



Corcoran  
Gallery of Art  
American Paintings  
to 1945

SCHOLARLY APPARATUS

TURNER 1897

Corcoran  
Gallery of Art  
American Paintings  
to 1945

SCHOLARLY APPARATUS



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This scholarly apparatus is an addendum to the catalog *Corcoran Gallery of Art: American Paintings to 1945*. Please click [here](#) to start the download of the 51MB PDF of the publication.

[nga.gov/content/ngaweb/research/publications/pdf-library/corcoran-american-paintings-to-1945.html](https://nga.gov/content/ngaweb/research/publications/pdf-library/corcoran-american-paintings-to-1945.html)

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## Preface

This PDF reproduces a feature that appeared on the Corcoran Gallery of Art website from 2011 through September 2014, when the Corcoran closed and the National Gallery of Art assumed stewardship of many of its paintings, sculpture, decorative arts, prints, drawings, and photographs. That feature contained in-depth research and documentation for each of the 102 paintings highlighted in the fully illustrated hardback volume published by the Corcoran in the same year. Together, this apparatus and the print publication comprise *Corcoran Gallery of Art: American Paintings to 1945*—the first authoritative catalogue of the Corcoran’s collection of pre-1945 American paintings. Edited by Sarah Cash, formerly Bechhoefer Curator of American Art at the Corcoran and now associate curator of American and British paintings at the National Gallery of Art, with contributions by a number of other leading scholars, this two-part landmark publication continues to be a resource for art historians, educators, and the general public, greatly enhancing access to the Corcoran’s rich collection. The 102 paintings featured in this apparatus are among the nearly nine thousand Corcoran works that have been accessioned by the National Gallery of Art.

The apparatus provides for each work provenance, exhibition history, published and unpublished references to the painting, technical notes (the summary of a conservator’s physical examination), and data on related works. The information presented here was kept up to date through 2014. More recent and in some cases more comprehensive information on each painting can be found on the Gallery’s website, [www.nga.gov](http://www.nga.gov).

For a more detailed description of the contents and use of this feature, please see Notes to the Researcher below.

## Acknowledgments

*Corcoran Gallery of Art: American Paintings to 1945* was conceived in 2003 as a publication that would address a long-acknowledged need for in-depth research and scholarship on the Corcoran’s signature holdings. It builds on several fine publications that have addressed aspects of the American collection over the years, most notably Corcoran curator Dorothy W. Phillips’s two-volume *Catalogue of the American Paintings in the Corcoran Gallery of Art* (1966 and 1973), the only modern catalogue of the collection.

A project of the scope, duration, and complexity of *Corcoran Gallery of Art: American Paintings to 1945* necessarily incurs many debts. While exhaustive acknowledgments may be found in the *printed volume* for which this apparatus serves as a companion, I would also like to extend some thanks here. Deepest appreciation is due to the individuals and organizations that generously provided funding for the endeavor. The seminal gift from The Henry Luce Foundation, Inc., whose longstanding support of American art research and publication projects has been essential to undertakings such as this one, was followed by generous contributions from the Women’s Committee of the Corcoran Gallery of Art, the Getty Foundation; the National Endowment for the Arts; The Page and Otto Marx, Jr., Foundation; Martha A. Healy; Ambika Kosada, James Atwood, and Richard Atwood in memory of Joyce Rose Atwood; and Furthermore: a program of the J. M. Kaplan Fund, Inc. Additional support was provided by the Peters Family Art Foundation; Catherine Dail; James Graham and Sons; Max N. Berry; Debra Force Fine Art, Inc.; Conner•Rosenkranz, New York; the late Ted Cooper; Maryann and (the late) Alvin Friedman; Betty Krulik Fine Art, Limited; the late Arthur J. Phelan; Richard D. Chalfant; Diana Kaw; Lawrence W. Chakrin; and Marjorie S. Lindemann. Each of these gifts provided essential support for the comprehensive provenance, exhibition, and bibliographic research that underlies this apparatus, as well as the essays in the printed book. Eli Wilner and Company provided support for the photography of original frames.

The information in these pages is the result of more than four years of intensive and meticulous research by the catalogue project’s research fellows: Jenny Carson, Adam Greenhalgh, Randall McLean, Laura Groves Napolitano, Katherine Roeder, Emily Dana Shapiro, Lisa Strong, and Jennifer Wingate. The vast amount of new information compiled about the history of the collection, which has resulted in recovering more than fifty original titles, dates, and attributions, and filling in numerous provenance gaps, is the legacy of their skillful and dedicated work. These talented historians of American art also wrote essays for the *printed book*.

Emily Dana Shapiro, former assistant curator of American art at the Corcoran, collaborated with me on nearly every aspect of this project’s development and helped supervise the extensive multiyear endeavor of thoroughly researching and preparing the apparatus. Lisa Strong, former Corcoran manager of curatorial affairs, ably managed the complexities of the book’s production, and her work coordinating object photography, obtaining supplementary images and their rights, and editing the apparatus was invaluable.

Dare Hartwell, former Corcoran director of conservation, spearheaded the enormous task of performing technical examinations on each of the 102 featured works. She was assisted by colleagues Sian Jones, Lance Mayer, Gay Myers, Barbara Ramsay, and Elizabeth Steele, each of whom examined paintings within their specific areas of expertise. Using these technical examinations and their resulting reports, Hartwell

# Notes to the Researcher

compiled and edited the technical notes found below. Marisa Bourgoïn, Corcoran archivist from 1993 to 2007, assisted with countless research questions, deftly located documents for research fellows, and generously shared her unsurpassed knowledge of William Wilson Corcoran and the history of the institution.

A number of interns provided invaluable assistance over the course of this project: Matthew Bacon, Margaret Carragher, Andrew D'Ambrosio, Abigail Davis, Emma Dent, Diana Kaw, Margaret Morrison, Michael Raven, Heather Saeger, Ingrid Seggerman, Elizabeth Shook, Amy Torbert, and Victoria Yetter. Aaron Cator spent many hours indefatigably entering changes to the completed apparatus.

I extend my sincere thanks to the many museum and academic colleagues, librarians, archivists, art dealers, collectors, and others in the United States and abroad who gave their time and energy to answer questions or share research as we prepared the two-part catalogue. These individuals are thanked by name in the *book's acknowledgments*, as are the many former Corcoran staff members who supported the book and online project in ways too numerous to mention here.

Amanda C. Bloomfield, former Corcoran Gallery of Art staff member (and Corcoran College of Art + Design graduate), rendered the voluminous and detailed research presented in this apparatus both attractive and useful. In designing and producing the website where they were originally found, she collaborated with Daniel Frishberg, former Corcoran website manager, and Jessica Semler, former Corcoran manager of marketing.

Finally, I am grateful to my National Gallery of Art colleagues Chris Vogel, deputy publisher; G. Memo Saenz, digital outreach producer; Sally Bourrie, former senior editor for permanent collections; Lisa Shea, assistant editor; Mariah Shay, production assistant; and Katie Brennan, program assistant, for their work toward placing this two-part catalogue on the Gallery's website.

Sarah Cash  
Editor and Project Director, *Corcoran Gallery of Art: American Paintings to 1945*  
Associate Curator of American and British Paintings  
National Gallery of Art  
Washington, D.C.  
December 2016

This apparatus supports the research and interpretations found in the book's essays by presenting information related to the full history of each object. In addition to basic facts—medium, dimensions, and inscriptions—it also contains comprehensive listings of title(s), provenance, exhibition history, and references, plus technical notes (the summary of a conservator's physical examination of the painting), data on related works, and information on frames. Except where indicated, each exhibition and reference entry derives from, and corresponds to, a print source; these documents are stored in the curatorial files now housed at the National Gallery of Art and available for consultation there. The entry for each work features a color illustration of the painting; and frames known or believed to be original are also reproduced. Short citations in the notes correspond to full citations in the References sections. The apparatus was developed over a period when access to web-based research grew rapidly. As a result, while it is extensive it cannot be exhaustive.

The abbreviation CGA (for Corcoran Gallery of Art) has been used throughout. The Union List of Artist Names (ULAN), a controlled vocabulary resource managed by the J. Paul Getty Trust, was consulted as a guide to artists' names (<http://www.getty.edu/research/tools/vocabularies/ulan/>). We have made every effort to restore to each featured work the original title that the artist gave it, the title used during the artist's lifetime, or the title under which the object was first exhibited or published. Where the original title of a painting is in a foreign language, it appears in parentheses following the title in English. In rare cases, a painting has become so well-known by a certain title that it has been retained to avoid confusion; in others, errors in transcription, spelling, or nomenclature in original titles have been corrected and explained in the notes. A portrait that was not given a title by the artist is referred to by the sitter's proper name at the time of the sitting and is identified as fully as possible. If a female sitter was married at the time of the sitting, her married name appears in parentheses, after the primary title. Honorifics, such as "General" or "President," and courtesy titles, such as "Mr.," have been omitted from the titles of all portraits and are instead acknowledged in the accompanying entry. Dimensions are given in both inches and centimeters, height before width; those that fall within a range are listed by their largest dimension. Unless otherwise noted, the medium for each painting has been estimated, not analyzed.

The following conventions have been used for dating:

1840	executed in 1840
before 1840	executed before 1840
after 1840	executed after 1840
by 1840	executed in or before 1840
c. 1840	executed sometime about 1840
1840–42	begun in 1840, finished in 1842
1840/1850	executed sometime between 1840 and 1850
1840; completed 1850	begun in one year, set aside, completed in another year
1840; reworked 1850	completed in one year, purchased, published, or exhibited, then reworked at a later date
n.d.	date unknown

SCHOLARLY APPARATUS







John Singleton Copley (Boston, 1738–London, 1815)

### *Thomas Amory II, c. 1770–72*

Oil on canvas, 49 33/64 × 39 3/4 in. (126.2 × 101 cm)

Museum Purchase, through the gifts of William Wilson Corcoran, 1989.22

## Technical Notes

### EXAMINER

Sian Jones, October 27, 2004

### SIGNATURES AND INSCRIPTIONS

None.

### LABELS

There are two relatively old labels on the top stretcher member:

1) Red-bordered gummed paper label printed, “MUSEUM OF FINE ARTS” and handwritten in brown ink, “Copley/287/22” (torn off)... Miss Bett...ry Bartlett”;

2) Trimmed paper label with handwritten pencil inscription “Thomas Amory {b. 1722/d. 1784/Son of Thomas Amory/Rebekah Holmes/Painted by Copley”. (The curly bracket indicates that “b. 1772” is written above “d. 1784.”)

### MAJOR TREATMENT HISTORY

Although the Corcoran has no treatment reports for it, this painting had undergone extensive conservation work prior to its 1989 acquisition. An auxiliary lining fabric has been attached to the reverse of the original canvas using a wax/resin adhesive and the painting is mounted on a modern replacement stretcher. Earlier natural resin varnishes have been selectively removed or reduced and replaced with a synthetic resin that does not fluoresce with ultraviolet light. Limited inpainting to integrate damage has also been carried out.

Consolidation of flaking gesso and gilding on the frame was undertaken by Nina Owczarek, summer 2004 intern in the Corcoran Conservation Department.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The fabric shows prominent cusped thread deformations along all edges. This is evidence that although the tacking margins have been removed, the painting has not been cut down. The threads are uneven with thicker threads running in both directions, suggesting a handwoven fabric. The canvas size conforms to eighteenth- and nineteenth-century standard English half-length portrait dimensions (50 × 40 in.).

### GROUND

There is a fluidly applied, off-white ground layer. The layer is smooth and thin, leaving the canvas weave texture clearly visible. The scalloped weave deformation pattern (cusping) around the perimeter indicates that the ground was most probably applied in the artist’s studio after the fabric was stretched.

### PAINT

The paint is thinly applied with a fluid medium. Most shapes are carefully blended with little evidence of brushstrokes. The dark colors are more transparent than the lighter colors, but real glazes

are not apparent. A few areas of low, soft impasto are found in the lighter colors, including in the sitter’s hand and face, his gray glove, and his white shirt. Brushstrokes are visible in the areas of impasto. An underdrawing was not identified but the reddish-brown paint that can be seen underneath the edges of some of the details in the face, for example the earlobes, the eyes, and the mouth, may be underdrawing or a lower layer. It was not found elsewhere in the composition except perhaps at the handle of the walking stick.

The paint layer is in exceptionally good condition, although the weave of the canvas has been made more prominent by lining.

### ARTIST’S CHANGES

There is no evidence that the artist altered the image.

### SURFACE COATING

The surface coating is primarily a synthetic resin. It sits on top of deteriorated natural resin varnish residues and does not saturate the colors well. Earlier natural resin varnish has been completely removed from the lightest colors only.

### FRAME

The rococo frame is carved wood with gesso and gilding. According to Morrison Heckscher, the Lawrence A. Fleischman Chairman of The American Wing at the Metropolitan Museum of Art, the frame is English and was probably applied by the dealer prior to the Corcoran purchasing the painting. (Dare Hartwell’s notes from a visit by Heckscher, 9 August 1994, CGA Conservation Files.)

## Provenance

Thomas Amory II [1722–1784], Boston;

To his son, Jonathan Amory [1770–1828], Boston, by 1784;

To his son, Thomas C. Amory [1812–1889], Boston, by 1828;

To his nephew, Arthur Amory [1841–1911], Boston, by 1889;

To his son, Ingersoll Amory [1869–1921], by 1912 [on deposit to Museum of Fine Arts, Boston, Mass., 1912–22];

Transferred to his niece, Elizabeth Amory Bartlett (Mrs. John McAndrew) [1910–1986], Boston, Mass., 1922 [on deposit to Museum of Fine Arts, Boston, Mass., 1922–1940];

To her cousin, Robert Amory II [1915–1989], Washington, D.C., by 1966 [on deposit to National Gallery of Art, Washington, D.C., 1966–81; Portland Museum of Art, Portland, Maine, 1981–86]; (Hirschl and Adler Galleries, New York, 1986);<sup>1</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 14 September 1989.<sup>2</sup>

## Exhibitions

1875

Boston, no. 56, Beacon Street, June 1875, *Catalogue of the Revolutionary Relics Exhibited at No. 56 Beacon Street*, cat. no. 159<sup>3</sup>

1959

Wellesley, Mass., Jewett Arts Center, 10 April–11 May 1959; Boston, Museum of Fine Arts, 19 May–26 June 1959, *Four Boston Masters*, cat. no. 11



1995  
Boston, Museum of Fine Arts, 7 June–27 August 1995; New York, Metropolitan Museum of Art, 26 September 1995–7 January 1996; Houston, Museum of Fine Arts, 4 February–28 April 1996, *John Singleton Copley in America*, cat. no. 63

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

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 2

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1873  
Augustus Thorndike Perkins, *A Sketch of the Life and a List of Some of the Works of John Singleton Copley* (Boston: James R. Osgood & Company, 1873), 30

1910  
Frank W. Bayley, *A Sketch of the Life and A List of Some of the Works of John Singleton Copley* (Boston: Taylor Press, 1910), 13

1915  
Frank W. Bayley, *A Sketch of the Life and A List of Some of the Works of John Singleton Copley* (Boston: Taylor Press, 1915), 44

1929  
Frank W. Bayley, *Five Colonial Artists of New England* (Boston: Privately Printed, 1929), 155 (illus.)

1930  
Theodore Bolton and Harry Lorin Binsse, “John Singleton Copley: Appraised as an Artist in Relation to his Contemporaries with Checklist of Portraits in Oil.” *Antiquarian* 15, no. 6 (December 1930): 116

1938  
Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley: American Portraits* (Boston: Museum of Fine Arts, 1938), 24, n.p. (plate 102)

1948  
James Thomas Flexner, *John Singleton Copley* (Cambridge, Mass.: Houghton Mifflin, 1948), 54–55, n.p. (plate 17), 127

1960  
Clifford K. Shipton, *Biographical Sketches of Those Who Attended Harvard College in the Classes 1741–1745* (Boston: Massachusetts Historical Society, 1960), 5 (illus.)

1966  
Jules David Prown, *John Singleton Copley in America, 1738–1774* (Cambridge, Mass.: Harvard University Press for the National Gallery of Art, Washington, D.C., 1966), vol. 1, 84, 206, n.p. (fig. 303)

1990  
Eleanor H. Gustafson, “Museum Acquisitions,” *Antiques* 138 no. 5 (November 1990): 918, 918 (illus.)  
*The State of the Arts 1990* (New York: Hirschl and Adler, 1990), 32 (color illus.), 33

1993  
James Thomas Flexner, *John Singleton Copley* (New York: Fordham University Press, 1993), 54–55, n.p. (plate 21), 127

1995  
Carrie Rebora and Paul Staiti et al., *John Singleton Copley in America* (exh. cat. Metropolitan Museum of Art, New York, 1995): Staiti,

“Character and Class,” 70; Rebora, “*Thomas Amory II* [cat. entry],” 278, 279 (color illus.), 280

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 16, 24 (color illus.)

2002  
Eleanor Heartney, “Identity/01,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 18 (detail), 19

Franklin Kelly, “*Thomas Amory II*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 34, 35 (color illus.)

2004  
Paul Richard, “From the Collection: Washington’s Prize Possessions,” *Washington Post*, 21 March 2004, Arts sec., 4 (and color illus.)

2005  
Jeannine Falino, *Lives Shaped by the American Revolution: Portraits of a Boston Family* (Cambridge, Mass.: Harvard University Art Museums, 2005), 41 (illus.)

2006  
John Goodrich, “Museums: Traveling Icons of American Art [exh. review],” *New York Sun*, 6 July 2006, 16

2008  
Deborah K. Dietsch, “Corcoran Redux: Exhibit Reconfigures American Collection [exh. review],” *Washington Times*, 15 March 2008, sec. B, 1 (and color illus.), sec. B, 4

Anna Cheimets, “Parallel Evolution: American History through Art [exh. review],” *Georgetown Independent* 12, no. 7 (April 2008): 14

2011  
Franklin Kelly, “*Thomas Amory II* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 37, 50–51 (color illus.)

## Related Works

None.

## Notes

- 1 14 January 1987 Hirschl & Adler Galleries Information Sheet, CGA Curatorial Files.
- 2 Full provenance provided by M. P. Naud, Hirschl and Adler Galleries, to Frank Kelly, CGA Curator of Collec-
- 3 Catalogue of the Revolutionary Relics Exhibited at No. 56 Beacon Street (Boston: Ladies’ Centennial Commission, 1875), 10.



Benjamin West (Swarthmore, Pa., 1738–London, 1820)

### *Cupid, Stung by a Bee, Is Cherished by His Mother, 1774*

Oil on canvas, 48 × 48<sup>3</sup>/<sub>16</sub> in. (121.9 × 122.4 cm)  
Gift of Bernice West Beyers, 63.29.1

#### Technical Notes

##### EXAMINER

Lance Mayer, April 11, 2005

##### SIGNATURES AND INSCRIPTIONS

Signed lower left in thin, dark-brown paint “B. West./1774”. The signature was applied to dry paint and is the same palette as the painting. It is in excellent condition.

##### MAJOR TREATMENT HISTORY

Records indicate that Russell Quandt mounted the painting on a new stretcher in 1967. He also presumably attached the present auxiliary lining fabric to the original canvas using a wax-resin adhesive, and it seems likely that he cleaned and retouched the painting as well. According to Dare Hartwell, the lining has the appearance of his work. In 2005 it was cleaned, varnished, and inpainted by Cornelia Gill, Corcoran contract conservator.

##### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have not been retained.

##### GROUND

The ground is a cream-colored layer of medium thickness that conceals the weave of the fabric.

##### PAINT

The paint is applied over an underdrawing done in thin, dark strokes of paint, which have become more visible in some places. The paint in the area of the hands, for example, was applied quite thinly over these outlines, barely covering them in some areas. The lightest parts of the flesh tones were built up fairly thickly and were blended wet-into-wet. Opaque, wet-into-wet blending is also obvious in the hair and in Cupid’s wings, which show ridges of low impasto. Thin, smooth glazes modify many of the dark-colored areas, giving the great depth of tone that West was known for in his lifetime.

A fine pattern of traction crackle, revealing lighter-colored underlayers, confuses the reading of some of the darker areas, especially the dark blues and dark greens. In the dark blue areas in the lower right quadrant there is a particularly striking pattern of contrasting light and dark areas, where some areas of noticeable crackle lie next to areas that do not seem to have cracked at all. West was using unusual materials at this time, such as a retouching varnish containing spermaceti, which may help explain both the extensive crackle and the variation in preservation from one area to another. The problem of crackle may have been exacerbated by abrasion in the dark blues and in some of the shadows of the flesh tones as well. The thinly painted bees in the lower left also appear to have been abraded. A brighter red band below and to the left of the signature (where the paint was protected from light by

the frame rabbet) hints that a red glaze in this area, and possibly reddish-brown glazes in adjacent areas, have faded.

##### ARTIST’S CHANGES

Lines of underdrawing visible because of increased transparency of the paint indicate that Cupid’s proper left elbow was originally drawn lower down and farther to the right.

##### SURFACE COATING

The synthetic varnish applied in 2005 has a medium gloss.

##### FRAME

The frame is of carved wood with a leaf pattern, originally gilded but later overpainted. The frame shows old construction and could possibly be from the eighteenth century, or at least the first part of the nineteenth century.

#### Provenance

Agmondisham Vesey (1708–1785), Lucan House, County Dublin, Ireland;<sup>2</sup>

Descended in the Vesey family;<sup>3</sup>

(Christie, Manson & Woods, London, 1926);<sup>4</sup>

Purchased by [first name unknown] Walton;<sup>5</sup>

(Christie, Manson & Woods, London, 1927);<sup>6</sup>

Purchased by [first name unknown] Barclay;<sup>7</sup>

Purchased by Mortimer Brandt, New York;<sup>8</sup>

Acquired by Mrs. E. Lovette West, Bronxville, N.Y., by 1950;<sup>9</sup>

To her daughter, Bernice West Beyers (Mrs. Robert A. Beyers), Dallas, by 1962;

Gift to the Corcoran Gallery of Art, Washington, D.C., 1963.<sup>10</sup>

#### Exhibitions

1775

London, Royal Academy of Arts, 1775, *The Seventh Exhibition of the Royal Academy of the Arts*, cat. no. 335 (as *Cupid, stung by a bee, is cherished by his Mother*)

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist (as *Cupid Stung by a Bee*)

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

2004

Washington, D.C., Corcoran Gallery of Art, 20 November 2004–23 May 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist (as *Cupid Stung by a Bee*)

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–



31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 3

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1805

Alexander Stephens, “A Correct Catalogue of the Works of Mr. West,” *Public Characters of 1805* (London: Printed for Richard Phillips, 1805), 563 (as *Cupid, stung by a Bee*)

“A Correct List of the Works of Mr. West,” *Universal Magazine* 3, no. 19 (June 1805): 529

1807

Joel Barlow, *The Columbiad: A Poem* (Philadelphia: Printed by Fry and Kammerer, 1807), 433<sup>11</sup>

1808

“A Correct Catalogue of the Works of Benjamin West, Esq.,” *La Belle Assemblée or Bell’s Court and Fashionable Magazine* 4 (1808): Supplement, 15

1820

John Galt, *The Life, Studies, and Works of Benjamin West, Esq.* (London: T. Cadell and W. Davies, 1820; facsimile ed. Gainesville, Fla.: Scholars’ Facsimiles & Reprints, 1960), (Appendix I) 223 (as *Cupid stung by a Bee*)

1959

Rita S. Gottesman, “New York’s First Major Art Show,” *New-York Historical Society Quarterly* 43, no. 3 (July 1959): 303, 303 n. 39



1964

"Accessions of Works of Art," *Annual Report of the One Hundred and Fifth Year, Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 31

1966

James Harithas, "250 Years of American Art [exh. review]," *Apollo* 84, no. 53 (July 1966): 69

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C., Corcoran Gallery of Art, 1966), vol. 1, 22

1975

Frank Getlein, "Bill Corcoran's Collection IS America," *Art Gallery* 18, no. 4 (January 1975): 16 (color illus.), 17

1977

John Dillenger, *Benjamin West: The Context of His Life's Work* (San Antonio, Tex: Trinity University Press, 1977), 160

1980

Frank Getlein and Jo Ann Lewis, *The Washington, D.C. Art Review: The Art Explorer's Guide to Washington* (New York: Vanguard Press, 1980), 11

1984

*American Paintings: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984): "Cupid Stung by a Bee [cat. entry]," 6 (illus.), 7

1986

Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven, Conn.: Yale University Press, 1986), 181, 232, 233, 233 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 18–19, 26 (color illus.), 27 (color detail)

2005

Heather Nalbone, "Shape of Things Gone [exh. review]," *Washington Diplomat* (February 2005): n.p.

2006

John Goodrich, "Traveling Icons of American Art [exh. review]," *New York Sun*, 6 July 2006, 16

2007

Lennie Bennett, "The Coming of Age of American Art [exh. review]," *St. Petersburg Times*, 18 February 2007, 9L

2011

Jenny Carson, "Cupid Stung by a Bee, Is Cherished by His Mother [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 52–53 (color illus.)

## Related Works

Edward Savage, *Cupid Stung by a Bee* (copy after Benjamin West), painting, unlocated<sup>12</sup>

## Notes

**1.** The title was changed from *Cupid Stung by a Bee* to *Cupid, stung by a bee, is cherished by his Mother* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited. See Randall McLean, Research Fellow, to Registrar, memorandum, 2 August 2005, CGA Curatorial Files.

**2.** See "A Correct List of the Works of Mr. West," *Universal Magazine* 3, no. 19 (June 1805): 529; "A Correct Catalogue of the Works of Benjamin West, Esq.," *La Belle Assemblée or Bell's Court and Fashionable Magazine* 4 (1808): Supplement, 15.

**3.** The painting appears in a photograph of the Lucan House drawing room (incorrectly captioned as the dining room) reproduced in Desmond Guinness, *Lucan House* (Bruges, Belgium: Die Keure, 2005). The photograph is incorrectly dated to 1932 (the date the house was sold), since it is known that the painting was sold at Christie's in 1926 (and again in 1927).

**4.** Christie, Manson & Woods, *Catalogue of Old Pictures*, 3 December 1926, no. 92.

**5.** See the annotated copy of the Christie, Manson & Woods, *Catalogue of Old Pictures*, 3 December 1926, 14, Frick Art Reference Library, New York.

**6.** Christie, Manson & Woods, 25 March 1927, lot 95.

**7.** Provenance listed in von Erffa and Staley (1986), 233.

**8.** Provenance listed in von Erffa and Staley (1986), 233.

**9.** Hermann Warner Williams Jr. to Mrs. E. L. West, 20 February 1950, CGA Curatorial Files.

**10.** "Accessions of Works of Art," *Annual Report of the One Hundred and Fifth Year, Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 31.

**11.** The copy in CGA Curatorial Files is from the 1809 edition. The original 1807 edition is available at the Library of Congress in the Rare Book Reading Room.

**12.** See no. 68, *Cupid stung by a bee* in exhibition catalogue, Columbian Gallery, New York, 6 April 1802. See exhibition review in the *Morning Chronicle* (New York), 23 December 1802: "We recognize this to be a copy from Sir Benjamin West. We allow it to be a close one."

Joseph Wright (Bordentown, N.J., 1756–Philadelphia, 1793)

### *Elizabeth Stevens Carle*, c. 1783–84

Oil on canvas, 38 7⁄8 × 31 5⁄8 in. (96.8 × 80.3 cm)

Museum Purchase, Gallery Fund, 50.20

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## Technical Notes

<b>EXAMINER</b>
Sian Jones, August 2, 2005
<b>SIGNATURES AND INSCRIPTIONS</b>
None.

<b>LABELS</b>
There are 4 labels now in the CGA Conservation Files. They were probably removed from the original strainer. <p>1) Red bordered, gummed paper with typewritten inscription, “Artist/Charles Wilson Peale”.</p> <p>2) Red bordered, gummed paper with typewritten inscription, “Subject - Eliza Carl/Died March 1790 - age 29/Refinished by Henry R. MacGinnis/Nov 17, 1933 --\$25.00.”.</p> <p>3) Red bordered, gummed paper with handwritten blue ink inscription, “Elizabeth Stevens Carle/Born Aug. 17 - 1761 Died Nov. 12 - 1790/Near Princeton - N.J.”.</p> <p>4) Red bordered, gummed paper with handwritten blue ink inscription, “Property of - Mrs. Fred. T. Bechtel/229 W. State - St./Trenton 8 - N.J.”.</p>

**MAJOR TREATMENT HISTORY**
According to a label formerly on the reverse, the painting was “refinished” by Henry R. MacGinnis in 1933. Undated photographs in the CGA Conservation Files showing the original fabric and strainer indicate that it was treated at the Corcoran (probably by Russell Quandt, no written report) before Robert Scott Wiles carried out an extensive treatment in 1971. Wiles removed two auxiliary lining fabrics that had been attached to the original canvas using a wax-resin adhesive. He then relined the portrait, again using a wax-resin adhesive; mounted it onto a new stretcher; removed the old varnish and retouchings; revarnished; and inpainted it.

**SUPPORT**
The fine, plain-weave fabric has irregular threads and prominent slubs that are characteristic of the period. The tacking margins have been preserved but the original strainer has been replaced with a modern stretcher. Photographs show an original five-member strainer with a horizontal cross member and half-lap corner joints that are fixed with wooden pegs or tacks, probably four at each corner.

**GROUND**
The yellow-tinted white priming is fairly thickly applied, covering the canvas texture and exhibiting a slightly pebbly texture. It is unclear if the canvas preparation was done by a commercial concern or carried out at the artist’s studio.

Underdrawing is visible under the microscope. It was done in a thinly applied liquid with sparsely dispersed black pigment particles in a lightly colored medium.

**PAINT**
Essentially all of the paint has been applied in liquid and fluid semi-transparent glazes. There is only low, soft impasto in the feathers of the headdress, in the pearls on the headdress and on the sitter’s left sleeve, and in the lace around the bodice and sleeve cuffs. The flower-patterned upholstery and pinkish drapery at the proper left appear to have been worked in a monochrome grisaille and then glazed with a reddish (probably lake) glaze.

Wright appears to have lightly sketched in the composition with fine lines of thin black paint, and then worked back and forth with thin glazes in all areas, building up the whole composition at the same time. Various elements may be in the same layer or over other elements in one part of the composition but underneath them in different locations. For example, the background, worked in at least two layers of thin paint, comes over the drapery at the proper left, is underneath the left shoulder of the dress, and in the same layer as the hair. The shot pink/blue silk of the dress appears to be an unarticulated blue layer with lighter and darker pink glazes over it. The rendering of the hair was completed after the face was (at least) laid in.

The paint layer is well preserved. Paint damage is minor, as in the abrasion in the sitter’s right forearm, or located in unimportant areas, such as the flaked paint losses in the background at the upper edge. The pinkish drapery and flower-patterned upholstery were likely brighter. Paint protected by the frame along the top edge is a much stronger red hue, suggesting fading of the lake glaze.

**ARTIST’S CHANGES**
Artist changes are minor, but one is prominent. Wright appears to have departed from his underdawning in the rendering of the sitter’s dress; under the microscope the “necklace” and descending line down the center of her chest seem to be pentimenti of underdrawing. There has also been some alteration to the outline of the drapery at the sitter’s proper left, where red paint used in the drapery can be seen underneath the brownish-gray background.

**SURFACE COATING**
The surface coating, which includes both natural and synthetic resins, is matte in appearance but in good condition. Under ultraviolet light the stronger green fluorescence in the background is evidence that old natural resin varnish residues remain in this area.

**FRAME**
There is a narrow wood frame with thin bands of ornament at the inner and outer edges. The surface has matte gilding on gesso. The frame appears to be of a later date than the painting.

#### Provenance

Elizabeth Stevens Carle, Baker’s Basin, N.J. (1761 – 1790);

Mr. Phillips;

To Mr. Phillips’ aunt, Mrs. Sarah Phillips Stevens (descendant of the sitter);



To her nephew, Fred T. Bechtel, Trenton, N.J.;
To his widow, Edna McNiece Bechtel, Trenton, N.J., 1948;
(M. Knoedler & Co., New York, 1950);<sup>1</sup>
Purchased by the Corcoran Gallery of Art, Washington, D.C., 4 December 1950.<sup>2</sup>

#### Exhibitions

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

1972
Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist

1976
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 4

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

#### References

1951
Melvin Altshuler, “\$30,000 Works to be Shown at Least a Month [exh. rev.],” *Washington Post*, 8 January 1951, sec. B, 1 (illus.)
“Conservation,” *Corcoran Gallery of Art Bulletin* 4, no. 3 (July 1951): 4 (illus.), 9
1966
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 21, 21 (illus.)
1975
Marchal E. Landgren, “American Paintings at the Corcoran Gallery of Art, Washington,” *Antiques* 108, no. 5 (November 1975): 943, 943 (illus.)
2011
Ellen G. Miles, “*Elizabeth Stevens Carle* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 54–55 (color illus.)

#### Related Works

None.

#### Notes

**1.** All provenance information comes from M. Knoedler and Co. In an 8 December 1950 letter from Elizabeth Clare, M. Knoedler and Co., to Eleanor B. Swenson, Corcoran Gallery of Art, Clare quotes a letter from Mrs. Fred Bechtel, from whom Knoedler acquired the painting. In a 27 February 2008 phone conversation, CGA Intern Ingrid Seggerman spoke to Edye Weissler, M. Knoedler archivist, who provided 17 August 1950 as the exact date Knoedler acquired the painting from Mrs. Bechtel. See CGA Curatorial Files.
**2.** See “Authorization for Purchase of Work of Art,” 4 December 1950, CGA Curatorial Files.

Gilbert Stuart (Kingston, R.I., 1755–Boston, 1828)

### *Edward Shippen, 1796*<sup>2</sup>

Oil on canvas, 29 × 23¾ in. (73.7 × 60.3 cm)  
Museum Purchase, Gallery Fund, 74.8

## Technical Notes

### EXAMINER

Lance Mayer, November 22, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

On the reverse of the fabric there is a colorman's stamp, not now visible but preserved in a photograph in the CGA Conservation Files. The stamp appears to be that of James Poole, active in London 1780–1800 (see illustration in Alexander W. Katlan, *American Artists' Materials, Vol. II: A Guide to Stretchers, Panels, Millboards, and Stencil Marks* [Madison, Conn.: Sound View Press, 1992], fig. 223). Stuart is documented as using canvases prepared by Thomas Brown, who was successor to Poole after 1800, but we know of no other documented cases of his having used canvases prepared by Poole.

### MAJOR TREATMENT HISTORY

The painting was "restored" in New York by Samuel Putnam Avery at the time of its acquisition in 1874. (W. W. Corcoran to S.P. Avery, 11 April [1874], Outgoing Letterbook 66, no. 68, W. W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.) In 1890 it was cleaned and varnished. In 1952 it was treated again by Russell Quandt. Quandt removed the auxiliary lining fabric that had been attached to the original canvas with a glue/paste adhesive, presumably by L. J. Kohlmer, and relined the canvas with a new fabric using a wax-resin adhesive. The painting was then remounted on the existing (replacement) stretcher, cleaned, and varnished. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a twill-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

The ground is light gray with a blue-green cast. It extends onto the tacking margins, indicating that it was commercially applied, presumably by colorman James Poole of London. Stuart is also known to have used pre-primed fabrics. The ground is smooth and thin enough so that the texture of the twill fabric is apparent even in the finished painting.

### PAINT

The paint is deftly applied in Stuart's characteristic manner. For the most part it is fairly thin, although brush marking and bumps of low impasto are noticeable in the white cravat and, to a lesser degree, in the sitter's hair and other light-colored areas. In many of the darkest areas the paint is quite thin, but not as translucent as a true glazing technique.

The painting appears to have been executed in several sittings. Stuart's technique makes use of the effect of applying successive layers of paint over previously dried layers, allowing the underlayers

to partly show through. Much use is also made of dragging strokes of paint that catch in the ridges of the twill fabric. Many passages show Stuart's astounding skill in achieving an illusionistic effect with an economy of means, for instance by blending a few freely applied strokes wet-into-wet to define the red curtain in the background or the modeling in the black coat.

### ARTIST'S CHANGES

No artist's changes are visible.

### SURFACE COATING

The synthetic resin varnish applied in 1952 is clear and has a semi-gloss finish, with a slightly hazy surface. Examination under ultraviolet light also shows fluorescent patches—for example, to the left of the face—that may be the remains of old natural resin varnish layers, and some residues of yellowed natural resin varnish are visible in the hollows of the lighter-colored paint.

### FRAME

The gilded frame consists of a wooden molding having a ribbed cove shape, with cast composition egg-and-dart ornament on the outer edge and bead molding on the inner side of the cove. It was purchased by the Corcoran from S. P. Avery of New York in 1874, the year the painting was acquired. (This firm also undertook restoration of the painting at the same time; see Major Treatment History above.)

## Provenance

Commissioned by Judge Edward Shippen, Philadelphia, 1796;<sup>3</sup>

By descent to his daughter, Elizabeth Shippen Burd, 1806;<sup>4</sup>

By descent to her daughter, Miss Burd, 1828;<sup>5</sup>

By descent to Mrs. Izard Pringle [Jane Lynch], Shippen's great granddaughter, Georgetown, S.C.;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1874.<sup>6</sup>

## Exhibitions

1925

Washington, D.C., National Collection of Fine Arts, December 5, 1925–January 3, 1926, *Exhibition of Early American Paintings, Miniatures, and Silver*, cat. no. 66

1939

New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Three Hundred Years of Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World's Fair*, cat. no. 56

1942

Winchester, Virginia, Handley High School, 21 February 1942–

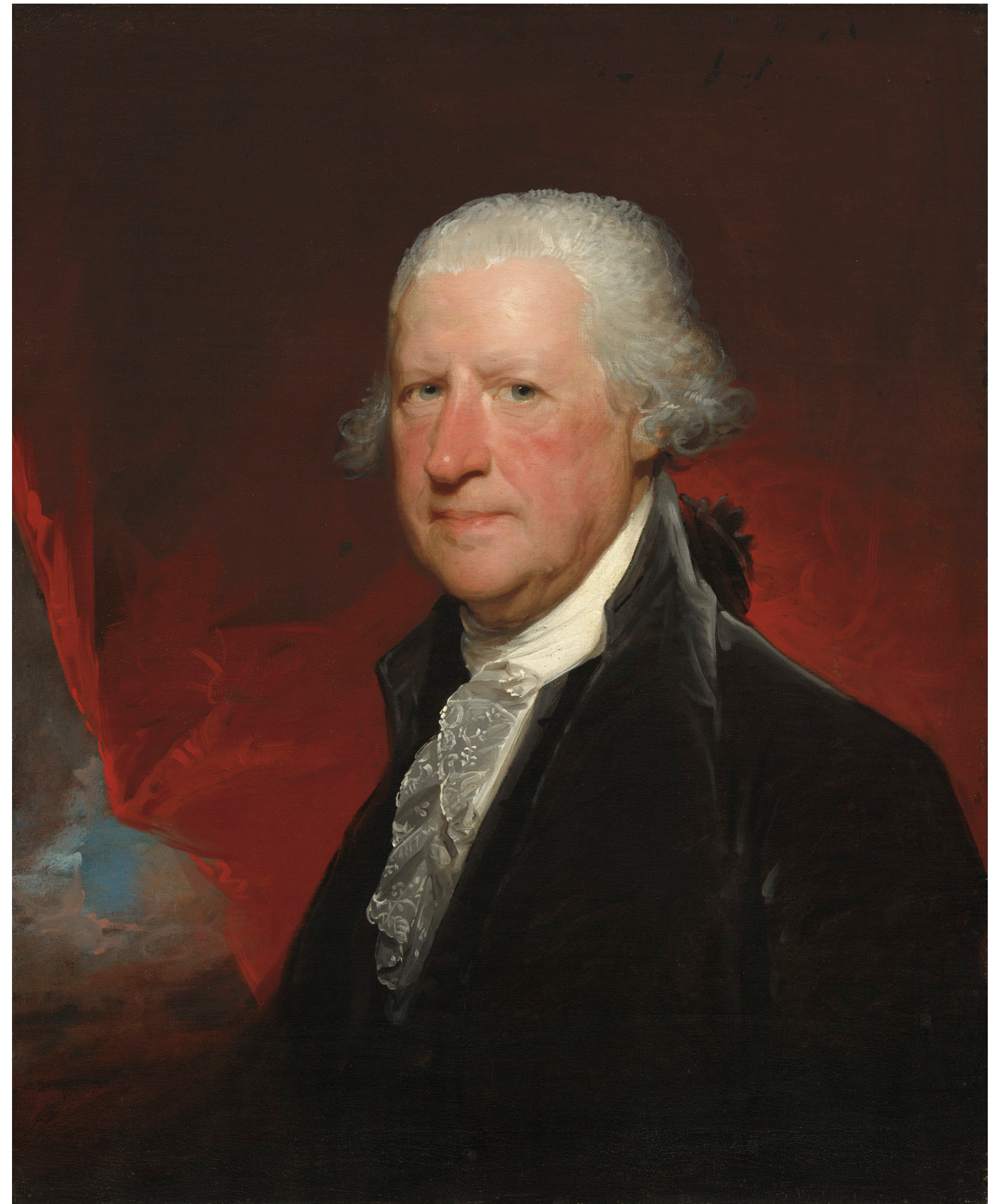
October 1944, long-term storage (for safety during World War II)

1959

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist

1966

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





1967  
Washington, D.C., National Gallery of Art, 1 July–20 August 1967; Providence, Rhode Island School of Design, 9 September–15 October 1967; Philadelphia, Pennsylvania Academy of the Fine Arts, 1 November–3 December 1967, *Gilbert Stuart: Portraitist of the Young Republic, 1755–1828*, cat. no. 37

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1810  
“A Biographical Memoir of The Hon. Edward Shippen, Esq., Late Chief Justice of the Commonwealth of Pennsylvania,” *Port Folio* n.s. 3, no. 1 (January 1810): frontispiece (illus. engraved by David Edwin)

1833  
William Dunlap, 19 June 1833, *Diary of William Dunlap*, ed. Dorothy C. Barck (New York: New-York Historical Society, 1931), vol. 3, 690

1834  
William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, ed. Rita Weiss (1834; reprint, New York: Dover Publications, 1969), vol. 1, 206

James Herring, ed., *The National Portrait Gallery of Distinguished Americans* [Edward Shippen] (Philadelphia: Henry Perkins, 1834), n.p. (illus.)<sup>7</sup>

James Barton Longacre and James Herring, *The National Portrait Gal-*

*lery of Distinguished Americans*, ed. Robert G. Stewart (1834–1839, 4 vols.; reprint, New York: Arno Press and the New York Times, 1970), vol. 1, n.p. (illus.)

1859  
James Barton Longacre and James Herring, *National Portrait Gallery of Distinguished Americans* (1859), vol. 1, n.p. (engraving after painting)<sup>8</sup>

186?  
Jane Pringle to William Wilson Corcoran, 16 November 1867, CGA Archives

1874  
Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946, Curatorial Records, Registrar’s Office, CGA Archives

1878  
William MacLeod to George C. Mason, Newport, R.I., 3 September 1878, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

1879  
George C. Mason, *The Life and Works of Gilbert Stuart* (New York: Charles Scribner’s Sons, 1879), 255

1882  
S. G. W. Benjamin, “The Corcoran Gallery of Art,” *Century* 24, no. 6 (October 1882): 825

1902  
Edward Shippen to [Margaret] “Peggy” Shippen Arnold, 20 January 1796, transcribed in Lewis Burd Walker, “Life of Margaret Shippen,

Wife of Benedict Arnold,” *Pennsylvania Magazine of History and Biography* 26, no. 1 (January 1902): 225

1912  
Helen Weston Henderson, *Art Treasures of Washington* (Boston: L.C. Page & Co., 1912), 101–03, 102 (illus.)

1926  
Lawrence Park, comp., *Gilbert Stuart: an Illustrated Descriptive List of His Works* (New York: William Edwin Rudge, 1926), vol. 2, 686 (no. 760), 911, 933, 959; vol. 4, 466 (illus.)

1932  
William T. Whitley, *Gilbert Stuart* (Cambridge, Mass.: Harvard University Press, 1932), 109, 110

1939  
*Illustrated Handbook of Paintings, Sculpture and Other Art Objects (Exclusive of the W.A. Clark Collection)* (Washington, D.C.: Corcoran Gallery of Art, 1933), 99, 100 (illus.)<sup>1939</sup>

Leila Mechlin, “N.Y. Exhibit Enriched by D.C. Art,” *Washington Star*, 3 September 1939, sec. PE, 5  
*Three Hundred Years of Life in America* (exh. cat. Metropolitan Museum of Art, New York, 1939), 40, 41 (illus.)

1943  
Theodore Bolton, *Catalogue of Miniatures by Benjamin Trott: Papers: 1943–1944*, unpublished ms., Smithsonian American Art Museum Library, Washington, D.C., vol. 1, n.p.

1944  
Jane Watson, “Tapestry and Paintings are Returned,” *Washington Post*, 22 October 1944, sec. S, 4

Theodore Bolton and Ruel Pardee Tolman, “A Catalogue of Miniatures by or Attributed to Benjamin Trott,” *Art Quarterly* 7, no. 4 (Autumn 1944): 282

1946  
Harold Edward Dickson, “Misdated Episode in Dunlap,” *Art Quarterly* 9, no. 1 (Winter 1946): 32 (illus.), 33, 35

1947  
Hermann Warner Williams Jr., “An Introduction to American Painting,” in *American Paintings: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 8, 21

1959  
*Masterpieces of the Corcoran Gallery of Art* (exh. cat. Wildenstein Gallery, New York, 1959), 44, 44 (illus.)

1964  
Dumas Malone, ed., “Shippen, Edward,” *Dictionary of American Biography* (New York: Charles Scribner’s Sons, 1964), vol. 9, 117  
Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W.W. Norton & Company, 1964), 198, 374

1966  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 30, 30 (illus.)

1967  
*Gilbert Stuart: Portraitist of the Young Republic, 1755–1828* (exh. cat. National Gallery of Art, Washington, D.C., 1967): Mary Elizabeth Burnet, “*Chief Justice Edward Shippen of Pennsylvania* [cat. entry],” 87, 87 (illus.)

1969  
Robert G. Stewart, *A Nineteenth-Century Gallery of Distinguished Americans* (exh. cat. National Portrait Gallery, Smithsonian Institution, Washington, D.C., 1969), 73, 73 (illus.)

1981  
Eleanor H. Gustafson, “Museum Accessions,” *Antiques* 120, no. 5 (November 1981): 1092

1991  
Marcus Maeva, ed., *Documentary History of the Supreme Court of the United States, 1789–1800* (New York: Columbia University Press, 1991), vol. 4, 465 (illus.)

2011  
Ellen G. Miles, “Edward Shippen [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 56–57 (color illus.)

## Related Works

None.

## Notes

- ↑ The title was changed from *Chief Justice Edward Shippen of Pennsylvania* to *Edward Shippen* in accordance with American Paintings Catalogue policy, which omits honorifics from the titles of all portraits unless specified otherwise by the artist. See Adam Greenhalgh, CGA Research Fellow, to Registrar, memorandum, 21 June 2003, CGA Curatorial Files.
- ↑ Date changed from 1803 to 1796. See Adam Greenhalgh, CGA Research Fellow, to Registrar, memorandum, 21 June 2003, CGA Curatorial Files.
- ↑ Edward Shippen to his daughter Margaret Shippen Arnold, 20 January 1796 and 19 April 1796, transcribed in Walker (1902), 225.
- ↑ Randolph Shipley Klein, *Portrait of an Early American Family: The Shippens of Pennsylvania across Five Generations* (Philadelphia: University of Pennsylvania Press, 1975), Appendix B-3.
- ↑ According to Park, *Gilbert Stuart* (1926), vol. 2, 686.
- ↑ Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946, Curatorial Records, Registrar’s Office, CGA Archives.
- ↑ Engraved by E. Wellmore from a painting by Gilbert Stewart [sic].
- ↑ Engraved by E. Wellmore from a painting by Gilbert Stewart [sic]. Same text and image as the 1834 serial edition here bound with other publications from the series.

Gilbert Stuart (near Kingston, R.I., 1755–Boston, 1828)

*Sarah Shippen Lea (Mrs. Thomas Lea), c. 1798*<sup>2</sup>

Oil on canvas, 29 3/8 × 23 15/16 in. (74 × 60.8 cm)  
Anonymous Gift, 1979.77

## Technical Notes

### EXAMINER

Lance Mayer, November 22, 2005

### SIGNATURES AND INSCRIPTIONS

None.

### MAJOR TREATMENT HISTORY

There are no treatment records for this painting. However, an auxiliary lining fabric has been attached to the reverse of the canvas using a glue/paste adhesive, probably more than 100 years ago (to judge by the appearance of the reverse and the replacement stretcher).

The frame was treated by R. Wayne Reynolds in 1990. A silver-leaf cap frame, applied in the nineteenth century, was removed from the perimeter of the original frame. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a twill-weave fabric of medium weight mounted on an old replacement stretcher. The tacking margins have not been retained.

### GROUND

There is a light gray ground. It was probably commercially applied, based on the lack of cusping and the fact that Stuart generally used pre-primed fabrics. The ground is smooth and thin enough that the texture of the twill fabric is apparent even in the finished painting.

### PAINT

For the most part the paint is applied thinly, especially in the black dress and in the dark brown background, where very thin, translucent layers allow lighter underlayers to peep through. Some of the light-colored parts of the design are applied more thickly, with noticeable brush marking and ridges of low impasto. The painting was executed in several sittings; the artist applied successive layers of paint over previously dried layers, allowing the underlayers to partly show through. Some use is also made of the technique of dragging strokes of paint across the ridges of the twill fabric to achieve a rich effect (although in this painting the effect is somewhat confused by later abrasion of the paint, especially in the dress and in the foliage). Many passages are skillfully blended wet-into-wet, defining features such as the white parts of the costume with a few deftly applied strokes.

Examination of the painting out of its frame shows that the blue colors in the sky have lost some of their intensity. Prussian blue, the most commonly used eighteenth-century blue pigment, is prone to this. In addition, examination under ultraviolet light shows both a number of spots of obvious retouching, especially in the neck and face, and what appears to be an earlier generation of retouching, in the shadow side of the face, outlining the hair (which has

suffered from thinning), and probably elsewhere as well, that is less easily apparent.

### ARTIST'S CHANGES

No artist's changes are visible.

### SURFACE COATING

The varnish is an aged natural resin that has become somewhat dark and yellowish in color with a slightly hazy surface.

### FRAME

The late eighteenth-century frame is carved wood with applied continuous leaf moldings and a spiral band, gessoed and gilded. It is possibly original.

## Provenance

Sarah Shippen Lea, Philadelphia, Pa., c. 1798;

By descent to her granddaughter, Sarah Lea Lynch [Mrs. Nicholas Luquer], Brooklyn, N.Y., 1831;<sup>3</sup>

By descent to her son, Reverend Lea Luquer, Bedford, Westchester County, N.Y., 1864;<sup>4</sup>

By descent to his son, Lea McIlvaine Luquer, Mt. Kisco, N.Y., 1919;<sup>5</sup>

By descent to his son, Lea Shippen Luquer, Cotuit, Mass., 1930;

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1979.<sup>6</sup>

## Exhibitions

1864

Brooklyn Academy of Music, 22 February–8 March 1864, *Brooklyn and Long Island Fair for the Benefit of the U.S. Sanitary Commission*, cat. no. 6 (as *Mrs. Lea*)<sup>7</sup>

1967

Washington, D.C., National Gallery of Art, 1 July–20 August 1967;

Providence, Rhode Island School of Design, 9 September–15 October 1967; Philadelphia, Pennsylvania Academy of the Fine Arts,

1 November–3 December 1967, *Gilbert Stuart: Portraitist of the Young Republic, 1755–1828*, cat. no. 31

1976

Philadelphia Museum of Art, *Philadelphia: Three Centuries of American Art. Bicentennial Exhibition*, 11 April–10 October 1976, cat. no. 147

1982

Washington, D.C., Corcoran Gallery of Art, *Acquisitions Since 1975*,

5 November 1982–16 January 1983, unpublished checklist

1990

New York, Metropolitan Museum of Art, 20 November 1990–10 February 1991; Washington, D.C., National Museum of American Art, Smithsonian Institution, 29 March–16 June 1991; Art Institute of Chicago, 1 September–19 November 1991, *Tokens of Affection: The Portrait Miniature in America*, unnumbered checklist (as *Mrs. Thomas Lea*)

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008,

*The American Evolution: A History through Art*, unpublished checklist







## References

- 1878  
William MacLeod to George C. Mason, Newport, R.I., 3 September 1878, Office of the Director, MacLeod, Barbarin and McGuire Correspondence 1869–1908, CGA Archives
- 1879  
George C. Mason, *The Life and Works of Gilbert Stuart* (New York: Charles Scribner's Sons, 1879), 255–56 (as *Miss Sally Shippen*)
- 1899  
Charles Henry Hart, “Gilbert Stuart’s Portraits of Women: Mrs. Thomas Lea (Sarah Shippen),” *Century* 58, no. 5 (September 1899): 736 (engraving after the painting), 737
- 1922  
Anne Hollingsworth Wharton, “Gilbert Stuart and His Sitters,” *Scribner’s* 72, no. 5 (November 1922): 637 (illus.)
- 1926  
Lawrence Park, comp., *Gilbert Stuart: an Illustrated Descriptive List of his Works* (New York: William Edwin Rudge, 1926), vol. 1, 467–68 (no. 478); vol. 2, 917, 953; vol. 3, 288 (illus.)
- 1932  
William T. Whitley, *Gilbert Stuart* (1932; reprint, New York: Kennedy Galleries, 1969), 110, 111 (illus.)

- 1964  
Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W. W. Norton & Company, 1964), 370
- 1967  
*Gilbert Stuart: Portraitist of the Young Republic, 1755–1828* (exh. cat. National Gallery of Art, Washington, D.C., 1967), 80, 80 (illus.)
- 1976  
George H. Marcus, ed., *Philadelphia: Three Centuries of American Art Selections from the Bicentennial Exhibition Held at the Philadelphia Museum of Art from April 11 to October 10, 1976* (Philadelphia Museum of Art, 1976), 45, 45 (color illus.)
- Darrell Sewell, ed., *Philadelphia: Three Centuries of American Art* (exh. cat. Philadelphia Museum of Art, 1976); Dorinda Evans, “Mrs. Thomas Lea [cat. entry],” 177–78, 178 (illus.)
- 1981  
Eleanor H. Gustafson, “Museum Accessions,” *Antiques* 120 (November 1981): 1092
- 1982  
Paul Richard, “Acquired Art: Corcoran Shows its Best Since 1975 [exh. review],” *Washington Post*, 23 November 1982, Arts sec., 2
- 1984  
“Mrs. Thomas (Sara Shippen) Lea [cat. entry],” in *American Painting, The*

*Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 6 (illus.), 7

1995

Martha Gandy Fales, *Jewelry in America, 1600–1900* (Woodbridge, Suffolk, England: Antique Collectors’ Club, 1995), 89–90, 90 (illus.)

1999

Dorinda Evans, *The Genius of Gilbert Stuart* (Princeton, N.J.: Princeton University Press, 1999), 77, 77 (illus.)

2005

Margaretta M. Lovell, *Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America* (Philadelphia: University of Pennsylvania Press, 2005), 34–35, 35 (illus.)

2011

Ellen G. Miles, “Sarah Shippen Lea (Mrs. Thomas Lea) [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 56–57 (color illus.)

## Related Works

Henry Wolf after Gilbert Stuart, *Sarah Shippen Lea*, wood engraving<sup>8</sup>

## Notes

1. Adam Greenhalgh, CGA Research Fellow, to Registrar, memorandum, 4 August 2003, CGA Curatorial Files.
2. Stuart painted a portrait of Sarah Shippen Lea’s father, Edward Shippen, in 1796. According to Dorinda Evans, “the success of this portrait undoubtedly prompted the suggestion that Sally [Sarah] also sit for Stuart.” See Evans in Sewell, ed., *Philadelphia: Three Centuries of American Art*, 177, which dates the painting to c. 1798.
3. Park, *Gilbert Stuart* (1926), vol. 1, 468, and William MacLeod to George C. Mason, Newport, R.I., 3 September 1878.
4. Park, 468; Hart, *Century* (1899): 736.
5. Park, 468.
6. Edward Nygren to Lea S. Luquer, 25 October 1979, CGA Curatorial Files.
7. *Brooklyn and Long Island Fair for the Benefit of the U.S. Sanitary Commission Catalogue of Paintings* (Brooklyn, N.Y.: Union Steam Presses, 1864).
8. Reproduced in Hart, “Gilbert Stuart’s Portraits of Women,” (1899): 736.

Gilbert Stuart (near Kingston, R.I., 1755–Boston, 1828)

### *George Washington*, c. 1800<sup>1</sup>

Oil on canvas, 28<sup>33</sup>/<sub>16</sub> × 23<sup>13</sup>/<sub>16</sub> in. (73.2 × 60.5 cm)

William A. Clark Collection, 26.172

## Technical Notes

### EXAMINER

Gay Myers, November 21, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

Remains of a British tax stamp are slightly visible through the lining fabric. The only part of the excise stamp that is legible is “623” and “1[?]”; the section with a possible date is not visible.

Note: The Corcoran owns two portraits of George Washington by Gilbert Stuart. Because they are very close in appearance, their painting materials and techniques are compared in the Support, Ground, Paint, and Artist’s Changes sections, below. For more specific information on the portrait that came to the Corcoran as the bequest of Mrs. Benjamin Tayloe (02.3), see the apparatus for that painting.

### MAJOR TREATMENT HISTORY

A 1947 accession record worksheet describes the painting as “lined 1947 by Mr. Colmar” (L.J. Kohlmer). In 1959 Russell Quandt attached a second lining fabric to Kohlmer’s lining using a wax-resin adhesive. The painting was then cleaned, varnished, and inpainted. In 1980 Robert Scott Wiles removed the earlier linings and the glue residue from Kohlmer’s lining before relining the painting with wax-resin adhesive and mounting it on a new stretcher. He also removed Quandt’s synthetic/natural resin varnish, revarnished the painting, and inpainted damages.

### SUPPORT

Both portraits are painted on a twill-weave, medium-weight fabric. This painting (Clark) is mounted on a modern replacement stretcher, and the tacking margins have not been retained.

### GROUND

Both paintings have ivory-colored ground layers. The ground was probably commercially applied on both paintings although only the Tayloe painting has retained its tacking margins so that the preparation extending to the edges of the canvas is visible. Stuart is also known to have used pre-primed fabrics. The ground is thin enough to allow the twill weave to remain visible, although in the Clark painting the fabric texture has been emphasized by lining.

### PAINT

Both paintings show similarities in paint handling and technique. Instead of relying on a detailed underdrawing, in each painting the artist appears to have quickly sketched in the design using thin, semitransparent oil paint. He then began to build up the features of the sitter, working wet-into-wet with stiffer, more opaque paint. In subsequent sessions he worked over dry underlayers to refine the modeling of the face, hair, and shirt, and to add details. Often

he used thin scumbles of paint, just barely covering the ground or underlying layers, to create his mid-tones. He added fine lines to delineate the veins in the forehead, the folds of skin around the eyes, the nostrils, and the line between the lips. He used glazes to deepen the shadows and to reinforce the modeling. The final touches—at the end of the nose, along the rim of the eyes, and the highlights on the shirt and hair—were added with precise touches of stiff, textured paint.

In each painting the black coat and background were painted more quickly, and in a simpler, more straightforward manner, than the face, hair, and shirt. The artist used thin, semitransparent paint that he applied primarily wet-into-wet; some glazes were applied later to deepen the colors and to modify the modeling; there is very little texture in the coat or background.

While the painting technique of the two portraits is similar in many ways, there are a few differences worth mentioning. In the Clark portrait the paint in the face was applied more thinly than in the Tayloe portrait. The thin paint appears to have become more transparent over time, revealing more of the ground and underlying layers; this can be seen in the cool grey tone around the sitter’s mouth that is more pronounced than in the Tayloe portrait. The hair in the Clark portrait appears to be more freely painted, while the Tayloe portrait has a sketchier, more loosely painted background. The coat in the Tayloe portrait also appears to be more finely modeled (but this could be caused by differences in the condition and varnish between the two).

### ARTIST’S CHANGES

There are no major changes to the composition, but in the Tayloe painting the artist appears to have lowered the outline of the shoulder on the right side (the sitter’s proper left shoulder). He also made some minor adjustments, such as repainting part of the shirt over the edge of the coat and using the dark paint of the background to add shadows to the curls in the hair.

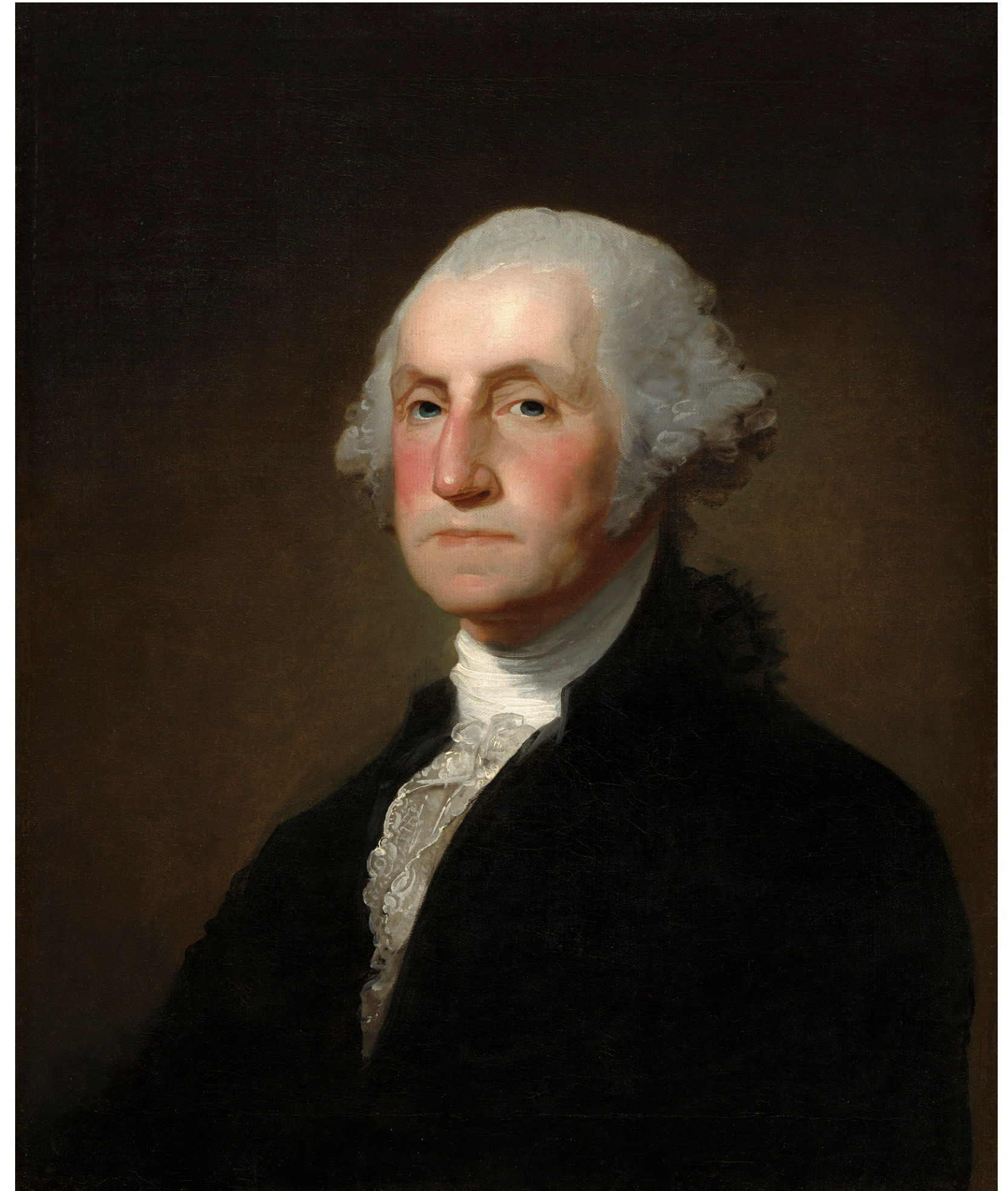
In the Clark painting, the collar and outline of the coat along the left side of the figure (the sitter’s proper right side) appear to have been altered. They may have initially been closer in outline to that found on the Tayloe painting.

### SURFACE COATING

There is a synthetic resin varnish layer that was applied in 1980. In addition, under ultraviolet light there is an uneven greenish fluorescence with soft tide lines indicating the remains of old natural resin varnish.

### FRAME

The gilded (metal leaf?) frame is wood with a deep cove, large-scale cast composition decorations and corner ornaments, and orange-brown toning. It dates to the late nineteenth or early twentieth century, and may have been added to the painting at the time of the sale to Senator Clark. (Additional notes provided by Dare Hartwell.)



## Provenance

Thomas B. Carroll, Saratoga, N.Y., by 1895;<sup>2</sup>

Purchased by Ms. Mary Ellen Ford and Charles Henry Hart, Philadelphia;<sup>3</sup>

Purchased by Senator William A. Clark, New York, around 1905;<sup>4</sup>

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1926.<sup>5</sup>

## Exhibitions

1966

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

1972

Washington, D.C., Corcoran Gallery of Art, 6 October–6 November 1972, *The Great Game of Politics*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1985

Charlotte, N.C., Mint Museum of Art, 15 October 1985–15 January 1986, *American Masterpieces from American Museums*, no cat.

1989

Billings, Mont., Yellowstone Art Center, 6 May–30 July 1989; and Helena, Montana Historical Society, 15 August–7 October 1989, *The William A. Clark Collection: Treasures of a Copper King*, unnumbered cat.

2004

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

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2010

Mount Vernon, Va., Mount Vernon Estate and Gardens, 4 January 2010–1 July 2011, *Discovering the Real George Washington: A View from Mount Vernon*

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1923

Mantle Fielding, *Gilbert Stuart's Portraits of George Washington* (Philadelphia, 1923), 221 (no. 100)

1926

Dana H. Carroll, *Catalogue of Objects of Fine Arts and other properties at the home of William Andrews Clark, 962 Fifth Avenue*, Part 1, 14, Registrar's Records, Corcoran Gallery of Art Archives

Lawrence Park, comp., *Gilbert Stuart: an Illustrated Descriptive List of his Works* (New York: William Edwin Rudge, 1926), vol. 2, 889

1928

Theodore G. Joslin, “The Capital Becomes one of America’s Great Art Centers,” *Boston Evening Transcript*, 10 March 1928, Mag. sec., 2

Dorothy Grafly, “Clark Collection in Washington and Its History,” *Philadelphia Public Ledger*, 11 March 1928, Society/Arts sec., 10

“Clark Collection is Open to Public at the Corcoran Gallery,” *Art Digest* 11, no. 12 (mid-March 1928): 5 (illus.)

