, winning a Medal of Honor at the San Francisco Panama–Pacific Exposition of 1915 and the Jennie Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts in 1924. He was a member of the National Academy (Associate, 1912; Academician, 1922), of the New York Water Color Club and of the American Art Association of Paris. He died on May 18, 1935 at his summer home and studio in Stroudwater, near Portland, Maine.

Study of Two Trees

 $23\frac{3}{4} \times 29\frac{1}{2}$

SIGNED, l.l.: To Paul W.B. [Bartlett]/ Griffin; on back of canvas, u.: Griffin coll.: Paul W. Bartlett; Mrs. Armistead Peter III, Washington, D.C.

GIFT: Caroline Ogden-Jones Peter, 1964

64.38

Mimosa Tree

 $24\frac{1}{4} \times 30$

SIGNED, l.r.: GRIFFIN; on back of canvas, l.: Griffin; on top stretcher: No. 1 "Mimosa Tree" for Mrs. Bartlett

COLL.: Mrs. Paul W. Bartlett; Mrs. Armistead Peter III, Washington, D.C.

GIFT: Caroline Ogden-Jones Peter, 1958

58.1.13



Frederick Judd Waugh Wild Weather

Frederick Judd Waugh (1861–1940)

Frederick Judd Waugh was born on September 13, 1861, in Bordentown, New Jersey, son of the portrait and landscape painter Samuel Bell Waugh and the miniaturist Mary Eliza Young Waugh. He attended the Pennsylvania Academy of the Fine Arts from 1880 to 1883, studying under Thomas Eakins, and continued his training at the Julian Academy in Paris until the death of his father in 1885 called him home to Philadelphia. In 1892 he returned to Europe and spent much of the next fifteen years in England, exhibiting in both the Paris Salons and in the Royal Academy in London. He also did illustrations for the *Graphic* and other London papers. It was during this period he became absorbed in painting the sea, and when he again settled in America in 1907 his reputation was established as a marine painter. He kept his studio in New York until he moved to a farm in Kent, Connecticut, during the 1920's. The last fifteen years of his life were spent in Provincetown, Massachusetts, where he died on September 10, 1940. Waugh exhibited in the important group exhibitions of his period, winning many prizes and medals, including the Popular Prize at the Carnegie International Exhibition of Paintings for five consecutive years, 1934-1938. He was elected Associate Member of the National Academy in 1909, Academician in 1911, and was a member of many other professional associations in both England and the United States.

Wild Weather

 $30 \times 39\frac{7}{8}$; masonite signed, l.r.: Waugh

COLL.: Mr. and Mrs. Ernest E. Quantrell, New York

REF.: Memorial Exhibition: Paintings of the Sea by Frederick Judd Waugh, N.A., 1861–1940, Grand Central Art Galleries, Inc., New York, 1943, n.p., no. 71; C.G.A. Handbook of the American Paintings, 1947, p. 67

GIFT: Mr. and Mrs. Ernest E. Quantrell, 1944

44.3

Waugh painted an estimated 2500 sea scenes. Duplication of titles was, therefore, practically inevitable. At least one other version of *Wild Weather* exists, but its present location is unknown.

The Open Sea†

 $23 \times 32\frac{3}{4}$; academy board

SIGNED, l.r.: Waugh

COLL.: Mrs. J. Frederick M. Stewart, Upperville, Virginia

REF.: Memorial Exhibition: Paintings of the Sea by Frederick Judd Waugh, N.A., 1861-1940,

Grand Central Art Galleries, Inc., New York, 1943, n.p., no.43 or no. 60 (?)

GIFT: Marguerite A. C. Stewart, 1964

64.21.5

Two canvases entitled *Open Sea* were included in the Waugh memorial exhibition held in 1943 at the Grand Central Galleries, one lent by Mrs. Frederick Judd Waugh, the other by F. W. Kressman. Mrs. Stewart acquired the Corcoran painting from the Grand Central Galleries, but whether or not it is one of these paintings or a third version has not been ascertained.

Irving Ramsay Wiles (1861–1948)

Irving Ramsay Wiles was born on April 8, 1861, in Utica, New York, son of the landscape painter, Lemuel Maynard Wiles. His family moved to New York the same year, and Wiles grew up on Washington Square where his father had a studio in the building that housed Samuel F. B. Morse. He attended the Sedgewick Institute at Great Barrington, Massachusetts, and, although his main interest at that time was in the field of music, he was persuaded by his father to enroll in the Art Students League. There he studied under James Carroll Beckwith and William Merritt Chase with such success that he decided to continue his training in Paris. After work with Jules Lefebvre at the Julian Academy he entered the atelier of Carolus Duran in 1882. He returned to New York in 1884 and for some time worked as illustrator for the Century, Harper's and Scribner's. Wiles was active as a teacher in his father's Silver Lake Art School at Perry, New York, in the Art Students League, and, during the summers, in his own classes at Peconic, Long Island. By the early 1900's he was concentrating for the most part on portraiture, having such celebrities sit for him as Julia Marlowe, President Theodore Roosevelt, Nicholas Murray Butler, and William Jennings Bryan. He won many awards over the years, at least five from the National Academy of Design alone between 1886 and 1936. He was a member, among others, of the Society of American Artists, the National Academy, the National Institute of Arts and Letters, and the American Water Color Society. He died on July 29, 1948 at his home in Peconic, Long Island.

The Artist's Mother and Father 1889

 $48 \times 36\frac{1}{8}$

SIGNED, u.r.: Irving R. Wiles 1889/Dec.

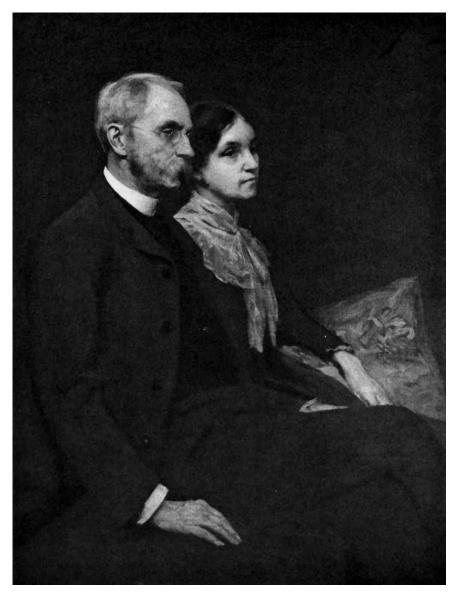
COLL.: purchased from the artist

REF.: R. E. Jackman, American Arts, 1928, pp. 219 ff., ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 99, no. 383, ill.

PURCHASE: William A. Clark Fund, 1939

39.1

Lemuel Maynard Wiles (1826–1905), father of the artist, was a landscape painter who worked in the tradition of the Hudson River School. He studied with William Hart and Jasper Francis Cropsey, later painting in Washington, D.C., Albany and Utica until, in 1864, he settled in New York. He taught for many years in Ingham University, Leroy, New York, and in the Silver Lake Art School, founded by him near Perry, New York. In the late 1890's and early 1900's he and his son conducted summer classes at Peconic, Long Island.



Irving Ramsay Wiles The Artist's Mother and Father

This double portrait of Lemuel Maynard Wiles and his wife, Rachel Ramsay, was widely exhibited, winning for the artist the Bronze Medal at the World's Columbian Exposition at Chicago in 1893, the Bronze Medal at the Exposition Universelle at Paris in 1900, and the Silver Medal in the Eleventh Annual Exhibition of the Society of Washington Artists, Washington, in 1901.

The Student 1910

 $30\tfrac{5}{8}\!\times\!25\tfrac{1}{4}$

SIGNED, u.l.: Irving R. Wiles

COLL.: purchased from the artist

REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1910–Jan. 1911, n.p., no. 185, ill.; Irving Ramsay Wiles, 1861–1948, Chapellier Galleries, New York, 1967, n.p., no. 4, ill.

PURCHASE: Gallery Fund, 1911

11.3

This is a portrait of Wiles' daughter, Gladys Lee Wiles (Mrs. W. R. Jepson), also a painter. She studied under her father, and later under Kenyon Cox and William Merritt Chase.

James Jebusa Shannon (1862–1923)

James Jebusa Shannon was born in Auburn, New York, on February 3, 1862. However, his early boyhood was spent at St. Catherines, Ontario, Canada. On the recommendation of a local artist he was sent while still in his middle 'teens to study painting at the South Kensington School, London, under Sir Edward Poynter. He was still a student when he was commissioned by Queen Victoria to paint one of her maids of honor, Miss Horatia Stopford, the first of a long succession of titled beauties and distinguished gentlemen to sit for him. He first exhibited in the Royal Academy in 1881, was elected an Associate Member in 1897 and full member in 1909. Although he became a British subject and was knighted by King George in 1922, he often visited the United States, accepting portrait commissions in Boston and New York, and participating in group exhibitions in which he won such awards as the First Medal at the Carnegie Institute (1897), the Lippincott Prize at the Pennsylvania Academy of the Fine Arts (1899), and the Gold Medal in the Pan-American Exposition in Buffalo (1901). He also exhibited in the principal capitals of Europe with similar success. He died in London in 1923.

Girl in Brown 1907

 $43\frac{1}{4} \times 33\frac{1}{4}$

SIGNED, l.l.: J. J. SHANNON/ 1907

COLL.: purchased from the artist

REF.: C.G.A. First Annual Exhibition: Oil Paintings by Contemporary American Artists, 1907, n.p., no. 18; Third Annual Exhibition of Selected Paintings by American Artists, City Art Museum, St. Louis, Missouri, 1908, p. 28, no. 121, ill.; H. W. Henderson, Art Treasures of Washington, 1912, pp. 152 f., ill.

07.1

PURCHASE: Gallery Fund, 1907

Arthur Bowen Davies (1862–1928)

Arthur Bowen Davies was born in Utica, New York, on September 26, 1862. His skill in drawing was early recognized, and he studied first under a Utica painter, Dwight Williams, and later, when his family moved to Chicago, at the Art Institute under Charles Corwin. Around 1887 he went to New York, working with the Gotham Art Students and at the Art Students League while he supported himself from 1888 to 1891 by contributing illustrations to the children's magazine Saint Nicholas. He came to the notice of William Macbeth, the art dealer, about 1893, and through this agent's efforts Benjamin Altman was induced to finance Davies' first trip to Europe, an experience which greatly influenced his later work. Davies held his first oneman show in New York in 1896 and received his first official recognition in the Pan-American Exposition in Buffalo in 1901 (Silver Medal for Painting). From this time on his work was included in many of the group exhibitions of the period, winning such awards as the First William A. Clark Prize and the Corcoran Gold Medal in the Gallery's Sixth Exhibition of Contemporary Painting in 1916. He allied himself with the group of independent artists who exhibited together in 1908 and came to be known as "The Eight." He was chairman of the Committee for the organization of the great Armory exhibition held in New York in 1913. As time went on he worked in many media – lithography, etching, sculpture, enamel, glass and textiles. In later years he divided his time between his studio at Rockland Lake, New York, and northern Italy where he died on October 24, 1928.

Before Sunrise 1905

181×401

SIGNED, 1.1.: A.B Davies

COLL.: Lizzie P. Bliss, New York

REF.: Arthur B. Davies: Essays on the Man and His Art, The Phillips Publications, No. 3, 1924, pp. xiii and 62, ill.; Catalogue of a Memorial Exhibition of the Works of Arthur B. Davies, The Metropolitan Museum of Art, 1930, p. 13, no. 88, ill.; C.G.A. Special Memorial Exhibition of Works by the Late Arthur B. Davies, 1930, n.p., no. 57 (incorrectly listed as Before Sunset); V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 21; Arthur B. Davies: Paintings and Graphics, The Tucson Art Center, Arizona, 1967, n.p., no. 12, ill. BEQUEST: Lizzie P. Bliss, 1931

Hill to Hill

 $17\frac{1}{4} \times 22\frac{1}{4}$

SIGNED, I.I.: A.B. DAVIES-

COLL.: Lizzie P. Bliss, New York

REF.: C.G.A. Special Memorial Exhibition of Works by the Late Arthur B. Davies, 1930 p. 5, no. 8; V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 26; Arthur B. Davies, Paintings and Graphics, The Tucson Art Center, Arizona, 1967, n.p., no. 51

BEQUEST: Lizzie P. Bliss, 1931

31.5

Frankincense

 $17\frac{1}{8} \times 22$

SIGNED, l.l.: A.B. DAVIES-

COLL.: Lizzie P. Bliss, New York

REF.: C.G.A. Special Memorial Exhibition of Works by the Late Arthur B. Davies, 1930, p. 7, no. 53; Memorial Exhibition: the Collection of the Late Miss Lizzie P. Bliss, Museum of Modern Art, New York, 1931, p. 24, no. 45; The Collection of Miss Lizzie P. Bliss, Addison Gallery of American Art, Phillips Academy, Andover, 1931, n.p., no. 33; V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 25; Arthur B. Davies (1862–1928): A Centennial Exhibition, Munson-Williams-Proctor Institute, Utica, 1962, p. 13, no. 43 BEQUEST: Lizzie P. Bliss, 1931

Stars and Dews and Dreams of Night

 40×26

SIGNED, l.l.: A.B. DAVIES-

COLL.: purchased from the artist

REF.: C.G.A. The Eleventh Exhibition of Contemporary American Oil Paintings, 1928, p. 43, no. 100, ill.; V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 33; C.G.A. Illustrated Handbook of Paintings, Sculpture and other Art Objects, 1933, p. 39, no. 80, ill.; Arthur B. Davies (1862–1928): A Centennial Exhibition, Munson-Williams-Proctor Institute, Utica, 1962, p. 13, no. 43

PURCHASE: William A. Clark Fund, 1928

28.7

31.8

The Corcoran owns a preparatory drawing for this painting in white chalk and black crayon on tan paper (accession number 62.27) which was donated by Robert Halsband, New York.

The Great Mother c. 1914

 $40\frac{1}{4} \times 26\frac{1}{4}$

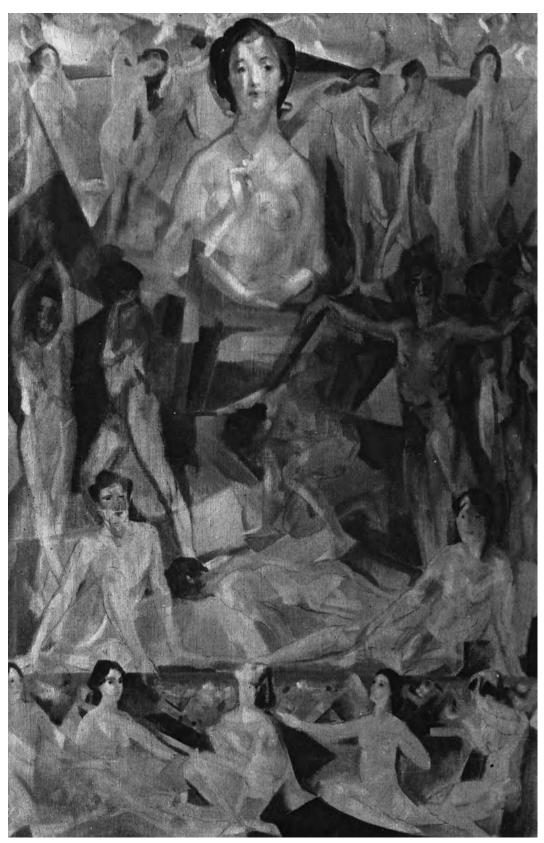
COLL.: Lizzie P. Bliss, New York

REF.: Special Exhibition: Modern Departures in Painting; "Cubism", "Futurism", Etc., Cincinnati Art Museum, 1914, n.p., no. 1; Catalogue of a Memorial Exhibition of the Works of Arthur B. Davies, The Metropolitan Museum of Art, 1930, p. 15, no. 108, ill.; C.G.A. Special Memorial Exhibition of Works by the Late Arthur B. Davies, 1930, p. 8, no. 63; V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 34; Arthur B. Davies (1862–1928): A Centennial Exhibition, Munson-Williams-Proctor Institute, Utica, 1962, p. 14, no. 54

веquesт: Lizzie P. Bliss, 1931



Arthur Bowen Davies Stars and Dews and Dreams of Night



Arthur Bowen Davies The Great Mother



Arthur Bowen Davies The Umbrian Mountains

The Umbrian Mountains 1925

 $25\frac{7}{8} \times 39\frac{7}{8}$

SIGNED, l.l.: A B DAVIES

COLL.: purchased from the artist

REF.: C.G.A. The Eleventh Exhibition of Contemporary American Paintings, 1928, p. 39, no. 85; Art of the United States, The XXIst Biennial, Venice, 1938, n.p., no. 16; V. M. Davies, "The Known Paintings of Arthur B. Davies," Arthur B. Davies, Whitney Museum of American Art, New York, 1931, p. 35; C.G.A. Handbook of the American Paintings, 1947, p. 69, ill.; Arthur B. Davies (1862–1928): A Centennial Exhibition, Munson-Williams-Proctor Institute, Utica, 1962, p. 15, no. 74, ill.; Arthur B. Davies: Paintings and Graphics, The Tucson Art Center, Arizona, 1967, n.p., no. 28

PURCHASE: William A. Clark Fund, 1928

This landscape was painted in the Umbrian Mountains in Italy where Davies spent the last years of his life.

Edmund Charles Tarbell (1862–1938)

Edmund Charles Tarbell was born in West Groton, Massachusetts, on April 26, 1862. His father, who was a painter and ship-designer, died in his twenties, and Tarbell was brought up by his grandparents in Boston. At fifteen he was apprenticed in a lithographic company and at the end of three years' service attended the School of the Boston Museum of Fine Arts studying under Otto Grundmann. He continued his training in Paris at the Julian Academy, returning to Boston in 1888 where he taught in the School of the Museum of Fine Arts until 1913. He was a member of the Society of American Artists (1886), one of the group known as "The Ten," and a member of the National Academy (Associate, 1902; Academician, 1906). He was awarded many honors, including the Clarke Prize and the First Hallgarten Prize at the National Academy (1890 and 1894) and medals at the Pennsylvania Academy of the Fine Arts and at the Carnegie Institute. He left Boston in 1918 to take the post of Principal at the Corcoran School of Art in Washington, remaining there until 1926 when he retired to his country home at New Castle, New Hampshire. He died in New Castle on August 1, 1938.



Edmund Charles Tarbell Josephine and Mercie

Josephine and Mercie 1908

 $28\frac{1}{4} \times 32\frac{1}{4}$

SIGNED, l.r.: Tarbell.

COLL.: purchased from the artist

REF.: C.G.A. Second Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1908—Jan. 1909, n.p., no. 26, ill.; 104th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1909, p. 47, no. 504, ill.; Ten American Painters: Thirteenth Annual Exhibition, Montross Gallery, New York, 1910, n.p., no. 24; 18th Annual Exhibition of American Art, Cincinnati Art Museum, 1911, p. 7, no. 1, ill.; Paintings by Edmund C. Tarbell, The Copley Society of Boston, 1912, n.p., no. 15; H. W. Henderson, Art Treasures of Washington, 1912, pp. 153 f., ill.; C.G.A. Exhibition of Paintings by Edmund C. Tarbell. 1916, n.p., no. 7; C.G.A. Exhibition of Paintings by Edward W. Redfield and Edmund C. Tarbell, 1918, n.p., no. 24; A. Burroughs, Limners and Likenesses: Three Centuries of American Painting, 1936, p. 178, ill.; Frank W. Benson-Edmund C. Tarbell, Museum of Fine Arts, Boston, 1938, p. 30, no. 151; Life in America, The Metropolitan Museum of Art, 1939, pp. 214 f., no. 285, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and other Art Objects, 1939, p. 91, no. 345, ill.; O. W. Larkin, Art and Life in America, 1949 (third printing, 1956), p. 309, ill.; H. Dorra, The American Muse, 1961, pp. 130 f., ill.; B. B. Perlman, The Immortal Eight, 1962, p. 142, ill.

PURCHASE: Gallery Fund, 1909

09.2

Tarbell often used his three daughters as models. In this case the two youngest, Josephine and Mercie, are portrayed.

Josephine Knitting 1916

 $26\frac{1}{4} \times 20\frac{1}{4}$

SIGNED, l.r.: Tarbell. 1916

COLL.: George M. Oyster, Jr., Washington, D.C. (purchased from the artist, 1917)
REF.: C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916—
Jan. 1917, n.p., no. 93; Catalogue of Paintings and Portraits by E. C. Tarbell, M. Knoedler & Co., New York, 1918, n.p., no. 18

BEQUEST: George M. Oyster, Jr., 1924

24.2

Tarbell's daughter, Josephine, was the model for this painting.



Edmund Charles Tarbell Josephine Knitting

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Charles C. Glover 1918
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 $33\frac{1}{4} \times 38\frac{1}{4}$

SIGNED, l.l.: Tarbell/18

COLL.: Charles C. Glover, Washington, D.C.

REF.: Catalogue of Paintings and Portraits by E. C. Tarbell, M. Knoedler & Co., New York, 1918, n.p., no. 10; C.G.A. Exhibition of Paintings by Edward W. Redfield and Edmund C. Tarbell, 1918, n.p., no. 17; Makers of History in Washington, 1800–1950, National Gallery of Art, Washington, 1950, p. 165, no. 139, ill.

PURCHASE: Gallery Fund, 1918

18.6

Mr. Glover was born in Macon County, North Carolina, on November 24, 1846. When he was seven years old he was sent to his grandmother in Washington. In 1865 he began work with Riggs and Company, a private bank which later became the Riggs National Bank. He served as President of the bank from 1896 until 1921, and as Chairman of the Board until his death in 1936. He was elected Trustee of the Corcoran Gallery of Art in 1887 and served as President for twenty-seven years (1906–1933). This portrait was painted in the Board Room of the Gallery.

Still Life 1918

 $16\frac{7}{8} \times 21$

SIGNED, I.l.: Tarbell-18

COLL.: James Parmelee, Washington, D.C. (purchased from the artist, 1918) REF.: C.G.A. Exhibition of Pictures by Ten American Painters, 1919, n.p., no. 36

BEQUEST: James Parmelee, 1941

41.23

Charles Reiffel (1862–1942)

Charles Reiffel was born in Indianapolis, Indiana, on April 9, 1862. He was educated in the public schools of Indianapolis and Kansas City, Missouri. It has been commonly said that as an artist he was self-taught, but he went to Munich as a young man to study portraiture under Carl Marr and followed this training with extensive travel ranging from Scotland to Tangiers. During this period he supported himself by designing posters for English business firms. After six years abroad, he entered his professional career as a painter in Buffalo, New York, moving after several years to New York, and then to the Silvermine Art Colony in Connecticut. He was one of the organizers of the Silvermine Guild of Artists and served as its first president. In 1925 he drove west and found California so congenial that he remained in San Diego until his death on March 14, 1942. Mr. Reiffel won many awards during his active career between 1908 and 1938 and is represented in the collections of the John Herron Art Institute, Indianapolis, the Fine Arts Gallery, San Diego, and the Los Angeles Museum.

Railway Yards - Winter Evening c. 1910

 $18\frac{1}{8} \times 24\frac{3}{16}$

SIGNED, 1.r.: Charles Reiffel

COLL.: purchased from the artist

REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1910– Jan. 1911, n.p., no. 196; The Iron Horse in Art, Fort Worth Art Center, Texas, 1958, n.p., no. 36, ill.; The Railroad in American Art, Washington County Museum of Fine Arts, Hagerstown, Maryland, 1968, n.p., no. 33

PURCHASE: Gallery Fund, 1911

11.6

Frank Weston Benson (1862–1951)

Frank Weston Benson was born in Salem, Massachusetts, on March 24, 1862. He first studied under Otto Grundmann in the School of the Boston Museum of Fine Arts, and it was there that he met Edmund Tarbell (see p.53) with whom he was closely associated for many years. They went together to attend the Julian Academy in Paris (1883-1885) and on their return to the United States both taught at the School of the Boston Museum, a post which Benson held until 1917. While he did some portraits, he most enjoyed creating paintings of interiors and landscapes with figures, many of which were done on Penobscot Bay at North Haven, Maine. An enthusiastic sportsman, he recorded his hunting trips in sketches, watercolors, and in etchings, gaining such popularity that after 1912 he became best known for his mastery of the graphic medium. After his first award granted by the National Academy in 1889 (Third Hallgarten Prize) he won many honors throughout his long career, including the First William A. Clark Prize and Gold Medal in the Corcoran's Seventh Biennial in 1919 (see The Open Window listed below). The Corcoran held a large retrospective of his work in 1921 which included 183 paintings, etchings and drawings. Benson was one of "The Ten," a member of the National Academy (Associate, 1897; Academician, 1905), of the National Institute of Arts and Letters, the American Academy of Arts and Letters and the Society of American Etchers. His work is represented in the collections of the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Chicago Art Institute, and the Carnegie Institute, Pittsburgh. Benson died in his home at Salem on November 15, 1951.



Frank Weston Benson Still Life



Frank Weston Benson My Daughter

My Daughter 1912

 $30\frac{1}{4} \times 25\frac{1}{4}$

SIGNED, 1.1.: F. W. Benson.

COLL.: purchased from the artist

REF.: Catalogue of the 25th Annual Exhibition of Oil Paintings and Sculpture by American Artists, Art Institute of Chicago, 1912, n.p., no. 18, ill. (Potter Palmer Gold Medal); C.G.A. Fourth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1912—Jan. 1913, n.p., no. 183, ill.; Ten American Painters: Sixteenth Annual Exhibition, Montross Gallery, New York, 1913, n.p., no. 1; American Art Annual, American Federation of Arts, vol. 11, 1914, p. 89, ill.; Illustrated Catalogue of the American Fine Art Section, Anglo-American Exposition, London, 1914, pp. 34 f., no. 195, ill.; C.G.A. Paintings, Etchings and Drawings by Frank W. Benson, 1921, n.p., no. 7; Frank W. Benson, Carnegie Institute, Pittsburgh, 1924, n.p., no. 22; Frank W. Benson — Edmund C. Tarbell, Museum of Fine Arts, Boston, 1938, p. 20, no. 24; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 25, no. 12, ill; American Paintings by "The Ten", Montclair Art Museum, New Jersey, 1946, n.p., no. 2

PURCHASE: Gallery Fund, 1912

12.8

Mrs. Ralph Lawson, Benson's daughter who posed for this portrait, recalls that it was painted in their summer home in North Haven, Maine, on rainy days when her father couldn't paint out-of-doors. Benson's children were always happy and proud to pose, especially as they were paid fifteen cents an hour.

The Open Window 1917

 $52\frac{1}{4} \times 42\frac{1}{4}$

SIGNED, 1.1.: F. W. Benson./ 1917.

COLL.: purchased from the artist

REF.: C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1919–Jan. 1920, n.p., no. 186, ill. (First Prize and Corcoran Gold Medal); Ten American Painters: Twentieth Annual Exhibition, Montross Gallery, New York, 1917, n.p., no. 1; Paintings, Etchings and Drawings by Frank W. Benson, The Guild of Boston Artists, 1920, n.p., no. 11; C.G.A. Paintings, Etchings and Drawings by Frank W. Benson, 1921, n.p., no. 25; Frank W. Benson, Carnegie Institute, Pittsburgh, n.p., no. 38; Frank W. Benson–Edmund C. Tarbell, Museum of Fine Arts, Boston, 1938, p. 21, no. 27; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," p. 15, no. 7

PURCHASED: Gallery Fund, 1919

19.30

Still Life 1925

32×40

SIGNED, l.l.: F.W. Benson/ 25

COLL.: purchased from the artist

REF.: C.G.A. The Tenth Exhibition of Contemporary American Oil Paintings, 1926, p. 63, no. 222, ill.; Fine Art Reproductions of Old and Modern Masters, New York Graphic Society, 1961, p. 32, no. 8630, ill. (in color); Reproductions of American Paintings, New York Graphic Society, 1962, p. 32, no. 8630, ill. (in color)

PURCHASE: William A. Clark Fund, 1926 26.802

Cecilia Beaux (1863–1942)

Cecilia Beaux was born in Philadelphia in 1863. She had early lessons in drawing from members of her family and, at the age of seventeen, entered an art school conducted by the Dutch artist, Adolf van der Whelen. She then studied for two years in an informal class which William Sartain came from New York every fortnight to criticize, and followed this training with a period of work at the Pennsylvania Academy of the Fine Arts. In the meantime she had been giving lessons in drawing and preparing lithographic stones for the plates of a United States Geological Survey of fossil and paleontological specimens. In January of 1889 she went to Europe where she studied at the Julian Academy and at Colarossi's, working under Tony



Cecilia Beaux Sita and Sarita

Robert-Fleury, William Adolphe Bouguereau, Benjamin Constant and Pascal A. J. Dagnan-Bouveret. She painted during the first summer in France at Concarneau where both Alexander Harrison and Charles Lazar criticized her work. After traveling through Italy she went back to Paris for her second term of study, spending the following summer in England and returning to Philadelphia in the fall of 1890. Miss Beaux was primarily a portraitist and achieved great success in her field. She was awarded high honors in the important exhibitions of her time both in Europe and in the United States. She was chosen by the National Commission of Fine Arts to

paint portraits of three World War I figures – Cardinal Mercier, Premier Clemenceau and Admiral Beatty – and was commissioned to paint both the President and Mrs. Theodore Roosevelt in the White House. She was elected a member of the Société Nationale des Beaux-Arts after exhibiting in the Champs de Mars in Paris in 1896 and in the Paris Exposition of 1900 (a rare honor for an American, to say nothing of a woman), became an Associate Member of the National Academy in 1894 and an Academician in 1902. She never completely severed her connections with Philadelphia, but in the early 1900's established a studio in New York and, for the most part, divided her time between that city and her summer home, "Green Alley," at Gloucester, Massachusetts, where she died on September 16, 1942.

Sita and Sarita c. 1921

 $37\frac{3}{8} \times 25\frac{1}{8}$

SIGNED, 1.1.: Cecilia Beaux

COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923–Jan. 1924, p. 38, no. 105 (Girl with Cat); The American Magazine of Art, vol. XV, no. 1 (Jan. 1924), p. 71, ill.; "Six Modern American Portrait Painters," The Mentor, vol. 12, no. 9 (Oct. 1924), pp. 33 f., ill.; C. Beaux, Background with Figures, 1930, ill. opp. p. 88; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 22, no. 8, ill.; The Paintings and Drawings of Cecilia Beaux, Pennsylvania Academy of the Fine Arts, Philadelphia, 1955, pp. 96 f., ill.; W. H. Gerdts, Women Artists of America, 1707–1964, The Newark Museum, New Jersey, 1965, pp. 20 f., ill.

Purchase: William A. Clark Fund, 1923

23.4

This is a portrait of Miss Beaux's cousin, Sarah A. Leavitt (Mrs. Walter Turle) and is a replica of the portrait painted in 1893/4 at Essex Fells, New Jersey, which hung in the Paris Salon of 1896. The original was purchased in 1921 by the French Government for the Luxembourg Galerie, Paris. The duplicate was painted at that time.

Wells Moses Sawyer (1863–1960)

Wells Moses Sawyer was born on a farm in Iowa on January 31, 1863. He first studied law, but in 1882 changed to art, working under John O. Anderson, one of the "Duveneck Group," and later attending the Chicago Art Institute (1885–1886). He moved to Washington in 1891 where he studied at the Corcoran School of Art and at the Washington Art Students League. He also worked privately with Howard Helmick who was then teaching at Georgetown University. His art studies were carried on for the most part in the evening, for both in Chicago, and later in Washington, he did illustrations for newspapers and in Washington worked as illustrator for the Geological Survey and the Bureau of American Ethnology (1891–1897). He also was designer and inspector of furnishings for federal buildings in the office of the Secretary of the Treasury (1897–1906). He moved to New York, becoming head of the advertising department of the National City Bank, a position he held until ill health forced retirement in the early 20's. At this time he went to Spain where he painted until the outbreak of the Spanish Civil War made it necessary to return to the United States. During the following years he spent much time in Mexico and Florida, where he died in Sarasota on March 12, 1960 at the age of ninety-seven. Sawyer's work was exhibited both in group exhibitions and in one-man shows in Spain and in this country. The Corcoran held an exhibition of his watercolors in 1931. His work is represented in the National Collection of Fine Arts, Washington, and in the Museum of the City of New York.

Winter at Snug Rock

 $16\frac{1}{4} \times 20\frac{1}{4}$; composition board SIGNED, l.r.: WELLS M SAWYER

COLL .: the artist

REF.: 47th Annual Exhibition of Oil Paintings and Sculpture by American Artists, Art Institute, Chicago, 1936, n.p., no. 186; C.G.A. The Fifteenth Biennial Exhibition of

Contemporary American Oil Paintings, 1937, p. 45, no. 77

Gift: Friends of the Artist, 1940 40.20

Henry Golden Dearth (1863/64–1918)

In the biographical notes which appeared in the exhibition catalogues at the start of his career Dearth's birthdate is given as April 22, 1863; however, in the catalogue for the memorial exhibition organized by the Director of The Buffalo Fine Arts Academy in cooperation with his widow and shown in sixteen cities during 1919 and 1920, the date is given as 1864 and the birth place as Bristol, Rhode Island. Dearth studied at the Ecole des Beaux-Arts and with Aimé Morot in Paris, and, although he returned to America about 1890 for an extended period, he spent most of his life in Europe. He usually passed but a few months each winter in New York. He kept a summer studio at Montreuil-sur-Mer near Boulogne which he used as headquarters for his sketching trips along the coast of Normandy and Brittany. He was a collector of Oriental, Near Eastern and early European art and often used items from his collection in his paintings. He was awarded such honors as the Webb Prize by the Society of American Artists (1893) and the Silver Medal at the Pan-American Exposition at Buffalo (1901). His work is represented in the Metropolitan Museum of Art, the Detroit Museum of Art, the City Art Museum, St. Louis, the Chicago Art Institute, and the Carnegie Institute, Pittsburgh. Dearth was elected Associate Member of the National Academy in 1901; Academician in 1906. He died at his home in New York on March 27, 1918.

Fantasy

 $34\frac{1}{2} \times 20$

COLL.: Mrs. Chauncey Blair, New York; Mrs. John B. Hayward, Washington, D.C. GIFT: Mildred Hayward, 1964 64.31

Charles Herbert Woodbury (1864–1940)

Charles Herbert Woodbury was born in Lynn, Massachusetts, on July 14, 1864. He received a B.S. degree from the Massachusetts Institute of Technology in 1886, but soon after graduation abandoned engineering in favor of painting. He made several trips abroad in the 1890's, studying for a short period in 1891 at the Julian Academy in Paris and making numerous sketching excursions through Holland. On his return from Europe he settled in Boston, although he spent much of his time at his studio on Perkins Cove near Ogunquit, Maine. Here he conducted a summer school for over thirty years, from 1899 to 1915 and again from 1923 until a year before his death. A gifted teacher, he was also visiting lecturer at Dartmouth and Wellesley Colleges and at the Chicago Art Institute. Known principally for his marines and for his etchings, Woodbury received many honors, such as the Second William A. Clark Prize and Silver Medal in the Corcoran's Fifth Exhibition of Contemporary Paintings in 1914, and a Gold Medal for oil painting and Medal of Honor for watercolors in the Panama–Pacific Exposition at San

Francisco in 1915. His work is included in the collections of the Metropolitan Museum of Art, the City Art Museum, St. Louis, the Carnegie Institute, Pittsburgh and the Library of Congress, Washington. The Corcoran held an exhibition of his paintings, drawings and etchings in 1920. He was a member of the Society of American Artists (1899), the National Academy (Associate, 1906; Academician, 1907), and the Society of American Etchers. He died in Boston on January 21, 1940.

Monadnock 1912

 $36\frac{1}{2} \times 48\frac{1}{4}$

SIGNED, l.l.: Chas. H Woodbury '12

COLL.: purchased from the artist

REF.: W. H. Downes, "The Ideas of a Marine Painter," Art and Progress, vol. IV, no. 1 (Nov. 1912), pp. 761 ff., ill. (under title Mount Monadnock in Winter); C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1919—Jan. 1920, n.p., no. 100; Paintings, Drawings and Prints by Charles H. Woodbury: A Retrospective Exhibition, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, 1935, n.p., no. 13

PURCHASE: Gallery Fund, 1919

19.36

Woodbury painted many views of Mount Monadnock in Maine. This painting is based on an oil sketch dated 1907 which, in 1945, was in the collection of Mrs. Charles B. Perkins, Boston.

Louis Michel Eilshemius (1864–1941)

Louis Michel Eilshemius was born at Laurel Hill Manor near Newark, New Jersey, on February 4, 1864, son of a wealthy Dutch importer. He first traveled to Europe with his parents at the age of nine and attended schools in Dresden, Germany, and Geneva, Switzerland, from 1875 to 1881. After two years at Cornell University (1882-1884) he studied painting at the Art Students League in New York and privately under Robert L. Minor. In 1886 he went to Paris to continue his training at the Julian Academy. After his father's death in 1892 Eilshemius traveled extensively in Europe, North Africa, the Far East (Samoa and the South Seas), and throughout the United States. Although his early work, painted when he was still in his twenties, had been shown in both the National Academy of Design and the Pennsylvania Academy of the Fine Arts, he gained little recognition during the succeeding years. It was not until his paintings, exhibited in the first exhibition of the Society of Independent Artists in New York in 1917, came to the attention of Marcel Duchamp that he gained a small following. Embittered by his seeming failure, Eilshemius gave up painting in 1921. In 1932 he suffered a severe injury which caused permanent paralysis, and his last years were spent as a recluse in his New York home on East 57th Street. However, between 1932 and his death on December 29, 1941, over twenty-five one-man exhibitions of his work were held in New York. He is represented in the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, New York, the Phillips Collection, Washington, and the Boston Museum of Fine Arts.



Louis Eilshemius Meditation

Meditation 1889

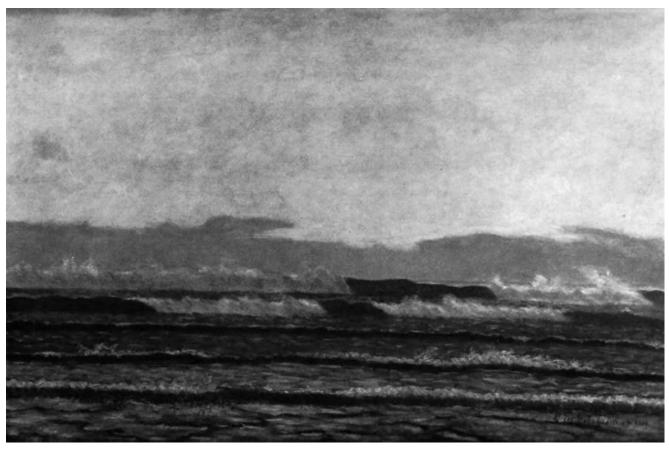
 $25\frac{1}{8} \times 19$

SIGNED, l.r.: Eilshemius 1889 (almost illegible); in pencil on top of stretcher: Meditation

COLL.: Roy R. Neuberger, New York

GIFT: Roy R. Neuberger, 1961

61.10.1



Louis Eilshemius Dawn over Pacific, Del Mar, California

Dawn Over Pacific, Del Mar, California 1889

 $24\frac{1}{8} \times 37$

SIGNED, l.r.: L.M. EilshemiuS 1889./California

COLL.: Roy R. Neuberger, New York

GIFT: Roy R. Neuberger, 1961

61.10.3

New Mexico† c. 1903

 $13\frac{1}{2} \times 19$; masonite signed, l.r.: *ElshEmus*

COLL.: Francis Biddle, Washington, D.C.

REF.: C.G.A. Selections from the Collection of The Honorable and Mrs Francis Biddle, 1957,

n.p., no. 4

GIFT: Francis Biddle, 1960 60.22

Three Nudes in Woods 1905

20×30

SIGNED, l.r.: ElshemuS./1905

COLL.: Roy R. Neuberger, New York

GIFT: Roy R. Neuberger, 1961

61.10.2

Two Girls Bathing

19\(\frac{3}{4}\times 30\); composition board

SIGNED, l.r.: EilshemiuS

COLL.: Julius Zirinsky; James N. Rosenberg, New York

GIFT: James N. Rosenberg, 1959

59.30

Henry Bainbridge McCarter (1864–1942)

Henry McCarter was born in Norristown, Pennsylvania, on July 5, 1864. He studied under Thomas Eakins at the Pennsylvania Academy of the Fine Arts from 1879 to 1883 and later in Paris, principally under Puvis de Chavannes and Léon Bonnat. On his return to Philadelphia he contributed illustrations regularly to Scribner's, Century, Collier's and other publications, but was perhaps best known as a teacher. He was on the faculty of the Pennsylvania Academy of the Fine Arts from 1902 until his death in 1942 and also taught at the Art Students League in New York. He won many awards, ranging from the Silver Medal at the St. Louis Exposition in 1904 to the Joseph Pennell Gold Medal awarded by the Pennsylvania Academy of the Fine Arts in 1930. He died in Philadelphia on November 20, 1942.

Apples and Roses†

 $29\frac{3}{4} \times 24\frac{3}{4}$

COLL.: Francis Biddle, Washington, D.C.

GIFT: Francis Biddle, 1962

62.17

Red House and Barn†

 30×36

COLL.: Francis Biddle, Washington, D.C.

REF.: C.G.A. Selections from the Collection of The Honourable and Mrs. Francis Biddle, 1957,

n.p., no. 7

GIFT: Francis Biddle, 1960 60.24

Adolfo Muller-Ury (1864*–1947)

Adolfo Muller-Ury was born on March 28, 1864* in Airolo, Switzerland. He studied painting under Melchior-Paul von Deschwanden at Stans, Switzerland, at the Munich Academy, and, from 1881 to 1883, with Alexandre Cabanel in Paris. He worked in Rome, then came to America around 1886. Although he visited Europe annually, keeping a studio in London, he established his principal studio in New York. He gained a considerable reputation as a portrait painter and many of the religious, political and cultural leaders in Europe and America sat to him, including Pope Pius X, Pope Benedict XV, Pope Pius XI, Kaiser Wilhelm, Lord Duveen, President McKinley, President and Mrs. Wilson, and the financier, J. Pierpont Morgan. The Corcoran held an exhibition of his portraits in 1908. Muller-Ury died in New York on July 8, 1947.

*Some sources indicate 1862

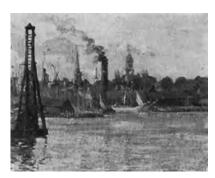
General Ulysses S. Grant 1897

 $61\frac{1}{4} \times 41\frac{1}{8}$

SIGNED, I.I.: A. Muller-Ury/1897 COLL.: Jefferson Seligman, New York GIFT: Jefferson Seligman, 1900

00.9

Ulysses Simpson Grant, eighteenth President of the United States (1869–1877) was born in Point Pleasant, Ohio, in 1822. He graduated from West Point in 1843 and served in Mexico, California and Oregon before resigning his commission in 1854. He rejoined the Army at the outbreak of the Civil War, taking command of the Union Forces with the rank of Lieutenant-General in 1864. In 1866 he was promoted to General. He served for about six months as Secretary of War ad interim under President Johnson in 1867. He was elected President in 1868, and served two consecutive terms. He died at his summer cottage at Mt. M'Gregor, near Saratoga, New York, on July 23, 1885. This portrait was painted twelve years after his death. The head was undoubtedly based on a photograph of about 1881, a print of which is preserved in the Library of Congress.



Paul Wayland Bartlett Pile Driver and Docks

Paul Wayland Bartlett (1865–1925)

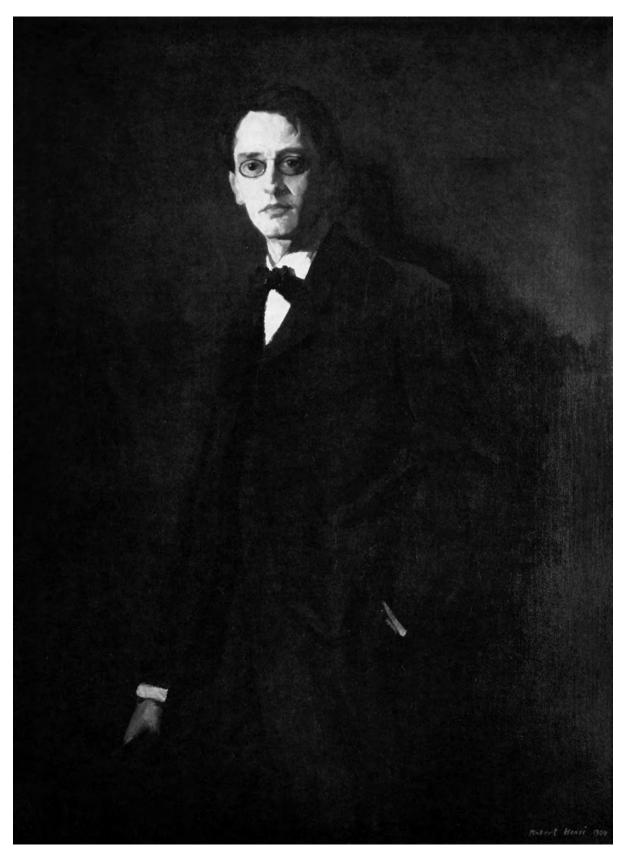
Paul Wayland Bartlett was born in New Haven, Connecticut, on January 24, 1865, son of the sculptor and critic, Truman Howe Bartlett, who taught modelling for twenty-three years at the Massachusetts Institute of Technology. When nine years old, Bartlett was sent to France with his mother for his education and at the age of fifteen entered the Ecole des Beaux-Arts. His training was concentrated in the field of sculpture, and his great renown in both Europe and America was earned in this medium. He did, however, when he was on holiday, find relaxation in making small landscape sketches in oil and pencil.

The twenty-one oil sketches listed below were given to the Corcoran in 1964 by the artist's step-daughter, Mrs. Armistead Peter III (Caroline Ogden-Jones Peter), Washington, D.C., who said that they were for the most part painted while the family was vacationing on the coast of Brittany during the later years of Bartlett's life.

Woods and Pasture		Cityscape	
1 i × 8	64.37.1	$5\frac{5}{16} \times 7\frac{15}{16}$; on paper	64.37.11
Trees		The Cliff	
$8\frac{1}{2} \times 6\frac{5}{8}$	64.37.2	$4\frac{1}{4} \times 5\frac{1}{2}$; on paper	64.37.12
Pile Driver and Docks		Forest	
7×8 18	64.37.3	$8\frac{1}{8} \times 5\frac{3}{4}$; on paper	64.37.13
Building by the Water		Fishing Boats	
$6\frac{5}{8} \times 8\frac{3}{4}$	64.37.4	$2\frac{3}{8} \times 4\frac{1}{2}$; on paper	64.37.14
Cottage on the Creek		Cliffs	
$6\frac{1}{2} \times 8\frac{3}{4}$	64.37.5	$5\frac{1}{4} \times 7$; on wood	64.37.15
Lily Pond		On the French Coast	
$8\frac{1}{2} \times 6\frac{1}{2}$	64.37.6	$5\frac{1}{4} \times 7$; on wood	64.37.16
Summer Sky		Figures on the Beach	
$10\frac{1}{2} \times 8\frac{5}{8}$	64.37.7	$5\frac{1}{4} \times 7$; on wood	64.37.17
Beach		Sails on the Bay	
$5\frac{1}{2} \times 8\frac{5}{8}$; on paper	64.37.8	$10\frac{5}{8} \times 8\frac{1}{2}$	64.37.18
Harbor Scene		The Harbor	
$4\frac{1}{2} \times 8\frac{1}{2}$; on paper	64.37.9	$10\frac{1}{2} \times 8\frac{1}{2}$	64.37.19
Coastal Village		City by the Sea	
$5\frac{1}{4} \times 7\frac{3}{4}$; on paper	64.37.10	$8\frac{1}{2} \times 10\frac{1}{2}$	64.37.20
		Seascape	
		$7 \times 8\frac{3}{4}$	64.37.48

Robert Henri (1865–1929)

Robert Henri (original name, Robert Henry Cozad) was born in Cincinnati on June 25, 1865. After a rigorous youth on the frontier in Nebraska he entered the school of the Pennsylvania Academy of the Fine Arts in 1886, working for two years under Thomas P. Anshutz before going to Paris to continue his training at the Julian Academy. Dissatisfied with the rigidity of academic instruction, he left Paris to travel in Brittany, Italy and Spain, working independently until his return to the United States in 1891. He settled in Philadelphia where he taught in the Women's School of Design and where his studio became the center for a group of young artists with whom he would be closely associated throughout his career, such men as John Sloan, William Glackens, George Luks and Everett Shinn. Henri returned to Paris in 1895, and it was not until 1898 that he established his



Robert Henri $\mathcal{J}ohn$ Sloan

studio in New York, teaching successively at the Veltin School, the Chase School, his own Henri School, and finally at the Art Students League. An inspired teacher, he greatly influenced his many pupils who included George Bellows, Leon Kroll, Eugene Speicher, Rockwell Kent and Edward Hopper. The 1917 Who's Who in Art listed over a hundred of his former students. Organizer and member of "The Eight" and supporter of the independent vanguard movement of realistic expression, Henri was a controversial leader in the development of American art in the early twentieth century. He was granted nine awards during his career, ranging from the Silver Medal at the Pan-American Exposition in Buffalo in 1901 to the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1929. His paintings hang in the collections of well over thirty museums, including the Metropolitan Museum of Art, the Chicago Art Institute, and the Boston Museum of Fine Arts. Henri returned often to Europe and in the later years of his life kept a summer home in County Mayo, Ireland. He died in New York on July 12, 1929.