William Henry Holmes, “Installation of the W. A. Clark Collection in the Corcoran Gallery of Art,” *Art & Archaeology* 25, no. 4 (April 1928): 179

Florence Seville Berryman, “A Patriot’s Gift to his Fellow Countrymen,” *Daughters of the American Revolution Magazine* 62, no. 5 (May 1928): 287

*Illustrated Handbook of the W. A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art, 1928), 53

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John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas* (Philadelphia: Printed for the Subscribers, 1931), 308

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Royal Cortissoz, “Preface to Painting,” in *Illustrated Handbook of the W. A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art, 1928), 33, 56

1943

Armand Hammer, “The Corcoran Gallery of Art: American Art at Its Best,” *Compleat Collector* 3, no. 5 (March 1943): 10

1947

Jane Watson, “Tapestry and Paintings are Returned,” *Washington Post*, 22 October 1944, sec. S, 4

1947

*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 21

1955

Mary Van Rensselaer Thayer, “A Glorious 4th for Stay-at-Homes,” *Washington Post and Times Herald*, 3 July 1955, sec. F, 3

1956

Dorothea Jones, *Washington Is Wonderful* (New York: Harper and Brothers Publishers, 1956), 138

1961

Leslie Judd Ahlander, “Backbone of the Corcoran Gallery,” *Washington Post, Times Herald*, 25 June 1961, sec. G, 6

1964

Charles Merrill Mount, *Gilbert Stuart: A Biography* (New York: W.W. Norton & Company, 1964), 378

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington: Corcoran Gallery of Art, 1966), vol. 1, 30, 30 (illus.)

1968

Erwin O. Christensen, *A Guide to Art Museums in the United States* (New York: Dodd, Mead & Company, 1968), 145

1976

[Davira Spiro Taragin], “W.W. Corcoran,” in *Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 24–25, 38 (illus.)

1989

*The William A. Clark Collection: Treasures of a Copper King* (exh. cat. Yellowstone Art Center, Billings, Mont., 1989), 22 (illus.)

2001

Laura Coyle and Dare Myers Hartwell, *Antiquities to Impressionism: The William A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art in association with Scala Publishers, London, 2001), 80, 80 (color illus.)

2002

Ellen Miles, “Gilbert Stuart’s Portraits of George Washington,” in *George Washington: A National Treasure* (exh. cat. National Portrait Gallery, Washington, D.C.; Washington, D.C.: Smithsonian Institution in association with the University of Washington Press, Seattle and London, 2002), 95 (color illus.)

Linda Crocker Simmons, “*Washington Before Yorktown*,” in *A Capital Collection: Masterworks from The Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 212 (color illus.)

2004

Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart* (exh. cat. Metropolitan Museum of Art, New York; New Haven and London: Yale University Press, 2004): Miles, “Gilbert Stuart, *George Washington* (1796–1803) [cat. entry],” 157, 158 (illus.)

2008

Chris Klimek, “An Evolutionary Feat of Housekeeping [exh. review],” *Washington Examiner*, 15–16 March 2008, 23

Sara Carothers, “Subverting America [exh. review],” *Georgetown Voice* 40, no. 27 (3 April 2008): 10

Anna Cheimets, “Parallel Evolution: American History Through Art [exh. review],” *Georgetown Independent* 12, no. 7 (April 2008): 14

Sheila Wickouski, “The Evolution of Art—And America [exh. review],” *Fredericksburg Freelance Star*, 8 May 2008

2011

Ellen G. Miles, “*George Washington* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 29, 58–59 (color illus.)

## Related Works

*George Washington* (Athenaeum portrait), 1796, oil on canvas, Museum of Fine Arts, Boston/National Portrait Gallery, Smithsonian Institution, Washington, D.C.<sup>6</sup>

*George Washington*, probably 1803, oil on canvas, 291⁄8 × 243⁄16 in. (74 × 61.5 cm), Corcoran Gallery of Art, Gift of Mrs. Benjamin Ogle Tayloe, 02.3

## Notes

**1.** Date changed in 2008 from “after 1796” to “c. 1800.” Diana Kaw, Curatorial Intern, American Art, to Registrar, memorandum, 14 July 2008, CGA Curatorial Files.

**2.** *Catalogue of Ancient and Modern Oil Paintings, Etchings and Engravings and Books to be sold... the Estate of the Late Hon. Thomas B. Carroll* (American Art Association, 21 May 1895, no. 149).

**3.** Fielding, *Portraits of George Washington* (1923), 221.

**4.** Morgan and Fielding (1931), 308.

**5.** William A. Clark—List of Works of Art, Bequests: 1925, Curatorial Records, Registrar’s Office, CGA Archives.

**6.** The Corcoran’s canvas is one of as many as seventy Stuart made based on this portrait, in bust-length, vertical, portrait formats of about 25 × 30 in. See Dorinda Evans, *The Genius of Gilbert Stuart* (Princeton, N.J.: Princeton University Press, 1999), 60–73.

Gilbert Stuart (near Kingston, R.I., 1755–Boston, 1828)

### *George Washington*, probably 1803<sup>1</sup>

Oil on canvas, 29 <sup>7</sup>/<sub>8</sub> × 24 <sup>3</sup>/<sub>16</sub> in. (74 × 61.5 cm)  
Bequest of Mrs. Benjamin Ogle Tayloe, 02.3

## Technical Notes

### EXAMINER

Gay Myers, November 21, 2005

### SIGNATURES AND INSCRIPTIONS

None.

Note: The Corcoran owns two portraits of George Washington by Gilbert Stuart. Because they are very similar in appearance, their painting materials and techniques are compared in the discussion of Support, Ground, Paint, and Artist’s Changes below. For more specific information on the portrait that came to the Corcoran as the bequest of Senator William A. Clark (26.172), see the entry for that painting.

### MAJOR TREATMENT HISTORY

In 1902 the painting was treated at the Corcoran by a Professor Thoener. At a later date L. J. Kohlmer attached an auxiliary lining fabric to the reverse of the canvas using a glue/paste adhesive and mounted the painting on a new stretcher. In 1960 Russell Quandt attached a second lining fabric to Kohlmer’s lining using a wax-resin adhesive and remounted the painting on the existing stretcher. The painting was then cleaned, varnished, and inpainted. In 2004, when the painting was on loan, the streaky varnish was improved by applying a thin layer of varnish. (Additional notes provided by Dare Hartwell.)

### SUPPORT

Both portraits are painted on a twill-weave, medium-weight fabric. This painting (Tayloe) is mounted on a modern replacement stretcher, and the tacking margins have been retained.

### GROUND

Both paintings have ivory-colored ground layers. The ground was probably commercially applied on both paintings, although only the Tayloe painting has retained its tacking margins so that the preparation extending to the edges of the canvas is visible. Stuart is also known to have used pre-primed fabrics. The ground is thin enough to allow the twill weave to remain visible.

### PAINT

Both paintings show similarities in paint handling and technique. Instead of relying on a detailed underdrawing, in each painting the artist appears to have quickly sketched in the design using thin, semitransparent oil paint. He then began to build up the features of the sitter, working wet-into-wet with stiffer, more opaque paint. In subsequent “sittings” he worked over dry underlayers to refine the modeling of the face, hair, and shirt, and to add details. Often he used thin scumbles of paint, just barely covering the ground or underlying layers, to create his mid-tones. He added fine lines to delineate the veins in the forehead, the folds of skin around the eyes, the nostrils, and the line between the lips. He used glazes to deepen the shadows and to reinforce the modeling. The final touches—at

the end of the nose, along the rim of the eyes, and the highlights on the shirt and hair—were added with precise touches of stiff, textured paint.

In each painting the black coat and background were painted more quickly, and in a simpler, more straightforward manner, than the face, hair, and shirt. The artist used thin, semitransparent paint that he applied primarily wet-into-wet; some glazes were applied later to deepen the colors and to modify the modeling; there is very little texture in the coat or background.

While the painting technique of the two portraits is similar in many ways, there are a few differences worth mentioning. In the Clark portrait the paint in the face was applied more thinly than in the Tayloe portrait. The thin paint appears to have become more transparent over time, revealing more of the ground and underlying layers; this can be seen in the cool gray tone around the sitter’s mouth that is more pronounced than in the Tayloe portrait. The hair in the Clark portrait appears to be more freely painted, while the Tayloe portrait has a sketchier, more loosely painted background. The coat in the Tayloe portrait also appears to be more finely modeled (but this could be caused by differences in the condition and varnish between the two).

### ARTIST’S CHANGES

There are no major changes to the composition but the artist appears to have lowered the outline of the shoulder on the right side (the sitter’s proper left shoulder). He also made some minor adjustments, such as repainting part of the shirt over the edge of the coat and using the dark paint of the background to add shadows to the curls in the hair.

In the Clark painting, the collar and outline of the coat along the left side of the figure (the sitter’s proper right side) appear to have been altered. They may have initially been closer in outline to that found on the Tayloe painting.

### SURFACE COATING

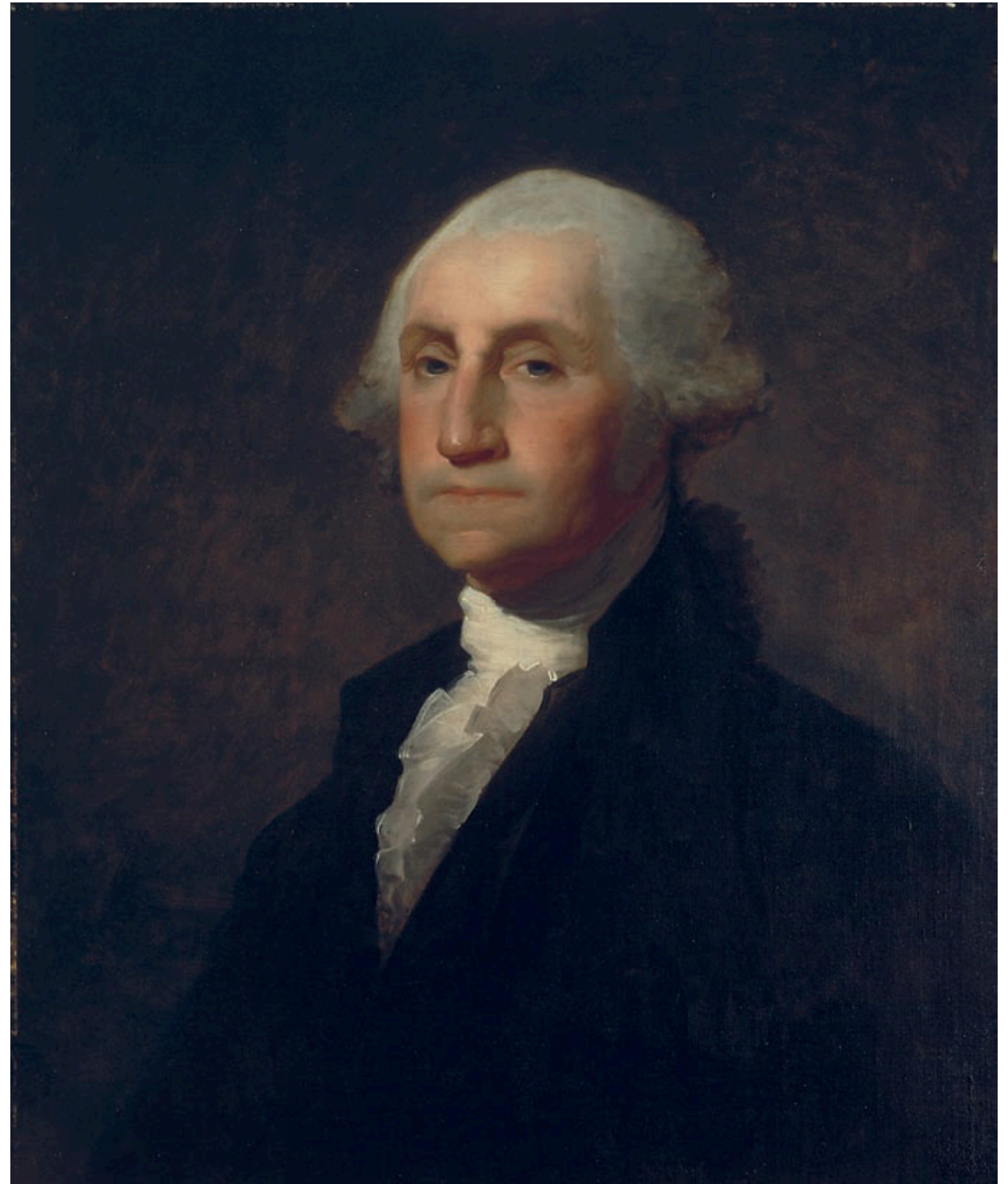
A synthetic resin varnish was applied in 1960; a thin coating of damar was added in 2004. In addition, under ultraviolet light the painting has a somewhat patchy overall yellow fluorescence, probably the result of old natural resin varnish left on the surface after cleaning. The surface gloss is somewhat uneven and hazy.

### FRAME

The Carlo Maratta–style frame is carved, gessoed, and gilded wood with egg-and-dart molding, twist molding, and foliate decoration. It is an old frame that was purchased from the House of Heydenryk in 1964. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, after 1796 to c. 1803;  
Purchased by Col. John Tayloe III (1771–1828), Mount Airy, Richmond County, Va., c. 1803;<sup>2</sup>  
By descent to Tayloe’s son, Benjamin Ogle Tayloe (1796–1868), around 1828;



By descent to Benjamin Ogle Tayloe's first wife, Phebe Warren Tayloe, around 1868;

Bequest to the Corcoran Gallery of Art, Washington, D.C., 1884.<sup>3</sup>

## Exhibitions

1932
Washington, D.C., Corcoran Gallery of Art, 5 March–24 November 1932, *George Washington Bicentennial Historical Loan Exhibition of Portraits of George Washington and His Associates; also a Collection of Washingtoniana*, cat. no. 9

1942
Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)

1956
Kansas City, Missouri, Nelson Atkins Gallery, 15 January–February 1956, *Mozart and the Age of Reason*, no cat.

1964
Long Island, N.Y., private residence of Mr. Lansdell K. Christie, 6 April 1964–1 April 1966

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

1972
Washington, D.C., Corcoran Gallery of Art, 7 October–5 November 1972, *The Great Game of Politics*, unpublished checklist

1999
Richmond, Virginia Historical Society, 22 February–3 October 1999; Nashville, Tennessee State Museum, 1 November 1999–1 February 2000; Tacoma, Washington State Historical Society, 22 February–19 June 2000, *George Washington: The Man Behind the Myths*, cat. without checklist

2004
New York, Metropolitan Museum of Art, 21 October 2004–16 January 2005; Washington, D.C., National Gallery of Art, 27 March–31 July 2005, *Gilbert Stuart*, cat. no. 42

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 5

2008
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Henry T. Tuckerman, *Book of the Artists* (1867; reprint, New York: James F. Carr, 1967), 116

1876
Jane Stuart, “The Stuart Portraits of Washington,” *Scribner’s Monthly* 12, no. 2 (June 1876): 373

1877
24 February 1877, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1878
William MacLeod to George C. Mason, Newport, R.I., 3 September 1878, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

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1879
George C[hamplin] Mason, *The Life and Works of Gilbert Stuart* (New York: C. Scribner’s Sons, 1879), 107, 113

1882
Elizabeth Bryant Johnston, *Original Portraits of Washington Including Statues, Monuments, and Medals* (Boston: James R. Osgood and Company, 1882), 101

1895
*Catalogue of the Tayloe Collection in the Corcoran Gallery of Art, Washington, D.C.* (Washington, D.C.: Corcoran Gallery of Art, 1895), 3

1903
*Annual Report of the Director of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1903), 11

1912
Helen Weston Henderson, *Art Treasures of Washington* (Boston: L. C. Page & Co., 1912), 103

1914
William Tindall, *Standard History of the City of Washington from a Study of the Original Sources* (Knoxville, Tenn.: H. W. Crew, 1914), 485

1923
Mantle Fielding, *Gilbert Stuart’s Portraits of George Washington* (Philadelphia: Printed for the Subscribers, 1923), 48–49, 167 (no. 46)

1926
Lawrence Park, comp., *Gilbert Stuart: An Illustrated Descriptive List of His Works* (New York: William Edwin Rudge, 1926), vol. 2, 871 (no. 47)

Diana Rice, “Washington’s Corcoran Gallery Grows,” *New York Times*, 30 August 1925, Magazine sec., 23

1931
John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and Their Replicas* (Philadelphia: Printed for the Subscribers, 1931), 246, 247 (illus.), 280–81 (no. 46), opp. 280 (illus.)

1932
Gustavus A. Eisen, *Portraits of Washington* (New York: R. Hamilton and Associates, 1932), vol. 1, 174–77

1947
*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 21

1953
“Portraits of Americans,” *Corcoran Gallery of Art Bulletin* 6, no. 1 (February 1953): n.p. (illus.)

1955
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1995
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1999
William M. S. Rasmussen and Robert S. Tilton, *George Washington: The Man Behind the Myths* (exh. cat. Richmond, Virginia Historical Society; Charlottesville: University Press of Virginia, 1999), 215, 216, 224 (color illus.)

2000
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), facing 15 (color detail), 18, 30 (color illus.)

2002
F.C. Lowe, “Corcoran Archivist Tells Rest of Story,” *The Winchester Star*, 28 March 2002, sec. D, 1–2

2004
Carrie Rebora Barratt and Ellen G. Miles, *Gilbert Stuart* (exh. cat. Metropolitan Museum of Art, New York; New Haven and London: Yale University Press, 2004); Miles, “*George Washington* [cat. entry],” 160, 161 (color illus.); Miles, “Stuart in Washington (1803–5),” 240

2006
Benjamin Genocchio, “Thrilling and Hypnotic: Masterworks with Major Impact [exh. review],” *New York Times*, 11 June 2006, Long Island Weekly sec., 12

Eric Ernst, “American Classics, Up Close and Personal [exh. review],” *Southampton Press*, 6 July 2006, sec. B, 7 (illus.)

John Goodrich, “Museums: Traveling Icons of American Art [exh. review],” *New York Sun*, 6 July 2006, 16

Susan Shinn, “Viewing Masters: ‘Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art’ Opens at the Mint [exh. review],” *Salisbury Post*, 12 October 2006, sec. D, 6

2007
Lennie Bennett, “The Coming of Age of American Art [exh. review],” *St. Petersburg Times*, 18 February 2007, 8L

2008
Deborah K. Dietsch, “Corcoran Redux: Exhibit Reconfigures American Collection [exh. review],” *Washington Times*, 15 March 2008, sec. B, 4

[Sarah Newman and Emily Shapiro], *The American Evolution: A History through Art* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2008); cover (color detail)<sup>4</sup>

2011
Ellen G. Miles, “*George Washington* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 58–59 (color illus.)

## Related Works

*George Washington* (Athenaeum portrait), 1796, oil on canvas, Museum of Fine Arts, Boston/National Portrait Gallery, Smithsonian Institution, Washington, D.C.<sup>5</sup>

*George Washington*, c. 1803/1805, oil on canvas, 29 × 24 <sup>3</sup>/<sub>16</sub> in. (73.6 × 61.4 cm), National Gallery of Art, Washington, D.C., Gift of Jean McGinley Draper, 1954.9.2<sup>6</sup>

## Notes

- ↑ Date changed from “after 1796” to “probably 1803” in 2008. Diana Kaw, American Art Curatorial Intern, to Registrar, memorandum, 17 June 2008, CGA Curatorial Files.
- ↑ For a summary of the provenance see Adam Greenhalgh, “Provenance Summary,” CGA Curatorial Files.
- ↑ See “Annual Report of the Director of the Corcoran Gallery of Art, 1903.” Director’s Records, Annual Reports 1895–1903, 10–12 CGA Archives; 24 February 1877, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives.
- ↑ Two versions of the exhibition brochure were printed. One version had the color detail on the cover, and the other version had the color detail on page 2.
- ↑ The Corcoran’s canvas is one of as many as seventy Stuart made based on this portrait, in bust-length, vertical, portrait formats of about 25 × 30 in. See Dorinda Evans, *The Genius of Gilbert Stuart* (Princeton, N.J.: Princeton University Press, 1999), 60–73.
- ↑ Illustrated in Ellen G. Miles, *American Paintings of the Eighteenth Century* (1995), 236. According to Miles, the NGA’s portrait of Washington is believed to derive from the Corcoran’s canvas.

Charles Peale Polk (Annapolis, Md., 1767–Warsaw, Va., 1822)

### Thomas Corcoran, c. 1802–10

Oil on canvas, 36 1/2 x 26 9/16 in. (92.5 x 67.5 cm)  
Gift of Katharine Wood Dunlap, 47.14

## Technical Notes

### EXAMINER

Sian Jones, July 24, 2006

### SIGNATURES AND INSCRIPTIONS

None.

### MAJOR TREATMENT HISTORY

At the time of the painting's acquisition in 1947, its condition was noted as poor. An auxiliary lining fabric had been attached to the original canvas with a glue/paste adhesive, but there were tears and several campaigns of extensive retouching. (In the 1950s Russell Quandt notes that the pendant portrait had been "lined by L.J. Kohlmer in the Corcoran Gallery, date unknown"; this appears to mean before acquisition, so it is possible that the lining noted above was done by Kohlmer as well, although the paintings were owned by different members of the Corcoran family.) There is no report for the subsequent treatment, but in the 1950s Quandt apparently replaced the old lining with a new auxiliary fabric using a wax-resin adhesive but without removing the old glue residue. He also appears to have cleaned, varnished, and retouched the painting. In 1981 Robert Scott Wiles replaced Quandt's lining with another wax-resin lining after glue residues from the earlier lining were removed, mounted the painting on a new stretcher, removed the old varnish and Quandt's extensive retouching, and revarnished and retouched the portrait. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The canvas is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

The smooth, thin ground is light in color, white or warm off-white, and thick enough to reduce the appearance of the canvas texture. Based on practices in the period, the ground was probably applied at the artist's studio after the canvas was cut and stretched. Although the tacking margins have been removed, the presence of cusping supports this assumption.

There is underdrawing rendered in a thin, fluid black-colored liquid that appears like a shadow underneath the painted image.

### PAINT

The thin, smoothly applied paint is thoroughly blended with little visible brushwork except to provide small details in buttons, watch fob, patterns in fabrics, facial features, strands of hair, and curtain fringe. There are broad flat areas of opaque color with well-blended shadows, some semitransparent glazes in the rendering of the curtain fabric pattern and the fringe, and only a little low, soft impasto (now flattened) in details such as the watch fob at the sitter's waist and the buttons of his waistcoat.

The juxtaposition of the painted forms suggests a carefully rendered detailed sketch. Broad areas of thin, opaque color were laid in with little departure from the outlines of the sketch. Shadows were articulated and blended in during initial laying in of local color. There is a thin, warm reddish brown imprimatura layer below the entire form of the figure but not in the background. The green curtain, lighter green background, and brown jacket were all laid in at essentially the same time without overlapping edges. The flesh tones were added afterward, followed by the hair, white shirt, and vest. Details, including the buttons, the watch fob fastened at his waist, the facial features, the inscription on the document, and some highlights, were added last over a dry paint layer.

There is an inscription in black paint on the letter/document folded in three and held in the sitter's hand. The paint is abraded with areas of complete loss. The left section is damaged and illegible with at least fifteen lines. The center section is partially damaged but reads, "?/----/????/---s./???United States/----/House of Representatives.../??nday April 24./Debate/on the bill from the/Senate ?????? nor/"Act ?????/(three lines)/of the United/?????". The right section is very damaged, especially at bottom, and has at least eighteen lines with recognizable words "Virginia" (line 11) and "When they likely" (line 13).

Generally, however, the paint layer is preserved in relatively good condition. It is somewhat fractured, moderately abraded, and worn overall. The scattered paint losses are concentrated through the sitter's brown waistcoat and in the background; there is a small damage in his right eye with additional damage below the right eyebrow.

### ARTIST'S CHANGES

None apparent.

### SURFACE COATING

The surface coating is a matte synthetic resin varnish. Under ultraviolet light residues of old natural resin varnish are apparent in the green curtain in the background.

### FRAME

The gilded frame has a simple molding with a prominent leaf-and-grapes motif in the cove and large foliate cartouches applied at the corners. The frame may be a fairly early replacement that has had a long association with the portrait.

## Provenance

Thomas Corcoran

By descent through the family of the sitter to Kate Thom Wood (Mrs. Thomas Newton Wood);<sup>1</sup>

To her daughter Katharine Wood Dunlap (Mrs. Robert H. Dunlap);<sup>2</sup>  
Gift to the Corcoran Gallery of Art, Washington, D.C., 1947.<sup>3</sup>

## Exhibitions

1951

Washington, D.C., Corcoran Gallery of Art, 7 January–15 March  
1951, *Progress of a Collection*, no cat.





## References

- 1947  
*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 21
- 1948  
 “Recent Acquisitions,” *Seventy-seventh Annual Report of the Corcoran Gallery of Art, 1947–48* (Washington, D.C.: Corcoran Gallery of Art, 1948), 20
- 1951  
 Melvin Altshuler, “\$30,000 Works To Be Shown At Least a Month,” *Washington Post*, 8 January 1951, sec. B, 1 (illus.)
- 1966  
 Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 36, 36 (illus.)
- 1976  
 [Davira Spiro Taragin], “William Wilson Corcoran,” in *Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 10 (illus.)
- 1981  
 Linda Crocker Simmons, *Charles Peale Polk (1767–1822), A Limner and His Likenesses* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1981), 12, 15, 70 (illus.)
- 1988  
 Kenneth R. Bowling, *Creating the Federal City, 1774–1800: Potomac Fever* (exh. cat. American Institute of Architects Press, Washington, D.C., 1988), 84 (illus.), 86
- 2011  
 Ellen G. Miles, “Thomas Corcoran [cat. entry, combined entry with Hannah Lemmon Corcoran (Mrs. Thomas Corcoran)],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 60–61 (color illus.)

## Related Works

None.

## Notes

1. See Corcoran Thom Jr. to Dorothy Phillips, Curator, CGA, 23 January 1974, CGA Curatorial Files: “the portrait of Thomas Corcoran was donated by my first cousin, Katherine Wood Dunlop [sic], and that portrait hung in my aunt’s [Kate Thom Wood] house for some years.”
2. Hermann Warner Williams Jr., Director, CGA, to Mrs. Robert H. Dunlap, 23 June 1947, CGA Curatorial Files.
3. Hermann Warner Williams Jr., Director, CGA, to Mrs. Robert H. Dunlap, 4 November 1947, CGA Curatorial Files.

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 September, *Past and Present: 250 Years of American Art*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1981

Washington, D.C., Corcoran Gallery of Art, 18 July–6 September 1981; Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Center, 27 September–19 November 1981; Dayton, Ohio, Dayton Art Institute, 11 December 1981–12 February 1982; 28 February–18 April 1982, Chattanooga, Tenn., Hunter Museum of Art; 10 May–15 October 1982, Sandwich, Mass., Heritage Plantation of Sandwich, *Charles Peale Polk (1767–1822), A Limner and His Likenesses*, cat. no. 142

1988

Washington, D.C., Octagon Museum, 11 July–25 September 1988, *Creating the Federal City, 1774–1800: Potomac Fever*, cat. with no checklist

1996

Philadelphia Museum of Art, 3 November 1996–5 January 1997; Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum, 25 January–6 April 1997; Washington, D.C., Corcoran Gallery of Art, 26 April–6 July 1997, *The Peale Family: Creation of an American Legacy, 1770–1870* (Washington only), brochure with unnumbered checklist

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

Charles Peale Polk (Annapolis, Md., 1767–Warsaw, Va., 1822)

### *Hannah Lemmon Corcoran (Mrs. Thomas Corcoran)*, c. 1802–10

Oil on canvas, 36 ½ × 26 ¾ in. (92.5 × 67.6 cm)

Gift of Arthur Hellen, 47.15

## Technical Notes

<b>EXAMINER</b>
Sian Jones, July 24, 2006
<b>SIGNATURES AND INSCRIPTIONS</b>
None.
<b>LABELS</b>
There is a label on the foam core backing board from the Corcoran 1981–82 exhibition <i>Charles Peale Polk: 1767–1822</i> , Catalog Number 142.

**MAJOR TREATMENT HISTORY**
According to Russell Quandt, the portrait was lined with an auxiliary fabric by L. J. Kohlmer at an unknown date (presumably before coming into the Corcoran collection) using an aqueous (glue/paste) adhesive. In 1950–51 Quandt removed Kohlmer’s lining and attached a new auxiliary fabric using a wax-resin adhesive; he also removed the varnish, and revarnished and retouched the painting. In 1957 Quandt corrected his retouching and applied another layer of varnish. In 1981 Robert Scott Wiles replaced Quandt’s lining with another wax-resin lining after glue residues from the earlier lining were removed. He remounted the painting on a new stretcher, removed retouching and several layers of old varnish, and revarnished and inpainted the portrait. (Additional notes provided by Dare Hartwell.)

**SUPPORT**
The canvas is a plain-weave, medium-weight fabric that is mounted on a modern replacement stretcher. The tacking margins have not been retained.

**GROUND**
The smooth, thin ground is light in color, white or warm off-white, and thick enough to reduce the appearance of the canvas texture. It is perhaps slightly thicker than in the pendant male portrait, resulting in a smoother appearance. Based on practices of the period, the ground was probably applied at the artist’s studio after the canvas was cut and stretched. Although the tacking margins have been removed, the presence of cusping supports this assumption.

There is underdrawing rendered in a thin, fluid, black-colored liquid that appears like a shadow underneath the painted image.

**PAINT**
The thin, smoothly applied paint is thoroughly blended with little visible brushwork except to provide small details in the lace, embroidery, patterns in fabrics, facial features, strands of hair, and curtain fringe. There are broad, flat areas of opaque color with well-blended shadows, some semitransparent glazes in the rendering of the curtain fabric pattern and the fringe, and only a little low, soft impasto (now flattened) that is mostly restricted to the lace and embroidery.

The juxtaposition of the painted forms suggests a carefully rendered detailed sketch. Broad areas of opaque color were laid in

with little departure from the outlines of the sketch. The shadows were articulated and blended in during initial laying in of local color. There may be a thin warm reddish brown imprimatura layer below the entire form of the figure but not in the background. The green curtain, lighter green background, and brown tabletop were all laid in at essentially the same time without overlapping edges. The flesh tones were added after laying in the background forms. The hair color, white dress, and bonnet were painted over the skin. Some parts of the top of the bonnet were painted over the green curtain. This appears to be a deliberate technique intended to portray the transparent fabric. Details such as the flowers and vase, the lace, the fabric patterns, and highlights were added last over a dry paint layer.

The paint layer is preserved in relatively good condition. It is somewhat fractured, moderately abraded, and worn overall. The only major damage is a repaired tear located in the sitter’s left wrist.

**ARTIST’S CHANGES**
None apparent.

**SURFACE COATING**
The surface coating is a matte synthetic resin varnish. Under ultraviolet light only minor residues of natural resin varnish are apparent in the curtain.

**FRAME**
The gilded frame has a simple molding with a prominent leaf-and-grapes motif in the cove and large foliate cartouches applied at the corners. The frame may be a fairly early replacement that has had a long association with the portrait.

### Provenance

Thomas Corcoran;
By descent through the family of the sitter;<sup>1</sup>
Mary Ellen Thom;
To her son, Arthur Hellen, Washington, D.C.;
Gift to the Corcoran Gallery of Art, 1947.<sup>2</sup>

### Exhibitions

1951
Washington, D.C., Corcoran Gallery of Art, 7 January–18 March 1951, *Progress of a Collection*, no cat.
1966
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist
1976
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist
1981
Washington, D.C., Corcoran Gallery of Art, 18 July–6 September 1981; Williamsburg, Va., Abby Aldrich Rockefeller Folk Art Center, 27 September–19 November 1981; Dayton, Ohio, Dayton Art Institute, 11 December 1981–12 February 1982; Chattanooga,



1982 Tenn., Hunter Museum of Art, 28 February–18 April 1982; Sandwich, Mass., Heritage Plantation of Sandwich, 10 May–15 October 1982, <i>Charles Peale Polk (1767–1822), A Limner and His Likenesses</i> , cat. no. 142,	1976 <i>in the Corcoran Gallery of Art</i> (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 36, 36 (illus.)
1988 Washington, D.C., Octagon Museum, 11 July–25 September 1988, <i>Creating the Federal City, 1774–1800: Potomac Fever</i> , cat. with no checklist	1976 [Davira Spiro Taragin], “William Wilson Corcoran,” in <i>Corcoran [The American Genius]</i> (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 10 (illus.)
1996 Philadelphia Museum of Art, 3 November 1996–5 January 1997; Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 25 January–6 April 1997; Washington, D.C., Corcoran Gallery of Art, 26 April–6 July 1997, <i>The Peale Family: Creation of an American Legacy, 1770–1870</i> (Washington only), brochure with unnumbered checklist	1981 Linda Crocker Simmons, <i>Charles Peale Polk (1767–1822), A Limner and His Likenesses</i> (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1981), 12, 15, 70, 70 (illus.)
2008 Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, <i>The American Evolution: A History through Art</i> , unpublished checklist	1988 Kenneth R. Bowling, <i>Creating the Federal City, 1774–1800: Potomac Fever</i> (exh. cat. American Institute of Architects Press, Washington, D.C., 1988), 86 (illus.)
<b>References</b>	2011 Ellen G. Miles, “ <i>Hannah Lemmon Corcoran (Mrs. Thomas Corcoran)</i> [cat. entry, combined entry with <i>Thomas Corcoran</i> ],” in <i>Corcoran Gallery of Art: American Paintings to 1945</i> , ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 60–61 (color illus.)
1947 <i>Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art</i> (Washington, D.C.: Corcoran Gallery of Art, 1947), 21	<b>Related Works</b>
1948 “Recent Acquisitions,” <i>Seventy-seventh Annual Report of the Corcoran Gallery of Art, 1947–48</i> (Washington, D.C.: Corcoran Gallery of Art, 1948), 20	None.
1951 Melvin Altshuler, “\$30,000 Works To Be Shown At Least a Month,” <i>Washington Post</i> , 8 January 1951, sec. B, 1	<b>Notes</b>
1966 Dorothy W. Phillips, <i>A Catalogue of the Collection of American Paintings</i>	<b>1.</b> See Corcoran Thom Jr. to Dorothy Phillips, Curator, CGA, 23 January 1974, CGA Curatorial Files: “Arthur Hellen, my first cousin, who was the donor of the portrait of Hannah, recently died and I wrote his sister... asking her if she could give me the correct informa-
	tion. Mary is another one of those very accurate people and as the portrait of Hannah hung in her Mother’s house, I knew she could help me.”
	<b>2.</b> Hermann Warner Williams Jr., Director, CGA, to Arthur Hellen, 4 November 1947, CGA Curatorial Files.



Joshua Johnson (probably Baltimore, 1761/63–probably Baltimore, after c. 1825)

*Grace Allison McCurdy (Mrs. Hugh McCurdy) and Her Daughters,  
Mary Jane and Letitia Grace, c. 1806*

Oil on canvas, 43 5/8 × 38 7/8 in. (110.8 × 98.8 cm)

Museum Purchase through the gifts of William Wilson Corcoran, Elizabeth Donner Norment, Francis Biddle, Erich Cohn, Hardinge Scholle, and the William A. Clark Fund, 1983/87

## Technical Notes

### EXAMINER

Sian Jones, October 27, 2004

### SIGNATURES AND INSCRIPTIONS

None.

### LABELS

There are three labels removed from an earlier stretcher and attached to the cross member of the present stretcher:

- 1) Browned cut paper scrap with “88717” written in pencil;
- 2) Yellow paper label with printed black notation “APG10682D”;
- 3) Typed trimmed label with identification as “Rec’t #3732—

Dr. Allen F. Voshell/(act. property of A. F. Voshell Jr)/Cat. 7: *Mrs. Hugh McCurdy & Her Daughters* (via Breckenridge) and in blue handwritten ink “by Johnston [sic] 11/25/58.”

There are also labels on the backing board:

- 4) Loan label from the Maryland Historical Society dated 8–17–87;
- 5) Exhibition label from the Whitney Museum of American Art for *Joshua Johnson: Freeman and Early American Portrait Painter*, 1988;
- 6) Loan label from the Museum of Fine Arts, Boston for the reinstallation of the Evans Wing, December 1, 1986–June 1, 1987;
- 7) Label from Hirschl and Adler Galleries, Inc., 21 East 70th Street, NY 10021;
- 8) Exhibition label for *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, n.d. (Dare Hartwell)

### MAJOR TREATMENT HISTORY

There are no treatment records for this painting, but prior to entering the collection in 1983 the varnish had been removed and an auxiliary lining fabric attached to the reverse of the original canvas using a wax-resin adhesive. The painting was mounted on a modern stretcher, re-varnished, and retouched. The materials are typical of those used in treatments performed between about 1970 and 1983. An undated “Before Treatment” color transparency shows the portrait to be in good condition but covered with a notable layer of discolored varnish. In the photograph, the painting carries a somewhat battered frame (not the modern one currently on the painting) with discolored metallic retouching. The painting’s top right corner is exposed, suggesting that the painting was too small for the frame, or that it had shifted in the frame.

### SUPPORT

The support, a plain-weave canvas of medium weight, is typical of those used by Johnson. It is mounted on a modern stretcher. The tacking margins have not been retained.

### GROUND

There is a red ground that is smooth but with coarse particles in the mixture. Johnson typically applied the ground after stretching the canvas, but since the tacking margins have been removed it is

not possible to determine if this was the case here. The inclusion of large particles in the priming is characteristic of Johnson’s work, but the red color is unusual. There is a fluid, smooth, light gray imprimatura.

### PAINT

Johnson’s precise application of fluid oil paint is evident throughout. There are some areas, such as the folds of the dresses, where the paint has been blended to model the forms, but generally the color application is flat and unmodulated. The dark colors are typically thin and semitransparent, with the underlying colors showing through. Only the details painted last, for example the lace, the upholstery tacks, and the strawberries, have a thicker, more opaque paint with a bit of low impasto. The background was painted after the figures and sofa.

Due to the thin paint and the inclusions in the ground, the paint surface is mildly worn, causing some loss of detail. However, it is in very good condition for a work by Johnson. Using stereomicroscopic examination, a few grains of dark pigment can be seen on the medallion on Mrs. McCurdy’s necklace. The worn dark paint particles are perhaps remnants of engraving that is no longer legible.

### ARTIST’S CHANGES

There are no noticeable artist’s changes, which is typical of Johnson’s portraits. White paint overlapping the black upholstery is not a design change but rather intended to show the transparency of the dress fabric.

### SURFACE COATING

The varnish, probably a synthetic resin, is clear and colorless. There are some minor natural resin varnish residues in the dark sofa behind the figures and a concentrated varnish residue (visible to the naked eye) in the green umbrella.

### FRAME

The frame is wood with twisted rope and egg-and-dart moldings. The surface is coated with gesso, red bole, and both burnished and matte gilding. The frame is modern.

## Provenance

Grace Allison McCurdy (Mrs. Hugh McCurdy), Baltimore, c. 1806–7; To her daughter Letitia Grace McCurdy Douglass (Mrs. Richard Henry Douglass), Baltimore, c. 1822;

By descent to her daughter, Grace Douglass, c. 1875;<sup>1</sup>

By descent to her daughter, Mrs. Joseph Earl Moore, Baltimore;<sup>2</sup>

To her son Allen F. Voshell, Jr., Baltimore, by 1958;<sup>3</sup>

(Hirschl and Adler Galleries, New York, 1983);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1983.<sup>4</sup>

## Exhibitions

1945

Baltimore Museum of Art, 11 May–17 June 1945, *Two Hundred and Fifty Years of Painting in Maryland*, cat. no. 67





1948  
Baltimore, Peale Museum, 11 January–8 February 1948, *An Exhibition of Portraits by Joshua Johnston*, cat. no. 13

1958  
Baltimore Museum of Art, 2 December 1958–18 January 1959, *J. Hall Pleasants, A Memorial Exhibition*, cat. with unnumbered checklist

1976  
New York, Metropolitan Museum of Art, 19 June–1 August 1976, *Selections of Nineteenth-Century Afro-American Art*, cat. with unnumbered checklist

1986  
Boston, Museum of Fine Arts, 1 November 1986–30 April 1987, no cat.<sup>5</sup>

1987  
Baltimore, Maryland Historical Society, 26 September 1987–3 January 1988; Williamsburg, Va., Abby Aldrich Rockefeller Folk Art

Center, 17 January–15 May 1988; New York, Whitney Museum of American Art, 18 June–25 August 1988; Stamford, Conn., Whitney Museum of American Art at Champion, 9 September–9 November 1988, *Joshua Johnson: Freeman and Early American Portrait Painter*, cat. no. 41

1993  
Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist

1999  
Washington, D.C., Corcoran Gallery of Art, 30 July–22 September 1999, *Celebrating the Legacy: African American Art from the Collection*, no cat.<sup>6</sup>

2002  
Washington, D.C., Corcoran Gallery of Art, 10 January–25 February 2002, *Celebrating the Legacy: African American Art from the Collection*, unpublished checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 7

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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J. Hall Pleasants, “An Early Baltimore Negro Portrait Painter—Joshua Johnston,” *Walpole Society Note Book* (Walpole, Mass.: Walpole Society, 1939), 57, 58, 58 (illus.), 59–60; (reprint [pamphlet], Walpole Society, 1940), 25, 26, 26 (illus.), 27–29
- 1942  
J. Hall Pleasants, “Joshua Johnson, the First American Negro Portrait Painter,” *Maryland Historical Magazine* 37, no. 2 (June 1942): 138, n.p. (illus.), 139, 140;<sup>7</sup> (reprint [pamphlet], Baltimore: Maryland Historical Society, 1970), 24, 25 (illus.), 26, 27
- 1945  
*Two Hundred and Fifty Years of Painting in Maryland* (exh. cat. Baltimore Museum of Art, 1945), 35, 35 (illus.)
- 1948  
*Catalogue, An Exhibition of Portraits by Joshua Johnston* (exh. cat. Peale Museum, Baltimore, 1948), n.p., n.p. (illus.)
- 1958  
*J. Hall Pleasants, A Memorial Exhibition* (exh. cat. Baltimore Museum of Art, 1958), 12
- 1976  
Regina A. Perry, *Catalogue of Selections of Nineteenth-Century Afro-American Art* (exh. cat. Metropolitan Museum of Art, New York, 1976), n.p.
- 1982  
*European and American Paintings, Sale No. 449* (auction cat. Phillips, New York, 17 May 1982), 89 [lot 394], 89 (illus.), 90
- 1983  
Mary Lyon Perry, “Contemporaries of Joshua Johnson and Influences” (M.A. thesis, George Washington University, 1983), 90, 126, 127, 129, 130, 148–49
- 1984  
*American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 4 (color illus.), 5
- “Joshua Johnston,” *Corcoran Gallery of Art Newsletter*, February 1984, n.p., n.p. (illus.)
- 1985  
Linda Crocker Simmons, “Early Nineteenth-century Non-academic Painting in Maryland, Virginia, Kentucky and the Carolinas,” *Southern Quarterly* 24, nos. 1 and 2 (Fall–Winter 1985): 46, 47 (illus.)
- 1987  
Carolyn J. Weekley and Stiles Tuttle Colwill with Leroy Graham and Mary Ellen Hayward, *Joshua Johnson: Freeman and Early American Portrait Painter* (exh. cat. Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Va., and the Maryland Historical Society, Baltimore, 1987); Graham, “Joshua Johnson’s Baltimore,” 38 n. 29; Weekley, “Who Was Joshua Johnson?” 48, 54, 54 n. 61; “*Letitia Grace McCurdy* [cat. entry],” 107, “*Mrs. Hugh McCurdy and Her Daughters, Mary Jane McCurdy and Letitia Grace McCurdy* [cat. entry],” 135 (color illus.), 136; “*Hugh McCurdy* [cat. entry],” 169

- 1988  
Roberta Smith, “Portraitist’s Faces of Early America [exh. review],” *New York Times*, 8 July 1988, sec. C, 23
- 2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 16, 17 (color illus.)
- 2002  
Eleanor Heartney, “Identity/01,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 20 (color detail), 21
- Linda Crocker Simmons, “*Mrs. McCurdy and Her Daughters, Mary Jane and Letitia*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art* by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 36, 37 (color illus.)
- 2005  
Amanda Glessman, “Joshua Johnson, *Letitia Grace McCurdy* [cat. entry],” in *Masterworks of American Painting at the De Young*, ed. Timothy Anglin Burgard (Fine Arts Museums of San Francisco, 2005), 41 (color illus.), 42
- 2006  
John Goodrich, “Museums: Traveling Icons of American Art [exh. review],” *New York Sun*, 6 July 2006, 16
- Richard Maschal, “Strokes of Genius [exh. review],” *Charlotte Observer*, 1 October 2006, sec. E, 3 (and color illus.)
- 2007  
Lennie Bennett, “The Coming of Age of American Art [exh. review],” *St. Petersburg Times*, 18 February 2007, 8L
- 2011  
Sarah Cash, “*Grace Allison McCurdy (Mrs. Hugh McCurdy) and Her Daughters, Mary Jane and Letitia Grace* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 37, 62–63 (color illus.)

## Related Works

*Letitia Grace McCurdy*, c. 1800–1802, oil on canvas, 41 × 34 ½ in. (104.2 × 87 cm), Fine Arts Museums of San Francisco. Acquired by public subscription on the occasion of the centennial of the M. H. de Young Memorial Museum with major contributions from the Fine Arts Museums Auxiliary, Bernard and Barbro Osher, the Thad Brown Memorial Fund, and the Volunteer Council of the Fine Arts Museums of San Francisco, 1995.22<sup>8</sup>

## Notes

- See Pleasants, “An Early Baltimore Negro Portrait Painter,” 59.
- See “Hugh McCurdy [cat. entry],” *Two Hundred and Fifty Years of Painting in Maryland* (1945), 24.
- See credit line in J. Hall Pleasants, *A Memorial Exhibition*, 12. See also label on stretcher.
- See Bill of Sale, 10 June 1983, Hirschl and Adler Galleries to CGA, CGA Curatorial Files.
- Lent to the Museum of Fine Arts, Boston, for the inauguration of the new American galleries; see Loans of Works of Art, CGA Archives.
- See “On View: The Corcoran Gallery of Art,” *Washington Times*, 7 August 1999, sec. D, 1.
- This is a revised and expanded version of the 1940 pamphlet, which was a reprint of the *Walpole Society Note Book* article (1939).
- Reproduced in Amanda Glessman, “Joshua Johnson, *Letitia Grace McCurdy* [cat. entry],” in *Masterworks of American Painting at the De Young*, ed. Timothy Anglin Burgard (Fine Arts Museums of San Francisco, 2005), 40.

Charles Bird King (Newport, R.I., 1785–Washington, D.C., 1862)

### *Poor Artist’s Cupboard*, c. 1815<sup>1</sup>

Oil on panel, 29<sup>13</sup>/<sub>16</sub> × 27<sup>13</sup>/<sub>16</sub> in. (75.7 × 70.7 cm)

Museum Purchase, Gallery Fund and Exchange, 55.93

## Technical Notes

### EXAMINER

Sian Jones, October 27, 2004

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

On the reverse there are three inscriptions:

1) “A 5801” in pencil on the cradle crossbar directly above the gummed label with the same inscription;

2) “SD/52344” in pencil on top of the cradle crossbar directly above the other pencil inscription;

3) “CASE 48” in dark blue wax crayon/wax pencil on the frame.

### LABELS

1) Small gummed paper label printed in blue “A 5801”, affixed between cradle members on the reverse, near top center;

2) Exhibition label from the National Collection of Fine Arts, Smithsonian Institution, for *The Capital Image*, n.d., at top right of frame;

3) A piece of masking tape with the notation “CASE 48” on the frame;

4) Illegible handwritten inscription on a small gummed paper label at the top right corner of the frame.

### MAJOR TREATMENT HISTORY

The painting has not been treated since it was acquired by the Corcoran in 1955. Earlier restoration campaigns included panel repair, attachment of a cradle with 11 members in each direction, varnish removal and replacement, and some retouching limited to paint loss.

### SUPPORT

The panel is a fine-grained linden (analyzed by Michal Palmer in the Scientific Department at the National Gallery of Art, 1989). It is an assembly of three members with the following dimensions: Left: 6<sup>7</sup>/<sub>8</sub>–7<sup>1</sup>/<sub>16</sub> in. (17.4–18 cm); Center: 19<sup>1</sup>/<sub>8</sub>–19<sup>3</sup>/<sub>16</sub> in. (48.5–49.1 cm); Right: 1<sup>9</sup>/<sub>16</sub> in. (4 cm). The grain is oriented vertically. The panel has been thinned on the reverse, and is now about <sup>3</sup>/<sub>16</sub> in. (0.5 cm) thick. A cradle meant to prevent warping has been glued to the panel reverse. The panel was likely trimmed during the cradle attachment procedure.

### GROUND

The ground is white in color. It appears to have been applied in a very fluid liquid state as it is a smooth layer. The layer is thick enough to be perceivable with the naked eye and to cover the grain of the wood. It is likely artist applied. Underdrawing that is probably pencil is visible under the dark letters.

### PAINT

The paint has been applied thinly and smoothly with modeling rendered wet-into-wet. The lighter colors, however, were applied in thicker paints with some visible brushwork. The gilded binding decorations and lettering were added over the base color with paint that exhibits some low, soft impasto. The dark letters were done near the end with fluid paint and a very fine brush over obvious underdrawing. A detailed sketch is likely because there is little evidence of paint overlap at contours and artist’s changes are limited.

### ARTIST’S CHANGES

There are a few artist’s changes. A ridge underneath the paint located in the wall at the top of the arched cupboard indicates that it once had a different contour. A slight shadow of the darker interior cupboard color can be seen through the wall paint color. Impasto that does not correspond to the design is visible to the left of the pile of “Unpaid Bills” near the center of the picture, and underdrawing under some of the lettering, e.g. in the word “POVERTY,” shows slight modification of the letters’ locations.

### SURFACE COATING

The surface coating appears to be a natural resin varnish. It is moderately discolored with darker varnish accumulations in some brush-strokes and a somewhat dull surface with crazing that diminishes clarity. The varnish layer has been thinned/removed selectively in most of the light-colored areas and in the red portfolio lying flat in the foreground.

### FRAME

The frame has a simple molding with no ornament. The surface is coated with gesso, red bole, and both oil and water gilding. The frame is probably modern.

## Provenance

Collection of the Artist, Baltimore, Md., and Washington, D.C., May 1839;<sup>2</sup>

Probably purchased by Apollo Association, New York, December 1839;<sup>3</sup>

Probably won at Apollo Association annual auction by Albert Christie, New York, December 1839.<sup>4</sup>

William B. Bement, Philadelphia, by 1884;<sup>5</sup>

(American Art Association, New York, 1899);<sup>6</sup>

Purchased by J. Sterling;<sup>7</sup>

Mr. and Mrs. William Morrell, Cambridge, Mass.;<sup>8</sup>

Purchased by Victor Spark, New York;<sup>9</sup>

(M. Knoedler and Co., New York, by 1954);<sup>10</sup>

Purchased and by exchange to the Corcoran Gallery of Art, Washington, D.C., 1955.<sup>11</sup>



## Exhibitions

1828

Boston, Athenaeum Gallery, May 1828, *Second Exhibition of Paintings*, cat. no. 127 (as *The Poor Artist’s Closet*)<sup>12</sup>

1838

New York, Apollo Gallery, October 1838, *First Fall Exhibition*, cat. no. 167 (as *Still Life. The Property of an Artist*)

1839

New York, Apollo Gallery, January 1839, *Paintings and Sculpture: The Works of Upwards of One Hundred American Artists; Together with a Selection from Choice Old Masters*, cat. no. 230 (as *Still Life. The Property of a Poor Artist*)

New York, Apollo Gallery, May 1839, *Paintings, &c. by Modern Artists; Together with a Choice Collection of Gems of Art, by the Most Eminent Old Masters*, cat. no. 159 (as *Still Life*)

New York, Apollo Gallery, October 1839, *Paintings and Sculpture by Living Artists*, cat. no. 50 (as *Still Life*)<sup>13</sup>

1954

New York, M. Knoedler and Company, October 1954, *American Still Life Paintings*, cat. no. 19

1958

Newark, N.J., Newark Museum, 15 June–28 September 1958, *Nature’s Bounty and Man’s Delight*, cat. no. 21

1959

New York, Wildenstein Gallery, 28 January–March 7, 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with no checklist

1966

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

New York, Whitney Museum of American Art, 28 September–27 November 1966, *Art of the United States: 1670–1966*, cat. no. 159

1970

New York, Metropolitan Museum of Art, 16 April–7 September 1970, *19th-Century America: Paintings and Sculpture*, cat. no. 20

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1977

Washington, D.C., National Collection of Fine Arts, 4 November 1977–22 January 1978, *The Paintings of Charles Bird King (1785–1862)*, cat. no. 42

1978

Washington, D.C., Corcoran Gallery of Art, 10 December 1978–1 April 1979, *The Object as Subject: American Still Lifes from the Corcoran Collection*, cat. no. 1

1983
Washington, D.C., National Museum of American Art, 19 October 1983–22 January 1984, *The Capital Image: Painters in Washington, 1800–1915*, cat. with no checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 9

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1959
*Masterpieces of the Corcoran Gallery of Art* (exh. cat. Wildenstein Gallery, New York; Washington, D.C.: Corcoran Gallery of Art, 1959): “*Poor Artists Cupboard* [cat. entry],” 46, 46 (illus.)

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William H. Gerdts and Russell Burke, *American Still-Life Painting* (New York: Praeger, 1971), 52–53 (colorplate 4)

1972
Kenyon C. Bolton III et al., *American Art at Harvard* (exh. cat. Fogg Art Museum, Harvard University, Cambridge, Mass., 1972): Earl A. Powell III, “Charles Bird King, *The Anatomy of Art Appreciation* (also called *The Vanity of the Artist’s Dream*) [cat. entry],” n.p.

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1974
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2008
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2010
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2011
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Lisa Strong, “*Poor Artist’s Cupboard* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 64–65 (color illus.)

2012
David Mitchinson, *Calling Cards, and Cases* (Geneva, Switzerland: Patrick Cramer, 2012), 51, 51 (color illus.)

## Related Works

*The Vanity of the Artist’s Dream (The Anatomy of Art Appreciation, Poor Artist’s Study)*, 1830, oil on canvas, 357⁄8 × 30 in., Fogg Art Museum, Cambridge, Mass., 1942.193<sup>14</sup>

## Notes

- ↑ *Poor Artist’s Cupboard* was likely painted no earlier than 1814 because a rolled-up drawing in the painting is inscribed “Perspective View of the county Gaol of Philadelphia 1814.” Additionally, the style of the picture closely resembles that of his *Self-Portrait* of 1815. For a summary of the dating of this painting see Cosentino (1977), 28.
- ↑ *Catalogue of Paintings, &c. by Modern Artists* (exh. cat. New York, Apollo Gallery, 1839), 16.
- ↑ Cosentino (1977), 188.
- ↑ Cosentino (1977), 188.
- ↑ *Poor Artist’s Cupboard* can be seen in an 1884 photograph of Bement’s dining room reproduced in Skinner (1884), n.p., and Mandeles, “Harnett,” (1986): 58.
- ↑ *Catalogue of Valuable Modern Paintings, Important Bronzes, Etc. Collected by the Late William B. Bement, Philadelphia* (exh. cat. New York, American Art Association, 1899), cat. no. 121 (as *Assets of a Poor Artist*).
- ↑ Closing announced in “The Fine Arts,” *New-York Mirror*, 14 December 1839, 197.
- ↑ Reproduced in Wolohojian, ed. (2003), 455.

of Art Exhibition Catalogues collection, Archives of American Art, Smithsonian Institution, Washington, D.C.

**8.** According to a letter in the Corcoran Archives, the painting was in the Morrell family for many years. W.F. Davidson to Charles C. Glover Jr., 8 June 1955, CGA Archives.

**9.** John Castano to Hermann Warner Williams Jr., 8 June 1955, CGA Curatorial Files.

**10.** The painting was exhibited in October 1954 at Knoedler’s (*American Still Life Paintings*, cat. no. 19). It was titled *The Artist’s Lot* when sold to the Corcoran.

See Bill of Sale, CGA Curatorial Files.

**11.** W.F. Davison of M. Knoedler & Co. to Hermann Warner Williams Jr., 26 October 1955, Office of the Directors Correspondence, Hermann W. Williams Records, CGA Archives.

**12.** See Cosentino (1977), 188.

**13.** Closing announced in “The Fine Arts,” *New-York Mirror*, 14 December 1839, 197.

**14.** Reproduced in Wolohojian, ed.

Alvan T. Fisher (Needham, Mass., 1792–Dedham, Mass., 1863)

### *Mishap at the Ford*, 1818

Oil on panel, 27 <sup>5</sup>/<sub>8</sub> × 35 <sup>15</sup>/<sub>16</sub> × <sup>3</sup>/<sub>8</sub> in. (70 × 91.3 × 1 cm)  
Museum Purchase, Gallery Fund, 57.11

## Technical Notes

### EXAMINER

Dare Myers Hartwell, March 15, 2006

### SIGNATURES AND INSCRIPTIONS

Signed bottom center in black paint "A. Fisher, Pinx. Feb 7 1818". The signature is slightly abraded. It was applied to dry paint and is the same palette as the painting.

There are numbers written on the reverse of the panel:

- 1) Top left corner: "#18957" (Vose Galleries inventory number; see 2004 correspondence in CGA Curatorial Files);
- 2) Top left corner above 1): smaller and fainter "18957/27 1/2 × 35 1/2"

### LABELS

There are two labels on the reverse of the frame:

- 1) Top center, SITES exhibition label for *Of Time and Place: American Figurative Art from the Corcoran Gallery*, checklist number 1;
- 2) Left center, label for CGA exhibition *Views and Visions: American Landscape before 1830*, Wadsworth Atheneum 9/21–11/30/86; Corcoran Gallery: 1/17–3/29/87; Catalogue No. 137.

### MAJOR TREATMENT HISTORY

The painting was treated by Morton C. Bradley before it was acquired by the Corcoran in 1957. According to correspondence with the dealer, Bradley reattached lifting paint, removed the old, possibly original, varnish, and filled and retouched losses and wide separations in the craquelure. Bradley told Vose Galleries that there was no surface abrasion from cleaning. (Letter to Hermann Warner Williams Jr., from Vose Galleries, 21 January 1957, CGA Conservation Files.)

In 1962–63 Russell Quandt treated the painting for cleavage, removed Bradley's retouching and (presumably) his varnish, applied a new varnish, and inpainted losses.

In 1972 and 1981 Robert Scott Wiles again reattached cleavage; each time he also applied additional coatings of varnish (albeit removing the uppermost 1972 coating in 1981), filled losses, and retouched "darkened retouches throughout, stains, and abrasions."

### SUPPORT

The support is a yellow-poplar (identified by Michael Palmer in the Science Department at the National Gallery of Art, 1989) wood panel with horizontal grain. A very thin tan coating has been applied to the reverse, and over this coating three strips of fabric, roughly 2 1/4–2 3/4 in. wide, have been glued vertically across the grain. One strip is along the right edge, another is 14 in. from the right edge, and the third is 27 in. from the right edge. The fabric strips were probably added in an attempt to diminish the movement of the wood along the grain, and are known to have been used on at least one other painting by Fisher. (Letter to Hermann Warner Williams Jr. from Vose Galleries, 5 April 1957, CGA Curatorial Files; the title of the other painting is not given.)

### GROUND

The smooth, opaque, white ground was probably applied by the artist. There is evidence of underdrawing in a black medium around some of the figures, foliage, and distant mountains, indicating that Fisher may have made a fairly well-developed drawing on the ground.

### PAINT

The paint is opaque but thinly applied with a good deal of oil medium, perhaps an excess given the alligatoring that has occurred in some of the dark passages. There is only a very slight impasto apparent in the whitish highlights.

Fisher began with the sky, extending the paint over the underdrawing of the foliage but probably not into the denser trees and tree trunks. Working downward, he blocked in a large area of water that extends underneath the foreground shore in the right corner, but perhaps not under the left foreground. He then built up the trees and the terrain, painting much of these areas, as well as the sky, wet-into-wet.

The landscape elements are somewhat undifferentiated, particularly the foliage which in dense areas is sometimes just a blur of greens. In the more open areas, such as along the right edge, the leaves, though individualized, are feathery and undefined.

The figures, horses, carriage, and boat are more distinctly rendered; they were not painted until the central landscape had been substantially developed and the earlier paint had dried. After adding these narrative elements, Fisher then painted details to integrate them into the landscape, such as ripples and reflections in the water, and foreground highlights.

The painting has been plagued by cleavage in the paint and ground layers, presumably caused by expansion and contraction of the wood panel. Over the years this has led to a sizable amount of paint loss and retouching in the sky and the trees on the left.

### ARTIST'S CHANGES

At the top right there is pentimenti of foliage, possibly underdrawing, extending inward beyond the surface foliage, and this occurs to a lesser degree at the top left as well. Fisher may also have expanded the right tree trunk over the previously painted landscape (visible in the craquelure), and moved the right shoreline closer to the boat (which might account for the heavy alligatoring in this area).

### SURFACE COATING

The surface coating is a combination of natural and synthetic resins, and has a satisfactory surface appearance. Under ultraviolet light it is apparent that selective cleaning of the lighter areas occurred in the past, as fluorescence over the foliage and terrain, including the left figure with the lead horses, indicates the presence of old natural resin varnish residue.

### FRAME

The frame has two bands of cove molding with a small running spiral motif along the inner edge of the center cove; this is followed by a





flat and then a small lamb’s tongue border near the painting. The surface is gilded and some of the gilding is burnished. The frame is old, but the rabbet is quite large for the painting and the marks on the panel from old nails used to secure it in the frame do not line up with old nail holes on the frame, indicating that it is unlikely to be original.

### Provenance

Possibly S[amuel] W[yllys] Pomeroy, Esq., Cincinnati, Ohio, c. 1849<sup>1</sup>

Irving Barlow, Boston, 1955 or 1956;<sup>2</sup>

(Vose Galleries, Boston, by 1956);<sup>3</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 25 April 1957.<sup>4</sup>

### Exhibitions

1849

Possibly Cincinnati, Ohio, Gallery of the Western Art Union, c. May–October 1849, cat. no. 32 (as *Crossing the Ford*)<sup>5</sup>

1956

Possibly Sturbridge, Mass., Old Sturbridge Village, November 1956, no cat.<sup>6</sup>

1963

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1981

Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 1

1984

Toronto, Royal Ontario Museum, 7 June–21 October 1984, *Georgian Canada: Conflict and Culture, 1745–1820*, cat. no. 207

1986

Hartford, Conn., Wadsworth Atheneum, 21 September–30 November 1986, Washington, D.C., Corcoran Gallery of Art, 17 January–29 March 1987, *Views and Visions: American Landscape before 1830*, cat. with unnumbered checklist

2004

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

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1834

William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, ed. Rita Weiss (New York: George P. Scott and Company, 1834; reprint, New York: Dover Publications, 1969), vol. 2, 267 (illus.)

1957

Vose Galleries to Hermann Warner Williams Jr., 5 April 1957, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives

1958

“The Eighty-Seventh Annual Report,” *Corcoran Gallery of Art Bulletin* 9, no. 4 (June 1958): 11 (illus.), 19

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 53, 54 (illus.)

1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphics, 1973), 55, 55 (illus.), n.p. (color illus.), 242 n. 17

1981

Edward J. Nygren, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Institution Traveling Exhi-

bition Service and the Corcoran Gallery of Art, Washington, D.C., 1981): Nygren, “American Genre: Its Changing Form and Content,” 7; Nygren, “*Mishap at the Ford* [cat. entry],” 28, 29 (illus.)

1982

Fred B. Adelson, “Alvan Fisher (1792–1863): Pioneer in American Landscape Painting” (Ph.D. diss., Columbia University, 1982), vol. 1, 154–56; vol. 2, 655 (illus.)

William Wilson, “‘Time, Place’ Exhibit in San Diego [exh. review],” *Los Angeles Times*, 7 March 1982, Magazine sec., 84

1984

Donald Blake Webster et al., *Georgian Canada: Conflict and Culture, 1745–1820* (exh. cat. Royal Ontario Museum, Toronto, 1984), 186, 187 (illus.)

1986

Edward J. Nygren with Bruce Robertson, *Views and Visions: American Landscape before 1830* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1986); Robertson, “The Picturesque Traveler in America,” 191 (illus.), 192; Nygren, “Alvan Fisher [cat. entry],” 257

1996

Elizabeth Mankin Kornhauser et al., *American Paintings Before 1945 in the Wadsworth Atheneum* (New Haven: Yale University Press, 1996), vol. 2, 698

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 34 (color illus.)

2011

Jenny Carson, “*Mishap at the Ford* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 66–67 (color illus.)

### Related Works

Folio 85, Alvan Fisher Sketchbook III (eighty-six leaves, bound in marbled boards), 1817, graphite, pen and ink, brush and wash, charcoal, and watercolor on paper, 9<sup>11</sup>/<sub>16</sub> × 7<sup>11</sup>/<sub>16</sub> in., Museum of Fine Arts, Boston, Bequest of Maxim Karolik for the M. and M. Karolik Collection of American Watercolors, Drawings, and Prints, 1800–1875, acc. no. 1978.362

Folios 19 and 20, Alvan Fisher Sketchbook IV (forty-two leaves, bound in marbled boards), 1817, graphite, pen and ink, charcoal, and brush and wash on paper, 9<sup>11</sup>/<sub>16</sub> × 7<sup>11</sup>/<sub>16</sub> in., Museum of Fine Arts, Boston, Bequest of Maxim Karolik for the M. and M. Karolik Collection of American Watercolors, Drawings, and Prints, 1800–1875, acc. no. 1978.363<sup>7</sup>

Alvan Fisher Sketchbook, ca. 1818–1819, ink, pencil, and wash drawings on paper, 5 ¼ × 7 ½ in., Collection of Mrs. Mary Lou Manzon, Needham, Mass.<sup>8</sup>

### Notes

- The *Record of the Western Art-Union* states that Pomeroy lent an Alvan Fisher painting entitled *Crossing the Ford* to the Gallery of the Western Art-Union in 1849. That canvas may be the Corcoran’s.
- See Vose Galleries to Hermann Warner Williams Jr., Director. CGA, 5 April 1957, CGA Curatorial Files; and Siobhan M. Wheeler, Associate for Research, Vose Galleries to Emily Shapiro, CGA Curatorial Fellow, email correspondence, 3 March 2004, CGA Curatorial Files.
- Vose Galleries to Hermann Warner Williams Jr., 5 April 1957, CGA Curatorial Files.
- 25 April 1957 “Authorization for the Purchase of a Work of Art,” CGA Curatorial Files.
- Listed in *Record of the Western Art-Union* 1, nos. 1–5.
- Vose Galleries, Boston, to Hermann Warner Williams Jr., 5 April 1957, CGA Archives. Cannot locate exhibition catalogue and Old Sturbridge Village cannot locate records to confirm.
- Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art*, vol. 1, 54.
- One of these drawings is reproduced in Fred Barry Adelson, “Alvan Fisher (1792–1863): Pioneer in American Landscape Painting” (Ph.D. diss., Columbia University, 1982), vol. 2, 656.

Washington Allston (Georgetown, S.C., 1779–Cambridgeport, Mass., 1843)

### *A Landscape after Sunset*,<sup>1</sup> c. 1819

Oil on canvas, 17<sup>7</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>4</sub> in. (45.5 × 64.3 cm)

Museum Purchase, William A. Clark Fund, Gallery Fund, and gifts of Orme Wilson, George E. Hamilton, Jr., and R. M. Kauffmann, 63.9

## Technical Notes

### EXAMINER

Dare Myers Hartwell, April 4, 2007

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

There are two inscriptions on the back of the stretcher:

1) “Relined 1909/by/R.C. & N.M. Vose/Boston”, written in pencil on the vertical cross member of the stretcher; and 2) “196” and over this “34”, written in black on the top stretcher member just above the center cross piece.

### LABELS

There is a small paper label with “R/19” [printed?] on it, “R” in black and “19” in red. The label is attached just below the relining inscription noted above and is surrounded by black on the wood.

### MAJOR TREATMENT HISTORY

There are no treatment reports in Corcoran files. According to the notation on the stretcher bar, the painting was relined in Boston in 1909; given the period, a glue-paste adhesive was probably used to attach the auxiliary fabric to the original canvas. At present, the paint and ground layers appear to have been transferred from the original canvas to a moderately coarse weave fabric using a wax-resin adhesive. Based on the materials used in the treatment and the appearance of the painting, this probably occurred not long before the sale of the painting to the Corcoran in 1963. Presumably the painting was also cleaned, retouched, and varnished at this time. The painting does not appear to have been treated since it was acquired by the Corcoran.

### SUPPORT

Although the original canvas has been removed, it is possible to see from the weave imprint in the paint that it was a plain weave, medium-to-fine weight fabric. The present 5-member stretcher probably dates to the 1909 lining.

### GROUND

There is a creamy white ground of moderate thickness. It seems likely that upon application the ground provided a smooth surface for the paint. The weave of the canvas is now visible in some areas but this is probably the result of damage during the transfer process. Based on the cusped threads impressed in the ground, it was probably artist-applied, although it is impossible to be certain without the original canvas. In the sky there is a pinkish-orange imprimatura over the ground.

### PAINT

Allston was known as a great colorist who used glazes to achieve close tonal harmonies and a depth and resonance of color in the manner of the Venetian painters. In *A Landscape after Sunset* the initial layer is a smooth, creamy, opaque paint over which Allston applied

transparent glazes to build up the landscape. He painted broadly, just indicating the forms without hard contours or much detail.

After the pinkish-orange imprimatura had dried, Allston painted the sky across the top half of the painting and then added the landscape in an opaque paint which included a good deal of yellow ochre for the foliage. After the first layer of paint had dried, he continued to build up the landscape with several layers of glazes, working back into the glazes with small areas of opaque paint and then adding more glaze. The cows, horse, rider, and dog were painted over the glazed landscape and then were themselves glazed. The black cow is painted over part of the white cow.

According to Henry Greenough, Allston described his landscape glazes as containing megilp and gold-size tinged with asphaltum or asphaltum and blue or sometimes, instead of megilp, turpentine and Japan gold-size (Jared B. Flagg, ed., *The Life and Letters of Washington Allston* [1892; reprint, New York: B. Blom, 1969], 195–96). Megilp is a medium containing varying proportions of oil and a natural resin varnish, often mastic. Although the medium for this painting has not been analyzed, it is probable that it contains some combination of these ingredients.

Greenough further quotes Allston as saying that, after painting a sky, “I finally gave it a slight glazing of umber, asphaltum, or any neutral color, which not only gives harmony and atmosphere, but takes away the appearance of paint.” (195) There is no evidence of a brownish toning layer in this sky, but it is possible that such a layer was removed with a discolored varnish, particularly if the restorer was unfamiliar with Allston’s technique. It could be difficult to distinguish between discolored varnish and similarly-toned glazes, and, if the glazing medium was megilp, the addition of a natural resin likely rendered it more soluble than the underlying oil paint. The shrinkage crackle in the sky may also indicate that it was once covered by megilp. (Joyce Hill Stoner, “Washington Allston: Poems, Veils, and ‘Titian’s Dirt,’” *Journal of the American Institute for Conservation* [1990]: 3.)

In addition, there is a light-toned area under the white cow that can be read as the cow’s reflection in the water, but close examination reveals that the surrounding glaze ends abruptly in a rectangular shape that is more likely to be the result of the removal of glazes during cleaning.

The transfer of the paint and ground layers from one canvas to another has left irregularities in the surface. Furthermore, the glazing medium may have darkened the landscape more than the artist intended.

### ARTIST’S CHANGES

The trees appear to have initially extended more to the left.

### SURFACE COATING

The surface coating is a synthetic resin that is crazed and does not adequately saturate the dark colors. Under ultraviolet light a greenish fluorescence in the landscape indicates the presence of either old natural resin varnish residue or natural resin varnish in the glazes.



### FRAME

The frame is carved and gilded wood with rope-like outer molding, a flat center band, and beaded inner molding. It is possibly period, but it has been cut down irregularly on all four sides, indicating that it was probably not made for this painting.

## Provenance

Purchased by Charles Russell Codman, Boston, 1820;<sup>2</sup>

By descent to James McMaster Codman, Boston, 1852;

By descent to Cora Codman Wolcott, Brookline, Mass., 1917;

(Louis Joseph, Inc., Auctioneers, Boston, 1954);<sup>3</sup>

Unknown collector;<sup>4</sup>

Purchased by Eunice Chambers, Hartsville, S.C., by 1957;<sup>5</sup>

Purchased by Dr. Irving Levitt, Detroit, Mich., 1957;<sup>6</sup>

(Hirschl and Adler Galleries, New York, 1962);<sup>7</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 27 March 1963.<sup>8</sup>

## Exhibitions

1827

Boston Athenaeum, 10 May–10 July 1827, *First Annual Exhibition of Paintings at the Boston Antheneaeum*, cat. no. 33<sup>9</sup>

1839

Boston, Harding’s Gallery, 25 April–10 July 1839, *Exhibition of Pictures Painted by Washington Allston*, cat. no. 18

1850

Boston Athenaeum, 27 May 1850–mid-October 1850, *Twenty-fourth Annual Exhibition of Paintings at the Boston Athenaeum*, cat. no. 86<sup>10</sup>

1881

Boston, Museum of Fine Arts, May–after 18 July 1881, *Exhibition of the Works of Washington Allston*, cat. no. 226<sup>11</sup>

1961

Indianapolis, John Herron Art Institute, 8 January–5 February 1961, *Romantic America*, cat. no. 2

1962

Detroit Institute of Arts, 10 April–6 May 1962, *American Paintings and Drawings from Michigan Collections*, cat. no. 9

1963

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1971

Atlanta, High Museum of Art, 17 April–13 June 1971, *The Beckoning Land, Nature and the American Artist: A Selection of Nineteenth Century Paintings*, cat. no. 3

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1978

Washington, D.C., Corcoran Gallery of Art, 31 January 1978–31 August 1978, *The American Landscape Tradition*, no cat.<sup>12</sup>



1979  
 Boston, Museum of Fine Arts, 12 December 1979–3 February 1980, Philadelphia, Pennsylvania Academy of the Fine Arts, 28 February–27 April 1980, *A Man of Genius: The Art of Washington Allston (1779–1843)*, cat. no. 55

1993  
 Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist

2005  
 Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 10

## References

1827  
 William George Crosby, “Landscape After Sunset by Allston,” *Poetical Illustrations of the Athenaeum Gallery of Paintings* (Boston: True and Greene, 1827), 31<sup>13</sup>

1839  
 Probably J. Huntington, MD, “The Allston Exhibition: A Letter to an American Artist Traveling Abroad [exh. review],” *Knickerbocker* 14, no. 2 (August 1839): 168 (as “a ‘Moonlight’”)

Elizabeth Peabody, *Remarks on Allston’s Paintings* (Boston: William D. Ticknor, 1839), 23

1865  
 Sarah Clarke, “Our First Great Painter, and His Works,” *Atlantic Monthly* 15 (February 1865): 130

1878  
 Moses Foster Sweetser, *Artist-biographies: Allston* (Boston: Houghton, Osgood & Co., 1878), 115

1881  
 T. G. Appleton, “Washington Allston,” in *Catalogue of Art Exhibited*, part 2 (exh. cat. Boston, A. Mudge & Son, 1881), 28

S. D., “The Allston Exhibition in Boston [exh. review],” *New York Evening Post*, 16 July 1881, 4

1886  
 Elizabeth P. Peabody, “Exhibition of Allston’s Paintings [exh. review],” in *Last Evening with Allston, and Other Papers* (Boston: D. Lothrop and Company, 1886), 60

1935  
 Cora Codman Wolcott, “A History of the Codman Collection of Pictures” (unpublished manuscript, Haverhill, Mass., Historic New England, 1935), 100

1892  
 Washington Allston, *The Life and Letters of Washington Allston*, ed. Jared Flagg (New York: Charles Scribner’s Sons, 1829), 146

1940  
 Mabel Munson Swan with Charles Knowles Bowlton, *Athenaeum Gallery, 1827–1873: The Boston Athenaeum as an Early Patron of Art* (Boston: The Boston Athenaeum, 1940), 22

1948  
 Edgar Preston Richardson, *Washington Allston: A Study of the Romantic Artist in America* (University of Chicago Press, 1948; 1997), 139, 206

1961  
 Curtis G. Coley, *Romantic America* (exh. cat. John Herron Art Museum, Indianapolis, 1961), n.p.

1962  
*American Paintings and Drawings from Michigan Collections* (exh. cat. Detroit Institute of Arts, 1962), 5, 15 (illus.)

1963  
 “Acquisitions of American and Canadian Museums,” *Art Quarterly* 26 (Summer 1963): 250, 260 (illus.)

1971  
 Donelson F. Hoopes, *The Beckoning Land, Nature and the American Artist: A Selection of Nineteenth Century Paintings* (exh. cat. High Museum of Art, Atlanta, 1971), 11, 20, 35 (illus.)

1974  
 Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 43 (illus.)

1977  
 Kenyon Castle Bolton III, “The Drawings of Washington Allston: A Catalogue Raisonné” (Ph.D. diss., Harvard University, 1977), no. 179

1979  
 William H. Gerdts and Theodore E. Stebbins Jr., *A Man of Genius: The Art of Washington Allston (1779–1843)* (exh. cat. Museum of Fine Arts, Boston, 1979), 55 (illus.), 196

1981  
 Elizabeth Redmond, “The Codman Collection of Pictures,” *Old-Time New England* 71, no. 258 (1981): 107–08

1992  
 Mary Jo Viola, “Washington Allston and his Boston Patrons: The Exhibition of Pictures in 1839” (Ph.D. diss., City University of New York, 1992), 152–53, 230 (illus.)

1993  
 Washington Allston, *The Correspondence of Washington Allston*, ed. Nathalia Wright (Lexington: University Press of Kentucky, 1993), 44, 138, 148, 160, 238, 421

2011  
 Paul Staiti, “A *Landscape after Sunset* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 68–69 (color illus.)

## Related Works

*Landscape with Woods and Winding Stream*, 1819–1835, graphite on cream notebook paper, 4½ × 7¾ in. (115 × 187 mm), Massachusetts Historical Society, Boston<sup>14</sup>

## Notes

**1.** The title was changed from *Time, after Sunset* to *A Landscape after Sunset* in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. The painting was exhibited under this title; see *Catalogue of the First Annual Exhibition of Paintings at the Boston Athenaeum* (Boston: William W. Clapp, 1827), cat. no. 33.

**2.** Charles Russell Codman, Account Book, Historic New England, Haverhill, Mass. For a summary of the Codman family’s ownership of the painting see Cora Codman Wolcott, “A History of the Codman Collection of Pictures” (unpublished manuscript, Haverhill, Mass., Historic New England, 1935).

**3.** Codman’s collection was sold at the time of her death by Louis Joseph, Inc. of Boston. The Allston was sold on 13 May 1954, lot 492.

**4.** Chambers purchased the painting from an individual who obtained it directly from the Codman family. See Eunice Chambers to Dr. Irving Levitt,

8 June 1958, Winterthur Museum, Garden and Library, Joseph Downs Collection of Manuscripts and Printed Ephemera, collection 451.

**5.** Eunice Chambers to Dr. Irving Levitt, 28 October 1957, Winterthur Museum, Parrish Downs Collection, collection 451.

**6.** See Dr. Irving Levitt to Eunice Chambers, 11 November 1957, and Dr. Irving Levitt to Eunice Chambers, 5 June 1958, Winterthur Museum, Parrish Downs Collection, collection 451.

**7.** Zachary Ross (Hirschl and Adler) to Emily Shapiro, 13 November 2003, CGA Curatorial Files.

**8.** Committee on Works of Art Report to Board of Trustees, 27 March 1963, Board of Trustees Meeting Reports, 29 October 1962–25 October 1965, CGA Archives.

**9.** See “Athenaeum Exhibition,” *Boston Daily Advertiser* 38, 11 May 1827, 4, and 12 May 1827, 4, and *Columbian Centinel*, 13 June 1827. See Hina Hirayama, Boston Athenaeum, to Jenny Carson,

Research Fellow, email correspondence, 2 October 2006, CGA Curatorial Files.

**10.** According to newspaper accounts, the show extended beyond its scheduled 5 October closing and was definitely closed by 17 October. (*Boston Daily Evening Transcript*, 12 September 1850 and 14 September 1850). See Hina Hirayama to Jenny Carson, email correspondence, 2 October 2006, CGA Curatorial Files.

**11.** Museum of Fine Arts, Boston, *Exhibition of the Works of Washington Allston* (Boston: Alfred Mudge & Son, Printers, 1881), part 1. This catalogue is dated

18 July 1881 and reads, “The Exhibition will continue through the summer.” The opening date is recorded in the Museum of Fine Arts 1881 Annual Report.

**12.** See unpublished exhibition layout, CGA Archives.

**13.** Bound with other pamphlets in “Miscellaneous Pamphlets,” vol. 826, no. 2, Rare Books Collection, Library of Congress, Washington, D.C.

**14.** Listed in Kenyon Castle Bolton III, “The Drawings of Washington Allston: A Catalogue Raisonné” (Ph.D. diss., Harvard University, 1977), no. 179.



Samuel Finley Breese Morse (Charlestown, Mass., 1791–New York City, 1872)

***The House of Representatives***, completed 1822; probably reworked 1823<sup>1</sup>

Oil on canvas, 867⁄8 × 1305⁄8 in. (220.7 × 331.8 cm)

Museum Purchase, Gallery Fund, 11.14

Detail of the painting, showing the artist's signature and the date 1822. The signature is slightly abraded, especially "pinx". It was applied to dried paint and is the same palette as the painting.

## Technical Notes

**EXAMINER**  
Dare Myers Hartwell, June, 2005

**SIGNATURES AND INSCRIPTIONS**  
Signed in lower left corner in brownish-black paint “S.F.B MORSE. pinx/ 1822”. The signature is slightly abraded, especially “pinx”. It was applied to dried paint and is the same palette as the painting.

**MAJOR TREATMENT HISTORY**  
The painting was restored after it was found rolled and cracked in 1848 following shipment from London. Morse’s son maintained that his father did the restoration (Morse, *SFBM: His Letters and Journals* [1914; 1930], 242), but others say he wanted nothing more to do with the painting (Staiti, “Samuel F. B. Morse and the Search for the Grand Style” [Ph.D. diss., University of Pennsylvania, 1979], 195). In a letter from Daniel Huntington to William MacLeod dated 1888, Huntington states that the painting is still unlined: “As the picture is painted on a strong heavy canvas, it ought not to need lining, for aside from the expense of it and some risk of injury as well, it would be impossible ever to roll the painting again” (Letter 4375, CGA Archives).

In 1932 an auxiliary lining fabric was attached to the reverse of the original canvas, probably using a glue/paste adhesive, and the painting was cleaned and “restored” by Stephen S. Pichetto. In 1958 Russell Quandt added another layer of linen with wax-resin adhesive over Pichetto’s lining; he also removed Pichetto’s varnish, applied a new varnish of synthetic resins, and retouched the painting. His notes state that “Very old repaints were allowed to remain as they were too insoluble to be removed with safety to original paint.” In 1983 Robert Scott Wiles cleaned the surface of grime and applied an unspecified surface coating.

**SUPPORT**  
The support is a coarse, plain-weave fabric mounted on a replacement stretcher, perhaps dating to Stephen Pichetto’s 1932 lining. Morse purchased the fabric in London, intending to paint a monumental picture in America (Staiti dissertation, 160). The tacking margins have not been retained.

**GROUND**  
There is a cream-colored ground. As the tacking margins are missing, it is impossible to be sure that the ground was not commercially applied, but Paul Staiti’s description of the fabric as “an eleven by fifteen foot bolt of highest quality cloth” implies that it was not primed (Staiti dissertation, 160).

**PAINT**  
Morse seems to have followed the practice of painting in stages, which was popular in the first half of the nineteenth century. In this method, after first drawing the design on the ground, the artist lays in the color in three stages: the First Painting or Dead Coloring; the

Second Painting; and the Third or Last Painting. With this technique, each part of the painting is brought to the same level of finish before continuing to the next stage. In July 1822 a writer for the *Charleston Courier*, after visiting Morse in his studio, reported “all the objects of the picture are already drawn upon the canvas, and have received their first coloring, or dead colour, except the figures” (Staiti dissertation, 82).

In this case, “dead colour[ing]” probably means that Morse had laid in the first tone for each motif, somewhat lighter and brighter than subsequent layers, but had not added much definition or detail. For the curtains, there is a fairly bright, opaque red undertone; in subsequent layers highlights were added and darker, more transparent tones were used to create shadows and richen the initial red.

For the dome, Morse first applied a peach-colored layer. Over this he scumbled a brownish-gray paint, the exact tone determined by location. Then he built up the details, such as the coffers, molding, and eagle. A thick line of paint along the outer edge of the coffers and molding would indicate that Morse used a straight edge to paint these elements. Details such as the light fixtures, gold braid, and balustrade were all painted after the rest of the painting was completed.

Much of the architecture had been painted by the time Morse began the figures, and in this he seems to differ somewhat from the usual practice of that era in which the entire painting is blocked in at one time.

The initial paint layers are thinly applied but enough of a paste to show brush marks in a raking light. The uppermost layers range from a scumbling stroke in the background architecture to low impasto in the granite columns.

The overall appearance of the painting is good, but on close inspection it shows the effects of a difficult early history. It may have been rolled for travel or storage many times, and we know that in 1848 it was found rolled and with cracked paint after having been shipped from London. Although the craquelure is not particularly disfiguring, there are hundreds of tiny losses in the paint layer. Darkened retouching is also a problem; Russell Quandt’s treatment report indicates that he was not able to safely remove very old repainting, and it is possible that some of this may date back to Morse, if he did indeed undertake a restoration himself.

**ARTIST’S CHANGES**  
There are myriad brushstrokes that do not follow the design. These brushstrokes, which are most prominent in the architecture, are about ½ in. wide. In the dome, they seem to be part of a cream-colored layer beneath the peach and gray layers. Most interesting, on the upper left edge, brushstrokes continuing some of the marble pattern can be seen beneath the paint on the adjoining wall. We know that Morse had trouble with the perspective of the architecture, and in fact that he redid it three times, writing “after having drawn in the greater part three times (as I supposed correct each time) [I] have as many times rubbed it all out again” (Staiti dissertation, 80). His perspective problems may have continued after he began painting.

**SURFACE COATING**  
There is a modern, synthetic varnish that is moderately saturating and transparent in most areas. However, under ultraviolet light the greenish fluorescence of old natural resin varnish residue is also apparent around the upper half of the columns and in the figures in the desk area; crazing in this residue obscures the paint in some areas, particularly the men’s dark suits.

**FRAME**  
The frame is gilded wood with ogee molding and thin bands of foliate composition ornament applied on a net-like background. The frame is intended to be dismantled for travel and has no corner ornaments. The date of the frame is uncertain, but it is probably the 1830s or 1840s.

In 1827, a reviewer criticized the frame on the painting, writing “We think the picture loses in its richness by the plainness of the frame.” See “Review. The Exhibition of the National Academy of Design, 1827,” *The United States Review and Literary Gazette* [1827], 252. The reviewer surely was not referring to this frame; it is possible that Morse reframed the picture in the 1830s or that he or someone else reframed it after its return from London in 1848.

### Provenance

Collection of the Artist, New Haven, Conn.; Charles Robert Leslie, London, by 1828;<sup>2</sup> Sold to Sherman Converse, about September 1829;<sup>3</sup> (Coates and Company, New York, in 1847);<sup>4</sup> Joseph Ripley, in 1868;<sup>5</sup> Purchased by Daniel Huntington, by 1873;<sup>6</sup> Museum Purchase from the Estate of Daniel Huntington through his son, Charles R. Huntington, Corcoran Gallery of Art, Washington, D.C., 17 June 1911.<sup>7</sup>

### Exhibitions

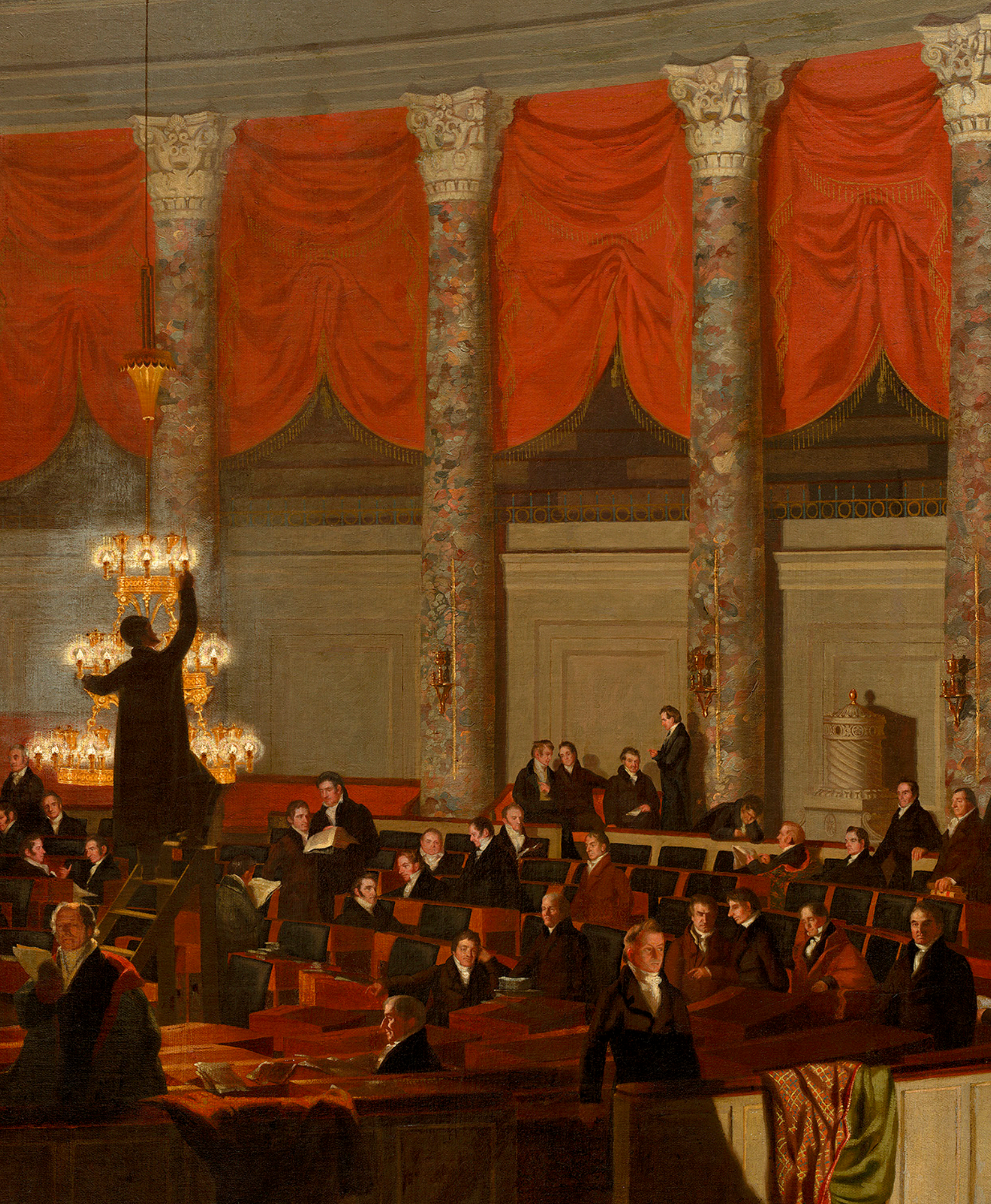
1823  
New Haven, Conn., early February 1823<sup>8</sup>  
Boston, David Doggett’s Repository, 21 February–14 April 1823<sup>9</sup>  
Salem, Mass., Essex Coffee House, May 1823<sup>10</sup>  
New York, 146 Fulton Street near Broadway, *Morse’s Popular Picture of the Hall of the House of Representatives*, May–16 July 1823<sup>11</sup>  
Albany, New York, Fall 1823<sup>12</sup>  
Hartford, Conn., Fall 1823<sup>13</sup>  
Middletown, Conn., Fall 1823<sup>14</sup>  
Possibly Springfield, Mass.<sup>15</sup>  
Possibly Northampton, Mass.<sup>16</sup>  
1825  
New York, American Academy of Fine Arts, December 1825, cat. no. 4 [as *Hall of the House of Representatives, Washington City, preparing for an evening session*]  
1827  
New York, National Academy of Design, 6 May–16 July 1827, *Annual Exhibition*, cat. no. 51 (as *House of Representatives in the capitol at Washington, containing 88 portraits of distinguished characters*)  
1828  
Albany, N.Y., Peale’s Gallery of the Fine Arts, February 1828, no. 23 (as *The Celebrated Picture of the House of Representatives*)<sup>17</sup>  
1868  
New York, National Academy of Design, 1868–69, *Second Winter Exhibition*, cat. no. 178 (as *The House of Representatives in Washington, in 1823*)  
1932  
New York, Metropolitan Museum of Art, 16 February–27 March 1932, *Samuel F.B. Morse: American Painter*, unnumbered cat.  
1939  
New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World’s Fair*, cat. no. 72

1950  
Washington, D.C., Corcoran Gallery of Art, 4 July–17 December 1950, *American Processional, 1492–1900*, cat. no. 116  
1959  
New York, Wildenstein Galleries, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist  
1960  
Washington, D.C., Corcoran Gallery of Art, 23 April–5 June 1960, *American Painters of the South*, cat. no. 82  
1970  
New York, Metropolitan Museum of Art, 16 April–7 September 1970, *Nineteenth-Century America: Paintings and Sculpture*, cat. no. 28  
Washington, D.C., National Portrait Gallery, 1 November 1970–31 January 1971 [long-term loan to 5 May 1972], *Life Portraits of John Quincy Adams*<sup>18</sup>  
1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist  
1980  
Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *Painting in the United States from Public Collections in Washington, D.C.*, cat. no. 7  
1993  
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2004  
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2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 13  
2008  
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### Related Works

According to records, the key to the painting was originally housed at Massachusetts Historical Society and a photocopy of the document was sent to the CGA by Morse’s son. Massachusetts Historical Society no longer has it and doesn’t know where it is (see correspondence file, CGA Curatorial Files)

Study for *The House of Representatives*, c. 1821, oil on panel, 8 ¼ × 13 ¾ in., Smithsonian American Art Museum, Washington, D.C., Museum Purchase through a grant from the Morris and Gwendolyn Cafritz Foundation 1978.166<sup>22</sup>

*Joseph Gales*, 1821/22, oil on panel, 5 ½ × 3 ½ in., Corcoran Gallery of Art<sup>23</sup>

*William D. Williamson*, 1822, oil on board, 6 × 4 ¼ in., Mattatuck Museum, Waterbury, Conn., Purchase, The Acquisition Fund, 1965, X68.152<sup>24</sup>

### Notes

- ↑ In an 1823 letter to his wife, Morse reported: “Mr [Washington] Allston . . . has suggested some small improvements which I can do in 2 days and to-day and tomorrow I shall be busily engaged upon the picture.” Morse to Lucretia Pickering Walker Morse, 18 February 1823, Samuel F.B. Morse Papers, Library of Congress.
- ↑ Charles Robert Leslie to Samuel F.B. Morse, 13 September 1828, Samuel F.B. Morse Papers, Library of Congress.
- ↑ Sidney Morse to Richard Morse, 3 October 1829, Morse Family Papers, Yale University Library.
- ↑ F. W. Edmonds to Samuel F. B. Morse, 7 December 1847, and Samuel F. B. Morse to F. W. Edmonds, 20 December 1847. New York Historical Society, *BV American Art Union Letters received Nov. 27, 1847 to Dec. 31, 1847*.
- ↑ *Catalogue of the Second Winter Exhibition of the National Academy of Design* (1868–69).
- ↑ See *New York Daily Graphic*, 26 May 1873.
- ↑ *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- ↑ See “Morses’ [sic] Picture of the House of Representatives,” *Religious Intelligencer* [New Haven], 8 February 1823.
- ↑ Samuel F. B. Morse to Lucretia Pickering Walker Morse, 21 February 1823; 22 February and 12 April 1823 *Boston Patriot* advertisements; and 12 April 1823 *Columbian Centinel* advertisement.
- ↑ See Silvermann, 65; Staiti, *Samuel F. B. Morse* (1989), 96; Henry Cheever Pratt to Samuel F.B. Morse, 9 May 1823, General Correspondence and Related Documents, 1793–1877, n.d., Samuel F. B. Morse Papers, Library of Congress.
- ↑ *New York Advertiser*, 22 May 1823; *New York Observer*, 12 July 1823.
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- ↑ *Ibid.*
- ↑ On 1 November 1823, Morse’s agent C.M. Doolittle to Samuel F.B. Morse, 1 November 1823; Staiti (1989), 98; Doolittle to Morse, 1 December 1823.

<sup>**16.**</sup> *Ibid.*

<sup>**17.**</sup> See “Peale’s Gallery of the Fine Arts,” *Sign of the Times*, 16 February 1828; article cited in Pre-1877 Exhibition Catalogue Index, Art Information Resources, Smithsonian American Art Museum.

<sup>**18.**</sup> Not listed in exhibition publication. For confirmation of inclusion, see 9 May 1972 CGA Temporary Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art In and Out 1972, CGA Archives.

<sup>**19.**</sup> In this exhibition, a group of paintings on loan from The Century Association, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.

<sup>**20.**</sup> Photocopy in CGA Curatorial Files.

<sup>**21.**</sup> Location of original unknown. Reprinted in *Some Facts Connected with the History of Morse’s Picture...* (1875), 9–11.

<sup>**22.**</sup> Reproduced in Kloss, *Samuel F.B. Morse* (1991), 70. This painting is on loan to the U.S. Capitol and is on view in Statuary Hall, the space depicted in *The House of Representatives*.

<sup>**23.**</sup> Reproduced in Kloss, *Samuel F.B. Morse* (1991), 72. This portrait study and one of William D. Williamson are the two extant portraits out of a total of over eighty likenesses made by the artist in preparation for painting *The House of Representatives*.

<sup>**24.**</sup> Reproduced in Kloss, *Samuel F.B. Morse* (1991), 73.

Rembrandt Peale (Bucks County, Pa., 1778–Philadelphia, 1860)

### *Washington before Yorktown, 1824; reworked 1825, 1830<sup>1</sup>*

Oil on canvas, 137½ × 120½ in. (3.5 × 3 m)

Gift of the Mount Vernon Ladies' Association, Mount Vernon, Virginia, 44.1

## Technical Notes

### EXAMINER

Sian Jones and Dare Myers Hartwell, July 31 and August 1, 2008

### SIGNATURES AND INSCRIPTIONS

Signed lower left in semitransparent, fluid brown paint “Rem:<sup>1</sup> Peale.” The signature is in good condition. It is the same palette as the painting and applied to dry paint.

### MAJOR TREATMENT HISTORY

The painting has a long and disturbing treatment history. In the nineteenth century the painting hung at Mount Vernon where it was damaged by dampness while hanging in front of a window. The “repairs” made at Mount Vernon may have included a glue/paste lining. In 1902 the painting was loaned to the Corcoran, and in 1917 the Director reports cleavage in the paint layer. The painting was “relined and repaired” in the museum’s basement by John B. Moore in 1917 or 1918. In 1925 the Director again notes that the painting is not in good condition with cracking, cleavage, and flaking paint.

In 1933 L.J. Kohlmer “relined and repaired” the painting. He may also have mounted it on a new stretcher, but he did not undertake any “restoration,” which apparently means cleaning or retouching. In 1937 he gave an estimate to restore the face of the picture and possibly to replace the stretcher, but it is not clear if this work was ever undertaken.

In 1942 the Curator reports that “A good deal of paint has flaked off and more threatens to do so.” From 1943 to 1945 the museum corresponded with Stephen S. Pichetto about undertaking the complete treatment of the painting, but in the end Pichetto was not able to do the work, although he did provide lining fabric. Instead Kohlmer treated the painting in 1946; no treatment specifics are recorded but presumably at the very least he again glue-lined the painting. The Annual Report notes that the work was “most satisfactorily done.”

The painting was loaned to the George Washington Masonic Memorial in Alexandria, Virginia, from 1946 until 1963 when Russell Quandt faced the painting, removed it from its stretcher, and rolled it on a large drum for return to the Corcoran. Reports indicate that the painting was in seriously damaged condition.

In 1966 Quandt wax lined the painting using two lining fabrics and remounted it on a new stretcher. He also removed the varnish, filled and retouched losses, and revarnished the painting. The old glue lining does not appear to have been removed. No additional major treatment has been noted since 1966.

In 2010 the Corcoran received a grant from the National Endowment for the Arts for the treatment of the painting by the conservation laboratory at ARTEX Fine Art Services. Treatment is expected to begin in early 2011.

### SUPPORT

The support is a coarse, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

There is a thick, fine-grained, somewhat matte white ground that obscures the weave of the canvas. It was probably artist-applied, given the date and size of the painting. Underdrawing is well covered by the paint but it is inferred from the lack of apparent artist’s changes; under the microscope very slight shadows seen at the bottom of the paint layers in Washington’s right cheek may be underdrawing.

### PAINT

Peale applied the initial layer of color in a paint with little binding medium. In subsequent layers he brushed semitransparent paint liberally over virtually all the initial paint layer. Additional glazes refine the form and create details. In most areas the design is broadly painted with visible brushwork that nevertheless has no texture of its own. Peale generally did not refine his brushwork with additional blending except in Washington’s face where subsequent layers of glazing were carefully incorporated into the paint layers below. The final touches—for example in the tree foliage, the horse’s hair, tack, and harness, and the epaulettes—employ paste-consistency paint producing modest, low, soft impasto.

The initial layer of local color was painted directly over the white priming. The colors were blocked in carefully in large areas with very few overlaps at the borders of the compositional elements. Increasing levels of detail were added in multiple layers, each after the previous layer had dried, using medium-rich semitransparent paint. The light-colored sky appears to have only thin, semitransparent paint over the white priming. Final touches for highlights and clothing details were added last, using white (for example in Washington’s collar) or a pigment mixture of white with a color additive (such as the light tannish-yellow foliage highlights in the trees). We know from Peale’s correspondence that he worked on the painting more than once after 1824, and it seems likely that, given that the fact that the painting remained in his possession until his death in 1860, this happened more times than was documented.

The original canvas has shrunk; this could have occurred when the painting was damaged by dampness at Mount Vernon in the nineteenth century and/or during any of the subsequent glue linings. With the decrease in canvas size, the paint and ground were fractured and pushed upward in varying degrees with many areas in which the two sides of the fractured paint form a tent. Although paint loss does not appear to be ongoing under normal museum conditions, the tenting is disfiguring. Furthermore, large bands of paint have been lost and restored with a lack of finesse that may be attributed to time constraints. The distorted surface reflects the light inconsistently, obscuring details of the fine painting and emphasizing the extent of damage. Despite all this, however, the paint is not especially abraded.

### ARTIST’S CHANGES

None.

### SURFACE COATING

There is a modern, synthetic varnish over old, natural resin varnish residue that, during past cleanings, was incompletely removed in





all but the lightest areas, such as Washington's head and collar and the highlights on his white horse. The varnish is discolored and the overall gloss is interrupted by matte areas of retouching.

#### FRAME

The frame is made of walnut veneer wood molding. At the corners are wooden blocks with applied relief decoration that consists of an oval center panel flanked on the long sides by two incised spandrels with a round button in between. Because of the frame's large size, it was made to disassemble and reassemble for ease of transport. It is said to have been "made in Newark, from a black-walnut tree which grew on the homestead of Robert Morris," a close friend of Washington. (1873 article in the *Daily Evening Bulletin*, San Francisco; CGA Curatorial Files. See also [Johnston, *Original Portraits*, 1882, 126])

The frame is presumed to be original. A letter from Rembrandt Peale, dated 1858, notes the height of the painting as 13 feet. While the canvas alone is c. 11 ½ feet, the dimensions of this frame would account for the additional 1 ½ feet. (Rembrandt Peale to A.R. Boteler, 19 April 1858, in the Alexander Robinson Boteler Papers Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University; CGA Curatorial Files.)

#### Provenance

Collection of the Artist, Philadelphia;  
By descent to the Estate of the Artist, Philadelphia;  
Bequeathed to Mount Vernon Ladies' Association, Mount Vernon, Virginia, 1873;<sup>2</sup>  
Gift to the Corcoran Gallery of Art, Washington, D.C., 1944.<sup>3</sup>

#### Exhibitions

1825  
Rotunda of the Capitol of the United States, Washington, D.C., January 1825;<sup>4</sup>  
Baltimore, Peale Museum, 16 May–30 June 1825<sup>5</sup>  
New York, Peale's New York Museum, c. November 1825, cat. no. 210<sup>6</sup>  
1827  
Boston, New England Museum and Gallery of Fine Arts, 23–28 May 1827<sup>7</sup>  
1837  
Philadelphia, Peale Painting Room, c. 30 October 1837, cat. no. 1<sup>8</sup>  
1858  
Washington, D.C., United States Capitol, April 1858–March 1873<sup>9</sup>  
1902  
Washington, D.C., Corcoran Gallery of Art, 1902–1944, long-term loan from Mount Vernon Ladies' Association  
1949  
Alexandria, Virginia, George Washington National Masonic Memorial, 1949–1963, long-term loan<sup>10</sup>  
1966  
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist  
1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist.  
1996  
Philadelphia Museum of Art, 3 November 1996–5 January 1997; Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 25 January–6 April 1997; Washington, D.C., Corcoran Gallery of Art, 26 April–6 July 1997, *The Peale Family: Creation of an American Legacy, 1770–1870* (Washington, D.C., only), brochure with unnumbered checklist  
2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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Rembrandt Peale to General Charles F. Mercer, 31 March 1824, Smithsonian Institution, Archives of American Art, Washington, D.C., reproduced in *Selected Papers*, vol. 4, 390–92, and *Collected Family Papers*, VIA/4A7–11  
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Rembrandt Peale to Henry Brevoort, 1 April 1824, Morristown National Historical Park, Manuscript Collection, Morristown, N.J., reproduced in *Collected Family Papers*, VIA/4A12–14  
Charles Willson Peale to Titian Ramsay Peale II and Eliza LaFogues Peale, 21 May 1824, American Philosophical Society, Philadelphia, Peale-Sellers Papers, reproduced in *Selected Papers*, 400, and *Collected Family Papers*, IIA/70E11  
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Charles Willson Peale to John Isaac Hawkins, American Philosophical Society Library, Philadelphia, reproduced in *Selected Papers*, vol. 4, 440, and *Collected Family Papers*, IIA/71A9–11  
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[Rembrandt Peale.] *Portrait of Washington* (exh. brochure Philadelphia, c. 1824), 19–20<sup>14</sup>



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*Nile’s Weekly Register* 27 (22 January 1825): 331

*Journal of the Senate of the United States of America*, Eighteenth Congress, Second Session, vol. 13, 174 (17–18 February 1825), 183 (22 February 1825); 186–87 (23 February 1825)<sup>25</sup>

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1828

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## Related Works

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Photographs of drawings of studies of the arm of Washington and the horse’s head for both the *Equestrian Portrait of George Washington*, 1850, and the Equestrian Portrait of c. 1848, Charles Coleman Sellers Papers, American Philosophical Society, Philadelphia<sup>20</sup>

## Notes

**1.** Peale began to work on the Corcoran’s picture in the summer of 1824 and finished it by December of that year. After its exhibition in the Rotunda of the United States Capitol in the winter of 1825, he reworked it in his New York studio. See memo from Jennifer Carson, Research Fellow, to Registrar’s Office, 7 December 2007. CGA Curatorial Files. In 1860, Peale recalled that he “retouched” and “improved” the painting on his return from Italy in 1830. Rembrandt Peale to President James Buchanan, 20 March 1860, Philadelphia Historical Society, reproduced in Lillian B. Miller, ed., *The Collected Papers of Charles Willson Peale and His Family* (Millwood, N.Y.: Kraus Microform, 1980), VIA/14A9–11. A second, smaller version (private collection) is a preparatory oil sketch for the final picture; mentioned in Peale to Henry Brevoort, 30 December 1823, in Lillian B. Miller, ed., *The Selected Papers of Charles Willson Peale and His Family* (New Haven: Yale University Press, for the National Portrait Gallery, Smithsonian Institution, 1996), vol. 4, 352.

**2.** “The Heirs, etc. of Rembrandt Peale, deceased—to and with—The Mount Vernon Ladies’ Association. Presenta-

tion of Painting and Agreement,”

23 August 1873, CGA Curatorial Files.

**3.** Mary E. V. Hanks, Regent, Mount Vernon Ladies’ Association and C. Powell Minnigerode, Director’s Correspondence, 18 April–2 May 1944, CGA Curatorial Files; Board of Trustees Action, 21 April 1944, Board of Directors Meeting Reports, 17 April 1942–19 October 1945, CGA Archives.

**4.** Schefflow, “Rembrandt Peale: A Chronology,” 157, and *Gales & Seaton’s Register of Debates* (17, 18 February 1825): 623.

**5.** Alderson (1992), 61; Schefflow (1986), 157.

**6.** William Gerdts and James L. Yarnall, *The National Museum of American Art’s Index to American Art Exhibition Catalogues* (Boston: G. K. Hall, 1986), no. 69719, and “Peale’s National Painting,” *Rhode-Island American*, 18 November 1825, 4.

**7.** “Historical Picture of Washington before Yorktown [advertisement],” *Boston Daily Advertiser*, 23–28 May 1827, 3.

**8.** Schefflow, “Rembrandt Peale: A Chronology,” 166, and “Exhibition of the Court of Death, at R. Peale’s Painting-Room . . .” *Poulson’s American and Daily Advertiser*, 30 October 1837, 3.

**9.** *Journal of the United States of America*, 5 April 1858, 315, John H. Griscom

[Executor of Rembrandt Peale estate] to A.R. Spofford, 1873, Library of Congress.

**10.** Curatorial Records, Subgroup 2: Registrar’s Office, III Loans of Works of Art—In & Out, 1875–1952, CGA Archives, and H. W. Williams to Edward Buckmaster, 31 October 1963, CGA Curatorial Files.

**11.** For an index to the microfiche edition, see Lillian B. Miller, *The Collected Papers of Charles Willson Peale and his Family: A Guide to the Microfiche Edition* (Millwood, N.Y.: Kraus Microform for the National Portrait Gallery, Washington, D.C., 1980).

**12.** Excerpt quoted in Hevner and Miller (1985), 86.

**13.** Peale’s own copy of this letter is at the American Philosophical Society, Philadelphia, and reproduced in *Collected Family Papers*, IIA/70G6–12.

**14.** Booklet available at the Library of Congress (call no. E312 .43 .P35). This reference is listed in the card catalogue but not in the computerized database.

**15.** Senate proceedings regarding this painting were reproduced in several

newspapers including *Baltimore Patriot*, 11 March 1824, 2; *Haverhill, Mass. Gazette*, 20 March 1824, 3; Easton, Md. *Republican Star*, 23 March 1824, 1; *New Hampshire Gazette*, 25 January 1825, 2; *New Hampshire Patriot and State Gazette*, 14 March 1825, 1; *Hartford American Mercury*, 8 March 1825, 2; *Boston Commercial Gazette*, 24 January 1825, 2; 3 March 1825, 1; *Rhode-Island American*, 25 February 1825, 2; *Pittsfield Sun*, 10 March 1825, 2.

**16.** Excerpt quoted in correspondence from the Peale Museum to the Corcoran Gallery of Art, 3 November 1966, CGA Archives.

**17.** Excerpt quoted in *Recent Acquisitions* (1979), n.p.

**18.** Reproduced in *Important American Paintings, Drawings and Sculpture* (auction cat. Christie’s, New York, 30 November 1999), 14 [Lot 5], 15 (color illus.)

**19.** Reproduced in *American Paintings, Drawings and Sculpture from the Forbes Collection*, Thursday, 29 November 2001 (auction cat. Christie’s, New York, 2001), 15.

**20.** See Hevner (1985), 104 n. 8.

Thomas Birch (London, 1779–Philadelphia, 1851)

### *View of the Delaware near Philadelphia, 1831*

Oil on canvas, 40 ½ × 60 ¾ in. (101.5 × 152 cm)

Museum Purchase, Gallery Fund, 55.83

## Technical Notes

#### EXAMINER

Dare Myers Hartwell, October 31, 2007

#### SIGNATURES AND INSCRIPTIONS

Signed on and below the fourth rock from the left “Tho<sup>s</sup> Birch/ 1831.” During the initial painting of the landscape, the signature was incised into the wet paint so that the white ground is visible. The blue-gray highlight on the rock was later painted over the tops of the tall letters and some of the dark vegetation runs over the numbers. The signature is in good condition.

#### MAJOR TREATMENT HISTORY

The painting was unlined when it was acquired by the Corcoran in 1955. In 1969 Russell Quandt removed the old varnish, applied a new varnish, and retouched areas of damage. In 1980 Robert Scott Wiles attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive, mounted the painting on a modern replacement stretcher, removed the varnish applied by Quandt, applied a new varnish, and retouched areas of damage.

#### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. In his Treatment Report, Wiles describes the previous, presumably original, stretcher as having four members and no keys. The tacking margins of the canvas have been retained.

#### GROUND

There is a smooth, opaque, moderately thick cream-colored ground that probably originally obscured the weave of the canvas. The ground was applied by the artist after the canvas had been stretched, based on the fact that it does not cover the tacking margins and there is cusping in the fabric on all four sides.

#### PAINT

The fluid paint is smoothly and evenly applied in the broad areas. In the details, however, the handling is fairly free, especially in the feathery foliage where individual leaves are defined by the quick imprint of small round and flat brushes. Distinctive, albeit small, brushwork can also be seen in details of the costumes, such as the white collars and the folds in the yellow sleeves. The bright colors used for the figures, sky, water, and beach are opaque but in the landscape the paint is much thinner and there are glazes. Impasto is very low and restricted to final details such as the waves, some foreground flowers, the collars of the man and woman on the left, and bits of foliage in the trees on the left.

Birch likely laid out the basic elements of the composition in a drawing as the space for the figures appears to have been left in reserve while he painted the beach, grass, and shrubbery, and perhaps the sky and a lower, grayer layer of water. Much of the grass, shrubbery, logs, and rocks were painted wet-into-wet and Birch

signed the painting by incising his name into the wet paint as he was working up this area.

The sky was laid in as a layer of blue. After the initial paint had dried, Birch added the clouds, first in a salmon color and then, over the salmon, he applied a thin gray paint in some areas. The boats and an initial layer for the water followed the painting of the sky.

The figures and the trees were painted in the next stage. The tall trees are painted over the sky and the existing landscape (the line of the background copse can be seen under the paint of the third tree trunk from the left and the distant blue blur of trees is visible under the tree trunk on the right). Finally, the light blue water was painted around the existing compositional elements, and highlights and details were added overall. These include the blue-gray paint on the rocks which runs over the tall letters of the signature and the dark vegetation that covers parts of the date.

#### ARTIST’S CHANGES

There are numerous small design changes primarily involving adjustments in the location of foliage or shrubbery. The most prominent change is the curve of the beach. Birch appears to have extended the land side of the beach further inward as the salmon-colored surface paint covers a layer of green at both the top and bottom of the curve.

#### SURFACE COATING

The synthetic resin varnish is in good condition with a satisfactory sheen. Under ultraviolet light a slight irregular fluorescence in the tree foliage and landscape on the left indicates traces of old natural resin varnish residue in these areas.

#### FRAME

The frame is gold-toned with a large cove molding and no additional ornament. Lack of ornament makes it difficult to date the frame stylistically. However, the wood is old and probably hand-planed and the nails appear handmade, indicating that the frame might be period and original.

### Provenance

Collection of the Artist, Philadelphia, 1831;<sup>1</sup> Private Collection, Pa.;<sup>2</sup> Owned jointly by James Graham and Sons, New York, and Victor Spark, New York, by 1953;<sup>3</sup> Purchased by Corcoran Gallery of Art, Washington, D.C., 1955.<sup>4</sup>

### Exhibitions

1831 Philadelphia, Pennsylvania Academy of the Fine Arts, *Twentieth Annual Exhibition*, 2 May–25 June 1831, cat. no. 40 1966 Washington, D.C., Corcoran Gallery of Art, 15 April–15 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist



1970 Washington, D.C., Special Fine Arts Committee, Department of State, 3 April 1970–May 1974, long-term loan<sup>5</sup> 1976 Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist 1988 Washington, D.C., Blair House, 10 June 1988–21 August 1997, long-term loan<sup>6</sup> 2004 Washington, D.C., Corcoran Gallery of Art, 20 November 2004–23 May 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist 2005 Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 14 2008 Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1831 C. M., “Academy of the Fine Arts [exh. review],” *Poulson’s American Daily Advertiser* 10 May 1831, 3 F. G., “Academy of the Fine Arts [exh. review],” *Poulson’s American Daily Advertiser*, 12 May 1831, 3 Carlos, “Academy of the Fine Arts [exh. review],” *Poulson’s American Daily Advertiser*, 17 May 1831, 2 1955 “Accessions of American and Canadian Museums,” *Art Quarterly* 18, no. 4 (Winter 1955): 404, 406 (illus.) James Graham & Sons Advertisement, *Antiques* 67, no. 2 (February 1955): 100 (illus.) 1956 The Eighty-fifth Annual Report, *Corcoran Gallery of Art Bulletin* 8 (June 1956): 5, 8 (illus.), 23 (illus.)

Dorothy Adlow, “Decisive Moments,” *Christian Science Monitor*, 25 September 1956, 8, 8 (illus.) 1966 Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 44, 44 (illus.) 1985 Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth-Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985), 24 (color illus.), 25 1994 Richard Anthony Lewis, *Interesting Particulars and Melancholy Occurrences: Thomas Birch’s Representations of the Shipping Trade, 1799–1850* (Ph.D. diss., Northwestern University, 1994), vol. 2, 481–84; vol. 3, 711 (illus.) 2000 Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 47 (color illus.) 2011 Jenny Carson, “*View of the Delaware near Philadelphia* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 76–77 (color illus.)

### Related Works

None.

### Notes

**1.** *Twenty-first Annual Exhibition* (exh. cat. Philadelphia, Pennsylvania Academy of the Fine Arts, 1831), 15. (This was the twentieth annual exhibition but erroneously called the twenty-first in the catalogue.)
**2.** Victor Spark to Hermann Warner Williams Jr., 6 June 1953, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives.
**3.** Hermann Warner Williams Jr., to Victor Spark, 3 June 1953, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives and “Account with V. Spark–July 1955,” Victor Spark Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
**4.** Quarterly Report of Board of Trustees. Board of Trustees Meeting Reports, 17 June 1952–31 October 1955, CGA Archives.
**5.** Clement E. Conger to R.E. Phillips, 20 May 1974, CGA Curatorial Files, and Curatorial Records Subgroup 2: Registrar’s Office, Series III, Loans of Works of Art, In & Out, 1970, CGA Archives.
**6.** Jack Cowart to Gail Serfaty, 17 July 1997, CGA Curatorial Files.

Thomas Cole (Bolton-le-Moor, Lancashire, England, 1801–Catskill, N.Y., 1848)

### *The Departure*, 1837

Oil on canvas, 39 ½ × 63 ⅝ in. (100.5 × 161.6 cm)

Gift of William Wilson Corcoran, 69.2

## Technical Notes

### EXAMINER

Dare Myers Hartwell, February 1, 2005; revised December 14, 2007

Note: Since *The Departure* and *The Return* were painted as a pair, they are discussed together. Information relating specifically to *The Return* can be found in the apparatus for that painting.

### SIGNATURES AND INSCRIPTIONS

Signed lower right, on the pillar above the fountain, in a brown wash set off with touches of black and cream “TC/1 . . . 37”. The signature is applied to dry paint. It is in good condition except for the obliterated number between 1 and 3; only traces of paint remain in this area but it is possible to read the number as an 8 if the lower half falls below the 1 and 3. Note that the 8 is damaged in both paintings.

There was also a signature on the inside of the original panel stretcher, now lost. A photograph in the CGA Conservation Files documents the inscription as “Thomas Cole/Catskill/1837”.

### MAJOR TREATMENT HISTORY

Both *The Departure* and *The Return* have received the same conservation treatment. They were cleaned and varnished in 1887 by H. Weidenbach, cleaned without being varnished by F. S. Barbarin in 1889, cleaned and glazed with mastic by J. G. Hopkins in 1890, and cleaned and restretched in places by Barbarin in 1892. At some point an auxiliary fabric was attached to the reverse of the original canvas using a glue/paste adhesive, probably by L. J. Kohlmer in the 1930s–40s. Around 1958 varnish was removed and a second lining fabric was added to the glue/paste lining using a wax-resin adhesive; *The Departure* was treated by Russell Quandt and *The Return* by Victor Covey. In 1982 Robert Scott Wiles removed the old linings, attached a new lining fabric using a wax-resin adhesive, mounted the paintings on modern replacement stretchers, applied a new surface coating, and retouched small damages.

Over the years the frames had not received the same treatment, resulting in differences in surface appearance. Both frames were treated at the Corcoran in 2004–05 to correct structural insecurities and bring their appearance more into accord. During treatment darkened metallic powder paint was removed from the surface and missing ornaments were cast from existing ornament and gilded.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained. Both paintings were originally mounted on stretchers with wood panels inset between the stretcher crossbars. Panel stretchers are often found on paintings by Cole.

### GROUND

There is an opaque white ground layer that is thick enough to provide a smooth surface for the paint layer. Prominent cusping in the threads around the perimeter, and the fact that the ground extends

only slightly onto the tacking margins, indicates that the ground was applied after the painting was stretched. Scallops of ground on *The Departure* (following cusped threads) extend slightly onto the tacking margin, and along the left edge the ground follows the inward curving scallops which do not extend to the edge of the stretcher; as much as ¼ in. or more is bare canvas on this side (now retouched by Wiles). This is similar to *The Return*, where there is a roughly equal amount of unpainted ground along the left edge. It could indicate that Cole stretched and painted the canvases on a flat, vertical surface (or a larger stretcher; see *American Paintings of the Nineteenth Century* [Washington: National Gallery of Art, 1996], catalogue entry for *The Voyage of Life*, vol. 1. 96) and only mounted them on their panel stretchers after completion. There is no evidence that the dimensions were changed when the paintings were mounted on modern stretchers during the last restoration.

Infrared reflectography undertaken in 1992 by Ingrid Alexander and Timothy Vitale reveals underdrawing in a dry medium for both paintings. In *The Departure*, the underdrawing for the castle is done with the aid of a ruler. Two areas of underdrawing do not appear in the painting: there is another crenellated structure at the right rear of the castle, and lines extending from the top of the central tower probably indicate a taller structure. In contrast to the castle, the drawing of some other elements, such as the contour of the mountain, is sketchy and loose. In some cases the meaning of an isolated line is not clear, but it probably served as some guideline for Cole. For example, squiggly lines in the sky sometimes seem related to the placement of clouds (although he also drew recognizable cloud shapes), but in other locations must serve some other purpose. Underdrawing was also found for the bridge and statue of the Madonna (although not as much as in *The Return*).

In *The Return*, fine ruled lines follow the contours of the cathedral and the base of the statue of the Madonna. The outline of the lavender hills is drawn more freely. Grid lines are also found underneath the church; Cole frequently used a grid for transferring design elements from preparatory sketches (Ingrid Alexander, *AIC Specialty Group Postprints*, 1993, 4). No underdrawing was found for figures and trees in either painting.

### PAINT

In the sky the paint is fluid and opaque, but in the landscape Cole used glazes to create the rich tonality of greens and browns. Much of the design was built up by painting wet-into-wet. As Cole added detail, especially in the figures, foliage, trees, and clouds, his paint became more paste-like. Highlights can be lush swirls of partially blended color and show Cole’s distinctive brushwork that can define a form with just a few strokes of the brush—or make a few daubs of creamy paint read as sheep.

Both paintings have a transparent reddish imprimatura that is visible as an undertone in many areas of the design. Although the composition is very tightly painted, it is possible to conjecture about the painting sequence based on close examination. In *The Departure*, Cole appears to have blocked in the castle first, followed by the sky and clouds, then moved downward from the mountains to the



bridge and landscape. In *The Return*, Cole likely started with the sky, leaving the basic shapes for the upper part of the church in reserve and painting around his outline of the mountain. The architecture (church and statue of the Madonna) appears to have been painted next, followed by the landscape.

The skies are painted quite differently in the two paintings. In *The Departure*, Cole painted the sky and most of the clouds at the same time; a slightly thicker paint and swirling brushwork interrupts the smooth blue of the sky to form the clouds. For *The Return*, beginning on the left in the area of the setting sun, Cole applied a cream-colored layer of paint that feathers out toward the center of the composition. After this layer had dried he applied the blue layer, and while the blue paint was still wet, he “combed” through it, leaving striations where the teeth of the comb picked up much of the blue. These striations create the rays emanating from the setting sun. They run across most of the sky and vary in tone, from cream-colored near the sun to pink where the creamy paint lightly covers the imprimatura, to reddish where there is imprimatura alone. The exact nature of this “combing” tool is not known, but it may have been something used to simulate wood grain in faux finishes. The clouds were painted after the striations were made and the blue paint had dried.

In both paintings the early stages of the landscape are painted wet-into-wet. Trees are sketched in as mounds of tight foliage. After the initial layers had dried, Cole painted the prominent foreground elements, added details and highlights in the previously painted areas, and made many small adjustments to contours, changing shapes slightly and adding emphasis.

The figures and animals were painted last in both paintings, over the landscape, as was the water fountain in *The Return*.

There is the normal craquelure of age and some traction crackle, but losses are minor and the paint is in excellent condition.

### ARTIST’S CHANGES

In *The Departure*, there is dark green paint visible under the blue of the sky in the area running from below the birds on the left over to and surrounding the Madonna, indicating a change in the horizon/tree line. There is no evidence that the additions to the castle seen in the infrared image were ever painted.

### SURFACE COATING

There is a modern, clear synthetic resin varnish. In addition, uneven fluorescence under ultraviolet light indicates the remains of old natural resin varnish in the landscape with the exception of the large foreground tree on the right.

### FRAME

The matching frames for *The Departure* and *The Return* are wood with applied composition ornament. There is a small ogee inner molding, a reverse ogee main molding, and a leaf-and-barrel decorative band at the outside rear edge. The corners are embellished with large cartouches. Netting was applied to the background of the main molding to create a textured contrast to the applied foliate ornament. The surface is oil gilded with highlights of burnished water gilding.

Cole purchased the frames at William Van Rensselaer’s request. In a letter to Asher B. Durand in New York, Cole requests that he

order the frames from “Connolly” and that they be “massy, covered with small ornament—no curves or scallops—resembling the frames in the Course of Empire, though not necessarily the same pattern—the best gold, not the pale” (Cole to Durand, 2 November 1837, NYSL, Albany; microfilm reel ALC-1, Archives of American Art). “Connolly” may refer to Matthew Connolly, carpenter, 80 Nassau Street (Parry, *American Art Journal*, 1976, 35). There is no reason to believe that these are not the frames ordered by Cole.

### Provenance

Commissioned by William Paterson Van Rensselaer, Esq., Albany, N.Y., 1837;<sup>1</sup> Purchased by William Wilson Corcoran, Washington, D.C. by 1853;<sup>2</sup> Gift to the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>3</sup>

### Exhibitions

1838
New York, National Academy of Design, 23 April–7 July 1838, *Thirteenth Annual Exhibition*, cat. no. 65

1848
New York, American Art Union, 28 March–11 May 1848, *Exhibition of the Paintings of the Late Thomas Cole*, cat. no. 56

1949
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 3

1959
New York, Wildenstein Galleries, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with no checklist

1971
Dallas Museum of Fine Arts, 9 October–28 November 1971, *The Romantic Vision in America*, cat. no. 9

1972
Ann Arbor, University of Michigan Museum of Art, 1972, *Art and the Excited Spirit, America in the Romantic Period*, cat. no. 38

1976
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1987
New York, Metropolitan Museum of Art, 4 October 1987–3 January 1988, *American Paradise: The World of the Hudson River School*, cat. with unnumbered checklist

Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist<sup>4</sup>

1994
Washington, D.C., National Museum of American Art, 18 March–7 August 1994; Hartford, Conn., Wadsworth Atheneum, 11 September–4 December 1994; New York, New-York Historical Society, 8 January–25 March 1995, *Thomas Cole: Landscape into History*, cat. with unnumbered checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 15

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1827
Thomas Cole, “Subjects for Pictures.” (unpublished manuscript, 1827–1830), Cole Papers, New York State Library, Albany, N.Y.<sup>5</sup>

1836
William P. Van Rensselaer to Thomas Cole, 10 December 1836, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

1837
Van Rensselaer to Cole, 26 June 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

Cole to Van Rensselaer, 8 July 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.<sup>6</sup>

Cole to Van Rensselaer, 15 October 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

Van Rensselaer to Cole, 19 October 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

Van Rensselaer to Cole, 1 November 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

Cole to Maria Cole, 6 December 1837, Thomas Cole Papers, New York State Library, Albany, N.Y.

P. G. Stuyvesant to Cole, 15 December 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

*New York Evening Post*, 18 December 1837, sec. 2, 1

“Mr. Cole’s Last Pictures,” *New York Mirror*, 23 December 1837, 203

1838
[exh. review], *New York Evening Post*, 25 April 1838, sec. 2, 2

“Exhibition of the National Academy–No. 3, Thomas Cole, N.A. [exh. review],” *New York Commercial Advertiser*, 17 May 1838, sec. 2, 3

“National Academy of Design [exh. review],” *New York Mirror*, 9 June 1838, 398

“National Academy of Design [exh. review],” *Morning Courier and New York Enquirer*, 19 May 1838, 2

1840
“Our Landscape Painters,” *New York Mirror*, 18 July 1840, 29

1841
James Silk Buckingham, *America, Historical, Statistical, and Descriptive* (London: Fisher, Son & Co., 1841), vol. 1, 213

1843
Charles Lanman, “Cole’s Imaginative Paintings,” *United States Democratic Review* 12, no. 60 (June 1843): 598

1844
Thomas Cole to William P. Van Rensselaer, 22 October 1844, Thomas Cole Papers, Box 1, Folder 5, Manuscripts and Special Collections, New York State Library, Albany

1845
“The Art Union Pictures [exh. review],” *Broadway Journal*, 4 January 1845, 13

Charles Lanman, *Letters from a Landscape Painter* (Boston: J. Munroe and Company, 1845), 66, 73–75

1848
William Cullen Bryant, *A Funeral Oration Occasioned by the Death of Thomas Cole, Delivered Before the National Academy of Design, New York, May 4, 1848* (New York, 1848), 25

1853
Benjamin Perley Poore, “Waifs from Washington,” *Gleason’s Pictorial Drawing–Room Companion* 4, no. 11 (12 March 1853): 167

G[eorge] W[ashington] Greene, “The Life of Thomas Cole [review of Noble],” *North American Review* 77, no. 161 (October 1853): 320

Louis Legrand Noble, *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole, with Selections from His Letters and Miscellaneous Writings: Illustrative of His Life, Character, and Genius* (New York: Cornish, Lamport and Company, 1853), 237, 242–43, 244–46

Louis Legrand Noble, *The Life and Works of Thomas Cole*, ed. Elliot S. Vesell (1853; reprint, Cambridge, Mass.: Belknap Press of Harvard University Press, 1964), 176, 180, 181–83, 287

1854
“Thomas Cole,” *National Magazine* 4, no. 4 (April 1854): 318

1859

“Fine Art Gossip,” *Home Journal* (New York), 26 November 1859 (as *The Going and Returning from the Tournament*)

1867
Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Son; London: Sampson Low and Co., 1867; reprint, New York: James F. Carr, 1966), Appendix, 631

T. Addison Richards, “Arts of Design,” in *Eighty Years’ Progress of the United States: A Family Record of American Industry, Energy, and Enterprise*: . . . (Hartford, Conn.: L. Stebbins, 1867), vol. 2, 324

1870
“Art and Artists in Washington,” *National Daily Republican* (Washington, D.C.), 5 December 1870, 1

1871
“Art Galleries,” *New York Evening Post*, 21 October 1871, sec. 5, 3

1872
Anthony Hyde to J. C. Carpenter, 22 January 1872, *Outgoing Letterbook* 61, no. 260, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1874
“The Corcoran Gallery: An Hour’s Stroll through the Collection,” *Washington Evening Star*, 17 January 1874, 1

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### Related Works

*Study (Sketch) for The Departure*, c. 1837, Private Collection?

*The Return*, 1837, oil on canvas, 39 ½ × 63 <sup>9</sup>⁄16 in. (100.3 × 161.4 cm), Corcoran Gallery of Art, Gift of William Wilson Corcoran, 69.3

### Notes

**1.** Van Rensselaer to Cole, 19 October 1837.

**2.** Poore, “Waifs from Washington.” (1853): 167.

**3.** 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal

Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
**6.** Transcribed in Louis Legrand Noble, *The Life and Works of Thomas Cole*, ed. Elliot S. Vesell (1853; reprint, Cambridge, Mass.: Belknap Press of Harvard University Press, 1964), 180.

**7.** According to the owner (address in CGA Curatorial Files), the sketch was done “the week before Cole and his wife went to Schroon Lake with the Durands” (CGA Curatorial Files).

Thomas Cole (Bolton-le-Moor, Lancashire, England, 1801–Catskill, N.Y., 1848)

## *The Return*,<sup>1</sup> 1837

Oil on canvas, 39 ½ × 63 ¾ in. (100.3 × 161.4 cm)

Gift of William Wilson Corcoran, 69.3

## Technical Notes

### EXAMINER

Dare Myers Hartwell, January 3, 2005; revised December 14, 2007

Note: Since *The Departure* and *The Return* were painted as a pair, they are discussed together. Information relating specifically to *The Departure* can be found in the apparatus for that painting.