John Sloan 1904

 $56\frac{5}{8} \times 41\frac{1}{8}$

SIGNED, l.r.: Robert Henri 1904

COLL.: Mr. and Mrs. John Sloan, New York

REF.: Catalogue of a Memorial Exhibition of the Works of Robert Henri, The Metropolitan Museum of Art, New York, 1931, p. 5, no. 18, ill.; D. Grafly, "Robert Henri," American Magazine of Art, vol. 23, no. 6 (June 1931), pp. 436 ff., ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 55, no. 172, ill.; C.G.A. Handbook of the American Paintings, 1947, p. 72, ill.; R. H. Bremner, "Robert Henri," Museum Echoes, vol. 27, no. 10 (Oct. 1954), pp. 75 ff., ill.; V. W. Brooks, John Sloan, a Painter's Life, 1955, p. 192, ill.; Robert Henri, 1865–1929–1965, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, 1965, p. 32, no. 22

GIFT: Mr. and Mrs. John Sloan, 1939

39.5

For biography of John Sloan, the artist, see below p. 84.

Seated Nude c. 1918

 32×26

COLL.: estate of the artist; Mr. and Mrs. A. M. Adler, New York

GIFT: A. M. and Lillian Adler, 1967

67.4

23.15

Indian Girl in White Ceremonial Blanket c. 1921

 32×26

Signed, l.r.: ROBERT HENRI; on back: 21/K followed by "ROBERT HENRI/ INDIAN GIRL IN WHITE CEREMONIAL/BLANKET"

COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary Oil Paintings, Dec. 1923–Jan. 1924, p. 71, no. 281, ill.; R. Henderson, "Robert Henri," The American Magazine of Art, vol. XXI, no. 1 (Jan. 1930), pp. 3 ff., ill.; Art of the United States, The XXIst Biennial, Venice, 1938, n.p., no. 29; Directions in Twentieth Century American Painting, Dallas Museum of Fine Arts, Texas, 1961, n.p., no. 14, ill.; Modern American Painting: 1915, The Fine Arts Gallery of San Diego, California, Dec. 1962–Jan. 1963, pp. 15 f., no. 21, ill.

PURCHASE: Gallery Fund, 1923



Robert Henri Indian Girl in White Ceremonial Blanket

Robert Lee MacCameron (1866–1912)

Robert Lee MacCameron was born in Chicago on January 14, 1866. He spent his boyhood in the primitive frontier town of Necadah, Wisconsin. At the age of fourteen he was working as a lumberjack when a chance meeting with a French drawing teacher gave him an incentive to follow his natural aptitude for art. He went to Chicago where he was employed as an illustrator while studying painting at the Y.M.C.A., then to New York, working briefly under William Merritt Chase. In 1888 he traveled to London, and after a short period crossed the Channel to Paris where he entered the Ecole des Beaux-Arts. The following years were spent in Europe, and it was there that he received his first public recognition. He won two awards in the Paris Salons of 1904 and 1906, and in the Salon of 1908 was given the Hors Concours award on the painting listed below. Subsequently he worked especially in the field of portraiture, painting in London, Paris and New York where such notables as the Duke and Duchess of Rutland, Lady Diana Manners, Auguste Rodin, Presidents McKinley and Taft and Miss Maude Adams sat to him. He was elected Associate Member of the National Academy in 1910 and a Chevalier de la Légion d'Honneur in 1912. He was on a trip to the United States to fulfill portrait commissions when he died suddenly in New York on December 29, 1912.

Group of Friends 1907

 $51\frac{1}{8} \times 65$

SIGNED, l.l.: R. MacCAMERON PARIS 1907

COLL.: purchased from the artist

REF.: Salon de 1908, Paris, n.p., no. 1157, ill. (Hors Concours Award); C.G.A. Second Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1908–Jan. 1909, n.p., no. 178 (under title Groupe d'Amis)

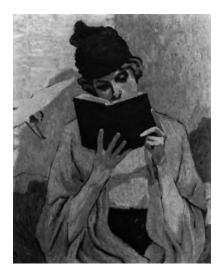
PURCHASE: Gallery Fund, 1909

09.9

This painting, known as *Groupe d'Amis*, has also been listed in some publications as *Wormwood*. It is related to the painting, *Absinthe Drinkers*, formerly in the collection of the Buffalo Fine Arts Academy (Albright-Knox Art Gallery). Its present location is unknown.

Allen Tucker (1866–1939)

Allen Tucker was born on June 29, 1866 in Sterling Heights, now a section of Brooklyn, New York. He took a degree in architecture at Columbia University in 1888, and, while working as an architectural draftsman in New York, studied painting and drawing at the Art Students League under John H. Twachtman (1891–1895). In 1904 he left the field of architecture to devote full time to painting. Keeping New York as headquarters, he spent summers painting in France and Spain, along the coasts of New England and New Jersey, or in New Mexico or the Canadian Rockies. Tucker was a member of the Association of American Painters and Sculptors and took an active part in the organization of the Armory Show of 1913. In 1917 he helped to found the Society of Independent Artists. He taught and lectured at the Art Students League from 1920 to 1928 and during the last years of his life published extensively. His first comprehensive one-man show was held in 1918 at the Whitney Studio Club which later became the Whitney Museum of American Art, and it was appropriate that the large memorial exhibition of Tucker's works in 1939 was held by that institution. He is represented in the Metropolitan Museum of Art, the Whitney Museum, the Brooklyn



Allen Tucker A Book of Verse

Museum, the Phillips Collection, Washington, the Albright-Knox Art Gallery, Buffalo, and the Chicago Art Institute. Tucker died in New York on January 26, 1939.

A Book of Verse 1916

 30×25

SIGNED, 1.1.: Allen Tucker/1916

COLL.: the estate of the artist; The Allen Tucker Memorial

GIFT: The Allen Tucker Memorial, 1955

55.2

November Autumn

 40×50

SIGNED, l.r.: Allen Tucker

COLL.: the estate of the artist; The Allen Tucker Memorial

GIFT: The Allen Tucker Memorial, 1955

55.3

Albert Lorey Groll (1866–1952)

Albert Lorey Groll was born in New York on December 8, 1866. He attended a drawing school in Darmstadt, Germany, before studying at the Royal Academy of Munich from which he was graduated in 1899. On his return to New York he specialized in landscape painting and was particularly known for his views of the desert area of the South West. He had first become interested in that part of the country when he accompanied Professor Stuart Culin of the Brooklyn Museum of Arts and Sciences on an exploration trip to New Mexico and Arizona at the turn of the century, and he made many further trips to that area during his long career. Groll won numerous awards, including the Gold Medal at the Pennsylvania Academy of the Fine Arts in 1907, the Inness Gold Medal at the National Academy of Design in 1911, and the Silver Medal at the San Francisco Exposition in 1915. He was elected Academician in the National Academy in 1910 and was a member of the National Institute of Arts and Letters. His work is represented in the Metropolitan Museum of Art, the Carnegie Institute, the Brooklyn Museum and the Phillips Collection, Washington, D.C. Groll died in New York on October 2, 1952.

No-Man's Land, Arizona

 $40\frac{1}{2} \times 51\frac{1}{4}$

SIGNED, l.r.: A. L. Groll

COLL.: purchased from the artist

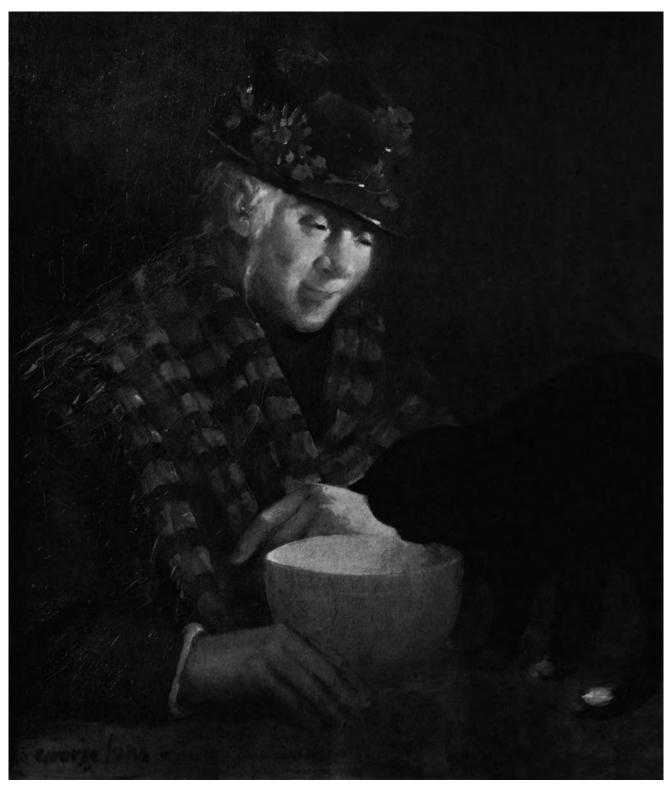
REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec.

1910-Jan. 1911, n.p., no. 38 PURCHASE: Gallery Fund, 1911

11.7

George Benjamin Luks (1867–1933)

George Benjamin Luks was born in the mining town of Williamsport, Pennsylvania, on August 13, 1867. His father was a physician and his mother an amateur painter. He attended the Pennsylvania Academy of the Fine Arts and in 1885 went to Germany to enter the Düsseldorf Art Academy. For about ten years he traveled and studied in Europe, returning to Philadelphia in 1894 to work as a newspaper artist, first on the *Philadelphia Press* and then on the *Evening Bulletin*. Here he was initiated into Robert Henri's "Tuesday Evenings" and became close friends with Everett Shinn, William



George Benjamin Luks Woman with Black Cat

Glackens and John Sloan, all fellow press artists. After a brief assignment to Cuba to cover the Spanish-American War, Luks moved to New York in 1896 where he joined the staff of the New York World, illustrating news stories, drawing caricatures, and contributing a weekly comic page. Up to this period he had worked almost exclusively in black and white, but in 1898 he began painting in oils with such success that he was soon able to give up journalism. An independent, as were his friends Shinn, Glackens and Sloan who were also now working in New York, he was grouped with them as one of the New York Realists or "ash can school." He was a member of "The Eight," and participated in the 1913 Armory Show. He was awarded the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1918, the Logan Medal at the Chicago Art Institute in both 1920 and 1926, and the First William A. Clark Prize and Gold Medal at the Corcoran Gallery in 1932 on the painting listed below. He taught for a time at the Art Students League and conducted his own classes intermittently. Although he rebelled against the National Academy and most of the conservative art associations of his day he was a member of the American Society of Painters, Sculptors and Gravers, the National Association of Portrait Painters, and the New Society of Artists. He died in New York on October 29, 1933.

Woman with Black Cat 1932

 $30\frac{3}{8} \times 25\frac{3}{8}$

SIGNED, l.l.: George Luks

COLL.: purchased from the artist

REF.: Art Digest, vol. VII, no. 5 (Dec. 1, 1932), p. 3, ill. (on cover); C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932–Jan. 1933, p. 45, no. 82, ill. (First Prize and Corcoran Gold Medal); C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 65, no. 200, ill.; Catalog of an Exhibition of the Work of George Benjamin Luks, Newark Museum, New Jersey, 1934, p. 27, no. 68, ill.; Magazine of Art, Jan. 1937, p. 5, ill. (in color); Art of the United States, The XXIst Biennial, Venice, 1938, n.p., no. 37; E. F. Gual, El Arte en los Estados Unidos: La Pintura, Mexico, 1956, vol. II, pp. 14 ff., ill. (in color); C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 15, no. 13, ill.

PURCHASE: Gallery Fund, 1932

32.13

The artist informed the Gallery that the subject was an old beggar woman whom he saw on the street in New York and asked to pose for him.

Jerome Myers (1867–1940)

Jerome Myers was born in Petersburg, Virginia, on March 20, 1867. His family moved to Philadelphia, then to Baltimore where, still in his teens, he worked as a sign painter and posed in spare time for students in the Baltimore School of Fine Arts. When his family moved to New York in 1886 he studied evenings at Cooper Union and the Art Students League while employed during the day painting signs and stage sets and working finally in the art department of the Herald Tribune. He went to Paris in 1896, but returned to New York after a brief stay to make a career of recording the life of the lower East Side. In 1900 an introduction to William Macbeth resulted in his association with the Macbeth Gallery. However, he did not have his first one-man exhibition of paintings at the gallery until 1908. Myers became allied with the New York Realists, such independents as Robert Henri, William Glackens, John Sloan and Guy Pène duBois. Although he was not one of "The Eight," he was a member of the American Society of Painters, Sculptors and Gravers and took an active part in planning the 1913 Armory



Jerome Myers Life on the East Side

Show. His early work consisted mainly of drawings, pastels and watercolors, but in mid-career he turned more and more to painting in oil, and around 1915 he began also to etch. His first award was a Bronze Medal presented at the St. Louis Exposition in 1904, and many other honors followed, such as the National Academy Clarke Prize in 1919 and the Carnegie Prize in 1936. He was elected Associate Member of the National Academy in 1919 and Academician in 1929. During the last years of his life he published numerous illustrated articles, and his autobiography, *Artist in Manhattan*, came out only a few months before his death in New York on June 29, 1940.

Life on the East Side 1931

 $30\frac{1}{4} \times 40\frac{1}{4}$

SIGNED, l.r.: JEROME MYERS/N.Y. 1931

COLL.: purchased from the artist

REF.: C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932–Jan. 1933, p. 55, no. 120; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 75, ill.; A. Burroughs, Limners and Likenesses, 1936, p. 158, ill.; J. Myers, Artist in Manhattan, American Artists Group, New York, 1940, p. 221, ill.; Jerome Myers Memorial Exhibition, Whitney Museum of American Art, New York, 1941, p. 10, no. 20; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 19, no. 41; Jerome Myers: An Artist in Manhattan, Delaware Art Center, Wilmington, 1967, p. 13, no. 23

PURCHASE: Gallery Fund, 1932

32.11

Myers has written of this scene, as well as of a closely related painting, *The Old Quarter*: "Typical and arresting this East Side scene, East of the Bowery, hardly more than a stone's throw from Chinatown. The impress of character creates an atmosphere vital and personal, of a race for whom daily existence mingles the old and the new – from the synagogue to the pushcart, from the barter of the morning market to the holy dinner at evening, lighted by the sacred Sabbath candles. Age has its respect, youth its training. Their daily life is not without humor, aged men deeply mused in the Talmud adding their monotone to the market chorus."

Walter Elmer Schofield (1867–1944)

Walter Elmer Schofield was born in Philadelphia on September 9, 1867. He studied at the Pennsylvania Academy of the Fine Arts and, in 1892, continued his training at the Julian Academy in Paris. Tiring of the conservative instruction at the Academy, he left to paint en plein air in the area of Fontainebleau and in Brittany. He later found the south coast of England congenial and became identified with the painters' colony located at St. Ives. He divided his time between Europe and the United States throughout his career, exhibiting regularly in both London and America. He was elected a member of the Royal Society of British Artists and the Royal Society of Oil Painters in England, and was a member of the Society of American Artists (1904), the National Institute of Arts and Letters, and the National Academy (Associate, 1902; Academician, 1907). His work was recognized with many honors, such as the First Hallgarten Prize at the National Academy of Design in 1901, the Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts in 1903, the Gold Medal of Honor at the Carnegie Institute in 1904, and the Mrs. Keith Spalding Prize at the Chicago Art Institute in 1921. The Corcoran Gallery held three one-man exhibitions of his paintings in 1912, 1920 and 1932, and awarded the Second William A. Clark Prize and Silver Medal for his work exhibited in the Tenth Biennial in 1926. Schofield died in Cornwall, England, on March 1, 1944.

Cliff Shadows 1921

 $50\frac{1}{4} \times 60\frac{1}{4}$

SIGNED, l.l.: Schofield-/'21

COLL.: purchased from the artist

REF.: C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921–Jan. 1922, p. 27, no. 99, ill.; V. Barker, "Contemporary Painting at the Corcoran Gallery of Art," Art and Archeology, vol. XIII, no. 1 (Dec. 1921), pp. 5 f., ill.; "Studio-Talk," The Studio, vol. 83, no. 347 (Feb. 15, 1922), p. 115, ill.; The American Magazine of Art, vol. 13, no. 2 (Feb. 1922), p. 46, ill.; J. Lever, "W. Elmer Schofield — Artist," The Vista, Aug. 1929, pp. 8, 27, ill.; C.G.A. Special Exhibition of Paintings by W. Elmer Schofield, 1932, n.p., no. 10
PURCHASE: Gallery Fund, 1921

This scene is one of many Schofield painted of the rocky coast of Cornwall.

Alfred Henry Maurer (1868–1932)

Alfred Henry Maurer was born in New York on April 21, 1868, son of the artist Louis Maurer, who had painted many of the popular scenes for prints published by Currier and Ives. He grew up in a brownstone row house on West 43rd Street and, at the age of sixteen, left school to work in the family's commercial lithography firm. His early art training was perfunctory, but as time allowed he attended evening classes at the National Academy of Design. In 1897 he went abroad and for the next seventeen years lived in



Alfred Henry Maurer Young Woman in Kimono

Paris, studying briefly at the Julian Academy, but for the most part working on his own. Painting in an academic style reminiscent of Whistler, he soon achieved professional recognition, winning the Gold Medal and the First Prize of \$1,500 at the Carnegie Institute in 1901, and, over the next four years, medals at the Pan-American Exposition, Buffalo, at the St. Louis Exposition, and at exhibitions in Liège and Munich. Around 1904 he met Gertrude and Leo Stein and their coterie of artist friends in Paris, and about this time abandoned his academic manner of painting to experiment with impressionism and fauvism, and eventually cubism. He held his first oneman exhibition in the Stieglitz "291 Gallery" in New York in 1909 and was occasionally included thereafter in the group exhibitions of avant-garde painters in the "291" and other New York galleries. Four of his paintings were hung in the 1913 Armory Show. He was a member of the Society of Independent Artists and exhibited annually with this group from 1917 to 1932. In 1914, World War I forced Maurer's return to New York, and he spent the rest of his life painting in a small back bedroom in his father's West 43rd Street residence, subjected to constant parental disapproval and harassment and bitter press criticism. It was not until the late 20's that a limited public accepted his work. He first visited Marlboro-on-the-Hudson around 1915, and this area became a congenial summer retreat to which he often escaped throughout the succeeding years. Debilitated by ill health, which was aggravated by the crushing news that the contents of his Paris



Alfred Henry Maurer Two Heads

studio, to which he had been unable to return, had been dispersed in payment of delinquent rent, and emotionally upset by the invidious comparison of his work to his father's, he became increasingly depressed. When his father was "rediscovered" shortly before reaching the age of one hundred, the public acclaim accorded the old man's work was particularly galling to Maurer, and in deep discouragement he committed suicide in New York on August 4, 1932, two weeks following his father's death.

Young Woman in Kimono c. 1901

 $30 \times 28\frac{3}{4}$

SIGNED, l.r.: Alfred H. Maurer

coll.: Edith Newlands Johnston and Janet Newlands Johnston, Washington, D.C. REF.: C. E. Buckley, "Four Contemporaries," C.G.A. Bulletin, vol. 3, no. 3 (Jan.

1951), pp. 21 ff., ill. (on cover); Alfred H. Maurer, Bertha Schaefer Gallery, New York, 1958, n.p., no. 1; R. M. Coates, "Hartley and Maurer," The New Yorker, Dec. 20, 1958, p. 78

GIFT: Edith Newlands Johnston and Janet Newlands Johnston, 1950

Two Heads c.1929

 $19\frac{9}{16} \times 14\frac{1}{2}$; casein and gouache on composition board

COLL.: the artist's estate; Ione and Hudson Walker Collection, University of Minnesota

REF.: Alfred H. Maurer, 1868-1932, Babcock Galleries, New York, 1968, p. 9, no. 11, ill.

PURCHASE: Director's Discretionary Fund, 1968

68.29

50.11

Girl with Red Hair†

 $24\frac{7}{8} \times 17\frac{1}{2}$; board

SIGNED, l.l.: A. H. Maurer

COLL.: Francis Biddle, Washington, D.C.

REF.: C.G.A. Selections from the Collection of The Honorable and Mrs. Francis Biddle, 1957, n.p., no. 6

GIFT: Francis Biddle, 1960

60.23

Chauncey Foster Ryder (1868–1949)

Chauncey Foster Ryder, landscape painter, etcher and lithographer, was born in Danbury, Connecticut, on February 29, 1868. He attended the Chicago Art Institute and, after working in Chicago for two years as an illustrator, continued his training at Paris in the atelier of Max Bohm and at the Julian Academy. He traveled in Holland, Italy and France before returning to the United States about 1908. He established his studio in New York, but spent long summers painting in New England where he had a residence at Wilton, New Hampshire. He exhibited in the Paris Salons and in London, Glasgow and Antwerp while in Europe between 1902 and 1908, winning his first professional recognition with an Honorable Mention in the Paris Salon of 1907. He received a Silver Medal at the Panama-Pacific Exposition in San Francisco in 1915 and the second Altman Prize at the National Academy of Design in 1933. He was elected Associate of the National Academy in 1914, Academician in 1920, and was also a member of the American Water Color Society and the Society of American Etchers. Ryder died in New York on May 18, 1949 at the age of eighty-one.

Cape Porpoise

 32×40

SIGNED, l.l.: Chauncey F. Ryder

Coll.: purchased from the artist

REF.: C.G.A. Fourth Exhibition: Oil Paintings by Contemporary American Artists, Dec.

1912–Jan. 1913, n.p., no. 242

PURCHASE: Gallery Fund, 1912

12.9

Cape Porpoise is located near Ogunquit, Maine.

Bryson Burroughs (1869–1934)

Bryson Burroughs was born on September 8, 1869 at Hyde Park, Massachusetts, a suburb of Boston. He studied at the Art Academy of Cincinnati and in 1889 attended the Art Students League, New York, working under Siddons Mowbray and Kenyon Cox. Having won the League's Chanler Scholarship in 1891, he continued his training in Paris at the Julian Academy, the Ecole des Beaux-Arts and in the atelier of Luc-Olivier Merson. The elderly Puvis de Chavannes befriended the young student during this period and greatly influenced his work. After a year in Florence, he returned to the United States in 1896, establishing his studio in New York and teaching briefly at the Art Students League (1902-1903). In 1906 he accepted the position of Assistant Curator of Paintings at the Metropolitan Museum of Art, becoming Curator in 1909, a post he held until his death in New York in 1934. From this time on he was able to devote only part time to his painting, but one-man exhibitions were held in Paris (1914), and in such institutions as the Albright Art Gallery, Buffalo, the Cleveland Museum of Art, the Cincinnati Museum of Art and the Detroit Museum of Art. He worked also in the field of mural decoration, using the early Italian fresco technique. He was a member of the Society of American Artists and an Academician of the National Academy.

Demeter and Persephone 1917

 $36\frac{1}{4} \times 24\frac{1}{4}$

SIGNED, l.r.: BRYSON BURROUGHS 1917

COLL.: purchased from the artist

REF.: C.G.A. The Twelfth Exhibition of Contemporary American Oil Paintings, Nov. 1930— Jan. 1931, p. 79, no. 226, ill.; Bryson Burroughs: Catalogue of a Memorial Exhibition of His Works, The Metropolitan Museum of Art, New York, 1935, p. 3, no. 26, ill. PURCHASE: William A. Clark Fund, 1930

As was his wont, Burroughs has used here a typically American landscape, reminiscent perhaps of the shore of Peconic Bay on Long Island, as the background for this version of an episode in the Demeter and Persephone classical myth.

E. Ambrose Webster (1869–1935)

E. Ambrose Webster was born in Charlestown, Massachusetts, on January 31, 1869. In 1893 he entered the School of the Boston Museum of Fine Arts to study under Frank Benson and Edmund Tarbell and in 1896 continued his training at the Julian Academy in Paris. He spent some time in Egmond, Holland, before returning to the United States in 1900. He settled in Provincetown, Massachusetts, which was to remain his permanent home, although he traveled extensively in Europe, the West Indies, and in this country. In the early 20's he returned to Paris for a year's study with the Cubist painter, Albert Gleizes. Webster was one of the founding members of the Provincetown Art Association and served as its Director from 1917 to 1919, acting as juror, teacher, lecturer as well as exhibitor with this group for many years. He died at his home in Provincetown on January 23, 1935. A memorial exhibition of his work was held by the Provincetown Art Association in 1950, and a Retrospective Exhibition at the Babcock Galleries in New York in 1965.



E. Ambrose Webster Match-Me-If-You-Can

Match-Me-If-You-Can 1915

30×40

SIGNED, I.r.: E.A. WEBSTER'15

 ${\tt coll.: the\ artist's\ estate;\ Karl\ F.\ Rodgers,\ West\ Caldwell,\ New\ Jersey\ (nephew\ of\ the\ Caldwell)}$

artist)

REF.: E. Ambrose Webster, 1869-1935: A Retrospective of Paintings, Babcock Galleries,

New York, 1965, n.p., no. 4

GIFT: Karl F. Rodgers, 1965 65.17.1

Banana Tree

 30×40

signed, l.r.: E.A.WEBSTER

COLL.: the artist's estate; Karl F. Rodgers, West Caldwell, New Jersey (nephew of the

artist)

GIFT: Karl F. Rodgers, 1965 65.17.2

William McGregor Paxton (1869–1941)

William McGregor Paxton was born in Baltimore, Maryland, on June 22, 1869, although he spent his youth in Newton, Massachusetts, where his family moved in 1870. He began his art training under Dennis Bunker at the Cowles Art School in Boston and at the age of nineteen went to Paris to study under Jean-Léon Gérôme at the Ecole des Beaux-Arts. He returned to Boston in 1893, and this city remained the center of his activity although he did considerable work in Philadelphia. He was appointed instructor in the School of the Boston Museum of Fine Arts in 1906, a position he held until 1913. He worked in portraiture and mural decoration as well as landscape, figure painting and still life, and experimented in etching, dry point, silver point and lithography. He won such honors as an Honorable Mention citation at the Pan-American Exposition in Buffalo in 1901 and the Bronze Medal at the St. Louis Exposition in 1904; on four occasions in the 20's he



William McGregor Paxton The House Maid

was awarded the Popular Vote Prize at Corcoran Biennials. He was elected Associate Member of the National Academy in 1917 and Academician in 1928. Paxton died in Newton, Massachusetts, in 1941.

The House Maid 1910

301×251

SIGNED, u.l.: PAXTON/1910 COLL.: purchased from the artist

REF.: Art and Progress, vol. II, no. 5 (March 1911), p. 147, ill.; Catalogue of the 106th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1911, p. 14, no. 14, ill.; The Sixth Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, The Buffalo Fine Arts Academy, 1911, p. 28, no. 104, ill.; Catalogue of the Sixth Annual Exhibition of Selected Paintings by American Artists, City Art Museum, St. Louis, Missouri, 1911, p. 46, no. 93, ill.; Official Catalogue, Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, 1915, p. 169, no. 3812, ill.; Illustrated Catalogue, Post-Exposition Period, Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1916, p. 47, no. 4884, ill; C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916-Jan. 1917, n.p., no. 55; C.G.A. De Gustibus . . . An Exhibition of American Paintings Illustrating a Century of Taste and Criticism, 1949, n.p., no. 40, ill.; William McGregor Paxton, N.A.: Memorial Exhibition of Paintings, Museum of Fine Arts, Boston, 1941, p. 19, no. 28 16.9

PURCHASE: Gallery Fund, 1916

Hobart Nichols (1869–1962)

Henry Hobart Nichols was born in Washington, D.C., on May 1, 1869. He studied under Howard Helmick and at the Art Students League in Washington, and continued his training in Paris at the Julian Academy and with Claudio Castellucho. On his return to the United States he made New York his headquarters although he spent much time in New England, painting along the coast and in the mountains. He served as Assistant to the Director of Fine Arts on the United States Commission for the Paris Exposition in 1900; was Director and Trustee of the Tiffany Foundation, Oyster Bay, New York; was Trustee of the Metropolitan Museum of Art in New York; and served as President of the National Academy (1939) to which he had been elected Associate Member in 1912 and Academician in 1920. He won many honors during his long career including the Second Corcoran Prize (1901) and the First Corcoran Prize (1906) in exhibitions of the Washington Water Color Club, and the First Altman Prize (1925) awarded by the National Academy of Design. Nichols died in New York at the age of ninety-three.

The Creek

 $14 \times 16\frac{3}{4}$; canvas board SIGNED, 1.1.: -H. Hobart Nichols-

COLL.: Charles C. Glover, Jr. Washington, D.C.

GIFT: Charles C. Glover, Jr., 1962

62.11

The Housatonic in Winter

 38×43

SIGNED, l.r.: -Hobart Nichols-COLL.: purchased from the artist PURCHASE: Gallery Fund, 1924

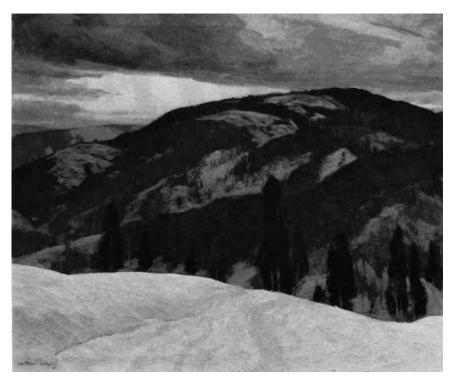
24.8

Sub-Zero

 $30 \times 35\frac{7}{8}$

SIGNED, 1.1.: Hobart Nichols

COLL.: Archer M. Huntington, New York



Hobart Nichols Sub-Zero

Ref.: Catalogue of the 110th Exhibition, National Academy of Design, New York, 1935, p. 57, no. 246, ill.; C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 28, no. 140

GIFT: Archer M. Huntington, 1946 47.2

Edward Willis Redfield (1869–1965)

Edward W. Redfield was born in Bridgeville, Delaware, on December 18, 1869. His talent for drawing developed at an early age, and, after some preliminary work, he entered the Pennsylvania Academy of the Fine Arts where he studied for five years. He then went to Paris to attend the Julian Academy with the intention of concentrating on portraiture. During the three years of training in the Academy, Redfield, in company with Robert Henri, Charles Grafly and other rebellious young American artists, would occasionally escape Paris to paint en plein air in the countryside, and Redfield was soon painting landscapes almost exclusively. Following further travel on the continent he came back to the United States in 1893, and, except for a brief return to Fontainebleau in 1898, he painted in the area around his farm at Center Bridge in Bucks County, Pennsylvania, or his summer home at Boothbay Harbor, Maine. Redfield was honored with over thirty awards during his lifetime, including the Fischer Prize and Bronze Medal in the Corcoran's First Annual Exhibition of Oil Paintings by Contemporary American Artists (1907) and the First William A. Clark Prize and Gold Medal in the second (1908). The Corcoran held three exhibitions of his work, the first a one-man show in 1910, the second a joint exhibition with Edmund C. Tarbell in 1918, and the third a joint exhibition with Gari Melchers in 1928. He was a member of the Society of American Artists, of the National Academy and of both the National Institute of Arts and Letters and the



Edward Willis Redfield The Road to Center Bridge

American Academy of Arts and Letters. At the age of seventy-five he gave up painting. He died at Center Bridge on October 19, 1965.

Overlooking the Valley c. 1921

 38×501

SIGNED, l.r.: E. W. REDFIELD.

COLL.: George M. Oyster, Jr., Washington, D.C.

Ref.: C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921–Jan. 1922, p. 23, no. 52; B. B. Perlman, The Immortal Eight, 1962, passim, ill. BEQUEST: George M. Oyster, Jr., 1924

Redfield painted at least three landscapes entitled *Overlooking the Valley*, exhibited, respectively, in the Corcoran's Fourth, Seventh and Eighth Biennials. The first version is in the collection of the Metropolitan Museum of Art, New York; the location of the second has not been ascertained; the Corcoran's version is the third.

The Mill in Winter 1922

 $50\frac{1}{4} \times 56\frac{1}{2}$

SIGNED, l.r.: E W REDFIELD

COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923–Jan. 1924, p. 43, no. 131, ill.; C. V. Wheeler, "Redfield," The American Magazine of Art, vol. XVI, no. 1 (Jan. 1925), pp. 3 ff., ill.; C. V. Wheeler, Redfield, 1925 (privately printed, Washington, D.C.), p. 22, ill.; C.G.A. Illustrated Handbook of Paintings and Sculptures, 1926, p. 69, no. 272, ill.; E. V. Lucas, "Daniel Garber and Edward Redfield," The Ladies' Home Journal, May 1926, pp. 20 ff., ill. (in color); E. Neuhaus, History and Ideals of American Art, 1931, p. 279, ill.; An Exhibition of American Painting from Colonial Times until Today, The Saginaw Museum, Michigan, 1948, p. 20, no. 47, ill.

PURCHASE: Gallery Fund, 1923

Road to Lumberville

 $21\frac{1}{2} \times 19\frac{1}{2}$

SIGNED, l.r.: E W REDFIELD

COLL.: James Parmelee, Washington, D.C.

BEQUEST: James Parmelee, 1941

41.56

23.11

The Road to Center Bridge

 381×50

SIGNED, l.r.: E.W.Redfield

COLL.: Charles C. Glover, Sr., Washington, D.C.; Lady Inchyra, London

REF.: Exhibition of Paintings by Edward W. Redfield, Pennsylvania Academy of the Fine Arts, Philadelphia, 1909, n.p., no. 44; An Exhibition of Oil Paintings by Edward W. Redfield, Albright Art Gallery, Buffalo Fine Arts Academy, 1909, n.p., no. 36; A Collection of Oil Paintings by Mr. Edward W. Redfield, The City Art Museum of St. Louis, Missouri, 1909, n.p., no. 36; C.G.A. Exhibition of Paintings by Edward W. Redfield, 1910, n.p., no. 31; J. N. Laurvik, "Edward W. Redfield - Landscape Painter," The International Studio, vol. XLI, no. 162 (August 1910), pp. xxix ff., ill.; H. W. Henderson, Art Treasures of Washington, 1912, p. 144, ill.; Exhibition of Paintings by Edward W. Redfield, The Memorial Art Gallery, Rochester, New York, 1914, n.p., no. 32

GIFT: Lady Inchyra, 1962

62.9.3

Spring Landscape

24×20

SIGNED, l.l.: E. W. REDFIELD

COLL.: Edward C. and Mary Walker, Walkerville, Ontario, Canada, and Washington, D.C.

REF.: B. Pollack, "A Visit with Edward W. Redfield," The Sunday Bulletin Magazine, Philadelphia, Aug. 4, 1963, pp. 8 ff., ill. (in color)

BEQUEST: Mary Emma Griffin Walker, 1937, The Edward C. and Mary Walker Collection 37.44

William James Glackens (1870–1938)

William James Glackens was born in Philadelphia on March 13, 1870. In 1891, three years after graduation from high school, Glackens became an artist-reporter first on the Philadelphia Record and later on the Press together with John Sloan, George B. Luks and Everett Shinn. He attended night classes in the Pennsylvania Academy of the Fine Arts and in 1894 shared a studio with Robert Henri. In 1895 he worked his way abroad on a cattle boat, visiting Belgium and Holland with Henri and painting in the environs of Paris. On his return to America in 1896, he settled in New York, working for the New York Herald, the New York World, and a number of magazines. McClure's sent him to Cuba in 1898 to cover the Spanish-American War, and, when back in New York, he continued to work in illustration on a free-lance basis until about 1914, when he could afford to devote full time to painting. He was one of "The Eight" who exhibited at the Macbeth Galleries in 1908, and was in the group of artists that organized the exhibition of the "Independents" in 1010. He was chairman of the committee that selected the American entries for the Armory Show of 1913 and was represented by three paintings in the exhibition. He served as first president of the Society of Independent Artists when it was formed in 1916. He had made a second trip to Europe in 1006, traveling in Spain and France, and in 1912 went to Paris at the request of Dr. Albert C. Barnes to purchase contemporary paintings for the Barnes Collection. From 1925 to 1932 he returned to Europe frequently, painting in Paris and its suburbs and in the south of France. Glackens first exhibited in a large annual at the Pennsylvania Academy of the Fine Arts in 1894, and won the Gold Medal for Drawing in the Pan-American Exposition in Buffalo in 1901, the first of many honors conferred on him during his career. He was elected Associate Member of the National Academy in 1906 and Academician in 1933. He died suddenly on May 22, 1938 while visiting the Prendergasts in Westport, Connecticut.

Luxembourg Gardens 1906

 $23\frac{3}{4} \times 32$

SIGNED, l.l.: W Glackens

COLL.: purchased from the artist

REF.: F. Watson, "William Glackens," The Arts, 1923, pp. 246 ff., ill.; F. Watson, William Glackens, 1923, p. 19, ill.; G. P. du Bois, William J. Glackens (American Artists Series, Whitney Museum of American Art), 1931, p. 50, ill.; C.G.A. The Fifteenth Biennial Exhibition of Contemporary American Oil Paintings, 1937, p. 125, no. 367; William J. Glackens Memorial Exhibition, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1939, p. 15, no. 44, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture, and Other Art Objects, 1939, p. 49, no. 145, ill.; William Glackens, Memorial Exhibition, Whitney Museum of American Art, New York, 1939, n.p., no. 7, ill.; "Artists of the Philadelphia Press," Philadelphia Museum Bulletin, vol. XLI, no. 207 (Nov. 1945), pp. 1 ff., no. 2, ill.; American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 4; I. Glackens, William Glackens and the Ash Can Group, 1957, ill.; C.G.A. Masterpieces of The Corcoran Gallery of Art, 1959, p. 61, ill; William Glackens in Retrospect, City Art Museum of St. Louis, Missouri, 1966, n.p., no. 21, ill.

PURCHASE: William A. Clark Fund, 1937

37.1

Glackens painted two other versions of this subject in 1906, Luxembourg Gardens, now in the Wichita Art Museum, and Under the Trees, Luxembourg Gardens in the Munson-Williams-Proctor Institute, Utica, New York. A related etching, formerly in the A. E. Gallatin Collection, and sketch-book studies and a drawing are in the possession of the artist's son, Ira Glackens.



William James Glackens Luxembourg Gardens

George Hawley Hallowell (1871–1926)

George Hawley Hallowell was born in Boston on December 5, 1871. Coming from a cultivated family—his father was an architect, his mother a musician and artist—he began the study of architecture at the age of sixteen. This was followed by three years at the School of the Museum of Fine Arts, Boston, where he worked under Frank W. Benson and Edmund C. Tarbell. During this period he also studied ecclesiastical art under the architect Ralph Adams Cram. He traveled throughout Europe during 1899 and 1900, studying architecture and stained glass, copying Italian master-paintings, and sketching in Dalmatia and Montenegro. On his return to Boston he concentrated on decorative work, designing altarpieces and stained glass windows, murals and memorial sculpture. It was only after his second trip to Europe in 1906 that he turned mainly to landscape painting. He was particularly interested in logging and lumber mills and the rugged life of the river drivers and spent many months painting along the rivers of the northeastern states and Canada. He received Gold Medals at both the Louisiana Purchase Exposition in St. Louis, Missouri (1904) and the Panama-Pacific Exposition in San Francisco (1915). Hallowell died in Boston in March, 1926.

Wissataquoik River Drive c. 1920

 $25\frac{1}{4} \times 30\frac{1}{4}$

SIGNED, l.l.: George H Hallowell COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923—Jan. 1924, p. 51, no. 171; W. H. Downes, "George H. Hallowell's Pictures," The American Magazine of Art, vol. XV, no. 9 (Sept. 1924), pp. 451 ff., ill.

PURCHASE: William A. Clark Fund, 1923

The Wissataquoik stream enters the Penobscot River, Maine, below its East Branch. There was extensive "long logging" in this region during and after World War I.

Frank Benton Ashley Linton (1871–1943)

Frank Benton Ashley Linton was born in Philadelphia on February 26, 1871. He attended the Ecole des Beaux-Arts and the Julian Academy in Paris from 1890 to 1898 and, on his return to Philadelphia, studied under Thomas Eakins from 1900 to 1909. A portraitist, he painted numerous leaders of his day, including General Pershing whose portrait was presented to France by the United States War Department. He won, among other awards, the Gold Medal in the Paris Salon of 1927. A group of his portraits was exhibited in Washington at the Corcoran in 1917. Linton died in Philadelphia on November 13, 1943.

Mabel Linton Williams 1924

40×30

SIGNED, u.r.: Frank B.A. Linton/1924

COLL.: Mrs. Floyd Williams, Washington, D.C.

GIFT: Mabel Linton Williams, 1968

68.22

Mabel Linton Williams, wife of the late Floyd Williams, is a fourth generation Washingtonian. A concert artist and teacher, she took her training in piano, organ and composition at the Peabody Conservatory in Baltimore, and in Berlin and Paris. Mrs. Williams was a cousin of the artist.

John Sloan (1871–1951)

John French Sloan (he later dropped the middle name) was born at Lock Haven, Pennsylvania, on August 2, 1871. In his youth his family moved to Philadelphia where he attended the Central High School. He left school to work in a bookshop, copying engravings in pen and ink during his spare hours, teaching himself etching from a text book, and in 1890 to 1891 attending a night drawing class at the Spring Garden Institute. In 1892 he took a job in the art department of the Philadelphia Inquirer and enrolled in Thomas Anshutz's evening antique class at the Pennsylvania Academy of the Fine Arts. At this time he met Robert Henri and was soon one of the group of young newspaper artist-reporters such as George Luks, William Glackens and Everett Shinn who gathered around Henri. In 1895 he joined the Philadelphia Press, where he remained until 1903 except for a three-month stint on the New York Herald in 1898. During this period he began to work seriously in oil, and in 1900 his paintings were included for the first time in exhibitions at the Chicago Art Institute, the Carnegie Institute, the Pennsylvania Academy of the Fine Arts and in the shows of the Society of American Artists in New York. In 1901 he was commissioned to execute a series of fifty-three etchings for a de luxe edition of the novels of the French author, Paul de Kock, the first of many works in this medium to bring him acclaim. Sloan moved to New York in 1903, illustrating for Collier's, The Century and other periodicals for his chief source of income, but devoting the major portion of his time to etching and painting. He was a member of "The Eight", and helped to organize the Independents' exhibition in 1910. Seven of his paintings were hung in the 1913 Armory Show, and he exhibited regularly with the Society of Independent Artists, serving as the Society's president from 1917 to 1944. He and his first wife, Dolly, had joined the Socialist Party in 1910, and for a number of years he was art editor of its publication, The Masses. He was an original member of the Whitney Studio Club and enjoyed the patronage of Mrs. Harry Payne Whitney for many years. In 1914 he spent the first of five summers in Gloucester, Massachusetts, but after a trip with the Randall Daveys in 1919 to Santa Fe, he returned to New Mexico yearly for the summer months until 1951, going that year to Hanover, New Hampshire. He died there on September 7. Although his paintings and etchings received professional recognition during his lifetime and were included in the large annual exhibitions throughout the country, his sales were never extensive and in later years teaching provided his principal support. He was elected a member of the National Institute of Arts and Letters in 1929 and of the American Academy of Arts and Letters in 1942.

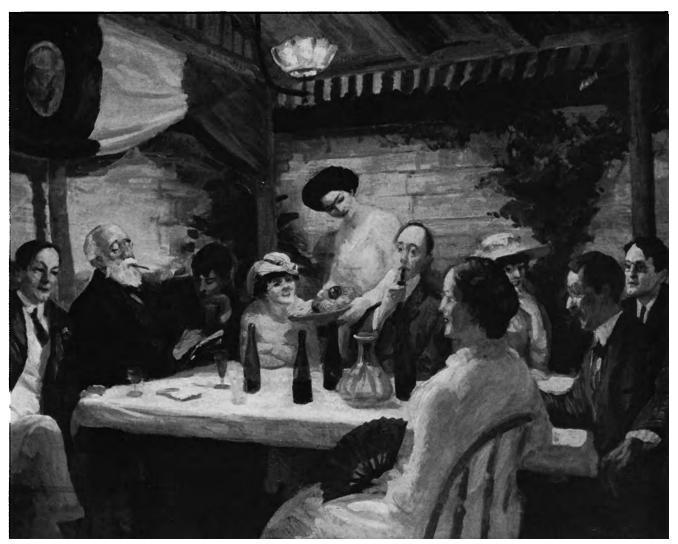
Yeats at Petitpas 1910

 $26\frac{3}{8} \times 32\frac{1}{4}$

SIGNED, l.r.: John Sloan

COLL.: purchased from the artist

REF.: A. E. Gallatin, John Sloan, 1925, pp. 13 f., ill.; 26th International Exhibition of Paintings, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1927, n.p., no. 77, ill. (Honorable Mention); G. P. du Bois, John Sloan, American Artists Series, Whitney Museum of American Art, New York, 1931, p. 42, ill.; C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932-Jan. 1933, p. 59, no. 133, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 95, no. 297, ill.; A Survey of American Painting, Baltimore Museum of Art, 1934, p. 21, no. 54, ill.; New York Realists 1900-1914, Whitney Museum of American Art, New York, 1937, n.p., no. 77, ill.; John Sloan: Retrospective Exhibition, Addison Gallery of American Art, Phillips Academy, Andover, Mass., 1938, p. 36, no. 13, ill.; W. Pach, Queer Thing, Painting, 1938, pp. 55 f., ill.; J. Sloan, Gist of Art, 1939, p. 227, ill.; M. E. Landgren, Years of Art, the Story of the Art Students League of New York, 1940, n.p.,



John Sloan Yeats at Petitpas

ill.; H. St. Gaudens, The American Artist and His Times, 1941, p. 202, ill.; 20th Century Portraits, Museum of Modern Art, New York, 1942, pp. 12, 143, ill.; "Artists of the Philadelphia Press," Philadelphia Museum Bulletin, vol. XLI, no. 207 (Nov. 1945), pp. 1 ff., no. 58, ill.; John Sloan, 1871–1951, Whitney Museum of American Art, New York, 1952, p. 82, no. 26, ill.; V. W. Brooks, John Sloan, A Painter's Life, 1955, p. 103, ill.; Portraiture: the 19th and 20th Centuries, Munson–Williams–Proctor Institute, Utica, New York, 1957, p. 32, no. 40, ill.; W. H. Pierson and M. Davidson, Arts of the U.S., a Pictorial Survey, 1960, p. 360, no. 3383, ill.; The Art of John Sloan, 1871–1951, Walker Art Museum, Bowdoin College, Maine, 1962, pp. 23, 29, no. 17, ill.; J. Harithas, "250 Years of American Art," Apollo, July 1966, p. 70, ill.

PURCHASE: Gallery Fund, 1932 32.9

Sloan wrote the following note on this painting in the catalogue of his retrospective exhibition at the Addison Gallery of American Art in Andover, Massachusetts, in 1938: "Petitpas', pension and restaurant, is still located on West Twenty-ninth Street [New York], although the three charming sisters have since returned to France. At the time the picture was painted the great human drawing card of Petitpas' was John Butler Yeats, the charming conversationalist, artist, and philosopher, father of W. B. Yeats the Irish poet. Yeats' table drew young poets, painters, writers and actors who eagerly enjoyed his talk which was always greatly entertaining. In the painting from left to right – Van Wyck Brooks, J. B. Yeats, Allan Segar [sic] who wrote Rendezvous with Death, Dolly Sloan, Ann Squire [Anne Squires or Squiers], John Sloan, Fred

King. It is a satisfaction to have painted this record of Yeats whose portraits in Dublin and England establish him, according to Robert Henri, as the best British portrait painter of the Victorian era. He died in New York at the age of eighty-four. Painted from memory." Sloan has not named three of the diners in his listing from the left clockwise around the table. The young lady serving fruit is Mlle. Celestine Petitpas; the gentleman beside her smoking a pipe is Robert Sneddon, a writer; the lady in the foreground is Mrs. Charles Johnson, wife of an Irish scholar. Anne Squires, many years later, confirmed her identification, but interestingly enough Eulabee Dix, a miniaturist who often modeled for Sloan, claimed as late as 1954 that she is the half-hidden figure. She sent the Gallery a reproduction of a drawing Yeats had made of her in 1911 which corroborates her story. Miss Lily Yeats, the philosopher's daughter, substantiates this identification.