### SIGNATURES AND INSCRIPTIONS

There are two signatures:

1) At left, in brown-black paint at the base of the statue of the Madonna “T Cole/ 1837”; this signature appears to have been painted wet-into-wet at the same time as the statue (that is, early on). The signature is in good condition.

2) In the lower middle on the stone marker below the sundial, in blackish-brown paint “T Cole. 1837”. The second signature was applied after the underlying paint had dried, and it is possible that it was added because, with the dark colors, the first signature was not visible enough. This signature is also in good condition except for the abraded 8.

### MAJOR TREATMENT HISTORY

Both *The Departure* and *The Return* have received the same conservation treatment. They were cleaned and varnished in 1887 by H. Weidenbach, cleaned without being varnished by F.S. Barbarin in 1889, cleaned and glazed with mastic by J.G. Hopkins in 1890, and cleaned and restretched in places by Barbarin in 1892. At some point an auxiliary fabric was attached to the reverse of the original canvas using a glue/paste adhesive, probably by L.J. Kohlmer in the 1930s–40s. Around 1958 varnish was removed and a second lining fabric was added to the glue/paste lining using a wax-resin adhesive; *The Departure* was treated by Russell Quandt and *The Return* by Victor Covey. In 1982 Robert Scott Wiles removed the old linings, attached a new lining fabric using a wax-resin adhesive, mounted the paintings on modern replacement stretchers, applied a new surface coating, and retouched small damages.

Over the years the frames had not received the same treatment, resulting in differences in surface appearance. Both frames were treated at the Corcoran in 2004–05 to correct structural insecurities and bring their appearance more into accord. During treatment, darkened metallic powder paint was removed from the surface and missing ornaments were cast from existing ornament and gilded.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained. Both paintings were originally mounted on stretchers with wood panels inset between the crossbars. Panel stretchers are often found on paintings by Cole.

### GROUND

There is an opaque white ground layer that is thick enough to provide a smooth surface for the paint layer. Prominent cusping in the

threads around the perimeter, and the fact that the ground extends only slightly onto the tacking margins, indicates that the ground was applied after the painting was stretched. Scallops of ground on *The Departure* (following cusped threads) extend slightly onto the tacking margin, and along the left edge the ground follows the inward curving scallops, which do not extend to the edge of the stretcher; as much as ¼ in. or more is bare canvas on this side (now retouched by Wiles). This is similar to *The Return*, where there is a roughly equal amount of unpainted ground along the left edge. It could indicate that Cole stretched and painted the canvases on a flat, vertical surface (or a larger stretcher; see *American Paintings of the Nineteenth Century* [Washington: National Gallery of Art, 1996], catalogue entry for *The Voyage of Life*, 96) and mounted them on their panel stretchers only after completion. There is no evidence that the dimensions were changed when the paintings were mounted on modern stretchers during the last restoration.

Infrared reflectography undertaken in 1992 by Ingrid Alexander and Timothy Vitale reveals underdrawing in a dry medium for both paintings. In *The Departure*, the underdrawing for the castle is done with the aid of a ruler. Two areas of underdrawing do not appear in the painting: there is another crenellated structure at the right rear of the castle, and lines extending from the top of the central tower probably indicate a taller structure. In contrast to the castle, the drawing of some other elements, such as the contour of the mountain, is sketchy and loose. In some cases the meaning of an isolated line is not clear, but it probably served as some guideline for Cole. For example, squiggly lines in the sky sometimes seem related to the placement of clouds (although he also drew recognizable cloud shapes), but in other locations must serve some other purpose. Underdrawing was also found for the bridge and statue of the Madonna (although not as much as in *The Return*).

In *The Return*, fine ruled lines follow the contours of the cathedral and the base of the statue of the Madonna. The outline of the lavender hills is drawn more freely. Grid lines are also found underneath the church; Cole frequently used a grid for transferring design elements from preparatory sketches (Ingrid Alexander, *AIC Specialty Group Postprints*, 1993, 4). No underdrawing was found for figures and trees in either painting.

### PAINT

In the sky the paint is fluid and opaque, but in the landscape Cole used glazes to create the rich tonality of greens and browns. Much of the design was built up by painting wet-into-wet. As Cole added detail, especially in the figures, foliage, trees, and clouds, his paint became more paste-like. Highlights can be lush swirls of partially blended color and show Cole’s distinctive brushwork that can define a form with just a few strokes of the brush—or make a few daubs of creamy paint read as sheep.

Both paintings have a transparent reddish imprimatura that is visible as an undertone in many areas of the design. Although the composition is very tightly painted, it is possible to conjecture about the painting sequence based on close examination. In *The Departure*, Cole appears to have blocked in the castle first, followed by the



sky and clouds, then moved downward from the mountains to the bridge and landscape. In *The Return*, Cole likely started with the sky, leaving the basic shapes for the upper part of the church in reserve and painting around his outline of the mountain. The architecture (church and statue of the Madonna) appears to have been painted next, followed by the landscape.

The skies are painted quite differently in the two paintings. In *The Departure*, Cole painted the sky and most of the clouds at the same time; a slightly thicker paint and swirling brushwork interrupts the smooth blue of the sky to form the clouds. For *The Return*, beginning on the left in the area of the setting sun, Cole applied a cream-colored layer of paint that feathers out toward the center of the composition. After this layer had dried he applied the blue layer, and while the blue paint was still wet, he “combed” through it, leaving striations where the teeth of the comb picked up much of the blue. These striations create the rays emanating from the setting sun. They run across most of the sky and vary in tone, from cream-colored near the sun to pink where the creamy paint lightly covers the imprimatura, to reddish where there is imprimatura alone. The exact nature of this “combing” tool is not known, but it may have been something used to simulate wood grain in faux finishes. The clouds were painted after the striations were made and the blue paint had dried.

In both paintings the early stages of the landscape are painted wet-into-wet. Trees are sketched in as mounds of tight foliage. After the initial layers had dried, Cole painted the prominent foreground elements, added details and highlights in the previously painted

areas, and made many small adjustments to contours, changing shapes slightly and adding emphasis.

The figures and animals were painted last in both paintings, over the landscape, as was the water fountain in *The Return*.

There is the normal craquelure of age and some traction crackle, but losses are minor and the paint is in excellent condition.

### ARTIST’S CHANGES

There are a few possible changes in outline, such as along the left side of the far right steeple.

### SURFACE COATING

There is a modern, clear synthetic resin varnish. In addition, uneven fluorescence under ultraviolet light indicates the remains of old natural resin varnish in the landscape; fluorescence is especially strong at the top and along the outer edge of the brownish tree on the right and at the bottom left edge.

### FRAME

The matching frames for *The Departure* and *The Return* are wood with applied composition ornament. There is a small ogee inner molding, a reverse ogee main molding, and a leaf-and-barrel decorative band at the outside rear edge. The corners are embellished with large cartouches. Netting was applied to the background of the main molding to create a textured contrast to the applied foliate ornament. The surface is oil gilded with highlights of burnished water gilding.

Cole purchased the frames at William Van Rensselaer’s request. In a letter to Asher B. Durand in New York, Cole requests that he order the frames from “Connolly” and that they be “massy, covered with small ornament—no curves or scallops—resembling the frames in the Course of Empire, though not necessarily the same pattern—the best gold, not the pale” (Cole to Durand, 2 November 1837, NYSL, Albany; microfilm reel ALC-1, Archives of American Art). “Connolly” may refer to Matthew Connolly, carpenter, 80 Nassau Street (Parry, *American Art Journal*, 1976, 35). There is no reason to believe that these are not the frames ordered by Cole.

### Provenance

Commissioned by William P. Van Rensselaer, Esq., Albany, N.Y., 1837;<sup>2</sup> Purchased by William Wilson Corcoran, Washington, D.C., by 1853;<sup>3</sup> Gift to the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>4</sup>

### Exhibitions

1838
New York, National Academy of Design, 23 April–7 July 1838, *Thirteenth Annual Exhibition*, cat. no. 65 (as *The Return, Scenes Illustrative of Feudal Manners and Times*)
1848
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1949
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 4
1971
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1994
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2005
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Van Rensselaer to Cole, 1 November 1837, New York State Library, Albany, microfilmed in the Thomas Cole Papers, reel ALC-1, Archives of American Art, Smithsonian Institution, Washington, D.C.

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2012

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### Related Works

*The Departure*, 1837, oil on canvas, 39 ½ × 63 5/8 in. (100.5 × 161.6 cm), Corcoran Gallery of Art, Gift of William Wilson Corcoran, 69.2

### Notes

- Cole (1827–1830), reprinted in Merritt, “Appendix II” (1967): 92.
- Van Rensselaer to Cole, 19 October 1837.
- Poore, “Waifs from Washington,” (1853): 167.
- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- Reprinted in Merrill, “Appendix II” (1967): 96.
- Transcribed in Louis Legrand Noble, *The Life and Works of Thomas Cole*, ed. Elliot S. Vesell (1853; reprint, Cambridge, Mass.: The Belknap Press of Harvard University Press, 1964), 180.

William Sidney Mount (Setauket, N.Y., 1807–Setauket, N.Y., 1868)

### *The Tough Story–Scene in a Country Tavern,*<sup>1</sup> 1837

Oil on panel, 16¾ × 22 in. (42.6 × 55.9 cm)

Museum Purchase, Gallery Fund, 74.69

## Technical Notes

### EXAMINER

Barbara A. Ramsay, June 23, 2005

### SIGNATURES AND INSCRIPTIONS

Signed in lower left corner in dark brown paint “W<sup>m</sup> S. MOUNT-/ 1837.” (The “m” in Wm is a small, superscript capital m with a dot below it, not a line.) The signature is in good condition (incomplete varnish removal in the area of the signature has helped to keep the signature intact). It was applied to dry paint and appears to be the same palette as the painting.

On the reverse of the panel at the top left, third horizontal cradle member, “11851 F” is inscribed in black ink.

### LABELS

On the reverse at the bottom right, lower cradle member, there is a fine weave cloth label with “CORCORAN 1348.30” in black ink.

### MAJOR TREATMENT HISTORY

The Corcoran Biography of Paintings records that “In August 1890 the picture was being injured from being varnished with mastic over an oil medium. Both the varnish and the oil medium were removed, and it was revarnished with pure mastic by Mr. J.G. Hopkins.” In 1933 the painting was cleaned and varnished by L.J. Kohlmer. In 1946 it was restored by Stephen Pichetto; details have not been documented, but cradling of the panel was likely done at that time. The cradle has eleven fixed horizontal (mahogany?) members adhered to the verso and thirteen mobile vertical members. All cradle members have been coated with shellac that fluoresces a bright orange under ultraviolet light; the exposed verso of the panel is coated with wax. In 1972 Robert Scott Wiles retouched the painting and coated the surface with wax. Wax and varnish coatings were removed by Wiles in 1981 and the painting was revarnished and inpainted.

### SUPPORT

The wood panel support is a single piece of mahogany (analyzed by Michael Palmer in the Science Department at the National Gallery of Art, 1989); it is c. 5/16 of an inch (0.9 cm) thick. The grain runs horizontally across the panel, which exhibits gentle planar deformation or “washboarding,” likely induced by the wooden cradle that is attached to the verso; one area of slightly concave “dishing” is located in the bottom right quadrant. This deformation is visible only in a raking or reflected light. The panel does not appear to have been thinned in the mounting of the cradle.

### GROUND

The opaque white ground was likely applied by the artist; brush marks are visible. The ground overlaps all edges of the support, indicating that the panel has not been cut down in size. The ground adheres well to the wood panel, but has been extruded up through cracks in the paint layer, forming small beads that follow the hori-

zontal cracks in particular. Visible toward the bottom edge is a vertical line of pencil(?) underdrawing that runs down the center of the panel; there may also be underdrawing in the face of the sitter at the right.

### PAINT

The fluid paint has been very thinly applied and built up in fine scumbles and delicate glazes, with some fine impasto of more paste-like paint. The paint has been applied wet-into-wet. Thin, transparent earth colors have been used in the shadows, with more full-bodied, opaque paint in areas with more color. Transparent glazes and tiny touches of highlighting and color accenting have been employed. There is highly detailed rendering of the faces and hands, combined with impressionistic flourishes in the execution of small objects, for example below the stove and on the floor.

An initial layer of dark brown imprimatura was applied to the white ground, giving warmth to the overlying paint layers and remaining visible in some dark areas of the composition (e.g., the stove) and in shadow areas throughout the painting. Thin, translucent scumbles are followed by more transparent glazes. The figures have been painted over the background, wet-into-wet, with final touches of color that soften and enliven the contours, overlapping the background slightly in many areas. Highlights have been applied with a paste-like paint as fine impasto, with touches of colorful glazes to model and define the design elements.

The floorboard joins were painted with dark preliminary lines, followed by light scumbles and glazes over which the shadows of various objects have been painted. Mount has followed his own advice in handling the foreground of his painting as quoted from his Diary entry of April 1, 1851: “In finishing a painting be careful and give force to the foreground darks and lights. Strengthening the foreground tones down the distance.” (Diary included in the 2001 exhibition of the Long Island Museum of Art, *A Painter's Studio is Everywhere: Paintings of William Sidney Mount.*)

No major overpainting is present, but many of the fine cracks in the paint layer have been inpainted to cover the extruded white ground.

### ARTIST'S CHANGES

No significant artist's changes are evident; possible underdrawing in the left sleeve of the sitter at the right may indicate pentimenti.

### SURFACE COATING

The glossy, transparent synthetic resin varnish has pronounced reticulation overall, making it more difficult to read the delicate brushwork; the very thick layers of varnish mask the underlying paint texture. Examination under ultraviolet light also reveals that residues from an earlier natural resin varnish remain on the surface. The older varnish has been largely removed, but remains concentrated in delicate areas such as the signature and whiskers of the sitter at right (evidence of a cautious approach to varnish removal).



### FRAME

The gilded wood and composition ornament frame has a laurel-leaf-and-berry outer molding and a fluted cove. It appears to date from the 1860s and is therefore not original. Most of the gilded surface has been covered with metallic paint.

## Provenance

Commissioned and purchased by Robert Gilmore Jr., Baltimore, December 1837;<sup>2</sup>

By descent to Gilmore's nephew Charles Smith Gilmore, 1848;<sup>3</sup> (Freyer & Bendann, Baltimore, probably 1874);<sup>4</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 20 October 1874.<sup>5</sup>

## Exhibitions

1838  
New York, National Academy of Design, 23 April–7 July 1838, *Thirtieth Annual Exhibition*, cat. no. 308

1840  
Philadelphia, Artists' Fund Society, 6 May–after 30 May 1840, *Fifth Exhibition of the Artists' Fund Society of Philadelphia*, cat. no. 38 (as *The Old Story*)<sup>6</sup>

1848  
Baltimore, Maryland Historical Society, 23 Oct–1 Dec 1848, *First Annual Exhibition*, cat. no. 208 (as *The Tough Story*)

1855  
Baltimore, Maryland Institute for the promotion of the Mechanic Arts, 2 Oct–5 Nov 1855, 8th Annual Exhibition, *Foreign Paintings from Private Galleries: Pictures Belonging to the Gilmore Family*, cat. no. 14 (as *The Tough Story*)<sup>7</sup>

1893  
Chicago, 1 May–30 October 1893, *World's Columbian Exposition*, cat. no. 198 (as *The Long Story*)

1931  
Newark, N.J., Newark Museum, 13 November 1930–1 February 1931, *American Painting from 1700 to 1900*, unpublished checklist (as *The Long Story*)

1935  
New York, Whitney Museum of American Art, 26 March–29 April 1935, *American Genre: The Social Scene in Paintings and Prints (1800–1935)*, cat. no. 77 (as *The Long Story*)

Rochester, N.Y., Memorial Art Gallery, November 1935, *American Life in a Century of American Art*, cat. no. 29 (as *The Long Story*)

San Francisco, M. H. de Young Memorial Museum, 7 June–7 July 1935, *Exhibition of American Painting*, cat. no. 176 (as *The Long Story*)

1936  
Richmond, Virginia Museum of Fine Arts, 16 January–1 March 1936, *Main Currents in the Development of American Painting*, cat. no. 32 (as *The Long Story*)

1940  
San Francisco, May–October 1940, Golden Gate Exposition, Fine Arts Building (as *The Long Story*)<sup>8</sup>

1942  
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1945  
New York, Metropolitan Museum of Art, 31 January–1 April 1945, *William Sidney Mount and His Circle*, cat. no. 4 (as *The Long Story*)

1947  
Stony Brook, N.Y., Suffolk Museum, 23 August–28 September 1947, *The Mount Brothers: An Exhibition*, cat. no. 70 (as *The Long Story*)

1949  
Baltimore, Walters Art Gallery, 19 March–24 April 1949, *An Exhibition Commemorating Robert Gilmor II of Baltimore (1774–1848)*, unpublished checklist (as *The Long Story*)

1950  
Washington, D.C., Corcoran Gallery of Art, 8 July–17 December 1950, *American Processional, 1492–1900*, cat. no. 138 (as *The Long Story*)

1951  
Denver Art Museum, 4 March–30 April 1951, *Life in America*, cat. with no checklist (as *The Long Story*)<sup>9</sup>

1955  
Cincinnati Art Museum, 3 October–6 November 1955, *Rediscoveries in American Painting*, cat. no. 65 (as *The Long Story*)

1957  
Pittsburgh, Carnegie Institute, 18 October–1 December 1957; Utica, N.Y., Munson-Williams-Proctor Arts Institute, 5 January–26 January 1958; Richmond, Virginia Museum of Fine Arts, 14 February–16 March 1958; Baltimore Museum of Art, 8 April–4 May 1958; Manchester, N.H., Currier Gallery of Art, 22 May–25 June 1958, *Exhibition of American Classics of the Nineteenth Century*, cat. no. 16 (as *The Long Story*)

1959  
New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art: A Benefit Exhibition in Honor of the Gallery's Centenary*, cat. with no checklist (as *The Long Story*)

Washington, D.C., Corcoran Gallery of Art, 4 April–17 May 1959, *The American Muse: Parallel Trends in Literature and Art*, cat. no. 126 (as *The Long Story*)

1966  
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### Related Works

Joseph Ives Pease, *The Tough Story*, line engraving after Mount’s painting, 3 3⁄8 × 4 3⁄8 in. *The Gift: A Christmas and New Year’s Present for 1842* (Philadelphia: Carey and Hart, 1841), facing 99.<sup>13</sup>

### Notes

- The title was changed from *The Long Story* to *The Tough Story—Scene in a Country Tavern* in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. See Emily Shapiro, Curatorial Fellow, to Registrar, memorandum, 28 December 2004, CGA Curatorial Files.
- See Mount to Gilmor, 5 December 1837, William Sidney Mount Family Papers.
- The Book of the Exhibition, Eighth Annual Exhibition of the Maryland Institute* (1855), 119.
- The Bendann Art Gallery began as a photography studio and did not deal in pictures until 1874. See History of the Bendann Art Galleries, CGA Curatorial Files.
- Curator’s Report, 31 December 1874, Board of Trustees Meeting Reports, 1869–1885, CGA Archives.
- “Artists’ Fund Society [exh. review],” *Saturday Evening Post*, 9 May 1840, 2, and “The Fine Arts: The Artists’ Fund Society [exh. review],” *Saturday Evening Post*, 23 May 1840, 2.
- In *The Book of the Exhibition: Eighth Annual Exhibition of the Maryland Institute for the Promotion of the Mechanic Arts* (Baltimore: S. Sands Mills, 1855), 119.
- “Artwork Belonging to the Permanent Collection on Loan,” Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, CGA Archives.
- Director, Corcoran Gallery of Art, to Otto Karl Bach, 21 November 1950, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives, and 7 May 1951 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1874–1952, CGA Archives.
- In this exhibition, a group of paintings on loan from the Century Club, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.
- The date on this document is misleading, as material was added later than 1855 and even after the artist’s death. The scrapbook includes numerous undated nineteenth-century newspaper clippings that mention Mount’s painting, Original owned by the Emma C. Clark Memorial Library, Setauket, Long Island.
- The pertinent passages from this serial publication can also be found on reel N737, frames 600 and 640–43, Archives of American Art, Smithsonian Institution, Washington, D.C.
- Called in table of contents “The Tough Yarn.” Accompanied by Seba Smith’s “The Tough Yarn,” which is, in turn, reprinted in his *Way Down East, or Portraits of Yankee Life* (Philadelphia: John E. Potter and Company, 1854), 54–75.

John Neagle (Boston, 1796–Philadelphia, 1865)

*Richard Mentor Johnson*,<sup>1</sup> 1843

Oil on canvas, 29 7/8 × 24 33/64 in. (76 × 63.3 cm)  
Gift of Mrs. Benjamin Ogle Tayloe, 02.4

## Technical Notes

### EXAMINER

Gay Myers, April 15, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

There is an inscription on the reverse but it is now covered by a lining fabric probably added in the 1930s–40s. The inscription was not photographed before the lining but it was transcribed, and there are several, slightly differing versions of the transcription in the painting's file. It is impossible to know with complete certainty what is accurate without seeing the original. The transcription that is attached to the stretcher is given below. (Dare Hartwell)

### LABELS

There is a typewritten label attached to the top stretcher bar that was likely affixed to the back of the stretcher at the time of the lining. The label, now somewhat effaced, reads as follows: "Subject: Richard M. Johnson. [Paint]ed from life / by JO[HN] [NE]AGLE, Frankfort, Kentucky, [Ma]rch 9, 18[17]. / (space) / Col. R.M. Johns[on], Vice-Preside[nt] U.S., under the / Administrati[o]n of Martin Van Buren. Died Nov. 19, 1850." The "1817" is most likely a typo or misreading of the original inscription. Every other known source documenting the date of the object (and its inscription) lists 1843, and the subject of the portrait more closely resembles a 62-year-old (Johnson's age in 1843) than a 36-year-old (his age in 1817).

### MAJOR TREATMENT HISTORY

An auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive. According to Dare Hartwell, based on the age, adhesive, and replacement stretcher type, the work was probably done by L.J. Kohlmer in the 1930s–40s. In 1967 Russell Quandt cleaned the picture, filled and inpainted the losses, and applied a new varnish layer.

### SUPPORT

The support is a medium-weight plain-weave fabric mounted on a replacement stretcher. The tacking margins have not been retained.

### GROUND

The fabric has a moderately thick, off-white ground layer that obscures the weave of the canvas. Since the tacking margins have been removed, it is not possible to determine if the ground was commercially applied; Neagle is known to have occasionally applied grounds himself.

Lines of underdrawing are visible in the sitter's face (particularly around the mouth); these are more noticeable now that the paint has become more transparent. The underdrawing appears to be dark-colored paint, applied with a fine brush.

### PAINT

The artist drew the features of the sitter with a fine brush and he used thin, semitransparent oil paint to sketch in the blue coat, red vest, and dark background. The painting was continued in multiple sittings, as the artist added more solidity to the figure by using thicker, more opaque paint. In each sitting the artist worked wet-into-wet, painting on top of paint that had already dried. The sitter's face and hair required more attention, while the clothes and background were done more quickly, with broader paint handling. There is low texture and noticeable brushwork in the sitter's face, hair, and shirt; the trees and foliage were done with quick strokes of thick, textured paint. The painting was finished by applying final glazes on top of dry paint: adding red lake to the shadows of the red vest, deepening the shadows in the blue coat, darkening the background, and muting the bright strokes of the leaves.

### ARTIST'S CHANGES

The shape and placement of the tree at the left edge may have been altered during painting.

### SURFACE COATING

There are two layers of synthetic resin varnish that have not discolored.

### FRAME

The gilded wood frame has a cove molding and applied floral composition ornament in the corners. It may be the same period as the painting but the surface appears to have been reworked.

## Provenance

Collection of the Artist, Philadelphia, to 1865;<sup>2</sup>

(Artist's Estate Sale);<sup>3</sup>

Acquired by Benjamin Ogle Tayloe, Washington, D.C. before 1868;

To his wife, Phebe Warren Tayloe, around 1868;<sup>4</sup>

Gift to the Corcoran Gallery of Art, 1878; renegotiated 1902;<sup>5</sup>

Gift of Mrs. Benjamin Ogle Tayloe, 1902.

## Exhibitions

1844

Philadelphia, Artist's Fund Society, 1844, *Ninth Annual Exhibition of the Artists' Fund Society of Philadelphia*, cat. no. 82

1893

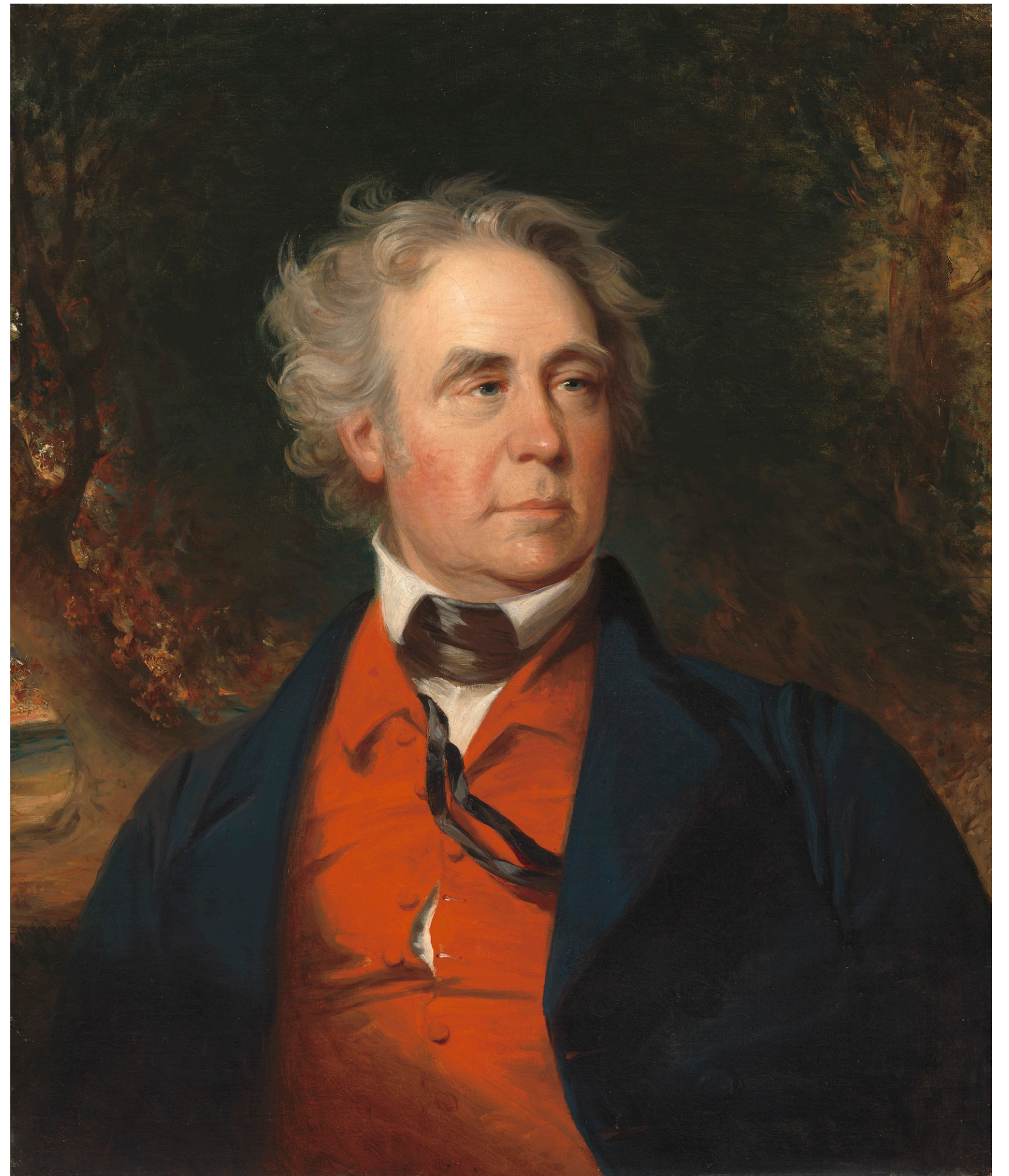
Chicago, 1 May–30 October 1893, *World's Columbian Exposition*, cat. no. 2838a

1925

Washington, D.C., National Gallery of Art, National Museum, 5 December 1925–3 January 1926, *Exhibition of Early American Paintings, Miniatures and Silver*, cat. no. 34

1926

Philadelphia, Pennsylvania Academy of the Fine Arts, 13 June–10 October 1926, *A Gallery of National Portraiture and Historic Scenes*, no. 163.





1930  
Newark Museum, 13 November 1930–1 February 1931, *American Painting, 1700 to 1900*, unpublished checklist

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

1971  
Moscow, United States Embassy, Department of State, 30 October 1971–31 July 1971

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *Col. Richard Mentor Johnson*)

2012  
Washington, D.C., National Portrait Gallery, Smithsonian Institution, 15 June 2012–27 January 2013, *1812: A Nation Emerges*

## References

1844  
*Catalogue of the Ninth Annual Exhibition of the Artists' Fund Society of Philadelphia* (Philadelphia: Artists' Fund Society, 1844), n.p.

1878  
William MacLeod, “Corcoran Gallery of Art,” *Art Journal* 4 (1878): 287

1884  
William MacLeod, Director’s Records, William MacLeod’s Curator’s

Journals, 20 and 22 February 1884, CGA Archives, Washington, D.C.

1893  
M. P. Handy, ed., *World’s Columbian Exposition Official Catalogue, Part X, Department K, Fine Arts* (Chicago: W. B. Conkey Company, 1893), 59

1895  
*Catalogue of the Tayloe Collection in the Corcoran Gallery of Art, Washington, D.C.* (Washington, D.C.: Corcoran Gallery of Art, 1895), 4

1903  
*Annual Report of the Director of the Corcoran Gallery of Art* (Washington, D.C., Corcoran Gallery of Art, 1903), 11

1912  
Helen W. Henderson, *The Art Treasures of Washington* (Boston: L. C. Page and Company, 1912), 110, 111

1916  
Charles Henry Hart, “Portrait of Richard Mentor Johnson Painted by John Neagle,” *Art in America* 4, no. 5 (August 1916): 288, 289 (illus.), 291–92

1925  
Ada Rainey, “In the Realm of Art and Books [exh. review],” *Washington Post*, 6 December 1925, sec. AF, 7

1944  
Jane Watson, “Tapestry and Paintings are Returned,” *Washington Post*, 22 October 1944, sec. S, 4

Edgar P. Richardson, *American Romantic Painting* (New York: E. Weyhe, 1944), 43, n.p. (illus.)

1949  
Marguerite Lynch, “John Neagle’s ‘Diary,’” *Art in America* 37, no. 2 (April 1949): 94, 96 (illus.), 98

1950  
Anson Phelps Stokes, *Church and State in the United States* (New York: Harper and Row, 1950), vol. 2, plate 10 (illus.)

1953  
Allan M. Trout, “Art Gets a Brush-Off,” *The Courier Journal* [Frankfort, Ky.], 20 December 1953, Magazine sec., 30, 31, 31 (illus.), 32

1963  
Clement Eaton, *The Growth of Southern Civilization* (Harper and Brothers, 1961), n.p. (fig. 38 )

1966  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 57, 57 (illus.), 58

1974  
“Richard Mentor Johnson of Kentucky [advertisement],” *Antiques* 105, no. 1 (January 1974): 70 (illus.)

1981  
Arthur F. Jones and Bruce Weber, “John Neagle [cat. entry],” in *The Kentucky Painter from the Frontier Era to the Great War* (exh. cat. Lexington, University of Kentucky Art Museum, 1981), 60

1986  
John Sugden, *Tecumseh’s Last Stand* (Norman: University of Oklahoma Press, 1985), n.p. [94] (illus.)

1990  
Roger Kennedy, *Rediscovering America* (Boston: Houghton Mifflin, 1990), 337 (illus.)

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 55 (color illus.)

2002  
William Kloss and Diane K. Skvarla, “Richard Mentor Johnson [cat. entry],” in *United States Senate Catalogue of Fine Art*, ed. Jane R. McGoldrick (Washington, D.C.: U.S. Government Printing Office, 2002), 222, 222 (color illus.)

2011  
Ellen G. Miles, “Richard Mentor Johnson [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 84–85 (color illus.)

## Related Works

*Richard Mentor Johnson of Kentucky*, oil on canvas, 25 × 30 in. Norman E. Flayderman, New Milford, Conn.<sup>6</sup>

## Notes

- The title was changed from *Colonel Richard M. Johnson* to *Richard Mentor Johnson* in accordance with American Paintings Catalogue policy, which omits honorifics from the titles of all portraits unless specified otherwise by the artist. See Randall McLean, Research Fellow, to Registrar, memorandum, 31 May 2005, CGA Curatorial Files, Washington, D.C.
- See Hart, “Portrait of Richard Mentor Johnson,” *Art in America* (August 1916): 291.
- Charles Henry Hart states that the painting remained in the artist’s collection until his death at which time it was sold at auction for \$12.50. See Hart, “Portrait of Richard Mentor Johnson Painted by John Neagle,” *Art in America* 4 (1916): 291.
- Benjamin Ogle Tayloe died 25 February 1868.
- Phebe Warren Tayloe conveyed the deed to the Tayloe Collection to the Corcoran Gallery of Art on 26 October 1878 (recorded in Liber 902 at pages 127, &c. of the Land Records of the District of Columbia). She retained the collection until her death in 1884, at which time the collection was relocated to the Corcoran. Phebe Warren Tayloe’s last will and testament, admitted to probate 21 November 1884, bequeathed \$10,000 to enable the Corcoran to execute her wishes—the removal of the Tayloe Collection to the Corcoran galleries and the exhibition of the collection, “apart from other works of art,” as “The Ogle Tayloe Collection.”

In 1900 Mrs. Elizabeth Price of Troy, New York, the Executrix of the estate of the late Phebe Warren Tayloe, sought the return of the Tayloe Collection contending that the entire contents of the Tayloe Collection allegedly were not displayed and those that were were not in a separate gallery. The Corcoran and Mrs. Price reached an arrangement by which the entirety of the Ogle Tayloe bequest was relinquished by the Gallery with the exception of Stuart’s portrait of George Washington and Neagle’s portrait of Richard Mentor Johnson. For unknown reasons the current acces-

sion number (02.3), indicating a date of 1902, was assigned to the painting, perhaps in order to privilege 1902 as the date at which it officially entered the Corcoran collection legally free of contentious ownership. See “Annual Report of the Director of the Corcoran Gallery of Art, 1903,” Director’s Records, Annual Reports 1895–1903, 10–12, Tayloe Bequest, CGA Archives; 24 February 1877, William MacLeod, William MacLeod’s Curator’s Journals, CGA Archives.

**6.** Reproduced in *Antiques* 105, no. 1 (January 1974): 70 (illus.).

Robert Salmon (Whitehaven, England, c. 1775–England, c. 1851, active in the United States)

### *Boston Harbor*, 1843

Oil on panel, 16 9⁄16 × 24 3⁄4 × 3⁄4 in. (42 × 61.7 × 0.7 cm), Image size: 16 × 23 3⁄4 in. (40.5 × 60.3 cm)

Museum Purchase and Exchange, through the gift of the Honorable Orme Wilson, 55.14

### Technical Notes

#### EXAMINER

Dare Myers Hartwell, June 3, 2008

#### SIGNATURES AND INSCRIPTIONS

The painting is unsigned on the front. On the reverse are three inscriptions:

1) lower right “R.S.A.T./|||||||/1843/|||||||”. Crossed out line between initials and date is also covered by a tan paint. John Wilmerding writes that “by R. Salmon, 1837” appears on the reverse with “R.S.A.T.” and “1843”, but this is not apparent under the hatch lines/paint or anywhere else under normal lighting (Wilmerding, *Robert Salmon: Painter of Ship and Shore*, 54). There is a layer of what appears to be varnish over the inscription, perhaps applied as a protective layer in modern times.

2) center, painted over with same tan paint as above, “No. 8\_”; second number appears to be 1 or 7. Russell Quandt removed some of the overpaint and believed the number to be 81. This area is also covered by varnish. Directly above, in pencil and in seemingly the same old-fashioned script, “No. 111” is written.

3) top right quadrant, three lines of mostly illegible script written in pencil “Fort.../Boston Harbor/...”

#### MAJOR TREATMENT HISTORY

There are no treatment records prior to the acquisition of the painting in 1955. According to a notation in the file, Russell Quandt removed old varnish and retouched “abrasions and discolorations” in 1960–61. The painting does not appear to have received any treatment since that time. The frame was treated by William Lewin and Davida Kovner in 2009.

#### SUPPORT

The support is a wood panel, possibly mahogany, with a horizontal grain and cut edges. There is a small hole at the top center.

#### GROUND

There is a moderately thin, cream-colored ground applied to both sides of the panel. Over this ground Salmon applied a salmon-colored imprimatura. He also outlined the ships, buildings, and wharf using a reddish-brown to brown liquid which is clearly visible without the microscope. Some of the outlining was done with the aid of a straight edge.

#### PAINT

The paint is opaque and thinly applied without much evidence of brushwork or impasto.

With the exception of some of the flags and rigging, Salmon appears to have laid in the boats first. Buildings, wharf, sky, and sea were all painted around the boats; the buildings and wharf were painted before the sky and sea. Much of the rigging was painted after the sky. Opaque white sails, waves, seagulls, flags, and clothing highlights were all added with a more paste-like paint as final touches.

After the painting was completed, Salmon presumably added a dark band around the composition and then painted the space between the composition and the edge of the panel a yellowish brown.

The painting has a slightly pebbly (orange peel) surface texture. It is possible that the paint wrinkled slightly as it was drying. This theory is supported by the tiny spots of exposed ground apparent in the darks on the left.

#### ARTIST’S CHANGES

Outlines of trees behind the buildings, three on the right end and four or five on the left, have been painted over with sky.

#### SURFACE COATING

The surface coating appears to be a synthetic resin varnish that is somewhat mottled with matte spots.

#### FRAME

The frame is gilded wood with applied composition ornament in the form of a central band of acanthus leaves. It matches the frame on another painting by Salmon in the collection (55.15); the two paintings were purchased as a pair from the dealer. Narrow liners have been added to both frames.

The frames date to the first half of the nineteenth century but gouges and nail marks around the perimeter of the back of the panels do not line up with old nail holes or marks on the reverse of either frame, indicating that it is unlikely that the frames are original.

### Provenance

Private Collection;<sup>1</sup>

(Victor D. Spark, New York, 1954);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1955.<sup>2</sup>

### Exhibitions

1961

Washington, D.C., White House (President’s Office), 3 February 1961–10 December 1963<sup>3</sup>

1966

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

Washington, D.C., Department of State Receptions Hall, 8 November 1966–10 February 1989, long-term loan<sup>4</sup>

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1955

“Recent Acquisitions,” unidentified newspaper clipping [*Washington Post Herald*, 2 October 1955?], Robert Salmon vertical file, Smithsonian American Art Museum/National Portrait Gallery Library



1956

“The Collection,” *The Eighty-fifth Annual Report, Corcoran Gallery of Art Bulletin* 8, no. 3 (June 1956), 6, 23, 24 (illus.)

1966

*A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), 37 (illus.), 38

1967

*Robert Salmon: The First Major Exhibition* (exh. cat. DeCordova Museum, Lincoln, Mass., 1967), n.p.

1971

John Wilmerding, *Robert Salmon: Painter of Ship and Shore* (Salem, Mass., Peabody Museum of Salem, 1971), xvi, 54, 107

1974

John Wilmerding, “Robert Salmon’s ‘Boston Harbor from Castle Island,’” *Arts in Virginia* 14, no. 2 (Winter 1974): 22, 23 (illus.)

1991

John Wilmerding, “Robert Salmon’s Boston Patrons,” in Wilmerding, *American Views: Essays on American Art* (Princeton, N.J.: Princeton University Press, 1991), 169, 170 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 46 (color illus.)

2003

John Carl Warnecke, “The Rescue and Renaissance of Lafayette Square,” *White House History* [Journal of the White House Historical Association] 13 (Summer 2003): 33 (illus.)

2011

Ann Prentice Wagner, “*Boston Harbor* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 86–87 (color illus.)

### Related Works

None.

### Notes

- Victor Spark to Hermann Warner Williams Jr., 27 November 1954, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives.
- “Authorization for Purchase of Work of Art,” 11 March 1955, CGA Curatorial Files.
- See 3 February 1961 Loan Receipt, Curatorial Records, Registrar’s Office,

Loans of Works of Art–In & Out 1960–61, CGA Archives.

4. See Exhibition History, Registrar’s Card Catalogue, CGA Registrar’s Office. Not cited in “Loans Out,” Box 12, Folder 32, CGA Archives. See loan refusal explanation, 13 August 1974, CGA Archives.

George Caleb Bingham (Augusta County, Va., 1811–Kansas City, Mo., 1879)

### *Cottage Scenery*, 1845<sup>1</sup>

Oil on canvas, 25 ½ × 30 in. (65 × 76 cm)

Museum Purchase, Gallery Fund and gifts of Charles C. Glover, Jr., Orme Wilson and Mr. and Mrs. Landsell K. Christie, 61.36

## Technical Notes

### EXAMINER

Dare Myers Hartwell, May 18, 2007

### SIGNATURES AND INSCRIPTIONS

Signed lower left in thin, dark paint “G.C. Bingham.” The signature is in good condition. It was applied to wet paint and is the same palette as the painting.

### LABELS

There are two labels on the backing board:

- 1) Exhibition label from the National Gallery of Art for *George Caleb Bingham*, 1990, Cat. #G3;
- 2) Exhibition label from The St. Louis Art Museum for *George Caleb Bingham*, Cat. # P-3.

### MAJOR TREATMENT HISTORY

There are no treatment records prior to the painting’s acquisition by the Corcoran in 1961. However, the painting had been treated before coming into the collection as Robert Scott Wiles noted in a 1982 Condition Report that the tacking margins had been removed and an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive. (Corcoran conservators were no longer doing glue/paste linings in this period.) Wiles removed the old glue lining and attached another auxiliary lining fabric using a wax-resin adhesive, mounted the painting on a replacement stretcher, removed the old surface coating, and revarnished and retouched the painting.

### SUPPORT

The support is a plain-weave fabric mounted on a modern replacement stretcher. It appears to be medium-to-fine weight, but this is difficult to determine for certain since the thick ground obscures the canvas weave and the tacking margins have been removed.

### GROUND

The opaque white ground is thickly applied to give a smooth surface with little or no canvas texture visible. There is evidence of under-drawing in a bright, orangish-red paint; it is possible that there is a fully developed monochromatic underpainting.<sup>2</sup>

### PAINT

The paint is generally fluid and opaque. Only scattered highlights display a thicker paint with a low impasto, found primarily in the pale green foliage on the foreground tree trunk and in touches of white around the cottage and clouds. Less dense areas of foliage and secondary features, such as the birds and cattle, are rendered with a thin paint that often allows the underlying, more opaque paint layer to show through.

Much of the paint was applied wet-into-wet, including the dense foliage on the left and the subtle blendings of muted colors in the cottage and the terrain. Bingham appears to have first laid in the

sky including some of the clouds, followed by the cottage, the terrain, and the relatively undifferentiated lower layer of dense foliage on the left. The cottage roof may have been left in reserve when the sky was painted.

The trees on the right, all the feathery leaves outlined against the sky, the figures, and the highlights were added in a later session, after the initial painting had dried. Bingham added touches of white to the clouds and reworked small areas of sky around the foliage, introduced individualized branches and leaves in the dense foliage, and added the creamy highlights around the cottage. The figures are painted over the cottage.

Although there is a pronounced craquelure, the paint is in very good condition.

### ARTIST’S CHANGES

No major changes are apparent.

### SURFACE COATING

There is a glossy, synthetic resin varnish.

### FRAME

The silver-gilt and gold-toned frame has a cove molding and a small strip of ornament along the sight edge. Although the simplicity of the frame makes it somewhat difficult to date, according to Steve Wilcox, Frame Conservator at the National Gallery of Art, the profile and silver-gilt finish indicate that it might be somewhat earlier than the painting. However, it is still possible that it is the original frame.

## Provenance

Purchased from the artist by the American Art Union, New York, 1845;

Won by James D. Carhart, Macon, Ga., 1845;<sup>3</sup>

By descent through Carhart Family, Macon, Ga.;

(Berry–Hill Galleries, New York, 1960);<sup>4</sup>

Purchased by Lawrence A. Fleischman, Detroit, 1960;

(Kennedy Galleries, New York);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1961.<sup>5</sup>

## Exhibitions

1845

American Art Union, 1845, cat. no. 98

1961

Indianapolis, John Herron Art Institute, 8 January–5 February 1961, *Romantic America*, cat. no. 4

1967

Washington, D.C., National Collection of Fine Arts, 18 October 1967–1 January 1968; Cleveland Museum of Art, 23 January–10 March 1968; Los Angeles, Art Galleries, University of California, 7 April–19 May 1968. *George Caleb Bingham, 1811–1879*, cat. no. 12

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist



1990

St. Louis Art Museum, 22 February–13 May 1990; Washington, D.C., National Gallery of Art, 15 July–30 September 1990, *George Caleb Bingham*, checklist no. 2

1993

Washington, D.C., Corcoran Gallery of Art, 21 July 1993–13 September 1993, *The Century Club Collection*, unpublished checklist

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1845

*Transactions of the American Art-Union for the Year 1845* (New York: Office of the Evening Post, 1845), 28

1917

Fern Helen Rusk, *George Caleb Bingham, the Missouri Artist* (Jefferson City, Mo.: Hugh Stephens Co., 1917), 33, 120

1958

John Francis McDermott, “George Caleb Bingham and the American Art-Union,” *New-York Historical Society Quarterly* 42, no. 1 (January 1958): 61

1959

John Francis McDermott, *George Caleb Bingham, River Portraitist* (Norman: University of Oklahoma Press, 1959), 50, 53–54

1961

Curtis G. Coley, *Romantic America* (exh. cat. John Herron Art Museum, Indianapolis, 1961), cover (illus.)

1962

Jean M. White, “Lost Canvas is Acquired by Corcoran,” *Washington Post*, 25 April 1962, sec. B, 5

“Accessions of American and Canadian Museums, October–December 1961,” *Art Quarterly* 35, no. 1 (Spring 1962): 70, 78 (illus.)

“Accessions of American and Canadian Museums, January–March 1962,” *Art Quarterly* 35, no. 2 (Summer 1962): 166, 172 (illus.)





of *Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 88–89 (color illus.)

## Related Works

*Landscape: Rural Scenery*, 1845, oil on canvas, 29 × 36 in., the pendant to *Cottage Scenery*, is cited in the following sources:

1990

Michael Edward Shapiro, et al., *George Caleb Bingham* (exh. cat. Saint Louis Art Museum in association with Harry N. Abrams, 1990); Elizabeth Johns, “The ‘Missouri Artist’ as Artist,” 97, 99 (color illus.), 100, 146

1991

Nancy Rash, *The Painting and Politics of George Caleb Bingham* (New Haven: Yale University Press, 1991), 54–58, 56 (illus.)

1993

Michael Edward Shapiro, *George Caleb Bingham* (New York: Harry N. Abrams, in association with National Museum of American Art, 1990), 42 (color illus.), 45, 51

2008

*American Paintings, Drawings & Sculpture* (auction cat. Sotheby’s, New York, 22 May 2008), 30 [lot 17]; Property from the Estate of Barbara Bingham Moore

Thomas Quick, *An American Vision I* (New York: Godel & Co., Inc., 2008), 28, 29 (illus.)

## Notes

**1.** Bingham began painting his western genre pictures after his return to Missouri from Washington, D.C. in the winter of 1844–1845. *Cottage Scenery* was purchased by the Art-Union in December of 1845. See Shapiro (1993), 44, and McDermott (1959), 48–50.

**2.** According to James Roth, Bingham is known to have purchased commercially prepared canvas, and he notes underpainting on a Bingham portrait “in full monochromatic scale with a vivid carmine color.” See “A Unique Painting Technique of George

Caleb Bingham,” *Bulletin of the American Group – The International Institute for Conservation of Historic and Artistic Works*, 1971, 120–23.

**3.** *Transactions of the American Art-Union for the Year 1845* (New York: Office of the Evening Post, 1845), 28

**4.** See Bruce Weber to Jenny Carson, email correspondence, 15 November 2006, CGA Curatorial Files.

**5.** Board of Trustees Meeting Reports, 27 April 1959–28 April 1962, CGA Archives.

1963

Maurice E. Bloch, “George Caleb Bingham and his Landscape ‘Method,’” *Corcoran Bulletin* 13 (October 1963): 3, 4 (illus.), 6–9

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 76 (illus.), 77

1967

National Collection of Fine Arts, *George Caleb Bingham, 1811–1879* (exh. cat. National Collection of Fine Arts, Washington, D.C., 1967), 40–42, 41 (illus.)

Maurice E. Bloch, *George Caleb Bingham: The Evolution of an Artist* (Los Angeles: University of California Press, 1967), 171, 172, 177–79, n.p. (color illus.)

Maurice E. Bloch, *George Caleb Bingham: A Catalogue Raisonné* (Los Angeles: University of California Press, 1967), 54

1975

Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 19

Albert Christ-Janer, *George Caleb Bingham: Frontier Painter of Missouri* (New York: Harry N. Abrams, 1975), n.p. (color illus.)

1983

Henry Adams, “A New Interpretation of Bingham’s Fur Traders Descending the Missouri,” *Art Bulletin* 65, no. 4 (December 1983): 675

1986

Maurice E. Bloch, *The Paintings of George Caleb Bingham: A Catalogue Raisonné* (St. Louis: University of Missouri Press, 1986), 65 (illus.)

1990

Michael Edward Shapiro et al., *George Caleb Bingham* (exh. cat. Saint

Louis Art Museum in association with Harry N. Abrams, 1990); Elizabeth Johns, “The ‘Missouri Artist’ as Artist,” 96 (color illus.), 97, 99 (color illus.), 100, 146

1991

Nancy Rash, *The Painting and Politics of George Caleb Bingham* (New Haven: Yale University Press, 1991), 54–58, 55 (illus.)

1993

Michael Edward Shapiro, *George Caleb Bingham* (New York: Harry N. Abrams, in association with National Museum of American Art, 1990), 44–45, 51, 42 (color illus.)

2001

Richard L. Archey, “Politics in Art: The Example of the American Frontier Artist George Caleb Bingham” (M.A. thesis, California State University Dominguez Hills, 2001), 53, 54

2002

W. Barksdale Maynard, *Architecture in the United States, 1800–1850* (New Haven: Yale University Press, 2002), 28, 29 (illus.)

2003

Cristina Klee, “The Happy Family and the Politics of Domesticity, 1840–1870” (Ph.D. diss., University of Delaware, 2003), 81, 294 (illus.)

2005

Paul C. Nagel, *George Caleb Bingham: Missouri’s Famed Painter and Forgotten Politician* (Columbia: University of Missouri Press, 2005), 53

2008

*American Paintings, Drawings & Sculpture* (auction cat. New York, Sotheby’s, 22 May 2008), 30 [lot 17]

2011

Emily Dana Shapiro, “*Cottage Scenery* [cat. entry],” in *Corcoran Gallery*

Thomas Sully (Horncastle, England, 1783–Philadelphia, 1872)

### Andrew Jackson, 1845

Oil on canvas, 98 7/16 × 61 5/16 in. (246.6 × 155.7 cm)  
Gift of William Wilson Corcoran, 69.49

## Technical Notes

### EXAMINER

Dare Myers Hartwell & Sian Jones, July 31, 2008

### SIGNATURES AND INSCRIPTIONS

Signed bottom left “TS 1845.”; T and S touch one another so that the top bars of the T and the S are the same brushstroke. The thin, fluid, semitransparent paint is light brown in tone. It is abraded overall and damaged where impasto has been flattened. Touches of a thicker, more opaque paint may belong to the artist or may be from a long-ago restoration. The signature was applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

In the Curator’s Journal on June 19, 1876, there is a reference to “repairs” having been made to the painting before it was purchased by Mr. Corcoran. In 1888 the picture was cleaned and varnished by J. G. Fletcher. In 1890 the varnish was removed and the painting was “... glazed with the same medium with which the picture was painted” by J. G. Hopkins. In 1895 the varnish was again removed and an amber varnish applied. In 1933 L. J. Kohlmer attached an auxiliary lining fabric to the reverse of the canvas using a glue/paste adhesive. The painting was then mounted on a new stretcher, cleaned, varnished, and retouched. In 1977 Robert Scott Wiles removed Kohlmer’s glue lining and relined the painting using a wax-resin adhesive. After mounting the painting on a new stretcher, he removed the old varnish, revarnished the painting, and retouched losses.

### SUPPORT

The support is a coarse, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins are intact although trimmed, and there is cusping in the threads on two sides. Robert Scott Wiles’s treatment report notes an L-shaped tear at the center left edge.

### GROUND

There is a smooth, off-white, opaque ground, perhaps artist-prepared, based on cusping found along bottom and left edges. (The tacking margins are primed but at least partially painted, indicating that the canvas was attached to a flat surface for painting.)

There may be touches of underdrawing in a dark medium visible around the facial features and hand; an intermittent dark vertical line through the smoke, c. 1 ¼ inches from left edge, may represent the left design boundary drawn by Sully.

### PAINT

Sully employed both thin paint and thick paint. In some areas the paint is so thin that it actually runs down the canvas and in other areas it is applied more as a paste that at times appears to have been smoothed with a palette knife. He used both dry brushes, dragging a minimum of dry paint over a dry layer underneath, and brushes

heavily loaded with medium-rich paint. His brushwork is confident and appears to involve minimum reworking. It remains visible in primary design features but in large areas of the background it has been blended to create a smooth surface. He exploits glazing and scumbling (especially apparent in the white smoke) with great success, creating transparent darks and opaque midtones and lights.

Since this portrait was not painted from life, Sully may not have followed his usual sequencing pattern corresponding to the subject’s sittings. However, he does seem to have worked in stages in which the composition is brought to the same degree of finish and then allowed to dry before proceeding to the next layer. After making an initial sketch which may have been limited to the facial features and an outline of other key parts of the figure, Sully blocked in the design and color values using semi-transparent paint in earth tones that vary from a warm yellowish brown to a redder brown and perhaps even a dark brown. During the next stage he added the first layer of local color starting with the darker tones. On subsequent days he added mid-value tones followed by detail, highlights, and glazing. According to Sully’s register of paintings, the painting was in his studio for a total of 24 days during which he clearly continued to refine the image with brilliant brushwork, glazing, and scumbling.

It is possible that the “repairs” mentioned in the Curator’s Journal of 1876 refer to some extremely fine retouching covering cracks. This retouching is almost imperceptible and might have gone unnoticed without ultraviolet light. It is apparently insoluble and does not reflect the techniques used by past conservators at the Corcoran.

Much of the impasto has been flattened by past linings.

### ARTIST’S CHANGES

In the smoke above the lower edge of the writing paper, a darker, more opaque area, c. 6 × 6 inches, might indicate a design change.

### SURFACE COATING

There is a synthetic resin varnish. In addition, examination under ultraviolet light shows that previous removal of natural resin varnish was carried out in an uneven fashion, leaving behind large streaks of disturbed varnish. Gloves, document, and background smoke on the proper right are substantially free of old varnish but the face retains a thin layer. Blanching in this old natural resin varnish is causing some haziness in parts of the painting.

### FRAME

The frame is gilded wood with a wide cove molding and a narrow band of cast composition ornament near the liner. The original gilding is now covered by bronze powder paint on the surface and possibly a second layer of gesso and gilding. The frame is a nineteenth-century one, but it has not been determined if it is as old as the painting.

## Provenance

Collection of the Artist, Philadelphia, as late as 1857;<sup>1</sup>

Purchased by Jacob Thompson, Washington, D.C.;

Purchased by John F. Coyle, Washington, D.C.;





Purchased by William Wilson Corcoran, Washington, D.C.; Gift of William Wilson Corcoran to the Corcoran Gallery of Art, Washington, D.C, 10 May 1869.<sup>3</sup>

## Exhibitions

1845 Philadelphia, Artists' Fund Society Hall, 27 October–November 1845, *Tenth Annual Exhibition of the Artists' Fund Society of Philadelphia and the Pennsylvania of Fine Arts*, cat. no. 1<sup>4</sup>

1857 Washington, D.C., Washington Art Association, 10 March–19 May 1857, *First Annual Exhibition of the Washington Art Association*, cat. no. 7

1950 Washington, D.C., National Gallery of Art, 29 June–19 November 1950, *Makers of History in Washington*, cat. no. 29

1972 Washington, D.C., Corcoran Gallery of Art, 6 October–6 November 1972, *The Great Game of Politics*, unpublished checklist

1990 Washington, D.C., National Portrait Gallery, 9 November 1990–13 January 1991; Nashville, Tennessee State Museum, 18 February–28 April 1991, *Old Hickory: A Life Sketch of Andrew Jackson*, cat. with no checklist

2008 Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

Thomas Sully's Register of Paintings, 8 July 1845, 90, Manuscript Division, New York Public Library, and microfilm reel N18, frame 50, Archives of American Art, Smithsonian Institution, Washington, D.C.

Thomas Sully's Journal, 2 August 1845, Manuscript Division, New York Public Library, and microfilm reel N16, frame 586, Archives of American Art, Smithsonian Institution, Washington, D.C.

1874 "The Corcoran Gallery: An Hour's Stroll through the Collection," *Washington Evening Star*, 17 January 1874, 1

X. A., "The Art Gallery in Washington," *New York Evangelist*, 19 February 1874, 2

"The Corcoran Gallery," *New York Evening Post*, 6 April 1874, 1

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1875 "The Corcoran Gallery of Art, in Washington," *Art Journal* 1 (1875): 144

1877 19 June 1877, William MacLeod's Curator's Journals, Director's Records, CGA Archives

1880 W.W. Corcoran to William A. Bryan, 7 January 1880, Outgoing Letterbook 78, no. 16, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

W.W. Corcoran to Mrs. M. E. Morsell, 26 May 1880, Outgoing Letterbook 78, no. 537, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1890 "Some Incidents in the Life of the Late William Wilson Corcoran," n.d., William MacLeod Papers, 1839–1890, MS 325, Historical Society of Washington, D.C.

1903 James Henry Moser, "Art Topics," *Washington Post*, 19 April 1903, 2

1909 Charles Henry Hart, *Register of Portraits Painted by Thomas Sully, 1801–1871* (Philadelphia, 1909), 89

1912 Helen Weston Henderson, *Art Treasures of Washington* (Boston: L.C. Page Co., 1912), 104

1914 William Tindall, *Standard History of the City of Washington from a Study of the Original Sources* (Knoxville, Tenn.: H. W. Crew, 1914), 485

1921 Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully* (Philadelphia: 1921; reprint, New York: Da Capo Press, 1970), 187

1939 Elisabeth Rae Lewis, "Museum Treasure of the Week," *Washington Post*, 25 June 1939, sec. A, 5

1943 Armand Hammer, "The Corcoran Gallery of Art: American Art at its Best," *The Compleat Collector* 3, no. 5 (March 1943): 9 (illus.)

1944 Charles M. Wiltse, *John C. Calhoun, Naturalist, 1782–1828* (Indianapolis: Bobbs-Merrill, 1944), 161 (illus.)

1947 "Andrew Jackson: A Portrait by Thomas Sully," *Christian Science Monitor*, 2 January 1947, 10 (illus.)

1950 *Makers of History in Washington, 1800–1950* (exh. cat., National Gallery of Art, Washington, D.C., 1950), 54 (illus.)

1953 James D. Breckenridge, "Portraits of Americans," *Corcoran Gallery of Art Bulletin* 6, no. 1 (February 1953): n.p. (illus.)

1960 Virgil Barker, *American Painting* (New York: Bonanza Books, 1960), 406

1961 Leslie Judd Alexander, "Backbone of the Corcoran Gallery," *Washington Post, Times Herald*, 25 June 1961, sec. G, 6

1963 Ralph Andrist, *Andrew Jackson* (New York: American Heritage Junior Library, 1963), 88 (illus.)

1965 George Dangerfield, *The Awakening of American Nationalism 1815–1828* (New York: Evanston, London: Harper & Row, 1965), n.p. (illus.)

1966 Dorothy W. Phillips, *A Catalogue of the Collection of Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 47 (illus.), 48

1968 Henry F. Graff and John A. Krout, *The Adventure of the American People*, 2nd ed. (Chicago: Rand McNally & Co., 1968), 187 (illus.)

*50 American Masterpieces: 200 Hundred Years of Great Paintings* (New York: Shorewood Publishers, Inc., 1968), n.p. (color illus.)

1972 Vincent Price, *Vincent Price Treasury of American Art* (Waukesha, Wisc.: Country Beautiful Corporation, 1972), 56 (illus.)

1973 Joseph Newman, ed., *200 Years: A Bicentennial Illustrated History of the United States* (Washington, D.C.: U.S. News and World Report, Inc., 1973), 234, 235 (color illus.)

1975 Frank Getlein, "Bill Corcoran's Collection IS America," *The Art Gallery* 18, no. 4 (January 1975), 16

Marchal E. Landgren, "American Paintings at the Corcoran Gallery of Art," *Antiques* 157, no. 5 (November 1975): 946 (illus.)

1976 [Davira Spiro Taragin], "William Wilson Corcoran," in *Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 19 (illus.), 23

George E. Frakes and W. Royce Adams, *From Columbus to Aquarius: An Interpretive History* (Hinsdale, Ill.: Dryden Press, 1976), vol. 1, 173 (illus.)

1980 Robert C. Post, ed., *Every Four Years* (Washington, D.C.: Smithsonian Institution Press, 1980), 66 (illus.)

1983 Henry F. Graff, *This Great Nation* (Chicago: Riverside Publishing Co., 1983), 319

1990 James Barber, *Old Hickory: A Life Sketch of Andrew Jackson* (exh. cat. National Portrait Gallery, Washington, D.C., 1990), 118, 119 (color illus.)

1991 John D. Winthrop, Miriam Greenblatt, and John S. Bowes, *The Americans: A History* (Evanston, Ill.: McDougal, Littell, 1991), 256 (illus.)

James Barber, *Andrew Jackson: A Portrait Study* (Washington, D.C.: National Portrait Gallery, 1991), 208–10, 210 (illus.), 219 n. 9

1992 Lillian B. Miller, *In Pursuit of Fame: Rembrandt Peale, 1778–1860* (Washington, D.C.: National Portrait Gallery, Smithsonian Institution with Seattle: University of Washington Press, 1992), 143

1993 Jim Hewitson, *Tam Blake & Co.: The Story of the Scots in America* (Great Britain: Canongate, 1993), 196 (illus.)

1995 Richard F. O'Donnell, "Old Hickory Rides Again: Generals as Presidents," *American Civilization* 1, no. 2 (Washington, D.C.: The Progress and Freedom Foundation, January 1995), 8 (illus.)

2000 Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 45, 54 (color illus.)

2001 Norman Risjord, *Representative Americans, The Romantics* (Lanham, Md.: Rowman & Littlefield, 2001), 32 (illus.)

2005 John Clubbe, *Byron, Sully, and the Power of Portraiture* (Burlington, Vt.: Ashgate Publishing Company, 2005), 164

2011 Ellen G. Miles, "Andrew Jackson [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 28, 90–91 (color illus.)

## Related Works

*Andrew Jackson*, charcoal on paper, Detroit Institute of Arts, Gift of Mrs. Walter O. Briggs<sup>5</sup>

*Andrew Jackson*, oil on paperboard, 177⁄8 × 121⁄8 in. (45.47 × 30.86 cm), Corcoran Gallery of Art, Gift of Mr. John D. Shapiro, 1986.44

## Notes

- ↑ *Catalogue of the Works of Art Comprising the First Annual Exhibition of the Washington Art Association* (Washington, D.C.: Polkinhorn's Steam Job Office, 1856), 3, in Francis Coleman Rosenberger, ed., *Records of the Columbia Historical Society of Washington, D.C., 1963–65* (Washington, D.C.: Columbia Historical Society, 1966), 141.
- ↑ 19 June 1877, William MacLeod's Curator's Journals, Director's Records, CGA Archives, and Barber (1991), 219 n. 7. "Some Incidents in the Life of the Late William Wilson Corcoran," William McLeod Papers, Historical Society of Washington, D.C., states his name as "John T. Coyle."
- ↑ 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives.
- ↑ "The Picture Galleries [exh. review]," *Philadelphia North American*, 27 October 1845, 2, and "The Annual Exhibition," *Christian Observer* 24, no. 44 (31 October 1845): 175.
- ↑ Color reproduction courtesy of Detroit Institute of Arts, CGA Curatorial Files.

Severin Roesen (Germany, 1815/16; United States, after 1872)

### *Still Life, Flowers and Fruit*, 1848

Oil on canvas, 36 × 26 in. (91.44 × 66.04 cm)

Museum Purchase through the gift of Orme Wilson, 61.20

#### Technical Notes

The Technical Notes for this painting were not completed as part of this project.

#### Provenance

(James Graham and Sons, New York);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1961.<sup>1</sup>

#### Exhibitions

1963

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1978

Washington, D.C., Corcoran Gallery of Art, 10 December 1978–25 March 1979, *The Object as Subject*, unpublished checklist

1984

New York, Whitney Museum of American Art, 29 February–20 May 1984, *Reflections of Nature: Flowers in American Art*, catalogue with unnumbered checklist

1990

Washington, D.C., National Gallery of Art, 6 February–30 March 1990, installed with permanent collection

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 18

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

#### References

1962

*Corcoran Gallery of Art Bulletin* 12, no. 2 (May 1962): 10

1971

William H. Gerdts and Russell Burke, *American Still-Life Painting* (New York: Praeger Publishers, 1971), 58 (detail), 61, 71 (illus.)

1972

William H. Gerdts, “On the Tabletop: Europe and America,” *Art in America* 60 (September–October 1972): 63 (color illus.)

Maurice A. Mook, “Severin Roesen, the Williamsport Painter,” *Lycoming College Magazine* 25, no. 6 (June 1972): 33, 37 (illus.)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973) vol. 1, 125, 125 (illus.)

1975

Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 16 (color illus.)

Marchal E. Landgren, “American Paintings at the Corcoran Gallery of Art, Washington, D.C.,” *Antiques* 108, no. 5 (November 1975): 950 (illus.)

1976

William H. Gerdts, “A Still Life by Severin Roesen,” *Register of the Museum of Art* 5, no. 3 (1976): 33 (illus.)

Lois Goldreich Marcus, *Severin Roesen: A Chronology* (Williamsport, Pa.: Lycoming County Historical Society and Museum, 1976), 9, 10 (illus.), 52

1981

William H. Gerdts, “American Still–Life Painting: Severin Roesen’s Fruitful Abundance,” *Worcester Art Museum Journal* 5 (1981–82): 9 (illus.)

1984

Ella M. Foshay, *Reflections of Nature: Flowers in American Art* (exh. cat. Whitney Museum of American Art, New York, 1984), 104 (color detail), 108 (color illus.)

1988

Judith Hansen O’Toole, “Earliest Known Roesen with Landscape Motif Discovered,” *American Art Journal* 20, no. 4 (1988): 99

1990

Donald Goddard, *American Painting* (New York: Hugh Lauter Levin Associates, 1990), 122, 123 (color illus.)

1992

Judith Hansen O’Toole, *Severin Roesen* (Lewisburg, Pa.: Bucknell University Press, 1992), 31, n.p. (color illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 58 (color illus.)

Irwin Richman, *Pennsylvania German Arts: More Than Hearts, Parrots, and Tulips* (Atglen, Pa.: Schiffer Books, 2000), 144 (illus.)

2011

Lisa Strong, “Still Life, Flowers and Fruit [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 92–93 (color illus.)

#### Related Works

None.

#### Notes

<sup>1</sup> Board of Trustees Regular Quarterly Trustees Meeting Reports, 27 April 1959–Meeting, 24 April 1964, Board of Trustees Meeting Reports, 28 April 1962.



Thomas Doughty (Philadelphia, 1793–New York City, 1856)

### *View on the Hudson in Autumn, 1850*<sup>1</sup>

Oil on canvas, 34 7⁄8 × 48 3⁄4 in. (86.5 × 122.5 cm), Image size: 34 7⁄8 × 48 in. (86.5 × 122 cm)  
Gift of William Wilson Corcoran, 69.70

## Technical Notes

### EXAMINER

Dare Myers Hartwell, November 15, 2007

### SIGNATURES AND INSCRIPTIONS

None. (On a conservation examination card dated 12/15/49 [CGA Conservation Files], H.F. Cross notes the following signature at lower right center: T DOUGHTY, with D, O, H, Y indicated by dots instead of solid lines. Dare Hartwell, Sarah Cash, and Emily Shapiro were not able to locate this signature. However, 4 in. from bottom and 9 in. from right there are lines that resemble writing but are not decipherable as any definite letters. Some of these lines are under a fairly transparent green surface layer.)

### MAJOR TREATMENT HISTORY

The painting was varnished in 1887 by J.G. Fletcher and again in 1897, this time with “amber” by F.S. Barbarin. According to notations in the file, at a later date an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive and the painting was mounted on a replacement stretcher. Based on the age, adhesive, and replacement stretcher type, this lining was probably done by L.J. Kohlmer in the 1930s–40s. In 1967 Russell Quandt infused the painting with wax (apparently through Kohlmer’s glue lining), remounted it on the existing stretcher, removed the varnish, retouched losses, and applied a new surface coating.

### SUPPORT

The support is a plain-weave, medium-coarse fabric mounted on a replacement stretcher. The tacking margins have been retained. Along the right edge the tacking margin extends onto the face of the painting by c. 1⁄4 in.

### GROUND

There is an opaque, cream-colored ground, thinly applied so that it does not conceal the pattern of the canvas weave (which also may have become more pronounced during lining). The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

Some areas, such as the sky, water, and cottage, have a fairly solid buildup of fluid, opaque paint, but in the landscape much of the paint is applied by scumbling and glazing which leaves a thin paint layer. Touches of very low impasto can be found in the highlights of the foreground foliage and the clouds.

Doughty began working with at least a rudimentary drawing. Evidence of underdrawing is found along the horizon line on the right and in the outline at the top center of the lower range of pink clouds. He applied a layer of blue for the sky and then later scumbled clouds in shades of pink and gray over the blue. Highlights were added with a few liquid brushstrokes.

The basic features of the landscape, including the hills, terrain, trees and bushes, were also blocked in with a scumbling-type brushstroke. Later Doughty added details to the landscape. For example, the branches of the three prominent trees on the right were painted on top of the yellow, red, and green scumbled leaves respectively. In the foreground Doughty used brushwork to indicate the foliage on the bushes but it is not particularly distinctive brushwork, being either somewhat schematic or stippled. The house and surrounding lawn are more solidly painted. The figures were painted over the landscape.

The painting has numerous tiny flake losses but is otherwise in good condition.

### ARTIST’S CHANGES

There are no apparent artist’s changes.

### SURFACE COATING

There is a synthetic resin varnish in satisfactory condition. In addition, under ultraviolet light an irregular fluorescence in the landscape indicates that old natural resin varnish has not been completely removed in this area.

### FRAME

The rococo frame is of the period or slightly earlier, and is probably original, particularly given that the painting was purchased by William Wilson Corcoran two years after it was completed. It is wood with elaborate gilded composition ornament, a curvilinear outer edge, and narrow spandrels at the top sight edge. There are elaborate cartouches at the corners and in the center of each side. Extending out from the cartouches are twining flowers in high relief on a striated ground. Numerous small sections of ornament are missing and the original gilding has been covered with metallic paint.

## Provenance

(Williams, Stevens & Williams, New York, by 1852);

Purchased by William Wilson Corcoran, Washington, D.C., and July 1852;<sup>3</sup>

Acquired through Board Meeting action by the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>4</sup>

## Exhibitions

1950

New York, Century Association, 11 January–26 February 1950, *Paintings of the Hudson River*, unpublished checklist<sup>5</sup> (as *Autumn on the Hudson*)

1966

Washington, D.C., Corcoran Gallery of Art, *Past and Present: 250 Years of American Art*, 15 April–30 September 1966, unpublished checklist<sup>6</sup> (as *Autumn on the Hudson*)

1971

Moscow, United States Embassy, Department of State, 30 October 1971–20 February 1973<sup>7</sup>





1973

Philadelphia, Pennsylvania Academy of the Fine Arts, 19 October–2 December 1973; Washington, D.C., Corcoran Gallery of Art, 14 December 1973–27 January 1974; Albany Institute of History and Art, 14 February–7 April 1974, *Thomas Doughty, 1793–1856: An American Pioneer in Landscape Painting*, cat. no. 49 (as *Autumn on the Hudson*)

1976

Washington, D.C., 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *Autumn on the Hudson*)<sup>8</sup>

1978

“Michigan Art Train,” 2 March–July 1978<sup>9</sup>

1979

Tampa, Fla., Tampa Museum of Art, 15 September–3 December 1979, *Romantic America: The Middle Decades of the 19th Century*, cat. no. 39 (as *Autumn on the Hudson*)

2009

Saratoga Springs, N.Y., Tang Teaching Museum and Art Gallery, 18 July 2009–14 March 2010, *The Hudson*

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1852

William Wilson Corcoran to Messrs. Williams, Stevens & Williams, Washington, D.C., 13 July 1852, Outgoing Letterbook 31, no. 61, W.W. Corcoran Papers, Library of Congress, Washington, D.C.

1857

Charles Lanman. *Catalogue of W. W. Corcoran’s Private Gallery* (1857): 10, cat. no. 24 (as *View on the Hudson in Autumn*)

1859

“Fine Arts Gossip,” *Home Journal* (26 November 1859): 2 (as *Autumn*)

1867

Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and Son; London: Sampson Low and Co., 1867; reprint, New York: James F. Carr, 1966), 631 (as *Autumn on the Hudson*)

1871

Jane Hanley, “Art Galleries: What May Be Seen in Washington,” *New York Evening Post*, 21 October 1871, 5

1874

Mary E. P. Boulogny, *A Tribute to W. W. Corcoran of Washington City* (Philadelphia: Porter and Coates, 1874), 79–80 (as *Autumn on the Hudson*)

*Catalogue of the Paintings, Statuary, Casts, Bronzes, &c. of the Corcoran Gallery of Art* (Washington, D.C.: Gibson Brothers Printers, 1874), cat. no. 91 (as *Autumn on the Hudson*)

Winslow M. Watson, “A Washington Philanthropist: Sketch of William Wilson Corcoran,” *Appletons’ Journal of Literature, Science, and Art* 11, no. 250 (3 January 1874): 10

“Art in Washington,” *New York Times*, 20 January 1874, 3 (as *The Hudson in Autumn*)

“Art at the National Capital,” *International Review* 1, no. 3 (May 1874): 335–36 (as *Autumn on the Hudson*)

1875

“The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 144

1878

William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C., 1878), 44

1882

S. G. W. Benjamin, “The Corcoran Gallery of Art,” *Century* 24, no. 6 (October 1882): 823 (as *Autumn Scene on the Hudson*)

1890

“The Fine Arts,” *Boston Daily Evening Transcript*, 27 December 1890, 6 (as *Autumn Scene on the Hudson*)

1895

William H. Downes and F. T. Robinson, “Our American Old Masters,” *New England Magazine* 19, no. 3 (November 1895): 301.

1904

Leila Mechlin, “The Corcoran Collection in Washington,” *Booklovers Magazine* 4, no. 1 (1904): 30

1908

Edwina Spencer, “The Story of American Painting, V. The Development of Landscape and Marine Painting,” *Chautauquan* 49, no. 3 (February 1908): 386

1939

Elizabeth Ray Lewis, “Museum Treasure of the Week,” *Washington Post*, 9 July 1939, Magazine sec. 5 (and illus.)

1947

Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 9

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 54–55 (as *Autumn on the Hudson*)

1971

“Thomas Doughty,” *Fine Art Source Material Newsletter* 1, no. 1 (January 1971): 4, cat. no. 8 (as *Autumn on the Hudson*)

1972

John K. Howat, *The Hudson River and Its Painters* (New York: Viking Press, 1972), 103 (color illus.), 164 (as *Autumn on the Hudson*)

1973

Frank Goodyear Jr., *Thomas Doughty, 1793–1856: An American Pioneer in Landscape Painting* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia, 1973), 18, 30 [cat. entry], pl. 49 (color illus.) (as *Autumn on the Hudson*)

1974

John K. Howat, “The Thomas Doughty Exhibition [exh. review],” *American Art Review* 1, no. 2 (January–February 1974): 104 (color illus.), 106 (as *Autumn on the Hudson*)

1975

Marchal E. Landgren, “American Paintings at the Corcoran Gallery of Art, Washington, D.C.,” *Antiques* 108, no. 5 (November 1975): 955, 955 (illus.) (as *Autumn on the Hudson*)

1979

Richard B. K. McLanathan, *Romantic America: The Middle Decades of the 19th Century* (exh. cat. Tampa Museum of Art, Tampa, Fla., 1979), 54 (as *Autumn on the Hudson*)

1989

Louise Minks, *The Hudson River School* (New York: Crescent Books, 1989), 20, 36–37 (color illus.) (as *Autumn on the Hudson*)

1985

Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth-Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985) (as *Autumn Afternoon on the Hudson* and *Autumn on the Hudson*), cover (color detail), 10, 26 (color illus.), 27

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 42, 49 (color illus.) (as *Autumn Scene on the Hudson*)

2010

Kathryn Davis, “Shad Run,” in *Lives of the Hudson*, ed. Ian Berry and Tom Lewis (exh. cat. The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, N.Y.; Munich, Berlin, London, New York: DelMonico Books, 2010): 81 (color illus.), 210, 219 (color illus.)

2011

Franklin Kelly, “*View on the Hudson in Autumn* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 20, 94–95 (color illus.)

## Related Works

None.

## Notes

- The title was changed from *Autumn Scene on the Hudson* to *View on the Hudson* in accordance with American Paintings Catalogue policy, which restores titles to the title used during the artist’s lifetime. Lisa Strong, CGA Research Fellow, to Registrar, memorandum, 29 March 2006, CGA Curatorial Files.
- Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1940*, CGA Archives, provides a date of 1850, although Doughty states that he worked little in the year 1850 due to illness. Thomas Doughty, “My Dear Sir . . .,” *Home Journal* 3, no. 1 (21 June 1851): 3.
- W.W. Corcoran to Messrs. Williams, Stevens & Williams, 13 July 1852, Outgoing Letterbook 31, no. 61, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.
- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- Director to Robert McIntyre, 14 December 1949, Curatorial Records, Registrar’s Office, Loans of Works of American Art–In & Out 1874–1952, CGA Archives.
- Curatorial Records, Exhibition Files 7 January–3 June 1966, CGA Archives.
- 30 October 1971 and 14 February 1973 Loan Receipts, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1971–2, CGA Archives.
- Unpublished checklist, Curatorial Records, Exhibition Files 24 January–4 March 1976, CGA Archives.
- 10 February 1978 Loan Receipt and Davira S. Taragin to Edward Nygren, 5 December 1977, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1977–78, CGA Archives.

Daniel Huntington (New York City, 1816–New York City, 1906)

### *Mercy's Dream*, 1850

Oil on canvas, 89<sup>5</sup>/<sub>8</sub> × 66 in. (227.6 × 167.6 cm)  
Gift of William Wilson Corcoran, 69.67

## Technical Notes

### EXAMINER

Dare Myers Hartwell, August 23, 2006

### SIGNATURES AND INSCRIPTIONS

Signed lower left on the rocks in black paint “D Huntington/This 2nd picture of Mercy’s Dream/painted 1850.” The signature is in good condition except for a scratch through “This”. It was applied to dry paint and is the same palette as the painting.

### LABELS

There is a label in the file for a Corcoran exhibition *Conservation in the Museum*, 1972.

### MAJOR TREATMENT HISTORY

In 1888 the painting was cleaned and varnished by J. G. Fletcher. In 1890 the varnish was removed and replaced with a coating of mastic by J. G. Hopkins. In 1892 the painting was [surface?] cleaned and backed with waterproof paper by F. S. Barbarin; bloom was also removed from the varnish at that time and later in the year. In the second instance the bloom was said to have been caused by the damp atmosphere that filled the gallery for two days during the encampment of the Grand Army of the Republic; removal of the bloom with a damp sponge and by polishing with a silk handkerchief was not entirely successful. In 1932–33 L. J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive, mounted it on a new stretcher, and cleaned, varnished, and presumably retouched the painting. In 1947 the painting was noted as being in poor condition with cleavage in the paint layer. In 1971 Robert Scott Wiles removed Kohlmer’s glue/paste lining, relined the painting using a wax-resin adhesive, mounted it on a new stretcher, removed the old surface coatings, applied a new varnish, and retouched the losses.

### SUPPORT

The support is a medium-weight, twill-weave fabric mounted on a modern replacement stretcher. Only vestiges of the tacking margins remain.

### GROUND

There is a creamy white ground that does not obscure the twill weave of the canvas. It was probably commercially applied, based on the fact that, although the remaining tacking margins are in poor condition, the ground does appear to extend onto them and to have been a dry layer at the time of original stretching. Next to the ground is a reddish-brown, sometimes almost salmon-colored undertone. It is very thin in many areas but more opaque in the figures. This could be either a fully developed painted sketch or an imprimatura. If the latter, it is likely that Huntington was continuing a practice he learned in Thomas Couture’s atelier for adding vibrancy to a painting, which he described as follows: “After making the outline of the picture in charcoal, oil, and turpentine, Couture rubbed over the

canvas a transparent, warm tint of a deep-toned salmon-color.” (G.W. Sheldon, *American Painters* [New York: Benjamin Blom, Inc., 1972; first published 1879], 71).

### PAINT

The design is built up in thin layers of fluid paint, to a large extent applied wet-into-wet. The paint is smoothly blended in the flesh tones and hair, but in other areas the design is formed by broad, loose brushstrokes that both define form and create interesting visual effects. In the left foreground, for example, the highlights on the rocks are broad squiggles of brownish-gray paint, grasses are created with bright green brushstrokes of varying thickness, and the folds in Mercy’s proper right sleeve are defined by obvious brushstrokes of creamy white paint. Impasto, however, is primarily restricted to the angel’s belt, the crown, and the foliage in the background.

Huntington appears to have first laid in the background, creating dense foliage by working wet-into-wet with both thin layers of umber and muted greens as well as a thicker, somewhat brighter green paint which he used to form impastoed leaves. The background foliage has darkened over the years so that without very strong light much of it appears to be undefined darkness with disembodied impasto.

The figures were blocked in next, and at least part of the angel, including the wings, aura, legs, floating drapery, and crown, is painted over the dark background. Mid-tones and shadows for the flesh were applied wet-into-wet in a manner again suggestive of Couture’s practice as described by Huntington: “Next he painted with a neutral gray inclining to green, the masses of shadow in the flesh, and into that neutral gray dragged some bloody tints, giving it fleshy illumination.” In describing a portrait of his own, Huntington said: “The first painting of the face is a pearly gray, with merely a film of color—a slight approximation to flesh-color. Gradually I shall deepen it till I get the tone I want; and, last of all, I shall add warmth to it...” (Sheldon, 103) Huntington was obviously true to this technique in painting the figures in *Mercy’s Dream*.

Highlights were added in a more opaque paint after the initial layer had dried, and the figure of Mercy contains both the brightest colors and the thickest, most opaque paint in the composition. The highlighted foliage in the foreground was painted last, again in a thicker, more opaque paint.

### ARTIST’S CHANGES

There are no apparent artist’s changes, which is what one would expect since the painting is a copy of the 1841 version in the Pennsylvania Academy of the Fine Arts (see Related Works).

### SURFACE COATING

The surface coating, a combination of natural and synthetic resins, is in good condition. Under ultraviolet light old natural resin varnish residue, evidence of incomplete past cleanings, is also apparent in the darks but not in the highlighted areas.



**FRAME**

The gilded, tabernacle-style frame has a Corinthian pilaster at each side. It matches the frame for the Adoration of the Shepherds by Anton Raphael Mengs. Both frames were purchased by the Corcoran from V.G. Fischer Art Company of Washington, D.C., in 1908, and were framed alike to hang together over the landing of the main staircase. There is evidence that both frames were originally topped by pediments to match the architectural niche then in the center of the landing. The paintings have continued to the present day to be intermittently installed together in that location.

### Provenance

(Williams, Stevens & Williams, New York, 1850);

Purchased by William Wilson Corcoran, Washington, D.C., 1850;<sup>1</sup>

Acquired through Board Meeting action by Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>2</sup>

### Exhibitions

1964

Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1964, *The Romantic Century*, no cat.<sup>3</sup>

1972

Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist<sup>4</sup>

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1850

"Fine Arts," *New York Evening Post*, 28 June 1850, 2

"General Intelligence–Fine Arts," *New York Evangelist*, 4 July 1850, 107

Daniel Huntington to W.W. Corcoran, 28 August 1850, Incoming Letterbook 7, no. 7689, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

"Mercy’s Dream," *New York Evening Post*, 26 October 1850, 2 1852

W.W. Corcoran to Misters Williams, Stevens & Williams, 13 July 1852, Outgoing Letterbook 31, no. 61, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

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1855

"Correspondence," *Crayon* 1, no. 6 (7 February 1855): 88

1857

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1859

"Dear Transcript," *Boston Transcript*, 22 November 1859, 4

"Fine Art Gossip" *Home Journal*, 26 November 1859, 2

1860

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T. L. C., "To a Country Fireside," *New York Evangelist*, 1 May 1862, 1

1867

"Artists Fund Exhibition," *Philadelphia Daily Evening Bulletin*, 23 February 1867, 1

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1868

T. B. Thorpe, "The Old and New Academy of Design," *Independent*, 9 July 1868, 5

1869

"American Artists," *American Phrenological Journal* 49, no. 1 (January 1869): 26

1870

"Art and Artists in Washington," *National Daily Republican*, 5 December 1870, 1

1871

"Pathetic Poetry," *Southern Review* 9, no. 17 (January 1871): 54 D. O’C. Townley, "Living American Artists," *Scribner’s Monthly* 2, no. 1 (May 1871): 46

Jane Hanley, "Art Galleries, What May be Seen in Washington," *New York Evening Post*, 21 October 1871, 5

L. Colange, *Zell’s Popular Encyclopedia* (Philadelphia: T. Ellwood Zell, 1871), vol. 1, 1184

1872

Anthony Hyde to J. C. Carpenter, 22 January 1872, Outgoing Letter-book 61, no. 260, W. W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1874

"The Corcoran Gallery," *Washington Evening Star*, 17 January 1874, 1 "Art in Washington," *New York Times*, 20 January 1874, 3

"The Art Gallery in Washington," *New York Evangelist*, 19 February 1874, 2

"Art at the National Capital," *International Review* 1, no. 3 (May 1874): 337 Mary E. P. Bouligny, *A Tribute to W. W. Corcoran of Washington City* (Philadelphia: Porter and Coates, 1874), 78–79

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1875

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1876

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1878

William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C.: Gibson Brothers, Printers, 1878), 43

1879

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1882

S. G. W. Benjamin, "The Corcoran Gallery of Art," *Century* 24, no. 6 (October 1882): 824

1885

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1897

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1904

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1908

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1950

Virgil Barker, *American Painting* (New York: MacMillan, 1950; reprint, Bonanza Books, 1960), 469

1956

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1960

Oliver Larkin, *Art and Life in America* (New York: Holt, Rinehart and Winston, 1960), 197

1962

James Thomas Flexner, *That Wilder Image* (Boston: Little, Brown, 1962), 178, 179 (illus.), 218

1965

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1966

Dorothy W. Phillips, *Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 99 (illus.), 100

1970

James Thomas Flexner. "Nineteenth Century American Painting," *Antiques* 98, no. 3 (September 1970): 433, 434 (illus.)

James Thomas Flexner, *Nineteenth Century American Painting* (New York: G. P. Putnam and Sons, 1970), 138 (illus.), 144

1973

William H. Gerdts, "Belshazzar’s Feast II: ‘That is his shroud,’” *Art in America* 61, no. 3 (May–June 1973): 64, 64 (illus.)

1976

Frederick Baekeland, "Collectors of American Painting, 1813–1913," *American Art Review* 3, no. 6 (November–December 1976): 133 (illus.), 134, 136

[Davira Spiro Taragin], "W.W. Corcoran," in *Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 12 (illus.), 13 [A1]

1977

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Milton W. Brown, *American Art to 1900: Painting, Sculpture, Architecture* (New York: Harry N. Abrams, 1977), 363, 363 (illus.)

1979

William H. Gerdts, "Daniel Huntington’s Mercy’s Dream: A Pilgrimage through Bunyanesque Imagery," *Winterthur Portfolio* 14, no. 2 (Summer 1979): 184 (illus.), 185, 187

Kathy Sawyer, "Only ‘Reclining Nude’ Seems Comfortable at Gallery," *Washington Post*, 4 August 1979, sec. C, 1

1980

Albert Boime, *Thomas Couture and the Eclectic Vision* (New Haven and London: Yale University Press, 1980), 578

Kathleen Luhrs, ed., *American Paintings in the Metropolitan Museum of Art: A Catalogue of Works by Artists born between 1816 and 1845* (Princeton, N.J.: Princeton University Press, 1980), 61, 61 (illus.)

1983

Andrew J. Cosentino and Henry H. Glassie, *The Capital Image: Painters in Washington, 1800–1915* (Washington, D.C.: Smithsonian Institution Press, 1983), 125

1994

Nancy Rash, "History and Family: Daniel Huntington and the Patronage of Thomas Davis Day," *Archives of American Art Journal* 34, no. 3 (1994): 3, n. 5

1996

Wendy Greenhouse, "Daniel Huntington and the Ideal of Christian Art," *Winterthur Portfolio* 31, no. 2/3 (Summer/Autumn 1996): 113, 119, 127

2011

Crawford Alexander Mann III, "Mercy’s Dream [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 15, 19–20, 96–97 (color illus.)

### Related Works

*Mercy’s Dream*, n.d., sketch, 6 × 8 in., unlocated<sup>5</sup>

*Mercy’s Dream*, 1841, oil on canvas, 84 × 67 in., Pennsylvania Academy of the Fine Arts, Bequest of Henry C. Carey<sup>6</sup>

John Cheney, *Mercy’s Dream*, 1843, engraving, printed by Butler and Long, published as frontispiece to *The Gift* (1843)<sup>7</sup>

Alexander Hay Ritchie, *Mercy’s Dream*, 1850, mezzotint, made for Philadelphia Art Union<sup>8</sup>

Joseph Kyle and Edward Harrison May, *Mercy’s Dream*, copy after Huntington’s work for a panorama of *Pilgrim’s Progress*, 1850, unlocated<sup>9</sup>

Jacob A. Dallas and Joseph Kyle, *Mercy’s Dream*, copy after Huntington’s work for a panorama of *Pilgrim’s Progress*, 1851, York Institute, Saco, Maine, Gift of the Heirs of Luther Bryant, 1896<sup>10</sup>

*Mercy’s Dream*, 1858, oil on canvas, 84 × 66 ¼ in., Metropolitan Museum of Art, New York, Gift of Daniel Huntington, 1897<sup>11</sup>

Thomas Oldham Barlow, *Mercy’s Dream*, 1864, engraving, published by Thomas Kelly, New York<sup>12</sup>

### Notes

- Daniel Huntington to W.W. Corcoran, 28 August 1850, Incoming Letterbook 7, no. 7689, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.
- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946, Curatorial Records, Registrar’s Office, CGA Archives.
- Exhibition cited in "Annual Report of the One Hundred and Fifth Year," *Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6.
- See Curatorial Records, Exhibition Files, CGA Archives.
- Noted in *Crayon* 3 (April 1856): 123, and *Catalogue of the Paintings of the Late Mr. A. M. Cozzens* (New York: Clinton Hall Galleries, 22 May 1868), cat. no. 4.
- Illustrated in *Pennsylvania Academy of the Fine Arts, 1805–2005: 200 Years of Excellence* (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005), 115.
- Illustrated in Kathleen A. Foster, "American prints and drawings at the Pennsylvania Academy," *Antiques* 121 (March 1982): 716.
- See Gerdts, "Daniel Huntington’s ‘Mercy’s Dream’: A Pilgrimage through Bunyanesque Imagery," *Winterthur Portfolio* 14, no. 2 (Summer 1979): 171–94, for further discussion of the various versions of *Mercy’s Dream*.
- Bulletin of the American Art-Union* 3, no. 5 (August 1850): 82–83; *Bulletin of the American Art-Union* 3, no. 9 (December 1850): 155–56. The literature does not indicate which version of *Mercy’s Dream* was copied for the panorama.
- Bulletin of the American Art-Union* 4, no. 1 (June 1851): 48. Illustrated in color in *The Grand Moving Panorama of Pilgrim’s Progress* (exh. cat. Montclair Art Museum, Montclair, N.J.: 1999), 30.
- The Gift: A Christmas and New Year’s Present* (Philadelphia: Carey and Hart, 1843), frontispiece. Also illustrated in Kathleen Luhrs, ed., *American Paintings in the Metropolitan Museum of Art: A Catalogue of Works by Artists born between 1816 and 1845* (Princeton, N.J.: Princeton University Press, 1980), 63.
- This engraving was based on the 1858 *Mercy’s Dream*. See *The Crayon* 5, pt. 10 (October 1858): 297.



Fitz Henry Lane (Gloucester, Mass., 1804–Gloucester, Mass., 1865)

## *The United States Frigate “President” Engaging the British Squadron, 1815, 1850*

Oil on canvas, 28 × 42 in. (71 × 107 cm) 27½ × 41½ in. (70 × 105.3 cm)

Gift of Mr. and Mrs. Lansdell K. Christie, 61.7

### Technical Notes

#### EXAMINER

Dare Myers Hartwell, April 25, 2008

#### SIGNATURES AND INSCRIPTIONS

Signed lower right in pink “F. H. Lane 1850.” The signature is in generally good condition, but the “0” is thin and examination under ultraviolet light shows retouching around and perhaps slightly reinforcing the “e” in Lane. The signature was applied to dry paint and is the same palette as the painting.

#### LABELS

There is a label on the reverse of the frame at top right center: “IN THE LANSDELL K. --[toin]-- COLLECTION / OF THE CORCORAN GALLERY OF ART / 17th and New York Avenue, N.W. / Washington, DC”.

There is also a label on the backing board from the Whitney Museum of American Art for the exhibition *Realism and Romanticism in 19th Century New England Landscapes* September 15 - November 29, 1989. (Photocopy of label in CGA Curatorial Files.)

#### MAJOR TREATMENT HISTORY

A letter from the dealer in 1961 notes that the painting had been “cleaned and relined.” It is possible that this is the only major treatment that the painting has received. The prominent cracks and large tear speak to serious past neglect; at the same time, more fortunately, there is little evidence of damage to the paint layer from earlier cleanings. The auxiliary lining fabric is attached to the original canvas with a wax-resin adhesive. The painting has received only minor treatment since being acquired by the Corcoran in 1961.

#### SUPPORT

The support is a fine-weave fabric mounted on a modern replacement stretcher. The tacking margins have been retained. There is a large repaired tear, shaped like a sideways T, through the lower sails on the proper right of the large frigate. The tear measures approximately 3⅞ in. long (8.6 cm) with a 3¼ in. (8.2 cm) perpendicular extension roughly in the middle of the proper right side. The tear is jagged and the width varies from ¼ in. to ⅜ in. (0.2 to 1 cm).

#### GROUND

There is a moderately thick, cream-colored ground layer that obscures much of the canvas texture, giving a smooth appearance to the surface. The ground covers the tacking margins on the right, left, and top sides, but it extends only slightly beyond the design area on the bottom. There appears to be a line made by a straight edge to mark the limits of the composition on each side. Squares of canvas at the corners have been cut out to this line for mounting on the stretcher.

#### PAINT

Much of the paint is thinly applied with a good deal of medium and no visible brushstrokes. The exception is the water, where the sense

of movement is built up in several layers of paint and scalloping brushstrokes are used to create the effect of waves. A more paste-like white paint is used to create foam and there are rows of moderately thick, soft impasto in these areas.

Lane began by painting the sky. The blue layer is a thin, dry wash that does not completely cover the white ground. Nearer to the horizon, Lane scumbled dry, transparent, peach-toned washes over the blue, working wet-into-wet. He also scumbled in the cloud shapes but the cloud highlights were added later after the paint had dried. At the right edge, Lane used a somewhat more opaque paint to begin building up the smoke.

The hull of the large frigate may have been left in reserve but the sails and riggings are painted over a fully developed sky. The other ships are painted over the sky as well but using a thinner and drier paint. Many of the lines for the rigging seem to have been painted with a straight edge.

The green tones of the ocean were built up in layers that include glazes. The white caps were added after the greens had dried and the hull of the frigate had been painted, but before the rigging was defined. Lane added the impastoed highlights in the smoke as he was completing the painting.

Despite the somewhat disfiguring craquelure, including a large sigmoid crack in the sky, the paint layer is in very good condition, having suffered little abrasion.

#### ARTIST’S CHANGES

There are minor changes in the placement of the rigging.

#### SURFACE COATING

The varnish is a synthetic resin with a clear, glossy surface appearance.

#### FRAME

There is a simple gilded wood frame with cove molding banded by a running foliate pattern around the inner edge and band of beading at the outer edge of the cove. According to the correspondence from the Kennedy Galleries, at the time of the sale the painting had a maple and gilt frame, but they suggested “a gold frame more in keeping with the action depicted.” It is not clear if the earlier frame was replaced by the Kennedy Galleries or the Corcoran, but the former scenario is most likely since there is no further correspondence about the frame in the Corcoran files.

### Provenance

(Kennedy Galleries, New York, 1960);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1961.<sup>1</sup>

### Exhibitions

1961

Washington, D.C., The White House, 3 February 1961–22 October 1963<sup>2</sup>

1963

Washington, D.C., Corcoran Gallery of Art, 25 October–29 December 1963, *Progress of an American Collection*, unpublished checklist





1964  
Washington, D.C., The White House, 1 January 1964–[?] February 1965<sup>3</sup>

1964  
Salem, Mass., Essex Institute, 1964, *Fitz Hugh Lane, 1804–1865, American Marine Painter*, cat. no. 50

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

1970  
Syracuse, N.Y., Everson Museum of Art, 8 January–8 March 1970, *American Marine Painting and Ship Portraits of the 19th Century*, cat. no. 29

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980  
Washington, D.C., Adams Davidson Galleries, *American Luminism*, 7 February–15 April 1980, cat. no. 16

1983  
Sandwich, Mass., Heritage Plantation of Sandwich, 8 May–16 October 1983, *The Rockets' Red Glare: An 1812 History*, no cat.<sup>4</sup>

1988  
Mansfield, Ohio, Mansfield Art Center, 6 March–3 April 1988, *The American Seascape from John Smibert to John Marin*, cat. no. 7

1989  
Stamford, Conn., Whitney Museum of American Art at Champion, 15 September–29 November 1989, *Realism and Romanticism in Nineteenth-Century New England Seascapes*, cat. with unnumbered checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 20

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1965  
“A Selection of Marine Paintings by Fitz Hugh Lane, 1804–1865,” *The American Neptune* (Pictorial Supplement VII) (Salem, Mass.: American Neptune, 1965)

1966  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 65 (illus.), 66

1967  
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1968  
John Wilmerding, *A History of American Marine Painting* (Salem, Mass.: Peabody Museum; Boston: Little, Brown, and Company, 1968), 158

1970  
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1971  
John Wilmerding, *Fitz Hugh Lane* (New York: Praeger Publishers, 1971), 43

1980  
*American Luminism* (exh. cat. Adams Davidson Galleries, Washington, D.C., 1980), 26, 26 (illus.)

1989  
*Realism and Romanticism in Nineteenth-Century New England Seascapes* (exh. cat. Whitney Museum of American Art, New York, 1989), 12

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2002), 60 (color illus.), 61 (color detail)

2006  
Benjamin Genocchio, “Thrilling and Hypnotic: Masterworks with Major Impact [exh. review],” *New York Times*, 11 June 2006, Long Island Weekly sec., 12

2011  
Ann Prentice Wagner, “*The United States Frigate ‘President’ Engaging the British Squadron, 1815* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 98–99 (color illus.)

## Related Works

None.

## Notes

1. See “Corcoran Gallery of Art Authorization for Purchase of a Work of Art,” 1 February 1961, CGA Curatorial Files.
2. 3 February 1961 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1960–61, CGA Archives.
3. Mary Hoffman Forbes, CGA Registrar, to James S. Holmes, Holmes and Hart, Washington, D.C., 22 October 1963, CGA Curatorial Files, and 3 February 1961 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1960–61, CGA Archives.
4. Receipt for Loan and Receipt for Return of Loan, CGA Curatorial Files.

William Tylee Ranney (Middletown, Conn., 1813–West Hoboken, N.J., 1857)

### *The Retrieve*,<sup>1</sup> 1850

Oil on canvas, 30<sup>7</sup>/<sub>8</sub> × 40<sup>3</sup>/<sub>8</sub> in. (76.4 × 102.4 cm), Image size: 29<sup>15</sup>/<sub>16</sub> × 39<sup>15</sup>/<sub>16</sub> in. (76 × 101.4 cm)  
Gift of William Wilson Corcoran, 69.62

## Technical Notes

### EXAMINER

Barbara A. Ramsay, April 22, 2009

### SIGNATURES AND INSCRIPTIONS

Signed near bottom edge, to right of center, in reddish-brown paint “W Ranney/ 1850”. The signature was applied to dry paint and is the same palette as the painting. It is in good condition with only a few scattered losses or skips in the paint; note the strand of grass that was painted [presumably by the artist] on top of the “0” in “1850” when the signature was dry.

### LABELS

1) *Label on stretcher*: “MFA Boston, Exh. Sport in American Art”. This label was removed and encapsulated in Mylar (date unknown) and now resides in the Conservation report envelope with previous reports. *Labels and inscriptions on frame reverse* (noted by Emily Shapiro prior to attachment of frame buildup in 2004):

2) Label “No. 367/JR? 5/8 Via Van & Brick -/Wash. D.C.” at left of center of top member [may read Van & Breck or Van D Brech? Similar label inscription found on Stanley, *The Disputed Shot*, 69.5].

3) Label: “Exhibition:/THE WORK OF WILLIAM RANNEY/Title Duck Shooting/Cat. No./Lender The Corcoran Gallery of Art/Address 17th and New York Ave., N.W./Washington, D.C.” on right side of top member.

4) Inscriptions: a) “4157” at center right member, graphite; b) another illegible 4 digit number on upper right member, graphite; c) “[ornate B?] 9148” below center on left member of liner, graphite; d) “36/21/57” [mathematical calculation 36+21=57] at left of center on top liner member, graphite; e) “B 9148” to right of center of top liner member, graphite.

5) *Label affixed to fragment of paperboard backing in object file*:

“TERRA MUSEUM OF AMERICAN ART/2600 Central Park, Evanston, IL 60201/312/328-3400/ARTIST: William Tylee Ranney/TITLE: DUCK SHOOTING, 1850/MEDIUM: Oil on canvas/LENDER: The Corcoran Gallery of Art/EXHIBITION: LIFE IN 19TH CENTURY AMERICA/CATALOGUE NO. I11.20”

### MAJOR TREATMENT HISTORY

In April 1884 (or 87?) the painting was varnished by Mr. H. Weidenbach for \$4.00. In 1917 the Corcoran Annual Report states that this painting was one of seven that were “repaired and put in proper condition” in 1916. Although there are no treatment records from 1916–52, the painting has an auxiliary lining fabric attached to the rear of the canvas using a glue/paste adhesive and, according to Dare Hartwell, the lining as well as the replacement stretcher type have the appearance of the work of L.J. Kohlmer in the 1930s–40s. In 1952 Russell Quandt notes the presence of a yellowed surface coating and suspicions of extensive overpaint in the sky. The final notation is on the Accession Record Sheet, which states that in 1961 Quandt

removed the old surface varnish and overglazes, inpainted a loss at top right, and varnished the painting.

### SUPPORT

The support is a coarse, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

There is an opaque whitish ground that allows the coarse canvas weave to remain evident.

### PAINT

The paint is generally fluid, applied in multiple layers of thin glazes and translucent scumbles with some passages of more opaque dry brush application. Other areas of paint have a soft, paste-like consistency and reveal the brushstrokes. Localized sections of fine impasto are observed, mainly in the grasses.

Most of the composition has been built up using extremely thin initial glazes that have additional glazing layers applied along with more opaque paint layers that have been scumbled across the high points of the coarse canvas texture. In the water at lower right, there is a white underlayer that has pronounced horizontal brushstrokes visible below the thin, colored glazes; this textured layer may be present throughout other parts of the composition and could be either a brushed on ground layer or white paint underlayer. Grasses in the foreground at lower left have some paint layers applied wet-in-wet and other areas where two or more colors have not been pre-mixed but picked up from the palette and applied in the same brushstroke. The large area of grasses above the retrieving dog’s head has not been as well-defined as adjacent areas where a more complex layering of the grass has been executed; this softer, lighter area helps to draw attention to the retrieve, the subject of the painting.

There is a pronounced, fine drying craquelure over most of the painted surface that exposes the underlying light ground layer. When viewed under the microscope, this craquelure is seen to be associated with very fine cracking of the ground within the dried paint apertures. The drying craquelure is most prevalent and obvious in the darker areas. There are also large, irregularly shaped areas of dark gray “staining” of unknown origin in the gray sky at upper right.

Under ultraviolet light a fluorescing red pigment [likely madder lake] is observed in dark strokes of red paint along the border of the kneeling figure’s coat. In addition, UV light also makes apparent that painted details such as the grasses at lower left have been applied on top of a thin natural resin varnish, presumably by the artist.

### ARTIST’S CHANGES

Subtle changes are observed at some points along the lower red border of the kneeling figure’s coat, where an initial red brushstroke was later painted over by the background color. In the folds of the left sleeve of the same coat, a darker pigment is noted below the



lighter paint layer in the apertures of the drying craquelure, and the right pocket has been painted on top of the dark background.

### SURFACE COATING

The thin, clear synthetic resin coating has a light sheen. The varnish has sunken into some areas, leaving somewhat irregular matte regions. Below this coating there appears to be a very thin natural resin varnish overall.

### FRAME

The modern frame has gilded composition ornament and a dark toning layer. According to the Annual Report from the Director (January 1, 1901, p. 12), the [original] frame was one of 20 “re-gilded during the summer” of 1900. A yellow card in the object file states, “Frame loaned to Mrs. Calvin Coolidge - very old and of no value - Reframed 1936 in Gallery.”

## Provenance

Collection of the Artist;

Purchased by William Wilson Corcoran, Washington, D.C., by 1851;<sup>2</sup> Acquired through Board Meeting action by Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>3</sup>

## Exhibitions

1851  
New York, National Academy of Design, 8 April–5 July 1851, *Twenty-sixth Annual Exhibition of the National Academy of Design*, cat. no. 365

1944  
Boston, Museum of Fine Arts, 10 October–10 December 1944, *Sport in American Art*, cat. no. 82 (as *Duck Shooting*)

1952  
Denver Art Museum, 2 March–27 April 1952, *Man at Work*, cat. with no checklist (as *Duck Shooting*)<sup>4</sup>

1958  
Baltimore Museum of Art, 20 May–22 June 1958, *Shooting and Fishing in Art*, cat. no. 22 (as *Duck Shooting*)

1962  
Washington, D.C., Corcoran Gallery of Art, 4 October–11 November 1962; Detroit Institute of Arts, 27 November 1962–1 January 1963; Dallas Museum of Fine Arts, 28 January–11 March 1963, *William Ranney, Painter of the Early West*, cat. no. 48 (as *Duck Shooting*)

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *Duck Shooting*)



1981  
Evanston, Ill., Terra Museum of American Art, 11 September–15 November 1981, *Life in 19th Century America: An Exhibition of American Genre Painting*, cat. no. 20 (as *Duck Shooting*)

1986  
Mansfield, Ohio, Mansfield Art Center, 9 March–6 April 1986, *The American Animal: From the 1730's through the 1930's*, cat. no. 15 (as *Duck Shooting*)

1991  
Indianapolis, National Art Museum of Sport, 13 January–20 April 1991; Phoenix Art Museum, 1 June–28 July 1991; Washington, D.C., Corcoran Gallery of Art, 21 September–8 December 1991; New York, IBM Gallery of Science and Art, 14 January–28 March 1992, *Sport in Art from American Museums*, cat. no. 17 (as *Duck Shooting*)

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

2005  
Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 21

2006  
Cody, Wyo., Buffalo Bill Historical Center, 13 May–14 August 2006; Louisville, Ky., Speed Art Museum, 29 September 2006–1 Janu-

ary 2007; Fort Worth, Tex., Amon Carter Museum, 10 February 2007–13 May 2007; Philadelphia Museum of Art, 23 June 2007–19 August 2007, *Forging an American Identity: The Art of William Ranney*, cat. no. 59

## References

*Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives

1851

N. N., "The Twenty-sixth Exhibition of the National Academy of Design. Second Notice. [exh. review]," *Bulletin of the American Art-Union* (1 June 1851): 43

"The Fine Arts: Exhibition of the National Academy [exh. review]," *New York Daily Tribune*, 21 June 1851, 6

"The Fine Arts [exh. review]," *International Monthly Magazine of Literature, Art and Science* 3 (1 June 1851): 327

1857

Charles Lanman, *Catalogue of W. W. Corcoran's Gallery* (Washington, D.C., 1857), 9 (as *Duck Shooting*)

1867

Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam & Son, 1867), 632

1874

"The Corcoran Gallery," *New York Evening Post*, 6 April 1874, sec. 1, 1 (as *Duck Shooters*)

Mary E. Bouligny, *A Tribute to W. W. Corcoran, of Washington City* (Philadelphia: Porter & Coates, 1874), 77

S. G. W. Benjamin, "The Corcoran Gallery of Art," *Century* 24, no. 6 (October 1882): 824

"The Corcoran Gallery of Art, in Washington," *Art Journal* 1 (1875): 114

1877

R. F. B., "Our Washington Letter," *Forest and Stream: A Journal of Outdoor Life, Travel, Study Shooting* 9, no. 15 (15 November 1877): 295 (as *Duck Shooting*)

1922

Walter A. Dyer, "American Genre Painting of the Nineteenth Century [exh. review]," *Christian Science Monitor*, 11 December 1922, 18

1962

Francis S. Grubar, *William Ranney, Painter of the Early West* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1962), frontispiece (color illus.), 10, 15, 36, n.p. (illus.) (as *Duck Shooting*)

Laurence A. Leite, "*William Ranney: Painter of the Early West* [book review]," *Art Journal* 23, no. 3 (Spring 1964): 262 (as *Duck Shooting*)

1966

Dorothy W. Phillips, *A Catalogue of the Collection of Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 82, 82 (illus.), 83 (as *Duck Shooting*)

1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 84 (as *Duck Shooting*)

1975

Marchal E. Landgren, "American Paintings at the Corcoran Gallery of Art, Washington," *Antiques* 108, no. 5 (November 1975): 951 (illus.) (as *Duck Shooting*)

1981

Paul Richard, "Reverie on the Western Range," *Washington Post*, 2 April 1981, sec. F, 19 (as *Duck Shooting*)

David M. Sokol, *Life in 19th Century America: An Exhibition of American Genre Painting* (exh. cat. Terra Museum of American Art, Evanston, Ill., 1981), 11 (illus.), 18 (as *Duck Shooting*)

1991

"New Home for National Art Museum of Sport [exh. review]," *New York Times*, 10 February 1991, sec. 20, 3 (as *Duck Shooting*)

Reilly Rhodes, ed., *Sport in Art from American Museums* (exh. cat. National Art Museum of Sport, Indianapolis, 1991): David W.

Scott, "*Duck Shooting* [cat. entry]," 52, 52 (color illus.)

1995

Carol Clark and Allen Guttman, "Artists and Athletes," *Journal of Sport History* 22, no. 2 (Summer 1995): 90, 90 (illus.) (as *Duck Shooting*)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 44, 70 (color illus.) (as *Duck Shooting*)

2006

Linda Bantel and Peter H. Hassrick, *Forging an American Identity: The Art of William Ranney* (exh. cat. Buffalo Bill Historical Center, Cody, Wyo.): Bantel, "William Ranney–American Artist," xix; Bantel, "*The Retrieve* [cat. entry]," 84, 85 (color illus.); Bantel, "*The Retrieve* [cat. entry for related work]," 117

2011

Lisa Strong, "*The Retrieve* [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 20, 100–01 (color illus.)

Allen Guttman, *Sports and American Art from Benjamin West to Andy Warhol* (Amherst: University of Massachusetts Press, 2011), 49–50, n.p. (color illlus.)

## Related Works

*The Retrieve*, c. 1852, location unknown<sup>5</sup>

*Duck Shooting*, c. 1852, 12 × 18 in., location unknown<sup>6</sup>

## Notes

- The title was changed from *Duck Shooting to The Retrieve*, in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. See Emily Shapiro, CGA Curatorial Fellow, to Registrar, memorandum, 5 January 2003, CGA Curatorial Files.
- Catalogue of the Twenty-sixth Annual Exhibition of the National Academy of Design* (New York: Israel Backet, 1851), 26.
- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives.
- 12 February 1952 Loan Receipt, Curatorial Records, Registrar's Office, Loans of Works of Art–In & Out 1874–1952, CGA Archives.
- Cat. no. 340 in the *Catalogue of the Twenty-seventh Annual Exhibition of the National Academy of Design* (New York: Israel Sackett, 1852). This painting was owned by D. L. Suydam at the time of the exhibition.
- See "The Fine Arts," *Literary World*, 6 November 1852, 300, which reports the sale by Messrs. Williams, Stevens & Williams of a Ranney painting entitled *Duck Shooting*. The sale catalogue for *Williams, Stevens and Williams Great Annual Sale* (27–29 October 1852, lot 133) lists this painting and provides its dimensions. Linda Bantel believes this picture "was probably an oil sketch for Ranney's most celebrated duck hunting picture of this period, *On the Wing* of 1850 rather than the less well-known or reproduced duck hunting theme." See Bantel and Hassrick, *Forging an American Identity* (2006): Bantel, "Duck Shooting [cat. entry]," 117.

Jasper Francis Cropsey (Rossville, Staten Island, N.Y., 1823–Hastings-on-Hudson, N.Y., 1900)

### *Tourn Mountain, Head Quarters of Washington, Rockland Co., New York,*<sup>1</sup> 1851

Oil on canvas, 22 <sup>33</sup>/<sub>16</sub> × 27 <sup>3</sup>/<sub>4</sub> in. (58 × 70.5 cm)

Note: The original dimensions were probably about 22 × 27 in. (55.9 × 68.6 cm). The top of the design is arched.

Gift of William Wilson Corcoran, 69.17

## Technical Notes

### EXAMINER

Dare Myers Hartwell, September 20, 2005

### SIGNATURES AND INSCRIPTIONS

Signed on rock at bottom center in black paint “1851/J.F. Cropsey”. The signature was applied to dry paint and is the same palette as the painting. It is in good condition although the “y” is not well defined.

### MAJOR TREATMENT HISTORY

In 1885 the painting was varnished by H. Weidenbach and in 1892 it was cleaned by F.S. Barbarin. An auxiliary lining fabric has been attached to the reverse of the original canvas using a glue-paste adhesive; although there is no treatment report, based on the age, adhesive, and replacement stretcher type, this lining was probably done by L.J. Kohlmer in the 1930s–40s. In 1949 H.F. Cross removed the varnish, revarnished the painting, and retouched losses. In 1974 Robert Scott Wiles again removed varnish, applied a new varnish layer, and retouched losses.

### SUPPORT

The support is a moderately coarse, twill-weave fabric mounted on a replacement stretcher. The tacking margins have been retained and are partially on the front of the stretcher; the actual design is a <sup>1</sup>/<sub>4</sub>–<sup>1</sup>/<sub>2</sub> in. smaller than the stretcher on each side. (The painting edges are covered with brown paper tape and it is therefore difficult to determine the painting’s original dimensions exactly.)

### GROUND

There is a moderately thick, cream-colored ground. The ground was probably commercially applied, based on the fact that it extends onto three tacking margins and was a dry layer at the time of original stretching. Over the ground Cropsey applied a thin, transparent orangey-brown imprimatura that covers the entire canvas, including the spandrels.

### PAINT

Much of the design is thinly painted wet-into-wet. There is a very low impasto formed by Cropsey’s brushwork in the background and more prominently in the thicker paint of the highlights in the middle and foregrounds.

Cropsey began painting in the sky, leaving the space for the clouds in reserve in order to utilize the orangey-brown imprimatura as a mid-tone. He formed the clouds and mist by lightly scumbling smoky-blue paint over the imprimatura and then adding highlights in a thicker paint that retains brushstrokes and impasto. After the sky and clouds Cropsey painted the mountain, again leaving the imprimatura on the right in reserve for the clouds and the trees. Middle- and foregrounds were blocked in last. The hut, sunlit grass, and highlights on the foliage, flora, and water were all added after the first painting session in a slightly thicker, more opaque paint that leaves a slight impasto in the brushwork.

The spandrels are covered with a layer of creamy yellow paint applied after the sky was painted. This paint is a thick, opaque paste with random, often squiggly brushstrokes and impasto.

### ARTIST’S CHANGES

There are no apparent artist’s changes on the surface. However, there is an old note on the Accession Record Sheet stating that a large area in the water in the right foreground has been repainted; this area would perhaps profit from further study.

### SURFACE COATING

There is a modern synthetic resin varnish in good condition. Under ultraviolet light an overall greenish fluorescence in the landscape (except around the cottage) indicates that old natural resin varnish residue was incompletely removed in this area during past cleanings.

### FRAME

The neoclassical frame is gilded wood with composition ornament. The profile is composed of a gadrooning top edge, inside and outside coves with fringe band, inside leaf band, and liner with spandrels containing foliated scrolls on a crosshatch ground in the top corners. The frame has been regilded, and much of the surface is disfigured with darkened metallic powder paint. It is possible that the frame is original.

## Provenance

Collection of the Artist;<sup>2</sup>

Purchased by William Wilson Corcoran, Washington, D.C. by 1857;<sup>3</sup>

Acquired through Board Meeting Action by the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>4</sup>

## Exhibitions

1853

Boston, Massachusetts Academy of Fine Arts, 24 January–1 May 1853, *First Semi-Annual Exhibition*, cat. no. 16

1916

Washington D.C., The Louise Home, extended loan, 6 January 1916–3 May 1923, no cat.<sup>5</sup>

1952

Washington, D.C., George Washington University Library, 4 October–31 October 1952, *Tribute to William Wilson Corcoran*, no cat.<sup>6</sup>

1955

Richmond, Virginia Museum of Fine Arts, 25 October–29 October 1955, *Hudson River School*, no cat.<sup>7</sup>

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 Sept. 1966, *Past and Present: 250 Years of American Art*, unpublished checklist (as *Washington’s Headquarters on the Hudson*)

1974

Corpus Christi, Tex., Dougherty Carr Arts Foundation, South Texas Artmobile, *Sixth Exhibit*, Sept. 1974–June 1975<sup>8</sup>





1975  
Washington, D.C., White House, temporary loan, 26 June–9 Sept. 1975, no cat.<sup>9</sup>  
Washington, D.C., Smithsonian Institution Great Hall, 15 October–10 December 1975, *19th Century American Landscape Artists*, no cat.<sup>10</sup>  
2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 22  
2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1853  
“Massachusetts Academy of Fine Arts [exh. review],” *Dwight’s Journal of Music* 2 (29 January 1853): 133  
“C,” “Fine Arts: The Massachusetts Academy of Fine Arts [exh. review],” *Dwight’s Journal of Music* 2 (19 February 1853): 156  
“C,” “Fine Arts: The Massachusetts Academy of Fine Arts [exh. review],” *Dwight’s Journal of Music* 2 (26 February 1853): 165  
“The Massachusetts Academy of Fine Arts [exh. review],” *Boston Daily Evening Transcript*, 25 April 1853, 2  
1857  
Charles Lanman, *Catalogue of W. W. Corcoran’s Private Gallery* (Washington, D.C., 1857) 14, cat. no. 54 (as *Washington’s Headquarters on the Hudson River*)  
1867  
Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam and

Son; London: Sampson Low and Co., 1867; reprint, New York: James F. Carr, 1966), 631 (as *Washington’s Head-quarters on the Hudson*)  
1874  
“Art in Washington,” *New York Times*, 20 January 1874, 3 (as *Washington’s Headquarters on the Hudson*)  
*Catalogue of the Paintings, Statuary, Casts, Bronzes, &c. of the Corcoran Gallery of Art* (Washington, D.C.: Gibson Brothers Printers, 1874), cat. no. 24 (as *Washington’s Headquarters on the Hudson*)  
Mary E. P. Boulogny, *A Tribute to W. W. Corcoran of Washington City* (Philadelphia: Porter and Coates, 1874), 53 (as *General Washington’s Headquarters on the Hudson*)  
1875  
“The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 144  
1890  
“The Fine Arts,” *Boston Daily Evening Transcript*, 27 December 1890, 6  
1948  
Jane Watson Crane, “Corcoran Traces American Art [exh. review],” *Washington Post*, 7 March 1948, B6 (as *Washington’s Headquarters on the Hudson*)  
1966  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 109–10, 110 (illus.) (as *Washington’s Headquarters on the Hudson*)  
1974  
*Light and Shadow* (exh. cat. Dougherty Carr Arts Foundation, Corpus Christi, Tex., 1974), n.p., (illus.)  
1988  
Karyl Ann Marling, *George Washington Slept Here: Colonial Revivals and American Culture, 1876–1986* (Cambridge, Mass.: Harvard University Press, 1988), 72 (illus.), 73 (as *Washington’s Headquarters on the Hudson*)

1993  
Michael G. Kammen, *The Mystic Chords of Memory: The Transformation of Tradition in American Culture* (New York: Alfred Knopf, 1991), 153, 154 (illus.) (as *Washington’s Headquarters on the Hudson*)  
2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 65 (color illus.) (as *Washington’s Headquarters on the Hudson*)  
2001  
Nancy Cacioppo, “Torne Valley Inspired 19th-Century Artists,” *Rockland, N.Y. Journal News*, 24 June 2001, sec. B, 3 (as *Washington’s Headquarters on the Hudson*)  
Kenneth W. Maddox, “Cropsey’s Paintings of Torne: A Legendary Mountain Worthy of the Painter’s Pencil,” *Orange County Historical Society Journal* 30, no. 1 (November 2001): 37, 38 (illus.), 40–41, 44–49, 51, 52–53  
2011  
Ann Prentice Wagner, “*Tourn Mountain, Head Quarters of Washington, Rockland Co., New York* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 102–03 (color illus.), 121  
2013  
Anthony M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil; Volume One: 1842–1863* (Hastings-on-Hudson, N.Y.: Newington-Cropsey Foundation, 2013), 133–35, 133 (color illus.)

## Related Works

Jasper F. Cropsey, “Study for *Washington’s Headquarters on the Hudson* (left side), September 16, 1846,” black graphite and whiting on blue tinted paper, 8 × 10 ¾ in. Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.<sup>11</sup>  
Jasper F. Cropsey, “Study for *Washington’s Headquarters on the Hudson* (right side), September 16, 1846,” black graphite and whiting on blue tinted papers, 8 × 10 ¾ in. Private Collection.<sup>12</sup>

## Notes

**1.** The title was changed from *Washington’s Headquarters on the Hudson to Tourn Mountain, Head Quarters of Washington, Rockland Co., New York* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited. Kenneth Maddox of the Newington-Cropsey Foundation identified the Corcoran’s painting as the one exhibited at the Massachusetts Academy of Fine Arts under the latter title in 1853. Sarah Cash to Rebekah Sobel, memorandum, 21 March 2002, CGA Curatorial Files. See *Catalogue of the First Semi-Annual Exhibition of Paintings, in the Gallery of the Massachusetts Academy of Fine Arts*. See also Maddox, “Cropsey’s Paintings of Torne” (2001), 45–46, 51, 52, n. 29. Although Cropsey spelled the name of the mountain “Tourn” when exhibiting his paintings of it, the common spelling from the nineteenth century to the present is “Torne.” See Maddox, “Cropsey’s Paintings of Torne” (2002), 51, n. 1.  
**2.** Cropsey is listed as owner in the catalogue for the Massachusetts Academy of Fine Arts, *First Semi-Annual Exhibition* in 1853.  
**3.** The artist kept a list of sales in his Account Book, 1845–68, Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y., microfilmed in Jasper

**9.** 9 September 1975 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, 1975, CGA Archives.  
**10.** 15 October 1975 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, 1975 Loans of Works of Art–In & Out, 1975, CGA Archives.  
**11.** According to Maddox, “The preparatory drawings for the painting [*Tourn Mountain, Head Quarters of Washington, Rockland Co., New York, CGA*], dated Sep-

tember 16, 1846, were made during the period when Cropsey first ascended Torne Mountain. . . Although drawn on two separate sheets of bluish tinted paper with rounded corners, each of which is individually signed and dated, the two drawings are meant to be seen as a single continuous composition.” Maddox, 46. See also Maddox, “Cropsey’s Paintings of Torne” (2001), 45, fig. 14 (illus.).  
**12.** Illustrated in Maddox, “Cropsey’s Paintings of Torne” (2001), 44.

Seth Eastman (Brunswick, Me., 1808–Washington, D.C., 1875)

### *Ball Playing among the Sioux Indians, 1851*

Oil on canvas, 28 7/8 × 40 5/8 in. (71.5 × 103.3 cm)

Gift of William Wilson Corcoran, 69.63

#### Technical Notes

##### EXAMINER

Dare Myers Hartwell, December 2, 2009

##### SIGNATURES AND INSCRIPTIONS

Signed bottom right in brown to brown-black paint “S. Eastman/ 1851”. (There has been some question as to whether the date is 1851 or 57; however, the paint stroke that has been interpreted as the top of a 7 is actually part of the greenish glaze found throughout the background in this area. It appears unrelated to the numeral.) The signature is somewhat abraded. It was applied to dry paint and is the same palette as the painting.

There is writing on the reverse of the stretcher:

1) Upside down in black on the top member “Corcoran BX 1 1”;

BX 1 1 is crossed out with a horizontal line;

2) At the lower center of the left member in graphite “62” in a circle.

##### LABELS

There are two exhibition labels from an old backing board and one old tag in the CGA Conservation Files:

1) SITES exhibition label for *Of Time and Place: American Figurative Art from the Corcoran Gallery*;

2) Whitney Museum of American Art label for *The American Frontier: Images and Myths*, June 26–September 16, 1973;

3) Tag Side 1: stamped “PUBLIC EDUC/ASSOC.”; in red pen “19” in a circle; handwritten in blue ink “Lacrosse Playing Among the Indians’ /S. Eastman 28 × 40/The Corcoran Gallery of Art/ Washington, D.C.”. Side 2: Printed “Day & Meyer/Murray & Young Corp./FIREPROOF WAREHOUSE/PACKERS, SHIPPERS AND MOVERS/ OF HIGH GRADE HOUSEHOLD/EFFECTS AND OBJECTS/SECOND AVE. at 61st ST./NEW YORK/PORTOVAULT SERVICE”.

In addition, there are two exhibition labels on the present backing board:

4) Amon Carter Museum label for *American Frontier Life*, June 12, 1987–April 22, 1988;

5) Corcoran label for *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*.

##### MAJOR TREATMENT HISTORY

In 1887 the painting was varnished by H. Weidenbach. In 1890 the old varnish was removed and the painting was re-varnished by J.G. Hopkins. In 1892 F.S. Barbarin [surface?] cleaned the painting. There are no twentieth-century treatment records but additional treatment history can be inferred from the present condition. The stretcher is the type used by L. J. Kohlmer in the 1930s and 40s, indicating that during this period he probably attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive. At present a second auxiliary fabric has been added over the earlier lining using a wax-resin adhesive; this appears to be the work of Russell Quandt who often relined paintings without removing Kohlmer’s

earlier lining. Quandt also probably removed the old varnish and applied the present varnish and retouching.

##### SUPPORT

The support is a fine, plain-weave fabric mounted on a replacement stretcher. The tacking margins have not been retained.

##### GROUND

There is an opaque, cream-colored ground, thickly and smoothly applied so that it covers the canvas texture. A dark line of under-drawing may be apparent along the outline of the mountain, and it is possible that there is a transparent, reddish-brown imprimatura underlying the landscape.

##### PAINT

For the most part Eastman’s paint is thin and rich in medium with carefully blended brushstrokes. However, highlights in the grasses, foliage, costumes, and clouds are added with a somewhat thicker paint forming a low, soft impasto that often holds the marks of the brush. Much of the paint is opaque but Eastman has also made liberal use of glazes.

The composition is very tightly painted, which makes a description of Eastman’s working methods or the sequencing of compositional elements difficult. However, the sky appears to have been substantially completed before the mountains were painted. The sharpness of the mountain profile would indicate that the outline was drawn first and then filled in. Eastman may have worked back and forth between the figures and the landscape but the details of the landscape, such as the grasses and the foliage, were painted after the figures. The paint appears to have wrinkled slightly as it was drying; otherwise the paint layer is in good condition.

##### ARTIST’S CHANGES

No major design changes were noted.

##### SURFACE COATING

The surface coating appears to be a synthetic resin varnish that maintains an acceptable appearance. In addition, there is old natural resin varnish residue, the result of selective cleaning, which is most apparent in the landscape and figures.

##### FRAME

The frame appears to be a twentieth-century reproduction. The primary molding has a simple ogee profile with a small band of ornament around the periphery; on the interior side there is a textured flat and a narrow band of ornament adjacent to the painting. Another narrow band of ornament runs around the rear of the frame and is visible from the front. The surface is gilded. Since the painting came to the Corcoran as part of William Wilson Corcoran’s collection, it seems likely that it had a period frame but there is no information in the file on what happened to that frame or when it was replaced by the present frame.



## Provenance

William Wilson Corcoran, Washington, D.C., by 1857;<sup>1</sup>  
Gift to Corcoran Gallery of Art, 10 May 1869.<sup>2</sup>

## Exhibitions

1893

Chicago, *Exhibition of American Retrospective Art, World's Columbian Exposition*, checklist no. 2815<sup>3</sup>

1935

New York, Whitney Museum of American Art, 26 March–29 April 1935, *American Genre, The Social Scene*, cat. no. 34

1936

Madison, University of Wisconsin, 8 June–6 July 1936, *Wisconsin Centennial Art Exhibition*, cat. no. 4 (as *Ball Play on the Prairies*)

Pittsburgh, Department of Fine Arts, Carnegie Institute, 13 February–26 March 1936, *An Exhibition of American Genre Paintings*, cat. no. 34

1944

Boston, Museum of Fine Arts, 10 October–10 December 1944, *Sport in American Art*, cat. no. 38 (as *Lacrosse Playing Among the Sioux Indians*)

1954

City Art Museum of St. Louis, 23 October–26 December 1954, Minneapolis, Walker Art Center, 16 January–27 February 1955, *Westward the Way: The Character and Development of the Louisiana Territory as seen by Artists and Writers of the Nineteenth Century*, cat. no. 72 (as *Lacrosse Playing Among the Sioux Indians*)

1959

Washington, D.C., Corcoran Gallery of Art, 4 April–17 May 1959, *The American Muse: Parallel Trends in Literature and Art*, cat. no. 40 (as *Lacrosse Playing Among the Sioux Indians*)

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, catalogue with no checklist (as *Lacrosse Playing Among the Sioux Indians*)

1961

San Antonio, Tex., Marion Koogler McNay Institute, 1–30 September 1961, *Seth Eastman*, unpublished checklist

1966

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

1968

New York, Hirschl and Adler Galleries, 8 October–2 November 1968, *The American Vision: Paintings 1825–1975*, cat. no. 60 (as *Lacrosse Playing Among the Sioux Indians*)

1970

Bloomington, Indiana University Art Museum, 18 Jan. –28 Feb. 1970, *The American Scene: 1820–1900*, cat. with unnumbered checklist (as *Lacrosse Playing Among the Sioux Indians*)

1973

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1976

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1980

Ithaca, N.Y., Munson-Williams-Proctor Arts Institute, 13 January–24 March 1980, *The Olympics in Art: An Exhibition of Works of Art Related to Olympic Sports*, cat. no. 94 (as *Lacrosse Playing Among the Sioux Indians*)

1981

Katonah, N.Y., Katonah Gallery, 21 March–24 May 1981, *Opening the Way West: Paintings of the Early Nineteenth Century Depicting the Drama of Exploration in the American West*, cat. 19 (as *Lacrosse Playing Among the Sioux Indians*)

Washington, D.C., Corcoran Gallery of Art, 23 September–15 Novem-

ber 1981: Cincinnati Art Museum, 6 December 1981–23 January

1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 4 (as *Lacrosse Playing Among the Sioux Indians*)

1983

Washington, D.C., National Museum of American Art, 19 October–22 January 1984, *The Capital Image: Painters in Washington, 1800–1915*, cat. with no checklist

1987

Cody, Wyo., Buffalo Bill Historical Center, 12 June–10 September 1987; Fort Worth, Amon Carter Museum, 17 October 1987–3 January 1988; Philadelphia, Pennsylvania Academy of the Fine Arts, 28 January–22 April 1988, *American Frontier Life: Genre Painting in the American West*, cat. with unnumbered checklist

1991

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1993

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2004

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2005

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2008

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1867

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1874

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1893

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1932

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1935

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1946

Bartlett Cowdrey, “Seth Eastman: Soldier and Painter, 1808–1875,” *Panorama* 1, no. 5 (February 1946): 54 (illus.)

1947

Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 11, 29 (illus.)

1952

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1962

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1974

Janet Green, “Corcoran Gallery of Art Prepares for Bicentennial,” *Early American Antiques* 11, no. 10 (October 1974): 16 (illus.)

Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 19

1976

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1978

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Philip Gordon, *Artists of the American West* (New York: Woodbine Books, 1980), 12, 13 (illus.)

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1981

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1984

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1985

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1987

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1988

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1994

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1999

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2000

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2006

Susan Shinn, “Viewing Masters ‘Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art’ Opens at the Mint,” *Salisbury Post*, 12 October 2006, “Time Out” sec., 6

2011

Lisa Strong, “*Ball Playing among the Sioux Indians* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 21, 104–05 (color illus.)

Allen Guttman, *Sports and American Art from Benjamin West to Andy Warhol* (Amherst: University of Massachusetts Press, 2011), 58–59, n.p. (color illus.)

### Related Works

*Ballplay of the Dakota on the St. Peter River in Winter*, 1848, oil on canvas, 25 ¾ × 35 ¼ in., Amon Carter Museum of American Art, Acquisition in memory of Mitchell A. Wilder, Director, Amon Carter Museum, 1961–1979, 1979.<sup>4</sup>

### Notes

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- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art (1869–1946)*, Curatorial Records, Registrar’s Office, CGA Archives.
- M. P. Handy, ed., *World’s Columbian Exposition–1893–Official Catalogue* (exh. cat. Chicago, W.B. Gonkey, 1893), 58.
- Illustrated in color in Will Gillham, ed., *An American Collection: Works from the Amon Carter Museum* (New York: Hudson Hills Press in association with the Amon Carter Museum, Fort Worth, 2001), 50.

Richard Caton Woodville (Baltimore, 1825–London, 1855)

### *Waiting for the Stage, 1851*

Oil on canvas, 15 × 18 3/8 in. (37.6 × 46 cm), Image size: 14 23/16 × 18 3/8 in. (37.6 × 46 cm)  
Museum Purchase, Gallery Fund, William A. Clark Fund, and through the gifts of Mr. and Mrs. Lansdell K. Christie and Orme Wilson, 60.33

## Technical Notes

### EXAMINER

Barbara A. Ramsay, October 25, 2005

### SIGNATURES AND INSCRIPTIONS

Signed in the bottom right corner in dark brown paint “R.C.W. 1851./PARIS”. The signature was applied to dried paint and is the same palette as the painting. It is in good condition although “PARIS” is less legible.

### MAJOR TREATMENT HISTORY

At an unknown date an auxiliary lining fabric was attached to the original canvas using a wax-resin adhesive. In 1981 Robert Scott Wiles applied a new varnish layer “over the old coating.”

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

The ground is white; it does not go beyond the foldover edge and has a marked lip, indicating that it was artist-applied. There appears to be a blue-gray imprimatura over the ground.

### PAINT

The oil paint was applied deftly in thin layers, mainly wet-into-wet. There are several areas of minimal impasto created with a more paste-like paint, predominantly in the white highlights and in areas such as the flames of the stove fire. The brushwork exhibits small touches of color throughout, both in glazes and scumbles.

Woodville initially applied a blue-gray imprimatura over a white ground; the blue-gray is visible along the edges and in small areas throughout much of the painting where it has been left exposed. It appears that the background areas were then painted using a variety of thin gray and brown layers according to the intended design area. Following the background the figures were painted, wet-into-wet, with later additions of paint when the first layers were dry. In the head of the seated figure at left, the brown of the hair appears to have been blocked in, followed by painting of the flesh tones, then final touches of the hair overlapping some of the flesh areas.

### ARTIST’S CHANGES

A minor change may have been made in the contour of the proper right shoulder of the seated figure at the left.

### SURFACE COATING

The painting has patchy residues of an old natural resin varnish, covered by a synthetic resin that is in good condition.

### FRAME

The gilded, cast composition-on-wood frame dates to the 1850s. The cove molding has horizontal striations and there are leaves and berries at the four corners. The bole is dark gray and the gilding on the outer edge is burnished.

The frame was purchased from Eli Wilner, New York, in 1991.

It replaced a reproduction frame commissioned, with the owner’s approval, by the Corcoran in 1959 because the existing frame was deemed to be in poor condition and “too heavy for the picture.” (Correspondence between Hermann Warner Williams Jr. and Mrs. Robert H. Williams, CGA Conservation Files. Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, Baltimore;

By descent through the Woodville family, Baltimore;<sup>1</sup>

Samuel P. Avery, New York, by 1867;<sup>2</sup>

Purchased by Lucius Tuckerman, Esq., New York, 1867;<sup>3</sup>

By descent to Mrs. James Lowndes, Miss Emily Tuckerman, Mr. Lucius C. Wolcott, and Mr. Walter R. Tuckerman, Washington, D.C., by 1907;<sup>4</sup>

Private Collection, by 1959–1960;

Purchased by the Corcoran Gallery of Art, Washington, D.C., October 1960.

## Exhibitions

1867

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1909

Washington, D.C., Department of Fine Arts of the National Museum, National Gallery of Art, 1909, *The Lucius Tuckerman Collection*, cat. with unnumbered checklist<sup>5</sup>

1960

Washington, D.C., Corcoran Gallery of Art, 23 April–5 June 1960, *American Painters of the South*, cat. no. 122

1963

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1966

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1967

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1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1986

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2004

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2011

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2013

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1879  
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1909  
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1922  
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1927  
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1944  
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1960  
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1963  
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1966  
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Eileen P. Birk, “Current and Coming: The Talented Woodville,” *Antiques* 91, no. 5 (May 1967): 596, 596 (illus.)

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1975  
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1982  
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1987  
“Ein unteilbares Vergnugen Zeitungslesen,” *Frankfurter Allgemeine Zeitung*, 11 December 1987, 68 (illus.)

E. Lee Shepard, ““This Ancient and Honorable Class of Men’: Practicing the Law in Old Virginia,” *Virginia Cavalcade* 36, no. 4 (Spring 1987): 153 (color illus.)

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1989  
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1999  
Justin Porter Wolff, “Soldiers, Sharps, and Shills: Richard Caton Woodville and Antebellum Genre Painting” (Ph.D. diss., Princeton University, 1999), 252–292, 373 (illus.)

2000  
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Carol Clark, “Telling Tales in 1840s America,” in *Charles Deas and 1840s America*, ed. Carol Clark (Norman: University of Oklahoma Press, Publishing Division of the University, 2009), 80, 81 (color illus.), 128 n. 12

2011  
Lisa Strong, “*Waiting for the Stage* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 106–07 (color illus.)

2012  
Joy Peterson Heyrman, ed., *New Eyes on America: The Genius of Richard Canton Woodville* (exh. cat. The Walters Art Museum, Baltimore, 2012): Heyrman, “New Eyes on America,” 23; Seth Rockman, “An Artist of Baltimore,” 36; Marie-Stephanie Delamaire, “Woodville and the International Art World,” 51, 53, 55, 57–62

2013  
Philip Kennicott, “A short career of dark genius [exh. review],” *The Washington Post*, 10 March 2013, sec. E, 7

### Related Works

*Cornered!*, lithograph after Woodville’s painting by Christian Schultz. Printed by Lemercier and published by Goupil and Company, New York, 1851<sup>7</sup>

### Notes

- ↑ According to “Fine Arts,” *New York Daily Tribune* (1867): 2, *Waiting for the Stage* was one of only two works owned by the Woodville family at the time of the artist’s death.
- ↑ Sale, Henry H. Leeds & Miner Gallery, New York, *Catalogue of the Private Collection of Oil Paintings by American Artists, made by Samuel P. Avery during the past 15 Years and now to be sold on account of his going to Europe, by Henry H. Leeds & Miner’s*, 4 February 1867, cat. no. 68.
- ↑ See cat. no. 68 in annotated *Catalogue of the Private Collection of Oil Paintings by American Artists Made By Samuel P. Avery*.
- ↑ See “The National Gallery of Art, Department of Fine Arts of the National Museum” (1909): 133.
- ↑ See “The National Gallery of Art, Department of Fine Arts of the National Museum,” 133.
- ↑ Judy Larson [Curator of American Art, High Museum] to Michael Botwinick [Director, Corcoran Gallery of Art], 21 January 1987, Outgoing Loans, Curatorial Files, CGA Archives.
- ↑ Reproduced in *Old Print Shop Portfolio* 28, no. 4 (December 1968).

Frederic Edwin Church (Hartford, Conn., 1826–New York City, 1900)

### *Tamaca Palms*,<sup>1</sup> 1854

Oil on canvas, 26¾ × 35<sup>15</sup>/<sub>16</sub> in. (68 × 91.4 cm), Image size: 26½ × 35<sup>15</sup>/<sub>16</sub> in. (67 × 91.4 cm)

Gift of William Wilson Corcoran, 69.16

## Technical Notes

### EXAMINER

Dare Myers Hartwell, October 17–18, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower left in green paint “CHURCH/ 1854”. The signature is in excellent condition. It is applied to dry paint and is the same paint as the highlights in the foliage.

On the reverse of the canvas is a supplier’s stencil mark. It is covered by the lining fabric but V. B. Covey’s treatment report records the inscription as “Prepared by/Charles Roberson/51. Long Acre, London” followed below by two attached boxes with “CR” on the left side and “5212” on the right.

### LABELS

There is an old label from The Montreal Museum of Fine Arts on the rear of the frame.

### MAJOR TREATMENT HISTORY

By 1876 William MacLeod had noticed vertical streaks, which he described as “dingy” lines, in the sky. He wrote to Church, who replied: “The ‘Magdalena’ picture is suffering from the improper use of sugar of lead in the preparation of the canvas—The evil results of which unfortunately only show themselves after a lapse of years, and it seems impossible for the artist to discover from the appearance of the canvas that anything is wrong—I have, too late for the past, discovered how to prevent this mischief from occurring in the future It only affects the thinly painted parts of a picture—” (26 December 1876, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives; 11 January 1877, Office of the Director, MacLeod Correspondence, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives)

According to the Curator’s Journals, on 6 February 1877 the painting was sent for repair to Church in New York. Following the account in the Journals, it was returned on March 2. Samuel Putnam Avery, who handled the shipping (see Journals, 5 February 1877), wrote to MacLeod, “Besides going over the streaks in the sky, he has scumbled the mountains giving more atmosphere and altogether improving the picture” (1 March 1877, MacLeod Correspondence). MacLeod wrote in his Journals, “[The painting]... was found in fine order, the sky repaired by being repainted & the mountains and middle-ground scumbled so as to show a charming hazy effect. It is like a new picture” (2 March 1877). For more on the problems caused by improperly prepared ground layers in nineteenth-century paintings, see the Technical Notes for Church’s *Niagara*.

In his Journals entry for 3 November 1879 Macleod notes that the picture fell off the wall. The painting escaped injury, but the frame was damaged and repaired by McElroy.

In 1890 the varnish was removed and the picture was revarnished with mastic. In the 1902 Annual Report it is on the list of paintings repaired and “put in perfect condition” by a Prof. Thoener, “the expert restorer of Messrs. M. Knoedler & Co., of New York.”

At some point an auxiliary lining fabric was attached to the reverse of the original canvas, probably with a glue/paste adhesive by L. J. Kohlmer in the 1930s–40s. This lining was removed by Victor Covey in 1958 when he relined the painting with another fabric using a wax-resin adhesive and mounted it on a new stretcher. Covey also removed the varnish and revarnished the painting at this time.

In 1989 Dare Hartwell removed the surface coating as well as an old, unpigmented oil coating that had been applied primarily to the sky, and revarnished and retouched the painting. (The unpigmented oil coating was identified as such in 1989 by Michael Palmer and Suzanne Quillen Lomax in the Science Department at the National Gallery of Art.)

The frame was restored by R. Wayne Reynolds, Ltd., in 1989. The restoration included the removal of a secondary layer of oil gilding (noted in the Annual Report as having been applied during the 1902 restoration of the painting), the replacement of missing ornament, and the regilding of the frame following the original scheme for water and oil gilding; original bole was retained. An additional inner liner was also added at this time to provide sufficient support for the painting.

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have been removed.

### GROUND

There is a moderately thick, off-white ground that, according to the canvas stamp, was prepared by Charles Roberson, 51 Long Acre, London. The ground probably originally obscured the canvas weave, which has been somewhat impressed into the paint by lining. Drawing in a dry medium is visible without magnification in the clouds. There is a peach-colored imprimatura in at least the upper part of the painting.

### PAINT

The picture is thinly painted with a fluid medium. The thickest areas of paint occur in the highlights, particularly the foliage and the snow-capped mountains, where there is a slight impasto in the brushwork. The dark areas of vegetation are built up in layers, some painted wet-into-wet and including glazes. Highlights in the sunlit areas were added after the initial paint layers had dried.

Since Church reworked some of the picture in 1877, it is perhaps helpful to quote MacLeod’s 1869 description in the *Register of Paintings*: “On the opposite shore a village, with russet colored mountains above terminating in snow-peaks. In the foreground palm trees & boat with natives.” (*Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives)

In his Journals, MacLeod specifically states that Church corrected the vertical streaks—which are no longer prominent—by repainting the sky. However, the present sky is a continuous layer of blue paint scumbled wet-into-wet over a dried peach-colored under-



layer and a white ground. Examination of the sky with a stereomicroscope revealed no evidence of a second paint layer applied over an earlier, dried layer. Cross sections of two samples taken from the sky also show a single layer of paint over the pinkish imprimatura. (Sampled and analyzed by Melanie Gifford of the Science Department, National Gallery of Art, 2005.) In addition, Joyce Zucker, Conservator for the New York State Parks, states that Church’s retouching is generally obvious in both natural and ultraviolet light; neither is the case here (notes of a 2005 telephone conversation with Dare Hartwell, CGA Conservation Files).

One possible explanation might be that Church removed the earlier paint before repainting the sky. However, if the sky is repainted, then that raises questions about the three palm trees silhouetted against the sky, as the paint of the sky seemingly runs underneath the fronds. Furthermore, the brushstrokes forming the mountains are clearly visible under the innermost tall trees, indicating that the mountains were fully painted before the trees were added. There is no evidence of dark pentimenti from earlier palm trees painted over by the new sky.

Lower down on the mountains, the top layer of paint clearly covers an earlier, dried layer, but there is no stylistic discontinuity between the paint layers, which one would expect with a lapse in time and a change in style. Moreover, if Church had removed an earlier paint layer and repainted the upper portion of the painting, it seems unlikely that he could have managed to unify the original and the repainted sections so seamlessly.

Another explanation might be that, given the small size, Church decided that it would be easier to just repaint the entire picture rather than try to integrate two sections painted at different

times. According to Church scholar Franklin Kelly, however, since by 1877 Church’s style was quite different from what it had been in the 1850s, he would have been inclined to change the picture (as he indicated he wanted to do when he was retouching *Niagara* but was constrained by the fact that it was too well known). Furthermore, Church may have lost some of his technical skills by this period. (E-mail to Dare Hartwell, 2 July 2009.)

Since all the paint on the picture appears to be original, but at the same time we have no reason to doubt MacLeod’s account, the most obvious explanation is that Church carried out his retouching on top of the varnish, as he did with *Niagara*, and the retouching was removed by an early restorer. Support for this theory is found in the fact that the scumbled mist surrounding the mountains in the retouched picture is no longer evident to the degree described by MacLeod.

As for the discoloration that so disturbed Macleod, it is visible in the light-colored areas as a slight darkening in the valleys of the canvas threads. Sometimes the dark areas form vertical striations and sometimes there is more of a honeycomb pattern around the tops of the threads. The conservation field is only beginning to understand the mechanism that caused this problem, which was not uncommon in nineteenth-century American paintings. The discoloration appears to be caused by a chemical change in the ground such as the conversion of lead acetate [drier] to a lead soap that can render the ground more transparent and allow the color of the canvas threads to show through as discoloration in the paint. Despite Church’s assertions to the contrary, it is unlikely that he could have done anything to prevent or correct the streaks other than repaint them once they appeared. It is just possible, however,

that over the years their appearance has diminished. Under certain conditions lead can convert from one form to another and then back again, and something of this nature may have occurred to diminish the disfiguring nature of the discoloration on *Tamaca Palms*. It is also possible that, more than 130 years later, we are more tolerant of the appearance of an aged painting than MacLeod was of a “contemporary” one.

It is not known when or why the unpigmented oil coating was applied to the sky, but it would not initially have lessened the discoloration caused by the ground. However, as the coating darkened with age it did obscure the discoloration.

The appearance of the painting is excellent, despite the discolorations caused by the ground.

**ARTIST’S CHANGES**  
There are no apparent artist’s changes.

**SURFACE COATING**  
The surface coating is a synthetic resin varnish that is clear with a moderate gloss. Under ultraviolet light there is a slight green fluorescence in the foliage, probably indicating the remains of old natural resin varnish residue in this area.

**FRAME**  
The frame is wood with composition ornament typical of frames made in the 1860s. It has a fluted cove molding with acanthus leaves on the corners, an outer edge of continuous laurel-leaf-and-berry molding, beaded interior edge, and flat liners. The fluted cove, corner straps, and a flat area next to the beading are water-gilded. The remaining areas of the frame are oil-gilded. The frame is very close in time to the painting. If it is not original, it is at least likely that it was on the painting when it came to the museum in 1869 as part of the collection of William Wilson Corcoran.

### Provenance

A. M. Cozzens, New York, by 1855;<sup>2</sup>  
Purchased by William Wilson Corcoran, Washington, D.C.;

Gift to the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>3</sup>

### Exhibitions

1855  
New York, National Academy of Design, 12 March–10 May 1855, *Thirtieth Annual Exhibition*, cat. no. 63

1940  
Baltimore, Baltimore Museum of Art, 10 May–10 June 1940, *A Souvenir of Romanticism in America; or, An Elegant Exposition of Taste and Fashion from 1812 to 1865*, unnumbered checklist (as *Scenery on the Magdalena River*)

1948  
Columbus, Ohio, Columbus Gallery of Fine Arts, 9 October–28 November 1948, *Romantic America*, cat. no. 8

1967  
Montreal, Canada, Montreal Museum of Fine Arts, 9 June–30 July 1967, *The Painter and the New World*, cat. no. 334

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *Scenery of the Magdalena River New Granada, South America*)

1979  
Washington, D.C., Corcoran Gallery of Art, 21 July–2 September 1979; New York, Cooper-Hewitt Museum, 29 April–7 July 1980, *Close Observation: Selected Oil Sketches by Frederic E. Church*, not on checklist

1980  
Washington, D.C., Adams Davidson Galleries, 7 February–15 April 1980, *American Luminism*, cat no. 21

1989  
Washington, D.C., National Gallery of Art, 8 October 1989–18 March 1990, *Frederic Edwin Church*, cat. no. 22

1996  
Raleigh, North Carolina Museum of Art, 20 October 1996–19 January 1997; New York, National Academy of Design, 20 February–11 May 1997, *Louis Remy Mignot: A Southern Painter Abroad*, cat. with no checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 25

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1855  
“Fine Arts [exh. review],” *Albion*, 24 March 1855, 141  
“National Academy,” *Home Journal*, 31 March 1855, sec. 2, 3  
“National Academy of Design [exh. review],” *New York Daily Times*, 12 April 1855, 4  
“Exhibition of the National Academy of Design,” *New York Daily Tribune*, 7 May 1855, 6–7  
“Editor’s Table,” *Knickerbocker* 45, no. 5 (May 1855): 532  
*Harper’s New Monthly Magazine* 10, no. 40 (May 1855): 841

1869  
“American Artists,” *American Phrenological Journal* 49, no. 1 (January 1869): 21

1873  
Frederic Edwin Church to William MacLeod, 20 December 1873, no. 157, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

Frederic Edwin Church to William MacLeod, 27 December 1873, no. 157, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

1874  
“The Corcoran Gallery: An Hour’s Stroll through the Collection,” *Washington Evening Star*, 17 January 1874, 1

“Art in Washington: The Corcoran Gallery,” *New York Times*, 20 January 1874, 3

“The Corcoran Gallery,” *New York Evening Post*, 6 April 1874, sec. 1, 1  
Mary E. Boulogny, *A Tribute to W.W. Corcoran, of Washington City* (Philadelphia: Porter & Coates, 1874), 52–53

1875  
“The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 144

1876  
8 November 1876, 26 December 1876, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1877  
Frederic Edwin Church to William MacLeod, 11 January 1877 [misdated 11 January 1876], no. 1005, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

Samuel Putnam Avery to William MacLeod, 5 February 1877, no. 1021, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

William MacLeod to Frederic Edwin Church, 6 February 1877, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

6 February 1877, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

Samuel Putnam Avery to William MacLeod, 1 March 1877, no. 1036,

Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

2 March 1877, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

William MacLeod to Frederic Edwin Church, 3 March 1877, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

Frederic Edwin Church to William MacLeod, 17 March 1877, no. 1045, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

1878

23 March 1878, 25 March 1878, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1879

3 November 1879, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1882

S. G. W. Benjamin, “The Corcoran Gallery of Art,” *Century* 24, no. 6 (October 1882): 823

1884

William MacLeod to Frederic Edwin Church, 12 January 1884, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

1885

William MacLeod to Frederic Edwin Church, 10 March 1885, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

1913

*Catalogue of the Paintings in the Corcoran Gallery of Art* (Washington, D.C., Corcoran Gallery of Art, 1913), 76 (as *Scenery on the Magdalena River, Granada, South America*, 1854)

1926

*Illustrated Handbook of Paintings and Sculptures* (Washington, D.C., Corcoran Gallery of Art, 1926), 28 (as *Scenery on the Magdalena River, Granada, South America*, 1854)

1947

*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: The Museum, 1947), 41, 42 (illus.) (as *Scenery on the Magdalena River, Granada, South America*)

1966

*A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 121, 121 (color illus.) (as *Scenery on the Magdalena River, Granada, South America*)

*Frederic Edwin Church* (exh. cat. National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1966), 31

1967

*The Painter and the New World* (exh. cat. Montreal Museum of Fine Arts, 1967, n.p. (illus.)

1973

Maria Naylor, ed., *The National Academy of Design Exhibition Record 1860–1900* (New York: Kennedy Galleries, 1973), vol. 1, 81

1976

*100 American Drawings, Loan Exhibition from the Collection of John Davis Hatch* (exh. cat. National Gallery of Ireland, Dublin, 1976), cat. no. 37 (n.p.)

1980

*American Luminism* (exh. cat. Adams Davidson Galleries, Washington, D.C., 1980), 31 (illus.)

1985

Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth-Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985), 12

1987

Franklin Kelly, “Frederic Church in the Tropics,” *Arts in Virginia* 27, nos. 1–3 (1987): 25

1989

Franklin Kelly, *Frederic Edwin Church* (exh. cat. National Gallery of Art, Washington, D.C., 1989); Kelly, “A Passion for Landscape,” 48, 49, 82 (color illus.); Deborah Rindge, “Chronology,” 162

1990

Carol Troyen, “Washington: Frederic Edwin Church [exh. review],” *Burlington Magazine* 132, no. 1042 (January 1990): 70

1992

Franklin Kelly, “Frederic Edwin Church,” *Portraits* 2, no. 5 (1992): 3 (color illus.), [4]

1993

Katherine E. Manthorne, “On the Road: Louis Remy Mignot’s Landscape in Ecuador,” *North Carolina Museum of Art Bulletin* 16 (1993): 18, 18 (illus.)

Fabienne-Charlotte Oraezie Vallino, “Alle radici dell’etica ambientale: pensiero sulla natura, wilderness e creatività artistica negli Stati Uniti del XIX secolo (Parte Seconda),” *Storia dell’Arte* 79 (1993): 383

1996

Franklin Kelly, *American Paintings of the Nineteenth Century* (Washington, D.C.: National Gallery of Art, 1996), vol. 1, 67, n. 11

Katherine E. Manthorne with John W. Coffey, *The Landscapes of Louis Remy Mignot: A Southern Painter Abroad* (exh. cat. North Carolina Museum of Art, Raleigh; Smithsonian Institution Press, Washington, D.C., 1996), 74–75, 75 (illus.)

2000

Gerald L. Carr, *In Search of the Promised Land: Paintings by Frederic Edwin Church* (New York: Berry-Hill Galleries, 2000), 64, 114

2005

John K. Howat, *Frederic Church* (New Haven: Yale University Press, 2005), facing 59 (color illus.), 61

2008

Pablo Navas Sanz de Santamaria, *The Journey of Frederic Edwin Church Through Colombia and Ecuador: April-October 1853* (Bogotá, Colombia: Villegas Asociados, 2008), 27 (color illus.)

2011

Franklin Kelly, “*Tamaca Palms* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 24, 108–09 (color illus.)

### Related Works

Possibly *Magdalena River, New Granada (Equador)*, pencil touched white on ivory wove paper, 7 1⁄16 × 10 ¾ in., John Davis Hatch Collection<sup>4</sup>

*Sketch on the Rio Magdalena, Colombia*, pencil on gray paper, 8 ½ × 8 ½ in. Collection of the Cooper Union, New York City, 1917-4-67

*Sketch on the Rio Magdalena, Colombia*, pencil on gray paper, 8 ½ × 11 in. Collection of the Cooper Union, New York City, 1917-4-853

### Notes

**1.** The title was changed from *Scenery of the Magdalena River, New Granada, South America to Tamaca Palms* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited. See William Bodine, Assistant Director for Curatorial Affairs, to Registrar, memorandum, 8 June 1990, CGA Curatorial Files.

**2.** A. M. Cozzens is listed as the owner in the National Academy of Design’s *Thirtieth Annual Exhibition* in 1855.

**3.** 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.

**4.** Listed in *100 American Drawings, Loan Exhibition from the Collection of John Davis Hatch* (exh. cat. National Gallery of Ireland, Dublin, 1976), cat. no. 37; n.p. (plate 38).

Emanuel Gottlieb Leutze (Schwäbisch Gmünd, Baden-Württemberg, Germany, 1816–Washington, D.C., 1868)

### *Evening Party at Milton’s, Consisting of Oliver Cromwell and Family, Algernon Sydney, Thurlow, Ireton, &c.,*<sup>1</sup> 1854

Oil on canvas, 60¾ × 83¾ in. (153 × 213 cm)

Gift of William Wilson Corcoran, 69.32

#### Technical Notes

##### EXAMINER

Sian Jones & Dare Myers Hartwell, February 25, 2009

##### SIGNATURES AND INSCRIPTIONS

Signed lower right in reddish brown, thin fluid paint “E.Leutze. Dsd. 1854.” The signature is in good condition with some minor abrasion. It is applied to dry paint and is the same palette as the painting.

On the reverse at the lower right, “29 May” is written in black script on the lining fabric.

There is also a pencil inscription on the reverse of the top stretcher member at the right, next to the accession number: “10427 case.”

##### LABELS

There is an old printed paper label located at the top right corner. The discolored and fragmentary label reads “. . . / Importers and Manufac. . . . all and Mantel Mirrors Port. . . . t Publishers and Artists Co/German Engravings, O. . . . / 353 Broadway . . . rk / [printed script] M. . . . Entered. . . / Collect. . . .”

##### MAJOR TREATMENT HISTORY

On August 9, 1882, William MacLeod noted in his Journal: “Varnished several pictures, and touched over the head of Milton in the Cromwell picture, covered up the cracks around his face, & lightened the latter much.” In August 1890 the varnish was removed and the picture was revarnished by J.G. Hopkins. Although the painting has clearly received additional treatment, these are the only records in the CGA Conservation Files. At present two auxiliary lining fabrics are attached to the original canvas using a glue/paste adhesive; the lining fabrics appear to be contemporaneous. The adhesive used for the lining, the substantial width of the stretcher members, and the lack of oxidation of the wood all point to an early twentieth-century date for the lining, but the work does not have the appearance of glue linings done at the Corcoran by L.J. Kohlmer in the 1930s–40s.

##### SUPPORT

The support is a coarse fabric mounted on a replacement stretcher. The canvas texture of the double lining has been pressed into the paint, making it difficult to determine the original weave. The periphery of the painting is covered with brown paper tape, but removal of small tape sections in scattered areas indicates that the original dimensions of the painting were about an inch larger in each direction. The tacking margins have been removed, along with a bit (less than 1 in. in each direction) of design on all but the right side. It seems likely that the original stretcher was somewhat irregular in shape and during the present lining process the restorer trimmed the canvas to make it fit the new stretcher which has uniform dimensions. There may be a repaired tear about 6 in. long at the top left center. There is a textured fill, out of plane, in this area. It is covered by heavy retouching that is apparent under ultraviolet light.

##### GROUND

There is a smooth, opaque, off-white ground of moderate thickness. Since the tacking margins have been removed it is impossible to say for certain if the ground was commercially applied, but it seems likely given the smooth, regular application and the fact that it extends beyond the design layer. A thin, transparent, reddish-brown layer, probably an imprimatura, can be seen over the ground. No evidence was found that this layer articulates the forms although it may be thinner or rubbed away in some of the lighter areas. There is some evidence that a one-point perspective pencil underdrawing was used to create the interior space. Ruled, horizontal pencil lines can be seen through the mauve-colored skirt of the child in the left foreground and freehand pencil lines delineate the left edge of the wooden casing surrounding the top of the pipe organ and the nose and mouth of the small boy on the right.

##### PAINT

There is no paint buildup along the edges to indicate that the canvas was folded at the composition’s edge when painted, and in fact the very straight edge of paint along the primed canvas at the top left edge may suggest that the canvas was painted attached to a flat or larger stretched surface.

The consistency of the paint varies from a very thick, opaque paste with impasto in the wall above the wainscoting to very thin, semitransparent, fluid glazes in the wood furniture and dark shadows. The brushwork becomes more apparent as the thickness and opacity of the paint increases.

Only one or two layers of thin, loosely applied paint are found in the darks, and the reddish imprimatura is often left visible as a midtone. The paint in the lighter areas, however, is an opaque paste, thickly applied and forming a continuous layer that largely obscures any underlayers. For the facial features the paint is thin, creamy, and more finely blended.

Although only a small amount of underdrawing is visible on the surface, it is apparent that Leutze carefully transferred his design to the ground as there are few overlapping compositional elements. Because there are so few overlapping edges, the artist’s sequence is difficult to determine. However, he appears to have brought each figure or section close to completion at one sitting, rather than following a technique that worked up the entire canvas in layers.

Much of the architecture seems drawn with a straight edge, and in some areas Leutze may have used a straight edge or a template while painting as well. Ridges in the paint on the outer edge of the architecture are sometimes visible as if something had been held against the paint while it was being applied.

On the surface the painting appears to be in good condition although the paint has been severely compressed and altered during lining, resulting in a distracting and disfigured surface texture. However, the thick layer of discolored varnish makes it difficult to determine if there is undetected retouching over abraded paint or other damage.



##### ARTIST’S CHANGES

There are no major compositional changes, further indicating that the composition was carefully worked out prior to painting.

##### SURFACE COATING

There is an old, natural resin varnish that has substantially discolored.

##### FRAME

The gilded frame is wood with composition ornament. The liner, which appears to be a newer wood than the frame and to have a slightly different color of gilding, is probably a replacement. There is metallic powder paint over much of the frame. The manufacturer of the frame can be identified from the “353 Broadway . . . rk” address on the damaged supplier’s label as Williams, Stevens, Williams & Company, in business in New York at that address from 1851 to 1859 (Carrie Reborra Barratt, “American Frames in the Metropolitan Museum of Art,” *The Gilded Edge* [San Francisco: Chronicle Books, 2000], p.159). Given the provenance of the painting and the fact that the frame is the same period as the painting—and the absence of any contradictory information—it is likely that the frame is original.

#### Provenance

Purchased from the Artist by William Wilson Corcoran, Washington, D.C., 9 February 1855;<sup>2</sup> Gift of William Wilson Corcoran to the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>3</sup>

#### Exhibitions

1855  
Possibly Washington, D.C., Metropolitan Mechanics’ Institute, *Second Exhibition*, 21 February–14 March 1855, no cat.  
Baltimore, Maryland Institute for the Promotion of the Mechanic Arts, *Eighth Annual Exhibition*, 2 October–5 November 1855, cat. no. 80  
1857  
Washington, D.C., Washington Art Association, 10 March–16 May 1857, *First Annual Exhibition of the Washington Art Association*, cat. no. 83 (as *Milton playing the organ at Cromwell’s house*)  
1940  
Baltimore Museum of Art, 12 January–11 February 1940, *Modern Painting Isms and How They Grew*, no cat. no.  
1949  
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating A Century of Taste and Criticism*, cat. no. 10



1963  
Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century*, no cat.<sup>4</sup>

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

1971  
Washington, D.C., Renwick Gallery, Smithsonian Institution, long-term loan<sup>5</sup>

1976  
Washington, D.C., National Collection of Fine Arts, 16 January–14 March 1976, *Emanuel Leutze, 1816–1868: Freedom Is the Only King*, cat. no. 65

Berkeley, Calif., University Art Museum, University of California, 20 April–30 May 1976, *American Portraits and History Paintings by Emanuel Leutze (1816–1868)*, unpublished checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 10 September–7 November 2005, *William MacLeod: Painter and Curator*, unpublished checklist

## References

1854

“Malerei [exh. review],” *Illustrirte Zeitung* 32, 16 (September 1854): 183

Joseph Sill, *Diaries, 1836–1854* (12 October 1854 entry), 576, Historical Society of Pennsylvania (as *Milton playing the Organ before Cromwell and his family*), W.W.C. to A.M. Cozzens, 13 October 1854, Letterbook 34, no. 597

W.W. Corcoran to W.D. Washington, Esq., 15 December 1854, Outgoing Letterbook 35, no. 157, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1855

W.W. Corcoran to Herman Lachins (?), 9 February 1855, Outgoing Letterbook 35, no. 377, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

W.W. Corcoran to Messrs Williams, Stevens & Wms, 17 February 1855, Outgoing Letterbook 35, no. 395, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

W.W. Corcoran to Mr. J.T. England, 12 March 1855, Outgoing Letter-

book 35, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

W.D. Washington to William Wilson Corcoran, 3 July 1855, Incoming Letterbook 8, no. 8997, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

“Leutze has a picture. . .,” *Crayon* 1, no. 10 (7 March 1855): 156

W.W. Corcoran to Messrs Williams, Stevens & Wms, May 1855, Outgoing Letterbook 36, no. 8, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1857

Emanuel Leutze to Capt. M. C. Meigs, 8 February 1857, Collection of the Architect of the Capitol, Washington, D.C. (as *Cromwell’s Family at Milton’s House*)

“Herr Emanuel Leutze,” *Littell’s Living Age*, no. 668 (March 1857): 659.

Charles Lanman, *Catalogue of W.W. Corcoran’s Gallery* (Washington, D.C., 1857), 9 (as *Milton at Home*)

1859

“Fine Art Gossip,” *Home Journal* (26 November 1859): 2 (as *Milton Playing the Organ before Cromwell*)

1867

Henry T. Tuckerman, *Book of the Artists* (New York: G. P. Putnam, 1867), 632 (as *Milton and Cromwell*)

1869

John B. Ellis, *The Sights and Secrets of the National Capital: A Work Descriptive of Washington City in all its Various Phases* (New York: United States Publishing Company, 1869), 503 (as *Milton at the Organ*)

1870

“Art and Artists in Washington,” *National Daily Republican* (Washington, D.C.), 5 December 1870, 1 (as *Milton at Home*)

1871

Jane Hanley, “Art Galleries: What May Be Seen in Washington,” *New York Evening Post*, 21 October 1871, 5 (as *Milton at Home*)

1872

A. Hyde to J.C. Carpenter, Esq., 22 January 1872, W.W. Corcoran Papers, Outgoing Letterbook 61, no. 260, Library of Congress (as *Milton at Home*)

1874

“The Corcoran Gallery: An Hour’s Stroll through the Collection,” *Washington Evening Star*, 17 January 1874, 1

“Art in Washington: The Corcoran Gallery,” *New York Times*, 20 January 1874, 3 (as *Milton*)

“The Corcoran Gallery,” *New York Evening Post*, 6 April 1874, sec. 1, 1

“Art at the National Capital,” *International Review* (May 1874): 331–32

E. A. Wiswall, “The Corcoran Gallery of Art,” *Aldine*, 1 (June 1874): 7

William MacLeod, *Catalogue of the Paintings, Statuary, Casts, Bronzes, &c. of the Corcoran Gallery of Art* (Washington, D.C.: Gibson Brothers Printers, 1874), cat. no. 41

1875

“The Corcoran Art Gallery,” *New York Daily Tribune*, 27 January 1875, 8

“The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 144

1877

15 November 1877, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1878

9 September 1878, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1878), 48

Edward Strahan, ed. *The Art Treasures of America* (Philadelphia: Gebbie & Barrie Publishers, 1878), vol. 1, 11–12, after page 14 (Goupil & Co. engraving after painting)

1879

23 July; 26 July; 2, 20 August; 20 October; 20 December 1879, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1880

17 March 1880, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

George Bancroft Griffith, “A Day at the Capital,” *Potter’s American Monthly* 15 (January 1880): 10

1882

S. G. W. Benjamin, “The Corcoran Gallery of Art,” *Century* 24, no. 6 (October 1882): 824

1 April; 10 May; 9, 23 August 1882, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1884

21 July; 1 August 1884, William MacLeod’s Curator’s Journals, Director’s Records, William MacLeod’s Curator’s Journals, CGA Archives

1885

Clarence Cook, “The Corcoran Gallery of Art,” *Chautauquan* 6 (November 1885): 94

1886

21 January 1886, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives

1895

William Howe Downes and Frank Torrey Robinson, “Our American Old Masters,” *New England Magazine* 8, no. 1 (September 1895): 303

1946

*Exhibition of Work by Emanuel Leutze* (exh. cat. Century Association, New York, 1946), n.p. (no. 82) (as *Milton and Cromwell*)

1949

Jane Watson Crane, “There’s No Disputing It, but–The Question Is: Whose Taste? [exh. review],” *Washington Post*, sec. L, 5

Eleanor B. Swenson, “When the Modern Battle Was New,” *Art News* 48, no. 1 (March 1949): 25

“One Hundred Years of American Taste [exh. review],” *Life Magazine* 27, no. 9 (29 August 1949): 58 (color illus.)

*De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1949), n.p.

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 96

1971

Raymond L. Stehle, *Emanuel Leutze, 1816–1868* (Washington, D.C.: Columbia Historical Society; reprinted from the *Records of the*

*Columbia Historical Society, 1969–70*), 330 (as *Cromwell and His Friends at the House of Milton*)

1972

Raymond L. Stehle, *The Life and Works of Emanuel Leutze* (Washington, D.C., 1972), 67; appendix, 8 (as *Cromwell at the House of Milton*)

1975

Barbara S. Groseclose, *Emanuel Leutze, 1816–1869: Freedom Is the Only King* (exh. cat. National Collection of Fine Arts, Washington, D.C.: 1975), 53–54, 54 (illus.), 86

1983

Andrew J. Cosentino and Henry H. Glassie, *The Capital Image: Painters in Washington, 1800–1915* (exh. cat. National Museum of American Art, Washington, D.C.; Washington, D.C.: Smithsonian Institution Press, 1983), 125 (as *Milton at Home*)

1989

Wendy Greenhouse, “The American Portrayal of Tudor and Stuart History, 1835–1865” (Ph.D. diss., Yale University, 1989), 48, 266, 422

1998

Jochen Wierich, “The Domestication of History in American Art, 1848–1876” (Ph.D. diss., College of William and Mary, 1998), 268–69, 334 (illus.)

2011

Crawford Alexander Mann III, “*Evening Party at Milton’s, Consisting of Oliver Cromwell and Family, Algernon Sydney, Thurlow, Ireton, &c.* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 20, 110–11 (color illus.)

Heidrun Irre, “Englische Geschichte in Emanuel Leutzes Historienmalden,” in *einhorn Jahrbuch Schwäbisch Gmünd 2011* (einhorn-Jahrbuch Schwäbisch Gmünd, 2011): 149, 150 (color illus.)

2012

Jochen Wierich, *Grand Themes: Emanuel Leutze*, Washington Crossing the Delaware, *and American History Painting* (University Park: Pennsylvania State University Press, 2012), 159, 161 (illus.)

## Related Works

*Cromwell and Milton*, 1855, 30<sup>11</sup>/<sub>16</sub> × 43<sup>5</sup>/<sub>16</sub> in., Städtisches Museum, Schwäbisch-Gmünd im Prediger, Germany<sup>6</sup>

W.D. Washington, Key to *Cromwell and Milton*, n.d., graphite and ink on paper, 9<sup>5</sup>/<sub>8</sub> × 15<sup>7</sup>/<sub>8</sub> in., Corcoran Gallery of Art, Washington, D.C.

Artist unknown, *Cromwell and Milton*, n.d., pen and ink on lined paper, 8 ½ × 11 in., Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

## Notes

**1.** The title was changed from *Cromwell and Milton to Evening Party at Milton’s, Consisting of Oliver Cromwell and Family, Algernon Sydney,Thurlow, Ireton, &c.* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited. The first documented exhibition of the painting was in Baltimore, Maryland Institute for the Promotion of the Mechanic Arts, *Eighth Annual Exhibition*, 2 October–5 November 1855, cat. no. 80. See Lisa Strong to Registrar, memorandum, 26 April 2010, CGA Curatorial Files.

**2.** See W.W. Corcoran to Herman Lachins, 9 February 1855, Outgoing Letterbook 35, no. 377, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.; and “Leutze has a picture. . . .” *Crayon* (1855): 156.

**3.** 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.

**4.** Accession Record Sheet, CGA Curatorial Files.

**5.** Accession Record Card, CGA Curatorial Files.

**6.** Detail reproduced in Groseclose, *Emanuel Leutze* (1975), 66.

Frederic Edwin Church (Hartford, Conn., 1826–New York City, 1900)

### Niagara, 1857

Oil on canvas, 40 × 90¾ in. (106.5 × 229.9 cm)

Museum Purchase, Gallery Fund, 76.15

## Technical Notes

#### EXAMINER

Dare Myers Hartwell, January 5–9, 2006

#### SIGNATURES AND INSCRIPTIONS

Signed bottom right “F E. Church./1857.” The signature is about eight inches from the right edge of the canvas and is difficult to see because the brown color is very close in tone to the surrounding dark green paint. The signature may be damaged. It was applied to dry paint and is the same palette as the painting. In 1952 Russell Quandt removed a large black signature and date that presumably covered this one (see Major Treatment History).

#### LABELS

There are labels on the backing board:

- Exhibition label from the National Gallery of Australia;
- Exhibition label from The Metropolitan Museum of Art for *Hudson River School*;
- Exhibition label from the Museum of Fine Arts Boston for *A New World: Masterpieces of American Painting 1760–1910, 1983–84, Cat. #038*;
- Exhibition label from the Réunion des musées nationaux Paris for *Un nouveau monde: chefs-d’oeuvre de la peinture américaine 1760–1910, Galeries nationales du Grand Palais, 1984, Cat. #038*;
- Exhibition label from the National Gallery of Art for *Frederick [sic] Edwin Church, 1989–1990, Cat. #30.*

#### MAJOR TREATMENT HISTORY

F.S. Barbarin summarizes the early treatment history of *Niagara* in the *Biography of Paintings, 1890–94*, Record #32, 332 (CGA Archives). Unless otherwise noted, all of the treatment information through 1891 is based on this account. Barbarin writes: “After it had been some time in the gallery, dark streaks made their appearance, running through the sky and into the water.” On 12 January 1884 William MacLeod wrote to Church (CGA Archives) to inform him of this problem, which had previously occurred with *Tamaca Palms* and been corrected by Church in 1877. Church replied to MacLeod on 20 February 1885 (Director’s Correspondence, no. 3467, CGA Archives):

*I am so sorry that the obnoxious ‘streaks’ have appeared on the ‘Niagara’.* *I think I explained before that it is due to the canvas maker. I was always very careful in the choice of canvases and strove to secure the best. I think the ‘Niagara’ was painted on Windsor [sic] & Newtons “Roman Canvas” the best they professed to make at the time I painted the picture. A canvas maker once informed me that the streaks were owing to the use of sugar of lead in the preparation of the canvas – used I suppose to promote haste in drying –It seems very strange that often years may elapse before the pernicious dryer works through to the surface. They appeared many years ago on the ‘Niagara’ while it was in the possession of Mr. Johnston. I then carefully repainted the sky (they only appeared in the sky) and supposed I had covered up the mischief forever.*

*It is a curious fact that they have never – to my knowledge – appeared on any canvas but that known as Windsor & Newtons Roman Canvas – with one exception – in a picture painted on a canvas prepared by the canvas maker before referred to as attributing the trouble to the use of sugar of lead.*

[Either *Tamaca Palms* is the exception mentioned above, or Church had forgotten that it is painted on a canvas prepared by Charles Roberson.]

Church, in the same letter, states that he is not well enough to work on the painting himself, and recommends Mr. Oliver, a picture cleaner on 13th Street in New York, who had “removed” streaks from another of his paintings. Church appears to have believed that the streaks were caused by the sugar of lead (lead acetate) migrating through the paint and that this was something that could be removed from the surface of the painting.

Mr. Oliver came to the Corcoran, but, according to Barbarin, after two days left the painting in worse condition. In June 1886, Church agreed to have the painting sent to his studio. After completing his work, he wrote to MacLeod on 28 August 1886 (Director’s Correspondence, no. 3854, CGA Archives):

*The restoration required much time, care and patience owing to the terrible condition it was in. Oliver had partially cleaned off the scumblng and glazings and left clots of them on various parts of the picture. Some parts were cleaned down to the preliminary painting thus removing the transparent tone which nothing but time can give. To bring all together and reconcile discrepancies, keeping an eye on the changes that time will make in the future, less on the old work, much on the new, was very difficult – and in a certain sense experimental.*

*I was obliged to repaint the sky entirely – but was tramedled by the necessity of conforming to the original design. If there had been no engraving of the picture I should have allowed myself more freedom.*

*I think however that the sky is better than the original in the respect of its being quieter and more retiring, thus giving greater force and importance to the water.*

*I did not dare remove the varnish Oliver had put on the picture for fear I should disturb more of the original painting – but painted right over it.*

Church, in the same letter, goes on to say that if there had been more time he might have worked more on the painting.

The phenomenon of dark streaks appearing in light-colored areas—particularly skies—is not unusual in nineteenth-century American paintings. The problem is currently under study by conservation scientists in the United States and Europe, but Church was probably correct in saying that it is related to the use of lead in the ground layer. However, the discoloration does not seem to be caused by a substance migrating to the surface but rather by a chemical change in the ground, perhaps the conversion of one lead compound to another. This may render the ground more transparent and allow the color of the canvas threads to show through as discoloration in the paint.

On 2 May 1890, after visiting the Corcoran, Church wrote to Barbarin, saying that he had not varnished his repainting at the time

it was done, and requesting that it be varnished because the sky was “dead” (Director’s Correspondence, no. 5051, CGA Archives). He recommended a “not too heavy” coat of mastic applied after the picture had been cleaned with tepid water and a soft rag. This request was carried out by J.G. Hopkins. In 1891 Barbarin removed bloom from the surface by wiping it with a slightly moistened sponge and then polishing with a soft cotton cloth.

In 1901 the painting was sent to Prof. Thoener, the restorer at M. Knoedler and Co. in New York. Since Prof. Thoener also “cleaned and repaired” fifteen paintings at the Corcoran that year, it seems likely that *Niagara* underwent extensive treatment in New York.

In 1932 L. J. Kohlmer cleaned, filled losses, retouched, and “sealed” the painting. Since the attachment of an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive is not mentioned, this had probably been done during the previous treatment in New York.

In 1952 Russell Quandt undertook a complete treatment of the painting. His Treatment Report indicates that he was aware of the early treatment history summarized in the *Biography of Paintings*. He removed the glue lining, varnish, and retouchings, attached a new lining fabric using a wax-resin adhesive, applied a new varnish, and retouched areas of damage.

During this treatment Quandt identified three different systems of retouching on the picture. As treatment neared completion, he writes that two crucial areas of retouching remained, in the center of the sky and in the large black signature and date:

*Both of these areas fluoresced darker than the surrounding paint. This fact indicated that the paint in question was not contemporary with the surrounding paint. Of even greater importance was the fact that inspection with a six-power magnifying glass showed there was a smaller, fainter signature in red paint underlying the black signature. As for the overpaint in the sky, a study of the pictorial composition of the painting showed that the presence of the three clouds was not originally intended by the artist. . .*

The black signature was easily removed, but the clouds, which covered a few small losses in the paint, were more tenacious. Although Quandt documented the signature and clouds before removing them, only a photograph of the sky possibly made at this time still exists.

In 1965 Quandt surface cleaned the painting, adjusted his retouching, and applied a new varnish layer.

In 1973 Robert Scott Wiles removed Quandt’s lining, attached a new lining fabric using a wax-resin adhesive, mounted the painting on a replacement stretcher, removed the varnish, and filled and retouched losses. In 1981 he applied a brush coat of varnish while the painting was on exhibition.

In 1989 R. Wayne Reynolds restored the frame. The surface coating of discolored metallic powder restoration paint was removed, poor-quality replacement ornament was recast, and the surface was largely regilded following the original pattern of oil and burnished water gilding.

#### SUPPORT

The support is a plain-weave fabric mounted on a modern replacement stretcher. Church described the canvas as “Roman,” which is a coarser weave recommended for large paintings (Leslie Carlyle, *The Artist’s Assistant* [London: Archetype Publications Ltd., 2001], 185–86). There are vestiges of tacking margins on all four sides.

#### GROUND

There is a smooth white ground, applied thickly enough to substantially obscure the canvas weave. According to the artist, it was probably prepared by Winsor & Newton. There is underdrawing in a dry medium. It is visible without magnification in the foam above the large rock to the right of center. Under magnification, additional

lines are found in the top center clouds. The very straight horizon line would indicate that there is underdrawing in this area as well. There appears to be a thin, yellowish-brown wash overall. The undertone is an important part of the painting, but in areas it is overemphasized by abrasion.

#### PAINT

Most of the paint is applied in a liquid manner. However, for the foam on the water Church used a more paste-like paint that forms a slight impasto and retains the shape of his distinctive brushwork. He has also used scumbling and glazing to create his atmospheric effects and rich colors.

Church may have begun with the falls; certainly he worked his way downward from the horizon line to the dark green water. He applied a brownish-umber underpainting for the trees and top of the falls. Under the cascading water there is an ochre undertone that may be the same transparent wash found under the sky or it may be an additional layer.

The falls, water, rocks, and landscape are built up in layers of thin paint and glaze. Church conveys the flow of the water by the shape of his brushstrokes. Some of the paint was applied wet-into-wet, but after the initial layers had dried, Church scumbled in mist and foam, and added highlights, finishing with paste-like daubs on the foam. The paint in the dark green water is in the best condition in the painting, presumably because the disfiguring streaks were not visible in the dark colors and therefore Oliver did not work there (see Major Treatment History).

The sky was clearly damaged by Oliver, but further technical analysis is required to determine its actual condition. Church laid in a blue-gray layer over the light-colored ground. There is scumbling over the initial paint layer; this may represent a toning layer applied during the initial paint application or possibly Church’s later repainting to cover the streaks when the painting belonged to John Taylor Johnston (the intervening layer of varnish mentioned by Church when he later repainted the sky does not seem to be present here).

Church built up the purple clouds with varying tones of paint and glazes. The clouds have been badly damaged. Much of the “yellow” that surrounds the purple clouds appears to be abrasion in the blue sky. There is evidence of white brushstrokes at the top, but these areas are also abraded and surrounded by pockets of dark blue-gray paint.

There is also substantial abrasion on the left edge of the painting, from the trees down to the green water. In the falls the abrasion is about 5–6 inches wide, but below the rocks it covers most of the light-colored area. The rock itself is little more than ground defined by surrounding paint.

Although the areas damaged by Oliver were repainted by Church in 1886, this repaint was applied over Oliver’s varnish and therefore would have been soluble in the same solvents used to remove the surface coatings; it is possible that his retouchings disappeared in the first general varnish removal, presumably by Thoener at Knoedler in 1901.

Further technical analysis on *Niagara* is pending.

#### ARTIST’S CHANGES

No artist’s changes are apparent.

#### SURFACE COATING

The surface coating is a combination of natural and synthetic resin varnishes. Under ultraviolet light a few areas in the dark green water fluoresce more strongly with old natural resin varnish residue, including over the signature.

#### FRAME

The opulent frame is wood with plaster and composition ornament. Around the periphery is a running laurel-leaf-and-berry pattern;





working inward from this the primary decorative bands consist of a wide molding with leaf ornament, a band of beading and a cove, a sand strip, half-round molding, a narrow band of leaf ornament, and a flat liner. The surface has both oil and water gilding.

The frame is not original. It was purchased in 1884 by the Corcoran from Knoedler & Co., and is stylistically of that period. The museum’s Art Committee wanted a twelve-inch frame, and this one appears to have been selected in New York. William MacLeod declared the painting much improved by its new frame (10, 12, 17 November; 1, 29, 30 December 1884, William MacLeod’s Curator’s Journals).

The presumably original frame, which appears to have consisted of gilded composition ornament encased in a shadow box, is pictured in a photograph of the Art Exhibition at the Metropolitan Fair, New York, 1864 (CGA Conservation Files).

### Provenance

Collection of the Artist, 1857;

(Sold to Williams, Stevens & Williams, New York, 1857);<sup>2</sup>

(Forfeited to Brown Brothers Bankers, New York);<sup>3</sup>

(Brown Brothers Bankers, New York, until 1861);<sup>4</sup>

(Sale, Tiffany & Co., New York, *Exhibition to Benefit the Association for Improving the Condition of the Poor*, December 1861);<sup>5</sup>

Purchased by John Taylor Johnston. New York City, 1861:<sup>6</sup>

(His sale, Chickering Hall, New York City, 19, 20, 22 December 1876, *Catalogue of the Paintings, Drawings, and Statuary, the Property of John Taylor Johnston, Esq.*, cat. no. 147);

Purchased by the Corcoran Gallery of Art, Washington, D.C.<sup>7</sup>

### Exhibitions

(Note: Many Exhibition citations were kindly supplied by Gerald L. Carr.)

1857

New York, Tenth-Street Studio Building, May 1857, no cat.<sup>8</sup>

New York, Williams, Stevens and Williams, 1 May–27 May 1857, cat. with no checklist (as *The Great Fall, Niagara*)<sup>9</sup>

London, Lloyd’s Gallery, Gracechurch Street, June–29 August 1857, no cat.<sup>10</sup>

1858

London, German Gallery, 21 April–c. 28 May 1858, no cat.<sup>11</sup>

Glasgow, Scotland, James McClure and Son Gallery, 3 June–18 or 19 June 1858, no cat.<sup>12</sup>

Manchester, England, 22 June–9 July 1858, no cat.<sup>13</sup>

Liverpool, England, Mr. Grundy’s Gallery, Church Street, c. 16 July–28 July 1858, no cat.<sup>14</sup>

New York, Williams, Stevens & Williams, 28 September–27 December 1858, no cat.<sup>15</sup>

Baltimore, Samson Cariss and Co., 8 December–20 December 1858, no cat.<sup>16</sup>

Washington, D.C., 29 December 1858–8 January 1859, no cat.<sup>17</sup>

1859

Richmond, Va., Hall of the Mechanics’ Institute, 14 January–27 January 1859, no cat.<sup>18</sup>

New Orleans, Armory Hall, 4 March–7 May 1859, no cat.<sup>19</sup>

New York, Williams, Stevens & Williams, July 1859, no cat.<sup>20</sup>

Boston, Williams and Everett’s Gallery, 28 December 1859–18 February 1860, no cat.<sup>21</sup>

1860

Philadelphia, Messrs. James S. Earle & Sons, 28 February 1860, no cat.<sup>22</sup>

New York, Fifth Avenue Hotel, 11 October 1860, no cat.<sup>23</sup>

1861

New York, Old Dusseldorf Gallery, “Tiffany Exhibition” (to benefit the Association for Improving the Condition of the Poor), 1861–62, no cat.<sup>24</sup>

1864

New York, Metropolitan Sanitary Fair, 4 April 1864, *Art Exhibition*

*at the Metropolitan Fair, in Aid of the U.S. Sanitary Commission*, cat. no. 14<sup>25</sup>

1867

Paris, *Exposition Universelle*, 1867, cat. no. 8: United States Section, Class 1: Paintings on Canvas<sup>26</sup>

New York, National Academy of Design, November 1867–March 1868, *First Winter Exhibition, Including the First Annual Collection of the American Society of Painters in Water Colors, and the Works from the American Art Department of the Paris Universal Exposition*, cat. no. 646<sup>27</sup>

1870

New Haven, Conn., Yale School of Fine Arts, 8 June 1870–c. September 1870,<sup>28</sup> *Second Annual Exhibition of the Yale School of the Fine Arts, Founded as a Department of Yale College, by the Late Augustus Russell Street, of New Haven, Conn.*, cat. no. 52<sup>29</sup>

1874

Cincinnati, Ohio, 1874, *Exhibition of Paintings, Engravings, Drawings, Aquarelles, and Works of Household Art, in the Cincinnati Industrial Exposition*, cat. no. 132<sup>30</sup>

1876

New York, Metropolitan Museum of Art, July 1876, *New York Centennial Loan Exhibition*, cat. no. 102<sup>31</sup>

New York, National Academy of Design, 29 November–22 December 1876, *John Taylor Johnston’s Collection*, cat. no. 147<sup>32</sup>

1900

New York, Metropolitan Museum of Art, 28 May–15 October 1900, *Paintings by Frederic E. Church, N.A., Special Exhibition at the Metropolitan Museum of Art*, no checklist

1915

San Francisco, 20 February 1915–1 May 1916, *Panama-Pacific International Exposition*, cat. no. 2935<sup>33</sup>

1940

Pittsburgh, Pa., Carnegie Institute, 24 October–15 December 1940, *Survey of American Painting*, cat. no. 97

1949

Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 12

1957

Detroit Institute of Arts, 23 April–9 June 1957, *Painting in America: The Story of 450 Years*, cat. no. 106

1962

Wilmington, Wilmington Society of the Fine Arts, Delaware Art Center, 10 January–18 February 1962, *American Painting, 1857–1869*, cat. no. 13

1964

Buffalo, N.Y., Albright-Knox Art Gallery, 2 May–7 September 1964, *Three Centuries of Niagara Falls*, cat. no. 23

1966

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 12 February–13 March 1966; Albany, N.Y., Albany Institute of History and Art, 30 March–30 April 1966; New York, M. Knoedler and Company, 1–30 June 1966, *Frederic Edwin Church* (Washington only), cat. no. 39

1970

New York, Metropolitan Museum of Art, 16 April–7 September 1970, *19th-Century America: Paintings and Sculpture. An Exhibition in Celebration of the Hundredth Anniversary of the Metropolitan Museum of Art*, cat. no. 105

1971

Atlanta, High Museum of Art, 17 April–13 June 1971, *The Beckoning Land; Nature and the American Artist: a Selection of Nineteenth Century Paintings*, cat. no. 49

New York, Museum of Modern Art, 1 October–30 November 1976, *The Natural Paradise: Painting in America, 1800–1950*, cat. with no checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1978

Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *The American Landscape Tradition*, no cat.<sup>34</sup>

1979

Boston, Museum of Fine Arts; Pittsburgh, University of Pittsburgh Art Gallery; Wichita, Kans., Ulrich Museum of Art, Wichita State University; Ann Arbor, University of Michigan Museum of Art; Madison, Wisc., Elvehjem Museum of Art, University of Wisconsin; Washington, D.C., Corcoran Gallery of Art, 21 July–2 September 1979; Ames, Brunnier Gallery, Iowa State University, Kansas City, Mo., Nelson Gallery–Atkins Museum; New York, Cooper-Hewitt Museum. *Close Observation: Selected Oil Sketches by Frederic E. Church* (Washington only), cat., not on checklist

1983

Boston, Museum of Fine Arts, 7 September–13 November 1983; Washington, D.C., Corcoran Gallery of Art, 7 December 1983–12 February 1984; Paris, Grand Palais, 16 March–11 June 1984, *A New World: Masterpieces of American Painting 1760–1910*, cat. no. 38

1985

Buffalo, Albright-Knox Art Gallery, 13 July–1 September 1985; Washington, D.C., Corcoran Gallery of Art, 21 September–24 November 1985; New York, New-York Historical Society, 22 January–27 April 1986, *Niagara: Two Centuries of Changing Attitudes, 1697–1901*, cat. no. 49

1988

New York, Metropolitan Museum of Art, 4 October 1987–3 January 1988, *American Paradise: The World of the Hudson River School*, cat. with no checklist

1989

Washington, D.C., National Gallery of Art, 8 October 1989–18 March 1990, *Frederic Edwin Church*, cat. no. 30

1998

Canberra, National Gallery of Australia, 7 March–17 May 1998; Melbourne, National Gallery of Victoria, 3 June–10 August 1998; Hartford, Conn., Wadsworth Atheneum, 12 September 1998–4 January 1999; Washington, D.C., Corcoran Gallery of Art, 26 January–18 April 1999, *New Worlds from Old: 19th Century Australian and American Landscapes*, cat. no. 73

2002

London, Tate Britain, 21 February–19 May 2002; Philadelphia, Pennsylvania Academy of the Fine Arts, 17 June–25 August 2002; Minneapolis Institute of Arts, 22 September–17 November 2002; *American Sublime: Landscape Painting in the United States, 1820–1880* (Philadelphia only), cat. with no checklist

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June 2006–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 26

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“Our Private Correspondence,” *Home Journal*, 9 May 1857, <sup>2</sup><sup>37</sup>

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“Mr. Church’s Painting of the Great Fall, Niagara [exh. review],” *Morning Herald* (London), 6 July 1857, sec. 6, 1–2

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John K. Howat, *Frederic Church* (New Haven: Yale University Press, 2005), 67, facing 69 (color detail), 71, 71 (color illus.), 72–74, 79, 88, 118, 128, 134, 186, 189, 190

*Treasures from Olana: Landscapes by Frederic Edwin Church* (exh. cat. Olana State Historic Site, Hudson, N.Y.): Kevin J. Avery, "Treasure from Olana," 35, 35 (color illus.), 36 n. 26

Alan Wallach, "Some Further Thoughts on the Panoramic Mode in Hudson River School Landscape Painting," *Within the Landscape: Essays on Nineteenth-century American Art and Culture*, ed. Phillip Earenfight and Nancy Siegel (Carlisle, Pa.: Trout Gallery, Dickinson College, 2005): pl. 13 (color illus.), 99, 100 (illus.), 101–05 2006

John Updike, "Love of Fact [exh. review]," *New York Review of Books* 53, no. 5 (23 March 2006): 10

Benjamin Genocchio, "Thrilling and Hypnotic: Masterworks with Major Impact [exh. review]," *New York Times*, 11 June 2006, Long Island Weekly sec., 12 (and illus.)

Eric Ernst, "American Classics, Up Close and Personal [exh. review]," *Southampton Press*, 6 July 2006, sec. B, 1 (color illus.), sec. B, 7

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"‘The Project’ Continues," *Southampton Press*, 6 July 2006, sec. B, 7 Gail S. Davidson, "Landscape Icons, Tourism, and Land Development in the Northeast," in *Frederic Church, Winslow Homer and Thomas Moran: Tourism and the American Landscape* by Barbara Bloemink et al. (exh. cat. Cooper-Hewitt, National Design Museum, New York; New York: Bulfinch Press, 2006), 13, 14–15 (color illus.), 16–18

Janice Simon, "'Impressed in Memory’: John Frederick Kensett’s *Italian Scene*," in *Niagara Falls: An Intimate Portrait*, by John Grant and Ray Jones (Guilford, Conn.: Globe Pequot Press, 2006), 69–72, 70–71 (color illus.), 151 n.19

Matthew Rohn, "What’s so American about American Landscapes?," *Vesterheim* 4, no. 2 (2006): 23, 23 (color illus.)

Julia B. Rosenbaum, *Visions of Belonging: New England Art and the Making of American Identity* (Ithaca and London: Cornell University Press, 2006), 82–83, 83 (illus.), 87

Richard Maschal, "Strokes of Genius [exh. review]," *Charlotte Observer*, 1 October 2006, sec. E, 3 (and color illus.)

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Ellegood, Anne, *The Uncertainty of Objects and Ideas: Recent Sculpture* (exh. cat. Hirshhorn Museum and Sculpture Garden, Washington, D.C., 2006): "Mindy Shapero [cat. entry]," 99 (color illus.)

Susan Shinn, "Viewing Masters: ‘Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art’ Opens at the Mint [exh. review]," *Salisbury Post*, 12 October 2006, sec. D, 6 (and color illus.)

Tom Patterson, "Just Visiting: Major American Works from the Corcoran Gallery are Ending the Year at Charlotte’s Mint Museum [exh. review]," *Winston-Salem Journal*, 3 December 2006, sec. F, 1 (color illus.), sec. F, 9

2007

Lennie Bennett, "The Coming of Age of American Art [exh. review]," *St. Petersburg Times*, 18 February 2007, 9L (color illus.)

Susan Davidson, ed., *Art in America: 300 Years of Innovation* (London and New York: Merrell; New York: Guggenheim Museum; Chicago: Terra Foundation for American Art, 2007), 120–21 (color illus.) 2008

John Barber, *The Road from Eden: Studies in Christianity and Culture* (Palo Alto, Calif.: Academia Press, 2008), 417 (illus.), 420–22

Barbara C. Morden, *John Martin: Apocalypse Now!* (Newcastle Upon Tyne, Scotland: Northumbria Press, 2010), x, 96 (color illus.)

Julia Galandi-Pascual, *New Topographic: Photographs of a Man-altered Landscape* (Freiburg, Germany: Mono, 2010), 169 (color illus.)

2011

Franklin Kelly, "Niagara [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 30, 109, 112–15 (color illus. 114–15), 117

Clair Perry, *The Great American Hall of Wonders: Art, Science, and Invention in the Nineteenth Century* (Washington D.C.: Smithsonian Institution Press, 2011), 63–65, 64–65 (color illus.), 69, 188, 196–97, 208

Maggie M. Cao, "Heade’s Hummingbirds and the Ungrounding of Landscape," *American Art* 25, no. 3 (Fall 2011): 50 (illus.), 51

### Related Works

**PREPARATORY WORKS**

*Horseshoe Falls and Table Rock*, c. December 1856–January 1857, oil on canvas, 177⁄8 × 115⁄8 in. (44.8 × 29.5 cm), Olana State Historic Site, New York State Office of Parks, Recreation and Historic Preservation (OL1981.9A and B); see Carr 1994, vol. 1, no. 370 *Near View of Horseshoe Falls*, 1856, graphite and gouache on green

paper, 6 × 3 3⁄4 in. (15.3 × 9.6 cm), Cooper-Hewitt Museum, Smithsonian Institution/Art Resource, New York, Gift of Louis P. Church (C.H. 1917-4-146A); illustrated in Carr 1994, vol. 1, 231

*Horseshoe Falls and Niagara Falls*, c. 1856, three sheet drawing, Cooper-Hewitt Museum, Smithsonian Institution/Art Resource, New York (C.H. 1917-4-721C)

*Horseshoe Falls, Niagara*, December 1856–January 1857, oil on two pieces of paper, joined together, mounted on canvas, 11 1⁄2 × 35 5⁄8 in. (29.2 × 90.5 cm), Olana State Historic Site, New York State Office of Parks, Recreation and Historic Preservation (OL1981.15 A and B, no. 371); see Carr 1994, vol. 1, no. 371; illus. in color in *American Sublime*, exh. cat. no. 45, 167

*Niagara Falls and Horseshoe Falls*,<sup>71</sup> c. 1856, oil on canvas, 12 × 35 in., Teresa Heinz; illus. *American Paradise*, 1987, 245; Carr 1994, vol. 1, 233; *Niagara* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1985), cat. no. 47, 63 (illus.); *Corcoran Gallery of Art: American Paintings to 1945*, 113 (illus.)