Charles Webster Hawthorne (1872–1930)

Charles Webster Hawthorne was born at Lodi, Illinois, on January 8, 1872. His boyhood was spent in Richmond, Maine, and at the age of eighteen he went to New York where he worked in a stained glass factory to finance evening study at the Art Students League. In the summer of 1896 he attended William Merritt Chase's Shinnecock summer school on Long Island and the following year became Chase's assistant in the Chase School, which later became the New York School of Art. After a painting tour in Holland in 1898, Hawthorne discovered Provincetown, Massachusetts, an area with which he would be closely connected throughout his career. He founded his Cape Cod Summer School in Provincetown in 1899, and, after several seasons in Italy, France and Bermuda, his schedule of painting and teaching during the winter months in his Greenwich Village studio in New York and conducting his outdoor classes in Provincetown during the summer became fixed. His work in portraiture was well recognized; however, he was happiest painting the Portuguese fisher-folk of Provincetown. Hawthorne won many honors in exhibitions held at the National Academy, the Pennsylvania Academy of the Fine Arts, the Carnegie Institute, the Chicago Art Institute, and in the Corcoran Biennials (the Second William A. Clark Prize and Silver Medal in 1923; the First William A. Clark Prize and Gold Medal in 1926). He was a member of the National Academy (Associate, 1908; Academician, 1911), the National Institute of Arts and Letters, and the National Society of Portrait Painters. He was elected member of the Société Nationale des Beaux Arts, Paris, in 1913. Hawthorne died on November 29, 1930 in Johns Hopkins Hospital, Baltimore.

Edmund Burke Osborne c. 1905

50 × 30

COLL.: Edmund Burke Osborne; Andrew G. Osborne; Mrs. Andrew G. Osborne and her daughter, Mrs. Thomas C. Buell, Arlington, Virginia

REF.: J. M. Bowles, "Charles W. Hawthorne – Artist," Brush and Pencil, April 1905, pp. 227 ff., ill. (reproduced as Portrait, p. 237)

GIFT: Mireille T. Osborne and Jacqueline Osborne Buell, 1966 66.26

Edmund Burke Osborne (1865–1917) was born in Manchester, Iowa, and he attended Simpson College, Iowa. He married Jessie Graham whose father's newspaper in Red Oak, Iowa, he took over in 1887 on Mr. Graham's death. Interested in the photographic reproduction of works of art, he moved to the East Coast where he formed the American Colortype Company in New York which was the first firm to print successfully facsimile color reproductions on a commercial basis.

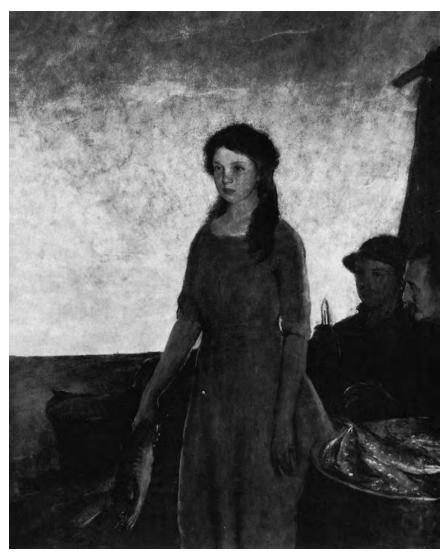
The Fisherman's Daughter c. 1912

60 × 48; wood panel signed, l.l.: C. Hawthorne.

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923-



Charles Webster Hawthornc Edmund Burke Osborne



Charles Webster Hawthorne The Fisherman's Daughter

Jan. 1924, p. 25, no. 18, ill.; R. Jackman, American Arts, 1928, p. 250, ill.; L. Mechlin, "Charles W. Hawthorne, 1872–1930," The American Magazine of Art, vol. XXIII, no. 2 (Aug. 1931), pp. 91 ff., ill.; Hawthorne Retrospective, The Chrysler Art Museum, Provincetown, Massachusetts, 1961, p. 21, no. 103; American Traditionalists of the 20th Century, Columbus Museum of Arts and Crafts, Georgia, 1963, p. 15, no. 101 PURCHASE: Gallery Fund, 1923

Ernest Lawson (1873–1939)

There has been some controversy over the facts of Ernest Lawson's birth. Tradition in Canada seems to indicate that he was born in Halifax, Nova Scotia, on March 22, 1873. Certainly both of his parents were natives of Nova Scotia, but Lawson always contended among his friends that he was born on his grandfather's clipper ship at San Francisco while his parents were returning to Canada from Mexico. His father, a physician, left Canada in 1883 to practice in Kansas City, Missouri, leaving his son to spend his boyhood with his aunt in Kingston, Ontario. In 1888 Lawson joined his parents in Kansas

City, attending art school there, and in 1889 accompanied them to Mexico City where he worked as draftsman for a construction company and studied at the Santa Clara Art Academy in his spare time. In the fall of 1891 he left for New York to take further training in the Art Students League, soon transferring however to the art school at Cos Cob, Connecticut, run by John H. Twachtman and J. Alden Weir. He went to France in 1893, and, although he studied briefly at the Julian Academy, much of this year was spent working alone in the south of France and in the area of Fontainebleau. After his marriage in Philadelphia late in 1894, he traveled again to France, and when he returned to the United States accepted a teaching position in Columbus, Georgia, and finally settled with his family in New York. Here he was included in the exhibition of "The Eight" in 1908 and in the exhibition of the "Independents" in 1910, and was active in organizing the Armory Show in 1913. During the following years he traveled as money allowed (to Spain in 1917; Nova Scotia in 1924; France in 1930) and taught at Broadmoor Academy, Colorado Springs, and at the Kansas City Art Institute (1926-1928). Troubled with rheumatoid arthritis in his later years he spent much of his time in the warm climate of Coral Gables, Florida, where he died on December 18, 1939. Lawson won many honors during his career, such as the First Hallgarten Prize and the First Altman Landscape Prize at the National Academy of Design (1908 and 1921), First Prize at the Carnegie Institute (1921), and the Second William A. Clark Prize and Silver Medal in the Corcoran Biennial in 1916. He was a member of the National Academy (Associate, 1908; Academician, 1917) and of the National Institute of Arts and Letters.

Boathouse, Winter, Harlem River 1916

 $40\frac{1}{2} \times 50\frac{1}{8}$

SIGNED, 1.r.: E. LAWSON

COLL.: purchased from the artist

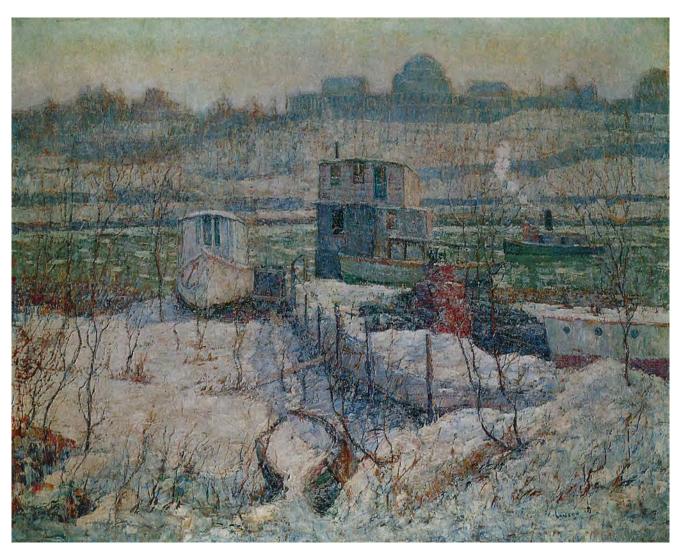
REF.: C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916—Jan. 1917, n.p., no. 88 (Second Prize and Corcoran Silver Medal); Art and Archaeology, vol. V, no. 3 (March 1917), p. 159, ill. (under title Ernest Lawrence's [sic] Boat House, Winter, Harlem River); A. Burroughs, Limners and Likenesses: Three Centuries of American Paintings, 1936, p. 180, ill.; O. W. Larkin, Art and Life in America, 1949, p. 335, ill.; Ernest Lawson, 1873–1939, The National Gallery of Canada, Ottawa, 1967, p. 31, no. 36, ill.; H. & S. Berry-Hill, Ernest Lawson, American Impressionist, 1873–1939, 1968, p. 34, no. 45, ill.

PURCHASE: Gallery Fund, 1916

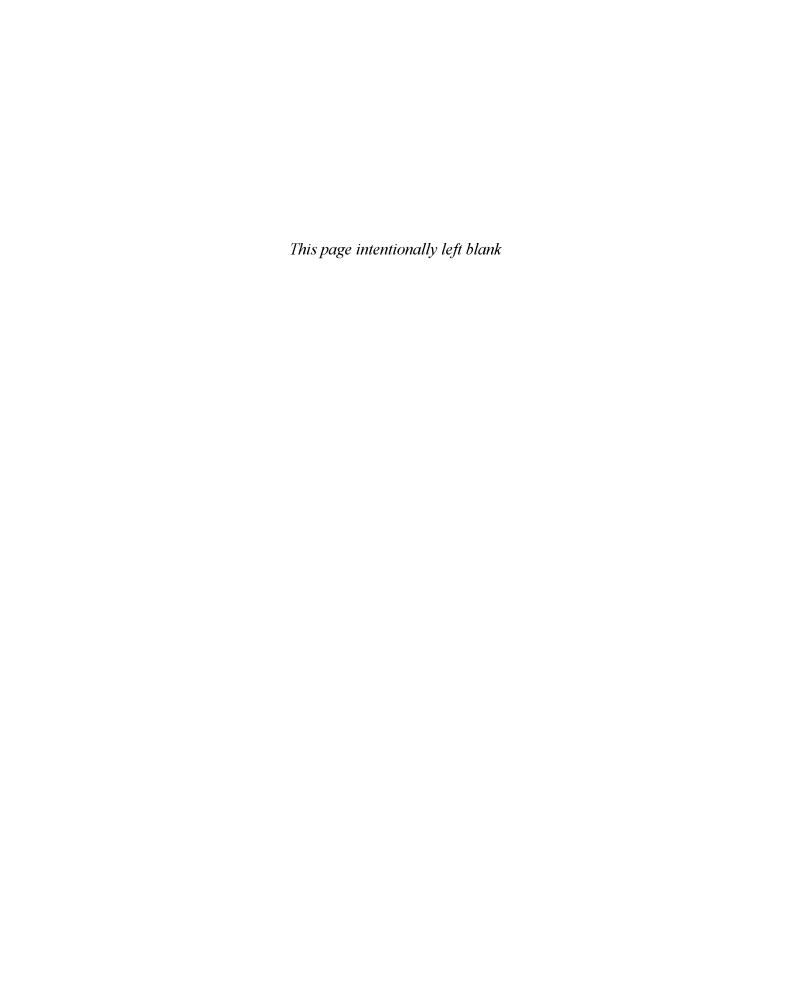
Lawson painted a second version of this scene in 1918 with slight variations entitled Winter, Harlem River, at this writing in the collection of a New York art dealer.

Frederic Clay Bartlett (1873–1953)

Frederic Clay Bartlett was born in Chicago on June 1, 1873. After attending St. Paul's School in Concord, New Hampshire, he studied at the Chicago Art Institute before going to Europe for further training at the Royal Academy in Munich and instruction in Paris. On his return to Chicago he engaged principally in mural decoration, and his work can be seen in many of the churches and public buildings of the city. He traveled extensively in Western and Central Europe and in the Far East as well as in the United States. He exhibited in the main exhibitions held in the early decades of this century, winning such honors as the Silver Medal at the St. Louis Exposition in 1904, Honorable Mention at the Carnegie Institute in 1908, and a Silver Medal at



Ernest Lawson Boathouse, Winter, Harlem River



the Panama-Pacific Exposition at San Francisco in 1915. He was a member of the Allied Artists of America, the National Society of Mural Painters, and the Royal Academy, Munich. Bartlett died on June 25, 1953 at Beverly, Massachusetts.

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Canton Street 1919
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 $36\frac{1}{4} \times 40\frac{1}{2}$

SIGNED, l.r.: Frederick Clay Bartlett 19

COLL.: purchased from the artist

REF.: C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1919-Jan. 1920, n.p., no. 78, ill.; The Literary Digest, Oct. 31, 1925 (vol. 87, no. 5),

p. 27, ill. (in color on cover)
PURCHASE: Gallery Fund, 1919

19.28

Louis Betts (1873–1961)

Louis Betts, known principally as a portrait painter, was born on October 5, 1873 in Little Rock, Arkansas. He spent his boyhood, however, and much of his long life in Chicago. His first art training was with his father, Edwin D. Betts, a landscape painter, and this was followed by a year at the Pennsylvania Academy of the Fine Arts under William Merritt Chase. When Betts won the Cresson traveling fellowship at the Academy in 1902, it was Chase who advised his studying the work of Frans Hals in Holland and Velazquez in Spain, and who introduced him to European clients which resulted in lucrative portrait commissions. On his return to the United States his work was in constant demand, and his sitters included such public figures as Dr. Charles H. Mayo and his brother, Dr. William J. Mayo, the art critic, Royal Cortissoz, Booth Tarkington and George Eastman. He was a member of the National Institute of Arts and Letters and of the National Academy (Associate, 1912; Academician, 1915) and was honored with many of the Academy's awards—the Proctor Prize, 1918; the First Altman Prize, 1923; the Saltus Gold Medal, 1931; the Obrig Prize, 1933; and the Maynard Prize, 1937. Near the close of his life, Betts wrote "Experiences of a Portrait Painter" which appeared in three installments in the British periodical Artist during 1957. He lived his last years in New York where he died on August 13, 1961.

Yvonne

 $24\frac{1}{4} \times 18\frac{1}{4}$

SIGNED, u.r.: Louis Betts

coll.: the artist

REF.: 116th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1921, p. 48, no. 315, ill.; C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923–Jan. 1924, p. 41, no. 123; Venice Biennial International Exposition, 1924, p. 52, no. 8

GIFT: Louis Betts, 1939

39.6

This is a portrait of the daughter of Mr. and Mrs. Guy Pène du Bois.

John Noble (1874?–1934)

John Noble was born on a cattle and sheep ranch in Poker Hill, Kansas, the present site of the city of Wichita. He chose an arbitrary date for his birth, March 15, 1874, since no records had been kept, but it is generally thought that the year 1868 would have been more accurate. He lived the rigorous life of a cowboy until at the age of about seventeen he went to Cincinnati to



John Noble Early Morning

attend the Academy of Fine Arts. He worked as a newspaper cartoonist and itinerant portraitist and also painted barroom nudes. His Cleopatra at the Bath hanging in Wichita's Carey Hotel provoked Carrie Nation to the vandalism which became a national cause célèbre. In 1897 he went to Europe, studying at the Julian Academy in Paris and at the Académie des Beaux-Arts in Brussels. He lived for twenty-five years in France, in Paris, Brittany and Etaples, moving to London during World War I and not returning to America until about 1920. He became active in the Provincetown art colony and was one of the founders of the Provincetown Art Association, serving as its first president. His last years were spent in his studio there and in New York where he died on January 6, 1934. Noble was a member of the National Academy (Associate, 1924; Academician, 1927), and won the Academy's Carnegie Prize in 1928. In 1923 he was awarded the Fourth William A. Clark Prize and Honorable Mention in the Corcoran's Ninth Biennial.

Early Morning

 $16 \times 19\frac{7}{8}$; composition board

SIGNED, l.r.: J. Noble

COLL.: purchased from the artist

REF.: C.G.A. The Twelfth Exhibition of Contemporary American Oil Paintings, Nov. 1930-

Jan. 1931, p. 53, no. 116

PURCHASE: William A. Clark Fund, 1930 30.8

Frederick Carl Frieseke (1874–1939)

Frederick Carl Frieseke was born in Owosso, Michigan, on April 7, 1874. He studied at the Chicago Art Institute in 1894 and a year later enrolled in the Art Students League, New York. At the age of twenty-four he went to Paris, studying briefly at the Julian Academy and at the Académie Carmen where James McNeill Whistler presided. He spent the rest of his life in France, with only occasional visits to the United States. In 1906 he purchased a house in Giverny adjacent to Claude Monet's, formerly occupied by Theodore Robinson, and, although he kept an apartment in Paris, he seldom stayed there, preferring to paint in Giverny and often traveling in the winter to southern Europe or Corsica. After World War I he acquired a farm house in Normandy at Blangy-le-Château which remained his home until his death on August 24, 1939. He was buried in France at Mesnil-sur-Blangy. Frieseke won recognition early in his career, and from the early 1900's, when he first exhibited in the Paris Salon, his work was shown in Europe and the United States and was awarded such honors as the Silver Medal at the St. Louis Exposition and the Gold Medal at Munich, Germany, 1904, the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1913, and the Grand Prize at the Panama-Pacific International Exposition at San Francisco in 1915. He exhibited in all Corcoran Biennials from 1908 until his death, winning the Fourth William A. Clark Prize and Honorable Mention



Frederick Carl Frieseke Peace

in 1908, the Third William A. Clark Prize and Bronze Medal in 1928, and the Second William A. Clark Prize and Silver Medal in 1935. A one-man exhibition of his works was held in the Corcoran in 1924. Frieseke was a member of the National Academy (Associate, 1912; Academician, 1914), of the Société Nationale des Beaux-Arts, Paris, and of the International Society of Arts and Letters.

Giverny Landscape 1915/16

30×25

SIGNED, l.r.: to my friend Biddle - F. C. Frieseke - COLL.: George Biddle, Croton-on-Hudson, New York

GIFT: George Biddle, 1960

60.42

After their marriage in 1905, the Friesekes acquired the house and studio in Giverny, Brittany, formerly occupied by Theodore Robinson. Here Frieseke spent most of his time until he moved to Normandy following the First World War. George Biddle, the donor of the painting, has written the following about it: "Giverny Landscape seems a proper title for the Frieseke. I worked there for two happy summers near him in 1915 and 1916. He has inscribed my name on the lower right hand corner."

Peace 1917

 $40\frac{1}{2} \times 60\frac{1}{8}$

SIGNED, l.r.: F. C. Frieseke./1917 COLL.: purchased from the artist

REF.: Catalogue of the 113th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1918, p. 56, no. 437, ill.; C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921–Jan. 1922, p. 35, no. 187, ill.; C.G.A. Special Exhibition of Paintings by Frederick Carl Frieseke, 1924, n.p., no. 18; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 47, no. 124, ill.; Retrospective Exhibition of Paintings by Frederick C. Frieseke, N.A., The Grand Central Art Galleries, New York, 1939, n.p., no. 10, ill.; A. Hammer, "The Corcoran Gallery of Art: American Art at Its Best," The Compleat Collector, March 1943, pp. 8 ff., ill.

PURCHASE: Gallery Fund, 1921

21.8

The artist's wife, the former Sarah Ann O'Bryan of Philadelphia, was the model for this painting.

Dressing Room 1922

 $25\frac{1}{2} \times 31\frac{3}{4}$

SIGNED, l.l.: F. C. Frieseke. 1922 COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923—Jan. 1924, p. 52, no. 180, ill.; C.G.A. Special Exhibition of Paintings by Frederick Carl Frieseke, 1924, n.p., no. 25

PURCHASE: Gallery Fund, 1923

23.6

Frieseke also used his wife as the model for this painting.



C. S. Price Abstraction No. 4a

C. S. Price (1874–1950)

Clayton S. Price was born in Bedford, Iowa, on May 11, 1874. In 1884 his family moved to a remote cattle ranch near Shell, Wyoming, where he rode the range for his father and the local Cattle Association. Clever with his pencil from an early age, he carried sketch pads in his saddle bags on his long treks and in 1905 his drawings attracted the attention of a well-to-do neighboring rancher who financed a year of art training in the St. Louis School of Fine Arts. At this time Price met Charles M. Russell whose work he greatly admired. He returned to Wyoming, working on the range to repay his obligations until in 1908 he accompanied his father and brothers to Alberta, Canada. Here he settled in Calgary, taking odd jobs while he continued with his drawing and painting until in 1909 he was employed as illustrator by the popular western periodical, The Pacific Monthly, of Portland, Oregon. During the next twenty years he worked in California, Oregon and Canada, and finally, in 1928, he settled in Portland, his home until his death on May 1, 1950. Price had seen the Panama-Pacific International Exposition in San Francisco in 1915, the first opportunity he had had to study modern trends in European painting. He gave up illustrating in 1918 to devote full time to painting and over the following years came to be known as a "modernist" leader among the group of young artists working on the West Coast. He held his first one-man exhibition in San Francisco in 1925, receiving considerable recognition locally, and, as time went on, gaining national attention as well. Six of his paintings were included in the Detroit Institute of Art exhibition, "Advance Trends in Contemporary American Art" in 1944, and one gallery was assigned to his work in the Museum of Modern Art exhibition, "Fourteen Americans" in New York in 1946.

Abstraction No. 4a 1945

30×26; wood panel signed, l.r.: C S PRICE COLL.: estate of the artist

REF.: C. S. Price, The Downtown Gallery, New York, 1958, n.p., no. 15, ill.

PURCHASE: William A. Clark Fund, 1969 1969.11

James N. Rosenberg (1874–1970)

James N. Rosenberg was born in Allegheny City, Pennsylvania, on November 20, 1874. His family moved to New York in 1879, and at the age of thirteen he was sent to The Gunnery School in Washington, Connecticut. Here he had his first drawing lessons which formed the basis of an avocation which sustained him for many years and finally led to an active career in art. After graduating from Columbia College and the Columbia University Law School he pursued a brilliant and successful practice in law, but during these years he built a studio adjacent to his home in Far Rockaway, Long Island, and called himself a "Saturday, Sunday and evening painter." Except for his prep-school course in art and a summer's training in 1910 at Woodstock, New York, under John F. Carlson, he was self-taught. He experimented unsuccessfully with etching and thereafter worked principally in pastel and oil until in 1919 he developed skills also in lithography. He held his first oneman show in New York in 1911, and his second as a benefit for the Red Cross in 1917. In 1919 an exhibition of twenty-eight pastels depicting the 27th Division's return to New York after World War I was well received, and the same year, in a joint auction with Marsden Hartley at the Anderson Galleries, seventy-two of his paintings were sold. It was not until 1947, however, with the encouragement of such friends as Paul J. Sachs of Harvard, that he gave up his law practice to spend full time at painting. He moved to Scarsdale and purchased a large estate in the Adirondacks near Elizabethtown in 1923, and except for time dedicated to the support of many philanthropies, he concentrated on painting. He died on July 21, 1970.

Cascade Falls 1946–1948

 24×20

SIGNED, I.1.: $\mathcal{J}NR$ (in monogram) /46-8; on back of canvas: $CASCADE\ FALLS/by\ \mathcal{J}NR osenberg/1946-7-8$

COLL.: the artist

REF.: C.G.A. James N. Rosenberg (Contemporary American Artists Series, no. 33), n.p., no. 5, ill.

GIFT: James N. Rosenberg, 1959 59-39

Adirondack Winter 1948-1949

 $30 \times 48\frac{1}{4}$; masonite

SIGNED, l.r.: JNR (in monogram) 48-9

COLL.: the artist

REF.: C.G.A. James N. Rosenberg (Contemporary American Artists Series, no. 33),

1959, n.p., no. 6

GIFT: James N. Rosenberg, 1959 59.37

Landscape 1968

18×24

SIGNED, l.r.: $68 \, 7R$ (in monogram)

COLL.: the artist

GIFT: James N. Rosenberg, 1969

1969.3

John Fabian Carlson (1875–1945)

John Fabian Carlson was born in the Province of Smaland, Sweden, on May 4, 1875. He was brought with his family to the United States in 1886. While working in a lithography shop in Buffalo, he studied art as time permitted in the Art Students League there, and in 1902 won a scholarship to attend the League in New York. He supplemented his income with commissions for commercial drawings and book illustrations until the New York Art Students League awarded him a scholarship for study at the Woodstock Art Colony. In 1911 he was appointed to direct the Art Students League's Landscape Summer School in Woodstock, a position he held for eight years, and, when this school was discontinued in 1923, he organized his own classes in Woodstock, known as The John F. Carlson School of Landscape Painting. He taught during the summers of the early 20's at the Broadmoor Art Academy in Colorado Springs, and in later years conducted summer classes at Gloucester, Massachusetts. Carlson won his first competitive award in 1911 (First Prize, Swedish-American Exhibition, Chicago), which was followed by such honours as a Silver Medal at the Panama-Pacific Exposition of 1915, the Carnegie Prize and the First Altman Prize at the National Academy of Design in 1918 and 1936. A one-man exhibition of his works was held in the Corcoran Gallery in 1917. He was a member of the National Academy (Associate, 1911; Academician, 1925) and the American Water Color Society, and was a founding member of the American Artists Professional League. His textbook, Elementary Principles of Landscape Painting, was a popular standard work which was reprinted in several editions. Carlson died in Woodstock on March 20, 1945.

Morning Hazet

18×24

SIGNED, 1.1.: John F. Carlson

COLL.: Mrs. J. Frederick M. Stewart, Upperville, Virginia

REF.: Landscapes by John F. Carlson, The Macbeth Gallery, New York, 1930, n.p., no. 24 GIFT: Marguerite A. C. Stewart, 1964

64.21.1

Woods in Winter

 $46\frac{1}{8} \times 56\frac{1}{8}$

SIGNED, l.r.: John F. Carlson -; on stretcher crossbar: Woods in Winter John F. Carlson COLL.: purchased from the artist

REF.: C.G.A. Fourth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1912-Jan. 1913, n.p., no. 138

PURCHASE: Gallery Fund, 1912 12.5

(Richard) Hayley Lever (1876–1958)

Hayley Lever was born in Adelaide, Australia, on September 28, 1876. He attended Prince Alfred College and at the age of eighteen went to England where he settled in St. Ives, Cornwall. During the following twenty years he spent two winters in Paris, and worked in London, but his seascapes painted on the Cornish coast, where he spent most of his time, brought him his first recognition. He came to New York around 1912 and was soon drawn to Gloucester, Massachusetts, where he maintained a summer studio. He taught for many years at the Art Students League in New York (from 1919 to 1931) and exhibited in the competitive exhibitions of the period, winning such awards as the Carnegie Prize at the National Academy of Design in 1914, a Gold Medal at the Panama-Pacific Exposition at San Francisco in 1915, and the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1926. A large exhibition of his oil paintings, watercolors, drawings and etchings (136 items) was held in the Corcoran Gallery in 1924. Lever was a member of the National Academy (Associate, 1926; Academician, 1933), the Whitney Studio Club, New York, the Royal British Artists and the Royal Institute of Oil Painters, London. He died at Mount Vernon, New York, on December 6, 1958.

Dawn

 $50\frac{1}{4} \times 60\frac{1}{4}$

SIGNED, 1.r.: Hayley Lever

COLL.: purchased from the artist

REF.: Inaugural Exhibition, Cleveland Museum of Art, 1916, p. 135, no. 68; C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916–Jan. 1917, n.p., no. 284; F. J. Mather, C. R. Morey, W. J. Henderson, American Spirit in Art (Pageant of American Art, vol. 12), 1927, p. 135, ill.

PURCHASE: Gallery Fund, 1916

This scene depicts the fishing village of St. Ives in Cornwall, England.

Harbor Scene

13×16; canvas board signed, l.l.: Havley Lever

COLL.: James N. Rosenberg, Scarsdale, New York

GIFT: James N. Rosenberg, 1959

16.8

59.35

John Christen Johansen (1876–1964)

John Christen Johansen was born in Copenhagen, Denmark, on November 25, 1876. His family immigrated to this country in his infancy, and, his interest in art developing at an early age, he was sent first to the Chicago Art Institute and then to study with Frank Duveneck in Cincinnati. He had further training at the Julian Academy in Paris and studied briefly under James McNeill Whistler, returning to Chicago in 1901. He taught in the Art Institute until portrait commissions demanded his full time. Accompanied by his wife, Jean McLean, also an artist, he again went to Europe in 1906. They painted for an extended period in Venice, and the exhibition held in London, and later in New York (1909), of work completed on this trip brought him immediate recognition. On his return he settled in New York, teaching at the Art Students League and painting the many portraits for which he is best known. However, the series of twenty-seven American shipyard scenes done



Hayley Lever Harbor Scene



John C. Johansen The Artist and His Family

toward the close of World War I, the conversation pieces of his family in their New York town house and summer home in Stockbridge, Massachusetts, and many figure paintings attest to his versatility. Johansen was a member of the National Academy (Associate, 1911; Academician, 1914), of the National Society of Portrait Painters, of the National Institute of Arts and Letters, and of the Société des Beaux-Arts et Belles Lettres, Paris. He was awarded such honors as the Gold Medal at the International Exposition at Buenos Aires in 1910, the Saltus Gold Medal at the National Academy of Design in 1911, a Gold Medal at the Panama-Pacific Exposition at San Francisco in 1915, and the Gold Medal at the Pennsylvania Academy of the Fine Arts in 1928. A joint exhibition of his and his wife's paintings was held in the Corcoran Gallery in 1926. Johansen died in New York on May 23, 1964.

The Artist and His Family 1925

30×40

SIGNED, l.r.: J. C. Johansen. 1925 COLL.: purchased from the artist

REF.: Catalogue of the 121st Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, p. 43, no. 215, ill.; C.G.A. The Tenth Exhibition of Contemporary

American Oil Paintings, 1926, p. 31, no. 61 PURCHASE: William A. Clark Fund, 1926

26.799

C. Powell Minnigerode 1942

 $45\frac{1}{8} \times 31\frac{1}{8}$

SIGNED, l.r.: JOHN C. JOHANSEN 1942 COLL.: commissioned from the artist

REF.: The Art Digest, vol. 16, no. 19 (Aug. 1, 1942), p. 5, ill.; Pictures on Exhibit, vol. 6,

no. 1 (Oct. 1942), p. 21, ill. PURCHASE: Gallery Fund, 1942

42.5

Cuthbert Powell Minnigerode was born in St. Louis, Missouri, in 1876, son of Charles, Jr. and Virginia Cuthbert Powell Minnigerode. He was sent for his education to the Episcopal High School of Virginia, near Alexandria, and at the age of sixteen took his first job as office boy in the Corcoran Gallery. In 1904 he was appointed Assistant to the Director, and in 1915, Director, a position he held until his retirement in 1947 when he was named Director Emeritus. He died in Washington in 1951. This portrait was commissioned by the Gallery's Board of Trustees to commemorate Mr. Minnigerode's fifty years of service.

Nan Watson (1876–1966)

Agnes Paterson Watson (professionally known as Nan Watson) was born in Edinburgh, Scotland, in 1876. Her parents moved to the United States in her infancy, making their permanent home in Buffalo. She studied painting there as a young girl and at the age of eighteen went to Paris to work in the Académie Colarossi. On her return to New York around 1900, she continued her training at the Art Students League and privately with William Merritt Chase. For many years she kept her studio in New York, until in the midthirties, when her husband, Forbes Watson, the art critic and publisher, was appointed consultant in the Division of Fine Arts of the Federal Works Agency, they moved to Washington. Mrs. Watson worked principally in portraiture and in fruit and flower still life. Her first one-man show was held in the old Whitney Studio Club in Greenwich Village, and this was followed over the years by one-man exhibitions in New York, Denver, Baltimore, Washington and Hartford, Connecticut. Her work is represented in the

Metropolitan Museum of Art, the Whitney Museum of American Art, and the Phillips Collection in Washington, among other institutions. Mr. and Mrs. Watson moved to Gaylordsville, Connecticut, in 1945, but after her husband's death in 1960 she returned to Washington where she died on September 26, 1966.

Chrysanthemums II

 $22\frac{1}{8} \times 18\frac{1}{8}$

SIGNED, l.l.: Nan Watson

coll.: the artist

REF.: Exhibition of Paintings by Nan Watson, C. W. Kraushaar Art Galleries, New York, 1932, n.p., no. 18; Still Lifes by Nan Watson, Wadsworth Atheneum, Hartford,

Connecticut, 1960, n.p., no. 4

GIFT: Friends of Forbes and Nan Watson through Olin Dows, 1961 61.3

Adolphe Borie (1877–1934)

Adolphe Borie was born in Philadelphia on January 5, 1877. He graduated from Lawrenceville School and attended the University of Pennsylvania for a year before working under William Merritt Chase and Thomas Anshutz at the Pennsylvania Academy of the Fine Arts (1896–1899). After three years of further training at the Royal Academy in Munich, he returned to Philadelphia which remained his home except for scattered years in New York and Paris and summer holidays in Wyoming, Maine, Mexico and Europe. During his lifetime he was known principally for his commissioned portraits, but it was in the still-lifes, flower pieces, nudes and non-commissioned informal portraits, which he seldom exhibited publicly, that he found his best expression. Borie was shown in the competitive exhibitions of his period and received such honors as the Beck Gold Medal for Portraiture at the Pennsylvania Academy of the Fine Arts in 1910, a Silver Medal at the Panama-Pacific Exposition in San Francisco in 1915, the Maynard Portrait Prize at the National Academy of Design in 1917 and the Third William A. Clark Prize and Bronze Medal at the Corcoran Gallery's Tenth Biennial in 1927. A special exhibition of his paintings and drawings was held in the Corcoran in 1942. He was elected an Associate Member of the National Academy in 1917, and Academician in 1934. Borie died in Philadelphia on May 14, 1934.



Adolphe Borie Edith Pettit

Camellias 1929 16×20: wood panel

SIGNED, I.I.: A Borie

COLL.: Mrs. Adolphe Borie, Philadelphia

REF.: Adolphe Borie, Philadelphia Museum of Art, 1935, n.p., no. 19; C.G.A. Special

Exhibition of Paintings and Drawings by Adolphe Borie, 1942, n.p., no. 10

PURCHASE: Anna E. Clark Fund, 1942 42.I

Edith Pettit

16×20

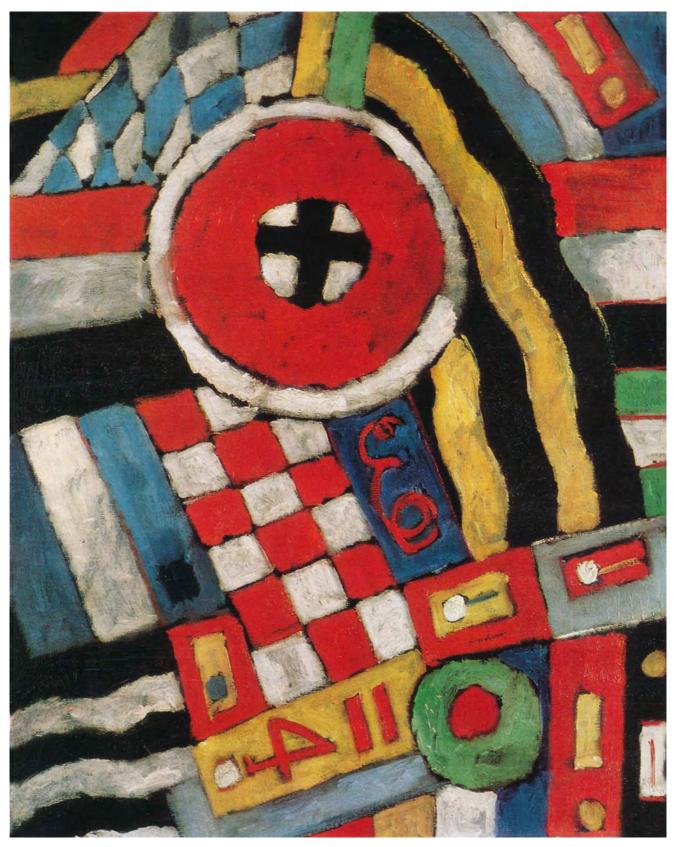
SIGNED, u.l.: Adolphe Borie

COLL.: George Biddle, Croton-on-Hudson, New York

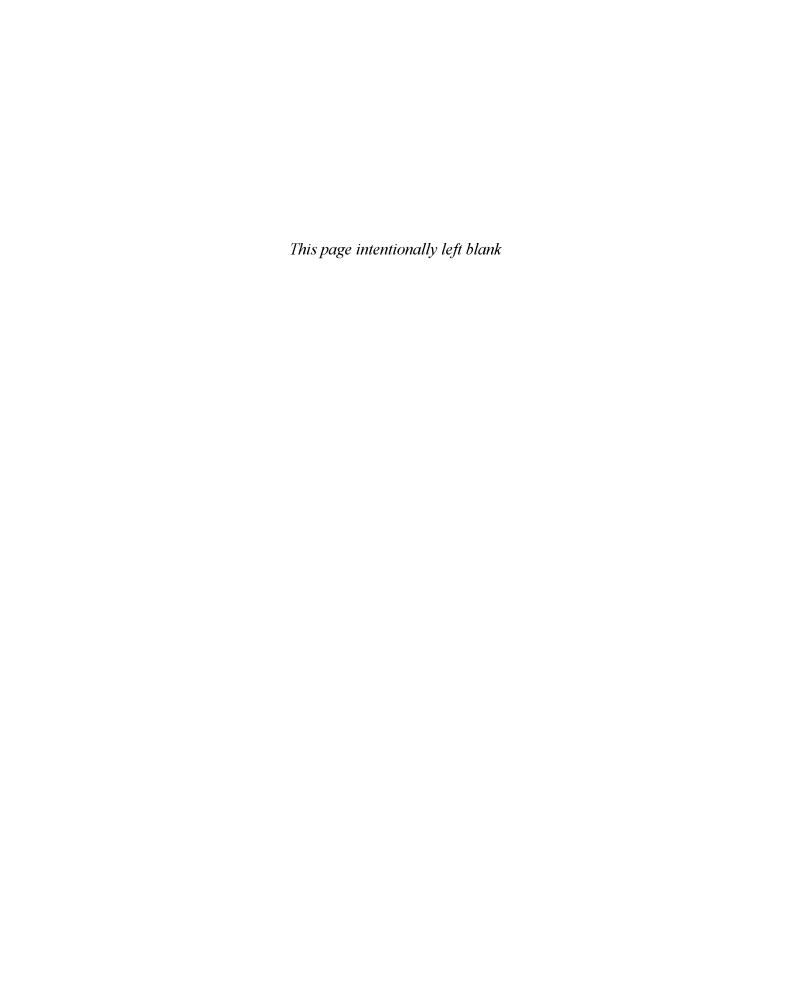
GIFT: George Biddle, 1968

68.33.6

Borie married Edith Pettit, also a Philadelphian, in 1907.



Marsden Hartley $Berlin\ Abstraction$



Marsden Hartley (1877–1943)

Marsden Hartley was born in Lewiston, Maine, on January 4, 1877. Christened Edmund, he adopted his stepmother's family name, Marsden, and after about 1908 used that exclusively. His childhood was spent in Maine, and at an early age his aptitude in art manifested itself-at thirteen he executed precise drawings of fauna and flora for a professional naturalist. When his family moved to Cleveland he studied with the artist John Semon and, having won a scholarship, attended the Cleveland School of Art. In 1898 he went to New York, studying first at the Chase School and later at the National Academy of Design. From this time until 1912, he spent summers in Maine and worked during the winter in New York, exhibiting in the "291 Gallery" along with Dove, Maurer, Marin and the Stieglitz coterie of young avant-garde painters. It was during this period that he first met Albert Pinkham Ryder who was a recurrent influence in his work. In 1912, with the help of Stieglitz and Arthur B. Davies, Hartley went to Europe for the first time—to Paris, Berlin, Munich—and, although he returned regularly to New York, the next years found him always on the move, traveling and working in Europe, alternating with sojourns in Bermuda, New Mexico, New England, Mexico and Nova Scotia. A Guggenheim Fellowship awarded in 1931 made possible an extended period of work in Mexico. He exhibited with the Blue Rider Group in Munich and participated in the First Autumn Salon organized by Der Sturm in Berlin in 1913. He exhibited two oils and six drawings in New York's Armory Show in the same year and was represented in the Forum Exhibition of Modern American Artists, New York, in 1916. One-man exhibitions were held in Europe and America throughout his career. A pioneer in the modern art movement, he experimented in many stylistic expressions until, in the last years of his life when he returned to Maine, he developed a structured realism. He was an articulate writer, publishing volumes of verse and articles propounding his criticism and philosophy of art. Hartley died in Ellsworth, Maine, on September 2, 1943.

Berlin Abstraction 1914/15

32×26

COLL.: estate of the artist; Paul Rosenfeld, New York; Ione and Hudson Walker Collection, New York

REF.: E. McCausland, Marsden Hartley, 1952, pp. 26-7, 66; Marsden Hartley, Stedelijk Museum, Amsterdam, 1960, n.p., ill.; J. Harithas, "Marsden Hartley's German Period Abstractions," C.G.A. Bulletin, vol. 16, no. 3 (Nov. 1967), pp. 22 ff., ill.; C.G.A. Bulletin, vol. 16, no. 4 (June 1968), ill. (on cover)

Purchase: Gallery Fund, 1967 67-3

When Hartley's 1914/1915 Berlin paintings were shown in Stieglitz's 291 Gallery in April–May of 1916 he wrote the following to accompany the exhibition: "The forms are only those which I have observed casually from day to day. There is no hidden symbolism whatsoever in them; there is no slight intention of that anywhere. Things under observation, just pictures of any day, any hour. I have expressed only what I have seen. They are merely consultations of the eye – in no sense problem; my notion of the purely pictural."

Paul Dougherty (1877–1947)

Paul Dougherty was born in Brooklyn, New York, on September 6, 1877. Son of a distinguished lawyer, he was slated for this profession, graduating with a B.S. degree from the Polytechnic Institute in 1896 and an LL.B. from the New York Law School in 1898. Soon after his admittance to the New York bar, however, he abandoned law for painting. He had had some early training in perspective and form under Constantin Hertzberg and had exhibited in the National Academy of Design at the age of eighteen, and now, in 1900, he went to Europe, studying on his own as he traveled during the next five years from Paris to London, Florence, Venice and Munich. On his return to New York his reputation was well established, especially in the field of marine painting, a subject he continued to follow on frequent trips to Cornwall, England, and to the coast of Maine. He was equally interested in landscape painting which he pursued on his travels to Switzerland, the Far East, Puerto Rico and the Canadian Rockies, and he experimented with still lifes and figure painting, but throughout his career he was recognized principally for his marines. Until the 1930's he maintained studios in both New York and Paris, but after this time he lived on the West Coast, where he died at Palm Springs, California, on January 9, 1947. Dougherty was a member of the National Institute of Arts and Letters, of the Society of American Artists, of the National Academy (Associate, 1906; Academician, 1907) and of the American Water Color Society. He received such awards as the Silver Medal at the Carnegie International Exhibition of 1912, a Gold Medal at the Panama-Pacific Exposition at San Francisco in 1915, and the Carnegie and First Altman Prizes (1913) and the Palmer Memorial Prize (1941) at the National Academy of Design.

The Land and the Sea

 $36\frac{1}{8} \times 48\frac{3}{16}$

SIGNED, l.r.: Paul Dougherty 1906 COLL.: J. R. Andrews, New York

REF.: C.G.A. First Annual Exhibition: Oil Paintings by Contemporary American Artists, 1907, n.p., no. 122; An Exhibition of Paintings by Paul Dougherty, Pennsylvania Academy of the Fine Arts, Philadelphia, 1907, n.p., no. 19; B. Harrison, Landscape Painting, 1909, p. 104, ill.; Exhibition of Oil Paintings by Paul Dougherty, N.A., Worcester Art Museum, 1910, n.p., no. 11; W. H. Downes, "American Painter of the Sea," American Magazine of Art, vol. XXIII, no. 5 (Nov. 1931), p. 369, ill.

PURCHASE: Gallery Fund, 1907 07.5

Bror Julius Olsson Nordfeldt (1878–1955)

Bror Julius Olsson Nordfeldt was born in Tulstorg, Scania, in South Sweden on April 13, 1878. At the age of thirteen he came with his family to Chicago where he worked as a "printer's devil" on a local Swedish newspaper for several years before studying at the Chicago Art Institute and, later, under the muralist Albert Herter in New York. In 1900 he went to Paris to work in the atelier of Jean Paul Laurens, and the following year continued his training in London. He remained ten years in England, spending much time in Cornwall and in cruising the coastal waters between the Isle of Wight and the Scilly Islands. After a trip to North Africa he returned to Chicago in 1911, soon moving on to the West Coast, and finally, around 1917, establishing his headquarters at Santa Fe, New Mexico, although he was constantly traveling both in America and abroad. He taught as guest instructor at the Minneapolis School of Art in 1933 and at the University of Texas in 1941 and 1942.

Nordfeldt worked in etching and engraving as well as in oils, and his work was exhibited both abroad and in the United States, winning such awards as the Silver Medal in the International Exposition, Milan, Italy, in 1906, the Silver Medal for Etching in the Panama-Pacific Exposition, San Francisco in 1915, the Logan Medal at the Chicago Art Institute in 1926, and the Third William A. Clark Prize and Bronze Medal in the Corcoran's Twenty-first Biennial in 1949 (see painting listed below). He spent the last years of his life in Lambertville, New Jersey, but died in Henderson, Texas, on April 21, 1955, on his return from a trip to Mexico.

Flood 1948 $40 \times 51\frac{7}{8}$ SIGNED, l.r.: *Nordfeldt*/48 COLL.: purchased from the artist

REF.: C.G.A. The Twenty-first Biennial Exhibition of Contemporary American Oil Paintings, 1949, p. 30, no. 120, ill. (Third William A. Clark Prize and Bronze Medal); D. Drummond, "Corcoran Biennial Presents Conglomerate Picture of U.S. Painting," The Art Digest, vol. 23, no. 13 (April 1, 1949), pp. 9, 38 f., ill.

PURCHASE: William A. Clark Fund, 1949 49.20

Maurice Sterne (1878–1957)

Maurice Sterne was born in Libau on the Baltic Coast on July 13, 1878. His early years were spent there and in Moscow until, at the age of eleven or twelve, he came with his widowed mother to New York. After various odd jobs, he apprenticed with a map engraver and, to improve his skill, enrolled in evening classes of mechanical drawing at Cooper Union. From 1894 to 1899 he attended day sessions at the National Academy, working evenings, until a series of scholarships and a teaching position at the Academy gave him opportunity to concentrate on his painting and etching. He was awarded a traveling fellowship in 1904, and for four years worked in France, Germany and Italy. In 1908 he traveled to Greece, Egypt, India and finally to the Far East, spending two years in Bali. On his return to the United States in 1915 he settled in Croton-on-Hudson, New York, summering in Maine, but his restlessness took him to New Mexico in 1917 and the following year back to Europe where he spent much of the next ten years at Anticoli-Corrado, Italy. In the early 30's he returned to the United States, and from 1934 through 1936 taught at the California School of Fine Arts in San Francisco and, during the 40's, in New York. He worked in sculpture as well as painting and exhibited in the principal cities of both Europe and the United States, winning such awards as the Logan Medal and Prize at the Chicago Art Institute in 1928, the First William A. Clark Prize and Gold Medal at the Corcoran Biennial in 1930 (see painting listed below), and the Carnegie Prize at the National Academy of Design in 1957. Best known among his commissioned public works are the Rogers-Kennedy Memorial in Elm Park, Worcester, Massachusetts (The Monument to Early Settlers), unveiled in 1929, and the twenty murals in the Library of the Department of Justice, Washington, D.C., installed in 1941. Sterne was a National Academician, a member of the American Society of Painters, Sculptors and Gravers, and of the Institute of Arts and Letters. He served on the Fine Arts Commission from 1945 to 1951. Around 1944 he acquired a summer studio in Provincetown, Massachusetts, and his later years were spent there and at his home in Mount Kisco, New York, where he died on July 23, 1957.

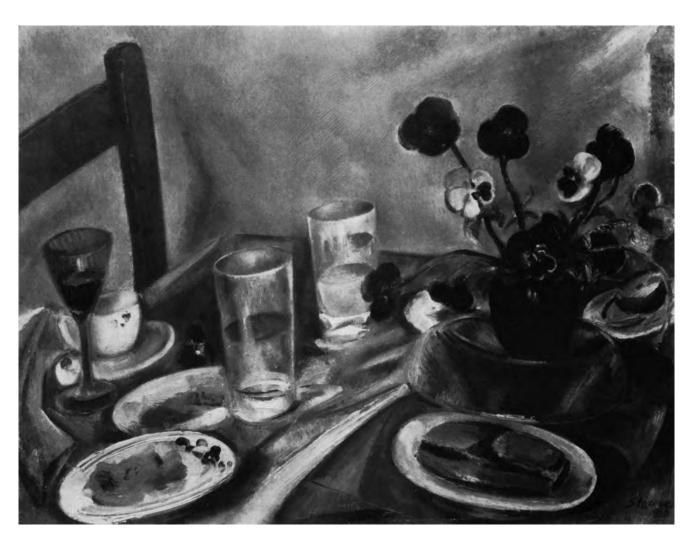
After Lunch 1930

29×39; composition board signed, l.r.: Sterne/1930

COLL.: purchased from the artist

REF.: C.G.A. Twelfth Exhibition of Contemporary American Oil Paintings, Nov. 1930–Jan. 1931, p. 97, no. 294, ill. (First William A. Clark Prize and Gold Medal); Art Digest, vol. 5, no. 5 (Dec. 1, 1930), p. 5, ill.; Art News, vol. 29, no. 12 (Dec. 20, 1930), p. 6, ill.; Arts, vol. 17, no. 3 (Dec. 1930), p. 162, ill.; Art and Archeology, vol. 31, no. 1 (Jan. 1931), p. 4, ill.; American Magazine of Art, vol. 22, no. 1 (Jan. 1931), p. 47, ill.; vol. 22, no. 2 (Feb. 1931), p. 74, ill. (in color); Maurice Sterne: Retrospective Exhibition 1902–1932, The Museum of Modern Art, New York, 1933, p. 31, no. 86; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 89, no. 331, ill.; Golden Gate International Exposition, Department of Fine Arts, San Francisco, 1939, p. 52, no. 362, ill. (Second Honorable Mention); C.G.A. Handbook of the American Paintings, 1947, p. 80, ill.; Still Life Painting, Norton Gallery and School of Art, West Palm Beach, Florida, 1951, n.p., no. 23; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 15, no. 12; Maurice Sterne: Retrospective Exhibition, Hirschl and Adler Galleries, New York, 1962, n.p., no. 62

PURCHASE: William A. Clark Fund, 1930 30.5



Maurice Sterne After Lunch



Robert Spencer The Red Boat

Robert Spencer (1879–1931)

Robert Spencer was born in Harvard, Nebraska, on December 1, 1879, son of a Swedenborgian clergyman whose work took his family to Kansas, Missouri, Virginia, and finally to Yonkers, New York, where Spencer graduated from high school in 1899. He attended the National Academy of Design from 1899 to 1901 and the New York School of Art from 1903 to 1905 where he worked under William Merritt Chase. He studied also with Daniel Garber at Lumberville, Pennsylvania, and, in 1909, settled in New Hope, Pennsylvania, joining the group of painters who had established an art colony there. He won numerous prizes, such as the Second Hallgarten Prize and the Inness Gold Medal at the National Academy of Design in 1913 and 1914, the Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts in 1914, a Gold Medal at the Panama-Pacific Exposition at San Francisco in 1915, and a Gold Medal at the Sesquicentennial International Exposition in Philadelphia in 1926. He was elected Associate Member of the National Academy in 1914, and Academician in 1920. Never of robust health, Spencer suffered a nervous breakdown caused by overwork and committed suicide at New Hope on July 11, 1931.

The Red Boat

 $30\frac{3}{16} \times 36\frac{3}{16}$ SIGNED, l.r.: Robert Spencer COLL.: purchased from the artist

REF.: C.G.A. Seventh Exhibition: Oil Paintings by Contemporary American Artists, Dec.

1919–Jan. 1920, n.p., no. 88 PURCHASE: Gallery Fund, 1919

19.29

Edward Bruce (1879–1943)

Edward Bruce was born in Dover Plains, New York, on April 13, 1879. Although he began painting as an amateur while following a career in law and business, he did not enter the art field professionally until 1923. At that time he began to paint seriously, spending six years in Italy at Anticoli-Corrado and at Florence, working with his friend, Maurice Sterne. When he first exhibited in New York in 1929 he won immediate recognition. He settled in California, but his appointment in 1933 to organize and direct the Public Works of Art Project brought him to Washington, D. C., which remained his home for the rest of his career. He was a genial person and an able administrator, and his untiring work to aid the artists of the Depression Period is well documented. His first award, the First Honorable Mention at the Carnegie Institute exhibition in 1929, was followed by such honors as the Columbia University Medal for Excellence in 1937, the degree of Doctor of Arts conferred by Harvard University in 1938, and the Friedsam Gold Medal awarded by the Architectural League in the same year. President Roosevelt appointed him a member of the Commission of Fine Arts in 1940. He was elected Associate Member of the National Academy in 1935. Bruce died on January 27, 1943 in Hollywood, Florida, while on vacation from his Washington duties.



Edward Bruce St. Père

St. Père

 $24\frac{5}{8} \times 34\frac{1}{4}$

SIGNED, l.r.: Edward Bruce COLL.: estate of the artist

REF.: "The Art of Edward Bruce," American Magazine of Art, vol. 21, no. 2 (Feb. 1930), pp. 75 ff., ill.; C.G.A. Special Exhibition of Paintings by Edward Bruce, 1932, n.p., no. 25

GIFT: His Fellow Artists through Mrs. Edward Bruce, 1948

48.17

This scene was probably painted in St. Père-en-Retz, near the mouth of the Loire River in France.

Jonas Lie (1880–1940)

Jonas Lie was born in Moss, Norway, on April 29, 1880, son of a Norwegian civil engineer of distinguished family and an American mother. He spent his early youth in Oslo and, on his father's death in 1892, was sent to live with an uncle in Paris until he could join his mother and sisters in New York the following year. After his graduation from the Ethical Culture School in 1897, he went to work in a textile factory designing fabric patterns, a job he held while attending evening classes at the National Academy of Design and the Art Students League. In 1906 he took a studio in New York and began to paint professionally. He first exhibited in the National Academy as a student in 1900 and from that time throughout his career was represented in the exhibitions of his period, winning such awards as the First Hallgarten Prize (1914), the Carnegie Prize (1927), the Saltus Medal of Merit (1936), and the Obrig Prize (1937) at the National Academy. He held the first of many oneman shows in New York in 1905 – twenty-four of his paintings were exhibited in the Corcoran in 1912. Although Lie had no art training abroad, he traveled extensively, painting in Brittany, Cornwall and Holland. In 1913 he worked several months on the site of the Panama Canal recording its construction. His summers were usually spent on the coast of New England or

Canada with winters in New York, where he died on January 10, 1940. Lie was granted an Honorary Degree from Lawrence College (Appleton, Wisconsin) and from Syracuse University, and was a member of the National Institute of Arts and Letters, the Society of American Painters, Sculptors and Gravers, and the National Academy (Associate, 1912; Academician, 1925). He was president of the Academy from 1934 to 1939.

The Storm c. 1925

 30×45

SIGNED, I.r.: JONAS LIE

coll.: purchased from the artist

REF.: C.G.A. The Tenth Exhibition of Contemporary American Oil Paintings, 1926, p. 29, no. 59, ill.; Jonas Lie, P.N.A., The MacDowell Club of New York City, 1936, n.p.,

no. 17

PURCHASE: William A. Clark Fund, 1926 26.800

Arthur Garfield Dove (1880–1946)

Arthur Garfield Dove was born in Canandaigua, New York, on August 2, 1880. His family moved to Geneva, New York, while he was still a boy, and it was here he had his first painting lessons under an eccentric amateur, Newton Weatherly. He attended Hobart College and studied law at Cornell University, with an occasional art class, graduating in 1903. After four years in New York, illustrating for *Harper's*, *Scribner's*, and other periodicals, he traveled and painted in Europe for more than a year, exhibiting in the Paris Salon d'Automne of 1908 and again in 1909. At this time he met Alfred Maurer who became a life-long friend. When Dove returned to New York in 1909, he resumed illustration which he continued intermittently thereafter, although his main concern was painting. Stieglitz included his work in a group show at "291" in 1910 along with such modernists as Hartley, Marin,



Arthur Garfield Dove U.S.A.

Maurer and Weber, and gave him his first one-man show in 1912. From about 1923 until his death, Dove held one-man exhibitions annually and participated in the major exhibitions of the period. Although his following was never large during his lifetime, he was supported by such discriminating connoisseurs as Paul Rosenfeld and Duncan Phillips. He spent much of his life on Long Island Sound – at Westport, Connecticut, from 1910 to 1920, on a house-boat from 1920 to 1932, and, after six years in Geneva (1932–1938), on the bay at Centerport, near Huntington, Long Island, where he died on November 22, 1946.

U.S.A. 1944

 $23\frac{7}{8} \times 31\frac{7}{8}$

SIGNED, l.c.: dove; inscribed in black crayon on top back frame: 1944, SPACE DIVID-

ED BY LINE MOTIVE COLL.: estate of the artist

PURCHASE: William A. Clark Fund, 1968 68.17

Daniel Garber (1880–1958)

Daniel Garber was born in North Manchester, Indiana, on April 11, 1880. At the age of seventeen he enrolled in the Cincinnati Art Academy and in 1899 went to Philadelphia to attend the Pennsylvania Academy of the Fine Arts where he studied with Thomas Anshutz and J. Alden Weir. The Cresson Traveling Scholarship awarded by the Academy in 1905 gave him the opportunity to travel and study independently in Europe for two years. On his return to Philadelphia he was appointed to the faculty of the Pennsylvania Academy where he taught for over forty years. He kept his winter residence in Philadelphia, but spent long summer seasons in Lumberville, Bucks County, near New Hope, where the area around his country house in Cuttaloosa Glen in the Delaware Valley provided the setting for many of his landscapes. He received awards from the National Academy of Design, the Chicago Art Institute and the Pennsylvania Academy of the Fine Arts, among many other institutions, and won three William A. Clark Prizes in Corcoran Biennials (see April Landscape and South Room, Green Street, listed below). One-man exhibitions of his drawings and etchings were held in the Corcoran in 1930 and 1940. Garber was a member of the National Academy (Associate, 1910; Academician, 1913), the National Institute of Arts and Letters, and the Society of American Etchers, Gravers and Woodcutters. He died at his home in Lumberville on July 5, 1958.

April Landscape

 $42\frac{1}{4} \times 46$

SIGNED, 1.r.: DANIEL GARBER

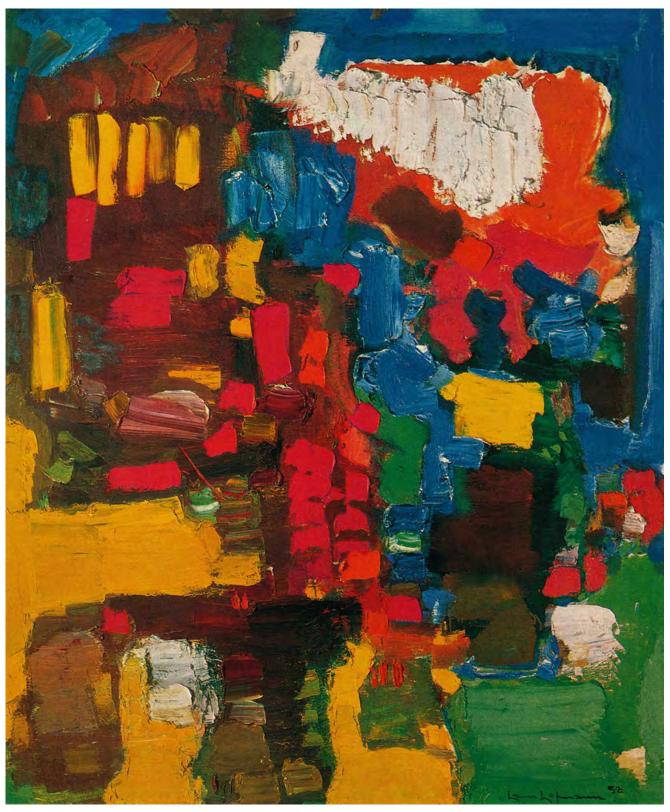
coll.: purchased from the artist

REF.: C.G.A. Third Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1910–Jan. 1911, n.p., no. 10, ill. (Fourth Prize and Honorable Mention); American Art Annual, American Federation of Arts, vol. 9, 1911, pp. 282 ff., ill.; 106th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1911, p. 34, no. 309; Fifteenth Annual Exhibition of Oil Paintings, Worcester Art Museum, Mass., 1912, p. 8, no. 21, ill.

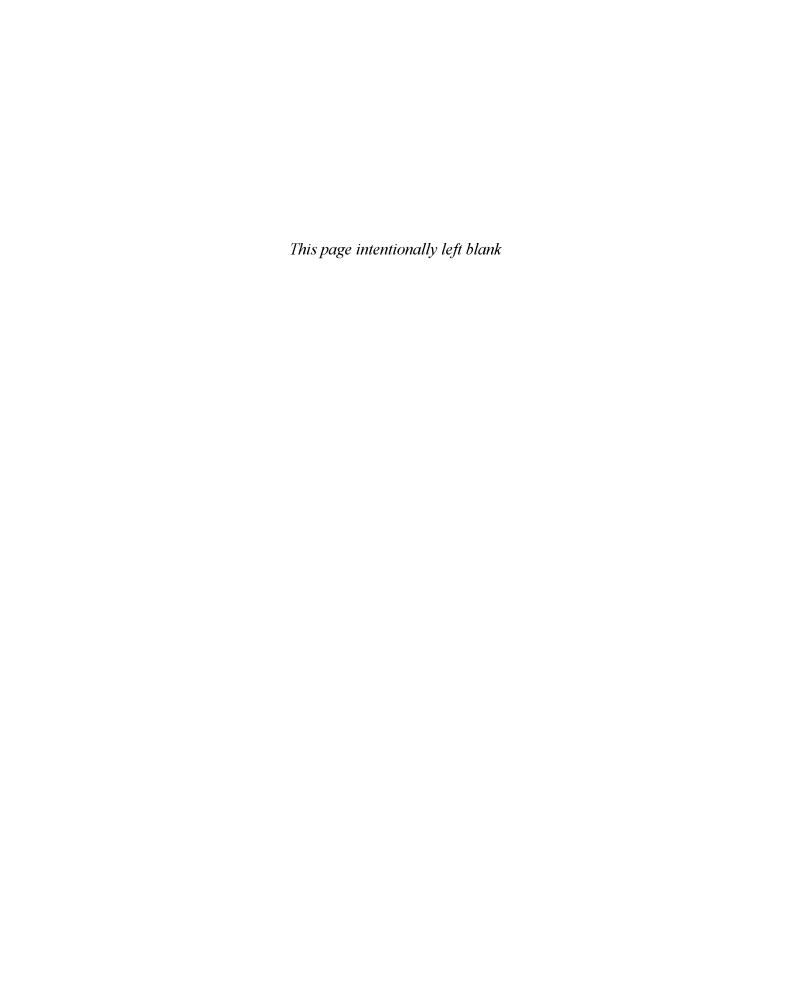
PURCHASE: Gallery Fund, 1911

Garber painted the old quarry across the river from New Hope, Pennsylvania, from many vantage points and in all seasons.

11.2



Hans Hofmann Golden Blaze





Daniel Garber South Room - Green Street

South Room - Green Street 1921

 $51\frac{1}{8} \times 42\frac{3}{8}$

SIGNED, l.r.: -Daniel Garber-

COLL.: purchased from the artist

REF.: Exhibition of Recent Paintings by Daniel Garber, N.A., Arlington Galleries, New York, 1921, n.p., no. 20; C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921-Jan. 1922, p. 36, no. 198 (First William A. Clark Prize and Gold Medal); "Corcoran Gallery's Eighth Biennial Exhibit Finest of Them All," American Art News, vol. XX, no. 11 (Dec. 24, 1921), p. 6, ill.; V. Barker, "Contemporary American Painting at the Corcoran Gallery of Art," Art and Archaeology, vol. XIII, no. 1 (Jan. 1922), pp. 3 ff., ill.; "Studio Talk," The Studio, vol. 83, no. 347 (Feb. 15, 1922), p. 111, ill.; H. M. Watts, "American Art at the Corcoran Gallery," Arts and Decoration, vol. XVI, no. 4 (Feb. 1922), p. 283, ill.; American Art Annual, American Federation of Arts, vol. 19 (1922), p. 25, ill.; Exhibition of Oil Paintings by Daniel Garber, Robert Henri, Frederick J. Waugh, The Art Club of Philadelphia, 1922, n.p., no. 21; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 47, no. 139, ill.; Daniel Garber, Retrospective Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1945, n.p., no. 110; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," p. 15, no. 8 PURCHASE: Gallery Fund, 1921

Mrs. Garber and their daughter Tanis posed for this painting in the artist's Philadelphia residence.

Hans Hofmann (1880–1966)

Hans Hofmann was born in Weissenburg, Bavaria, on March 21, 1880. He spent his youth in Munich where he attended the public schools and gymnasium, and, after graduation, studied art from 1896 to 1898. He went to Paris in 1904 to continue his art training and for the first time came in contact with the avant-garde work of Matisse, Picasso, and Delaunay with whom he became closely allied. He returned to Munich in 1914 and founded the Hans Hofmann School of Fine Arts the following year, traveling throughout Europe with his students during the summers of the 20's. In 1930 and 1931 he came to the United States to teach in the summer sessions at the University of California at Berkeley, and, on closing his school in Munich in 1932, moved permanently to the States. He taught at the Art Students League in New York and at the Thurn School in Gloucester, Massachusetts, for two years; in 1934 he founded the Hofmann School of Art in New York and a summer school in Provincetown, Massachusetts, in 1935. These he continued until 1958 when he gave up teaching to devote full time to painting. Although his first one-man show was held in Berlin in 1910, and he had exhibited on the West Coast in the 1930's and in New Orleans in 1941, his first exhibition in New York was arranged in 1944 by Peggy Guggenheim in her Art of this Century Gallery. From this time on his work was shown in the important annuals and group exhibitions across the country, and retrospective exhibitions were held at the Addison Gallery of American Art (1948), the Philadelphia Art Alliance (1956), the Whitney Museum of American Art (1957), and the Museum of Modern Art, New York (1963). Hofmann died in New York on February 17, 1966.

Golden Blaze 1958

 72×60

SIGNED, l.r.: hans hofmann '58; on back of canvas, u.l.: 72-60 golden blaze/1958/hans hofmann

COLL.: Dr. and Mrs. Joseph M. Krimsley, New York

REF.: C. Greenberg, hofmann, 1961, p. 15, ill. (in color); S. Hunter & H. Hofmann,

Hans Hofmann, 1963, no. 85, ill.

GIFT: The Friends of the Corcoran, 1968 68.37

Morton Livingston Schamberg (1881–1918)

Morton Livingston Schamberg was born in Philadelphia on October 15, 1881. He earned a Bachelor of Architecture Degree from the School of Fine Arts of the University of Pennsylvania in 1903, and that same year matriculated in the Pennsylvania Academy of the Fine Arts where he came under the particular attention of William Merritt Chase. He studied at the Academy until 1906, joining Chase on several summer trips organized for students to visit the capitals of Europe. In 1906 Schamberg's father financed a year abroad, spent for the most part in Paris. On his return to Philadelphia in 1907, he shared a studio with Charles Sheeler who had been a fellow-student at the Academy. They traveled together in Europe in 1908, and it was about this time they found a house and studio in Doylestown, Pennsylvania, where they worked each summer until Schamberg's death in the flu epidemic of 1918. Schamberg's first one-man show was held in a commercial gallery in Philadelphia in 1910. He was a member of the Society of Independent Artists and was included in the Armory Show of 1913, as well as in group exhibitions in New York of the young artists experimenting with Cubism and the Precisionist movement. His early death in Philadelphia on October 13, 1918 cut short a promising career which was just beginning to receive recognition.

Charles Sheeler and Nina Allender c. 1906

 $5 \times 3\frac{1}{2}$; wood panel

COLL.: Mrs. F. H. Detweiler, Stamford, Connecticut

REF.: Paintings by Morton L. Schamberg (1881–1918), Pennsylvania Academy of the Fine Arts, Philadelphia, 1963, n.p., no. 1; B. Wolf, Morton Livingston Schamberg, A Monograph, 1963, p. 43, no. 7, ill.

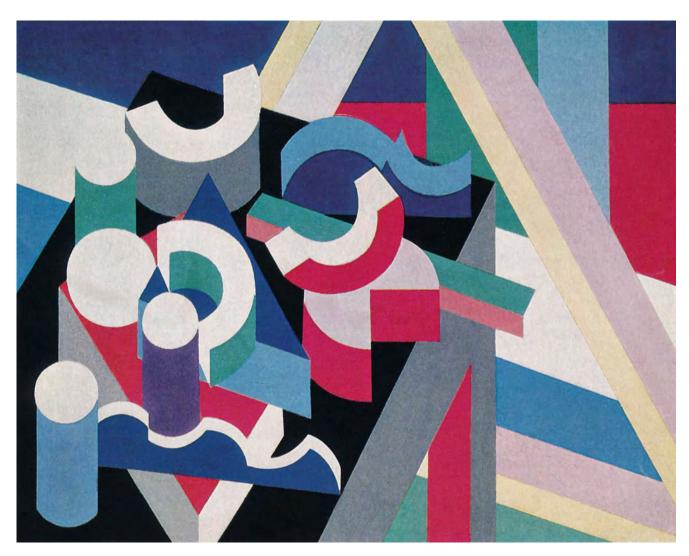
GIFT: Joan Detweiler, 1962

62.15.3

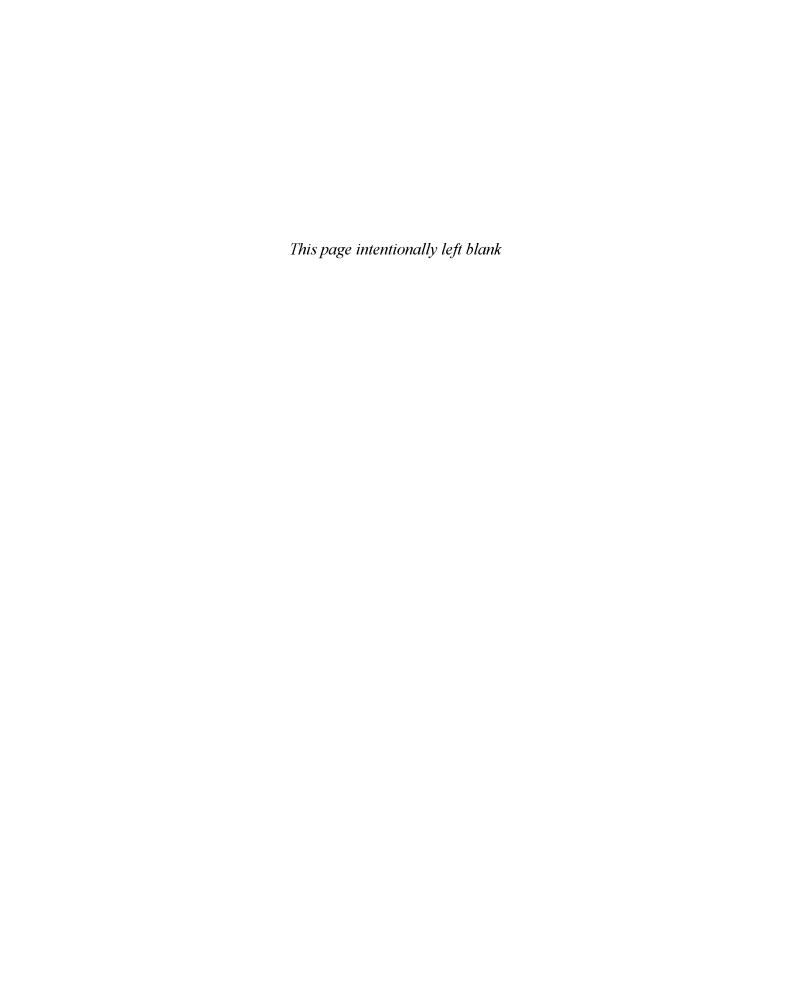
Schamberg, Charles Sheeler and Nina Allender were fellow-students at the Pennsylvania Academy. For further information about Sheeler, see below, p. 117.

Patrick Henry Bruce (1881–1936)

Patrick Henry Bruce was born at Long Island, Campbell County, Virginia, on April 21, 1881. After his graduation from high school at sixteen, he attended evening classes conducted by the sculptor Edward Valentine in Richmond, Virginia. From 1902 to 1903 he studied under William Merritt Chase and Robert Henri in New York, and in 1904 went to Paris where he settled permanently. There he worked on his own for the most part although he was an original member of the class organized in 1908 around Matisse whom he had met through Gertrude and Leo Stein. He was much influenced by Cézanne's paintings during this period, and later by Delaunay to whom he was introduced around 1912. He gained considerable recognition in France, exhibiting from 1907 to 1914 in the Salon d'Automne and with the young "independents", as well as in international exhibitions in Germany and Czechoslovakia. He was a member of the "New Society of American Artists in Paris," a group of painters such as Weber, Maurer and Steichen who seceded in 1908 from the more conservative "Society of American Artists in Paris." Four of his paintings were included in the Armory Show in 1913, and he was represented in the 1917 exhibition of the Society of Independent Artists and in group shows in the Montross Gallery, New York, in 1917 and 1918. About this time five of his paintings were acquired by the Société



Patrick Henry Bruce Forms



Anonyme in New York, an organization founded in 1920 to promote advanced American and European work through exhibition, publication and purchase. This collection is now in the Yale University Art Gallery. On the whole, however, Bruce's work was not well known in the States. He gave up painting entirely in 1932 and moved from his Paris studio to Versailles, destroying all but about fifteen of his canvases which he left in the care of his friend Henri Pierre Roché. He returned to New York in 1936, but had been in the city but a short time when he committed suicide on November 12, 1936.

Forms c. 1925-1926 $28\frac{3}{4} \times 35\frac{3}{4}$ COLL.: Henri Pierre Roché, Paris PURCHASE: Gallery Fund, 1968

68.2

This painting was one of the group left by Mr. Bruce with Monsieur Henri Pierre Roché in Paris when the artist returned to the United States a few months before his death in 1936. It is number 6 in his series *Formes*.

George Wesley Bellows (1882–1925)

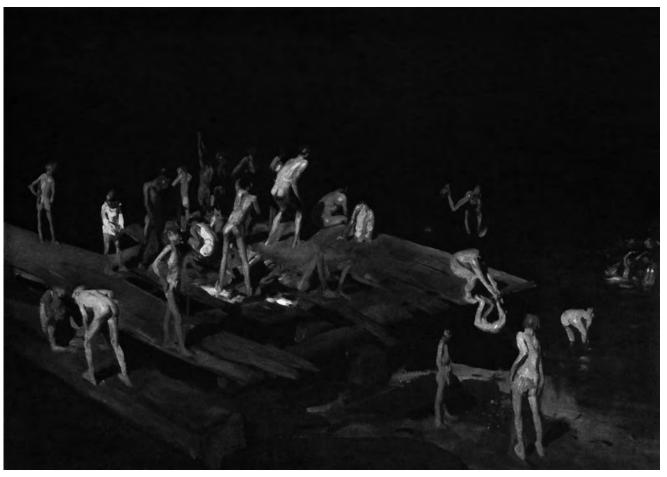
George Wesley Bellows was born in Columbus, Ohio, on August 12, 1882. He attended Ohio State University from 1901 to 1904 and in his senior year, refusing an offer to enter the field of professional baseball, left for New York to study at the New York School of Art under William Merritt Chase and Robert Henri who later became a close friend. By 1906 Bellows had established his own studio and had begun to exhibit his work. At the age of twenty-seven he was elected an Associate of the National Academy, the youngest Associate in the Academy's history. He was elected Academician in 1913. Although not an original member of "The Eight," he was allied with this group and their friends who bore the epithet "The Ashcan School." He exhibited with them in the first Independent Artists Exhibition in 1910 and participated in the New York Armory Show in 1913. Along with John Sloan he worked as a volunteer on the art staff of the socialist magazine, The Masses, and throughout his career supplemented his income by drawing illustrations for current periodicals and publications. In 1916 he took up lithography with considerable success and his work did much to rescue this art form from its commercial stigma. The Corcoran Gallery held two exhibitions of his prints, in 1922 and 1932. Bellows never traveled to Europe – he remained in New York, usually summering in Maine, until in 1920 he began yearly vacations in Woodstock, New York. He made one trip to California and New Mexico. His first prize won in 1908 was followed by many honors, including the First William A. Clark Prize and Gold Medal in the Corcoran's Ninth Biennial in 1923. At the height of his career he died suddenly of a ruptured appendix on January 8, 1925. The Metropolitan Museum of Art held a Memorial Exhibition of his work later in the same year.

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Forty-two Kids 1907
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 $42\frac{3}{8} \times 60\frac{1}{4}$

SIGNED, 1.1.: Geo Bellows.

COLL.: Robert C. Hall, Pittsburgh; Mr. and Mrs. Peter Glick, Pittsburgh REF.: 103rd Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1908, n.p., no. 750; Fifteenth Annual Exhibition of American Art, Cincinnati Art Museum, 1908, p. 8, no. 26, ill.; XIIIth Annual International Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1909, n.p., no. 20; R. G. McIntyre, "George Bellows – an



George Wesley Bellows Forty-two Kids

Appreciation," Art and Progress, vol. III, no. 10 (August 1912), pp. 679 ff., ill.; Memorial Exhibition of the Work of George Bellows, The Metropolitan Museum of Art, New York, 1925, p. 24, no. 4, ill.; R. E. Jackman, American Arts, 1928, p. 282, ill.; G. W. Bellows, Paintings of George Bellows, 1929, n.p., no. 8, ill.; G. W. Eggers, George Bellows (American Artists Series, Whitney Museum of American Art), 1931, p. 11, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 24, no. 10, ill.; Fortune, vol. IX, no. 6 (June 1934), p. 80, ill. (in color); A. Burroughs, Limners and Likenesses, 1936, p. 209, ill.; Half a Century of American Art, Art Institute, Chicago, 1939, p. 4, no. 13, ill.; P. Boswell, Jr., George Bellows, 1942, pp. 16 ff., ill. (in color); "George W. Bellows," Life, vol. XX, no. 12 (March 25, 1946), pp. 75 ff., ill. (in color); F. J. Roos, An Illustrated Handbook of Art History, 1954, p. 263, ill.; M. W. Brown, American Painting from the Armory Show to the Depression, 1955, p. 33, ill.; Fifty Paintings, 1905-1913, the Fiftieth Anniversary Exhibition, Buffalo Fine Arts Academy, 1955, p. 17, no. 2, ill.; George Bellows, a Retrospective Exhibition, National Gallery of Art, Washington, 1957, pp. 9 & 14, no. 4, ill.; Paintings by George Bellows, The Columbus Gallery of Fine Arts, Ohio, 1957, n.p., no. 3, ill.; C.G.A. Masterpieces of The Corcoran Gallery of Art, 1959, p. 62, ill.; W. H. Pierson & M. Davidson, eds., Arts of the United States, a Pictorial Survey, 1960, n.p., no. 2975, ill.; H. Dorra, The American Muse, 1961, p. 157, ill.; C. H. Morgan, George Bellows - Painter of America, 1965, passim, ill.; Triumph of Realism, The Brooklyn Museum, 1967, p. 85, no. 97, ill. PURCHASE: William A. Clark Fund, 1931

This scene depicting urchins swimming from an old pier in Manhattan, probably on the East River, is a variation of an earlier painting, *River Rats* (collection of Mr. Everett D. Reese). It was Bellows' second sale at the beginning of his career, his first to a private collector.

Abram Poole (1882–1961)

Abram Poole was born in Chicago on January 12, 1882. After graduation from Princeton University in 1904, he went to Munich to study painting in the Royal Academy and later to Paris where he worked under Lucien Simon. He returned to Chicago in 1912, set up a studio and became known principally for his work in portraiture. His service in the army from 1917 to 1920 interrupted his career, but after the War he settled in New York, exhibiting regularly in the national exhibitions throughout the 1920's, 1930's and 1940's — his work was included in ten Corcoran Biennials between 1923 and 1943. He was a member of the National Academy (Associate, 1933; Academician, 1938), of the National Institute of Arts and Letters, and of the New Society of Painters. Although he kept his residence in New York, he spent much time in his summer home at Old Lyme, Connecticut, where he died on May 24, 1961.

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Kitty c. 1939
40×26
SIGNED, on back, u.c.: Kitty by/ A. Poole
COLL.: Mrs. Paul B. Magnuson, Washington, D.C.
REF.: C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings,
1943, p. 28, no. 143
GIFT: Laura Magnuson, 1962
62.19
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The artist visited the West Indies in the late 1930's. A Dominican peasant woman posed for this figure.

Richard S. Meryman (1882–1963)

Richard S. Meryman was born in Boston on April 4, 1882. He studied at the School of the Museum of Fine Arts, Boston, under Frank W. Benson and Edmund C. Tarbell. He later was associated for fifteen years with Abbott H. Thayer, collaborating with Thayer in illustrating the latter's work on the protective coloration of animals. Meryman drove a Red Cross ambulance early in World War I, transferring in 1917 to a camouflage unit of the United States Army Engineers. After the War, he was appointed as Vice-Principal of the Corcoran School of Art, teaching also at the Pennsylvania Academy of the Fine Arts. He succeeded Edmund C. Tarbell in 1926 as Principal of the Corcoran School, a position he retained until his retirement in 1935. Meryman was best known for his portraits. Among his sitters were Calvin Coolidge, Jr., Andrew Carnegie, George E. Hamilton and Mrs. Dean Acheson. His paintings were exhibited in the Corcoran Biennials from 1919 to 1937 and in the annual exhibitions of the Pennsylvania Academy of the Fine Arts. The Corcoran Gallery held a one-man exhibition of his work in 1932. He died in Dublin, New Hampshire, in 1963.

Jeremiah O'Connor

20\(\frac{7}{8}\times 15\(\frac{7}{8}\)
SIGNED, on back of canvas, l.l.: Meryman
COLL.: Jeremiah O'Connor, Washington, D.C.
GIFT: Jeremiah O'Connor

68.28.25

Mr. O'Connor (1873-1954) was a member of the staff of the Corcoran Gallery, serving as Superintendent of Buildings and Grounds from 1928 until 1935 when he was appointed Curator, in which position he served until his retirement in 1948.

Samuel Burtis Baker (1882–1967)

Samuel Burtis Baker was born in Boston on September 29, 1882. He studied painting with Joseph De Camp in Boston and landscape painting with Edward H. Barnard at Belmont, Massachusetts, and Charles H. Davis at Mystic, Connecticut. After teaching at the Rindge School in Cambridge, Massachusetts, from 1918 to 1921, he came to Washington to serve as Vice-Principal and Instructor in Painting at the Corcoran School of Art, a position he held until 1935. During this period he also acted as Adjunct Professor of Painting in The George Washington University (1925–1936). Baker worked in portraiture as well as figure and landscape painting, winning such honors as the Second William A. Clark Prize and Silver Medal in the Corcoran Biennial of 1921/22 (see below) and the Bronze Medal at the Sesquicentennial International Exposition at Philadelphia in 1926. One-man exhibitions of his works were held at the Corcoran in 1932 and 1937. Baker died in Washington on March 10, 1967.

Interior with Figure

 $50\frac{3}{4} \times 40\frac{1}{2}$

SIGNED, l.l.: Burtis Baker

COLL.: purchased from the artist

REF.: Y. Abbott, "The Pennsylvania Academy's Annual Exhibition," The American Magazine of Art, vol. 12, no. 4 (April 1921), p. 134; C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921–Jan. 1922, p. 22, no. 41 (Second Prize and Silver Medal); V. Barker, "Contemporary American Paintings at The Corcoran Gallery of Art," Art and Archaeology, vol. XIII, no. 1 (Jan. 1922), p. 10, ill.; "Studio Talk," The Studio, vol. 83, no. 347 (Feb. 15, 1922), p. 111, ill.; Twenty-second Annual International Exhibition of Paintings, Carnegie Institute, Pittsburgh, 1923, n.p., no. 43; Revue du Vrai et du Beau, Paris, Mar. 10, 1924, p. 28, ill.; XIV Esposizione Internationale d'Arte della Citta di Venezia, Venice, 1924, p. 51, no. 4, ill.; Exhibition of Paintings by S. Burtis Baker, The Guild of Boston Artists, 1925, n.p., no. 9; Illustrated Catalogue, Department of Fine Arts, Sesquicentennial International Exposition, Philadelphia, 1926, p. 76, no. 632 (Bronze Medal); C.G.A. Catalogue of a Special Exhibition of Paintings by S. Burtis Baker, 1932, n.p., no. 21

PURCHASE: William A. Clark Fund, 1936 36.1

Edward Hopper (1882–1967)

Edward Hopper was born in Nyack, New York, on July 22, 1882. At the age of seventeen he entered a commercial art school for illustrators in New York, but as he was interested principally in painting he soon enrolled in the New York School of Art where he studied from 1900 to 1906 under Kenneth Hayes Miller and Robert Henri along with such fellow-students as George Bellows, Rockwell Kent, Guy Pène du Bois and Patrick Henry Bruce. He made three trips to Europe between 1906 and 1910, painting for extended periods in Paris and traveling in England, Holland, Germany, Belgium and Spain. For some years he supported himself in New York by working in commercial art and illustrating, painting as he had time and during his summer excursions to New England at Gloucester, Ogunquit and Monhegan. One of his paintings was included in the Armory Show in 1913 (his first sale), but his entries in the National Academy exhibitions were repeatedly refused and he received little recognition until he began to work in etching around 1915. His first one-man exhibition of paintings was held in the Whitney Studio Club in 1920, and his watercolors were shown there in 1922. From this time on his work was received with growing enthusiasm until, from 1930 until his death in 1967, it was included regularly in important national



Edward Hopper Ground Swell

exhibitions, winning numerous awards and honors, among them the First William A. Clark Prize and Gold Medal in the Corcoran Biennial of 1937. A retrospective of his work was held at the Museum of Modern Art in New York in 1933, the first of many shown in the principal museums across the country. In 1952 he was one of four artists chosen to represent the United States in the Venice Biennale. During these years he divided his time between his studio on Washington Square in New York and his summer home at South Truro on Cape Cod, with occasional travel to the South West and to Mexico. He died in New York on May 15, 1967 at the age of eighty-four. Hopper was elected member of the National Institute of Arts and Letters in 1945 and of the American Academy of Arts and Letters in 1955.

Ground Swell 1939

 $36\frac{1}{2} \times 50\frac{1}{4}$

SIGNED, l.r.: EDWARD HOPPER

COLL.: purchased from the artist REF.: Survey of American Painting.

REF.: Survey of American Painting, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1940, n.p., no. 329, ill. (dated 1939); Second Biennial Exhibition of Contemporary American Paintings, Virginia Museum of Fine Arts, Richmond, 1940, p. 23, no. 93, ill.; C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 27, no. 98; Sport in American Art, Museum of Fine Arts, Boston, 1944, p. 16, no. 69, ill.; Edward Hopper, American Artists Group, New York, 1945, p. 17, ill.; The Coast and

the Sea, a Survey of American Marine Painting, The Brooklyn Museum, 1948/9, p. 28, no. 64, ill.; L. Goodrich, Edward Hopper, Penguin Books, 1949, p. 15, ill.; L. Goodrich, Edward Hopper, Retrospective Exhibition, Whitney Museum of American Art, New York, 1950, p. 56, no. 52, ill.; Sport in Art from American Collections Assembled for an Olympic Year, Sports Illustrated and American Federation of Arts, New York, 1955, n.p., no. 53, ill.; L. Goodrich, Edward Hopper, Whitney Museum of American Art, New York, 1964, pp. 42, 65, no. 36, ill.; Fine Art Reproductions of Old and Modern Masters, New York Graphic Society, 1965, p. 356, no. 6004, ill. (in color); São Paulo 9: United States of America/Estados Unidos da America, IX Biennial of the Museum of Modern Art, São Paulo, Brazil, 1967, p. 158, no. 21

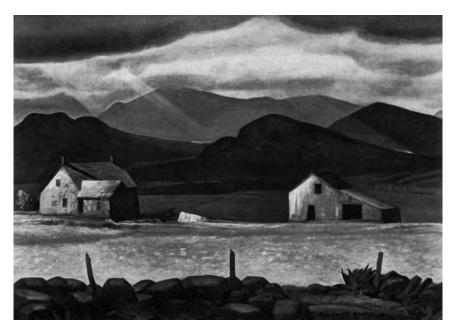
PURCHASE: William A. Clark Fund, 1943

43.6

This painting was inspired by sailing days in Wellfleet Harbor, near Hopper's home in Truro, Massachusetts. "The boat," he said, "could be a Cape Cod catboat, but once was a familiar type on the Hudson River."

Rockwell Kent (1882–1971)

Rockwell Kent was born in Tarrytown Heights, New York, on June 21, 1882. He studied architecture at Columbia University, but in his junior year switched to painting, working under William Merritt Chase, Robert Henri, and finally with Abbott H. Thayer in Dublin, New Hampshire. In 1909 he married Thayer's niece and was employed for a period working on Thayer's theories of camouflage based on the protective coloration in animals. He made the first of a succession of trips to primitive parts of the world in 1914 and 1915 when he spent a winter in Newfoundland. In 1918/19 he lived for a winter on Fox Island, Alaska. His book Wilderness, illustrated with drawings completed on the expedition, was published shortly after his return. In 1922 he sailed a 4-ton craft to Tierra del Fuego at the tip of South America, and again his illustrated book Voyaging recounts his experiences. A year in Greenland in 1934 to 1935 resulted in Salamina. When not on these long treks, he lived and painted on his working dairy farm which he built in the Adiron-



Rockwell Kent Adirondacks

dacks at Ausable Forks, New York. This area is perpetuated in *This is My Own*, published in 1940. His many interests have been summed up thus (*The Carnegie Magazine*, Carnegie Institute, Pittsburgh, January, 1943): "[Kent] is an artist – painter, wood engraver, lithographer, illustrator and mural painter – author, architect, traveler, explorer, editor, pamphleteer, farmer and patriot." He was never a "joiner," but he was a member of the National Institute of Arts and Letters and an honorary member of the Academy of Fine Arts of the U.S.S.R. He died in Plattsburgh, New York, on March 13, 1971.

Adirondacks 1928/30

 $38\frac{1}{2} \times 54\frac{7}{8}$

SIGNED, l.r.: Rockwell Kent/1928/30 COLL.: purchased from the artist

REF.: 127th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1932, p. 33, no. 340 (Jennie Sesnan Gold Medal); "The Twelfth Exhibition of Contemporary American Oils," The Bulletin of the Cleveland Museum of Art, Nineteenth Year, no. 6 (June 1932), p. 99, ill.; American Art Annual, vol. 29 (1932), p. 298, ill.; C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932—Jan. 1933, p. 59, no. 136; "Greenland" and Other Subjects by Rockwell Kent, Macbeth Gallery, New York, 1934, n.p., no. 20, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 61, no. 206, ill.; F. Watson, American Painting Today, American Federation of Arts, 1939, p. 34, ill.; W. S. Hall, Eyes on America, the United States as Seen by Her Artists, [1939], p. 45, ill.; S. Cheney, Story of Modern Art, 1941, p. 597, ill.; American Landscape Painters, 1800–1960, Norfolk Museum of Arts and Sciences, Virginia, 1961, n.p., no. 19

34.4

59.9

PURCHASED: William A. Clark Fund, 1934

A. F. Levinson (1883–1946)

Abraham Frater Levinson was born in Russia on August 1, 1883. When he was five years old his family moved to the United States and settled in New York. He received an LL.B. Degree from the Law School of New York University and practiced law in New York for about five years, but in 1919 he enrolled in classes at the Art Students League and soon after abandoned law for painting. He studied with Robert Henri and Max Weber, and, after a trip abroad, spent the rest of his life painting in New York and in the environs of Gloucester, Massachusetts. From 1921 he conducted art classes each summer for many years at Rockport, Massachusetts. He was closely connected with the Art Students League and served on its board of control during the 1930's, working strenuously for the liberalization of the League's program. During his last years he lived at Jamaica, Long Island, where he died on July 21, 1946. A memorial exhibition of his work was held at the Art Students League in September 1947.

Woodstock Snow Landscape

16×20; canvas board

SIGNED, l.r.: A. F. LEVINSON; on back frame, u.l.: Woodstock in Snow

COLL.: Mrs. Abraham Frater Levinson, the artist's wife

PURCHASE: Gallery Fund, 1959



Abraham Frater Levinson Woodstock Snow Landscape



Eugene Edward Speicher Sara Rivers

Eugene Speicher (1883–1962)

Eugene Speicher was born in Buffalo, New York, on April 5, 1883. After attending high school for three years in Buffalo, he worked first in a lumberyard and later in a publishing house while taking night courses at the Albright Art School. In 1907 he went to the Art Students League in New York on a scholarship, and, through further scholarships and income derived from making "quick portraits," continued working at the League under William Merritt Chase and in 1909 at Robert Henri's school. In 1910 he traveled in Europe, studying the museum collections in France, Spain, Germany, Italy, Holland and England, the first of many such trips. About this time he found a summer home in Woodstock, New York, and he established the pattern of painting seven months in the country and five months in New York. He was known pre-eminently as a portrait painter, and until 1926 his principal source of income came from portrait commissions. After this date he chose his sitters more selectively for their particular interest and turned increasingly to work in landscape and flower pieces. Speicher won many honors from student days throughout his life and was included in all the important exhibitions of his period. He was awarded the Second William A. Clark Prize and Silver Medal in the Corcoran's Biennial in 1928, and the First Prize and Gold Medal in the 1935 Biennial. An exhibition of forty of his drawings was held in the Corcoran in 1931. He was a member of the National Academy (Associate, 1911; Academician, 1925) and of the National Institute of Arts and Letters. Speicher died in Woodstock, New York, on May 11, 1962.

Sara Rivers 1924

 $45^{\frac{3}{4}} \times 37$

SIGNED, 1.1.: Eugene Speicher

COLL.: A. Conger Goodyear, New York

REF.: Exhibition of Paintings and Drawings by Eugene E. Speicher, Department of Fine Arts, Carnegie Institute, 1924/25, n.p., no. 23; Exhibition of Paintings by Eugene Speicher N.A., Omaha Society of Fine Arts, Nebraska, 1926, n.p., no. 3; The Arts, vol. XIII, no. 2 (Feb. 1928), p. 115, ill. (incorrectly listed as Miss Anne Rivers); C.G.A, The Twelfth Exhibition of Contemporary American Oil Paintings, Nov. 1930–Jan. 1931, p. 85, no. 239, ill. (as Portrait of a Young Girl); C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 97, no. 302, ill.

PURCHASE: William A. Clark Fund, 1930

Speicher informed the Gallery that the sitter for this portrait was a Hungarian girl named Sara Rivers who was visiting friends in Woodstock, New York.

Abel George Warshawsky (1883–1962)

Abel George Warshawsky was born in Sharon, Pennsylvania, on December 28, 1883. In his youth his family moved to Cleveland, Ohio, where he received his first art instruction, continuing his training at the Art Students League in New York and under Louis Loeb and the elderly Winslow Homer. After several years of illustrating for *Harper's* and other periodicals, he went to Paris in 1909, remaining in Europe for more than a quarter of a century. He painted in Brittany, Normandy and Provence, as well as in Italy and Spain. He won considerable recognition in France; his paintings were purchased for the collections of the Petit Palais and the Luxembourg Gallery, and the French Government made him a Chevalier of the Legion of Honor in 1933. He visited frequently in the United States, keeping close ties with his family and friends in Cleveland and exhibiting in New York and in many of

the annual exhibitions across the country during the 1930's. His later years were spent in Monterey, California, where he died on May 30, 1962.

Woman of Finistère 1933

 $15\frac{1}{2} \times 12\frac{1}{2}$; wood panel

SIGNED, u.r.: A. G. Warshawsky-

COLL.: Mr. and Mrs. Curt C. Schiffeler, Washington, D. C.