#### REPRODUCTIVE WORKS

William Forrest (1803–1889), *The Great Fall, Niagara*, 1875 (after Frederic Edwin Church), engraving, 10 1⁄4 × 22 in. (26.0 × 55.9 cm). The New York Public Library, included in *Niagara* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1985), cat. no. 84

Risdon & Day, *The Great Fall, Niagara*, 1857 (after Frederic Edwin Church), chromolithograph, 17 × 36 1⁄2 in. (43.2 × 92.7 cm). Buffalo and Erie County Historical Society, Buffalo, N.Y., included in *Niagara* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1985), cat. no. 146

### Notes

**1.** The title was changed from *Niagara Falls* to *Niagara* in 1985. Edward Nygren, Curator, to Registrar, memorandum, 3 June 1985, CGA Curatorial Files.

**2.** Williams, Stevens & Williams agreed to pay Church \$2,500 for the painting plus an additional \$2,000 for the copyright thereof. Any sum realized by the subsequent sale of the painting above and beyond \$2,500 was to be equally divided between Church and the gallery. Williams Stevens and Williams to Church, 22 April 1857; Church to MacLeod, 11 January 1877. *Church* (exh. cat. 1966) states that anonymous individual owned *Niagara* after Williams, Stevens and Williams and prior to the painting’s possession by a bank, from whom Johnston seems to have purchased it. This claim has not been substantiated.

**3.** Church to MacLeod, 11 January 1877 (misdated 11 January 1876), CGA Archives, Washington, D.C.

**4.** Church to MacLeod, 11 January 1877 (misdated 11 January 1876), CGA Archives, Washington, D.C.

**5.** Exhibited at Old Dusseldorf Gallery, No. 548 Broadway, New York, removed about 24 December 1861. “Art in Aid of the Poor,” *Evening Post*, 5 December 1861, sec. 2, 4.

**6.** Adamson (“Sublime as Transcendence,” 1981) believes there to have been an as-yet unidentified owner between the Brown Brothers and Johnston, but cites no evidence for this claim beyond the letter from Church to MacLeod, 11 January 1877, which makes no such claim. Adamson believed that *Niagara* was purchased by

this unidentified owner from the bank for \$5,000. This is the amount Church believed Johnston paid for the painting (Church to William MacLeod, 11 January 1877). The amount Johnston paid for Niagara is noted in the results of the subsequent sale of Johnston’s collection published in the *Boston Daily Evening Transcript*, 21 December 1876. The *Transcript* notes, “Church’s ‘Niagara’ goes to the Corcoran Art Gallery at Washington, for \$12,500. It only cost \$5000 originally.” Furthermore, *Church* (exh. cat. 1966) also claims that Johnston paid “a bank” \$5,000 for the painting. The unnamed author of the 1966 catalogue entry, though, proposes that an anonymous individual owned the painting prior to the bank taking possession (after Williams, Stevens, and Williams), rather than after, as per Adamson’s provenance. In the absence of conclusive evidence suggesting otherwise, it is likely that *Niagara* was forfeited for financial reasons by Williams, Stevens & Williams to Brown Brothers Bankers, who place the painting in the “Tiffany” exhibition, where it was purchased by Johnston. These are the transactions delineated in the provenance as it appears above.

**7.** Listed as cat. no. 147, “*Niagara Falls*. Exhibited in Paris Exposition, 1867. 42 × 89. The original picture. His best known work.” Sold for \$12,500 to the Corcoran Gallery of Art at the “Second Evening Sale, Wednesday, December 20, [1876] at half-past seven o’clock. Arrived at the Corcoran 26 December 1876 at 4pm (Director’s Records, William MacLeod Curator’s

Journals, 26 December 1876, CGA Archives).

**8.** Barratt, *Empire City* (2001), 79.

**9.** *New York Times*, 1 May 1857, 8.

**10.** *Times* (London), 7 August 1857, sec. 12, 3; *Art-Journal* (London) 32 (August 1857): 262; *Times* (London), 27 August 1857, provides the closing date. Barratt (*Empire City*, 2001, 80), believes *Niagara* was exhibited in New York on 28 September 1857, but she may have confused this opening date with the second showing at Williams, Stevens & Williams, which opened on 28 September 1858. It is unlikely that the painting returned from London to New York between the Lloyd’s Gallery exhibition and the German Gallery show in London. No other newspaper mentions an exhibition in September 1857. Furthermore, *The Albion* (16 October 1858, 501) noted, “mellowed and improved in tone by eighteen months’ time, and perhaps by its voyage to and from the elder world, Mr. Church’s *Niagara* has reappeared at Messrs Williams, Stevens, Williams and Co.’s showrooms.” In truth, only sixteen months had passed since *Niagara* left for London (June 1857–September 1858), but it seems likely that the painting remained in London for the entirety of that time, during which a reproductive chromolithograph was made.

**11.** “Church’s Picture of the Great Fall, Niagara,” *Illustrated London News*, 8 May 1858, 471; *London Daily News*, 4 July [1859], transcribed in *Cosmopolitan Art Journal* (September 1859): 178.

**12.** Carr 1982, 87, 97 n. 23.

**13.** Carr 1982, 97 n. 23.

**14.** *Liverpool Mail*, 17 July 1858, 6; *Boston Transcript*, 3 August 1858, quotes from *Liverpool Mercury*; *Home Journal*, 1 August 1857, sec. 3, 5.

**15.** Shown with [T. J.] Barker’s *Il Corso*. Church believed that the painting was supposed to go on public view beginning on 25 September 1858 (Church to A. C. Goodman, 24 September 1858, OL.1983.0158). Adamson, citing exhibition announcements in the *New York Times*, places the opening at 5 October (Adamson, “Sublime as Transcendence,” 1981, 57). However, an announcement in the *New York Times* on 25 September 1858 gives an opening date of 28 September 1858.

**16.** “[Advertisement] F.E. Church’s Celebrated Painting of The Great Fall of Niagara,” *Baltimore Sun*, 9 December 1858, 2:6. Shown with T.J. Barker’s *Il Corso*.

**17.** Shown with Barker’s *Il Corso*. *National Intelligencer* (Washington, D.C.), 6 January 1859. Shown courtesy of F. Philip in the building of Messrs. Sibley and Guy, on Pennsylvania Avenue ([Advertisement], *Daily National Intelligencer* [Washington, D.C.], 31 December, 1858, 3).

**18.** “Church’s Niagara,” *Richmond Daily Whig*, 13 January 1859, 3; “Church’s Picture of Niagara,” *Richmond Enquirer*, 14 January 1859, sec. 2, 3.

**19.** *New Orleans Daily Picayune*, 23 March 1859, sec. 1, 5.

**20.** Shown with Regis Gignoux’s *Niagara Falls in Winter* (1858; unlocated). *Boston Transcript*, 26 July 1859, sec. 2, 2.

**21.** “Niagara by Church,” *Boston Transcript*, 28 December 1859, sec. 2, 4; *Boston Transcript*, 18 January 1860; “Special Notice: Niagara by ‘Daylight,’” *Boston Transcript*, 16 February 1860, sec. 3, 2.

**22.** “Art Matters,” *North American and United States Gazette* (Philadelphia), 29 February 1860, 1.

**23.** Shown with selected works drawn from the collections of artists residing in the Tenth Street Studio Building at a private viewing at the Prince of Wales Lord Renfrew’s New York hotel during his visit to the city. “Lord Renfrew in New York,” *New York Post*, 11 October 1860. Thanks to Gerald L. Carr for bringing this exhibition to our attention.

**24.** *New York Evening Post*, 23 December 1861, sec. 1, 9; *New York Evening Post*, 5 December 1861, sec. 2, 4; “The Tiffany Exhibition of Paintings,” *New York Times*, 17 November 1861, 6.

**25.** Opening date given in *Daily Mercury* (New Bedford, Mass.), 4 April 1864, sec. 2, 2. See also “Art: Pictures at the Metropolitan Fair,” *Round Table*, 16 April 1864, 280–81.

**26.** Listed as belonging to the collection of “Mr. J. Taylor John[ston].”

**27.** Lent by J. Taylor Johnston. The checklist also notes, regarding *Niagara*, “Marked in the French Catalogue as having received a Silver Medal.”

**28.** Closing date listed as “close of summer term in college.”

**29.** Lent by “Jno [sic] T. Johnston.”

**30.** “Lent by John Taylor Johnston, New York.”

**31.** A. I. G., “Fine Art: The Great Double Exhibition of Paintings in New York [exh. review],” *Newark Daily Advertiser*, 29 July 1876, 1.

**32.** John Taylor Johnston’s collection was put on view in the galleries of the National Academy of Design immediately prior to its sale at Chickering Hall on 19, 20, 22 December 1876. See *Catalogue of Paintings, Drawings, and Statuary, the property of John Taylor Johnston, Esq, to be sold at auction*, which notes: “They will be on exhibition at the galleries of the ‘National Academy of Design,’ corner 23rd Street and 4th Avenue, on the morning of Wednesday, November 29th, and will continue on Exhibition every Weed-day and Evening until the time of sale, Tuesday, Wednesday and Friday, December 19th, 20th and 22nd, 1876, at Half-past Seven, P.M. Chickering Hall, 5th Avenue, cor. of 18th St., New York.”

**33.** *American Art Annual* 12 (1915): 57.

**34.** Installation diagram, CGA Archives.

**35.** Copy, in the Archives of the Olana State Historic Site, Hudson, N.Y.

**36.** Copy, in the Archives of the Olana State Historic Site, Hudson, N.Y.

**37.** This was one of “three letters expressive of admiration of Mr. Church’s won-

derful picture.” received by the editors of the *Home Journal*. Only this one was published.

**38.** J. Cooper Lord notes that “Mr. Church is also to receive on half of the proceeds of the sale of the picture in England over and above 2,500 \$. A most businesslike negotiation on his part.”

**39.** Report on *Niagara’s* transport to UK to be chromolithographed.

**40.** Quotes undated review from the *New York [Daily] Mirror*.

**41.** Review of Church’s picture while installed at Messrs. Lloyd’s in Gracechurch Street, London.

**42.** Cites report from *London Times*, according to notation by Col. Merl Moore on copy in his files, Smithsonian Museum of American Art, Washington, D.C.

**43.** Reprint of the *London Times* 7 August 1857 review. Also quotes from *Punch*.

**44.** Quotes the *London Times* at length.

**45.** Includes transcriptions of reviews that appeared in 1857 issues of *Albion*, *Home Journal*, *Crayon*, *Harper’s Weekly*, *Boston Weekly Traveler*, *New York Daily Times*, *New York Daily News*, *Courier & Enquirer* [New York], as well as a poem, “Niagara,” by J. G. C. Brainard, Hartford, 1826. The catalogue also included a subscription form for the chromolithograph which was to be executed shortly thereafter.

**46.** Quotes *Liverpool Mercury* review of *Niagara’s* exhibition at Mr. Grundy’s gallery, Church Street, Liverpool. Notes that *Niagara* has already been seen in London, Glasgow, and Manchester.

**47.** Quotes *Liverpool Mercury*.

**48.** Exhibition notice: “At Williams, Stevens, Williams & Co.’s, F. E. Church’s Celebrated Painting of the Great Fall, ‘Niagara,’ Returned and Commencing: Tuesday, Sept. 28, 1858.” Shown with T. J. Barker’s *Il Corso*.

**49.** Notice of exhibition of *Niagara* and Barker’s *Il Corso* at Stevens and Williams, New York.

**50.** Quoted in Avery, “Church’s Window on the Equatorial World”(AAJ 1986); excerpted at length in Grattan, *Civilized America* (1859), 128–29.

**51.** Notice of the imminent closing of exhibition of *Niagara* and Barker’s *Il Corso* at Stevens and Williams, New York.

**52.** Exhibition notice: *Niagara* and *Il Corso* (T. J. Barker) at Messrs. Sibley & Guy, Pennsylvania Avenue, Washington, D.C., opened 28 December.

**53.** This is the second brochure produced by Williams, Stevens, Williams & Co. It contains the same six American reviews published in the 1857 brochure, a notice in *Crayon* (September 1857), and excerpts from seven British reviews.

**54.** From the *London Daily News*, 4 June 1859.

**55.** Correspondent’s report from New York, mentions Gignoux/Church exhibition.

**56.** Quotes at length a review of *Niagara* published in *New York Commercial Times*, 9 October 1858.

**57.** Transcription of *Tribune* review.

**58.** Quoted in full in Kelly, *National Landscape* (1998), 135–36.

**59.** Reprint of “Lord Renfrew in New York,” *New York Post*, 11 October 1860. Courtesy of Gerald L. Carr.

**60.** Notice of the sale of *Niagara* and its imminent removal from “gallery exhibiting for the benefit of the poor at No. 548 Broadway (the “Tiffany” exhibition).

**61.** Quoted in Huntington, “Adamic Myth” (Ph.D. diss, 1960), 154 n. 75. “By the way it was a gold medal and not a silver medal awarded to me—it was finally decided that Bronze medals should be given to all who received awards and so I stepped up by invitation and pocketed 500 francs as the difference between gold and bronze.”

**62.** Quotes the *New York Times* at length.

**63.** Quoted in *Boston Daily Evening Transcript*, 23 December 1876, sec. 6, 3.

**64.** Notes that *Niagara* went to the Corcoran “for \$12,500. It cost only \$5000 originally.”

**65.** Reprint of *New York Evening Post*, 21 December 1876.

**66.** Originally published in “Photographic News,” “British Journal of Photography,” *Photographic Year-Book*, and *Photographic Almanac*.

**67.** According to the *Annual Report*, *Niagara* was sent to “Prof. Thoenet, the expert restorer of Messrs. M. Knoedler and Co. of New York,” for “necessary repairs” not otherwise described.

**68.** Provenance given in catalogue entry for *Niagara* includes an anonymous (and unproven; see Provenance above) owner between Williams, Stevens and Williams and John Taylor Johnston.

**69.** Installation photograph of the New York Sanitary Fair exhibition, 1864, includes *Niagara* in original frame (fig. 5). Photograph originally published in *Spirit of the Fair*, 19 (22 April 1864).

**70.** Catalogue entry for Malcolm Cochran’s *Western Movie* (1990), a site-specific installation that included the projection (approx. 16’×46’) of F.E. Church’s *Niagara Falls* from a color transparency. Other still images—figures, for example—and motion pictures—moving water, for example—were projected onto the image of Church’s painting. Malcolm Cochran, *Western Movie*, 1990, 16mm film, coin-operated horses, lead, wood, theatre seats; transparency of Frederic Edwin Church’s *Niagara* (Corcoran Gallery of Art). Commissioned by the Wexner Center for the Arts; collection of the artist.

**71.** This is the title used by Gerald Carr in the Olana catalogue raisonné (1994), vol. 1, 233.



John Frederick Kensett (Cheshire, Conn., 1816–New York City, 1872)

### *View on the Genesee near Mount Morris*,<sup>1</sup> 1857

Oil on canvas, 30 × 48¾ in. (76.2 × 123.7 cm)  
Museum Purchase, Gallery Fund, 77.15

## Technical Notes

### EXAMINER

Dare Myers Hartwell, December 14, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower left in brown paint “JF.K. 57” (JF is conjoined to make one letter). The signature is in good condition. It is applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

The painting was “thoroughly” cleaned in 1892 by F. S. Barbarin, and varnished with amber by him in 1897. In 1947 on the Accession Record Sheet the painting was noted as “lined,” presumably by L. J. Kohlmer using a glue/paste adhesive. From Robert Scott Wiles’s 1975 report, it appears that in the preceding years Russell Quandt had applied another lining fabric to the rear of the original canvas using a wax-resin adhesive, without first removing the glue/paste from Kohlmer’s lining. Wiles removed Quandt’s lining and the adhesives, and relined the painting, again using a wax-resin adhesive. He mounted the painting on a replacement stretcher, removed the previous varnish and some (but not all) remnants of an older (oil?) coating, applied a new surface coating, and retouched losses, stains, and abrasions.

### SUPPORT

The support is a plain weave, medium-to-coarse weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

There is an off-white ground layer that does not obscure the weave of the canvas. It was probably commercially applied although it is difficult to know for certain since the tacking margins are missing.

Underdrawing is visible at the horizon line, in the water where faint lines of drawing can be seen around the base of the left cliff above the overhanging tree, and in the large horizontal band of pentimenti.

### PAINT

The painting is built up in layers. Underlayers are thinly painted, but the top layers are thicker and more opaque; in the upper layers the paint is enough of a paste to retain the marks of Kensett’s brush, particularly in the sky where his brushwork leaves a pronounced texture. In the landscape he uses his brush to define form; for example, the grass is painted with short, upright strokes, and leaves are created with small daubs of the brush.

Kensett first applied a layer of blue in the sky, and sketched in the riverbanks and reflections in the water in a thin, often transparent sepia-toned paint. After the initial layer dried, he painted the heavy cloud cover—a layer of opaque cream-colored paint with touches of blue near the top—and began to build up the landscape in layers, adding clumps of greens and browns for brush and dis-

tant trees. On the left bank he continued to define the trees, grass, and foliage until he achieved a finished effect, although the initial sepia sketch is still visible in the center of the composition as the cliff descends to the river. The tall trees are painted over the distant landscape and finished sky, and the cattle and herdsman over the landscape.

The right bank, however, appears less fully realized than the left, even allowing for it being more distant. Much of the sketchy underpainting is still apparent, and the configuration of the terrain on the right seems unclear; the relationship between the brighter green brush and the very large, ill-defined, brownish area below it is particularly unresolved. The reflection of the cliff in the water is also problematic: in the lower section Kensett has scumbled blue paint across the umber, but at the top there is very little blue at all and the area does not read clearly as water. On the other hand, the tiny figures in the boat might indicate that Kensett had brought this area to a finish.

The contrast between the fully realized and the sketchy areas of the painting suggest that it may have been left unfinished, but this cannot be correct since Kensett sold the painting to his friend Olyphant in 1857, and it was exhibited at the National Academy of Design in 1858. Another possible explanation is that a layer of paint was inadvertently removed from the now unresolved areas during an early cleaning. The damage to the paint could have occurred as far back as the “thorough” cleaning of 1892 when the 35-year-old paint layer would have still been highly susceptible to solvents. Furthermore, at this time the painting may have had a surface coating that was difficult to remove. Dianne Dwyer (“John F. Kensett’s Painting Technique,” *John Frederick Kensett: An American Master* [Worcester Art Museum, 1985], 177) notes that Kensett occasionally used a drying oil as a varnish. This would discolor with time and become difficult to impossible to remove without damaging the paint underneath, particularly if applied soon after the painting was finished. There is evidence, in Wiles’s 1975 treatment report as well as in the darkened residue of an old tenacious coating caught in the interstices of the brushwork in the sky, that this painting may have once had an oil or equally difficult-to-remove resin coating.

### ARTIST’S CHANGES

In the lower section of the water there is a large, horizontal area of splotchy color between the banks that is the result of (undecipherable) design changes showing through the paint, and there are other similar areas nearby. Under ultraviolet light the indication of one, and possibly two, upside down (reflected) trees can be seen in the water by the lower right bank.

### SURFACE COATING

There is a surface coating of natural resin and synthetic varnishes in satisfactory condition. In addition, the residue of an old (oil?) coating caught in the brushwork of the sky is visually disturbing, and examination under ultraviolet light reveals that old natural resin varnish has been incompletely removed from the right and parts of the left bank.




 The painting is shown in a simple wooden frame, which is gilded with composition ornament and an ogee profile. The outer molding has laurel-leaf-and-berry decoration; the center band has an anthemion pattern, followed by beads, thin sand textured frieze, other narrow moldings, and two liners. The present surface is restoration bronze powder. The frame dates to the 1870s, some 20 years after the painting, and the reframing may have been related to the Kensett memorial exhibition at the National Academy of Design in 1873, although this painting was not included in the exhibition. A photograph reproduced by Carrie Rebora Barratt ("American Frames in the Metropolitan Museum of Art," *The Gilded Edge* [San Francisco: Chronicle Books, 2000], 170) shows a room in the exhibition with remarkably similar frames, and Barratt speculates that the framing was done by Kensett's brother Thomas for the exhibition and gift to the Met (166). It is probable that the frame was on the painting when the Corcoran acquired it in 1877.

FRAME

The frame is gilded wood with composition ornament and an ogee profile. The outer molding has laurel-leaf-and-berry decoration; the center band has an anthemion pattern, followed by beads, thin sand textured frieze, other narrow moldings, and two liners. The present surface is restoration bronze powder. The frame dates to the 1870s, some 20 years after the painting, and the reframing may have been related to the Kensett memorial exhibition at the National Academy of Design in 1873, although this painting was not included in the exhibition. A photograph reproduced by Carrie Rebora Barratt ("American Frames in the Metropolitan Museum of Art," *The Gilded Edge* [San Francisco: Chronicle Books, 2000], 170) shows a room in the exhibition with remarkably similar frames, and Barratt speculates that the framing was done by Kensett's brother Thomas for the exhibition and gift to the Met (166). It is probable that the frame was on the painting when the Corcoran acquired it in 1877.

### Provenance

Collection of the Artist, New York City, 1857;

Sold to Robert M. Olyphant, New York, 1857;<sup>2</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., December 1877.<sup>3</sup>

### Exhibitions

1858
New York, National Academy of Design, *Thirty-third Annual Exhibition*, 13 April–30 June 1858, cat. no. 418

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

New York, Whitney Museum of American Art, 28 September–27 November 1966, *Art of the United States: 1670–1966*, cat. no. 157

1968
New York, Whitney Museum of American Art, 10 September–20 October 1968; Columbus, Ohio, Columbus Museum of Art, 7 November–18 December 1968; San Francisco, M. H. de Young Memorial Museum, 2 January–13 February 1969; Houston, Museum of Fine Arts, 27 February–13 April 1969; Jacksonville, Fla., Cummer Museum of Art, 30 April–8 June 1969; *John Frederick Kensett 1816–1872* (New York only), cat. no. 25

1977

Washington, D.C., Committee on House Administration, House of

Representatives, United States Capitol, 31 January–31 March 1977, *Exhibition of 19th Century American Landscape Paintings*, checklist no. 4

1984
Rochester, N.Y., Memorial Art Gallery of the University of Rochester, 16 June–12 August 1984, *The Course of Empire: The Erie Canal and the New York Landscape, 1825–1875*, cat. no. 33

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 28

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1857
Robert M. Olyphant to John Frederick Kensett, 22 August 1857, John Frederick Kensett Papers 1806–1896, reel 1534, O-R, Box 32, Folder 5, Archives of American Art, Smithsonian Institution, Washington, D.C.

1858
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1867
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1877
Robert M. Olyphant, *Mr. Robert M. Olyphant's Collection of Paintings by American Artists* . . . (sale cat. National Academy of Design, New York, 18–19 December 1877, no. 65), 14 (as *High Bank, Genessee River*)

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1878
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1947

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1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 97 (illus.)

1968

John K. Howat, *John Frederick Kensett 1816–1872* (New York: American Federation of Arts, 1968), cat. no. 25, n.p. (illus.)

1976

Frederick Baekeland, "Collectors of American Painting, 1813–1913," *American Art Review* 3, no. 6 (November–December 1976): 142, 164 n. 47

1977

"Landscape, Genesee River," *Bulletin of the Rhode Island School of Design* 63 (April 1977): 36, 37 n. 4

*Exhibition of 19th-Century American Landscape Paintings* (exh. brochure Committee on House Administration, House of Representatives, United States Capitol, Washington, D.C., 1977), checklist no. 4

1981

Mark White Sullivan, "John F. Kensett, American Landscape Painter" (Ph.D. diss. Bryn Mawr College, 1981)

1984

Patricia Anderson, *The Course of Empire: The Erie Canal and the New York Landscape, 1825–1875* (exh. cat. Memorial Art Gallery of the University of Rochester, Rochester, N.Y., 1984), 64, 65 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 69 (color illus.)

2003

Melissa Geisler Trafton, *Critics, Collectors, and the Nineteenth-Century Taste for the Paintings of John Frederick Kensett* (Ph.D. diss., University of California, Berkeley, 2003), 124–29, 175 n. 199, 297 (illus.), 375–76, 445

2011

Lisa Strong, "View on the Genesee near Mount Morris [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 30, 116–17 (color illus.)

### Related Works

None.

### Notes

**1.** The title was changed from *High Bank, Genesee River* to *View on the Genesee near Mount Moat* to *View on the Genesee near Mount Morris* based on American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. See Lisa Strong, Project Manager, to Registrar, memorandum, 26 May 2009, CGA Curatorial Files.

**2.** See *Register of Paintings Sold*, John Frederick Kensett Papers, reel N68-85,

frame 477, Archives of American Art, Washington, D.C.

**3.** See Sale, Chickering Hall, New York, *Mr. Robert M. Olyphant's Collection of Paintings by American Artists* . . . , 18–19 December 1877, lot no. 65, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives.

Frank Blackwell Mayer (Baltimore, 1827–Annapolis, Md., 1899)

### *Leisure and Labor, 1858*

Oil on canvas, 15<sup>9</sup>/<sub>16</sub> × 22<sup>13</sup>/<sub>16</sub> in. (39.6 × 58 cm)

Gift of William Wilson Corcoran, 69.65

## Technical Notes

### EXAMINER

Barbara A. Ramsay, June 15, 2009

### SIGNATURES AND INSCRIPTIONS

Signed at the bottom right corner in black paint “F.B. Mayer/1858.” The signature was applied to dried paint and is the same palette as the painting. It is in good condition. What appear to be tiny losses are actually skips where the signature passes over the textured surface of the dried impasto.

### MAJOR TREATMENT HISTORY

In 1973 Robert Scott Wiles removed an auxiliary lining fabric that had been attached to the reverse of the original canvas with a glue/paste adhesive. According to Dare Hartwell, based on the age, adhesive, and replacement stretcher type, this lining was probably done by L. J. Kohlmer in the 1930s–40s. Wiles relined the painting using a wax-resin adhesive, remounted it on a new stretcher, removed the discolored varnish, applied a new varnish, and inpainted losses.

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have been removed.

### GROUND

The thin, opaque white ground is probably commercially applied as there is no cusping of the fabric along the edges. An overall imprimatura layer is not evident but elements of the composition have been blocked in with a reddish-brown or dark brown glazing on top of the ground.

### PAINT

The artist has applied translucent underpainting in dark brown to define areas of color followed by the buildup of colors. The paint has been thinly applied throughout much of the composition, making use of translucent layers in many areas that were then covered by thicker but still fluid passages. In other areas, however, the paint has a soft, paste-like consistency, and the house post, the horizontal section of the roof, the hand plow at bottom right, and the foreground have all been built up with full-bodied, highly textured impasto applied wet-into-wet. For the most part, the paint layers are quite opaque, except for the initial underpainting and final glazes applied throughout. The paint of the barn wood, with touches of color on top to impart variations in tone and texture, is also quite transparent.

There is an impressionistic rendering of the vignette through the window. Manipulation of partially dried impasto is observed in the vest of the gentleman at right, where tiny soft edged pits appear in the textured surface. There are also touches of primary colors in the foreground that enliven the otherwise limited palette of the earth.

The painting is in very good condition.

The following inscriptions appear within the composition:

- 1) “STOP THEIF!!” is painted on a sign hanging on the blacksmith shed door at upper right, below an image of Father Time or the Grim Reaper. It is executed in dark gray paint on a dry, textural white background that was scored with two horizontal guidelines before painting of the inscription; and
- 2) numbers painted on upper barn door at left? “2.../3...0” (?).

### ARTIST’S CHANGES

There is a minor change along the right edge of the broom at the lower right.

### SURFACE COATING

The surface coating is a combination of natural resin varnish followed by two synthetic resins. It is clear with a sheen rather than a gloss.

### FRAME

The gilded frame is wood with applied composition ornament consisting of a large floral cartouche at each corner and a narrow outer band of rope molding. The central molding is slightly textured and there is an applied scrolling motif at the top and bottom center. The frame is difficult to date but William Lewin and Davida Kovner, frame conservators in Baltimore, think it might be later than the painting. In any case, the extensive routing out of the rabbet and addition of spacers probably indicates that the frame was not made for this painting.

The surface has been coated with a metallic overpaint, and a dark toning layer is particularly thick in the recesses of the ornament which may have been re-gessoed. The frame treatment resembles that found on the frames of J. M. Stanley’s *The Trappers* and Albert Bierstadt’s *The Last of the Buffalo*, and may be the work of the same unidentified restorer. (Dare Hartwell)

## Provenance

Collection of the Artist, 1858;<sup>2</sup>

Purchased by William Wilson Corcoran, Washington, D.C., 24 February 1859;<sup>3</sup>

Acquired through Board Meeting Action by the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>4</sup>

## Exhibitions

1859

Washington, D.C., Washington Art Association, 1859, *Third Annual Exhibition of the Washington Art Association*, cat. no. 30<sup>5</sup>

Philadelphia, Pennsylvania Academy of the Fine Arts, April–June 1859, *Thirty-sixth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, cat. no. 180

1939

New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World’s Fair*, cat. no. 157



1940

Baltimore Museum of Art, 10 May–10 June 1940, *A Souvenir of Romanticism in America; or, An Elegant Exposition of Taste and Fashion from 1812 to 1865*, cat. with unnumbered checklist

1952

Denver Art Museum, 2 March–27 April 1952, *Man at Work*, cat. with no checklist<sup>6</sup>

1960

Washington, D.C., Corcoran Gallery of Art, 23 April–5 June 1960, *American Painters of the South*, cat. no. 123

1963

Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Painting*, cat. no. 8

1966

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

1971

Moscow, U.S.S.R., United States State Department Embassy, temporary loan, 1971–73, no cat.<sup>7</sup>

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1981

Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexing-

ton, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 6

1984

College Park, Md., Art Gallery and the Gallery of the School of Architecture, University of Maryland, 26 October–1 December 1984, *350 Years of Art & Architecture in Maryland*, cat. no. 27

1993

Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist<sup>8</sup>

2003

Richmond, Virginia Historical Society, 8 February–8 June 2003, *Old Virginia: The Pursuit of a Pastoral Ideal*, cat. with no checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–

31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 29

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

Frank Blackwell Mayer, Account Book (1842–1862), John Sylvester Jr. Collection, Waynesboro, Ga.

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1859

Frank Blackwell Mayer to “Durand,” 28 March 1859, in “Frank Blackwell Mayer: Baltimore Artist (1827–1899),” by Jean Jepson Page [unpublished study, 1973]

William Wilson Corcoran to F.B. Mayer, 8 November 1859, Outgoing Letterbook 44, no. 635, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.

1871

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1872

Francis B. Mayer, *Drawings and Paintings by Francis B. Mayer* (Baltimore: E. Balch, 1872), n.p. (pl. 13) (as *Dreaming and Doing*)

1874

“The Corcoran Gallery,” *New York Evening Post*, 6 April 1874, sec. 1, 1 Mary E. Bouligny, *A Tribute to W.W. Corcoran, of Washington City* (Philadelphia: Porter & Coates, 1874), 78

1875

“The Corcoran Gallery of Art, in Washington,” *Art Journal* 1 (1875): 114

1878

William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C., 1878), 57

1882

S.G. W. Benjamin, “The Corcoran Gallery of Art,” *Century* 24, no. 6 (October 1882): 824

1895

“Frank Mayer and His Work,” *Baltimore News*, 2 March 1895<sup>9</sup>

1899

“Death of F. B. Mayer [obit.],” *Baltimore Sun*, 29 July 1899, 9 (as *Doings and Dreamings*)

Henry C. Hopkins, “Maryland’s Historical Painter, Frank B. Mayer,” *Dixie: A Monthly Magazine* 2, no. 2 (August 1899): 118 (as *Doing and Dreaming*)

Henry C. Hopkins, “Maryland’s Historical Painter, Frank B. Mayer,” *Book of the Royal Blue* 3, no. 1 (October 1899): 5 (as *Doing and Dreaming*)

1916

Annual Meeting Report of the Board of Trustees, 17 January 1916, Board of Trustees, Meeting Reports 1915–1927, CGA Archives

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“Some of Washington’s Art Treasures,” *Washington Post*, 7 August 1921, 48 (illus.)

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Leila Mechlin, “N. Y. Exhibit Enriched by D.C. Art [exh. review],” *Washington Star*, 3 September 1939, sec. E, 5

Harry B. Wehle, *Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World’s Fair* (exh. cat. Metropolitan Museum of Art, New York, 1939): “*Leisure and Labor* [cat. entry],” 117, 118 (illus.), 119

1944

Edgar P. Richardson, *American Romantic Painting* (New York: E. Weyhe, 1944), 41, n.p. (illus.)

1945

James Thrall Soby, “*American Romantic Painting* [book review],” *Art Bulletin* 27, no. 2 (June 1945): 157

1947

Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 10–11, 41

1960

*American Painters of the South* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1960): “*Leisure and Labor* [cat. entry],” 40

Oliver W. Larkin, *Art and Life in America*, rev. and enlarged ed. (New York: Holt, Rinehart and Winston, 1960), 220

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 122–23, 123 (illus.)

1968

*50 American Masterpieces: 200 Years of Great Paintings* (New York: Shorewood Publishers, 1968), n.p. (color illus.)

1969

Anne Elise Grimmer, “Frank Blackwell Mayer 1827–1899, Genre and History Painter” (M.A. thesis, George Washington University, 1969), 47–51, 88, 117–18, 215 (illus.)

Jean Jepson Page, “Frank Blackwell Mayer: Baltimore Artist (1827–1899) [unpublished study, 1973],” 89, 180, CGA Curatorial Files.

1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 124, 125 (illus.)

1974

Abraham Davidson, *The Story of American Painting* (New York: H. N. Abrams, 1974), 84, 90, 90 (illus.)

1976

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1983

Jessie J. Poesch, *The Art of the Old South: Painting, Sculpture, Architecture, & the Products of Craftsmen, 1560–1860* (New York: Alfred A. Knopf, 1983), 299, 299 (color illus.)

1984

Arthur R. Blumenthal, ed., *350 Years of Art and Architecture in Maryland* (exh. cat. Art Gallery and the Gallery of the School of Architecture, University of Maryland, College Park, 1984): Elizabeth Johns, “A Pride of Place: Art in Maryland During the Eighteenth and Nineteenth Centuries,” 16; Johns, “*Leisure and Labor*,” 42, 42 (illus.)

1987

Patricia Hills, “Images of Rural America in the Work of Eastman Johnson, Winslow Homer, and Their Contemporaries: A Survey and Critique,” in *The Rural Vision: France and America in the Late Nineteenth Century*, ed. Hollister Sturges (Omaha: University of Nebraska Press, 1987), 69, 71 (illus.)

1989

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1992

Daniel W. Crofts, “A Journey Back: Old Southampton in the Mid-Nineteenth Century,” *Virginia Cavalcade* (Winter 1992): 133 (color illus.)

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Bernard F. Reilly Jr., “The Art of the Antislavery Movement,” in *Courage and Conscience: Black & White Abolitionists in Boston*, ed. Donald M. Jacobs (Bloomington: Indiana University Press, 1993), 69, 71 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 44, 75 (color illus.)

Barbara Groseclose, *Nineteenth-Century American Art* (Oxford, England: Oxford University Press, 2000), 96 (color illus.), 97

2003

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2005

Peter S. Carmichael, *The Last Generation: Young Virginians in Peace, War, and Reunion* (Chapel Hill: University of North Carolina Press, 2005), 32, 32 (illus.)

2008

James C. Boyles, “‘Under a Spreading Chestnut-Tree’: The Blacksmith and His Forge in Nineteenth-Century American Art,” *Industrial Archeology* 34, no. 1–2 (2008): 12, 12 (illus.), 13

2011

Emily Dana Shapiro, “*Leisure and Labor* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 20, 118–19 (color illus.)

## Related Works

Study for *Leisure and Labor*, c. 1858, watercolor and pencil on cream paper, 7 ½ × 9<sup>11</sup>/<sub>16</sub> in., Corcoran Gallery of Art, Washington, D.C.<sup>**10**</sup>

Study for blacksmith shoeing a horse, 1846, pen and ink, 4 ½ × 3 ½ in., Frank Blackwell Mayer Sketchbook #10, Baltimore Museum of Art, 1936.163

Study for horse, 1857, pencil on brown paper, 7 × 4 ½ in., Frank Blackwell Mayer Sketchbook #62, Baltimore Museum of Art, 1936.205

Study for toolbox, 1857, pencil on brown paper, 7 × 4 ½ in., Frank Blackwell Mayer Sketchbook #62, Baltimore Museum of Art, 1936.205

Study for horsetail, 1857, pencil on brown paper, 7 × 4 ½ in., Frank Blackwell Mayer Sketchbook #62, Baltimore Museum of Art, 1936.205

Study for standing figure, 1857, pencil and chalk on brown paper, 7 × 4 ½ in., Frank Blackwell Sketchbook #62, Baltimore Museum of Art, 1936.205

Study for blacksmith shoeing a horse, 1857, pencil and chalk on brown paper, 7 × 4 ½ in., Frank Blackwell Sketchbook #62, Baltimore Museum of Art, 1936.205

Study for background figure, 1857, pencil and chalk on brown paper, 7 × 4 ½ in., Frank Blackwell Sketchbook #62, Baltimore Museum of Art, 1936.205

“8 a.m. July 7 Pikesville—C. T. Hoogeboom, M.D.,” 1854, 7<sup>7</sup>/<sub>8</sub> × 4 <sup>3</sup>/<sub>4</sub> in., pencil and chalk on brown paper, Frank Blackwell Mayer Sketchbook #72, Baltimore Museum of Art, 1936.213<sup>**11**</sup>

Study for window, 1854, 7<sup>7</sup>/<sub>8</sub> × 4 <sup>3</sup>/<sub>4</sub> in., pencil and chalk on brown paper, Frank Blackwell Mayer Sketchbook #72, Baltimore Museum of Art, 1936.213

Study for blacksmith shoeing a horse, 4 <sup>3</sup>/<sub>4</sub> × 7 in., pencil and crayon, Frank Blackwell Mayer Sketchbook #73, Baltimore Museum of Art, 1936.214

Study for Father Time, pen and ink, 9 <sup>3</sup>/<sub>4</sub> × 7<sup>9</sup>/<sub>16</sub> in., Baltimore Museum of Art, 1936.293

Blacksmith shop interior with three figures, 1845, pen and ink on white paper, 8 <sup>1</sup>/<sub>4</sub> × 10 <sup>1</sup>/<sub>2</sub> in., Frank Blackwell Mayer Sketchbook 1845–50, Maryland State Law Library, Annapolis<sup>**12**</sup>

## Notes

**1.** Although the artist was baptized Francis, he referred to himself as Frank throughout his life. See Jean Jepson Page, “Francis Blackwell Mayer,” *Antiques* (February 1976): 316.

**2.** An 1857 entry in Mayer’s Account Book (1842–1862) records a cash advance of \$100 by W.T. Walters of Baltimore for “an oil painting called “‘Leisure and Labor.’” However, in the catalogue for the *Thirty-Sixth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, held shortly after Mayer’s completion of *Leisure and Labor*, the artist was listed as owner and an asterisk indicated that the work was for sale.

**3.** William MacLeod, first curator of the Corcoran, erroneously recorded in his *Register of Paintings Belonging to the Corcoran Gallery of Art* that *Leisure and Labor* “was bought by Mr. Corcoran in 1857, from the walls of the first exhibition at the Artist’s Association held in Washington City.” Mayer did not paint *Leisure and Labor* until 1858, and thus could not have purchased the painting in 1857. Further, Mayer exhibited *Leisure and Labor* in the *third* exhibition of the Washington Art Association (1859), not the first. According to Mayer’s Account Book, Corcoran purchased *Leisure and Labor* in 1859 for \$175. See Mayer, Account Book (1842–1862).

**4.** 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.

**10.** Reproduced in Linda Simmons, *American Drawings, Watercolors, Pastels, and Collages in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1983), 41, and Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 74 (color illus.).

**11.** Reproduced in Page, “Francis Blackwell Mayer” (1976): 317.

**12.** This sketchbook contains several other images depicting blacksmith shops and men shoeing horses but these images do not bear a direct compositional relationship to *Leisure and Labor*.

John Mix Stanley (Canandaigua, N.Y., 1814–Detroit, Mich., 1872)

## *The Trappers, 1858*

Oil on canvas, 36 × 28<sup>35</sup>/<sub>16</sub> in. (91.5 × 73.5 cm)  
Gift of William Wilson Corcoran, 69.5

### Technical Notes

#### EXAMINER

Barbara A. Ramsay, April 20, 2009

#### SIGNATURES AND INSCRIPTIONS

Signed bottom left corner in red paint “J.M. Stanley./1858”. The signature is in excellent condition. It was applied to dry paint and is the same palette as the painting.

The reverse of the painting is no longer visible due to lining but the CGA Conservation Files include a black-and-white negative and prints made before lining. These show a canvas stencil on the reverse: “WILLIAMS.STEVENS.WILLIAMS & C/Looking Glass Ware Rooms/& ART REPOSITORY/Engravings, Art Materials &c/353 BROADWAY NEW YORK”

#### LABELS

1) Frame reverse: “NATIONAL COLLECTION OF FINE ARTS / SMITHSONIAN INSTITUTION 9 & G STS., WASHINGTON, DC / ACCESSION NUMBER L.1971.1.33 / ARTIST JOHN MIX STANLEY / TITLE “The Disputed Shot” ‘Lent by Corcoran Gallery’ (printed fluorescent yellow-green paper label with typing); stained, soiled, discolored, curling, gummy adhesive [removed]

2) Frame reverse: “No. 36482 \_\_ \_ Corcoran/(via van D Breck / from Wash.)” (handwritten with blue ink on masking tape)

3) Backing board: exhibition label for “American Frontier Life” at the Amon Carter Museum 6/12/87–4/22/88. Label photocopied and placed in CGA Curatorial Files.

#### MAJOR TREATMENT HISTORY

A 1950 report presumably by Russell Quandt states that a hand lining was carried out using a wax-resin mixture, followed by removal of yellowed varnish, minor infilling and inpainting, and then revarnishing. Under ultraviolet light there is the characteristic greenish fluorescence of a thick layer of aged natural resin varnish that has been partially and selectively removed from mainly the lighter areas of the painting, but whether this was done by Quandt or another (earlier?) restorer is not known. In 1973 Robert Scott Wiles surface cleaned the painting, applied new varnish, and carried out minor inpainting.

#### SUPPORT

The support is a coarse-weight, plain-weave fabric mounted on a replacement stretcher. There is possibly a small repaired tear across the left thigh of the kneeling sitter at right. The lining has accentuated the coarse weave and created minor bulging of canvas slubs.

#### GROUND

There is a smooth, thin, opaque, cream-colored ground layer that leaves the canvas weave evident. It was probably commercially prepared, given the lack of cusping and the fact that the ground covers the tacking margin. The canvas stencil on the reverse may indicate

that it was prepared by Williams, Stevens, Williams & Co. Russell Quandt’s 1950 report characterizes the ground as lead white.

A thin, transparent brown imprimatura or underlayer appears to have been applied to most of the darker passages prior to painting. However, this layer is not observed in the central gray section or in unpainted areas along the contours of the forms at lower right where the cream-colored ground is left exposed. Underdrawing is evident with and without a microscope. It appears to be a dry black medium that is associated in some areas with incising of the ground.

#### PAINT

The paint is generally fluid with some passages where the paint is applied in a much drier form. Other areas of paint have a soft, paste-like consistency and retain evidence of brushstrokes. Localized sections of fine impasto are observed, for example in the hat and blanket of the standing figure and in the feathers of the fowl.

After application of a thin, transparent, dark brown imprimatura that gives warmth to the overlying layers, the main forms have been built up using a sequence of very thin layers, wet into wet, with a combination of transparent glazes and more opaque scumbles to define the forms. The background was then painted around and up to the forms. Some final touches enliven the contours and sometimes overlap the background colors. The dark areas of the composition have very little paint applied, making use of the underlying light-colored ground to help create a sense of depth. In the wall areas, localized texture has been imparted by using a dry brush to lift away wet paint to reveal sections of the light ground. At bottom right, the antlers, vessels, and moccasin on the foot of the kneeling figure at right were painted first, followed by the brownish-gray background that was brushed up to the edges (wet over dry), sometimes leaving the cream-colored ground exposed and at other times slightly overlapping the contours of the forms.

There is an inscription painted on the papers/booklet hanging on the wall with the tobacco pouch. It reads, “[two lines of illegible text]/1820/[two lines of illegible text]”.

#### ARTIST’S CHANGES

The artist made numerous changes in the composition after executing his initial underdrawing. There are several areas in which thin lines of unrelated underdrawing in a black medium are evident, such as above the standing figure’s right arm, to the right of the stirrup at center left, below the jacket at top right, along the front left leg of the buck, at lower left in the textile below the seated figure’s right arm, and above the kneeling figure’s right foot. Pentimenti are also present behind the seated figure at lower right where an indecipherable form is observed to the left of his face and an underlying blanket is now visible behind his back due to increased transparency of the aged oil paint.

#### SURFACE COATING

There are several layers of varnish on the surface; one of the layers is a natural resin and wax coating but the others are composed of syn-



thetic resins. In addition, ultraviolet light reveals the presence of an earlier natural resin varnish that has been partially and selectively removed from mainly the lighter areas of the painting. The collective surface coatings are glossy and relatively clear but with some discoloration and areas of cloudiness. An overall fine craquelure indicates an embrittled coating. (Additional notes provided by Dare Hartwell.)

**FRAME**
The frame is likely original to the painting. It is wood with naturalistic composition and wood ornament including an elaborate cartouche at the top center that projects 7 inches above the frame. The sides of the frame are curvilinear. The surface has been restored with a metallic coating and a heavy, dark toning layer in the recesses of the ornament. The ornamentation may also have been regessoed as the forms are not crisp. The present surface appearance is very like that of several Corcoran frames including Albert Bierstadt's *Last of the Buffalo* before its recent restoration. It seems apparent that the Corcoran employed a frame restorer at some point, probably in the first part of the twentieth century, who gave frames of all periods and styles a similarly fanciful surface treatment. (Additional notes provided by Dare Hartwell.)

### Provenance

Purchased by William Wilson Corcoran, Washington, D.C., by 1859;<sup>**2**</sup> Gift to the Corcoran Gallery of Art, Washington, D.C., 10 May 1869.<sup>**3**</sup>

### Exhibitions

1859
Washington, D.C., Washington Art Association, 1859, *Third Annual Exhibition*, cat. no. 1
1916
Washington, D.C., Louise Home, 26 January 1916–30 April 1947, indefinite loan, no cat.<sup>**4**</sup>
1944
Washington, D.C., National History Building, U.S. National Museum, Smithsonian Institution, 4 February–27 February 1944, *Exhibition of Paintings by John Mix Stanley (1814–1872), Jane C. Stanley (1863–1940), Alice Stanley Acheson*, cat. no. 19 (as *The Disputed Shot*)
1955
Denver Art Museum, 20 September–27 November 1955, *Building the West*, cat. no. 93 (as *The Disputed Shot*)
1958
Baltimore Museum of Art, 20 May–22 June 1958, *Shooting and Fishing in Art*, cat. no. 29 (as *The Disputed Shot*)
1968
Denver Art Museum, 17 March–27 May 1968, *The American Panorama–An Exhibition*, cat. with no checklist (as *The Disputed Shot*)
1970
Washington, D.C., National Collection of Fine Arts, 18 December 1970–1973, indefinite loan, no cat.<sup>**5**</sup>
1976
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *The Disputed Shot*)
1978
Cody, Wyo., Buffalo Bill Historical Center, 1 May–30 September 1978, *The Mountain Man*, cat. with no checklist (as *The Disputed Shot*)
1981
Washington, D.C., Corcoran Gallery of Art, 25 March–26 April 1981, *The American West: Selections from the Anschutz Collection and the Corcoran Collection*, cat. no. 6 (as *The Disputed Shot*)
Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–

21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 7 (as *The Disputed Shot*)

1983
Washington, D.C., National Museum of American Art, 19 October 1983–22 January 1984, *The Capital Image: Painters in Washington, 1800–1915*, cat. with no checklist (as *The Disputed Shot*)
1987
Cody, Wyo., Buffalo Bill Historical Center, 12 June–10 September 1987; Fort Worth, Amon Carter Museum, 17 October 1987–3 January 1988; Philadelphia, Pennsylvania Academy of the Fine Arts, 28 January–22 April 1988; *American Frontier Life: Early Western Painting and Prints*, cat. with unnumbered checklist (as *The Disputed Shot*)

1993
Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist (as *The Disputed Shot*)<sup>**6**</sup>
2004
Washington, D.C., Corcoran Gallery of Art, 20 November 2004–7 August 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 30

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1877
R. F. B., “Our Washington Letter,” *Forest and Stream: A Journal of Outdoor Life, Travel, Study Shooting...* 9, no. 15 (15 November 1877): 295 (as *The Disputed Shot*)

1878
William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C., 1878), 49 (as *The Disputed Shot*)

1942
W. Vernon Kinietz, *John Mix Stanley and His Indian Paintings* (Ann Arbor: University of Michigan Press, 1942), 9, 27

1966
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 93, 93 (illus.)

1968
*The American Panorama – An Exhibition* (exh. cat. Denver Art Museum, 1968), 19 (illus.)

1975
Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 19

1978
William H. Goetzmann, *The Mountain Man* (exh. cat. Buffalo Bill Historical Center, Cody, Wyo., 1978), 59 (illus.)

1981
Corcoran Gallery of Art, *The American West: Selections from the Anschutz Collection and the Corcoran Collection* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1981), illus. (as *The Disputed Shot*)

Edward J. Nygren and Peter C. Marzio, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Traveling Exhibition Service and the Corcoran Gallery of Art, Washington, D.C., 1981); Nygren, “American Genre: Its Changing Form and Content,” 9–10; Julie R. Myers, “*The Disputed Shot* [cat. entry],” 40 (illus.), 41

1982
Louise Snider, “Museum’s Exhibit of Genre Art Reveals Social History [exh. review],” *Los Angeles Times*, 28 February 1982, sec. A, 10

1983
Andrew J. Cosentino and Henry H. Glassie, *The Capital Image: Painters in Washington, 1800–1915* (exh. cat., National Museum of American Art, Washington, D.C.; Washington, D.C.: Smithsonian Institution Press, 1983); Cosentino and Glassie, “Early Maturity in Washington Art, 1850–1875,” 99 (illus.); 100–101

Julie Schimmel, “John Mix Stanley and Imagery of the West in Nineteenth-Century American Art” (Ph.D. diss., New York University, 1983), 120, 123, 187, 319 (illus.), 411

1987
Ron C. Tyler, ed., *American Frontier Life: Early Western Painting and Prints* (exh. cat. Buffalo Bill Historical Center, Cody, Wyo.; New York: Abbeville Press, 1987); Herman J. Viola, with H. B. Crothers and Maureen Hannan, “The American Indian Genre Paintings of Catlin, Stanley, Wimar, Eastman, and Miller,” 143, 144 (color illus.)

1990
George Laycock, *The Hunters and the Hunted* (New York: Outdoor Life Books, 1990), 242 (color illus.)

1993
Greg Yocherer, “Wide-ranging adventurer Etienne Brulé did much to open the North American fur trade,” *Wild West* (February 1993): 10 (color illus.)

2011
Lisa Strong, “*The Trappers* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 21, 105, 120–21 (color illus.)

### Related Works

*Hunters and Traders*, 1862, oil on canvas, 25 ¼ × 30 ¼ in.<sup>**7**</sup>

### Notes

- The title was changed from *The Disputed Shot* to *The Trappers*, in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. See Emily Shapiro, Curatorial Fellow, to Registrar, memorandum, 23 October 2003, CGA Curatorial Files.
- Catalogue of the Third Annual Exhibition of the Washington Art Association* (Washington, D.C.: William H. Moore, Publishers, 1859) lists W. W. Corcoran as the owner of *The Trappers*.
- 10 May 1869, Deed of Gift, Record Group 4, Finance; Series II, Deeds/Legal Documents, CGA Archives, and *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives.
- By order of the Board of Trustees, 17 January 1916. See Board of Trustees Meeting Reports 1915–1927, CGA Archives.
- Loan Receipt, Curatorial Records, Registrar's Office, Loans of Works of Art–In & Out 1973, CGA Archives and Accession Cards, Registrar's Office, CGA.
- In this exhibition, a group of paintings on loan from the Century Club, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.
- Reproduced as lot 24 in Sotheby Parke Bernet, *Important Eighteenth, Nineteenth, and Twentieth Century American Paintings, Watercolors & Drawings* (New York: Sotheby Parke Bernet, 1974).

George Peter Alexander Healy (Boston, 1813–Chicago, 1894)

### *Abraham Lincoln*, 1860

Oil on canvas, 30 × 25 in. (76 × 63.4 cm)  
Museum Purchase, Gallery Fund, 79.19

#### Technical Notes

##### EXAMINER

Sian Jones, October 24, 2006

##### SIGNATURES AND INSCRIPTIONS

Signed “G.P.A Healy./1860.” in red paint in the lower right quadrant to the right of the sitter’s left shoulder. The lower brownish red layer of the signature was laid in on a wet or only partially dry background, but the second layer was painted in brighter red laid over dry colors. The colors of the signature are not part of the palette of the painting.

There is an artist’s supplier’s stencil stamped on the reverse of the canvas. It is now covered by the lining canvas but was transcribed by Russell Quandt in about 1953: “. . . (CL?) ICNY, / DE FORGE / . . . DE COULEURS / . . . MONTMARTRE . . . ”.

##### LABELS

There is a damaged and fragmentary paper label glued to the reverse of the frame at the top center; the 1954 Accession Record sheet notes it as “McElroy frame label”. Extant label reads: “A.P.McC. . . / Gilder m?or n? . . . / Pier . . . MIR . . . / Portrait and Picture Frames, . . . and Cornices / Curtains, Lambrequins, and Window Shades / MADE TO ORDER / OLD FRAMES REGILDED / 1001 Pennsylvania Avenue / Cor. Tenth Street / (abraded, may be unprinted?) WASHINGTON, D.C.” Both vertical members are also stamped “10” in black ink.

##### MAJOR TREATMENT HISTORY

The portrait was varnished in April 1879 by William MacLeod and again in July 1886 by H. Weidenbach. In August 1890 a hard, dark, apparently oil varnish was removed and a mastic varnish applied by J.G. Hopkins. In July 1892 F.S. Barbarin removed the “badly streaked” varnish, revarnished the painting with mastic, and protected the back with waterproof paper. According to a notation on the stretcher, on 6/7/43 the painting was “restored” by L.J. Kohlmer. The treatment included attaching an auxiliary lining fabric to the reverse of the original canvas and mounting the painting on a replacement stretcher. In 1953 Russell Quandt removed Kohlmer’s lining, relined the portrait using a wax-resin adhesive, and remounted it onto the existing stretcher. Quandt also removed some varnish but deliberately left a considerable amount behind because he feared the paint might be susceptible to solvents (however, after solvent tests on other Healy paintings, he decided this was not the case). Quandt also applied a new varnish layer and retouched the painting. After at least two incidents when damage occurred, in 1975 Robert Scott Wiles removed Quandt’s lining, relined the painting again using a wax-resin adhesive, mounted it on a new stretcher, removed the old varnish, applied new varnish, and inpainted losses and a pentimento along the side of the face.

##### SUPPORT

The support is a medium-coarse, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

##### GROUND

There is a smooth, opaque white ground. It was likely commercially applied, based on the artists’ supplier stamp on the reverse. The ground is fairly thick but the canvas texture is still visible. There are glimpses of what appears to be a sketch in a thin, umber-colored paint on the bare ground. The style is loose and fluid.

##### PAINT

The portrait has been rendered in a very painterly style, using liquid paint thinly applied in some areas such as the dark background and coat where white priming is intentionally allowed to show through and utilized to help render the forms. In the face and white shirt the paint is thicker and creamier with prominent brushwork, impasto, and passages of juxtaposed (not blended) colors.

The portrait was done from life in a short time, needing only three sittings. (Marie De Mare, 1954, p. 191; Knox, 1956, pamphlet, n.p.) There is evidently little departure from the artist’s initial underdrawing except as noted below. The colors have been worked back and forth from figure to background in bold confident brushstrokes that have not been heavily reworked or labored over. The paint layer is fairly open and brushy allowing priming to show through to provide additional interest and translucency.

##### ARTIST’S CHANGES

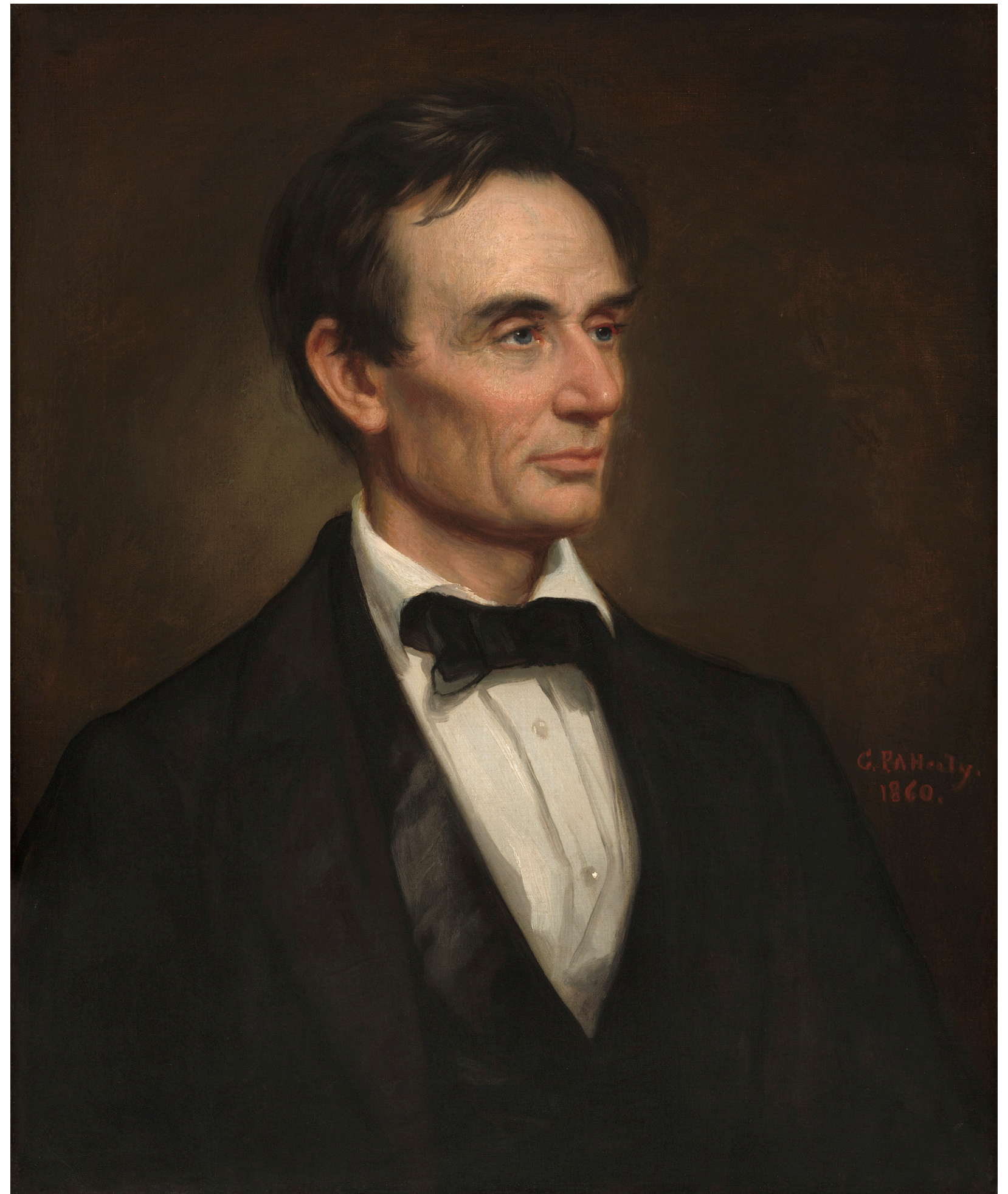
Skin-toned paint is evident underneath the background color to the right of the head in the vicinity of the cheek and nose, indicating that the proper left cheek was apparently moved to make the jawline smaller.

##### SURFACE COATING

The surface coating consists of synthetic resins applied in 1975. In addition, a significant amount of earlier natural resin varnish residues also remains; only the white shirt is quite clean of earlier varnishes.

##### FRAME

The frame dates to 1879 when all the Healy presidential portraits were reframed by A.P. McElroy of Washington, D.C. The wood substrate has applied composition molding ornament, including leaves and berries on the upper cove, palmettes in the cove, a sand-textured band at the base of the cove, and a narrow foliate band near the inner liner. Matte bronze leaf and contrasting shiny burnished water-gilding are interspersed in the different decorative bands to further articulate and enliven the surface. Upon the arrival of 16 Healy presidential portraits at the Corcoran on April 26, 1879, William MacLeod writes that “. . . the frames are poor, small & shabby.” However, the Lincoln portrait did not arrive until April 28, 1879, so it is not certain if the same could be said for that frame. On that date Mr. Corcoran



visited and requested that all be the portraits be reframed, and on April 30 MacLeod notes “Mr McElroy is to make frames for the Presidents &c for \$13.00 each.” The frames were completed by May 28 and the reframed portraits hung in the gallery on May 29, 1879. (William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives; additional notes provided by Dare Hartwell.)

### Provenance

Thomas B. Bryan, Chicago, 1860;<sup>1</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1879.<sup>2</sup>

### Exhibitions

1926

Washington, D.C., Lincoln School, 12 March 1926–27 May 1943, long-term loan<sup>3</sup>

1956

Dallas Museum of Fine Arts, 6 October–11 November 1956, *Mr. President: A Pictorial Parade of Presidents from Washington to Eisenhower, 1789–1956*, cat. no. 33

1957

Washington, D.C., Corcoran Gallery of Art, 20 March–1 September 1957, *The Bryan-Corcoran Collection of Presidential Portraits*, no cat.<sup>4</sup>
New York, Wildenstein Gallery, 23 October–16 November 1957, *The American Vision: Paintings of Three Centuries: A Loan Exhibition Sponsored by Time, the Weekly Newsmagazine, for the Benefit of the American Federation of Arts*, cat. no. 10

1959

Moscow, U.S.S.R., American National Exhibit, Sokolniki Park, 25 July–5 September 1959, cat. with unnumbered checklist

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist

1960

San Diego Museum of Art, 7 October–30 October 1960, *War, Peace, and Union*, cat. no. 14

1966

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

1968

Springfield, Illinois State Museum, 2 December 1967–4 February 1968, *The Artist Sees Historic Illinois*, cat. with unnumbered checklist

1972

Washington, D.C., Corcoran Gallery of Art, 6 October–6 November 1972, *The Great Game of Politics*, unpublished checklist

1974

Washington, D.C., White House, 19 August–12 September 1974<sup>5</sup>

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

2004

Washington, D.C., Corcoran Gallery of Art, 8 December 2004–6 March 2005, *The Body Politic: Portraits of American Presidents*, unpublished checklist

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2009

Memphis, Tenn., The Dixon Gallery and Gardens, 5 July–4 October 2009; Katonah, N.Y., Katonah Museum of Art, 26 October 2009–24 January 2010, *Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era*, cat. no. 11

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1879

[William MacLeod], “Corcoran Gallery of Art: Purchase of Fifteen Portraits of Presidents by Healy,” *Washington Evening Star* 53, no. 8138 (3 May 1879)

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1888

William MacLeod, *Catalogue of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1888), 60

1891

W.T. Sherman, “Notes and Comments: Unpublished Letters of General Sherman,” *North American Review* 152, no. 412 (March 1891): 374

1894

George P.A. Healy, *Reminiscences of a Portrait Painter* (Chicago: A. C. McClurg, 1894; reprint, New York: Kennedy Graphics and Da Capo Press, 1970), 69–70

1895

William Howe Downes and Frank Torrey Robinson, “Our American Old Masters,” *New England Magazine* 13, no. 1 (September 1895): 303

1929

André Michel, ed., “L’Art aux Etats-Unis,” *Histoire de l’Art depuis les premiers temps chrétiens jusqu’a nos jours* (Paris: Librairie Armand Colin, 1929), vol. 8, part 3, 1144

1945

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1947

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1948

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1953

“Portraits of Americans,” *Corcoran Gallery of Art Bulletin* 6, no. 1 (February 1953): n.p. (illus.)

1954

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1955

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1956

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“Abraham Lincoln,” *Chicago Tribune*, 12 February 1956, Magazine sec., cover (color illus.), n.p.

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1957

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Frances Lide, “History Repeats Itself in Corcoran Exhibit [exh. review],” *Evening Star* 28 March 1957, sec. A, 26

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1967

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1976

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1980

Albert Boime, *Thomas Couture and the Eclectic Vision* (New Haven, Conn.: Yale University Press, 1980), 576

1983

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1992

William Kloss, “The Peacemakers [cat. entry],” in *Art in the White House: A Nation’s Pride*, by Kloss, Doreen Bolger, David Park Curry, John Wilmerding, and Betty C. Monkman (Washington, D.C.: White House Historical Association in cooperation with the National Geographic Society), 158

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 45, 67 (color illus.)

2008

Harold Holzer, *Lincoln, President-Elect: Abraham Lincoln & the Great Secession, Winter 1860–1861* (New York: Simon & Schuster, 2008), 86, 88, 110, 497, 503, n.p. (illus.).

2009

Kevin Sharp, *Bold, Cautious, True: Walt Witman and American Art of the Civil War Era* (exh. cat. The Dixon Gallery and Gardens, Memphis, Tenn., 2009): Sharp, “The Poetics of a House Divided,” 35–37, 37 (illus.)

2011

Randall McLean, “*Abraham Lincoln* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 122–23 (color illus.)

### Related Works

None.

### Notes

- Thomas B. Bryan to Abraham Lincoln, 10 November 1860 in de Mare, *G.P.A. Healy* (1954), 190; *Chicago Press and Tribune* (20 March 1860).
- W.W. Corcoran to G.P.A. Healy, 3 May 1879. W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.
- “Art Works Belonging to the Permanent Collection on Loan,” Curatorial

Records, Registrar’s Office, Loans of Works of Art–In & Out, 1901–47, CGA Archives.