REF.: R.-L. Pillet, L'Œuvre Française d'un peintre Amèricain, A. G. Warshawsky, 1936, p. 25, ill. (listed as Femme du Cap); Recent Paintings by Abel G. Warshawsky, Paul Reinhardt Galleries, New York, 1938, n.p., no. 5, ill. (listed as Portrait of an Old Woman) GIFT: Mr. and Mrs. Curt C. Schiffeler, 1938

Charles Sheeler (1883–1965)

Charles Sheeler was born in Philadelphia on July 16, 1883. He attended the Philadelphia School of Industrial Art from 1900 to 1903, and the Pennsylvania Academy of the Fine Arts from 1903 to 1906, working under William Merritt Chase. He joined Chase and his students on two summer study trips abroad - in 1904 to London and Holland, and in 1905 to Spain. He shared a studio in Philadelphia with the painter Morton Schamberg in 1906 and during the next two years had paintings accepted in exhibitions at both the National Academy and the Pennsylvania Academy of the Fine Arts. He held his first one-man show in a Philadelphia gallery in 1908. After a trip of three months to Italy and France in 1908/9, Schamberg and Sheeler settled down again in their Philadelphia studio, working weekends and summers on a farm they had acquired near Doylestown, Pennsylvania. In 1912 they both took up commercial photography as a means of income. Sheeler gradually developed this medium into an art form which had a profound influence on his painting. After Schamberg's death in 1918, Sheeler moved to New York, although he kept the Doylestown house until 1923. Six of his paintings had been shown in the Armory Show in 1913, and his work was represented in the Forum exhibition in 1916 and in the Society of Independent Artists' exhibition in 1917. From this time on his paintings, drawings and photographs were shown regularly in New York and in national exhibitions with increasing recognition. The first major retrospective of his work was held in the Museum of Modern Art, New York, in 1939. After living in South Salem, New York, and in Ridgefield, Connecticut, he finally moved to Irvington-on-Hudson in 1942, his permanent home, although photographic commissions took him to many parts of the country. After 1945 Sheeler devoted the greater part of his time to painting. He served as artist-in-residence at Phillips Academy, Andover, Massachusetts in 1946, and at the Currier Gallery of Art at Manchester, New Hampshire in 1948. In 1959 he suffered a paralytic stroke which prevented further work; he died in a hospital near his home at Irvington-on-Hudson on May 7, 1965.

Dahlias and Asters 1912

 $20\frac{1}{8} \times 14\frac{1}{8}$

INSCRIBED ON BACK: "Dahlias and Asters"/C. R. Sheeler 1912

COLL.: Mrs. F. H. Detweiler, Stamford, Connecticut

REF.: International Exhibition of Modern Art, Association of American Painters and Sculptors (Armory Show), New York, 1913, n.p., no. 976; 1913 Armory Show: 50th Anniversary Exhibition 1963, Munson-Williams-Proctor Institute, Utica, 1963, pp. 137 and 205, no. 976, ill.; Charles Sheeler, National Collection of Fine Arts, Smithsonian Institution, Washington, 1968, pp. 12, 109, no. 4, ill.

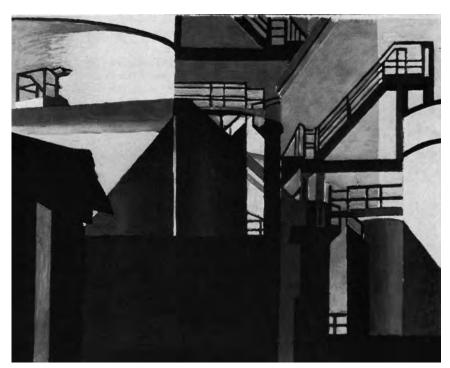
GIFT: Joan B. Detweiler, 1962

62.15.1

This painting is one of six shown by Sheeler in the 1913 Armory Show in New York.



Charles Sheeler Dahlias and Asters



Charles Sheeler Western Industrial

Landscape c. 1912

 $7\frac{1}{2} \times 9\frac{1}{2}$; composition board

COLL.: Mrs. F. H. Detweiler, Stamford, Connecticut

GIFT: Joan B. Detweiler, 1962

62.15.2

Western Industrial 1954

 8×10 ; tempera on plexiglas

COLL.: the artist's estate

REF.: Charles Sheeler Exhibition, Tempera on Plexiglas, Downtown Gallery, New York, 1965, n.p., no. 7; J. Harithas, "250 Years of American Art," Apollo, July 1966, p. 70, ill.

PURCHASE: William A. Clark Fund, 1965

65.9

In preparing his Industrial Series Sheeler usually worked in three stages. He first made a sketch in tempera on paper; then, in tempera on plexiglas; and finally, completed the painting in oil on canvas. The *Western Industrial* sketch on paper is in the collection of Mr. and Mrs. Allan D. Emil, New York; the oil on canvas version, in the collection of Mr. and Mrs. Leigh B. Block, Chicago.



Jules Pascin Lucy Krohg

Jules Pascin (1885–1930)

Julius Mordecai Pincas, later known as Pascin, was born in Vidin, Bulgaria, on March 31, 1885. His family moved to Bucharest in 1892, and, after school in Vienna from 1896 to 1901, he joined them to work briefly in his father's grain business. His main interest, however, was art, and he soon returned to Vienna to study painting, and in 1903/04 moved to Munich where he attended the Heymann Art School and drew cartoons for the German periodicals Jugend and Simplicissimus. At this time he assumed the anagrammatic name Pascin which he was to use for the rest of his life. After studying briefly in Berlin, he settled in Paris in December 1905, and until 1914 played an active role in the life of the young artists there, exhibiting in Berlin, Cologne, in the New York Armory Show of 1913, and in the Salon d'Automne and the Salon des Indépendants in Paris. In the fall of 1914 he went to New York where he remained until 1920, becoming an American citizen and working in that circle of painters – Alexander Brook, Pop Hart, Walt Kuhn, Yasuo Kuni-

yoshi, Guy Pène du Bois and Max Weber – who frequented the Penguin Club. He traveled in the southern states and in Cuba before returning to Paris late in 1920 and, during the next few years, visited North Africa, Italy, Spain and Portugal. During the 20's he exhibited in both Paris and New York, returning to New York in 1927/28 in order to retain his American citizenship. Although Pascin's work had received considerable recognition a series of unfavorable reviews in 1930 discouraged him, and he committed suicide in Paris on June 2, 1930. To honor the artist all art galleries in Paris were closed on the day of his funeral and memorial exhibitions were held in 1931 in both New York and Paris.

Lucy Krohg†

 $31\frac{1}{8} \times 24\frac{5}{8}$

COLL.: Francis Biddle, Washington, D.C.

GIFT: Francis Biddle, 1958

58.12

The artist met Lucy Krohg, wife of the Norwegian painter Per Krohg, in Paris in the fall of 1920. On Pascin's death his estate was divided between his former wife, Hermine David, and Madame Krohg who opened the Galerie Lucy Krohg in Paris in 1931 with an exhibition of Pascin's works.

George Biddle (1885–)

George Biddle was born in Philadelphia on January 24, 1885. He attended Harvard College, graduating from Harvard Law School with an LL.D. Degree in 1911. He was admitted to the bar in Pennsylvania but never practiced, pursuing instead a career in art. From 1911 to 1914 he studied in Paris at the Julian Academy, painting with Frieseke at Giverny or traveling during the summers. He worked in Munich during 1914, in Rome in 1915, and when in America during this period, studied at the Pennsylvania Academy of the Fine Arts in Philadelphia. During World War I Biddle served with the U.S. Army in Europe (from 1917 to 1919). In 1920 he went to Tahiti where he spent twenty-three months in a native Polynesian village, experimenting in many media. After three more years in Europe, principally in Paris, he returned to America, building a home at Croton-on-Hudson, New York, which has remained his residence, although he has traveled extensively in the States, in Europe, Latin America and in Asia. Biddle was active in initiating the Federal Art Project in the Works Progress Administration in the 30's, and during World War II was appointed chairman of the War Department Art Commission to organize the making of pictorial records of the war. From 1950 he served for four years on the Fine Arts Commission in Washington. During his career he has held about one hundred one-man exhibitions in America, Europe, and the Far East, and has executed mural commissions in Washington, Rio de Janeiro and Mexico City. His work in lithography has been prodigious. He is a member of the National Institute of Arts and Letters, the National Society of Mural Painters, and the Society of American Graphic Artists.

Terae Hara 1922

 22×16

SIGNED, l.l.: Biddle 1922; inscribed on back, c.: TERAE HARA/ NO. 84/ Biddle COLL.: the artist

GIFT: the artist, 1968

68.33.1

The artist mentions this Tahitian girl and her friends in his autobiography, An American Artist's Story (1939), on pages 194 and 195.



George Biddle Hélène Sardeau

Black Ice on Calabaugh Pond†

 $25\frac{1}{4} \times 31\frac{3}{4}$

SIGNED, l.r.: Biddle. 1929; on back: Biddle. 1929./ No. 188/ Black Ice on Calabaugh Pond

COLL.: Mrs. Francis Biddle, Washington, D.C.

GIFT: Katherine Garrison Biddle, 1958 58.29

Calabaugh Pond is located in Croton-on-Hudson, New York, near the artist's home.

Hélène Sardeau 1931

 $25\frac{1}{4} \times 35\frac{1}{4}$

SIGNED, l.l.: Biddle. 1931; inscribed on back, u.c.: 214 / Hélène Sardeau

COLL.: the artist

GIFT: the artist, 1968

68.33.5

Hélène Sardeau (1900-1969), the artist's wife, was born in Antwerp, Belgium, and came to the United States in 1914, becoming a naturalized citizen in 1933. A sculptor, she studied at Barnard College, Cooper Union, the Art Students League and the School of American Sculpture. Her work is in such collections as those of the Whitney Museum of American Art, the Metropolitan Museum of Art and the Smithsonian Institution, and her limestone statue of a manacled slave stands in Fairmount Park, Philadelphia. Biddle made several portraits of her in various media.

Yoke of Oxen† 1932

 $15\frac{3}{8} \times 19\frac{1}{2}$

SIGNED, l.l.: Biddle/1932

COLL.: Mrs. Francis Biddle, Washington, D.C.

GIFT: Katherine Garrison Biddle, 1963

63.14

This oil sketch was made as a study for a large painting of the subject now in the Chrysler Art Museum, Provincetown, Massachusetts.



George Biddle At Ticino's

At Ticino's 1933

30×40

SIGNED, l.l.: Biddle - 1933; on back of canvas: Biddle/289/At Ticino's

COLL.: the artist

REF.: George Biddle, Boyer Galleries, Philadelphia, 1935, n.p., no. 12

GIFT: the artist, 1969

Ticino's was a small Italian restaurant in Greenwich Village, New York, run by Angelo Rososco Ticino and frequented by many artists in "speak-easy" days. In this scene the painter Morris Kantor sits at the left opposite his wife, Martha Ryder, also an artist. Three preparatory drawings for the painting are in the Corcoran collection – a portrait of both Kantor and his wife and a sketch for the final composition.

1969.17

Bernard Karfiol (1886–1952)

Bernard Karfiol was born of American parents in Budapest, Hungary, on May 6, 1886. He spent his boyhood in the environs of Brooklyn and at the age of thirteen attended Pratt Institute. He won a scholarship to study at the National Academy in 1900, and continued his art training in Paris at the Julian Academy where he worked under Jean Paul Laurens from 1901 to 1902. He remained in France until 1906, working independently and exhibiting in the Paris Salon of 1904 and the Salon d'Automne of 1905. On his return to America he settled in New York and, to supplement his income, taught from 1908 to 1913. Gertrude Vanderbilt Whitney was an early sponsor and arranged classes for him in her studio. His work was included in the 1913 Armory Show and, in 1917, was shown in New York in a joint exhibition with John Marin. In the early 20's Karfiol's paintings came to the attention of Joseph Brummer, and one-man exhibitions held in the Brummer Galleries in 1923, 1925 and 1927 brought him wide-spread recognition. From this time on his work was represented in important national exhibitions, bringing him such awards as the First William A. Clark Prize and Gold



Bernard Karfiol Summer

Medal in the 1928 Corcoran Biennial. He lived throughout his life in or near New York, summering in Ogunquit, Maine, and taking an occasional trip to Cuba, Jamaica, or Mexico. He died in his home at Irvington-on-Hudson on August 16, 1952.

Summer 1927 $46\frac{3}{8} \times 60\frac{3}{8}$ SIGNED, l.l.: Bernard Karfiol COLL.: purchased from the artist

REF.: C.G.A. The Eleventh Exhibition of Contemporary American Oil Paintings, 1928, p. 51, no. 132, ill. (First William A. Clark Prize and Gold Medal); A. S. Riggs, "The Eleventh Corcoran Biennial," Art and Archaeology, vol. XXVI, no. 5 (Nov. 1928), pp. 169 ff., ill.; American Art Annual, American Federation of Arts, vol. XXV (1928), p. 81, ill.; H. Cahill, "Bernard Karfiol," Creative Art, vol. X, no. 3 (March 1932), pp. 181 ff., ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 61, no. 181, ill.; A. Burroughs, Limners and Likenesses, 1936, pp. 183 f., ill.; An Exhibition of Paintings, Water Colors and Drawings by Bernard Karfiol, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1939, n.p., no. 14, ill.; Contemporary Art: Official Catalogue, Department of Fine Arts, Golden Gate International Exposition, San Francisco, 1939–1940, p. 42, no. 200; C.G.A. The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 15, no. 11, ill. PURCHASE: William A. Clark Fund, 1928

This family scene, painted at Ogunquit, Maine, in the late summer of 1927, portrays (from left to right), Karfiol's wife, Margaret, his daughter, Virginie, and his son, George.

Henry Lee McFee (1886–1953)

Henry Lee McFee was born in St. Louis, Missouri, on April 14, 1886. He was working as a surveyor when, at the age of twenty-one, it became financially possible for him to take up the study of art. After a year at Stevenson's



Henry Lee McFee Corner of a Room

Art School in Pittsburgh, he went in 1908 to the Art Students League School in Woodstock, New York, studying under Birge Harrison, and found the art colony there so congenial that he remained for twenty-five years, painting and teaching and occasionally exhibiting in New York and in national group exhibitions. The inclusion of eight of his canvases in the *Forum* exhibition of 1916 provided the first comprehensive showing of his work; it was not until 1927 he held his first one-man exhibition. In the late 30's he settled in Claremont, California, where he served as Professor of Art at Scripps College and at the Claremont Graduate School. His work was influenced by the progressive trends of the early Twentieth Century – Post-Impressionism, Fauvism and Cubism – to the extent that contemporary critics considered him experimental and an "intellectual painter." He won such honors as the Fourth William A. Clark Prize in the Corcoran Biennial in 1928 and the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1937.

He was a member of the National Academy (Academician, 1950) and of the National Institute of Arts and Letters. McFee died in Pasadena, California, on March 19, 1953.

Corner of a Room

 $40 \times 30\frac{1}{4}$

SIGNED, 1.1.: -McFee-

coll.: purchased from the artist

REF.: The 1936 International Exhibition of Paintings, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1936, n.p., no. 78, ill.; C.G.A. The Fifteenth Biennial Exhibition of Contemporary American Oil Paintings, 1937, p. 39, no. 52, ill.; A. Bury, "Oil Painting of Today," The Studio, 1938, (Special Spring Number), p. 106, ill.; Gardens, Houses and People, vol. XIII, no. 3 (March 1938), ill. (on cover); C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 67, no. 233, ill.; W. S. Hall, Eyes on America: the United States as Seen by Her Artists, [1939], p. 145, ill.

37.2

41.88

PURCHASE: William A. Clark Fund, 1937

John R. Grabach (1886–

John R. Grabach was born in Greenfield, Massachusetts, in 1886. He attended the Art Students League in New York, studying under Kenyon Cox, George B. Bridgman and Frank V. DuMond, and has for many years taught at the Newark School of Fine and Industrial Art in New Jersey. He claims to have had over three thousand students in his long career, many of whom have become well-known artists. He has exhibited in the large national exhibitions across the country, winning such awards as the Peabody Prize at the Chicago Art Institute, the Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts, and the Second William A. Clark Prize and Silver Medal in the Corcoran Biennial of 1932. He was elected Associate Member of the National Academy in 1961 and Academician in 1968. Grabach lives in Irvington, New Jersey, where he is Director of the Irvington Art Museum Association.

Waterfront - New York

 36×42

SIGNED, I.I.: John R. Grabach; on stretcher: Waterfront-New York

COLL.: purchased from the artist

PURCHASE: William A. Clark Fund, 1941

The scene depicts workmen beneath the Brooklyn Bridge, New York.

Leopold Gould Seyffert (1887–1956)

Leopold Gould Seyffert was born in California, Missouri, on January 6, 1887. He studied at the Stevenson Art School in Pittsburgh and at the Pennsylvania Academy of the Fine Arts under William Merritt Chase. He won two European traveling scholarships which he utilized for study in France and Spain where he worked under Ignacio Zuloaga. During the First World War he served in the Navy and afterward went to South America, spending an extended period in Peru. Back in the United States he taught briefly at the Art Institute of Chicago (1920), and at the National Academy of Design in New York, but soon devoted full time to painting. Although Seyffert painted decorative and flower pieces, he is mainly noted as a portrait painter. Among his sitters were distinguished industrialists, jurists, bankers and artists, such as Andrew W. Mellon, Henry Clay Frick, Leopold Stokowski and Fritz

Kreisler. He was the winner of many awards, such as the First Hallgarten Prize at the National Academy of Design (1918) and the Carroll H. Beck Gold Medal for Portraits (1918) and the Temple Gold Medal (1921) at the Pennsylvania Academy of the Fine Arts. His paintings were represented in national and international exhibitions and were included in each Corcoran Biennial from 1912 to 1943. The Corcoran Gallery held a one-man exhibition of his charcoal portraits in 1930. Seyffert's work is in the collections of such galleries as the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Detroit Art Institute, the Carnegie Institute, Pittsburgh, and the Metropolitan Museum of Art. In 1916 he was elected an Associate Member of the National Academy of Design; an Academician in 1925. He died in New Jersey on June 13, 1956.

John G. Johnson 1921

 $30\frac{1}{4} \times 25\frac{1}{4}$

SIGNED, I.r.: Leopold Seyffert 1921.

COLL.: purchased from the artist

REF.: C.G.A. The Ninth Exhibition of Contemporary American Oil Paintings, Dec. 1923– Jan. 1924, p. 43, no. 130, ill.; R. F. Salade, "The Johnson Gallery, Philadelphia," The American Magazine of Art, vol. XV, no. 5 (May 1924), p. 239, ill.; Leopold Seyffert, Portraits, Grand Central Art Galleries, New York, 1925, n.p., ill.

PURCHASE: William A. Clark Fund, 1923

23.12

26.801

John Graver Johnson, corporation lawyer and art collector, was born in Philadelphia in 1841. He graduated from the law school of the University of Pennsylvania in 1863 and was admitted to the Philadelphia bar in the same year. He became a specialist in corporation law. Over a period of forty years he built up one of the great private art collections in America which now forms an important part of the collections in the Philadelphia Museum of Art. He died in Philadelphia in 1917. A replica of this portrait now hangs in the offices of the Philadelphia law firm known as Saul, Ewing, Remick and Saul.

Myself 1925

27×24; composition board

SIGNED, I.I.: Leopold Seyffert/1925

COLL.: purchased from the artist

REF.: C.G.A. The Tenth Exhibition of Contemporary American Oil Paintings, 1926, n.p.,

no. 198, ill.; All Arts (May 1926), p. 30, ill.

PURCHASE: William A. Clark Fund, 1926

Seyffert painted at least seven self-portraits. The Chicago Art Institute and the Detroit Museum of Art each own examples.

Randall Davey (1887–1964)

Randall Davey was born in East Orange, New Jersey, on May 24, 1887. He studied architecture at Cornell University and immediately on his graduation in 1909 joined Robert Henri's classes in New York. He traveled to Europe with Henri and his students, visiting France, Holland and Spain, and in 1911 conducted one of his classes in Spain. He often spent his summers on the New England coast, especially at Gloucester where he painted the Portuguese fisher-folk and harbor life. Around 1918 he worked for over a year in Cuba. He taught briefly at the Chicago Art Institute and the Kansas City Art Institute, served as instructor at the Broadmoor Art Academy in Colorado Springs from 1925 to 1930 and was Professor in Art at the University of New Mexico in 1956. In 1919 he moved his studio from New York to Santa Fe, New Mexico, which remained his residence until his death on November 7, 1964. While Davey used a variety of media and did considerable work in

portraiture, landscape, still life and mural decoration, he was best known for his scenes of the race track. One of his paintings was included in New York's 1913 Armory Show and his work won awards in exhibitions at the National Academy of Design and in other competitive exhibitions. He was elected an Academician in 1938, and was a member of the Society of Independent Artists, the National Association of Portrait Painters, and the National Association of Mural Painters.

Old Sea Captain 1915

 $40\frac{1}{8} \times 32\frac{1}{8}$

SIGNED, l.l.: Randall Davey; on back of canvas: OLD SEA CAPTAIN,/Randall Davey

COLL.: Mrs. Robert E. Westcott, New York

REF.: American Magazine of Art, vol. 7, no. 8 (June 1916), pp. 314 ff., ill.; American Art Annual, American Federation of Arts, 1916, vol. XIII, p. 84, ill.; L. Bryant, American Pictures and Their Painters, 1925, p. 289, ill.

GIFT: Mrs. Robert E. Westcott, 1916

This portrait of an old fisherman was painted at Briars Neck, Gloucester, where Davey made studies of members of the Portuguese fishing colony which had settled there.

Paddock No. 1

 $20\frac{1}{4} \times 30\frac{1}{4}$

SIGNED, 1.r.: Randall Davey

COLL.: purchased from the artist

REF.: C.G.A. The Fourteenth Biennial Exhibition of Contemporary American Oil Paintings,

1935, p. 81, no. 218

PURCHASE: Anna E. Clark Fund, 1935

A watercolor bearing the same title and presumably a study for this painting was in a private collection in 1931 when it was included in an exhibition of Davey's works at the Albright Art Gallery in Buffalo. An ink drawing, *Paddock No. 1*, was exhibited at the Roswell Museum and Art Center, Roswell, New Mexico, in 1962/63. Its present location is unknown.

Henry Elis Mattson (1887–1971)

Henry Elis Mattson was born in Gothenburg, Sweden, on August 7, 1887. He came to America at the age of nineteen, settling in Worcester, Massachusetts, where he secured employment in a machine shop. He tells that he bought his first paint box in 1912 and immediately began evening classes in the Worcester Art Museum School. He returned to Sweden in 1913, but his drawing teacher there was discouraging and advised that he take up a practical trade in the United States. This advice he followed, finding work as foreman with the International Harvester Company in Chicago; however, he still continued to paint as time permitted. In 1916 he went to Woodstock, New York, for three months of study with John Carlson in landscape painting, and he remained there until his death on September 8, 1971. His first one-man show was held in New York in 1920, and his work was included in the major national and international group exhibitions from that time through the 50's. He won such honors as a Guggenheim Fellowship for Creative Painting in 1935, the First William A. Clark Prize and Gold Medal in the Corcoran Biennial of 1943 for the painting listed below, and the Jennie Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts in 1945. Mattson was a member of the American Society of Painters, Sculptors and Gravers, and was elected Academician in the National Academy in 1950.



Henry Elis Mattson Rocks

Rocks 1942

 $32\frac{1}{4} \times 42$

SIGNED, l.l.: Mattson

COLL.: purchased from the artist

REF.: C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 27, no. 111, ill. (First William A. Clark Prize and Gold Medal); Art Digest, vol. 17, no. 12 (March 1943), p. 8, ill.; Magazine of Art, vol. 36, no. 4 (April 1943), p. 136, ill.; C.G.A. The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 17, no. 18

PURCHASE: William A. Clark Fund, 1943

43.2

Mr. Mattson wrote to the Gallery concerning this painting: "'The Rocks' are not any special rocks. I painted them because I could express an element of strength and rhythm of nature through the medium of rocks and water. I try to convey the inner life of nature, its unity and its wholeness . . ."

Josef Albers (1888–)

Josef Albers was born in Bottrop, Westphalia, Germany, on March 19, 1888. He attended the Royal Art School, Berlin, from 1913 to 1915, the School of Applied Art, Essen, from 1916 to 1919, and the Art Academy, Munich, from 1919 to 1920. He was connected with the Bauhaus during the thirteen years of its existence, as a student for three years, as a teacher, and as its Assistant Director for four years. He worked there in many media, a colleague of the equally famous Walter Gropius, Ludwig Mies van der Rohe, Paul Klee, Laszlo Moholy-Nagy and Wassily Kandinsky. The Bauhaus moved from Weimar to Dessau in 1925, and finally to Berlin in 1932. It was closed by Hitler late in 1933. Albers left Germany at this time to teach in the Black Mountain College in North Carolina where he remained as Professor of Art until 1949. From 1950 to 1960 he served as Chairman of the Department of Design at the School of Architecture and Design at Yale University, and is now Professor Emeritus. Albers' reputation as a painter and teacher is wellknown. His publication has been extensive, culminating in 1963 with the major thesis, Interaction of Color (Yale University Press), illustrated with original silk screen prints. His paintings and prints have been exhibited widely in Europe, the Far East and the Americas – he has held more than one hundred one-man exhibitions and has been included in over seven hundred group exhibitions. He keeps his home and studio in New Haven, Connecticut.

Homage to the Square: "Yes" 1956

 $39\frac{7}{8} \times 39\frac{7}{8}$; casein on masonite

SIGNED, l.r.: A 56

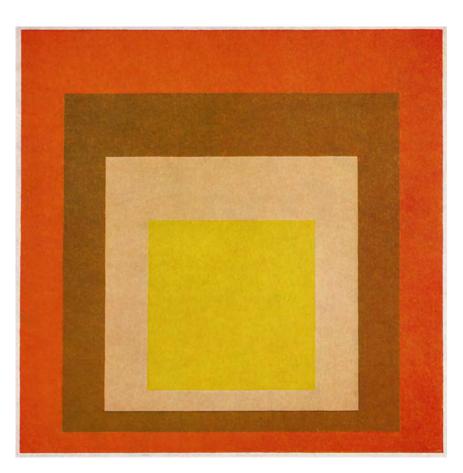
COLL.: purchased from the artist

REF.: C.G.A. The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, p. 26, no. 49, ill. (Third William A. Clark Prize and Bronze Medal); Josef Albers, North Carolina Museum of Art, Raleigh, 1962, p. 34, no. 21, ill.

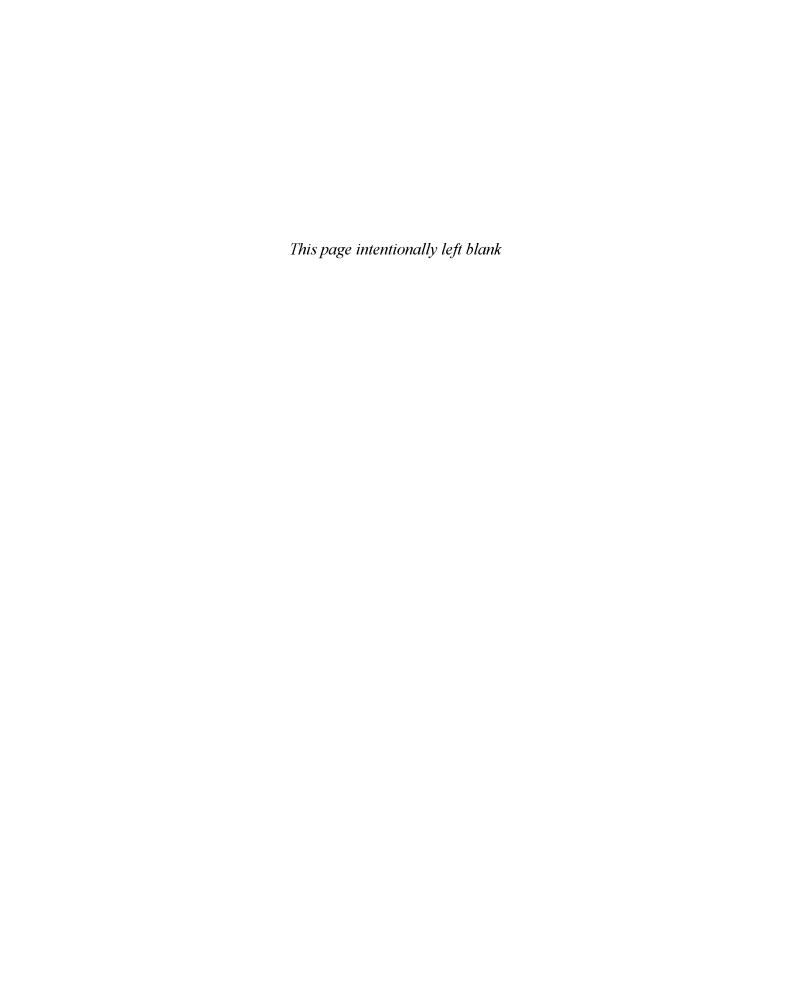
PURCHASE: William A. Clark Fund, 1957

57.8

Albers began the work which led to his series of "Homage to the Square" paintings during the summer of 1949. When the Corcoran acquired *Homage to the Square*: "Yes" in 1957, he sent the following statement about the series: "Seeing several of these paintings next to each other makes it obvious that each painting is an instrumentation in its own. This means that they all are of different palettes, and, therefore, so to speak, of different climates. Choice of the colors used, as well as their order, is aimed at an interaction – influencing and changing each other forth and back. Thus, character and feeling alters from painting to painting without any additional 'hand writing' or, so called, texture. Though the underlying symmetrical and quasi-concentric order of squares remains the same in all paintings – in proportion and placement – these same



Josef Albers Homage to the Square: "Yes"



squares group or single themselves, connect and separate in many different ways. In consequence, they move forth and back, in and out, and grow up and down and near and far, as well as, enlarged and diminished. All this, to proclaim color autonomy as a means of a plastic organization." This statement has been frequently used in published discussions of Albers' work.

Ross E. Moffett (1888–1971)

Ross E. Moffett was born in Clearfield, Iowa, on February 18, 1888. He studied at the Chicago Art Institute and at the Art Students League in New York, and with Charles Hawthorne whom he followed to Provincetown, Massachusetts. Here he worked the year round until his death on March 13, 1971, exhibiting in national exhibitions and winning such honors as the First Hallgarten Prize at the National Academy of Design in 1921, the French Memorial Gold Medal at the Chicago Art Institute in 1927, and the First Medal awarded by the San Francisco Art Association in 1931. Between 1916 and 1943 he was included in eleven Corcoran Biennial Exhibitions. He did considerable work in graphics as well as oil. The Corcoran held a special exhibition of his monotypes and lithographs in 1941/42. Moffett was a member of the National Academy (Associate, 1937; Academician, 1942), and of the American Society of Painters, Sculptors and Gravers.

Provincetown Wharf

 $30\frac{1}{4} \times 42\frac{1}{4}$

SIGNED, l.r.: MOFFETT

COLL.: purchased from the artist

REF.: C.G.A. The Fourteenth Biennial Exhibition of Contemporary American Oil Paintings,

1935, p. 65, no. 155, ill.

PURCHASE: Anna E. Clark Fund, 1935 35.8

Moffett painted another entirely different scene also entitled *Provincetown Wharf*, present location unknown.

Eugen Weisz (1890–1954)

Eugen Weisz was born on January 3, 1890, in Nagy-Surany, a small village in the northern hills of Hungary. Orphaned at an early age, he learned to fend for himself and in 1901 apprenticed with an Italian artist in Rome where he scraped palettes, did odd jobs around the studio, and learned to draw. This experience was followed by a period of service as cabin boy on Mediterranean fishing boats and sailor on freighters until he was hired as interpreter by Buffalo Bill whose Wild West Show was touring Europe in 1906. He was brought to the United States by the show, and for some years worked variously as cook, prize-fighter, railroad construction worker – always sketching and drawing along the way. After service in the United States Army during World War I, he was able to concentrate on his art training, enrolling in the Corcoran School of Art where he won its highest award, the Gold Medal, in 1921. He continued his studies at the Pennsylvania Academy of the Fine Arts and at the Albright School of Fine Arts in Buffalo. In 1924 he joined the faculty of the Corcoran School of Art, becoming its Vice-Principal in 1935, a position he held until his death. During this period he was also a member of the faculties of The George Washington University and Trinity College. The Corceran Gallery gave him his first museum one-man show in 1934 and, after his death in Tucson, Arizona, on January 3, 1954, held a memorial exhibition of over eighty of his paintings, watercolors, pastels and drawings. At that time more than one hundred and fifty prominent artists, many of whom had been his students, contributed their works for an auction sale to endow The Eugen Weisz Memorial Scholarship which is awarded each year in the Corcoran School.

Self Portrait 1935

 21×15

SIGNED, l.r.: E.W. 35

COLL.: purchased from the artist

REF.: C.G.A. The Fourteenth Biennial Exhibition of Contemporary American Oil Paintings, 1935, p. 71, no. 179; American Art Today, New York World's Fair, 1939–1940, p. 163, no. 517, ill.; C.G.A. Eugen Weisz Memorial Exhibition (Contemporary American Artists Series, no. 21), 1954, n.p., no. 8, ill.

Artists Series, no. 21), 1954, n.p., no. 8, Ill. Purchase: Anna E. Clark Fund, 1943

43.14

Dwight David Eisenhower (1890–1969)

Dwight David Eisenhower, thirty-fourth President of the United States and General of the Army, was born in Denison, Texas, on October 14, 1890. He spent his youth in Abilene, Kansas, and graduated from the United States Military Academy at West Point, New York, in 1915. As Lieutenant General, he served as Commander-in-Chief of the Allied Expeditionary Forces in North Africa in 1942. He served as Supreme Commander of Allied Powers in Europe from 1943 to 1945 and later as Chief of Staff, United States Army, from 1945 to 1948. He was appointed President of Columbia University in 1948, a position he held until 1950 when he was designated as the Supreme Commander of Allied Powers (NATO) in Europe. He was elected President of the United States, serving two terms from 1953 to 1961, after which he retired to Gettysburg, Pennsylvania. He died in Washington on March 28, 1969, and is buried in Abilene, Kansas. General Eisenhower took up painting as a hobby through the encouragement of the portrait painter Thomas E. Stephens. His first attempt was made in 1947, but it was not until he was at Columbia University that he devoted more time to his hobby. He presented his paintings to his friends or to an institution only on request. He agreed with unaffected reluctance to allow a group of eighty to be included in an exhibition entitled "The Memorable Eisenhower Years" held as a benefit for Eisenhower College at the Gallery of Modern Art, New York, in May and the summer of 1967 – his only public showing.

Villa St. Pierre in Marnes-La-Coquette 1951

 $23\frac{3}{4} \times 28\frac{1}{8}$

SIGNED, l.l.: Eisenhower/1951

COLL: the artist GIFT: the artist, 1967

67.28

This scene depicts the garden of the house in which General Eisenhower lived when he was the Allied Supreme Commander, Europe.

Sidney Edward Dickinson (1890–

Sidney Edward Dickinson was born in Wallingford, Connecticut, on November 28, 1890. He studied at the Art Students League under William Merritt Chase and George H. Bridgman, and at the National Academy of Design with Douglas Volk. Known principally as a figure and portrait painter, he has had many prominent sitters, including such fellow artists as Eugene Higgins, Raphael Soyer and the sculptor, Robert Aitken. He has had a long career as a teacher: at the Art Students League, the New School of Design, and at the National Academy of Design. He has exhibited widely, and his honors include the First Hallgarten Prize at the National Academy (1924), the Beck Gold Medal at the Pennsylvania Academy of the Fine Arts (1924), the First Altman Prize (1936) and the Carnegie Prize (1942) at the National Academy. He is a member of the National Academy (Associate, 1921; Academician, 1927) and of the National Institute of Arts and Letters. He resides in Pleasantville, New York.

Portrait of the Artist 1915

 $34\frac{1}{4} \times 24\frac{1}{4}$

SIGNED, I.r.: SIDNEY E. DICKINSON/1915

coll.: purchased from the artist

REF.: Winter Exhibition, National Academy of Design, New York, 1915, p. 32, no. 249; C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1916–Jan. 1917, n.p., no. 120; Bulletin of the Minneapolis Institute of Arts, vol. VII, no. 7 (Oct. 1918), p. 45, ill.

PURCHASE: Gallery Fund, 1916

16.5

Dickinson has painted at least six self portraits. Representative examples hang in the City Art Museum, St. Louis, Missouri, and in the Museum of Fine Arts, Houston, Texas.

Lauren Ford (1891–)

Lauren Ford, christened Julia Lauren, was born in New York on January 23, 1891. She was the daughter of Simeon Ford, owner of the Grand Union Hotel in Saratoga and a famous public speaker, and Julia Ellsworth Ford, author of books and plays for children. Miss Ford studied at the Art Students League under George Bridgman and Frank V. DuMond and in Europe. She held her first one-man exhibition in New York in 1928, and subsequently exhibited annually throughout the 1930's and 1940's. A large exhibition of her oils, watercolors, drawings, etchings and lithographs was held at the Carnegie Institute, Pittsburgh, in 1939, and in the same year the Corcoran showed a group of her etchings and drawings. She is the author and illustrator of a children's book entitled *The Ageless Story* (1939) and a considerable volume of her illustrations has been published elsewhere. Except for occasional sojourns in Europe, Miss Ford has lived for many years on her farm in Bethlehem, Connecticut – an area she has used repeatedly as background for her paintings.

Choir Practice 1934

 $13\frac{3}{4} \times 18\frac{1}{8}$; panel

SIGNED, l.r.: Lauren Ford. 1934— COLL.: purchased from the artist

REF.: C.G.A. The Fourteenth Biennial Exhibition of Contemporary American Paintings, 1935, p. 55, no. 119; An Exhibition of Paintings, Drawings and Etchings by Lauren Ford, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1939, n.p., no. 3; Reproductions of

35.7

PURCHASE: Anna E. Clark Fund, 1935

Earl Kerkam (1891–1965)

Earl Cavis Kerkam was born in the District of Columbia on October 7, 1891. Having suffered spinal meningitis in his infancy, he spent a protected childhood of limited activity with his maternal grandparents in Virginia. He showed a natural aptitude for art, winning a Gold Medal for drawing from the Richmond Times Dispatch in 1899. When his parents separated he adopted his mother's stage-name, Kirk (she performed in musical comedy) and on her remarriage in 1903 moved with her to New York. Here he studied at the Rand School, the Art Students League, the New York School of Design and with Robert Henri, while working in an engraving plant to support his studies. He entered the theatrical advertising business and in 1911 moved to Philadelphia to supervise the promotional activities of the Stanley Theaters and also to serve as art editor and cartoonist for political periodicals. Army service in World War I interrupted this work, but in 1919 he was again with the Stanley Theaters, working in movie poster design. In the middle 20's he abandoned commercial art to devote himself full time to painting and drawing, studying at the Grande Chaumière in Paris until the United States stock market crash and bank failures forced a temporary return to America in 1929. About this time he reassumed his father's name, Kerkam. He exhibited with some recognition in Paris, and, after reestablishing himself in New York in 1933, held one-man shows almost yearly until his death in January 1965. He was considered by his colleagues a "painters' painter," and numbered among his close friends many artists including Franz Kline, the de Koonings, Mark Rothko and Jackson Pollock.

Composition with Forms of the Head 1964

 $21 \times 16^{\frac{1}{2}}$; canvasboard

SIGNED, u.r.: Kerkam; on back, u.l.: Formal Relations as/Applied to the Head

COLL.: E. Bruce Kirk, Lafayette Hill, Pennsylvania (the artist's son)

REF.: Earl Kerkam Memorial Exhibition, Washington Gallery of Modern Art, D.C.,

1966, p. 31

GIFT: E. Bruce Kirk, 1969 1969.9

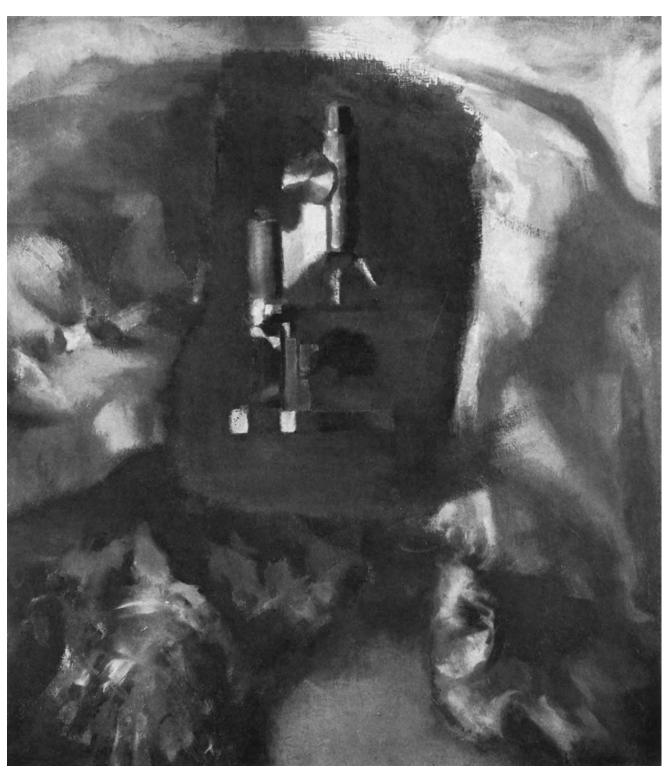
In the middle 1950's Kerkam began working on a series of paintings based on a general theme *Composition with Forms of the Head*. This painting, completed in 1964, must be one of the latest, if not the last in this series.



Earl Kerkam Composition with Forms of the Head

Edwin Walter Dickinson (1891–

Edwin Walter Dickinson was born in Seneca Falls, New York, on October 11, 1891. His boyhood was spent in Buffalo and in his family's summer home at Sheldrake on Lake Cayuga, an area that often figures in his later work. In 1910 he entered Pratt Institute, New York, and during the following two years continued his training at the Art Students League under William Merritt Chase and Frank V. DuMond, studying during the summers with Charles H. Hawthorne at the Cape Cod School of Art in Provincetown. In the fall of 1913 he remained in Provincetown, painting there until he enlisted in the United States Navy in which he served as ship radio operator from 1917 to 1919. On his discharge, he spent a year in Europe where he joined drawing classes at the Académie de la Grande Chaumière in Paris and



Edwin Walter Dickinson Still Life with Microscope

traveled in France and Spain. He settled again in Provincetown in 1920 and, until 1944, spent the greater part of his time there and in nearby Wellfleet. In 1944 Dickinson moved his family to New York and, having taught intermittently previously, now entered an active teaching career - at Cooper Union from 1945 to 1949, at the Art Students League from 1945 until the present, at the Brooklyn Museum Art School from 1950 to 1958, as well as at Wellesley College and Cornell, Columbia and Boston Universities. Over the years he has done further traveling: to Europe and to the Near East with recent sojourns in Greece. Dickinson's first one-man show was held in the Albright Art Gallery, Buffalo, in 1927 and his first award, the Second Altman Prize, was granted by the National Academy of Design in 1929. His public recognition has grown gradually, with honors including the First Prize Portrait Award from the National Academy of Design in 1949, a Grant for Art from the National Institute of Arts and Letters in 1954 and a Ford Foundation Grant in 1959. The Museum of Modern Art, New York, showed his work in its exhibition "Romantic Painting in America" in 1943 and in "Fifteen Americans" in 1952, and the Whitney Museum of American Art held a retrospective exhibition in 1965. He is a member of the National Academy (Associate, 1948; Academician, 1950), of the National Institute of Arts and Letters and of the American Academy of Arts and Letters. Dickinson resides in Wellfleet, Massachusetts.

Still Life with Microscope 1941

 $32 \times 28\frac{1}{4}$

COLL.: purchased from the artist

REF.: Edwin Dickinson Retrospective, Graham Gallery, New York, 1961, n.p., no. 84; New Accessions USA, Colorado Springs Fine Arts Center, 1964, n.p., no. 11, ill.; C.G.A. Bulletin, vol. 14, no. 1 (July 1964), p. 5, ill.; Edwin Dickinson Retrospective, Whitney Museum of American Art, New York, 1965, p. 50, no. 66

GIFT: The Friends of the Corcoran, 1963 63.22

Karl Knaths (1891–1971)

Karl Knaths was born in Eau Claire, Wisconsin, on October 21, 1891. He spent his early childhood in Milwaukee and from the age of twelve, after his father's death, lived with an uncle in Portage, Wisconsin. In 1911 he entered the Art Institute of Chicago, and it was while he was studying there that he saw the 1913 Armory Show which had traveled from New York. This was his first exposure to advanced European art, and, although he found most of the work puzzling, he was strongly attracted to that of Cézanne. His study at the Institute was interrupted by World War I, but in 1919 he again took up painting, settling in Provincetown, Massachusetts, his home until his death on March 10, 1971. From the mid-20's his principal patron was Duncan Phillips who over the years purchased more than thirty-five of his paintings. General recognition, however, came considerably later. His first one-man show in New York was held in 1930. Later in that decade he painted murals under the Federal Art Project at Falmouth, Massachusetts, and Rehoboth Beach, Delaware. After the 1940's he exhibited regularly in one-man and group exhibitions and won such awards as the First Prize at the Carnegie Institute International Exhibition in 1946 and the First Prize in "American Painting Today" at the Metropolitan Museum of Art in 1950. In 1955 a Docufilm was made in the Contemporary American Artists Series (no. 1) entitled Karl Knaths' Cape Cod. He was included in the exhibition "Four American Expressionists' held at the Whitney Museum of American Art in 1959.



Karl Knaths Net Menders

Knaths conducted a yearly class of about a month's duration in the Phillips Gallery at Washington from 1938 to 1950, and instructed at Bennington College. He was elected to the National Institute of Arts and Letters in 1955.

Net Menders 1961

 401×501

SIGNED, l.r.: Karl Knaths; in crayon on back stretcher: "NET MENDERS" KARL KNATHS – PTOWN 1961 40×50

COLL.: purchased from the artist

REF.: The Art Quarterly, vol. XXV, no. 1 (Spring 1962), pp. 82, 92, ill.; C.G.A. Bul-

letin, vol. 12, no. 2 (May 1962), p. 21, ill.

GIFT: The Friends of the Corcoran, 1961 61.42

An earlier version of this subject entitled *Net Mender*, painted in 1957, is in a private collection in Florida.

Sidney Laufman (1891–)

Sidney Laufman was born in Cleveland, Ohio, on October 29, 1891. After studying at the Cleveland School of Art (1911–1912), the Chicago Art Institute (1913–1918), and finally at the Art Students League, New York, under Robert Henri (1919–1920), he went to Europe where he remained for over a decade, residing for the most part in France. He held his first one-man show in Paris in 1922, and his work was included for several seasons in the Salon d'Automne. When he returned to America in 1933, he worked in New York and in Woodstock, which has remained his home. During the middle 30's he joined the Easel Painting program under the Federal Art Project. He taught at the Art Students League from 1938 to 1950 and served as visiting

lecturer at Brandeis University from 1959 to 1960. He has exhibited extensively and has won such awards as the Logan Prize at the Chicago Art Institute in 1932, the Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts in 1951, and at least five principal prizes at the National Academy of Design between the years 1937 and 1963. Laufman was elected an Associate Member of the National Academy in 1939 and Academician in 1945.

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Lane in Winter 1943/44 15\frac{1}{2} \times 24\frac{1}{4}
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SIGNED, l.r.: SIDNEY LAUFMAN

COLL.: American Academy of Arts and Letters, New York

REF.: New Accessions USA, Colorado Springs Fine Arts Center, 1954, n.p., no. 17

GIFT: Childe Hassam Fund, American Academy of Arts and Letters, New York, 1953 53-33

John Fulton Folinsbee (1892–1972)

John Fulton Folinsbee was born in Buffalo, New York, on March 14, 1892. At the age of nine he was sent to the art school just opened in the Albright Art Gallery and later attended the Art Students League in New York and the Woodstock School of Art, studying under Birge Harrison, John Carlson, Frank DuMond, John C. Johansen and Jonas Lie. In 1916 he settled near the artists Edward Redfield, Robert Spencer and Daniel Garber in New Hope, Pennsylvania, and kept a home there until his death on May 10, 1972, although for over thirty years he spent long summers in Maine on Montsweag Bay near Wiscasset. He exhibited widely, acquiring throughout the years many honors - over ten awards from the National Academy of Design alone. He was represented by one or more paintings in each Corcoran Biennial between 1916 and 1945, winning the Third William A. Clark Prize and Bronze Medal in 1921. His most recent recognition, the Portrait Medal, was awarded by the Century Association in 1966. Folinsbee was a member of the National Academy (Associate, 1919; Academician, 1928) and of the National Institute of Arts and Letters.

Gray Thaw c.1920

 $32\frac{1}{4} \times 40\frac{1}{2}$

SIGNED, 1.1.: John F. Folinsbee-

COLL.: purchased from the artist

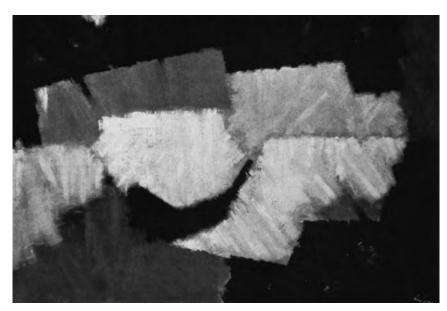
REF.: C.G.A. Eighth Exhibition: Oil Paintings by Contemporary American Artists, Dec. 1921-Jan. 1922, p. 22, no. 42; Half a Century of American Art, The Art Institute,

Chicago, [1939], p. 17, no. 57

PURCHASE: Gallery Fund, 1921 21.7

Charles Green Shaw (1892-

Charles Green Shaw, painter, illustrator, designer and writer, was born in New York on May 1, 1892, and still keeps his residence there. He graduated from Yale University in 1914, attended the Columbia University School of Architecture in 1915, and followed this with work at the Art Students League under Thomas Hart Benton and with private instruction in painting with George Luks. After service in the United States Army during World War I he traveled in Europe for a considerable period. Since 1919 he has written children's books, poetry and articles for *Vanity Fair*, *The Bookman*, and *Smart*



Charles Green Shaw Night Attack

Set; it was not until the early 30's that he began to paint professionally. He held his first one-man exhibition in New York in 1934 and has since consistently shown his work. A member of the American Abstract Artists, he has exhibited with this group since 1937. He was included in the exhibition "Abstract Painting and Sculpture in America," held at the Museum of Modern Art, New York, in 1951, and in "Geometric Abstraction in America" at the Whitney Museum of American Art in 1962. Shaw served on the Advisory Board of the Museum of Modern Art, New York, from 1937 to 1941, and is a Life Fellow in the International Institute of Arts and Letters and a member of the Federation of Modern Painters and Sculptors.

Night Attack 1960

 $50\frac{1}{4} \times 75$

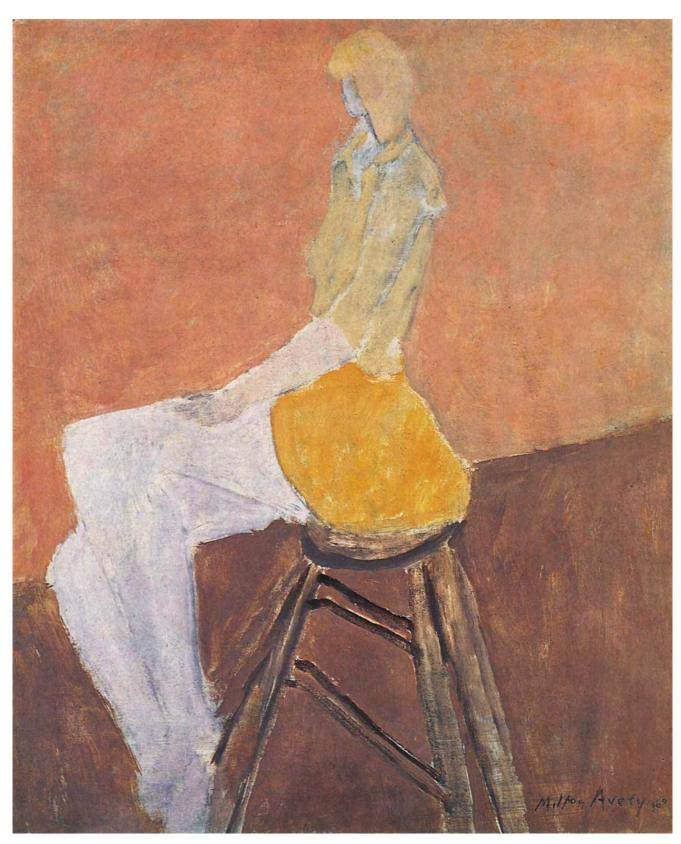
SIGNED, l.r.: SHAW; on crossbar of stretcher: Night Attack by Charles Shaw, 1960

COLL.: Florence Holt Brooks, New York

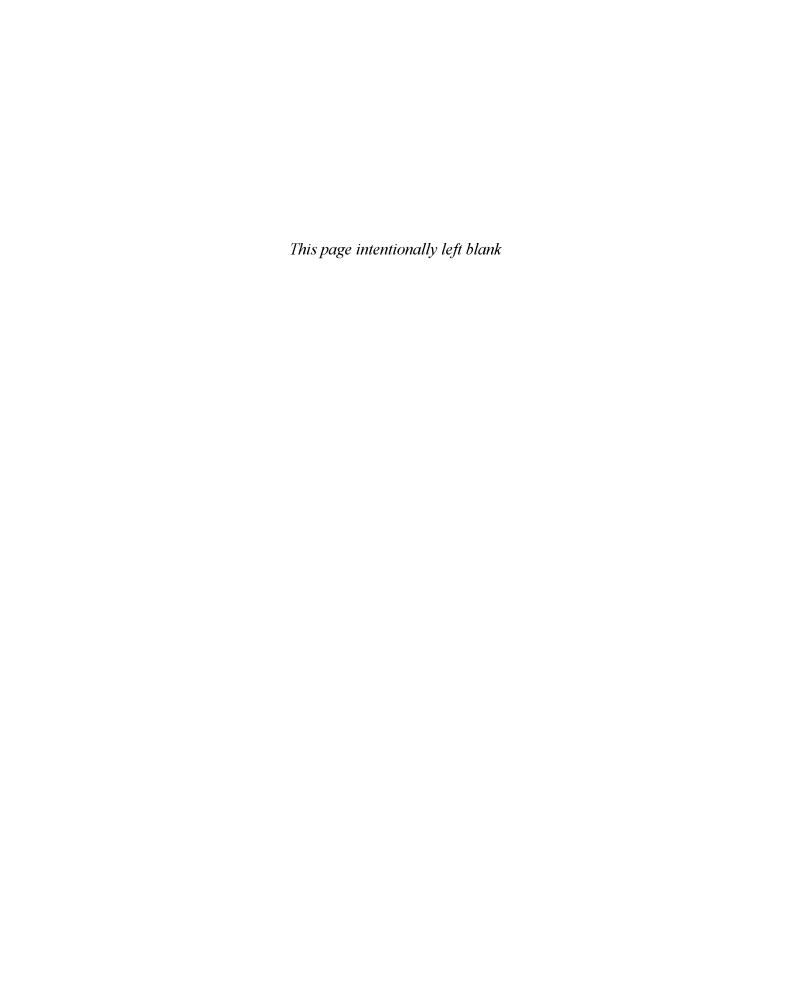
REF.: C.G.A. Twenty Seventh Biennial Exhibition of Contemporary American Painting, 1961,

n.p., no. 108

GIFT: Anonymous, 1961 61.23



Milton Avery Girl on a High Chair



Nicholas Vasilieff (1892–1970)

Nicholas Vasilieff was born on a farm near Moscow on November 3, 1892. He studied at the Moscow Academy of Fine Arts under Leonid Pasternak, graduating in 1914 with high honors and the Academy's Gold Medal award. He served in the First World War, and, after the Russian Revolution, taught at the Moscow Academy. In 1920 he migrated with his family to Constantinople and soon after moved on to New York. For many years he supplemented his income working first as a baker, later as a house painter, until finally in 1942 he was able to devote full time to his canvases. Although his work was shown with the Société Anonyme in the late 20's, he did not hold a one-man exhibition in New York until 1938. From this time on his paintings were included in the principal invitational annuals and biennials of the 40's and 50's. He was awarded the Purchase Prize at the University of Illinois in 1954. Vasilieff worked also in mural painting, having executed, among others, the murals in the Greek Orthodox Church in New York. In later years he made his home in Lanesboro, Massachusetts. He died in October, 1970.

Pink Tablecloth c.1950

 $28\frac{1}{2} \times 42$

SIGNED, l.r.: N. Vasilieff

COLL.: Dr. Bernard Kronenberg, New York

REF.: C.G.A. The Twenty Third Biennial Exhibition of Contemporary American Oil Paintings, 1953, n.p., no. 215 (listed as Still Life with Bottle); New Accessions USA, Colorado Springs Fine Arts Center, 1958, n.p., no. 20, ill.

GIFT: Anonymous, 1957 57.1

Portrait of Mrs. V. 1956

 $47\frac{1}{2} \times 36$

SIGNED, l.r.: N. Vasilieff 1956

COLL.: W. Montgomery Jackson, New York

REF.: C.G.A. Twenty Sixth Biennial Exhibition of Contemporary American Painting, 1959, n.p., no. 173; L. Nordness and A. S. Weller, Art USA Now, 1962, vol. 1, p. 60, ill. GIFT: W. Montgomery Jackson, 1958 58.24

This painting has also been known as Woman in Red.

Milton Avery (1893–1965)

Milton Avery was born in the upstate village of Altmar, New York, on March 7, 1893. In 1905 his family moved to Hartford, Connecticut, and it was here he had his only formal art training in a life class at the Connecticut League of Art Students. For some years he held night-time jobs, spending his days painting in the Connecticut countryside. In 1925 he moved to New York and began his professional career. After his marriage in 1926 to Sally Michel, a painter and illustrator, he worked with his wife during the winter months in New York, spending summers in New England or traveling about the United States and Canada. He visited Europe for the first time in 1952. Avery held his first one-man show in New York in 1928, and from that time exhibited steadily. He was awarded prizes at the Chicago Art Institute (1929), the Connecticut Academy of Fine Arts (1930), the Baltimore Museum of Art (1949), the Boston Arts Festival (1958), and in Art: USA (1959). A large retrospective exhibition, circulated by the American Federation of Arts under the sponsorship of the Ford Foundation, opened at the Whitney Museum of American Art in 1960. Avery never taught, but he often had younger artists such as Mark Rothko and Adolph Gottlieb painting with him. Around 1950 he began to work in graphics, and over the next ten years produced some two hundred monotypes. Although seriously ill after 1960, Avery painted until his death in New York on January 3, 1965.

Girl on a High Chair 1960

 24×20 ; canvas board

Signed, l.r.: Milton Avery 1960

Coll.: Dr. Louis Wener, Washington, D.C.

Gift: Dr. Louis Wener through The Friends of the Corcoran, 1970

1970.14

Tirca 1961

 22×28 ; canvas board

SIGNED, I.l.: Milton Avery 1961

COLL.: John Henry Berne, Warrenton, Virginia

GIFT: John Henry Berne, 1965

65.41.1

This is a portrait of Tirca Karlis, a Provincetown dealer and friend of the artist and his wife.

Richard Lahey (1893–

Richard Lahey was born in Jersey City, New Jersey, on June 23, 1893. He developed an interest in art while still in high school and, on graduation in 1912, enrolled in the Art Students League in New York where he studied for four years under Robert Henri, George B. Bridgman, Kenneth Hayes Miller and Max Weber. Following service in the Navy in World War I, he established a studio in Jersey City and soon after began his long teaching career as a member of the faculty in the Minneapolis School of Art (1921). In 1923 he was called to the Art Students League, New York, where he taught until 1935. He then came to Washington as Principal of The Corcoran School of Art, a post he held until his retirement as Principal Emeritus in 1963. During this period he was Professor of Fine Arts at Goucher College, Baltimore, and at The George Washington University, Washington. Lahey has worked predominantly as an easel painter with special interest in the figure, still life and landscape, but he has also made a name as a muralist, portrait painter and caricaturist. His first award, the Tuthill Prize at the Chicago Art Institute in 1925, was followed by the Carol Beck Gold Medal for Portraiture from the Pennsylvania Academy of the Fine Arts in 1929, and many others during subsequent years. His work was included in all but one Biennial at the Corcoran between 1930 and 1963, and the Gallery held oneman exhibitions of his paintings, drawings and prints in 1936, 1944, 1953, and a retrospective exhibition in 1963. Together with his wife, Carlotta Gonzales, also an artist, he has recently completed a mural in Honolulu, Hawaii, for the American Battle Monuments Commission. During the early



Richard Lahey Carlotta

20's he studied for five successive summers in Europe, but for many years his winters have been spent at his home in Vienna, Virginia, and his summers in Ogunquit, Maine.

Carlotta 1943

 $32\frac{3}{8} \times 32\frac{1}{4}$

SIGNED, u.l.: Richard Lahey
COLL.: purchased from the artist

REF.: C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 25, no. 46; Richard Francis Lahey, Virginia Museum of Fine Arts, Richmond, 1944, n.p., no. 24; Recent Paintings by Richard Lahey, Kraushaar Galleries, New York, 1946, n.p., no. 12; Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 7

PURCHASE: Anna E. Clark Fund, 1943

43.7

Mr. Lahey has often painted his wife, Carlotta Gonzales (born in Wilmington, North Carolina, April 3, 1910; married, 1931), an artist and teacher who studied at the Pennsylvania Academy of the Fine Arts in Philadelphia, and at the National Academy of Design and the Art Students League in New York. She has taught art at Goucher College, Baltimore (1940–1942) and at the Art School of the Corcoran Gallery (1940), and has collaborated with Mr. Lahey on joint painting projects as well as working in sculpture and illustration.

Yasuo Kuniyoshi (1893–1953)

Yasuo Kuniyoshi was born on September 1, 1893, in Okayama, Japan. He had little or no contact with art as a boy except in the usual drawing classes in elementary school; later he studied weaving and dyeing in a technical school which included making designs for textiles. In 1906 he came to the United States, and, after a few months of odd jobs in Seattle, went to Los Angeles where he attended night classes at the Los Angeles School of Art and Design. In 1910 he moved to New York and again, as time allowed, continued his art training, first at the National Academy of Design, then at the Independent School run by Homer Boss, and finally, in 1916, at the Art Students League where he worked under Kenneth Hayes Miller for four years. Two of his paintings were included in the first exhibition of the Society of Independent Artists in 1917, and he was invited to exhibit with the Penguin Club in the same year. His first one-man show was held in New York in 1922. During this period he supplemented his income with photography, painting in his spare time and during the summer months at Ogunquit, Maine. In 1929 he built a home in Woodstock, his summer residence until his death. He made two extended visits in Europe, in 1925 and again in 1928, and he also traveled in the Far West, in Mexico and in Japan. During the 30's he worked for about two years for the Federal Art Project's Graphic Section. For many years he taught at the Art Students League (1933–1953), the New School for Social Research (1936–1953), and the Brooklyn Museum School. His work was included in the "Nineteen Living Americans" exhibition at the Museum of Modern Art, New York, in 1929 and was shown in exhibitions of national scope across the country, winning such awards as the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts in 1934 and the First Prize at the Carnegie Institute, Pittsburgh, in 1944. He received a Guggenheim Foundation Fellowship in 1935. Kuniyoshi had the distinction of being the first living painter to be given a retrospective exhibition at the Whitney Museum of American Art (1948). He was a member of the



Yasuo Kuniyoshi Cows in Pasture

American Artists' Congress, founded in 1935, and was one of the founders of the Artists Equity Association, serving as its first President from 1947 to 1951. He died in New York on May 14, 1953.

Cows in Pasture† 1923

20×30

SIGNED, l.r.: Y. Kuniyoshi 1923

COLL.: George Biddle, Croton-on-Hudson, New York

GIFT: George Biddle, 1964

64.23

In the early 1920's the cow played a prominent role in Kuniyoshi's work. He later wrote of this period: "I was painting cows and cows at that time because somehow I felt very near to the cow. Besides I thought I understood the animal. You see I was born, judging by the Japanese calendar, in a 'cow year' [based on the Zodiac]. According to legend I believed my fate to be guided, more or less, by the bovine kingdom. Also I was interested in the cow because I thought it decorative as well as ugly and so I painted cows constantly until I was exhausted."

Norman Rockwell (1894–

Norman Rockwell was born on February 3, 1894, in New York where he lived until about the age of ten when his family moved to nearby Mamaroneck. He left high school in his second year to attend the Art Students League, working under George Bridgman and Thomas Fogarty and showing such promise that the League awarded him two scholarships. He began illustrating while still a student, contributing to Youths' Companion, Boy's Life, and St. Nicholas. His first cover illustration for the Saturday Evening Post was printed in May 1916, launching the long series of magazine covers reflecting the mores of the times for which he is well known. Rockwell volunteered for service in the Navy in World War I, his talents being used for the most part in the painting of official portraits. After his first trip to Europe for travel and study in 1922, he returned to New York to continue his work in illustration. He kept a studio for many years in New Rochelle, New York, spending his summers in Arlington, Vermont. He now resides in Stockbridge, Massachusetts. Rockwell is a member of the Society of American Illustrators and the Free Lance Artists of America, and was awarded the honorary degree of Doctor of Fine Art by the University of Vermont in 1949.

Runaway Train 1916

 $26\frac{1}{4} \times 20\frac{3}{4}$

SIGNED, 1.1.: Norman Rockwell-1916

COLL.: Frank B. Hand, Jr., Washington, D.C.

REF.: Julien Josephson, "Norton Wins," St. Nicholas, vol. XLIV, no. 3 (March 1917), p. 429, ill.; The Railroad in American Art, Washington County Museum of Fine Arts, Hagerstown, Maryland, 1968, n.p., no. 34

GIFT: Frank B. Hand, Jr., 1965

65.30

This scene was painted in monochrome to illustrate a story in *St. Nicholas*, a children's magazine.

Harold Weston (1894–1972)

Harold Weston was born in Marion, Pennsylvania, on February 14, 1894. He states that his painting career began at the age of eleven when he won a pair of skates as First Prize in a children's exhibition at Wanamaker's store in Philadelphia. He attended Exeter Academy, and was graduated from Harvard University with a B.A. degree magna cum laude. During World War I he served with the Y.M.C.A., being attached to the British Army from 1916 to 1920. He was sent to India and Persia where he organized art clubs, sketching classes and exhibitions for the soldiers and made official sketches for the War Office in London. Returning to America in 1920 by way of China, Korea and Japan, he sequestered himself in the Adirondacks, building a studio where he did much of his painting over the years. He went to Europe in 1926, and for four years worked mainly in a remote area of the French Pyrenees. In 1933 he became interested in mural painting which led to his securing the commission to do twenty-two panels for the lobby of the General Services Administration Building in Washington, a project completed in 1938. After the Second World War, his career was interrupted when he was called to Washington to organize the Reconstruction Service Committee (1942-1943) and serve as the Executive Director of Food for Freedom (1943–1947). He was chosen as one of five artist delegates from the United States to attend the First Assembly of the International Association of Plastic Arts in Venice in 1954 and later meetings in Vienna (1960) and Tokyo (1966), and he served as President of the United States Commission from 1961 to 1967. He was appointed to the National Council on the Arts and Government, serving as Vice-Chairman from 1954 to 1961 and Chairman after 1961. He was a Life Member of the World Academy of Arts and Sciences and a member of the Society of American Graphic Artists, the National Society of Mural Painters, and the Federation of Modern Painters and Sculptors. After his first one-man show in New York in 1922, Weston exhibited widely. His work was included in eleven Corcoran Biennials between 1930 and 1953. The series of six paintings depicting the building of the United Nations center in New York, purchased by the Smithsonian to circulate among the member countries of the U.N., were shown in the Corcoran in 1956 in a retrospective exhibition covering his work from 1922 to that time. He died in New York on April 10, 1972.

Fruit Bowl 1927-1931

 $24 \times 18\frac{1}{2}$

SIGNED, u.l.: WESTON

COLL.: Duncan Phillips, Washington, D.C.

REF.: Exhibition: Paintings in Oil and Water Color, Etchings and Lithographs by Harold Weston, Montross Gallery, New York, 1928, n.p., no. 26; C.G.A. The Nineteenth Biennial Exhibition of Contemporary American Oil Paintings, 1945, p. 23, no. 7; C.G.A. Exhibition of Paintings by Harold Weston, Retrospective, 1922–1956, 1956, n.p., no. 29
GIFT: Duncan Phillips, 1956

56.31

The artist has written the Gallery that Fruit Bowl "was originally painted in the fall of 1927 at the primitive Catalan farmhouse at Prats de Mollo, where we lived off and on for over three years, the southernmost tip of France... In 1931 it was very slightly repainted and resigned without the date '27."

Marjorie Acker Phillips (1894–

Marjorie Acker Phillips was born in Bourbon, Indiana, on October 25, 1894. After a private school education she studied at the Art Students League under Kenneth Hayes Miller, Boardman Robinson and Gifford Beal from 1915 to 1918, and continued her training in Paris under the direction of Albert André. Since 1921, when she became the wife of Duncan Phillips, the founder of the Phillips Memorial Gallery in Washington, D.C., she has carried on her painting career while assisting in the development of the outstanding Phillips Collection. She has exhibited at the Chicago Art Institute, the Carnegie Institute, the Pennsylvania Academy of the Fine Arts, and the Museum of Modern Art, New York, as well as in London and Paris. Her work was included in eighteen Corcoran Biennials between 1921 and 1961. In 1965 she was given a retrospective exhibition in the Edward W. Root Art Center at Hamilton College, Clinton, New York. Mrs. Phillips became Director of the Phillips Collection on her husband's death in 1966 and continues to reside in Washington.

Counterpoint 1950

 25×34

SIGNED, 1.1.: MARJORIE PHILLIPS '50

COLL.: The Phillips Collection, Washington, D.C.

REF.: C.G.A. The Twenty Second Biennial Exhibition of Contemporary American Oil Paintings, 1951, p. 31, no. 190; C.G.A. Paintings by Marjorie Phillips (Contemporary American Artist Series, no. 22), 1955, n.p., no. 22

GIFT: Marjorie Phillips through the Women's Committee of the Corcoran, 1956

56.6

Flowers in Luster Vase† 1953

 $19\frac{1}{2} \times 15\frac{3}{8}$

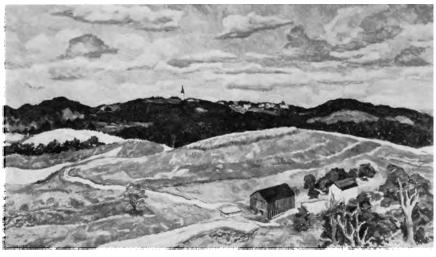
SIGNED, 1.1.: Marjorie Phillips '53

COLL.: Mrs. Francis Biddle, Washington, D.C.

REF.: C.G.A. Selections from the Collection of The Honorable and Mrs. Francis Biddle, 1957,

n.p., no. 10

GIFT: Katherine Harrison Biddle, 1961 61.43



Majorie Acker Phillips Counterpoint

Nicolai Cikovsky (1894–

Nicolai Cikovsky was born in Pinsk, Russia, on December 10, 1894. In spite of the economic stringencies of that period in Russia, he had well-grounded art training, studying from 1910 to 1914 in the Vilna Art School, from 1914 to 1918 in the Penza Royal Art School, and from 1921 to 1923 in the Moscow Higher Technical Art Institute. He came to the United States in 1923, and during his early years in New York supported himself by painting theatrical sets and commercial murals. Since his first one-man exhibition in New York in 1930, his work has been included in national invitational shows and has won such awards as the Costigan Prize (1931) and the First Purchase Prize (1932) at the Chicago Art Institute, the Lambert Purchase Prize at the Pennsylvania Academy of the Fine Arts in 1933, the Ranger Fund Purchase Prize (1961) and the Maynard Prize for Portrait in Oil (1964) at the National Academy of Design. Between 1930 and 1957 he was represented in thirteen Corcoran Biennials, with a Third Honorable Mention citation in 1949 on the painting listed below. He was awarded commissions for murals in the Department of Interior Building in Washington and in Post Offices at Towson and Silver Spring, Maryland. During the 1930's and 1940's Cikovsky did considerable teaching - at the Cincinnati Art Academy, the Chicago Art Institute, the Corcoran School of Art, and at art schools in St. Paul, Minnesota, and Columbus, Ohio. He was awarded a grant by the National Institute of Arts and Letters in 1962 and was elected an Associate Member of the National Academy in 1968. Although he resided for a period in Washington, Cikovsky now divides his time between homes in New York and Southampton, Long Island.



Nicolai Cikovsky Spring Melody

Spring Melody 1948

 $42 \times 31\frac{3}{4}$

SIGNED, l.r.: Nicolai Cikovsky/48 COLL.: purchased from the artist

REF.: C.G.A. The Twenty-first Biennial Exhibition of Contemporary American Oil Paintings, 1949, p. 21, no. 31, ill. (Third Honorable Mention); D. Drummond, "Corcoran Biennial Presents Conglomerate Picture of U.S. Painting," Art Digest, vol. 23, no. 11

(March 1, 1949), p. 18, ill. and vol. 23, no. 13 (April 1, 1949), p. 38

PURCHASE: William A. Clark Fund, 1949 49.21

The model Cikovsky used for this painting was an art student and friend, Cynthia Brown, who often posed for him as well as for the Soyer brothers and Joseph Floch (see below, p. 162, Waiting for the Audition by Raphael Soyer).

Franklin Chenault Watkins (1894–1972)

Franklin Chenault Watkins was born in New York on December 30, 1894, but spent most of his youth in Kentucky and North Carolina. From the Groton School in Massachusetts he entered first the University of Virginia, then the University of Pennsylvania, and while in the latter also studied at the Pennsylvania Academy of the Fine Arts. For financial reasons his work was interrupted in 1914 and 1915, but the following year he returned to the Pennsylvania Academy where he won two Cresson Traveling Scholarships in 1917 and 1918 which he used after World War I (he served in the Navy during the War). After a year in Europe in 1923, and another nine months in Europe and North Africa in 1926, he settled in Philadelphia. He was suddenly catapulted into public recognition on winning the First Prize and the Lehman Prize at the Carnegie International Exhibition in Pittsburgh in 1931. He held his first one-man show in New York in 1934, and during subsequent years won many honors, such as the First William A. Clark Prize and Gold Medal at the Corcoran Biennial in 1939 (see painting listed below), and at the Pennsylvania Academy of the Fine Arts, the Carol Beck



Franklin Chenault Watkins Summer Fragrance

Gold Medal in 1941, the Temple Gold Medal in 1944, and the Gold Medal of Honor in 1949. He was given a one-man exhibition at the Museum of Modern Art, New York, in 1950, and a large retrospective exhibition at the Philadelphia Museum of Art in 1964. In 1960, at the Second Interamerican Biennial Exhibition of Mexico in Mexico City, he was awarded the Salon of Honor, showing twelve paintings. Watkins taught throughout most of his active career – at the Philadelphia Museum School and, after 1943, in the Pennsylvania Academy of the Fine Arts. He served as Artist in Residence at the American Academy in Rome from 1953 to 1954 under the Fulbright program. He was a member of the National Institute of Arts and Letters and of the National Academy (Associate, 1951; Academician, 1957), and was elected a Life Member of the American Academy in Rome in 1957. His home was in Philadelphia, but he often spent the summer months on the New Jersey coast. He died on December 4, 1972 while traveling in Italy.

Summer Fragrance 1938

39×503

SIGNED, u.r.: Watkins/38

COLL.: purchased from the artist

REF.: C.G.A. The Sixteenth Biennial Exhibition of Contemporary American Oil Paintings, 1939, p. 49, no. 122, ill. (First William A. Clark Prize and Gold Medal); F. Watson, American Painting Today, American Federation of Arts, 1939, p. 53, ill.; The Art Digest, vol. XIII, no. 13 (April 1, 1939), p. 6, ill.; Life, vol. 6, no. 18 (May 1, 1939), p. 45, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1939, p. 97, no. 370, ill.; Franklin C. Watkins, The Arts Club of Chicago, 1942, n.p., no. 11; "Paintings by Arthur B. Carles and Franklin C. Watkins," Philadelphia Museum Bulletin, vol. XLI, no. 208 (March 1946), p. 47, no. 48; C.G.A. Handbook of the American Paintings, 1947, p. 87, ill.; A. C. Ritchie, Franklin C. Watkins, The Museum of Modern Art, New York, 1950, p. 46, no. 23; C.G.A. The Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 16, no. 16; H. Clifford, Franklin Watkins, Philadelphia Museum of Art, 1964, p. 35, no. 23, ill.; B. Wolf, Franklin C. Watkins, Portrait of a Painter, 1966, p. 80, no. 23, ill. PURCHASE: William A. Clark Fund, 1939

Ben Wolf, in his monograph on Watkins, quotes him as saying of this painting:

"Just a simple still life of flowers and fruit. I painted this in my Philadelphia studio from flowers I bought at the seashore.

"I don't know if it's true or not, but I always feel that there's a special brilliance – an extra color-flavor – to flowers that grow near the ocean, as though they had been stung by the salt air.

"After this canvas won an award at the Corcoran, Maurice Sterne, who had been a juror, stopped in to see me. He paid me an interesting compliment. He said: 'I don't think anyone but myself would understand how well that foreground was painted.'"

Robert Philipp (1895–)

Robert Philipp was born in New York on February 2, 1895. At the age of fifteen he entered the Art Students League, studying for four years under Vincent DuMond and George Bridgman, and, after a short period of working on his own, continued his training with two years at the National Academy of Design under Douglas Volk and George Maynard. He has exhibited widely and has been a repeated award winner, having taken at least five prizes at the National Academy of Design since 1922, the First Logan Prize at the Chicago Art Institute in 1936, and the Second William A. Clark Prize and Silver Medal in the Corcoran Biennial in 1939 (see painting listed below). He has had a long career as a teacher at the Art Students League and the National Academy of Design, and has been Visiting Pro-

fessor of Art at the University of Illinois. Philipp was elected an Associate of the National Academy in 1935 and Academician in 1945, and is a Fellow of the Royal Society of Art, London. He keeps his home and studio in New York.

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Nude [c.1933
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 $41 \times 29\frac{5}{8}$

signed, l.r.: Philipp; on back of canvas, u.r.: Robert Philipp

COLL.: purchased from the artist

REF.: C.G.A. The Sixteenth Biennial Exhibition of Contemporary American Oil Paintings, 1939, p. 51, no. 163, ill. (Second William A. Clark Prize and Silver Medal); Art Digest, vol. XIII, no. 13 (April 1, 1939), p. 5, ill.; Magazine of Art, vol. 32, no. 5 (May 1939), p. 295, ill.; Life, vol. 6, no. 18 (May 1, 1939), p. 45, ill.

39.4

PURCHASE: William A. Clark Fund, 1939

Alice Stanley Acheson (1895–

Alice Stanley Acheson (Mrs. Dean Acheson) was born on August 12, 1895, in Charlevoix, Michigan. She is descended from a family of artists – her paternal grandfather, John Mix Stanley, was a well-known painter who specialized in scenes of Indian life in the West, and her mother, Jane Caroline Stanley, was a watercolorist who recorded her extensive travels in Europe, North Africa and Central America. Mrs. Acheson received her first art training at Wellesley College, and later studied at the School of the Museum of Fine Arts, Boston, the Phillips Gallery School in Washington, and the Corcoran School of Art. She has lived and painted in Washington for many years, exhibiting regularly in Washington, New York, and in other cities in the United States, Europe and the Near East. She has traveled widely, and her paintings reflect her many sojourns in distant places as well as the familiar countryside of Virginia and Maryland. The Corcoran has held two one-man exhibitions of her work, in 1938 and in 1954. Mrs. Acheson is a member of the National Association of Women Artists, the Society of Washington Artists, the Artists' Guild of Washington, and the Washington Water Color Club, and has won prizes in group exhibitions sponsored by these organizations.

Cove, Maligne Lake 1948

30×38

SIGNED, I.r.: Alice Acheson 1948

COLL.: the artist

REF.: C.G.A. Paintings by Alice Acheson (Contemporary American Artists Series, no. 18), 1954, n.p., no. 40, ill.

GIFT: Alice Stanley Acheson through the Women's Committee of the Corcoran, 1956 56.12

Maligne Lake is located in Jasper Park in the Canadian Rockies.

Peppino Mangravite (1896–

Peppino Mangravite was born on June 28, 1896, on Lipari, an island off the coast of Sicily where his father, an Italian Naval officer, was stationed at a penal colony for political prisoners. One of the prisoners, an artist, gave him his first painting lessons, and these were followed by classes in the Scuole Techniche on the Italian mainland from 1903 to 1912. When his father retired in 1912, the family moved to New York. Here he continued his art training at Cooper Union and at the Art Students League under Robert Henri, with a short period of study in Europe. He has lived and painted throughout his life in New York and at his farm in the Adirondacks, winning in national and international exhibitions such honors as the Gold Medal in the Sesqui-Centennial Exposition at Philadelphia in 1926, a Silver Medal at the Chicago Art Institute in 1942, and the Eyre Medal at the Pennsylvania Academy of the Fine Arts in 1950. He was awarded Guggenheim Fellowships in 1932 and 1935, and was decorated by the Italian Government in 1960 for "his contributions to the American art community and for the Distinction he has brought to Italy." Since 1926 Mangravite has taught at Sarah Lawrence College, the Colorado Springs Fine Arts Center, Cooper Union, the Art Students League, the Chicago Art Institute, and from 1940 to 1954 at Columbia University as Professor of Painting, from which position he retired as Professor Emeritus. He has served as President and Trustee of the American Federation of Arts and as Trustee of the American Academy in Rome. He has also contributed numerous articles on art and art education in professional periodicals. Mangravite now resides in West Cornwall, Connecticut.



Peppino Mangravite Family Portrait

Family Portrait 1930

 $24\frac{1}{2} \times 30\frac{1}{4}$

SIGNED, l.r.: Mangravite/1930

COLL.: purchased from the artist

REF.: Recent Paintings by Peppino Mangravite, Dudensing Galleries, New York, 1931, n.p., no. 1, ill.; The Arts, vol. XVII, no. 5 (Feb. 1931), p. 352, ill. (entitled Mother and Daughter); Creative Art, vol. 9, no. 1 (July 1931), p. 68, ill. (entitled Figure Group); C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932—Jan. 1933, p. 67, no. 164; Catalogue of a Century of Progress Exhibition of Paintings and Sculpture Lent from American Collections, The Art Institute, Chicago, 1933, p. 73, no. 596; Half a Century of American Art, The Art Institute, Chicago, 1939, p. 32, no. 108, ill.; Paintings by Peppino Mangravite, The Playhouse Gallery, Sharon, Connecticut, 1958, n.p., no. 3; Paintings by Peppino Mangravite, Casa Italiana, Columbia University, New York, 1958, n.p., no. 4

PURCHASE: Gallery Fund, 1932 32.10 This family group includes the artist's wife, his daughter, Nina, and their cat, Kiki.



Zsissly (Malvin Marr Albright) Deer Island, Maine

Zsissly (Malvin Marr Albright) (1897–

Zsissly is the nom de plume of Malvin Marr Albright, the twin brother of the painter Ivan Le Lorraine Albright. They were born on February 20, 1897, in Chicago, Illinois, sons of the painter Adam Emery Albright. They posed for their father throughout their childhood and had their first lessons in art in his studio. Ivan trained to be a painter, but Malvin chose sculpture, and studied at the Chicago Art Institute, the Pennsylvania Academy of the Fine Arts, the National Institute for Architectural Education in New York, and the Ecole des Beaux Arts in Nantes, France. After World War I the twins set up a studio with their father in an abandoned church in Warrenville, near Chicago, and as time went on, built separate studios adjoining the original structure. In the late 20's Malvin, too, concentrated on painting, and in subsequent years exhibited in one-man as well as joint exhibitions with his brother, and has been represented in national and international exhibitions at the Chicago Art Institute, the Pennsylvania Academy, the Carnegie Institute, the National Academy and the Corcoran. He was awarded the Second William A. Clark Prize and Silver Medal in the Corcoran's 19th Biennial in 1945 (see painting listed below) and has been the recipient of many other honors. In 1943 he collaborated with Ivan in Hollywood on paintings to be used in a film version of Oscar Wilde's story The Picture of Dorian Gray. Zsissly is a member of the National Sculpture Society and was elected Academician in the National Academy in 1952. He still resides in Warrenville, Illinois, and has homes in Corea, Maine, and Fort Lauderdale, Florida.

Deer Island, Maine c.1940

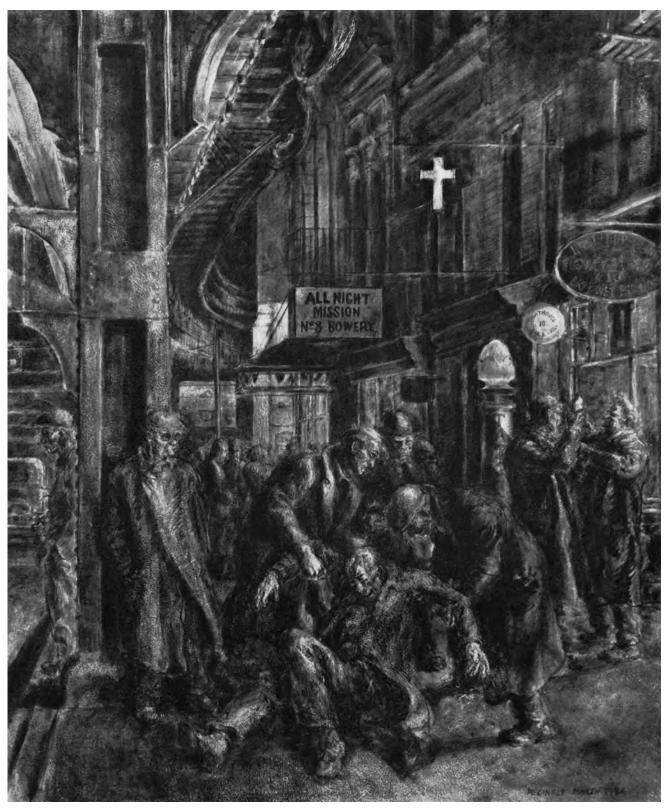
 $28\frac{1}{4} \times 62\frac{1}{4}$

SIGNED, 1.1.: -ZSISSLY-

COLL.: purchased from the artist

REF.: Painting in the United States, Carnegie Institute, Pittsburgh, 1943, n.p., no. 93; C.G.A. The Nineteenth Biennial Exhibition of Contemporary American Oil Paintings, 1945, p. 31, no. 162, ill. (Second William A. Clark Prize and Silver Medal); Art Digest, vol. 19, no. 12 (March 15, 1945), p. 5, ill.; R. Frost, "The Corcoran Carries on," Art News, vol. XLIV, no. 4 (April 1, 1945), p. 18, ill.; American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 11
PURCHASE: Anna E. Clark Fund, 1945

151



Reginald Marsh Smoke Hounds

Reginald Marsh (1898–1954)

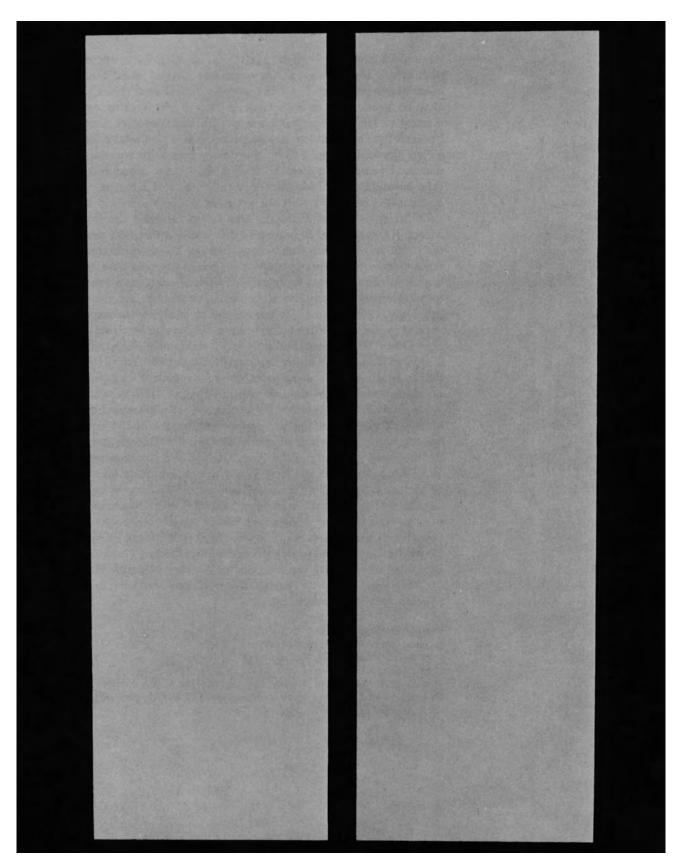
Reginald Marsh was born on March 14, 1898, in Paris where his parents, both artists, were studying. They returned to the United States two years later. Marsh attended The Lawrenceville School and Yale University, and after his graduation in 1920 went to New York, working as a free-lance illustrator. His first regular job was with the New York Daily News, and between 1922 and 1925 he turned out some four thousand drawings for that paper. Throughout the 20's he also designed curtains and stage sets for the theater. During this period he studied at the Art Students League under John Sloan, George Luks, George Bridgman, and Kenneth Hayes Miller and became identified with the group of Miller's followers known as the 14th Street School of Painters. This group included the Soyer brothers, Morris Kantor, Isabel Bishop and other young artists who were working in the tradition of the Ash Can School. In 1925 Marsh made the first of many visits to European cities to study the Old Masters, but for the most part during subsequent years he remained in Manhattan, painting the life of the teeming streets, the strippers of the burlesque theater, and the crowds on the beaches of Coney Island. He was constantly studying and experimenting in various media to improve his technique. In 1935 he executed frescoes in the Post Office Department Building in Washington, and in 1937 a series of murals in the rotunda of the Customs House in New York. In 1943 he was sent to South America as an artist war correspondent for Life magazine. He taught at the Art Students League from 1935 until his death. After his first one-man show in the Whitney Studio Club in 1924, Marsh exhibited annually in New York and in the competitive exhibitions of the period, winning awards at the National Academy of Design, the Chicago Art Institute, the Pennsylvania Academy of the Fine Arts and the National Institute of Arts and Letters, including the First William A. Clark Prize and the Corcoran Gold Medal in the 19th Biennial held at the Gallery in 1945. He was a member of the National Academy (Associate, 1937; Academician, 1943), of the National Institute of Arts and Letters (1946), the Society of American Graphic Artists, and was a Fellow of the Royal Society of Arts in London. He died on July 3, 1954 while visiting friends in Dorset, Vermont. A memorial exhibition of his works was held at the Whitney Museum of American Art the following year, and a retrospective exhibition was hung in the Gallery of Modern Art, New York, in 1964.

Smoke Hounds 1934 36×30 ; egg tempera on masonite

signed, l.r.: REGINALD MARSH 1934

COLL.: the artist's estate

REF.: C.G.A. Bulletin, vol. 10, no. 3 (June 1959), p. 7, ill.; American Traditionalists of the 20th Century, Columbus Museum of Arts and Crafts, Georgia, 1963, p. 15, no. 99
GIFT: Felicia Meyer Marsh, 1958
58.26



John McLaughlin No. 18

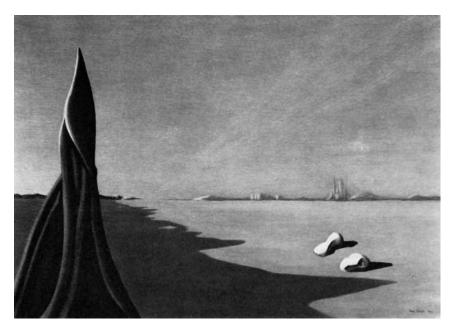
John McLaughlin (1898–

John McLaughlin was born in Sharon, Massachusetts, on May 21, 1898. He attended the Roxbury Grammar School and Phillips Academy, Andover, and on the outbreak of World War I enlisted in the Navy. He afterwards engaged in real estate business in Boston and Chicago. In 1935 he and his wife went to Japan to further their interest in Japanese language and art and, after several years in the Orient, returned to Boston where they dealt in Japanese prints. During this period he began to paint, but for the most part he found the result of his efforts discouraging. In World War II he was assigned to the Military Intelligence Language School, spending two years in the China-Burma-India theater. On his return to the United States after the war, he built a home in Dana Point, California, where he has lived until recently. His studio is now located at Laguna Beach, a few miles distant. Since 1946 McLaughlin has devoted full time to painting. His work has been shown on the West Coast since 1952 in group exhibitions at the Los Angeles County Museum, the San Francisco Museum of Art, the Pasadena Museum of Art and other California museums. His first one-man show was held in the Long Beach Museum of Art in 1960, and a retrospective was held in the Pasadena Art Museum in 1963. In the meantime he was becoming known on the East Coast – his work was included in the Twenty-fifth Corcoran Biennial in 1957, in the Whitney Museum's exhibition, "Geometric Abstraction in America," in 1962, and in the Museum of Modern Art's "The Responsive Eye" held in New York in 1965. He won the Third William A. Clark Prize and Bronze Medal in the 1967 Corcoran Biennial and the Visual Arts Award from the National Endowment for the Arts and Humanities in the same year. A large retrospective of his paintings covering the period from 1946 to 1967 was exhibited in the Corcoran late in 1968.

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No. 18 1966
60 × 48
SIGNED ON BACK, u.l. quadrant: JOHN McLAUGHLIN/TITLE: #18, 1966/OIL ON CANVAS/60 × 48
COLL.: acquired from the artist
REF.: C.G.A. John McLaughlin: Retrospective Exhibition 1946–1967, 1968/69, p. 27, no. 52
GIFT: The Women's Committee of the Corcoran, 1969
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Kay Sage (1898–1963)

Kay Sage (Mrs. Yves Tanguy) was born in Albany, New York, on June 25, 1898. She spent most of her youth in Europe, chiefly in Italy, returning to the United States for a private school education. After World War I she again lived in Europe, remaining in Italy until 1937 and spending the following two years in France. She drew and painted constantly, for the most part untaught, although she studied for a few months in 1924 at the Scuola Liberale delle Belle Arti in Milan. She held her first one-man show in Milan in 1936, and while in Paris was included in the Salon des Surindépendants in 1938. At this time she became acquainted with the leading painters in the Surrealist movement and was greatly influenced by their work. She came to New York in 1939, was followed by Yves Tanguy whom she married in 1940, and in 1941 they settled in Woodbury, Connecticut, which remained her home until her death on January 7, 1963. She was included in the International Surrealist Exhibition held in New York for the benefit of French



Kay Sage A Finger on the Drum

children in 1942, and from this time on she showed in national exhibitions (at the Chicago Art Institute, the Carnegie Institute, the University of Illinois, and the Corcoran) as well as in group Surrealist exhibitions in the United States and abroad. A year before Tanguy's death (in 1955), a joint retrospective of their work was held at the Wadsworth Atheneum in Hartford, Connecticut. Miss Sage completed her last canvas in 1958 when cataracts prevented her from continuing to paint. Thereafter she worked in collage.

A Finger on the Drum 1940

 $15 \times 21\frac{1}{2}$

SIGNED, I.r.: Kay Sage '40

COLL.: the artist

GIFT: the Estate of the Artist, 1963

63.25.1

Study for Third Paragraph 1953

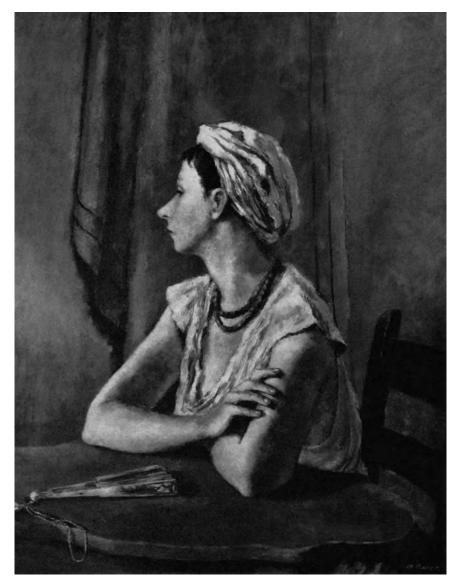
16×13

coll.: the artist

GIFT: the Estate of the Artist, 1963

63.25.2

This study was made for the canvas *Third Paragraph* painted in 1953 and shown in the retrospective exhibition of Miss Sage's work in 1960 (*Retrospective Exhibition 1937–1958*, Catherine Viviano Gallery, New York, April 1960, n.p., no. 39, ill.). The location of the finished painting is not known.



Alexander Brook Peggy Bacon

Alexander Brook (1898–)

Alexander Brook, whose parents were Russian, was born on July 14, 1898, in Brooklyn, New York. At the age of twelve he was bedridden with infantile paralysis, and during the months of convalescence he did his first painting. Later he studied briefly at the Pratt Institute, and in 1915 entered the Art Students League where he worked principally under Kenneth Hayes Miller for four years. Shortly after leaving the League he married Peggy Bacon, the illustrator and satirist, and they held their first joint exhibition in New York in 1922. From 1924 to 1927 he served as Assistant Director of the Whitney Studio Club and at this period did considerable writing of art criticism. After winning the Logan Medal and Purchase Prize at the Chicago Art Institute in 1929 and the Albert C. Lehman Award and Purchase Prize in the International Exhibition at the Carnegie Institute, Pittsburgh, in 1930, he received nation-wide recognition. His paintings were included in all

Corcoran Biennials between 1930 and 1951, and his list of prizes awarded in the large annual exhibitions held during his active career is prodigious. He has lived for the most part in New York, spending summers for many years in Cross River, New York, but he has also painted in Georgia, California and other areas in the United States. His home is at present at Sag Harbor, Long Island. Brook has taught intermittently at the Art Students League and is a member of the National Academy and the National Institute of Arts and Letters.

Peggy Bacon (formerly entitled My Wife) c.1932

 $34\frac{1}{4} \times 26\frac{1}{8}$

SIGNED, l.r.: A. Brook

COLL.: purchased from the artist

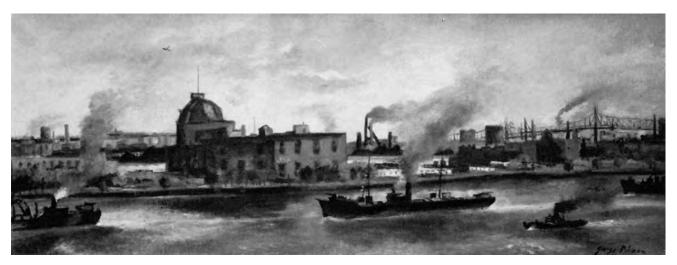
REF.: C.G.A. The Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932–Jan. 1933, p. 73, no. 188, ill.; C.G.A. Illustrated Handbook of Paintings, Sculpture and Other Art Objects, 1933, p. 29, no. 33, ill.; An Exhibition of Paintings by Alexander Brook, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1934, n.p., no. 39; American Magazine of Art, vol. XXVII, no. 3 (March 1934), pp. 134 f., ill.; "Paintings by Alexander Brook," The Carnegie Magazine, The Carnegie Institute, Pittsburgh, vol. VIII, no. 1 (April 1934), pp. 16 f., ill.; E. Brace, "Alexander Brook," American Magazine of Art, vol. XXVII, no. 10 (Oct. 1934), pp. 521 ff., ill.; A. Burroughs, Limners and Likenesses, 1936, p. 185, ill.; Fine Art Reproductions: Old and Modern Masters, New York Graphic Society, 1946, p. 202, no. 5012 A, ill. (in color); Famous Paintings and Famous Painters, Dallas Museum of Fine Arts, Texas, 1958, n.p., no. 14, ill.; Inaugural Exhibition, Oklahoma Art Center, Oklahoma City, 1959, no. 12, ill.; Tenth Annual Exhibition, Museum of Art, Ogunquit, Maine, 1962, n.p., no. 4

Purchase: Gallery Fund, 1932 32.12 Peggy Bacon, Mr. Brook's former wife, was born in Ridgefield, Connecticut, in 1895.

Peggy Bacon, Mr. Brook's former wife, was born in Ridgefield, Connecticut, in 1895. She is a painter, graphic artist, illustrator, cartoonist and writer. Miss Bacon describes herself in her book of caricatures, Off with Their Heads, thus: "Pinhead, parsimoniously covered with thin dark hair, on a short, dumpy body. Small features, prominent nose, chipmunk teeth and no chin, conveying the sharp, weak look of a little rodent. Absent-minded eyes with a half glimmer of observation. Prim, critical mouth and faint coloring, Personality lifeless, retiring, snippy, quietly egotistical, lacks vigor and sparkle."

George Picken (1898–1971)

George Picken was born in New York on October 26, 1898. His father, a photographer, "dabbled" in paint and was finally persuaded to allow his son to attend the Art Students League where he studied for four years. Picken was in France during World War I, and the sketches of the wounded in hospitals behind the lines drawn during this period are a vivid record of his experiences. On his return from Europe he settled in Manhattan, making the docks and river life of the island his special milieu. He was an etcher and lithographer as well as a painter and completed murals for the United States Post Offices at Edward and at Hudson Falls, New York, and at Chardon, Ohio. He began his long teaching career in the 1930's at the Art Students League, and taught from 1943 to 1964 in the School of Painting and Sculpture at Columbia University, as well as in Cooper Union, the Brooklyn Museum Art School and several colleges. He exhibited annually in New York and in national invitational shows for over forty years, and was included in ten of the Corcoran Biennials after 1935, winning the Fourth William A. Clark Prize in 1943 on the painting listed below. Picken lived in the Berkshires at Tyringham, Massachusetts at the time of his death on December 28, 1971. He was a member of the Federation of Modern Painters and Sculptors, the Society of American Graphic Artists, and the American Association of University Professors.



George Picken Convoy

Convoy 1942/43

 $15\frac{3}{4} \times 40\frac{1}{4}$

SIGNED, 1.r.: George Picken

COLL.: purchased from the artist

REF.: C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 25, no. 64, ill. (Fourth William A. Clark Prize and Honorable Mention); Art Digest, vol. 17, no. 12 (March 15, 1943), p. 8, ill.; Art News, vol. XLII, no. 4 (April 1, 1943), p. 19, ill.; Magazine of Art, vol. 36, no. 4 (April 1943), p. 137, ill. Purchase: William A. Clark Fund, 1943

This scene depicts a convoy passing Welfare Island in the East River, New York, on the way to Long Island Sound during World War II.

Stefan Hirsch (1899–1964)

Stefan Hirsch was born of American parents in Nuremberg, Germany, on January 2, 1899. He lived in Europe until he was eighteen, graduating from the University of Zurich and studying painting on his own in the principal museums on the continent. Soon after he came to the United States he met Hamilton Easter Field and worked with him both in New York and with Field's group of students in Maine. He exhibited with the Independents in New York in 1919 and 1920 and with the Salons of America throughout the 1920's. His first one-man exhibition was held in New York in 1927. He was commissioned to execute a large mural in the auditorium of the Lenox Hill Neighborhood Association, New York, in 1934, and this work was followed by murals in the Department of Justice Building in Washington and in Federal buildings in South Carolina and Mississippi. Hirsch's paintings were shown with some regularity for over thirty years in the annuals held in the Carnegie Institute, the Pennsylvania Academy of the Fine Arts, the Whitney Museum of American Art and the Chicago Art Institute. He was also represented in the group exhibition, "Precisionist Views in American Art," organized in 1960 by the Walker Art Center, Minneapolis, and seen also at the Whitney Museum, and at museums on the West Coast. Hirsch taught painting throughout most of his career – at Bennington College (1934– 1940), at the Art Students League, New York (1940 to 1942), and at Bard College, Annandale, New York, from 1942 until his retirement as Professor

Emeritus in 1961. He traveled repeatedly in Mexico, and spent a year at the University of Baroda, India, on a Fulbright Fellowship in 1956–1957. He was a member of the National Society of Mural Painters, and served actively with such professional groups as the American Art Congress, the American Association of University Professors, and the Committee on Art Education. He died in New York on September 29, 1964.

Resting Burros 1934

 $49\frac{3}{8} \times 62\frac{3}{16}$; masonite signed, l.r.: *Hirsch* '34

COLL.: Andrea Pietro Zerega, Washington, D.C.

REF.: 32nd Annual Exhibition of Paintings, Department of Fine Arts, Carnegie Institute, Pittsburgh, 1934, n.p., no. 59, ill.; Stefan Hirsch, Associated American Artists, New

58.33

York, 1941, n.p., no. 1

GIFT: Andrea Pietro Zerega, 1958

Charles Wheeler Locke (1899–

Charles Wheeler Locke was born in Cincinnati, Ohio, on August 31, 1899. He studied at the Ohio Mechanics Institute and the Cincinnati Art Academy before entering the Art Students League in New York. He worked principally in graphics in his early career, teaching as an assistant to Joseph Pennell at the Art Students League from 1922 to 1926 and as instructor in lithography from 1926 to 1937. His illustrations appeared in the periodicals and publications of the period, and his prints were widely exhibited throughout the 30's. It was not until the 40's that he began to concentrate on painting, and the first representative one-man show of his canvases and drawings was held in New York in 1945. His work is included in the collections of such institutions as the Metropolitan Museum of Art and the Whitney Museum of American Art in New York, in the Cincinnati Art Museum and in the Phillips Collection, Washington. Locke was elected an Academician of the National Academy in 1951. He has lived for many years in Garrison, New York.

Third Avenue El 1943

12×16; canvas board signed, l.l.: C LOCKE 1943

COLL.: purchased from the artist

REF.: C.G.A. The Nineteenth Biennial Exhibition of Contemporary American Oil Paintings,

1945, p. 24, no. 24

PURCHASE: Anna E. Clark Fund, 1945 45.8

Raphael Soyer (1899–)

Raphael Soyer and his twin brother, Moses, were born on December 25, 1899 in Borisoglebsk in the province of Tambov, South Russia. His father was a teacher of Hebrew literature, a writer, and an amateur artist. He encouraged his children to draw from early childhood and, when the family was forced to leave Russia in 1912 and settled in New York, three of the brothers – Raphael, Moses and Isaac – continued their pursuit of art. Raphael left high school before graduating to help support the family, taking free evening classes at Cooper Union for three years, then entering the National Academy of Design where he remained through the spring of 1922. He also studied intermittently at the Art Students League under Guy Pène du Bois and Boardman Robinson. Through the 20's he was able to paint



Raphael Soyer Waiting Room

only in his spare time. He first exhibited in the Salons of America show in 1926 at which time he came to the attention of Alexander Brook, then Assistant Director of the Whitney Studio Club. Through Brook he was introduced to the Club, and his paintings were included in all its exhibitions and have since been shown in most of the annuals and biennials of the Whitney Museum of American Art which eventually evolved from the Whitney Studio Club Galleries. Soyer held the first of many one-man shows in New York in 1929, and soon after was able to devote full time to painting and the making of prints, exhibiting regularly in the important exhibitions held in the United States for over thirty years. The Kohnstamm Prize awarded by the Chicago Art Institute in 1932 has been followed by many honors, including the Temple Medal at the Pennsylvania Academy of the Fine Arts (1943), the Third William A. Clark Prize and Bronze Medal (1943) and the First William A. Clark Prize and Gold Medal (1951) in Corcoran Biennials (see paintings listed below). A large retrospective exhibition was hung in the Whitney Museum of American Art in 1967 and traveled to six other museums across the country. New York has remained Soyer's home since his childhood. He has spent the summer months on the coast of New England and in New York State at Croton-on-Hudson or at Southampton. Since 1935 he has often traveled in Europe, studying the paintings in museum collections in more than thirteen countries. He has taught almost constantly since 1930, in his own classes and in several schools, including the Art Students League, the New School for Social Research and the National Academy of Design. He has been a member of the American Society of Painters, Sculptors and Gravers and was elected a member of the National Academy (Associate, 1949; Academician, 1951) and of the National Institute of Arts and Letters (1958).

Waiting Room c.1940

 $34\frac{1}{4} \times 45\frac{1}{4}$

SIGNED, l.l.: RAPHAEL/SOYER COLL.: purchased from the artist

REF.: Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York, 1940/41, n.p., no. 149 (entitled A Railroad Station Waiting Room); 52nd Annual Exhibition of American Paintings and Sculpture, The Art Institute, Chicago, 1941/42, n.p., no. 192 (entitled Railroad Waiting Room); 138th Annual Exhibition of Painting and Sculpture, Pennsylvania Academy of the Fine Arts, Philadelphia, 1943, n.p., no. 126 (Temple Medal); Art Digest, vol. 17, no. 9 (Feb. 1, 1943), p. 9, ill.; C.G.A. The Eighteenth Biennial Exhibition of Contemporary American Oil Paintings, 1943, p. 26, no. 84, ill. (Third William A. Clark Prize and Bronze Medal); Art Digest, vol. 17, no. 12 (March 15, 1943), p. 8, ill.; Magazine of Art, vol. 36, no. 4 (April 1943), p. 137, ill.; Juliana Force and American Art, a Memorial Exhibition, Whitney Museum of American Art, New York, 1949, p. 71, no. 116; O. W. Larkin, Art and Life in America, editions 1949, 1960 and 1966, p. 433, ill.; The Iron Horse in Art, Fort Worth Art Center, Texas, 1958, n.p., no. 101, ill.; Paintings and Sculpture from the American National Exhibition in Moscow, Whitney Museum of American Art, New York, 1959, p. 11 (illustrated in Russian ed. no. 24); W. H. Pierson and M. Davidson, Arts of the United States, a Pictorial Survey, 1960, p. 360, no. 3388, ill.; W. K. Gutman, J. Klein and R. Soyer, Raphael Soyer, [1961], p. 78, ill. (entitled R.R. Station Waiting Room); L. Goodrich, Raphael Soyer, Whitney Museum of American Art, New York, 1967, p. 77, no. 40, ill.

PURCHASE: William A. Clark Fund, 1943

43.4

This scene represents the interior of the 125th Street Station of the New York Central Railroad in New York. A lithograph entitled *R.R. Waiting Room* depicting the central figure in this painting came to the Gallery in the Frank B. Bristow Bequest.

Waiting for the Audition c.1950

 $30 \times 24\frac{1}{4}$

SIGNED, l.r.: Raphael Soyer

COLL.: purchased from the artist

REF.: C.G.A. The Twenty Second Biennial Exhibition of Contemporary American Oil Paintings, 1951, p. 34, no. 230, ill. (First William A. Clark Prize and Gold Medal); Art Digest, vol. 25, no. 14 (April 15, 1951), p. 9, ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 17, no. 22

PURCHASE: William A. Clark Fund, 1951

51.16

The artist has identified the figures in this scene as the painter Joseph Floch, and Cynthia Brown, a model.



Raphael Soyer Waiting for the Audition

Hobson Pittman (1900–1972)

Hobson Pittman was born near Tarboro, North Carolina, on January 14, 1900. When his parents died in 1918 he moved to Pennsylvania to live with a sister. He attended the Rouse Art School in Tarboro for four years, and later entered the Pennsylvania State College, transferring to Carnegie Institute of Technology in 1924, and to Columbia University in 1925. He traveled in Europe in 1928, and again in 1930 and 1935, thoroughly studying museum collections. He began his long teaching career in 1931 at the Friends Central Day School in Philadelphia and today, forty years later, continues to lecture at the Pennsylvania Academy of the Fine Arts, the Philadelphia Museum School and the Pennsylvania State University. Pittman held his first one-man show in Philadelphia in 1928. Known particularly for his interior views of homes in the South and for his flower pieces, he exhibited over the years in many national and international exhibitions, winning prizes and medals from such institutions as the Pennsylvania Academy of the Fine Arts, the Carnegie Institute, and the Butler Institute of American Art; he was awarded a Guggenheim Foundation Fellowship in 1956. He was represented in twelve Corcoran Biennials between 1935 and 1967, receiving the Fourth William A. Clark Prize in 1947 and the Second William A. Clark Prize and Silver Medal in 1953 on the painting listed below. He was a member of the International Institute of Arts and Letters and the National Academy (Academician, 1953). Pittman resided in Bryn Mawr, Pennsylvania, until his death on May 5, 1972.



Hobson Pittman Veiled Bouquet

Veiled Bouquet 1948, 1950/51

 $29\frac{1}{2} \times 24\frac{1}{2}$

SIGNED, u.r.: Hobson Pittman

COLL.: purchased from the artist

REF.: C.G.A. The Twenty Third Exhibition of Contemporary American Oil Painting, 1953, n.p., no. 167, ill. (Second William A. Clark Prize and Silver Medal); American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 8; Hobson Pittman, Retrospective Exhibition, His Work Since 1920, North Carolina Museum of Art, Raleigh, 1963, p. 56, no. 39, ill.

PURCHASE: Anna E. Clark Fund, 1953

This painting was first shown in the Carnegie Institute's Painting in the United States exhibition in 1948 under the title Poppies in a Pink Vase. In 1950/51 Pittman made many changes in the painting, reconstructing the general design and assigning the title Veiled Bouquet.

Fred Conway (1900–

Fred Conway was born in St. Louis, Missouri, on August 24, 1900. At the age of eighteen he entered the St. Louis School of Fine Arts in Washington University and, after four years, continued his training at the Julian Academy and the Académie Moderne in Paris. He spent four months in Tunis before returning to Missouri in 1923 to teach drawing and painting in the St. Louis School of Fine Arts, where he still holds the position of Professor of Art. Since the late 20's he has exhibited regularly in local and national competitive exhibitions and has won such awards as the Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts, First Prize in the Hallmark Competition in 1949, and the Second William A. Clark Prize and Silver Medal in the Corcoran's Twenty-first Biennial Exhibition (see painting listed below). He has executed mural paintings in public buildings in many

cities of the Middle West—in the First National Bank, Tulsa, Oklahoma, the Mayo Clinic, Rochester, Minnesota, the Barnes Hospital, St. Louis—and in 1956 won the Gold Medal for Mural Painting from the Architectural League, New York. Conway resides in St. Louis, Missouri.

Witchery 1948

 $37\frac{1}{4} \times 32\frac{1}{4}$; encaustic on composition board

SIGNED, l.l.: Fred Conway

REF.: C.G.A. The Twenty-first Biennial Exhibition of Contemporary American Oil Paintings, 1949, p. 21, no. 34, ill. (Second William A. Clark Prize and Silver Medal); D. Drummond, "Corcoran Biennial Presents Conglomerate Picture of U.S. Painting," Art Digest, vol. 23, no. 13 (April 1, 1949), p. 9, ill.; New Accessions USA, Colorado Springs Fine Arts Center, 1950, n.p., no. 22; C.G.A. Bulletin, vol. 3, no. 4 (May 1950), p. 20, ill.; C. E. Buckley, "Four Contemporaries," C.G.A. Bulletin, vol. 3, no. 3 (Jan. 1951), pp. 21 ff., ill.; American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 3

PURCHASE: William A. Clark Fund, 1949

49.19

The artist said of this painting: "My actors are always the same in my paintings though the scene changes. It's magic, the supernatural, hypnotism and the occult. It's not representational, it's inner vision. The painting represents a fairy-tale court being hypnotized by a dancer" (*The Sunday Star*, Washington, D.C., March 27, 1949).

Rico Lebrun (1900–1964)

Rico Lebrun (christened Federico) was born in Naples, Italy, on December 10, 1900. Although both parents were born in Italy, his father was of French descent and his mother, Spanish. Lebrun attended the National Technical School and the National Technical Institute in Naples until 1917, and served one year in the Italian army in World War I, followed by two years in the navy. He studied at the Industrial Institute and the Naples Academy of Fine Arts and worked in fresco painting until, in 1922, he became a designer in a stained-glass factory in Naples. When this factory opened a branch in Springfield, Illinois, in 1924, Lebrun was made foreman and instructor. In 1925 he moved to New York, working principally in commercial illustration and, after a period of three years (1930-1933) in Italy concentrating on the study of fresco painting, returned to New York to pursue this medium. He received Guggenheim Fellowships for two successive years (1935-1937) and taught mural composition and fresco painting at the Art Students League. After a controversy with the WPA over the mural he was commissioned to execute in the Pennsylvania Station Post Office Annex in New York, Lebrun moved to California in 1938. He made his home in the Santa Barbara-Los Angeles area, and, except for a sojourn of a year and a half in Mexico (1952–1954), a year as Visiting Professor of Art at Yale University (1958) and a year as artist-in-residence at the American Academy in Rome (1959), he remained principally on the West Coast, teaching and exhibiting locally and, as time went on, nationally and internationally with increasing recognition. His first one-man show was held in Santa Barbara in 1940; the first in New York in 1944; and his work was included in such group exhibitions as the Museum of Modern Art's Americans 1942: 18 Artists from 9 States and Romantic Painting in America, 1943, American Painting Today at the Metropolitan Museum of Art in 1950, the Venice Biennale of 1950, and the 2nd, 3rd, and 7th International Bienal at São Paulo, Brazil (1953, 1954 and 1963). In 1961 Lebrun was invited to participate in the Tamarind Lithographic Workshop



Rico Lebrun Night Figures # 2

program and executed several series of prints illustrating such texts as Dante's *Inferno* and Brecht's *Threepenny Novel* supplementing his vast output of drawings. During the last two years of his life he worked also in sculpture. He was granted the Award of Merit by the American Academy of Arts and Letters in 1952, was elected member of the National Institute of Arts and Letters in 1960, and was named Academician in the National Academy in 1963. He was awarded his third Guggenheim Fellowship in 1962. Lebrun died in his home at Malibu, California, on May 9, 1964.

Night Figures # 2 1961

 $78\frac{3}{4} \times 108\frac{5}{8}$

SIGNED, 1.r.: Lebrun '61

COLL.: purchased from the artist

REF.: C.G.A. Twenty Eighth Biennial Exhibition of Contemporary American Painting, 1963, n.p., no. 81, ill.; C.G.A. Bulletin, vol. 14, no. 1 (July 1964), p. 18, ill.; Rico Lebrun Memorial Exhibition, The American Academy of Arts and Letters, New York, 1965/66, n.p., no. 3, ill.; Rico Lebrun (1900–1964), Los Angeles County Museum of Art, 1967, p. 43, no. 38

63.1

GIFT: The Friends of the Corcoran, 1963

Dines Carlsen (1901–1966)

Dines Carlsen, son of the artist Emil Carlsen (see p. 14), was born in New York on March 28, 1901. A pupil of his father, he early showed great proficiency in painting and was exhibiting in large invitational shows when only fifteen years old. In 1916 one of his still lifes was included in the 91st Annual Exhibition of the National Academy, and another in the Sixth Biennial of the Corcoran (see painting listed below). He won the Third Hallgarten Prize at the National Academy in 1919, and the Second Hallgarten Prize in 1923. Although best known for his still lifes, he also painted local scenes in Maine, Mexico, and the Southwest, and exhibited regularly for

over thirty years both in group exhibitions and one-man shows. He was elected an Associate Member of the National Academy in 1922, and Academician in 1941. He lived for many years in Falls Village, Connecticut, and had a home in Summerville, South Carolina. Carlsen died on October 1, 1966, in St. Luke's Hospital, New York.

The Brass Kettle 1916

 $20\frac{1}{4} \times 24\frac{1}{4}$

SIGNED, l.l.: Dines Carlsen/1916
COLL.: purchased from the artist

REF.: C.G.A. Sixth Exhibition: Oil Paintings by Contemporary American Artists, Dec.

1916–Jan. 1917, n.p., no. 148 PURCHASE: Gallery Fund, 1916

16.6

The artist was fifteen years old when this was painted.

Philip Evergood (1901–1973)

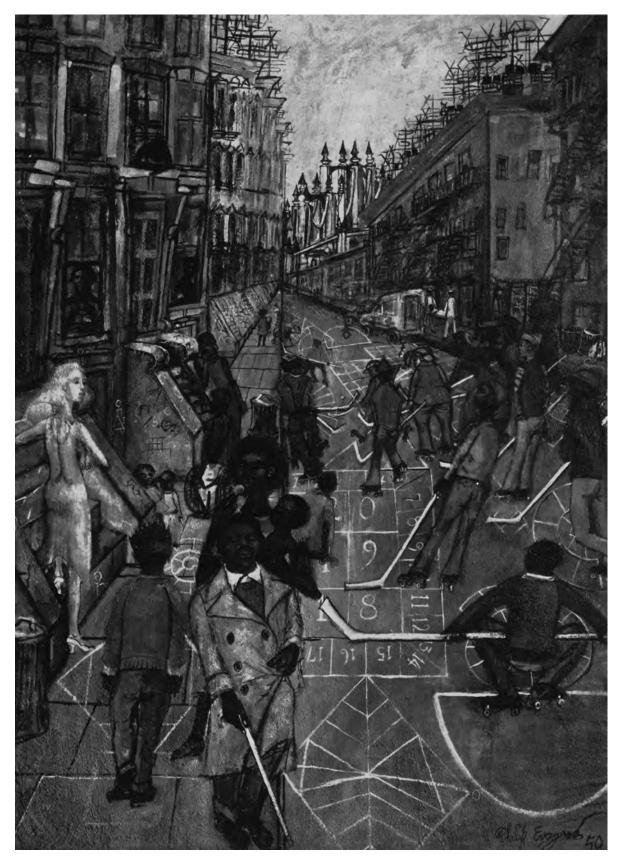
Philip Evergood was born Philip Blaski in the New York studio of his artist father, Meyer Evergood Blaski, an Australian, on October 26, 1901. His mother came from a wealthy English family which undertook the responsibility of her son's education in England. Prepared at Eton, he entered Trinity Hall College, Cambridge, which he left in his second year to study art at the Slade School in London. It was during this period that his father legally assumed the surname Evergood. In 1923 Philip rejoined his family in New York and continued his studies at the Art Students League. He went to Europe again in 1924, studying briefly at the Julian Academy in Paris and at the British Academy in Rome, but working independently for the most part until his return to America in 1926. He held his first one-man show in New York in 1927. After further study in France and Spain in 1930 and 1931, he settled permanently in the environs of New York. During the 30's he worked with the Public Works of Art Project and its successor the Federal Art Project of the WPA. Evergood first exhibited in the Whitney Museum's Biennials in 1934, and thereafter was included in most of these shows. He was represented in the important national and international competitive exhibitions of the 40's and 50's, winning such awards as the Carol H. Beck Gold Medal at the Pennsylvania Academy of the Fine Arts and the Second Prize at the Carnegie Institute in 1949, the Second William A. Clark Prize and Silver Medal at the Corcoran Biennial in 1951 (for Sunny Side of the Street, listed below), the Grant for Painting from the American Academy of Arts and Letters in 1956, and the Pennsylvania Academy's Temple Gold Medal in 1958. He was given a comprehensive retrospective at the Whitney Museum in 1960 which was subsequently shown in six other museums. Evergood was a Fellow of the International Institute of Arts and Letters and a member of the National Institute of Arts and Letters, and was a founding member of the Artists Equity Association. He moved from New York to Connecticut in 1952, and resided in Bridgewater at the time of his death on March 11, 1973.

Sunny Side of the Street 1950

 $50 \times 36\frac{1}{4}$; egg-oil-varnish emulsion with marble dust and glass on canvas SIGNED, l.r.: *Philip Evergood*, 50

COLL.: purchased from the artist

REF.: C.G.A. The Twenty Second Biennial Exhibition of Contemporary American Oil Paintings, 1951, p. 18, no. 71, ill. (Second William A. Clark Prize and Silver Medal); Art



Philip Evergood Sunny Side of the Street

Digest, vol. 25, no. 14 (April 15, 1951), p. 9, ill.; Art News, vol. 50, no. 3 (May 1951), p. 42, ill.; New Accessions USA, Colorado Springs Fine Arts Center, 1952, n.p., no. 17, ill.; C.G.A. Masterpieces of The Corcoran Gallery of Art, 1959, p. 63, ill.; J. I. H. Baur, Philip Evergood, Whitney Museum of American Art, New York, 1960, p. 67, no. 41, ill. PURCHASE: Anna E. Clark Fund, 1951

Mr. Evergood wrote the Gallery that this canvas "was painted over a period of six months. It was developed out of the impressions I got from a dingy Negro section in Brooklyn not far from Pacific Street where I was temporarily living in the winter of 1949 and spring of 1950. There, sick people, maimed people and sad people abounded. On one side of the street there was generally a patch of sunlight. A crippled woman always sat at a window in that patch and a blind man at noon generally fumbled his way out of a dank odious hallway (scratched and chalk marked by kids) to the world of noise, aggression, sunlight and danger. Kids were always everywhere on roller skates. Uncollected garbage was everywhere and gave off a sour smell. Within this framework people existed, smiled, laughed and were mostly kind to one another . . . As to the title of my picture. The words of that earthy great folksong which gives us the 20th century American rhythm kept singing in my ears:

'If I never had a cent I'd be rich as Rockefeller, Gold dust at my feet on the Sunny Side of the Street'."

The Letter 1960

30×24

SIGNED, l.l.: Philip Evergood; l.c.: LX\IV COLL.: John Henry Berne, Warrenton, Virginia

GIFT: John Henry Berne, 1965

65.41.2

The artist said that the $LX\backslash IV$ painted on the thigh of the figure indicates the date of the painting – April 1960.

Isabel Bishop (1902–)

Isabel Bishop (Mrs. Harold G. Wolff) was born in Cincinnati, Ohio, on March 3, 1902. She spent her childhood in Detroit, attending the Wicker Art School from 1917 to 1918. From the age of fifteen she has lived in New York, where she studied at the New York School of Applied Design and at the Art Students League under Kenneth Hayes Miller and Guy Pène duBois, taking occasional trips abroad. She established her studio on West 14th Street (later on Union Square) and was soon identified with the group of Miller's students known as the 14th Street School of Painters, working closely with its members, Reginald Marsh, the three Soyer brothers, and Morris Kantor. Since her first New York show in 1932 she has been represented in the exhibitions of contemporary art organized by the National Academy, the Pennsylvania Academy of the Fine Arts, the Chicago Art Institute, the Whitney Museum of American Art, and the Museum of Modern Art, New York. She has been included in twelve Corcoran Biennials since 1930, and was awarded the Third William A. Clark Prize and Bronze Medal in 1945 on the painting listed below. A special exhibition of her drawings was held in the Corcoran in 1938. In 1941 she studied engraving with Stanley William Hayter at the New School for Social Research and has achieved considerable recognition in this medium. Miss Bishop is a member of the National Academy (Associate, 1940; Academician, 1941), the National Institute of Arts and Letters (1944), and the Society of American Graphic Artists, and is a Fellow of the Royal Society of Arts, London. She maintains her studio on Union Square, New York, and resides in Fieldston, New York.



Isabel Bishop Two Girls Outdoors

Two Girls Outdoors 1944

30 × 18; composition board SIGNED, l.r.: Isabel Bishop

COLL.: purchased from the artist

REF.: C.G.A. The Nineteenth Biennial Exhibition of Contemporary American Oil Paintings, 1945, p. 25, no. 36, ill. (Third William A. Clark Prize and Bronze Medal); American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Jacksonville, Florida, 1956, n.p., no. 1; 25th Anniversary Loan Exhibition, Midtown Galleries, New York, 1957, n.p., no. 4; Paintings by Isabel Bishop/Sculpture by Dorothea Greenbaum, New Jersey State Museum, Trenton, 1970, p. 17, no. 8

PURCHASE: Anna E. Clark Fund, 1945

45.6

A pen and wash drawing and an etching of this subject are in the Corcoran's collection. Another unrelated etching bearing the same title was issued in 1958.

Eric Isenburger (1902–)

Eric Isenburger was born on May 17, 1902 in Frankfurt am Main, Germany, where he studied in the city art school until 1925. After a year in Barcelona, he established a studio in Vienna, supporting himself by painting stage sets for the Vilna Group Theatre. He moved to Berlin around 1931. On the last day of his first one-man exhibition there in 1933 the Nazis took over, and, since his work was designated "degenerate art," he was forced to escape to France. Here he remained for eight years, exhibiting in the Paris Salons and in other group shows as well as in an invitational one-man exhibition in Stockholm. He and his wife were living in their country home in the south of France when they were interned in a detention camp near Marseilles. Through the efforts of his brother in America and Alfred H. Barr, Jr., then director of the Museum of Modern Art, New York, they were released and came to the United States in 1941. His first one-man show in New York a few months later was a decided success, and he has since exhibited regularly, winning three awards at the National Academy (1945, 1957 and 1963), the Third Prize at the Carnegie Institute (1947), the Medal of Honor in the Pepsi Cola Art Competition (1948), and the First William A. Clark Prize and Gold Medal at the Corcoran Biennial in 1949 (see painting listed below). He has traveled in Italy, Mexico and Guatemala, and has painted on the New England coast, although he has maintained his studio in New York. Elected a member of the National Academy in 1957, he has served on its Council since 1964 and is presently a member of its faculty.

Romantic Figure 1948

 50×40

SIGNED, l.l.: Isenburger

COLL.: purchased from the artist

REF.: Art News, vol. XLVII, no. 6 (Oct. 1948), p. 17, ill. (as Figure); C.G.A. The Twenty-first Biennial Exhibition of Contemporary American Oil Paintings, 1949, p. 27, no. 77, ill. (First William A. Clark Prize and Gold Medal); American Artist, vol. 13, no. 1 (Jan. 1949), pp. 24–7, ill.; D. Drummond, "Corcoran Biennial Presents Conglomerate Picture of U.S. Painting," Art Digest, vol. 23, no. 13 (April 1, 1949), p. 9, ill. (on cover); T. B. Hess, "Washington Sees the Census," Art News, vol. XLVIII, no. 2 (April 1949), p. 28, ill.; Britannica Book of the Year, published by Encyclopedia Britannica, Chicago, 1950, p. 528, ill.; C. E. Buckley, "Four Contemporaries," C.G.A. Bulletin, vol. 3, no. 3 (Jan. 1951), pp. 21 ff., ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "The Historical Section," p. 17, no. 21

PURCHASE: Anna E. Clark Fund, 1949

49.18

When interviewed at the time the artist received First Prize for this painting in the Twenty-first Biennial, he said: "I tried to achieve a certain movement of form pattern and color and at the same time keep a feeling of rest and tranquility about the work." His wife, Jula, posed for the figure during June of 1948 in Woodstock, New York.

Mimi DuBois Bolton (1902–

Mimi DuBois Bolton was born on December 12, 1902 in Gravlotte, Alsace-Lorraine. She was brought to the United States as a child and grew up in Wisconsin where she studied journalism at Marquette University. She worked for several years as reporter and feature writer in Milwaukee, moving to New York in 1930 to write for *Nomad Magazine*. She began her studies in art at this time at the Art Students League. When she came to Washington in 1934 she enrolled in the Corcoran School of Art and worked under Richard Lahey, Kenneth Stubbs and Eugen Weisz until 1940, and later under Karl Knaths at the Phillips Gallery. She has remained in Washington and has taught in the Corcoran and at her own studio. Her work has been included in group exhibitions, and she has held one-man shows in Washington, New York, Miami and Baltimore. The Corcoran organized an exhibition of her paintings (Washington Artists Exhibition No. 20) in the fall of 1963.

The Cathedral 1955

 $21\frac{3}{4} \times 39\frac{7}{8}$

signed, l.r.: MDB '55

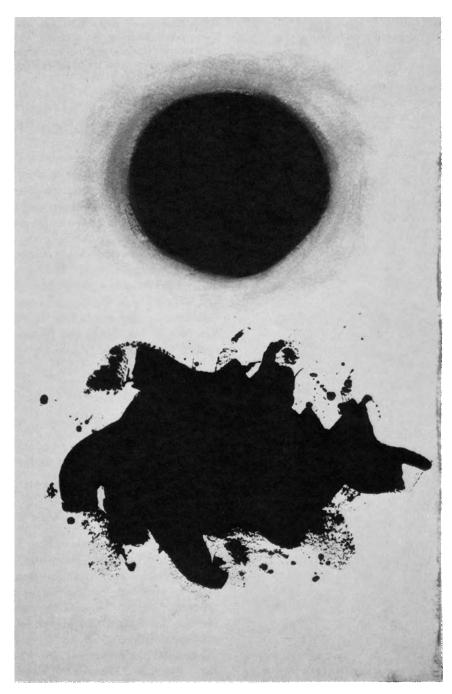
COLL.: purchased from the artist

REF.: C.G.A. The Tenth Annual Area Exhibition, Dec. 1955–Feb. 1956, n.p., no. 7
PURCHASE: Annual Area Exhibition Purchase Fund, 1955

56.9

Adolph Gottlieb (1903–

Adolph Gottlieb was born in New York on March 14, 1903. He attended the Art Students League in 1920, studying under John Sloan and Robert Henri and, after about two years of study and travel in Europe, he returned to New York to continue his training at the Parsons School of Design, the Art Students League, Cooper Union and the Educational Alliance Art School. He won the Dudensing National Competition in 1929 and held his first oneman show in New York the following year. In 1935 he was one of the founding members of a group of New York avant-garde artists known (somewhat confusingly) as "The Ten." This group, whose members changed from year to year but which regularly included Ilya Bolotowsky, Lee Gatch, Earl Kerkham and Mark Rothko, exhibited together annually until 1940. He worked for the WPA Federal Art Project during the 30's, principally in easel painting, leaving the Project in 1937 to spend a year in the desert near Tucson, Arizona. He returned to New York in 1938. During this period he first went to Gloucester, Massachusetts to paint with Milton Avery during the summer. In 1939 Gottlieb won the U.S. Treasury nationwide mural competition and was commissioned to execute a mural in the Post Office at Yerrington, Nevada. He began to paint in his "pictograph" style in the early 40's, and developed the "Imaginary Landscapes" in the 50's. The first in his "Burst Series" was painted in 1957. Gottlieb's exhibition record is prestigious not only in this country but also in Europe, South America and the Far East.



Adolph Gottlieb Small Burst

The catalogue accompanying the large retrospective exhibition organized jointly by the Whitney Museum of American Art and the Solomon R. Guggenheim Museum in 1968 (shown later in the Corcoran) publishes complete lists of his one-man shows and the group exhibitions and annuals in which he participated up to that date, as well as a full bibliography covering his career. The first showing of his recent work in the medium of sculpture was held in the University of Maryland Art Gallery in 1970. He now resides in New York and in East Hampton, Long Island.

Small Burst 1961

37 × 24; oil on paper mounted on canvas

COLL.: purchased from the artist

REF.: C.G.A. Bulletin, vol. 16, no. 2 (May 1967), p. 15, ill. (incorrectly illustrated

upside-down)

GIFT: The Women's Committee of the Corcoran, 1966

Victor Candell (1903–

Victor Candell was born in Budapest, Hungary, on May 11, 1903. He came to the United States at the age of eighteen. Largely self-taught, he began his career as a professional artist in New York in 1924. He resided in Paris from 1928 to 1931, joining the group of painters known as "Les Surindépendants," exhibiting with them and with other experimental groups. On his return to New York, he worked with the Whitney Art Project and later with the Fine Arts Section of the WPA during the 30's, and was commissioned in 1939 to paint an outdoor mural for the Iraq building at the New York World's Fair. He received an award in the Artist as Reporter exhibition organized by the Museum of Modern Art, New York, in 1940, and from that time to the present has been represented in national competitive exhibitions and annuals and has regularly held one-man shows in New York and other cities (the first held in New York in 1943). He has taught extensively - in the Brooklyn Museum School of Art from 1946 to 1954 and at Cooper Union since 1954, as well as privately in his own studio - and was a co-founder in 1959 and director of the Provincetown, Massachusetts, Workshop. Candell's work is included in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the National Institute of Arts and Letters, the Carnegie Institute, the Munson-Williams-Proctor Institute, among many others. He maintains his home and studio in New York.

Forest Theme 1954

 36×42

SIGNED, l.r.: Candell 54

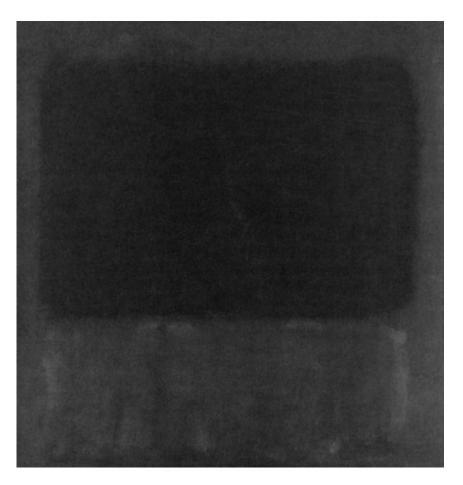
COLL.: acquired from the artist

REF.: New Accessions USA, Colorado Springs Fine Arts Center, 1960, n.p., no. 15

GIFT: Helen Meredith Norcross, 1959

59.8

66.12



Mark Rothko Mulberry and Brown

Mark Rothko (1903–1970)

Mark Rothko was born Marcus Rothkovitch in Dvinsk, Russia, on September 25, 1903. In 1913 his family brought him to Portland, Oregon, where he spent his youth. He entered Yale University in 1921, but abandoned academic training to study painting in 1923. Although he worked briefly with Max Weber at the Art Students League in 1925, he can, on the whole, be considered self-taught. He first exhibited in 1929 when he was included in a New York group show selected by Bernard Karfiol. His first one-man exhibition was held in 1933, and during the 30's he exhibited with "The Ten" (of which he was co-founder) and with other avant-garde groups. He worked with the WPA Federal Art Project in 1936 and 1937. After his first substantial one-man exhibition in 1945 at Peggy Guggenheim's Art of This Century gallery, New York, his reputation steadily climbed. He was represented in the annual exhibitions of the Whitney Museum of American Art and in such exhibitions at New York's Museum of Modern Art as Abstract Painting and Sculpture in America (1951), 15 Americans (1952), Modern American Painters and Sculptors (1954), Modern Art in the U.S. (1955/56) and The New American Painting (1958/59). The last three were circulated in Europe. He also participated in the Venice Biennale in 1948 and 1958. Retrospectives have been held in New York and in other cities in the U.S. as well as in London. Rothko did considerable teaching throughout his career and, in 1948, was a co-founder, along with William Baziotes, Adolph Gottlieb, Robert Motherwell and Barnett Newman, of the "Subjects of the Artists" school in Greenwich Village, New York. A bibliography covering his career and work, complete through 1961, can be found in the catalogue *Mark Rothko* by Peter Selz, published by the Museum of Modern Art, New York, in that year. Rothko committed suicide in his Manhattan studio on February 25, 1970.

Mulberry and Brown 1958

 $66\frac{3}{4} \times 61\frac{3}{4}$

SIGNED ON BACK, u.r.: MARK ROTHKO/1958 #17 COLL.: Charles and Susan Buckwalter, New York

PURCHASE: Gallery Fund, 1966

66.17

This painting was included in the exhibition *The Disappearance and Reappearance of the Image* circulated in Europe throughout 1969 by the Smithsonian Institution. It was shown in six museums in Rumania, Czechoslovakia and Belgium, accompanied by an illustrated catalogue printed in the language of each country.

Balcomb Greene (1904–)

Balcomb Greene was born in Niagara Falls, New York, on May 22, 1904. Son of a Methodist minister, he at first thought of following in his father's footsteps, but on graduation from Syracuse University he went to Europe to study abnormal psychology in Paris and at the University of Vienna under Freud. He took further graduate work at Columbia University in 1927 and taught English at Dartmouth College from 1928 to 1931. It was at the close of this period that he began to paint seriously, working for a year in Paris where he held his first one-man show in 1932. On his return to New York in 1933 he continued his painting, for some time supporting his family by writing. He worked with the Federal Art Project of the WPA in the middle 30's. In 1936 he was elected chairman of the newly formed group of painters, the American Abstract Artists, an office to which he was re-elected in 1938 and 1940. At this time he began graduate work in art history at New York University, receiving his M.A. degree in 1943, after which he taught history of art at the Carnegie Institute of Technology, Pittsburgh, until 1959. Greene held his first one-man exhibition in New York in 1947, although he had been seen in many large group exhibitions earlier, such as the Whitney Museum's Abstract Painting in America in 1935. He was included in the Venice Biennale in 1948, and in New Images of Man, organized by the Museum of Modern Art, New York, in 1959. The Whitney Museum held a retrospective of his work in 1961 which was later circulated by the American Federation of Arts throughout the country. He divides his time between the home and studio he built overlooking the sea at Montauk Point, Long Island, and his apartment and studio in New York.

The Window 1961/62

 45×52

SIGNED, 1.r.: Balcomb Greene; ON STRETCHER, u.c.: THE WINDOW 1961-62

COLL.: Roy C. Markus, Los Angeles, California

GIFT: the Estate of Roy C. Markus through The Friends of the Corcoran, 1965

65.18.2

An earlier version of this subject was painted in 1949/50 and is presently in the artist's collection.

Edmund Minor Archer (1904–

Edmund Minor Archer was born in Richmond, Virginia on September 28, 1904. He studied art in Richmond and later attended the University of Virginia. In 1922 he left the university to study at the Art Students League in New York under Allen Tucker, Kenneth Hayes Miller and Boardman Robinson. The years 1925 and 1926 were spent abroad in travel and study, and, on his return to the United States, he established his studio in Richmond, accepting commissions for portraits and developing his own personal style. In 1930 he was appointed assistant curator of the newly organized Whitney Museum of American Art in New York, resigning as associate curator in 1940 to devote full time to painting. He served with the United States Army during World War II from 1942 to 1944, and on his discharge came to Washington as instructor in the Corcoran School of Art and as a member of the faculty of The George Washington University, positions he held until his retirement in 1968. Archer's first one-man show was held in Boston in 1929, and from that time he has been represented consistently in the major local and national exhibitions in the country. He was awarded the Third William A. Clark Prize and Bronze Medal in the Twelfth Corcoran Biennial in 1930. He served for a brief time in the 20's on the Board of Control of the Art Students League and is a Fellow of the International Institute of Arts and Letters. He now resides in Richmond, Virginia.

Waiting for the Departure 1932

 $32\frac{1}{2} \times 37\frac{1}{4}$

SIGNED, l.r.: Edmund Archer

COLL.: purchased from the artist

REF.: 128th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1933, p. 22, no. 154 (listed as At the Window); Edmund Archer, Warwick Galleries, 1933, n.p., no. 13 (listed as At the Window); Century of Progress Exposition, Chicago Art Institute, 1934, p. 73, no. 518, ill.; American Magazine of Art, vol. XXVII, no. 1 (Jan. 1934), p. 14, ill. (listed as Waiting for the Procession); Edmund Minor Archer, Virginia Artist Series No. 4, Virginia Museum of Fine Arts, Richmond, 1938, n.p., no. 8, ill.; A. Locke, The Negro in Art, 1940, pp. 140 and 169, ill.; C.G.A. Artists of Washington and Vicinity, 1947, p. 6, no. 2 (Honorable Mention)

PURCHASE: William A. Clark Fund, 1951

51.27

This scene, painted in Richmond, Virginia, depicts the common pastime of watching the streets from window sills. It was awarded the First Prize and Popular Prize when exhibited at the Norfolk Museum of Arts and Sciences in 1950.

Max Kahn (1904–)

Max Kahn was born in Russia in 1904. He was brought to Peoria, Illinois, in 1907 where he spent his youth. He received a B.S. degree from Bradford College in Peoria and soon after went to Paris, studying sculpture with Emil-Antoine Bourdelle and Charles Despiau and drawing with Othon Friesz. On his return to this country he continued his work in sculpture at the Beaux Arts, New York, and later took up lithography under Francis Chapin at the Chicago Art Institute. During the 30's he was connected with the Federal Art Project of Illinois. He has taught throughout his career, especially in the field of graphics: at the John Herron Art Institute, Indianapolis, the Escuela Universitaria de Bellas Artes in Mexico, the Chicago Art Institute (1944–1959), and at the University of Chicago (1959 to the present). His first one-man show was held in the Chicago Art Institute in 1943, and he

has since exhibited widely, both nationally and internationally. Kahn has been awarded many prizes for his lithographs and woodcuts, and won the Third William A. Clark Prize and Bronze Medal in the Corcoran Biennial of 1959 on the oil listed below. He maintains his studio and home in Chicago.

We Gather Together

 32×42

SIGNED, l.r.: Max Kahn

COLL.: purchased from the artist

REF.: C.G.A. Twenty Sixth Biennial Exhibition of Contemporary American Painting, 1959,

n.p., no. 92, ill. (Third William A. Clark Prize and Bronze Medal)

PURCHASE: William A. Clark Fund, 1958 58.35

Anton Refregier (1905–)

Anton Refregier was born in Moscow, Russia, on March 20, 1905. He studied sculpture with Marie Wassilieff in Paris before coming to the United States in 1920. Prior to beginning his professional career in New York in 1928, he studied at the Rhode Island School of Design from 1921 to 1925 and worked in drawing with Hans Hofmann in Munich. He designed stage settings in New York and worked in the mural program of the WPA during the 30's. His career was well launched in 1941 when he won a national competition to design twenty-seven murals for the Rincon Hills Post Office in San Francisco. This project with its controversial subject matter was finally completed in 1948 after much political interference and criticism. Refregier held his first one-man exhibition in New York in 1942, and, although he is best known for his murals, his easel paintings have achieved widespread recognition. He is represented in the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, New York, the Walker Art Center, Minneapolis, and the Museum of Modern Western Art in Moscow. His works have been included in group exhibitions at the Carnegie Institute, the University of Illinois, the Corcoran Gallery and in other national and international competitive and invitational exhibitions. Refregier was one of the founders of the American Artists' School in New York in 1946 and has taught there as well as in several universities as visiting instructor. He served as Associate Professor of Art at Bard College from 1962 to 1964. He has lived in Woodstock, New York, for many years.

Children in Tree 1960

40 × 20; casein on masonite SIGNED, u.r.: A. Refregier 1960 COLL.: John Henry Berne, Warrenton, Virginia GIFT: John Henry Berne, 1965

65.41.3

This painting is based on sketches made of the artist's children, Brigit and Aleksandre, when they were young and romping in their favorite tree in his orchard at Woodstock.

Jessalee Blane Sickman (1905–

Jessalee Blane Sickman was born in Denver, Colorado, on August 17, 1905. After she was graduated from the University of Colorado, she came East, studying with Richard Lahey at Goucher College and later at the Corcoran School of Art. She has taught for many years – at the University of Colorado, the Warrenton Country School in Virginia, and from 1943 to 1963 at the Corcoran School as instructor of painting and drawing. Her work was exhibited in the Corcoran Biennials and Area Exhibitions throughout the 40's and 50's, and she has held numerous one-man shows in the Washington area. Mrs. Sickman's pen and ink portraits have been published in the Forum and Golden Book magazines. She resides in Washington, D.C.

The Landlady 1945

 $20 \times 13\frac{1}{2}$

SIGNED, l.r.: 7BS

COLL.: purchased from the artist

REF.: "The Seventh Annual Area Exhibition," C.G.A. Bulletin, vol. 5, no. 4 (Nov. 1952), n.p., no. 97, ill. (The Arts Club Purchase Prize); The Corcoran School of Art,

1961–1962, n.p., ill.

PURCHASE: 7th Annual Area Exhibition Purchase Fund, 1952 52.32

Lois Mailou Jones (1905–

Lois Mailou Jones (Mrs. Vergniaud Pierre-Noel) was born in Boston, Massachusetts, on November 3, 1905. She studied at the School of the Museum of Fine Arts, Boston, from 1923 to 1927, supplementing her training there with work at the Boston Normal Art School and with summer classes at Harvard and Columbia Universities, finally earning an A.B. Degree in Art Education at Howard University in Washington, D.C. On a traveling fellowship, she studied at the Julian Academy and La Grande Chaumière in Paris during 1937 and 1938. Her exhibition record has been very active; her work was first shown in the Paris Salons of 1938 and 1939, and since then she has been included in many of the principal competitive group exhibitions in this country - the Pennsylvania Academy of the Fine Arts, the National Academy of Design, the Institute of Modern Art, Boston, and the Baltimore Museum of Art. From its inception in 1942, she has been included in the Negro Art Annual held in Atlanta University, Georgia, winning at least six prizes in these exhibitions. The Corcoran selected her work for the Biennials held in 1939 and 1951, and she has been represented in several of its Washington Area exhibitions. As first Negro member of the Society of Washington Artists, she has exhibited regularly with this group. She has held over twenty-five one-man shows in the United States, Europe, South Africa and the West Indies. Miss Jones has received consistent recognition for her achievement in art. She was chosen as "Woman of the Year" by the National Council of Negro Women in 1946; was awarded the Diplôme de l'Ordre National au grade de Chevalier in 1954 by the Government of Haiti where a number of her paintings have been acquired for the collection of the Palais National; was elected to the Royal Society of the Arts, London; received an Honorable Mention citation in the Paris Salon of 1966; and has recently been given a research grant by Howard University (where she has served as professor of design and watercolor painting since 1930) to study and record contemporary visual Black Arts, covering Afro-American art and the work of artists in Haiti and in eleven countries in South Africa. Miss Jones makes her home in Washington, D.C.

Pont Louis Philippe, Paris 1958

 $21\frac{3}{4} \times 39\frac{1}{2}$

SIGNED, l.r.: Lois M Jones/Paris '58 COLL.: purchased from the artist

REF.: "The Thirteenth Annual Area Exhibition of Work by Artists of Washington &

Vicinity," C.G.A. Bulletin, vol. 10, no. 2 (Nov. 1958), n.p., no. 41

PURCHASE: 13th Area Exhibition Purchase Fund, 1958 58.37

George L. K. Morris (1905–

George Lovett Kingsland Morris was born in New York on November 14, 1905. After preparing at the Groton School, he entered Yale University, taking extra-curricular courses in drawing and painting at the Yale School



George L. K. Morris Indian Composition

of Art. During the summer of 1927 he attended the Fontainebleau School of Art in France, and, after graduation from Yale in 1928, studied at the Art Students League in New York under John Sloan and Kenneth Hayes Miller and later at the Académie Moderne in Paris under Fernand Léger and Amédée Ozenfant. At this time he met many of the leading artists of the School of Paris who strongly influenced his work. He held his first one-man show in New York in 1933. A founding member of the American Abstract Artists in 1936, he has exhibited regularly with this group as well as in the annuals of the Whitney Museum of American Art, the Carnegie Institute, the Pennsylvania Academy of the Fine Arts (winning the Temple Gold Medal in 1967) and in Corcoran Biennials. The Corcoran held a large restrospective exhibition of his paintings and sculpture in 1965. Morris has done considerable writing and has served as editor for a number of periodicals such as the Bulletin of the Museum of Modern Art, New York, the French art magazine Plastique, and the Partisan Review. In 1957, while president of the American Abstract Artists, he edited The World of Abstract Art, describing the significance of the movement. He taught at the Art Students League from 1943 to 1944 and held the post of artist-in-residence at St. John's College in Annapolis from 1960 to 1961. When not traveling abroad, he divides his time between homes in New York and Lenox, Massachusetts.

Indian Composition 1942/1945

 631×491

SIGNED, l.r.: Morris; on back, u.l.: George L. K. Morris/Indian Composition 1942-5 COLL.: purchased from the artist

REF.: C.G.A. George L. K. Morris, a Retrospective Exhibition of Paintings and Sculpture, 1930–1964, 1965, p. 19, no. 24; C.G.A. Bulletin, vol. 16, no. 1 (Sept. 1966), p. 13, ill.

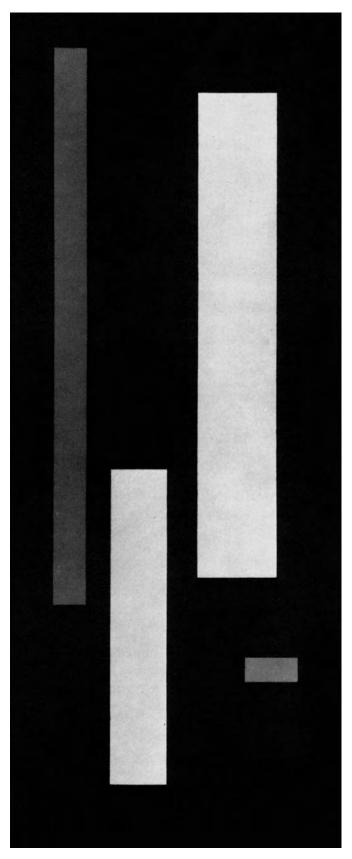
GIFT: The Friends of the Corcoran, 1965

65.21

Morris painted a series of canvases entitled *Indian Composition*. He wrote to the Gallery of this version, "This I considered the climax to a long and obstinate series . . ."

Burgoyne Diller (1906–1965)

Burgoyne Diller was born in New York on January 13, 1906. He spent his youth in Michigan where for two years he attended Michigan State College. In 1928 he went to New York to study at the Art Students League, and it was there that he later worked with Hans Hofmann who became a close friend and greatly influenced his painting. Diller was a dedicated abstractionist who painted in successive styles from Expressionism, Cubism, Neoplasticism to Hard-Edge. His contribution to the development of abstract art in the United States was not fully recognized until late in his career. His influence on and support of such artists as Stuart Davis, Arshile Gorky and Willem de Kooning during the years when he was active in local relief programs and later when he served as head of the mural division of the WPA Federal Art Project in the middle and late 30's cannot be minimized. During World War II he acted as State supervisor of the New York WPA War Services Art Unit until he joined the United States Navy. In 1946 he was appointed to the faculty of Brooklyn College, a post he held until his death on January 30, 1965. His work was shown regularly in Europe as well as in this country. In 1962 he was awarded a Ford Foundation Purchase Prize in the Twentyeighth Corcoran Biennial (see painting listed below). He built a studio in 1945 at Atlantic Highlands, near Sandy Hook, New Jersey, where he spent as much time as his heavy schedule in New York allowed.



Burgoyne Diller First Theme

First Theme c.1962

 $95\frac{3}{4} \times 38$

COLL.: purchased from the artist

REF.: C.G.A. Twenty Eighth Biennial Exhibition of Contemporary American Paintings, 1963, n.p., no. 36, ill. (Ford Foundation Purchase Award); C.G.A. Bulletin, vol. 13, no. 2 (May 1963), p. 31, ill.; New Accessions USA, Colorado Springs Fine Arts Center,

1964, n.p., no. 12

GIFT: The Ford Foundation, 1962 62.32

Umberto Romano (1906–)

Umberto Romano was born in Salerno, Italy, on February 26, 1906. He came to the United States in 1914 and subsequently studied in the National Academy of Design in New York (1922–1926). A Pulitzer Traveling Fellowship granted in 1926 made possible a year of work at the American Academy in Rome. He held his first one-man show in New York in 1928, and in 1930 was awarded both the Peabody Prize at the Chicago Art Institute and the Louis Comfort Tiffany Foundation Medal in New York. In the following years he has received honors repeatedly in national and international competitions. Although best known for his figure and portrait painting, he has also been active as an illustrator and mural painter. He began his long teaching career in the summer of 1933 when he opened the Romano School of Art in East Gloucester, Massachusetts, which he still heads. From 1934 to 1940 he served as director of the Art School of the Worcester Art Museum, but since 1941 he has operated his own winter school in New York. Elected Academician in the National Academy in 1957, he has been a member of the Academy's Council and served as first vice-president in 1967. Romano lives in New York during the winter and spends his summers in Provincetown, Massachusetts.

Creation 1958/59

 $84 \times 49^{\frac{3}{4}}$

SIGNED, l.l.: Umberto Romano

COLL.: Mr. and Mrs. John Henry Berne, Warrenton, Virginia

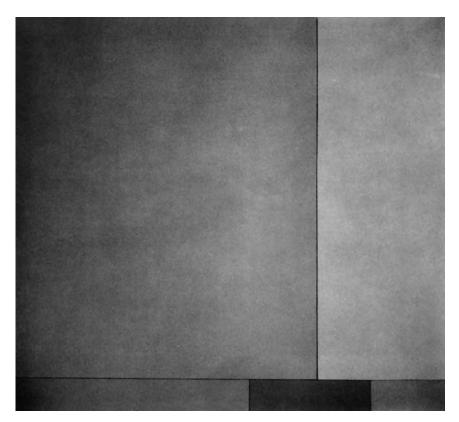
REF.: Contemporary American Painting – The Arts Around Us, Birmingham Museum of Art, Alabama, 1962, p. 9; New Accessions USA, Colorado Springs Fine Arts Center,

1962, n.p., no. 14, ill.

GIFT: Mr. and Mrs. John Henry Berne, 1960 60.31

Ludwig Sander (1906–)

Ludwig Sander was born in New York on July 18, 1906. He graduated from New York University with a B.A. degree and studied at the Art Students League from 1928 to 1930. He worked in Europe in 1931 and 1932, first in Paris, followed by two semesters with Hans Hofmann in Munich. In 1932 he went with his friend Vaclav Vytlacil to Positano, Italy, where they joined a group of American painters who were experimenting with non-objective art. When he returned to New York the following winter he found other artists working in the same direction and settled in the 10th Street area where Reuben Nakian, the de Koonings, Arshile Gorky and their friends were developing what was later named "Abstract Expressionsim" and "Action Painting." Although his first one-man show was held in 1930, his most significant exhibitions have been held in New York in the 60's, and his



Ludwig Sander Manitou VI

work has been included in important group exhibitions in the United States, France and Germany in recent years. Five of his paintings were exhibited in the Corcoran's Thirtieth Biennial in 1967. Sander was the recipient of the Longview Foundation Award in 1959, the National Council of Arts Award in 1967, and a Guggenheim Foundation Fellowship in 1968. He has taught intermittently – at Colorado College from 1951 to 1953; at Bard College from 1956 to 1958; and at the University of Pennsylvania Graduate School in 1966. He keeps his studio in New York, but spends at least half the year at Sagaponack, Long Island.

Manitou VI 1967

 60×66

SIGNED ON BACK, u.r.: Sander 1967/"MANITOU VI"

COLL.: purchased from the artist

REF.: Arts Magazine, vol. 43, no. 5 (March 1969), p. 68

PURCHASE: Gallery Fund, 1968

Gyorgy Kepes (1906–

68.11

Gyorgy Kepes was born in Selyp, Hungary, on October 4, 1906. He studied at the Royal Academy of Fine Art in Budapest from 1924 to 1928 and was a member of the Hungarian avant-garde group, *Munka*, until 1930 when he gave up painting to work with Lazlo Moholy-Nagy in Berlin and London on film, stage and exhibition design. He came to the United States in 1937 to head the Light and Color Department of the Institute of Design in Chicago. After teaching subsequently at North Texas State Teachers College in



Gyorgy Kepes Nature Fabric

Denton and at Brooklyn College in New York, he was appointed professor of Visual Design at the Massachusetts Institute of Technology, Cambridge, in 1946, a position he still holds. Kepes held his first one-man show in the United States in Chicago in 1939 and has since exhibited regularly in Boston, New York, Chicago, San Francisco and in Italy, Germany and Holland. His work has been included in national and international group exhibitions held at the Whitney Museum of American Art, the Museum of Modern Art, New York, the Chicago Art Institute, the Carnegie Institute, the University of Illinois and the Corcoran as well as in Europe. Kepes has published extensively in magazines and periodicals and is the author of Language of Vision (1944), and The New Landscape (1956); he is the editor of several publications in the Vision and Value Series, including Visual Arts Today (1960) and the three volumes of 1965 entitled The Education of Vision, Structure in Art and Science, and The Nature and Art of Motion. He was the recipient of a Guggenheim Foundation Fellowship in 1960-1961 and is a Fellow of the American Academy of Arts and Sciences and a member of the National Institute of Arts and Letters. He lives in Cambridge, Massachusetts.

Nature Fabric 1961

 $59\frac{1}{4} \times 59\frac{1}{4}$

SIGNED ON BACK OF CANVAS, u.r.: Gy. Kepes; ON STRETCHER, u.r.: Gy. Kepes Roma 1961 COLL.: purchased from the artist

REF.: New Accessions USA, Colorado Springs Fine Arts Center, 1962, n.p., no. 13
GIFT: The Friends of the Corcoran, 1961
61.41

Robert Franklin Gates (1906–

Robert Franklin Gates was born in Detroit, Michigan, on October 6, 1906. He studied at the Detroit School of Arts and Crafts, at the Art Students League of New York, and from 1930 to 1932 at the Phillips Gallery Art School, Washington, under C. Law Watkins. During the summer of 1938 he worked with Henry Varnum Poor at the Colorado Springs Fine Arts Center. He has been active in the teaching field since 1934, serving as assistant director of the Phillips Gallery Art School from 1938 to 1942 and as a member of the faculty of American University since 1946. His watercolors and paintings have been included in national exhibitions such as American Painting Today organized by the American Federation of Arts in 1939, the American section of the New York World's Fair exhibition in 1939/40, the competitive contemporary American painting exhibition in the Metropolitan Museum of Art in 1950, and in the University of Illinois annuals. He has been represented in seven Corcoran Biennials since 1947, and one-man exhibitions were hung in the Gallery in 1954 and 1962. Gates has traveled and painted in the Virgin Islands and the Far West as well as in the mountains of West Virginia. He resides in Washington.

The Chair 1961

 $66 \times 51\frac{7}{8}$

SIGNED, I.I.: R Gates/'61

coll.: purchased from the artist

REF.: C.G.A. The Fifteenth Area Exhibition of Works by Artists of Washington & Vicinity,

62.10

1962, n.p., no. 29, ill. (The Corcoran Gallery of Art Prize)

PURCHASE: 15th Area Exhibition Purchase Fund, 1962

Richard Haines (1906–

Richard Haines was born on a farm near Marion, Iowa, on December 29, 1906. As a young man, he apprenticed in a greeting card company in Minneapolis, studying painting, drawing and mural design as time allowed in the Minneapolis School of Art. He won the Vanderlipp Traveling Scholarship in 1933 which made possible a period of study at the Ecole des Beaux Arts in Fountainebleau. On his return to Minneapolis he again worked in commercial art until he joined the WPA program, winning, between 1935 and 1941, nine mural competitions in public building projects. During World War II he worked in camouflage and in plaster patternmaking at the Douglas Aircraft Corporation in California, combining his war work with teaching mural painting at the Chouinard Art Institute. He has remained in California, leaving Chouinard to serve as director of the Otis Art Institute at Los Angeles in 1954. Haines held his first one-man show in Los Angeles in 1948. He has been a consistent exhibitor on the West Coast and has also been represented in the East in group exhibitions at the Metropolitan Museum of Art, the Pennsylvania Academy of the Fine Arts, the Carnegie Institute and the Corcoran, receiving the Third William A. Clark Prize and Bronze Medal in the Twenty-second Biennial in 1951 (see painting listed below). While best known as a muralist and a painter in oils, he has also worked in the field of graphics and has made cartoons for tapestries which were woven in Aubusson, France. Haines lives in Santa Monica Canyon where he maintains two studios, one for mural work and the other for easel painting.

Prodigal Son 1949

 30×40

SIGNED, l.l.: Haines

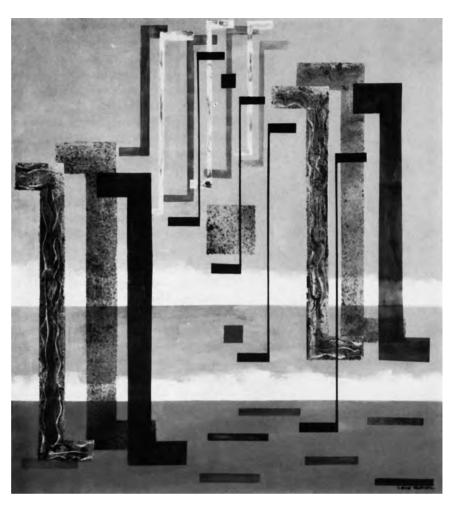
COLL.: purchased from the artist

REF.: Painting in the United States, 1949, Carnegie Institute, Pittsburgh, 1949, n.p., no. 216, ill.; C.G.A. The Twenty Second Biennial Exhibition of Contemporary American Oil Paintings, 1951, p. 21, no. 92, ill. (Third William A. Clark Prize and Bronze Medal); Art Digest, vol. 25, no. 14 (April 15, 1951), p. 10, ill.; New Accessions USA, Colorado Springs Fine Arts Center, 1952, n.p., no. 18, ill.

The artist provides the following information about this work: "The theme of this painting, *Prodigal Son*, concerns the return of a person to his community after a long period of absence. The structure of the painting is intended to supply the emotional background for this idea, and the arrangement and gestures of the figures are comments that further develop the dramatic situation of the story. The color is selected and related so as to give body to the structure and meaning to the theme." Haines also printed a lithograph of the same subject which won the Artists' Council Prize in the Twelfth Annual Drawing and Print Exhibition of the San Francisco Art Association in 1948.

I. Rice Pereira (1907–1971)

I. Rice Pereira was born Irene Rice on August 5, 1907, in Chelsea, Massachusetts, a suburb of Boston. Her family moved to New York when she was still a child. She studied dress design at the Traphagen School while attending high school, and, in 1927, enrolled in the Art Students League where, along with fellow students David Smith and Burgoyne Diller, she was strongly influenced by Jan Matulka. In Paris in 1931, she studied for a short time at the Académie Moderne under Amédée Ozenfant, but soon left to



I. Rice Pereira The Circumnavigation of the Sphering of the Poles

travel in Switzerland, Italy and North Africa, spending some time in the Sahara Desert. She returned to New York in 1932, and by 1935 was occupied with the Design Laboratory of the WPA's Federal Art Project where she taught painting, composition and design synthesis. In the late 30's she began to experiment with various media, using metals, glass, parchment and even phosphorescent paint to achieve her geometric abstractions in light and space. She held over fifty one-man exhibitions after her first in 1933 (at the Museum of Modern Art, New York, in 1946; at the Whitney Museum of American Art in 1953; at the Corcoran Gallery in 1956), and her work is well known in Great Britain, Europe and South America, as well as in the United States. Five of her paintings were included in the Corcoran Biennial in 1969. During the fifteen years before her death, Mrs. Pereira published extensively in the fields of aesthetics and metaphysics although she also actively pursued her painting. In December of 1970 she moved from her home in New York City to Spain where she died in Marbella on January 11, 1971.

The Circumnavigation of the Sphering of the Poles 1964

 56×50

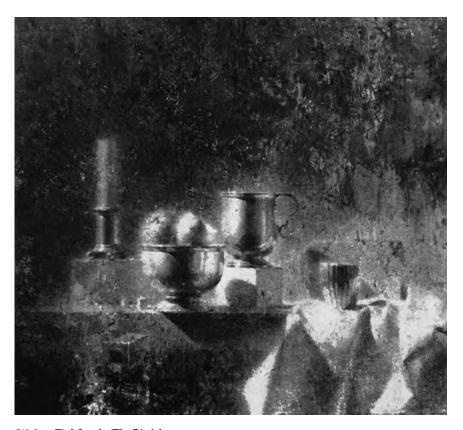
SIGNED, l.r.: I. RICE PEREIRA COLL.: purchased from the artist

1969.24

GIFT: The Associates of the Corcoran, 1969

Walter Tandy Murch (1907–1967)

Walter Tandy Murch was born in Toronto, Canada, on August 17, 1907. He attended the Toronto Technical High School, where he was initiated into woodworking and machine-shop techniques and in architectural drawing. In 1925, he entered the Ontario College of Art. Two years later he took a job as designer of stained glass in New York and continued his art training at night in the Art Students League for a year and, for another semester, at the Grand Central School of Art under Arshile Gorky. Gorky became a close personal friend and two additional years of study in his studio greatly influenced Murch's direction. From 1931 until the early 50's, Murch supported his family with free-lance illustration and commercial art, painting decorative murals for public and private buildings, executing advertising commissions, designing covers for periodicals - all this time, however, painting on his own as time permitted. Eventually, critical recognition made commercial work unnecessary, although he taught at Pratt Institute, at New York and Boston Universities, and finally at Columbia University. He held his first professional one-man show in New York in 1941 and was included in important annuals and biennials from the mid-40's on (his work appeared in nine Corcoran Biennials between 1945 and 1963). He was shown in special group exhibitions such as Twentieth Century Still Life at the Museum



Walter T. Murch The Birthday

of Modern Art, New York, in 1950, in American Painting, 1754–1954 at the Metropolitan Museum of Art in 1954, in The New Decade, Thirty-five American Painters and Sculptors at the Whitney Museum of American Art in 1955, and in Forty Key Artists of Mid-Twentieth Century at the Detroit Institute of Arts in 1965. A large retrospective was organized by the Rhode Island School of Design in 1966 which was exhibited in eight major museums, including the Corcoran in 1967. Murch died on December 11, 1967 in New York where he had lived throughout his career.

The Birthday 1963

27×29; canvas board

COLL.: Roy C. Markus, Los Angeles, California

REF.: Annual Exhibition of Contemporary American Painting, Whitney Museum of American Art, New York, 1964, n.p., no. 89, ill.; Vogue, vol. 142, no. 8 (Nov. 1, 1963), pp. 72 ff., ill. (in color); C.G.A. Bulletin, vol. 16, no. 1 (Sept. 1966), p. 17, ill.; Walter Murch, a Retrospective Exhibition, Museum of Art, Rhode Island School of Design, Providence, 1966, n.p., no. 54, ill.

GIFT: The Estate of Roy C. Markus through The Friends of the Corcoran, 1965

65.18.3

A study for this painting in mixed media on paper is in the collection of the Whitney Museum of American Art, New York.

Marjoree Deo (1907–)

Marjoree Deo (Mrs. M. Robert Deo) was born Marjoree Nee in Escanaba, Michigan, on August 27, 1907. After graduating from the University of Wisconsin with a B.A. degree, she studied painting at the Phillips Gallery under Karl Knaths and at American University under Jack Tworkov and Boris Margo. She held her first one-man show in Chicago in 1942 and has since exhibited regularly in Washington, New York and Florida as well as in the Middle West. Her work has been included in both regional and national juried exhibitions - at the Pennsylvania Academy of the Fine Arts, the Detroit Institute of Arts, the Butler Institute of American Art, Youngstown, Ohio, and at the Corcoran (the Biennial of 1963 and twelve Washington Area Exhibitions in which she was awarded prizes in 1947, 1951 and 1958). She has traveled extensively, and her paintings reflect her experiences in Caribbean and Mediterranean countries and, most recently, in Spain and Portugal. Although long a resident of Washington, D.C., Mrs. Deo now divides her time between homes in Tamworth, New Hampshire, and Sarasota, Florida.

Foliage 1962 $48 \times 40\frac{1}{8}$; masonite SIGNED, l.r.: *Deo*

coll.: acquired from the artist

REF.: C.G.A. Twenty-eighth Biennial Exhibition of Contemporary American Painting, 1963,

n.p., no. 34

PURCHASE: 1963 (exchanged for an earlier work) 63.10



Aaron Bohrod Wilmington Evening

Aaron Bohrod (1907–)

Aaron Bohrod, son of emigrants from Bessarabia, was born in Chicago on November 21, 1907. He has spent much of his life in Chicago, studying there at Crane College, followed by two years at the Art Institute (1927-1929). He attended the Art Students League of New York from 1930 to 1932, working under Boardman Robinson, Richard Lahey and John Sloan, and returned to Chicago in the early 30's determined to present that area in the same manner as Sloan painted the life of New York and its environs. Two Guggenheim Fellowships awarded in 1936 and 1937 provided the opportunity for extensive travel throughout the United States. He was engaged in the Federal Art Project of the WPA, and, during World War II, worked as artist correspondent in the South Pacific and in Germany and France (1943-1945). Bohrod held his first one-man exhibition in New York in 1935. During his long career he has won many awards including eight from the Chicago Art Institute between 1933 and 1947, and from the Carnegie Institute, the Pennsylvania Academy of the Fine Arts, the Metropolitan Museum of Art, the National Academy of Design, and the American Academy of Arts and Letters. He was awarded the Second William A. Clark Prize and Silver Medal at the Corcoran Biennial in 1943 (see painting listed below). In 1953 he began to develop his precise trompe-l'wil technique, a style in which he is still painting. He was elected an Associate Member of the National Academy in 1951; Academician in 1953. Since 1948 Bohrod has served as artist-in-residence at the University of Wisconsin and maintains his home and studio in Madison, Wisconsin.

Wilmington Evening 1942

24×32; gesso panel signed, l.l.: Aaron Bohrod

COLL.: purchased from the artist

REF.: 46th Annual Exhibition by Artists of Chicago and Vicinity, Chicago Art Institute, 1942, n.p., no. 19; C.G.A. The Eighteenth Biennial Exhibition of Contemporary American

Oil Paintings, 1943, p. 29, no. 159, ill. (Second William A. Clark Prize and Silver Medal); Art Digest, vol. 17, no. 12 (Mar. 15, 1943), p. 8, ill.; Art News, vol. XLII, no. 4 (April 1, 1943), p. 19, ill.; Magazine of Art, vol. 36, no. 4 (April 1943), p. 137, ill.; American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 2; Aaron Bohrod, a Retrospective Exhibition, 1929–1966, Madison Art Center, Wisconsin, 1966, n.p., no. 41

PURCHASE: William A. Clark Fund, 1943 43.3

Prentiss Taylor (1907–

Prentiss Taylor was born on December 13, 1907 in Washington, D.C. He studied at the National School of Art in Washington, with Charles W. Hawthorne in Provincetown, Massachusetts, at the Art Students League of New York, and at the Corcoran School of Art. He early became interested in the field of graphics and has attained international recognition for his work in lithography. He held his first one-man show in 1927 at the Arts Club, Washington, and has been represented in national exhibitions at the Carnegie Institute, the Chicago Art Institute, the Pennsylvania Academy of the Fine Arts, the Metropolitan Museum of Art, the Whitney Museum of American Art and the Corcoran Gallery, as well as in international traveling exhibitions. His watercolors and lithographs were shown in the Corcoran in 1935. Taylor has done considerable work and has published in the field of art therapy, serving in the psychotherapy department at St. Elizabeth's Hospital, Washington, from 1943 to 1954, and in recent years at Chestnut Lodge, Rockville, Maryland. He has lectured and instructed in painting at American University since 1955. He is an Associate Member of the National Academy and member of the Society of American Graphic Artists and the Society of Washington Printmakers (president). Taylor lives in Arlington, Virginia.

La Parapluie de ma Tante 1951

 $23\frac{3}{4} \times 36\frac{1}{2}$

SIGNED, l.r.: Prentiss Taylor 1951

COLL.: purchased from the artist

REF.: "The Sixth Annual Area Exhibition," C.G.A. Bulletin, vol. 5, no. 1 (Nov. 1951), n.p., no. 190 (Honorable Mention); American Painting: Second Quarter of the 20th Century, Jacksonville Art Museum, Florida, 1956, n.p., no. 10

PURCHASE: 6th Annual Area Exhibition Purchase Fund, 1951 51.60

The setting of this painting is a demolition area in New Orleans across the street from the St. Louis Cemetery No. 1. In the artist's words, "With the title, La Parapluie de ma Tante (My Aunt's Umbrella) I have had the pleasure of giving a text-book phrase to an untext-book, though perhaps Biblical, allegory... an allegory of sin, death and the orderly carrying on of routine. One side of the street is walled by the cemetery, and by a slight double vision one sees those pigeon holes of indefinite rest in peace, the 'ovens,' as such tombs are known in New Orleans. The women run frantically down the perspective to the vanishing point of the unknown as they flee the scourge that has befallen them. The telephone lineman, with male detachment, goes on with his repair work."

Herman Maril (1908–

Herman Maril was born Herman Becker in Baltimore on October 13, 1908. At the age of eighteen he took his mother's maiden name, Maril, in the belief that, since there was an already established American painter named Maurice Becker, he could better establish his own artistic identity by this action. He was graduated in 1926 from the Baltimore Polytechnic Institute, and in 1928 from the Maryland Institute College of Art, thereupon establishing his studio in Baltimore. During the Depression years he worked with the Federal Public Works of Art Project. His first assignment, a mural depicting the historic port of Baltimore, was selected for the national exhibition of WPA work held in the Corcoran Gallery and the Museum of Modern Art, New York, in 1934. He held his first one-man show in 1934 in Washington, and that year he also spent his first summer on Cape Cod. He has since summered annually on the Cape at Provincetown. He began his long teaching career in 1936 in the summer courses at the Cummington School of the Arts, Massachusetts. After service in the Army from 1942 to 1945, he taught at the King-Smith School and the Washington Workshop of the Arts. In 1946 he was appointed instructor in painting at the University of Maryland where he is still a member of the faculty. He continues to exhibit regularly in both New York and Washington. He was represented in ten Corcoran Biennials between 1935 and 1961, and a one-man exhibition of his work was held in the Gallery in 1961. A comprehensive retrospective exhibition was organized by the Baltimore Museum of Art in 1967. Maril maintains his home and studio in Baltimore.

Low Tide 1958

24×40

SIGNED, l.r.: HERMAN MARIL

COLL.: purchased from the artist

REF.: "The Fourteenth Annual Area Exhibition," C.G.A. Bulletin, vol. 11, no. 1 (Nov. 1959), n.p., no. 73; New Accessions USA, Colorado Springs Fine Arts Center,

1960, n.p., no. 16, ill.

Purchase: 14th Annual Area Exhibition Purchase Fund, 1959 59.63

John Edward Heliker (1909–

John Edward Heliker was born on January 17, 1909, in the rural section of Yonkers, New York. At the age of fourteen he dropped out of high school to pursue a course of self-instruction in art by commuting daily to New York to copy masterpieces in the Metropolitan Museum of Art. In January of 1927 he enrolled in the Art Students League, studying drawing with Kimon Nicolaides, Thomas Hart Benton and Boardman Robinson and painting with Kenneth Hayes Miller – the extent of his formal art training which was interrupted by his family's move to a farm in Stormville, New York, near Poughkeepsie, in early 1929. Heliker held a one-man show of his drawings in New York in 1936, and of his paintings in 1940. With the winning of the First William A. Clark Prize and Gold Medal in the Seventeenth Corcoran Biennial in 1941 (see painting listed below) came financial independence and invitations to participate in such group exhibitions as Artists for Victory at the Metropolitan Museum of Art (1942) and Painters under Forty at the Whitney Museum of American Art (1943), and subsequent annual exhibitions held at the Chicago Art Institute, the Pennsylvania Academy of the Fine Arts, the



John E. Heliker Vermont Farm

University of Illinois, the National Academy and the Whitney Museum. He has been represented in seven Corcoran Biennials. A large retrospective exhibition of his work was held in the Whitney Museum in 1968. His awards have included the Obrig Prize at the National Academy in 1948, the University of Illinois' purchase award in 1949, the Prix de Rome from the American Academy in Rome for 1948/49, a Guggenheim Fellowship in 1951, a grant from the National Institute of Arts and Letters in 1957, and the Award of Merit from the American Academy of Arts and Letters in 1967. Since his first year of painting in Italy in 1948/49 he has made many trips to Europe, spending long sojourns in Italy and Greece. Heliker has vacationed in Maine since his teens and in 1958 purchased a summer home on Cranberry Island near Mt. Desert. He has taught painting at Columbia University since 1947 and lives during the academic season in New York.

Vermont Farm 1940

 $16 \times 20\frac{1}{8}$

SIGNED, l.r.: J. E. HELIKER./40.

COLL.: purchased from the artist

REF.: C.G.A. The Seventeenth Biennial Exhibition of Contemporary American Oil Paintings, 1941, p. 49, no. 117, ill. (First William A. Clark Prize and Gold Medal); Art Digest, vol. 15, no. 13 (April 1, 1941), p. 12, ill.; Art News, vol. XL, no. 4 (April 1, 1941), p. 39, ill.; C.G.A. Handbook of the American Paintings, 1947, pp. 90 f., ill.; C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, "Historical Section," p. 16, no. 17

PURCHASE: William A. Clark Fund, 1941

41.86

This farm is located in the Winooski Valley in north-central Vermont where Heliker spent seven summers and one winter, working the farm as well as painting.

Lee Jackson (1909–)

Lee Jackson was born in New York on February 2, 1909. He studied at the Art Students League and with John Sloan and George Luks. After his first one-man show in New York in 1941, which brought him critical acclaim, he exhibited regularly in national group exhibitions - at the Pennsylvania Academy of the Fine Arts, the Chicago Art Institute, the University of Illinois, the Whitney Museum of American Art and the National Academy of Design where he won the Thomas B. Clarke Prize in 1951 and the Prize for Painting in Oil in 1961. He was represented in six Corcoran Biennials in the 40's and 50's. A Guggenheim Fellowship was awarded to him in 1941 "to continue painting the life of his native New York City." He taught in the School for Art Studies in New York from 1947 to 1948 and in the College of the City of New York from 1948 to 1954. Jackson's paintings are located in collections across the country, including those of the Metropolitan Museum of Art, the Butler Institute of American Art, Youngstown, Ohio, the Walker Art Center, Minneapolis, and the Los Angeles Museum of Art. He kept his home and studio in New York for many years, but after a period of painting in Spain, he has settled in Water Mill, New York, which will be his permanent address in the United States between further sojourns in Spain.

Fall Practice 1943

15×22; composition board SIGNED, l.r.: JACKSON

COLL.: purchased from the artist

REF.: C.G.A. The Nineteenth Biennial Exhibition of Contemporary American Oil Paintings, 1945, p. 26, no. 62; Sport in Art from American Collections Assembled for an Olympic Year, Sports Illustrated and the American Federation of Arts, New York, 1955, n.p., no. 59, ill.; Sports in Art, Grand Central Art Galleries, New York, 1965, n.p., no. 18 PURCHASE: Anna E. Clark Fund, 1945

The scene depicts Fordham football players at practice with the university buildings in the background.

Loren MacIver (1909–

Loren MacIver was born Loren Newman in New York on February 2, 1909. In later years she adopted her mother's maiden name for professional use. Except for attendance during a season of weekend classes in the Art Students League at the age of ten, she has had no formal art training. Painting has always been her driving interest, however, and after her marriage to the poet Lloyd Frankenberg in 1929 she has pursued it seriously. In the 30's she painted in North Truro on Cape Cod as well as in New York, and from 1936 to 1939 worked with the Federal Art Project of the WPA. Her first public recognition came at this time when her work was hung in group exhibitions in New York and the Museum of Modern Art purchased a painting for its collection. She held her first one-man exhibition in New York in 1938. After a year's sojourn in Key West, Florida (1939/40), she returned to New York, and, during the 40's, as her work became known through further one-man shows and participation in group exhibitions, she received lucrative commercial commissions - designing the lighting and decor for four Museum of Modern Art Coffee Concerts in 1941, illustrating for magazines, executing greeting cards, posters, and mural decoration for steamship lines. One-man exhibitions have been held in the M. H. DeYoung Memorial Museum, San



Loren MacIver The Street

Francisco (1950), the Phillips Collection, Washington (1951 and 1965), the Whitney Museum of American Art (a retrospective in 1953 which was shown also in Dallas, DesMoines and San Francisco), and the Corcoran Gallery (1958). Her work was represented in six Corcoran Biennials between 1947 and 1963, winning in 1958 the First William A. Clark Prize and Gold Medal on the painting listed below. She received a Ford Foundation Grant in 1960, the Frank G. Logan Medal at the Chicago Art Institute in 1962, and the Urbana Purchase Prize at the University of Illinois in 1963. She was elected member of the National Institute of Arts and Letters in 1959. Since her first extended travels in Europe in 1948, Miss MacIver has returned often to France. Her home and studio have remained for many years in Greenwich Village, New York.

The Street 1956

 $24\frac{3}{4} \times 81$

SIGNED, l.l.: MacIver

REF.: C.G.A. Twenty Fifth Biennial Exhibition of Contemporary American Oil Paintings, 1957, p. 31, no. 153, ill. (First William A. Clark Prize and Gold Medal); The American Vision, American Federation of Arts, Wildenstein, New York, 1957, n.p., no. 54, ill.; Time, vol. LXIX, no. 3 (Jan. 21, 1957), p. 54, ill. (in color); A. Eliot, Three Hundred Years of American Painting, 1957, pp. 220 ff., ill. (in color); C.G.A. Loren MacIver (Contemporary American Artists Series No. 31), 1958, n.p., no. 17, ill.; Ameryka, nr. 9, cena 5, 1959, pp. 32–3, ill. (in color)

57.7

PURCHASE: William A. Clark Fund, 1957

William Howard Calfee (1909–

William Howard Calfee was born in Washington, D.C., on February 7, 1909. At first interested principally in sculpture, he studied at the Ecole des Beaux-Arts in Paris under Paul Landowski and at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, under Carl Milles. After teaching briefly in Tennessee in 1935, he worked on projects in the Fine Arts Section of the United States Treasury Department (1936-1941) painting murals and executing sculpture for public buildings. In spite of an exacting teaching career - chairman of the Department of Sculpture and Painting at American University from 1945 to 1954 and still adjunct professor of sculpture there; visiting instructor in mural painting in Port au Prince, Haiti; instructor of painting at Hood College, Frederick, Maryland, and at the University of California, Berkeley; teacher of sculpture at the Phillips Collection, Washington, D.C. - he has had an active exhibition record, both in one-man shows and participation in national group exhibitions, including those of the Pennsylvania Academy of the Fine Arts, the Metropolitan Museum of Art, the Whitney Museum of American Art and the Corcoran Gallery. An

exhibition of his sculpture was held at the Corcoran in 1962. Calfee has homes in Washington and in Dorset, Vermont.

Fates 1949

 $28\frac{7}{8} \times 46\frac{5}{8}$; tempera

COLL.: purchased from the artist

REF.: An Exhibition of Paintings by William H. Calfee, The Baltimore Museum of Art, 1950, n.p., no. 13; "The Sixth Annual Area Exhibition," C.G.A. Bulletin, vol. 5, no. 1 (Nov. 1951), n.p., no. 34

PURCHASE: 6th Annual Area Exhibition Purchase Fund, 1951

51.58

David Silvette (1909–

David Silvette was born in Pittsburgh, Pennsylvania, on May 28, 1909. He studied with his artist-father, Ellis M. Silvette, and with Charles W. Hawthorne and Cecilia Beaux. His first public recognition came with the winning of the Third William A. Clark Prize and Bronze Medal in the Corcoran's Thirteenth Biennial (1932/33) on the painting listed below. He worked with the WPA Federal Art Project in the late 30's and has since followed a career of portrait painting in Richmond, Virginia. His work is in many private collections and in public collections such as the Valentine Museum, Richmond, the Virginia State Capitol, Yale University, the University of Virginia, and the Virginia Military Institute. He has lived for many years in Richmond.

Thornton Nye of Wytheville 1931

 77×37

SIGNED, l.r.: David Silvette/-1931 COLL.: purchased from the artist

REF.: C.G.A. Thirteenth Exhibition of Contemporary American Oil Paintings, Dec. 1932–Jan. 1933, p. 39, no. 51, ill. (Third William A. Clark Prize and Bronze Medal); Art Digest, vol. VII, no. 5 (Dec. 1, 1932), p. 3, ill.; Art and Archaeology, vol. XXXIV, no. 1 (Jan. 1933), pp. 35 f., ill.; American Magazine of Art, vol. XXVI, no. 2 (Feb. 1933), p. 64, ill.; Creative Art, vol. XII, no. 2 (Feb. 1933), p. 139, ill. PURCHASE: Gallery Fund, 1932

Thornton Nye of Wytheville, Virginia, was almost a dwarf and his head was so huge that he had to walk slowly for fear of over-balancing. On his death in 1935 his body went to the Boston Medical Institute for scientific examination.

William Walton (1909–)

William Walton was born on August 20, 1909 in Jacksonville, Illinois. He graduated from the University of Wisconsin School of Journalism in 1931 and subsequently worked as a staff writer for various newspapers and magazines. As a war correspondent he served with the United States forces in England, Normandy and Germany and after the war continued to work for the press in Paris, Vienna, Prague and other European capitals. It was not until 1949 that Walton turned from writing to painting which he had practiced sporadically throughout his journalistic career. His total formal art training has consisted of a year in a college art course and a month of criticism with Karl Knaths in 1950. He held his first one-man exhibition in the Corcoran in 1952 and has since shown in Washington and New York and in a number of national group exhibitions including three Corcoran Biennials. His work is represented in public and private collections such as the

Fogg Art Museum and the Phillips Collection in Washington. He was a member of President Kennedy's Council on Pennsylvania Avenue in 1962 and was appointed Chairman of the United States Commission of Fine Arts in 1963. He resides in Washington.

Eclipse 1964

 58×58 ; polymer on cotton duck

SIGNED, l.r.: Walton; on back, t.c. of stretcher: Eclipse Walton 1964

COLL.: the artist

GIFT: Anonymous, 1965

65.23

Richard W. Dempsey (1909–

Richard W. Dempsey was born in Ogden, Utah, on September 14, 1909. His youth was spent in Oakland, California, where he attended the Sacramento Junior College (1929-1931), the California School of Arts and Crafts (1932-1934) and the Students Art Center (1935-1940). He held his first one-man show in Oakland in 1935, followed by three in San Francisco before he left for Washington, D.C., in 1941 to take a position as draughtsman with the Federal Power Commission. He has since carried on a double career: that of an independant creative artist combined with an active career as a commercial artist. He has served as chief of the Graphics Branch of the General Services Administration and continues with the same agency as Visual Information Specialist. He has exhibited widely in both one-man and group exhibitions in the United States and in Haiti, Jamaica, South America and South Africa, winning such honors as a medal in the Golden Gate Exposition at San Francisco in 1940, a Julius Rosenwald Fellowship for a series of paintings of outstanding American Negroes in 1946, an invitation from the Government of Haiti to visit and paint in Haiti in 1951, a Purchase Award at the Atlanta University Gallery of Art, Georgia, in 1951, and a Purchase Award in the Corcoran Gallery's Tenth Annual Area Exhibition in 1959 (see painting listed below). A retrospective exhibition of fifty-six oils and watercolors was held at Howard University, Washington, in 1968. Dempsey maintains his home and studio in Takoma Park, Maryland.

Lands End 1959

 $41\frac{1}{2} \times 58\frac{1}{2}$

SIGNED, l.l.: dempsey

COLL.: purchased from the artist

REF.: "The Fourteenth Annual Area Exhibition of Work by Artists of Washington &

Vicinity," C.G.A. Bulletin, vol. 11, no. 1 (Nov. 1959), n.p., no. 22

PURCHASE: 14th Annual Area Exhibition Purchase Fund, 1959

59.58

This was painted while Dempsey was vacationing on Cape Cod, a favorite area for his summer holidays.

Jacob Kainen (1909–

Jacob Kainen was born in Waterbury, Connecticut, on December 7, 1909. He studied at the Art Students League with Kimon Nicolaides and at the New York School of Industrial Art before graduating from the Pratt Institute School of Art in 1930. He attended the New York University School of Architecture from 1936 to 1938 and George Washington University from 1944 to 1946. He was awarded the American Philosophical Society Grant in 1955 for study in Europe. Kainen began his career in the Graphic Division of the WPA in New York and has since won wide-spread recognition in the field of graphics as well as painting. He has exhibited in the Carnegie Institute, the Chicago Art Institute, the Detroit Institute of Arts and the Metropolitan Museum of Art, among many other institutions. His prints have been shown in government sponsored exhibitions in Italy, and his paintings were similarly circulated throughout Latin America in 1961/62 as part of a contemporary American painting exhibition. The Corcoran Gallery has held three exhibitions of his work: etchings and lithographs in 1949; a group of his works in conjunction with three Washington artists in 1956; and seventeen of his oils in 1963. He was on the staff of the Smithsonian Institution for many years, serving as Curator of the Division of Graphic Arts from 1946 to 1966 and as Curator of the Department of Prints and Drawings in the National Collection of Fine Arts from 1966 to 1969. He still acts as Special Consultant to the collection. In 1970 and 1971 he taught at the University of Maryland. He was formerly a member of the Editorial Board of the Smithsonian Journal of History and since 1950 has authored a number of publications, the most recent being The Etchings of Canaletto (1967). Kainen keeps his home and studio in Washington.



Jacob Kainen Mother and Children

Here and Now 1958

 28×36

SIGNED, 1.r.: Kainen

COLL.: purchased from the artist

REF.: "The Thirteenth Annual Area Exhibition of Work by Artists of Washington &

Vicinity," C.G.A. Bulletin, vol. 10, no. 2 (Nov. 1958), n.p., no. 42, ill.

PURCHASE: 13th Annual Area Exhibition Purchase Fund, 1958 58.21

Mother and Children 1965

 $43\frac{1}{2} \times 55$

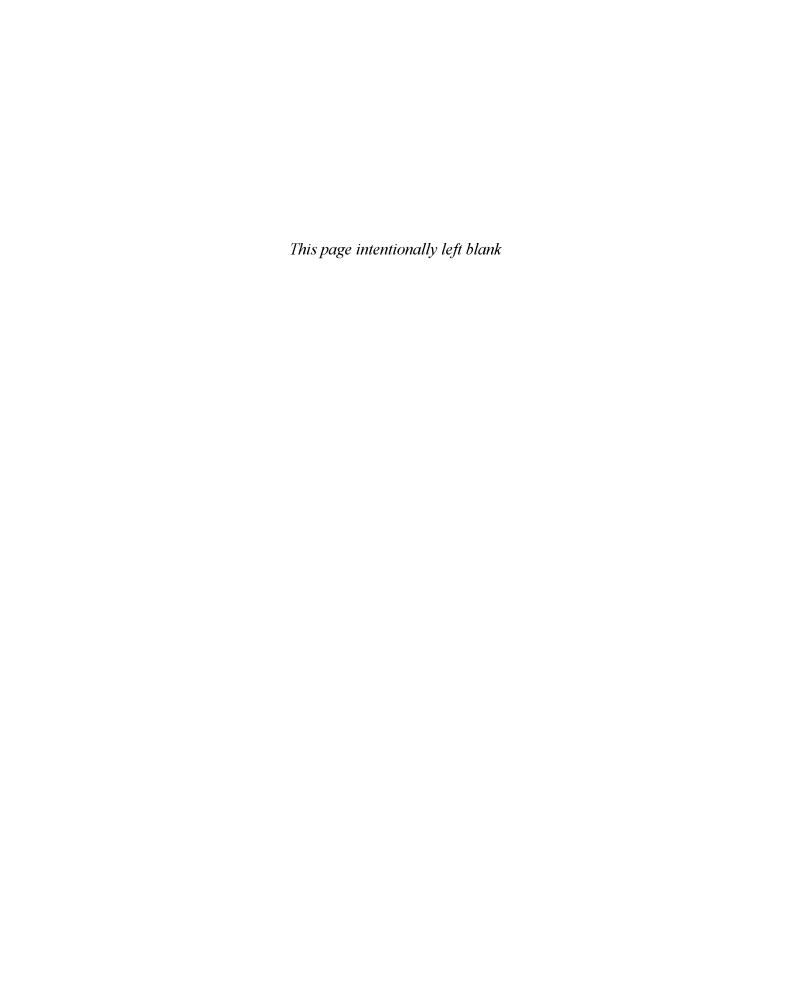
SIGNED, u.r.: Kainen

COLL.: purchased from the artist

REF.: C.G.A. The Seventeenth Area Exhibition: Artists of Washington and the Adjacent

Area, 1965, n.p., no. 22 (The Anna Hyatt Huntington Prize)

GIFT: The Friends of the Corcoran, 1966 66.2



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