**4.** See Jean White, “Presidents on Parade,” *Washington Post and Times Herald* (1957); sec. B, 3.

**5.** See CGA Temporary Receipt, 19 August 1974, Loans of Works of Art, In and Out, CGA Archives.



Alfred Jacob Miller (Baltimore, 1810–Baltimore, 1874)

### *Election Scene, Catonsville, Baltimore County, c. 1860*

Oil on academy board, 11 5/16 × 15 1/2 × c. 3/8 in. (28.7 × 39.4 × 0.4 cm)  
Gift of Mr. and Mrs. Lansdell K. Christie, 60.3

#### Technical Notes

##### EXAMINER

Barbara A. Ramsay, April 27, 2009

##### SIGNATURES AND INSCRIPTIONS

Signed at lower right with a monogram in dark brown paint partially reinforced with black “AJM” (the “A” forms the left side of the “M” and the “J” is placed at the lower center of the “M”). The monogram is in good condition. It was applied to dry paint and is the same palette as the painting. (According to Lisa Strong, *The Lost Greenhorn*, 1850s, in the Buffalo Bill Historical Center bears a monogram in the bottom right corner similar to that observed in this painting.)

On the reverse there is a colorman’s stencil at the top center in black ink; there are losses in the stencil due to earlier removal of masking tape from the surface: “[illegible name]/ARTISTS & PAINT.. / [SUPPLY STORE/42 Balto. St./BALTIMORE”. (A similar stencil on a painting by A. Weidenbach (1825–69) reads: “G. R. DODGE & CO./ ARTISTS’ & PAINTERS’ /SUPPLY STORE/42 Balto. St./BALTIMORE”. G. R. Dodge & Co. is listed as artists’ suppliers in Baltimore City directories from 1856–57 until 1893, when it was succeeded by “WM SCHUTT.” (Information provided by Sian Jones and Lisa Strong.)

There is another stencil, also damaged, in red ink in the center of the reverse, with writing inverse to the Dodge label. What remains are a series of dots that may have formed an oval and in the center what appears to be “a Paris” with perhaps the first letter of a name/word (W?) laid out in a semicircle above. At the center of what would be the top edge in this orientation (but now the bottom), there are two red marks that form a truncated parenthesis [()] that may indicate that the panel was cut down before it was painted. (Information provided by Dare Hartwell.)

##### LABELS

1) Ink script on discolored paper label glued to center reverse: “Election Scene/Catonsville - Balt County”; same label has pencil inscription at left: “No 21” (superscript “o” underlined with two dots below).

2) Ink script on another discolored paper label glued to reverse below #1: “Md [superscript “d”] Miller Pt [superscript “t” undelined with two dots below]/Balt [“t” underlined with two dots below]”.

According to Lisa Strong, labels 1 and 2 are in Miller’s hand and are consistent with mounts found on other paintings by Miller.

3) Small printed paper label at top right corner at reverse: “2524”.

4) Corcoran label at top right reverse.

All the above labels were removed from the support in 2009 and nos. 1–3 are stored (with no. 5 below) in a separate envelope in the painting’s Conservation file.

5) Backing board label (removed 2004) for SITES Exhibition *Of Time and Place: Figurative Art from the Corcoran Gallery*.

6) In the Curatorial Files there is also a photocopy of a printed/typed backing board label for the Maryland Historical Society Exhibition *From Torchlight’s to Television . . .*, loan number LTTT 17.1986, with the handwritten date 9/4/86.

##### MAJOR TREATMENT HISTORY

There has been an undocumented previous cleaning (signs of possible solvent erosion are evident throughout the painting, such as in the foliage over the upper house at right and in the white horse’s mane), varnishing, and retouching.

##### SUPPORT

The painting support is a laminated paperboard panel provided by G. R. Dodge & Co., Artists’ and Painters’ Supply Store, 42 Baltimore St., Baltimore, Md. It may have been imported from Paris.

##### GROUND

The artist applied a white ground to the paperboard. Underlying dark drawing is observed in regions of two hand-held whips at upper left and above center of the composition. Also, several dark diagonal lines of underdrawing (possibly unrelated to painted design) are visible with and without the microscope near the fence posts at center right; these lines appear painted.

##### PAINT

For the most part the oil paint has been applied in very thin, transparent layers, with a combination of fluid and medium-bodied paint. Selected areas of fine impasto are evident (in the hat and sleeve of the mounted figure in red at left; in his horse’s forelock; and in the basket, hat, and belt above center) but these are relatively soft-edged rather than stiff or crisp. In the upper sky, there is a significant build up of thin and thicker paint layers. Areas of more opaque paint have been modified with later transparent glazes.

A brown imprimatura was applied to the white ground. This transparent layer has been left unmodified in some areas such as in the middle ground across the painting. It appears that a thin gray layer was then applied to the sky and foliage areas and the figures were partially blocked in using a grayish-brown underlayer. The forms were built up with fluid paint applied wet-into-wet, blending and softening the contours. Highlights with sharper outlines were added using a combination of thin opaque paint and transparent glazes. The pale gray of the sky was worked down around the figures and foliage before the latter were modified using more thin glazes of color. The upper sky has a complex layering of bright blue, dark gray, and lighter grays. On the house at right there are several horizontal lines that demarcate the wall surface; these lines do not seem to be underdrawing but rather appear to be on top of the paint layers.

There are numerous pinpoint inclusions or rounded protrusions, many of which have been abraded or decapitated and appear as white specks. These white areas are likely aggregates of metal soaps that have formed in the underlying white ground or paint layers and worked their way through the overlying paint layers to the surface.

##### ARTIST’S CHANGES

The underdrawing described under “Ground” shows slight design changes in the whips and possible design changes by the fence posts. There is also evidence of changing position or reworking of contours



on several of the figures. The white horse’s mane has been painted over the black line of the bridle.

##### SURFACE COATING

The heavy varnish layer is glossy and uniformly discolored. It has an unusual orangish-green fluorescence under ultraviolet light, and is probably a natural resin with the addition of shellac or some other material that fluoresces an orangish color.

##### FRAME

The frame has a simple molding with a dark bole and gilding. The frame appears fairly old but is probably not original to the painting.

#### Provenance

Collection of the Artist, Baltimore, 1861;<sup>1</sup>

Purchased by his brother, Columbus A. Miller, 4 May 1869;<sup>2</sup>

Charles Bowden;<sup>3</sup>

By descent to Henry T. Bowden, Baltimore;<sup>4</sup>

On deposit at the Baltimore Museum of Art, 23 May 1946–17 June 1952;<sup>5</sup>

Returned to Henry T. and Bernardine Evering Bowden, Baltimore, 17 June 1952.

Norton Asner, Baltimore;

(Acquired by Hirschl and Adler, New York, 1959);<sup>6</sup>

Purchased for the Corcoran Gallery of Art, Washington, D.C., by Mr. Lansdell K. Christie, 1960.

#### Exhibitions

1861

Philadelphia, Pennsylvania Academy of the Fine Arts, 1861, *Thirty-eighth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, cat. no. 537 (as *An Election Scene*)

1950

Philadelphia, Peale Museum, 8 January–12 February 1950, *The Paintings of Alfred Jacob Miller: Artist of Baltimore and the West*, cat. no. 7

1960

Washington, D.C., Corcoran Gallery of Art, 23 April–5 June 1960, *American Painters of the South*, cat. no. 114

1963

Washington, D.C., Corcoran Gallery of Art, 25 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1981

Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982;



Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 8

1984

College Park, Md., Art Gallery and the Gallery of the School of Architecture, University of Maryland, 26 October–1 December 1984, *350 Years of Art & Architecture in Maryland*, cat. no. 28

1987

Maryland Historical Society, Museum and Library of the Maryland Historical Society, September 1986–31 January 1987, *Torchlights to Television*, no cat.<sup>7</sup>

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–

2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 31

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

*Account Book of Alfred Jacob Miller, 1846–1871*, Archives, Walters Art Museum, Baltimore, W.920

1949

Patrick Skene Catling, “Romanticism in His Hands [exh. review,]” *Baltimore Sun*, 30 December 1949, sec. 6, 6 (illus.)

1950

“Alfred J. Miller: Artist of Baltimore and the West,” *Peale Museum Bulletin* 11, no. 1 (January 1950): n.p. [2]

*The Paintings of Alfred Jacob Miller: Artist of Baltimore and the West* (exh. cat. Peale Museum, Philadelphia, 1950): Wilbur Harvey Hunter Jr., “Alfred Jacob Miller: Artist of Baltimore and the West,” n.p.

1959

*Selections from the Collection of Hirschl & Adler Galleries* (New York: Hirschl & Adler, 1959), 9 (illus.)

1960

“Accessions of American and Canadian Museums,” *Art Quarterly* 23, no. 2 (Summer 1960): 185, 192 (illus.)

“Maryland Election Painting at Corcoran,” *Washington Post*, 16 December 1960, sec. B, 12 (and illus.)

*American Painters of the South* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1960): “Election Scene, Catonsville, Baltimore County [cat. entry],” 36

1961

“États-Unis,” *La Chronique des Arts*, supplément a la *Gazette des Beaux-Arts*, no. 1105 (February 1961): 42 (as *Scènes d’élection, Catonsville, comté de Baltimore*)

1963

Mary H. Forbes, “Election Scene, Catonsville, Baltimore County,” *Corcoran Gallery of Art Bulletin*, 13, no. 3 (October 1963): 15, 15 (illus.), 16–17

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 75, 75 (illus.)

1968

*50 American Masterpieces: 200 Years of Great Paintings* (New York: Shorewood Publishers, Inc., 1968), n.p. (illus.)

1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Paintings, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 82, 82 (illus.)

1975

Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 19

1981

Edward J. Nygren, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1981): Nygren, “American Genre: Its Changing Form and Content,” 8, 10; “Frank Blackwell Mayer, *Leisure and Labor* [cat. entry],” 38; “*Election Scene, Catonsville* [cat. entry],” 42, 43 (illus.); Peter C. Marzio, “The Not-So-Simple Observation of Daily Life in America,” 186

1982

Ron Tyler, ed., *Alfred Jacob Miller: Artist on the Oregon Trail* (exh. cat. Amon Carter Museum, Fort Worth, 1982): William R. Johnston, “Back to Baltimore,” 67, 70; Karen Dewees Reynolds and William R. Johnston, “Catalogue Raisonné,” 204, 205 (illus.)

1984

Arthur R. Blumenthal, ed., *350 Years of Art & Architecture in Maryland* (exh. cat. Art Gallery and the Gallery of the School of Architecture, University of Maryland, College Park, 1984), Elizabeth Johns, “A Pride of Place: Art in Maryland During the Eighteenth and Nineteenth Centuries,” 16; “*Election Scene, Catonsville, Baltimore County* [cat. entry],” 42, 42 (illus.)

1987

Gail E. Husch, “George Caleb Bingham’s The County Election: Whig Tribute to the Will of the People,” *American Art Journal* 19, no. 4 (Autumn 1987): 19, n. 3

1998

Esther Wanning, *Maryland: The Spirit of America* (New York: Harry N. Abrams, 1998), 52 (color illus.)

2004

John McGrain, “Castle Thunder: Myth or Fact?,” unpublished paper, 22 March 2004, Baltimore County Office of Planning, Towson, Md., 9

2011

Lisa Strong, “*Election Scene, Catonsville, Baltimore County* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 118, 124–25 (color illus.)

## Related Works

*Election Scene at Catonsville*, 1845, pencil and wash, heightened with white, on brown paper, 8 1⁄8 × 10 13⁄16 in., M. & M. Karolik Collection, Museum of Fine Arts, Boston, 51.2537<sup>8</sup>

## Notes

- Catalogue of the Thirty-eighth Annual Exhibition of the Pennsylvania Academy of the Fine Arts* (Philadelphia: Collins Printers, 1861), 32.
- Account Book of Alfred Jacob Miller, 1846–1871*, Archives, Walters Art Museum, Baltimore, W.920.
- 3 May 1960 letter from Norman Hirschl, Hirschl & Adler Galleries to Mary E. Hoffman, CGA Registrar, CGA Curatorial Files.
- Ibid.*
- Receipt no. L46:24, Baltimore Museum of Art, suggests that *Election Scene* was purchased by the museum in 1946 and accessioned into the collection. However, a handwritten note on this form dated to 17 June 1952 states that research found no record of this work ever having been purchased by the Baltimore Museum and that, “at the request of Mr. Bowden, [it] was released to his wife [Bernadine Bowden].” See “Release No. 991, 6/17/52 to Bowden,” Baltimore Museum of Art.
- See Zachary Ross, Researcher, Hirschl and Adler, to Emily Shapiro, CGA Curatorial Fellow, e-mail correspondence, 8 December 2003, which states: “We obtained the work from Norton Asner, a dealer in Baltimore, in 1959. I believe we took it on consignment—the records aren’t clear.” See also 22 October 1973 letter from Norton Asner to “Bill” [Hermann Warner Williams Jr.], CGA Director, CGA Curatorial Files, in which Asner states “I once owned ‘Politics in Catonsville.’”
- See “Museums,” *Washington Post*, 28 November 1986, Weekend sec., 53.
- Reproduced in *M. & M. Karolik Collection of American Water Colors & Drawings 1800–1875* (Boston: Museum of Fine Arts, 1962), 238.

John La Farge (New York City, 1835–Newport, R.I., 1910)

### *Flowers on a Window Ledge*, c. 1861<sup>1</sup>

Oil on canvas, 24 × 20 in. (60.96 × 50.8 cm)  
Museum Purchase, Anna E. Clark Fund, 49.1

### Technical Notes

Technical Notes for this painting were not completed as part of this project.

### Provenance

Collection of the Artist;

(Doll and Richards Gallery, Boston, 1874);

Purchased by George Baty Blake, Boston, September 1874;<sup>2</sup>

By descent to his son, George Baty Blake Jr., Boston, 1884 to about 1905;

(Walter Rowlands Gallery, Boston, 1912);

Purchased by Daniel Merriman, Worcester, Mass., 1912;<sup>3</sup>

To Helen Bigelow Merriman (Mrs. Daniel Merriman), Worcester, Mass. by 1914–1933;

By descent to her son, Roger Bigelow Merriman, Cambridge, Mass., by 1936;<sup>4</sup>

To his widow, Mrs. Roger Merriman;

Purchased by Victor Spark and Macbeth Gallery, New York, 1947;<sup>5</sup>

Purchased by Corcoran Gallery of Art, Washington, D.C., 1949.<sup>6</sup>

### Exhibitions

1874

New York, Century Association, May 1874, no. 26, unpublished checklist (as *Vase of Flowers*)<sup>7</sup>

Boston, Doll and Richards Gallery, [Summer Exhibition], September 1874, no cat.<sup>8</sup>

1878

Boston, Peirce and Company, *The Paintings of Mr. John La Farge to be Sold at Auction*, 19–20 November 1878 (not listed)<sup>9</sup>

1905

Boston, Walter Rowlands Gallery, *Exhibition of Paintings by John La Farge*, March 1905, no cat. <sup>10</sup>

1910

Boston, Museum of Fine Arts, *La Farge Memorial Exhibition*, 28 December 1910–31 January 1911, no cat.<sup>11</sup>

1914

Worcester, Mass., Worcester Art Museum, *Exhibition of Contemporary American Paintings Owned in Worcester County*, 5 April–10 May 1914, no. 28 (as *Bowl of Flowers*)

1936

New York, Metropolitan Museum of Art, *An Exhibition of the Work of John La Farge*, 23 March–26 April 1936, cat. no. 5 (as *Flowers Before a Window with Landscape Beyond*)

1946

New York, Victor D. Spark Studio, *One Hundred and One American Paintings, 1725–1900*, 1946, cat. no. 65 (as *Roses in a Dish on a Window Ledge with Landscape Background*)

1948

New York, Macbeth Gallery, *John La Farge, 1835–1910, Loan Exhibition*, 26 April–15 May 1948, cat. no. 38

1949

Washington, D.C., Corcoran Gallery of Art, *De Gustibus: An Exhibi-*

*tion of American Paintings Illustrating a Century of Taste and Criticism*, 9 January–20 February 1949, cat. no. 16

1958

Newark, N.J., Newark Art Museum, *Nature's Bounty and Man's Delight*, 15 June–28 September 1958, cat. no. 23

1966

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

1968

New York, M. Knoedler and Co.; Hirschl and Adler Galleries; Paul Rosenberg and Co.; and sponsored by the Public Education Association, *The American Vision, Paintings 1825–1875*, 8 October–2 November 1968, cat. no. 31

1970

New York, Coe Kerr Gallery, *150 Years of American Still-Life Painting*, 27 April–16 May 1970, cat. no. 30

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1978

New York, American Contemporary Art Galleries, *American Flower Paintings 1850–1950*, 1–22 April 1978, cat. with unnumbered checklist

1979

Washington, D.C., Corcoran Gallery of Art, 10 December 1978–1 April 1979, *The Object as Subject: American Still Lifes from the Corcoran Collection*, unpublished checklist

1981

Tulsa, Okla., Philbrook Art Center, 27 September–8 November 1981; Oakland, Calif., Oakland Museum, 8 December 1981–24 January 1982; Baltimore Museum of Art, 2 March–25 April 1982; New York, National Academy of Design, 18 May–4 July 1982, *Painters of the Humble Truth: Masterpieces of American Still-Life Painting*, cat. with unnumbered checklist

1984

New York, Whitney Museum of American Art, *Reflections of Nature: Flowers in American Art*, 1 March–20 May 1984, cat. with unnumbered checklist

1985

Mansfield, Ohio, Mansfield Art Center, *The American Still-Life from the Peales to C. A. Meurer*, 10 March–7 April 1985, cat. no. 18

1986

Brooklyn, Museum of the Borough of Brooklyn, Brooklyn College, *Now Resting in Greenwood Cemetery*, 9 April–20 May 1986, cat. no. 41

1987

Washington, D.C., National Museum of American Art, Smithsonian Institution [now Smithsonian American Art Museum], 10 July–11 October 1987; Pittsburgh, Carnegie Museum of Art, 7 November 1987–3 January 1988; Boston, Museum of Fine Arts, 24 February–24 April 1988, *John La Farge*, cat. no. 3 (as *Flowers in a Persian Porcelain Water Bowl [Flowers on a Windowsill]*)



1991

Wilmington, N.C., St. John's Museum of Art, *Scent of Recollection: The Flower in American Art*, 24 May–18 August 1991, no cat.<sup>12</sup>

1993

Stamford, Conn., Whitney Museum of American Art at Champion, *Nature's Bounty: American Floral Painting, 1835–1935*, 23 April–30 June 1993, cat. with unnumbered checklist

1995

New York, Jordan-Volpe Gallery, *Nature Vivante: The Still Lifes of John La Farge*, 28 April–9 June 1995, cat. no. 6

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May

2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 32

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2012

Florence, Fondazione Palazzo Strozzi, 3 March–15 July 2012, *Americans in Florence: Sargent and the American Impressionists*

## References

1874

“Fine Arts: The National Academy Exhibition,” *Nation* 18, no. 463 (14 March 1874): 321

“Art at the Century Club [exh. review],” *New York Evening Post*, 4 May 1874, 3

[Henry James] “Art,” *Atlantic Monthly* 34, no. 123 (September 1874): 377–78

1878

“The Fine Arts: Mr. La Farge’s Exhibition [exh. review],” *Boston Daily Advertiser*, 16 November 1878, 1

“The La Farge Paintings: The Studies and Pictures to be Sold To-Day and To-Morrow in Boston [exh. review],” *New York World*, 19 November 1878, 5

“The La Farge Paintings [exh. review],” *Boston Evening Transcript*, 20 November 1878, 6

1905

“In the World of Art: A Remarkably Representative Exhibition of the Works of Geo. Inness at the Vose Gallery—A Charming Group of La Farges [exh. review],” *Boston Daily Advertiser*, 11 March 1905, 4

1910

“The Fine Arts: La Farge’s Work [exh. review],” *Boston Evening Transcript*, 28 December 1910, 19

1911

Royal Cortissoz, *John La Farge: A Memoir and a Study* (Boston: Houghton Mifflin, 1911; reprint, New York: Kennedy Graphics and Da Capo Press, 1971), 133–36

1915

Maria Oakey Dewing, “Flower Painters and What the Flower Offers to Art,” *Art and Progress*, 6, no. 8 (June 1915): 257

1921

Arthur Edwin Bye, *Pots and Pans or Studies in Still-Life Painting* (Princeton, N.J.: Princeton University Press, 1921), 191, 193–95

1936

Royal Cortissoz, “John La Farge and His Original Traits [exh. review],” *New York Herald Tribune*, 29 March 1936, sec. V, 10 (as *Flowers Before a Window*)

Lewis Mumford, “The Art Galleries,” *New Yorker* 12 (18 April 1936): 53

*An Exhibition of the Work of John La Farge* (exh. cat. Metropolitan Museum of Art, New York, 1936), n.p. (illus.)

1947

American Art: Past and Present [Advertisement, Macbeth Gallery], *Art Quarterly* 10, no. 1 (Winter 1947): 73 (illus.) (as *Flowers in a Window*)

1948

*John La Farge 1835–1910, Loan Exhibtion* (exh. cat. Macbeth Gallery, New York, 1948), cover (illus.), n.p.

1949

*De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1949), n.p. (illus.)

1951

Ruth Berenson Katz, “John La Farge as Painter and Critic” (Ph.D. diss., Harvard University, 1951), 67, n.p., (illus. fig. 16)

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 134, 134 (illus.)

1968

*The American Vision, Paintings 1825–1875* (exh. cat. M. Knoedler and Co., Hirschl and Adler Galleries, Paul Rosenberg and Co., and sponsored by the Public Education Association, New York, 1968), n.p. (illus.)

1969

Barbara Novak, *American Painting of the Nineteenth Century* (New York: Harper and Row, 1969; 2nd ed., New York: Harper and Row, 1979), 259, 259 (illus.)

1970

William H. Gerdts, *150 Years of American Still-Life Painting* (exh. cat. Coe Kerr Gallery, New York, 1970), 22, 22 (illus.)

1971

William H. Gerdts and Russell Burke, *American Still-Life Painting* (New York: Praeger Publishers, 1971), 182 (detail), 184 (illus.), 186

1973

Peter Mitchell, *European Flower Painters* (London: Adam and Charles Black, 1973), 156, 156 (illus.), 159

Peter Mitchell, *Great Flower Painters, Four Centuries of Floral Art* (Woodstock, N.Y.: Overlook Press, 1973); 156, 156 (illus.), 159

Lois Fink, “American Artists in France,” *American Art Journal* 5, no. 2 (November 1973): 46, 47 (illus.)

1974

Richard J. Boyle, *American Impressionism* (Boston: New York Graphic Society, 1974), 62, [90] (color illus.), [91]

Susan Hobbs, “John La Farge and the Genteel Tradition in American Art, 1875–1910” (Ph.D. diss., Cornell University, 1974), 139, 238 (fig. 71)

1975

Marchal E. Landgren, “American Paintings at the Corcoran Gallery of Art, Washington, D.C.,” *Antiques* 108, no. 5 (November 1975): 950, 951 (illus.)

1978

Dennis R. Anderson, *American Flower Paintings 1850–1950* (exh. cat. American Contemporary Art Galleries, New York, 1978), 16, 16 (illus.)

Patricia Joan Lefor, “John La Farge and Japan: An Instance of Oriental Influence in American Art” (Ph.D. diss., Northwestern University, 1978), 82–85, 322 (illus.)

Linnea H. Wren, “The Animated Prism: A Study of John La Farge as Author, Critic, and Aesthetician” (Ph.D. diss., University of Minnesota, 1978), 59, n.p. (plate 19)

1979

Kathleen A. Foster, “The Still-Life Painting of John La Farge,” *American Art Journal* 11, no. 3 [July 1979]: [15] (illus.), 17

1980

Dennis R. Anderson, *American Flower Painting* (New York: Watson-Guptill Publications, 1980), 26, 27 (color illus.)

Henry Adams, “John La Farge: 1830–1870: From Amateur to Artist” (Ph.D. diss., Yale University, 1980), vol. 2, 230–32, 233, 240; vol. 3, 8, 74 (illus.)

1981

William H. Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life 1801–1939* (exh. cat. Philbrook Art Center, Tulsa, Okla., in association with the University of Missouri Press, Columbia, 1981), 15 (color illus), 140–41

James L. Yarnall, “The Role of Landscape in the Art of John La Farge” (Ph.D. diss., University of Chicago, 1981), vol 1, 102–03; vol. 2, 439, 476 (illus.)

1983

Matthew Baigell, *A Concise History of American Painting and Sculpture*, (New York: Icon Editions, Harper & Row, 1983), 174–75, 175 (illus.)

1984

Ella M. Foshay, *Reflections of Nature: Flowers in American Art* (exh. cat. Whitney Museum of American Art, New York, in association with Alfred A. Knopf, New York, 1984), 107–09, [118] (color illus.), 119, 199

1985

Henry Adams, “William James, Henry James, John La Farge and the Foundations of Radical Empiricism,” *American Art Journal* 17, no. 1 (Winter 1985): 60–62, 64 (illus.)

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Rose Safran, “His Glass Works Runneth Over [exh. review],” *American* [Waterbury, Conn.], 8 April 1988, sec. 4, 55

1990

Henry Adams, “Winslow Homer’s ‘Impressionism’ and Its Relation to His Trip to France,” in *Winslow Homer: A Symposium*, ed. Nicolai Cikovsky Jr., *National Gallery of Art Studies in the History of Art* 26 (1990), 78 (illus.), 79

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1997

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2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 102 (color illus.)

2004

Diane Chalmers Johnson, *American Symbolist Art: Nineteenth-century “Poets in Paint”*: *Washington Allston, John La Farge, William Rimmer, George Inness, and Albert Pinkham Ryder*. Studies in Art History 7 (Lewiston, N.Y.: Edwin Mellen Press, 2004), 40–41, n.p. (colorplate 4)

2008

Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts, *American Encounters: Art, History, and Cultural Identity* (Upper Saddle River, N.J.: Pearson/Prentice Hall, 2008), 362

2011

Lisa Strong, “*Flowers on a Window Ledge* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 126–27 (color illus.)

2012

James L. Yarnall, *John La Farge, a Biographical and Critical Study* (Burlington, Vt.: Ashgate Publishing Company. 2012), 58, 71, 86–87, 89–90, n.p. (color illus.).

### Related Works

None.

### Notes

- ↑ Date changed to reflect new research by James Yarnall showing that the window ledge in the scene depicts the inn at which La Farge and his wife stayed in the spring of 1861. See Emma Dent and Lisa Strong to Registrar, 1 August 2009, CGA Curatorial Files. Our particular thanks to Professor James Yarnall, Salve Regina University, who generously assisted the Corcoran Gallery of Art in dating this work.
- ↑ Cited in Yarnall, *Nature Vivante* (1995), 115.
- ↑ Probably purchased by Mrs. Rev. Daniel Merriman from La Farge, see *De Gustibus* Exhibition worksheet, CGA Curatorial Files; or from Doll and Richards, Boston (La Farge’s Boston agents). See R.G. McIntyre, 27 January 1949, CGA Curatorial Files.
- ↑ See *An Exhibition of the Work of John La Farge* (1936), n.p.: “Lent by Professor and Mrs. Roger B. Merriman.” See also letter from R. G. McIntyre, 27 January 1949, CGA Curatorial Files: “The picture belonged to Prof. Roger Merriman, of Harvard.”
- ↑ Letter from Victor Spark, Macbeth Gallery, New York, to Eleanor B. Swenson, CGA Associate Curator, 29 January 1949, CGA Curatorial Files and Macbeth Gallery Stock Disposition Card no. A3684, Macbeth Gallery Papers,
- ↑ Archives of American Art, reel 2822, frame 1445.
- ↑ See Resolution of Purchase, CGA Curatorial Files.
- ↑ Untitled exhibition opened on 2 May 1874 and ended before 6 June 1874, at which time a new exhibition opened: Russell Finchum, Archivist, Century Association Archives Foundation, 14 January 2004, CGA Curatorial Files.
- ↑ See [Henry James], “Art,” *Atlantic Monthly* 34, no. 123 (September 1874): 377–78.
- ↑ See “The La Farge Paintings [exh. review],” *Boston Evening Transcript*, 20 November 1878, 6; “The Fine Arts: Mr. La Farge’s Exhibition [exh. review],” *Boston Daily Advertiser*, 16 November 1878, 1; “The La Farge Paintings: The Studies and Pictures to be Sold To-Day and To-Morrow in Boston,” *New York World*, 19 November 1878, 5.
- ↑ See “In the World of Art: A Charming Group of La Farges [exh. review],” *Boston Daily Advertiser*, 11 March 1905, 4.
- ↑ See, “The Fine Arts: La Farge’s Work [exh. review],” *Boston Evening Transcript*, 28 December 1910, 19.
- ↑ See Anne Brennan, Curator and Registrar of Collections, Louise Wells Cameron Art Museum, Wilmington, N.C., to Randall McLean, Research Fellow, 26 November 2003, CGA Curatorial Files.

James McNeill Whistler (Lowell, Mass., 1834–London, 1903)

### *Battersea Reach*, c. 1863<sup>1</sup>

Oil on canvas, 20 × 30<sup>7</sup>/<sub>16</sub> in. (50.8 × 76.3 cm)  
Bequest of James Parmelee, 41.30

## Technical Notes

### EXAMINER

Dare Myers Hartwell, September 12, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned. The accession sheet notes a butterfly monogram in the lower right, but examination reveals this to be incorrect.

### LABELS

There are three old labels in the CGA Conservation Files:

- 1) On left “the Barbican/Art/Gallery/Barbican Art Gallery/Barbican Centre/London EC2Y 8DS/01 638 4141; on right “exhibition/THE IMAGE OF LONDON/catalogue number/159/artist/James McNeill Whistler/title and date/Battersea Reach c.1863/owner/Corcan Gall. Washingto/USA (Parmelee bequ.)”
- 2) “JAMES MCNEILL WHISTLER/The Art Institute of Chicago/January 13—February 25, 1968/Munson-Williams-Proctor Institute/March 17—April 28, 1968/Cat. No. 9/Title Battersea Reach/Lender Corcoran Gallery of Art,/. . . ashington, D.C.”
- 3) “Mrs. James Parmelee/TO BE ATTACHED TO EXHIBIT” (Name written in ink; 2nd line printed)

### MAJOR TREATMENT HISTORY

The painting was first treated in 1892 by Stephen Richards, 4 Berners Street, Oxford Street, London. Richards was the restorer who had Whistler’s confidence, and Whistler arranged for the painting to be sent to him. In a letter, he admonishes Richards to remove the varnish from the thin paint “tenderly” and revarnish it “beautifully.” At the completion of the treatment, Whistler pronounced himself pleased with the condition of the painting. (*The Correspondence of James McNeill Whistler, 1855–1903*, ed. Margaret F. MacDonald, Patricia de Montfort, and Nigel Thorp [including *The Correspondence of Anna McNeill Whistler, 1855–1903*, ed. Georgia Toutziari], on-line edition, University of Glasgow, <http://www.whistler.arts.gla.ac.uk/correspondence> [hereafter G UW], 09680 [10–11 June 1892], 08114 [12 June 1892], 09685 [13 June 1892], 09684 [17 June 1892], 10716 [29 June 1892], 08116 [4 August 1892]).

The next documented treatment is in 1923 when the owner James Parmelee, a Corcoran trustee, sent the painting to H.E. Thompson at the Museum of Fine Arts, Boston. Thompson removed two coats of varnish and lined the painting with a primed canvas using a glue/paste adhesive. Parmelee writes of Thompson: “He certainly vastly improved the Whistler and brought out unrevealed beauties and charms which its previous owner and a dealer had largely blotted out.” (Parmelee to Miss Millard, June 22, 1923, and to Minnigerode, August 16, 1924, CGA Archives).

Thompson treated the frame at the same time as the painting. Parmelee writes “Then he intends to scrape off the gilding of the frame and bring it to the tones which he got so successfully on the frames of the Freer Whistlers so I am quite delighted” (June 22, 1923, CGA Archives). According to Davida Kovner, the red tonal-

ity of bole and gold on the Corcoran frame was indeed like that of the frames Thompson treated for the Freer Gallery of Art. In 2008 Kovner and William Lewin removed Thompson’s restoration coatings and regessoed and gilded the frame using the “pale yellow soft gold” specified by Whistler in correspondence (see Frame).

In 1951 Russell Quandt removed the surface coating and revarnished the painting. It still has Thompson’s lining.

### SUPPORT

The support is a fine-weight, plain-weave fabric from which the tacking margins have been removed. It is mounted on a four-member stretcher that has slot mortise and tenon joins with keys; the stretcher is old and could be either original or from the time of the lining.

### GROUND

There is a thin, off-white ground that does not obscure the canvas weave.

### PAINT

In paintings like this it was Whistler’s aim to paint “*alla prima*,” that is, in one session while the paint remained wet. He began at the top with the sky, and then moved down to the water, the buildings, the boats, the figures, and the highlights on the water. The scene is rendered in a sketchy, impressionistic manner that emphasizes a blending of tones and the distinctive brushwork with which Whistler builds up the forms.

The picture is very thinly painted. In the sky and water the paint is opaque. The uppermost layer is applied in long fluid strokes that maintain the marks of the brush; shorter strokes with a slight, soft impasto form the clouds. Underneath and around these brushstrokes is a layer without brushstrokes in which the paint on the tops of the canvas threads is a different color than that in the interstices; it appears that at an early stage Whistler rubbed down the paint while these areas were still wet. This was a technique he employed, especially when painting *alla prima*, in order to avoid a paint buildup. (Hackney, “Historical Painting Techniques, Materials, and Studio Practice,” Leiden Symposium, 1995, 188–89.)

The boats are more transparent, and the thin paint of the masts allows the buildings painted earlier to show through. For the boats the lines of his long, precise brushstrokes retain an aesthetic as well as a form-defining function, especially clear in the masts where shapes are defined with a limited number of freely but perfectly placed strokes.

In his correspondence with the restorer Richards about the cleaning of this painting, Whistler writes about his technique: “What I meant in my letter, about ‘scumbling’, was that I had never been guilty in any of my work of such meretricious [*sic*] method . . . and that therefore there is no fear of glaze or scumble disappearing in the cleaning—Still you cannot be too tender in your dealing with the painting—” (G UW, 10715, [28 June 1892]). Indeed, there does appear to be some minor abrasion in the more thinly painted areas, particularly around the buildings on the far shore.



### ARTIST’S CHANGES

None.

### SURFACE COATING

Ultraviolet fluorescence indicates old natural resin varnish residue overlaid with a modern synthetic varnish layer which appears to be somewhat discolored. It is clear from the correspondence that Whistler wanted the painting varnished.

### FRAME

Whistler correspondence indicates that he wanted his framemaker, Mr. Grau of 570 Fulham Road, London, to make a new frame for the painting in 1892. Whistler writes that Battersea Reach and another painting “must be in hideous old things”; “[Mr. Grau] is the only one who has the true pattern of my frame—Tell him that the gold must be the pale yellow soft gold like the gilding of my Mother’s frame—”. (Whistler On-line, 09685, 13 June 1892).

Although the present frame is stylistically similar to the reeded frames made by Grau for Whistler, it is not constructed in the same manner and the wood does not have the aged appearance of the documented Grau frames at the Freer Gallery of Art. Therefore, it seems unlikely that this is the frame that Whistler requested or even that it is a late nineteenth-century English frame.

## Provenance

Collection of the Artist, London;<sup>2</sup>

Purchased by George John Cavafy, London, around 1863;<sup>3</sup>

By descent to his son, John Cavafy, London, 1891;<sup>4</sup>

(Purchased by Edward. G. Kennedy of Wunderlich & Co., New York, 1892);<sup>5</sup>

Purchased by Isaac Cook Jr., Maine, 1893;<sup>6</sup>

(Acquired by [dealer] John Levy, New York, by 1918);<sup>7</sup>

James Parmelee, Washington, D.C.;

To his widow, Alice Maury Parmelee, Washington, D.C., 1931;<sup>8</sup>

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1941.<sup>9</sup>

## Exhibitions

1911

St. Louis, City Art Museum [St. Louis Art Museum], 25 June–31 October 1911, *The Home Exhibition: A Collection of Paintings Owned in St. Louis and Lent to the Museum*, cat. no. 84

1942

Winchester, Virginia, Handley High School, 21 February 1942–

October 1944, long-term storage (for safety during World War II)

1952

West Palm Beach, Fla., Norton Gallery of Art, 12 January–3 February

1952, *Sea and Shore*, no cat.<sup>10</sup>

1953

Utica, N. Y., Munson-Williams-Proctor Arts Institute, 4 January–

25 January 1953, *Expatriates: Whistler, Cassatt, Sargent*, cat. no. 9

1959

New York, Wildenstein Gallery, 28 January–7 March 1959, *Master-*

*pieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist

Moscow, 25 July–5 September 1959, *American National Exhibition*, not

on checklist<sup>11</sup>



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

1968  
Chicago, Art Institute of Chicago, 13 January–25 February 1968; Utica, N.Y., Munson-Williams-Proctor Arts Institute, 17 March–28 April 1968, *James McNeill Whistler: Paintings, Pastels, Watercolors, Drawings, Etchings, Lithographs*, cat. no. 9

1977  
London, Department of the Environment at Somerset House, 6 July–9 October 1977, *London and the Thames: Paintings of Three Centuries*, cat. no. 65

1978  
Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *The American Landscape Tradition*, unpublished checklist

1987  
London, Barbican Art Gallery, 6 August–18 October 1987, *The Image of London: Views by Travellers and Emigrés, 1550–1920*, cat. no. 159

1994  
London, Tate Gallery, 13 October 1994–8 January 1995; Paris, Musée d’Orsay, 8 February–30 April 1995; Washington, D.C., National Gallery of Art, 28 May–20 August 1995, *James McNeill Whistler*, cat. no. 36

1998  
Madrid, Salas de Exposiciones de la Fundación “la Caixa”, 17 March–17 May 1998; Bilbao, Spain, Museo de Bellas Artes, 27 May–19 July 1998, *James McNeill Whistler, Walter Richard Sickert*, cat. no. 1

2003  
Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2005  
St. Petersburg, Fla., St. Petersburg Museum of Fine Arts, 16 January–24 April 2005; Brooklyn Museum of Art, 27 May–4 September 2005; Baltimore Museum of Art, 2 October–31 December 2005, *Monet’s London: Artists’ Reflections on the Thames 1859–1914*, cat. no. 46

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (not in Washington), checklist no. 33

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2013  
London, Dulwich Picture Gallery, 16 October 2013–12 January 2013; Andover, Mass., Addison Gallery of American Art, Phillips Academy, 1 February–13 April 2014; Washington, D.C., Freer Gallery of Art, Smithsonian Institution, 2 May–17 August 2014, *An American in London: Whistler and the Thames*, cat. no. 28

## References

1862  
James McNeill Whistler to Aglaia Coronio, May 1862/1867[?], Glasgow University Library Whistler Collection C 295; Glasgow University: Whistler On-line, 00794 (accessed 1 March 2004)

George du Maurier to Tom Armstrong, July 1862<sup>12</sup>

1863  
James McNeill Whistler to Anthony Frederick Augustus Sandys, 31 May/June 1863, Glasgow University Library Whistler Collection LB 16/24; Glasgow University: Whistler On-line, 09455 (accessed 1 March 2004)

1864  
James McNeill Whistler to Henri Fantin-Latour, 4 January–3 February 1864, Library of Congress, Manuscript Division, Pennell-Whistler Collection 1/33/15; Glasgow University: Whistler On-line, 08036 (accessed 1 March 2004)

1872  
Anna Matilda Whistler to Catherine Jane Palmer, 21 May–3 June 1872,

Princeton University, Department of Rare Books and Special Collections; Glasgow University: Whistler On-line, 09938 (accessed 1 March 2004)

1892  
John Cavafy to the Goupil Gallery, 28 January 1892, Glasgow University Library Whistler Collection C 58; Glasgow University: Whistler On-line, 00557 (accessed 28 January 2005)

John Chandler Bancroft to James McNeill Whistler, 1 February 1892, Glasgow University Library Whistler Collection B 21; Glasgow University: Whistler On-line, 00247 (27 January 2005) (as “a marine”)

David Croal Thomson to Beatrix Whistler, 19 March 1892, Glasgow University Library Whistler Collection T 50; Glasgow University: Whistler On-line, 05705 (accessed 27 January 2005)

John Cavafy to James McNeill Whistler, 7 June 1892, Glasgow University Library Whistler Collection C 284; Glasgow University: Whistler On-line, 00783 (accessed 27 January 2005) (as *The Thames at Chelsea*)

John Cavafy to James McNeill Whistler, 8 June 1892, Glasgow University Library Whistler Collection C 60; Glasgow University: Whistler On-line, 00559 (accessed 28 January 2005)

James McNeill Whistler to John Cavafy, 8 June 1892, Glasgow University Library Whistler Collection C 66; Glasgow University: Whistler On-line, 00565 (accessed 28 January 2005)

John Cavafy to J. and R. McCracken, 10 June 1892, Glasgow University Library Whistler Collection C 63; Glasgow University: Whistler On-line, 00562 (accessed 27 January 2005) (as pictures)

John Cavafy to John Chandler Bancroft, 10 June 1892, Glasgow University Library Whistler Collection C 285; Glasgow University: Whistler On-line, 00784 (accessed 27 January 2005) (as pictures)

James McNeill Whistler to Edward G. Kennedy, 10–11 June 1892, New York Public Library, Manuscripts and Archives Division, Edward G. Kennedy Papers I/16a, I/17; Glasgow University: Whistler On-line, 09680 (accessed 28 January 2005),

James McNeill Whistler to Stephen Richards, 12 June 1892, Library of Congress, Manuscript Division, Pennell-Whistler Collection 2/44/2 (Box C, Folder 12); Glasgow University: Whistler On-line, 08114 (accessed 28 January 2005) (as “the little Thames picture”)

James McNeill Whistler to Edward G. Kennedy, 13 June 1892, New York Public Library, Manuscripts and Archives Division, Edward G. Kennedy Papers I/19; Glasgow University: Whistler On-line, 09685 (accessed 27 January 2005) (as “the Thames picture”)

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Beatrix Whistler to Edward G. Kennedy, 21 June 1892, New York Public Library, Manuscripts and Archives Division, Edward G. Kennedy Papers I/21; Glasgow University: Whistler On-line, 09686 (accessed 27 January 2005) (as “pictures”)

James McNeill Whistler to Edward G. Kennedy, 22 June 1892, New York Public Library, Manuscripts and Archives Division, Edward G. Kennedy I/22; Glasgow University: Whistler On-line, 09687 (accessed 27 January 2005) (as *Battersea*)

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James McNeill Whistler to Stephen Richards, 28 June 1892, Library of Congress, Manuscript Division, Pennell-Whistler Collection 2/44/3 (Box C, Folder 12); Glasgow University: Whistler On-line, 10715 (accessed 28 January 2005)

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Whistler Collection 2/18 (Box B, Folder 18); Glasgow University: Whistler On-line, 08027 (accessed 28 January 2005) (as “six of my Paintings”)

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James McNeill Whistler to Edward G. Kennedy, 19 December 1892, Glasgow University Library Whistler Collection W 1198; Glasgow University: Whistler On-line, 07210 (accessed 27 January 2005)

1893

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Edward G. Kennedy to James McNeill Whistler, 22 February 1893, Glasgow University Library Whistler Collection W 1200; Glasgow University: Whistler On-line, 07212 (accessed 27 January 2005) (as *Thames at Chelsea*)

James McNeill Whistler [to Isaac Cook Jr.], 17 August 1893, CGA Archives

1894

John Chandler Bancroft to George du Maurier, 11 November 1894, Pierpont Morgan Library, New York, MA 4452; Glasgow University: Whistler On-line, 1556 (accessed 27 January 2005) (as “some pictures”)

1911

Joseph Pennell to Madeleine Borggraefe, Secretary, City Art Museum, St. Louis, 24 August 1911, Saint Louis Art Museum, Richardson Memorial Library

Madeleine Borggraefe to Isaac Cook Jr., 8 September 1911, Saint Louis Art Museum, Richardson Memorial Library

Isaac Cook Jr. to Madeleine Borggraefe, 13 September 1911, Container 299, Pennell-Whistler Collection, Manuscript Division, Library of Congress, Washington, D.C.

Madeleine Borggraefe to Joseph Pennell, 16 September 1911, Container 299, Pennell-Whistler Collection, Manuscript Division, Library of Congress, Washington, D.C.

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M.[adeleine] Borggraefe to Joseph Pennell, 25 October 1911, Container 299, Pennell-Whistler Collection, Manuscript Division, Library of Congress, Washington, D.C.

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1923

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1924

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1926

Albert Ludovici, *An Artist’s Life in London and Paris, 1870–1925* (New York: Minton, Balch & Company, 1926), 89–90

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2011

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2013

Margaret F. MacDonald and Patricia de Montfort, *An American In London: Whistler and the Thames* (exh. cat. Dulwich Picture Gallery, London, 2013), 44, 85, 85 (color illus.), 86, 171

### Related Works

According to MacDonald (1996), Whistler began his series of river paintings with a commission from Alexander C. Ionides in 1859. This initial commission is *Brown and Silver: Old Battersea Bridge*, 1859–63 (Addison Gallery of American Art). The other river scenes for “the Greeks,” include: *Last of Old Westminster*, 1862 (Museum of Fine Arts, Boston), *Battersea Reach*, 1863 (CGA), and *Grey and Silver: Old Battersea Reach* (Art Institute of Chicago).

*Symphony in Grey: Early Morning Thames*, 1871, oil on canvas, 18 × 26 ½ in., Freer Gallery of Art, Smithsonian Institution, Washington, D.C.<sup>[</sup><sup>]</sup><sup>13</sup>

### Notes

**1.** Whistler was living at 7 Lindsey Row in Chelsea—the vantage point from which this view is painted—by December 1862. He relocated to 2 Lindsey Row in February 1867. *Battersea Reach* is assigned a date of “about 1863” in Young, MacDonald, Spencer, and Miles, *The Paintings of James McNeill Whistler*, vol. 1, 23.

**2.** Possibly part of a commission for George John Cavafy. See Anderson and Koval, *James McNeill Whistler: Beyond the Myth*, 135; George du Maurier to Tom Armstrong, July 1862; and James McNeill Whistler to Aglaia Coronio, May 1862/1867[?], *The Correspondence of James McNeill Whistler, 1855–1903*, ed. Margaret F. MacDonald, Patricia de Montfort, and Nigel Thorp; including *The Correspondence of Anna McNeill Whistler, 1855–1880*, ed. Georgia Toutziari; online edition, University of Glasgow, http://www.whistler.arts.gla.ac.uk/correspondence. The standard abbreviation for the edition is G UW (i.e., Glasgow University: Whistler).

**3.** James McNeill Whistler to Edward G. Kennedy, 19 December 1892, G UW 7209.

**4.** Correspondence indicates that John Cavafy was responsible for negotiating the sale of *Battersea Reach* and three other paintings that his recently deceased father, George John Cavafy, had purchased from Whistler. Cavafy to Goupil Gallery, 28 January 1892, G UW 557; Whistler to Cavafy, 6–7 June 1892, G UW 558; Cavafy to Whistler, 8 June 1892, G UW 559.

**5.** Whistler arranged for the sale of *Battersea Reach* and three other paintings to Edward G. Kennedy of Wunderlich & Co., New York, for £650 in June 1892; see James McNeill Whistler to Edward G. Kennedy, June 1892 (NYPL I/16). For a full discussion of the sale see Sieger, “Whistler and John Chandler Bancroft,” 675–82.

**6.** See Isaac Cook Jr. to J. Pennell, 13 September 1911, and Madeleine Bougraeffe, Secretary of the City Art Museum of Saint Louis to J. Pennell, 16 September 1911, Saint Louis Art Museum.

**7.** See Young, MacDonald, Spencer, and Miles, *The Paintings of James McNeill Whistler*, vol. 1, 23.

**8.** James Parmelee died on 19 April 1931. He bequeathed *Battersea Reach* to the Corcoran in his will, but specified that it should stay in possession of his wife, Alice Maury Parmelee, until her death. See memorandum. “Re: Estate of James Parmelee, 22 October 1940,” CGA Archives.

**9.** See also Bequest of James Parmelee, 11 June 1931, Curatorial Records, Bequests, CGA Archives.

**10.** Inclusion of *Battersea Reach* is confirmed by a letter from Norma Fitzgerald, Assistant to the Director, Norton Gallery and School of Art, to Mrs. Russell Quandt, Curator of American Art, CGA, 5 February 1952, CGA Curatorial Files. The Florida venue and dates of the exhibition are confirmed by correspondence from Karol Lurie, Curatorial Administrator, Norton Museum of Art, to Randall McLean, Research Fellow, CGA, 26 November 2003, CGA Curatorial Files.

**11.** See “Loan of Paintings for the American National Exhibition in Moscow from July 25 through Sept. 5,” 14 July 1959, CGA Curatorial Files.

**12.** Quoted in du Maurier, *The Young George du Maurier* (1951), 160.

**13.** According to Young, MacDonald, Spencer, and Miles, *The Paintings of James McNeill Whistler* (1980), vol. 1, 58, the view depicted in *Symphony in Grey* is the same view depicted in *Battersea Reach*. Reproduced in Young, MacDonald, Spencer, and Miles, *The Paintings of James McNeill Whistler* (1980), vol. 2 (colorplate 45).

Martin Johnson Heade (Lumberville, Pa., 1819–St. Augustine, Fla., 1904)

### *View of Marshfield*, c. 1866–76<sup>1</sup>

Oil on canvas, 15¾ × 30¾ in. (38.4 × 76.8 cm)

Museum Purchase, 1981.61



## Technical Notes

**EXAMINER**  
Dare Myers Hartwell, June 24, 2009

**SIGNATURES AND INSCRIPTIONS**  
Signed lower right in greenish black paint “M J. Heade”. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

**LABELS**  
There is an exhibition label from *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (see Exhibitions), on the backing board.

**MAJOR TREATMENT HISTORY**  
A report from conservator Wynne Beebe dated May 1981 states that during an earlier treatment an oil-resin (estimated) surface coating had been partially removed from the surface and a natural resin varnish applied. The painting had also been removed from, and remounted on, its original stretcher, but an auxiliary fabric had not been attached to the reverse of the original canvas. In 1981 Beebe removed both layers of varnish as well as an interleaving layer of grime, and lined the painting onto Fabri-Sil, a Teflon-coated glass fabric manufactured with a pre-polymerized silicone pressure-sensitive adhesive layer. After lining the painting was remounted on the existing stretcher, varnished, and retouched.

**SUPPORT**  
The support is a fine, plain-weave fabric mounted on a four-member, mortise-and-tenon keyed stretcher that could be original. The tacking margins have been retained. Along the bottom edge, about ¼ in. of unprimed tacking margin is on the front of the stretcher.

**GROUND**  
There is an opaque, off-white ground. It was probably commercially applied, based on the fact that it was a dry layer at the time of original stretching and extends onto the tacking margins on all but the bottom side (which appears to contain a selvedge edge). The ground is smooth and thick enough to cover the canvas weave. Over the ground there appears to be a grayish-green imprimatura in the sky.

**PAINT**  
The paint varies from thin and fluid to more opaque and paste-like, although it never builds up to more than a low, soft impasto. In the early layers of the sky Heade carefully blended the paint but in the clouds his brushwork is open and apparent, culminating in areas of delicate impasto. In the landscape the first layers were applied with long, fluid, brushstrokes wet-into-wet. Later Heade built up grasses, foliage, and rocks with a slightly thicker paint applied in an impressionistic manner. The sunlit areas were created with small daubs of yellowish-green and pure yellow paint over darker greens and brown.

Longer brushstrokes were used for the taller grasses, and highlighted foliage was stippled in over darker underlayers. Glazes are found in both the sky and the landscape.

Brushwork from the landscape is clearly visible under the thinly painted haystacks in the background, indicating that they were added after the initial layers of the landscape were painted. The central haystack also appears to have been painted over the landscape. The yellow-green sunlit areas and the marsh water, however, were added toward the end, after the haystacks. In the sky the final layers were painted after the landscape had been laid in but before the sailboats and the bank of trees on the left.

**ARTIST’S CHANGES**  
There are no apparent major artist’s changes.

**SURFACE COATING**  
The surface coating is a synthetic resin varnish that has a clear, satiny appearance. In addition, under ultraviolet light there appears to be a slight green fluorescence in the landscape, possibly indicating a thin layer of natural resin varnish residue.

**FRAME**  
The deep profile frame has elaborate bands of composition and plaster ornament. Around the periphery is a twisted laurel-leaf pattern that starts in the center. The principal interior band is convex with a foliate design on a net-patterned background. This is followed by narrower bands, both decorated and undecorated, stepping in toward the painting. Decoration on these interior bands includes a flat molding with incised arabesques and a strip of bellflowers. The bole is blue-gray and there is abundant burnishing of the gilded surface. The frame could be close in period to the painting but was added by the Corcoran. Information in the CGA Conservation Files states that this frame belonged to the Corcoran and was cut down and restored by Gold Leaf Studios in Washington, D.C. However, William Adair of Gold Leaf Studios is sure that he also sold the frame to the Corcoran. An “After Cleaning” color slide dated May 1981 (before the sale of the painting to the Corcoran) shows the painting in a substantial but less ornate gold frame with a flat outer molding. At the lower center of the frame is a label with “M.J. Heade” on it.

### Provenance

Descended in the John Francis family of Providence, R.I.; By descent to John Brown Francis, Providence, R.I.;<sup>2</sup> Purchased by Peter Tillou Gallery, Litchfield, Conn., 1980 or 1981; Purchased by the Corcoran Gallery of Art, 1981.<sup>3</sup>

### Exhibitions

1986  
Stockholm, Sweden, Nationalmuseum, 19 September–23 November 1986; Göteborg, Sweden, Göteborgs Kontsmuseum, 6 December 1986–15 February 1987, *En Ny Varld: Amerikanskt landskapmåleri, 1830–1900*, cat. no. 38<sup>4</sup>



1998  
Canberra, National Gallery of Australia, 7 March–17 May 1998; Melbourne, Australia, National Gallery of Victoria, 2 June–11 August 1998; Hartford, Conn., Wadsworth Atheneum, 12 September–6 December 1998; Washington, D.C., Corcoran Gallery of Art, 9 January 1999–15 March 1999, *New Worlds from Old: Australian and American Landscape Painting in the 19th Century*, cat no. 94

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 34

2008  
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1982  
Paul Richard, “Acquired Art; Corcoran Shows its Best since 1975,” *Washington Post*, 23 November 1982, sec. D, 2, 2 (illus.)

1984  
Barbara Moore, “Introduction,” in *American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), n.p. “View of Marshfield [cat. entry],” in *American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 18 (color illus.), 19

1985  
Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985), 38 (color illus.), 39

1986  
*En Ny Varld: Amerikanskt landskapmåleri, 1830–1900* (exh. cat. Nationalmuseum, Stockholm, Sweden, 1986), 76 (color illus.)

1998  
Elizabeth Johns, Andrew Sayers, Elizabeth Mankin Korhauser with Amy Ellis, *New Worlds from Old: Nineteenth Century Australian & American Landscapes* (exh. cat. National Gallery of Art, Canberra, London: Thames and Hudson, 1998); Johns, “Landscape Painting in America and Australia in an Urban Century,” 42; Kornhauser, ““all nature here is new to Art’: Painting the American Landscape, 1800–1900,” 85; 190, 190 (color illus.), 251

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 81 (color illus.)  
Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven: Yale University Press, 2000), 124, 238, 238 (illus.)

2011  
Sarah Cash, “View of Marshfield [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 130–31 (color illus.)

### Related Works

*East Marshfield*, graphite on paper, 3 7⁄16 × 11 3⁄8 in., Museum of Fine Arts, Boston, M. and M. Karolik Collection, 6346.7<sup>4</sup>

### Notes

**1.** Heade’s undated marsh paintings are dated c. 1866–76 in Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven: Yale University Press, 2000). See Jennifer Wingate, Research Fellow, to Registrar, memorandum, 26 June 2007, CGA Curatorial Files.  
**2.** See summary of telephone conversation between Jennifer Wingate, Research Fellow, and Peter Tillou, 25 June 2007, CGA Curatorial Files.  
**3.** “Acquisitions,” *1980–1981 Annual Report* (Washington, D.C.: Corcoran Gallery of Art, 1981), 20.  
**4.** Reproduced Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven: Yale University Press, 2000), 356.



Asher Brown Durand (Jefferson, N.J., 1796–Maplewood, N.J., 1886)

### *The Edge of the Forest*, 1868–71

Oil on canvas, 78 3/16 × 63 in. (198.3 × 160 cm)  
Museum Purchase, Gallery Fund, 74.7

## Technical Notes

### EXAMINER

Dare Myers Hartwell, December 8, 2005

### SIGNATURES AND INSCRIPTIONS

Signed bottom right in brownish-black paint “A B Durand/1871”. The signature is very faint, and the letters “uran” are not readily apparent. The signature is the same palette as the painting and was applied when the paint was not yet dry.

### MAJOR TREATMENT HISTORY

In 1890 varnish was removed and the painting re-varnished by J.G. Hopkins. In 1892 F.S. Barbarin removed bloom from the varnish with a soft sponge and by polishing with a silk handkerchief. According to some brief notes from Russell Quandt, in the 1930s–40s an auxiliary lining fabric was attached to the reverse of the original canvas by L.J. Kohlmer using a glue/paste adhesive. In 1964 Quandt attached a second, fiberglass lining fabric over Kohlmer’s lining using a wax-resin adhesive. In 1980 Robert Scott Wiles removed both linings and mounted the painting on a linen-covered aluminum honeycomb panel with a wax-resin adhesive. He then removed the recent varnishes, applied a new varnish, and retouched the painting.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on an aluminum honeycomb panel. The tacking margins have been retained.

### GROUND

There is a smooth, milky, pinkish-gray ground that allows the canvas texture to remain apparent. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The paint is applied in a thin, liquid form without any impasto. However, there are several paint layers which build up an overall thick film. At the very top of the painting the canvas texture is visible but moving downward it becomes completely covered by the thickness of the paint.

Tree trunks, foliage, brush, and rocks are primarily painted wet-into-wet. Durand has blended his brushstrokes in the wet paint to form a haze of foliage; only the leaves on the outer branches have distinct shapes, made by quick daubs of the artist’s brush. A few judicious highlights on the tree trunks and ground were added after the earlier paint had dried.

Durand appears to have initially blocked in the sky and clouds, and he may have sketched in the location of the trees and other compositional elements in a blackish paint. However, his approach must have been at least somewhat extemporaneous as he ultimately

reworked his composition several times, changing the placement of trees, foliage, brush, rocks, and open sky in successive layers of paint. Throughout the composition, colors from the underlying paint layers are visible between the cracks of the contracted surface paint, e.g., at the ground line on the center right, greens, ochres, and grays can be seen in the craquelure of the sky, and green is visible in the craquelure of the gray rocks immediately to the left.

Durand built up the design painting wet-into-wet, but he allowed the paint to dry before going back and altering the composition. However, given the extreme alligatoring of the surface, it seems likely that he did not allow enough drying time between layers. Although alligatoring can be caused by several factors, because of the thickness of this paint layer, lack of drying time between layers (and perhaps an excess of medium) must be considered a primary factor. In addition to being disfiguring, the shrinkage crackle, in breaking up the surface color, further blurs the outlines of forms that were already somewhat indistinct.

There are small, somewhat disturbing areas of dark paint around the lower branches and adjacent trunk of the white birch tree. These dark areas appear to be the result of an overlaying paint layer having been lost.

The corner spandrels at the top are unpainted.

### ARTIST’S CHANGES

Durand clearly made numerous changes to the composition as he worked. (See Paint.)

### SURFACE COATING

Examination under ultraviolet light reveals that there is a good deal of old natural resin varnish present in the darks, but the surface coating is a combination of synthetic resins.

### FRAME

The gilded frame is wood with composition ornament. The inner panel is flat with roundels of foliage on a striated background; the outer molding is raised with a leaf-and-berry pattern. The liner drops down from the flat panel and has beads around the edges; the top of the liner follows the arch of the painting, and has a scrolling Art Nouveau–type design in the spandrels. The frame was purchased by the Corcoran for the painting from Earles’ Galleries in Philadelphia in 1883. A paper tracing of the arched top of the painting was probably sent to Earles’ for use in the fabrication of the liner. William MacLeod pronounced the painting much improved by the new frame (7 April 1883, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives).

## Provenance

Collection of the Artist, New York, 1871;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 15 April 1874.<sup>1</sup>





## Exhibitions

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Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist
- 1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist
- 1978  
Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *The American Landscape Tradition*, no cat.<sup>2</sup>
- 1980  
Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 13
- 2005  
Washington, D.C., Corcoran Gallery of Art, 10 September–7 November 2005, *William MacLeod: Curator and Painter*, unpublished checklist
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- 2008  
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William MacLeod, *Catalogue of the Paintings, Statuary, and Casts at the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1875), 42
- 1879  
S. G. W. Benjamin, “Fifty Years of American Art,” *Harper’s New Monthly* 59, no. 350 (July 1879): 255

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- 1885  
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- 1887  
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- 1902  
Sadakichi Hartmann, *A History of American Art* (Boston: L.C. Page & Co., 1902), 54
- 1905  
James Henry Moser, “Some Great Landscapes at the Corcoran Gallery,” *Washington Post*, 5 March 1905, sec. I, 8
- 1912  
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- 1923  
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- 1939  
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- 1966  
David B. Lawall, *Asher Brown Durand: His Art and Art Theory in Relation to His Times* (Ph.D. diss., Princeton University, 1966), xiii, 387, n.p. (fig. 183)
- Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 58, 59 (illus.), 60
- 1969  
*Living Wilderness* 33, no. 108 (Winter 1969): 47 (back cover illus.)
- 1972  
Robert Marshall, “The Universe of Wilderness is Vanishing,” *Trends*, 9, no. 1 (January–March 1972): 12 (illus.)

- 1975  
Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 19
- Marchal E. Landgren, “American Paintings at the Corcoran Gallery of Art, Washington,” *Antiques* 108, no. 5 (November 1975): 954 (illus.)
- 1978  
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- 1980  
Milton Wolf Brown, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington* (exh. cat. Museo de Palacio, Mexico City; Instituto Nacional de Bellas Artes, 1980), 66, 67 (color illus.)
- 1983  
Milton Wolf Brown, *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1983), 66, 67 (color illus.)
- 1985  
Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth-Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985), 40 (color illus.), 41
- 2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 42, 43 (color illus.)
- 2006  
Benjamin Genocchio, “Thrilling and Hypnotic: Masterworks with Major Impact [exh. review],” *New York Times*, 11 June 2006, Long Island Weekly sec., 12
- 2007  
Linda Ferber, ed., *Kindred Spirits: Asher B. Durand and the American Landscape* (exh. cat. Brooklyn Museum, New York, in association with D Giles Limited, London, 2007); Ferber, “Asher B. Durand, American Landscape Painter,” 196, 196 (illus.)
- 2011  
Lisa Strong, “*The Edge of the Forest* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 30, 121, 132–33 (color illus.)

## Related Works

None.

## Notes

- See MacLeod et al., *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- Installation diagram, Curatorial Records, Exhibition Files, CGA Archives.

Edward Lamson Henry (Charleston, S.C., 1841-Ellenville, N.Y., 1919)

### *The Old Westover House*,<sup>1</sup> 1869

Oil on paperboard, 11 5/16 × 14 3/8 × 3/4 in. (28.9 × 36.5 × 0.6 cm)  
Gift of the American Art Association, 00.11

## Technical Notes

### EXAMINER

Dare Myers Hartwell, December 27, 2007

### SIGNATURES AND INSCRIPTIONS

Signed lower right “E L Henry, 69” in bright reddish-orange paint over an earlier dark reddish-brown signature. The signature is in good condition. It has been applied to dry paint and is the same palette as the painting.

There are two inscriptions on the reverse of the painting:

1) Across the left side in black crayon “#23-A”;

2) At the top of the above number in pencil “#23” within a circle.

There is also some writing on reverse of the frame, but most of it is undecipherable; top member: “. . . S.B”; bottom member: “. . . 27 1/2”.

### LABELS

There is an old paper label with handwritten inscription at the center of the reverse of the painting “‘Westover House’ James River Va/ painted from a drawing made in Oct/ 1864. During the campaign of/ Gen Grant, 1864-5./ painted for Mr. Whitney of Logan Sqr/ Phila- 1869-70-/ E L Henry”.

### MAJOR TREATMENT HISTORY

Although the painting was acquired in 1900, there are no treatment records prior to 1973 when Robert Scott Wiles removed the old, yellowed varnish, revarnished the painting, and inpainted minute losses, stains, and abrasions.

### SUPPORT

The support is a paperboard, c. 0.1 cm thick, mounted to another paperboard c. 0.5 cm thick. The thinner paperboard with the design surface has tack holes in each corner, indicating that it was tacked to a board for painting and mounted on the thicker paperboard, which does not have tack holes, sometime after the painting was completed.

### GROUND

There is a thin, off-white ground layer that does not completely conceal the texture or eliminate the absorbency of the paperboard.

### PAINT

Although there are transparent umber washes in the landscape, most of the paint is fluid and opaque, thinly applied with little or no impasto. Because the painting is small, the brushwork is required to be equally small, but under the microscope it is clear that the paint is freely and impressionistically applied with undisguised brushwork, dots, and daubs serving to create form. Shutters are green brushstrokes, window panes are quickly applied dots of white paint, and the soldiers’ bodies are defined by quick brushstrokes with one or two daubs of paint indicating faces, hands, or military insignia.

The architecture is too tightly painted for obvious evidence of underdrawing to be visible, but it seems likely that Henry did make a drawing on the ground of at least the house (based on the earlier on-site sketch), perhaps in a liquid medium. It is difficult to determine if he painted the sky or the architecture first, but if he began with the sky, which is painted wet-into-wet, he left the space for the architecture in reserve. This seems the most likely scenario since it would have allowed him to paint features which project onto the sky, such as the lookout platform, at the same time that he painted the rest of the architecture.

In the foreground, he toned the landscape with umber washes and then painted the primary figures, animals, carts, fence, walkway, tree trunks, and other details of the composition. The grassy green paint was mostly added after the foreground composition had been laid in, and the brighter areas of foliage were painted toward the end.

Overall the paint is in exceptionally good condition.

### ARTIST’S CHANGES

Only minor changes in contours are evident.

### SURFACE COATING

The varnish, a combination of natural and synthetic resins, is clear and in good condition.

### FRAME

The frame is gilded wood with composition ornament. The outer molding has a running leaf-and-berry pattern above a cove molding with an anthemion motif; this is followed by a flat area with an incised design somewhat like a Greek key and a series of step moldings with one row of beads. The ornament is in good condition but has a substantial amount of metallic overpaint. Stylistically, the frame appears slightly later than the painting. Furthermore, the slope liner appears to have been added later to accommodate a smaller painting and the gouges in the back of the paperboard panel do not completely line up with the nail holes in the liner, indicating that the painting was probably in another frame at an earlier date.

## Provenance

George Whitney, Philadelphia, by 1870;<sup>2</sup>

Purchased by James F. Sutton on behalf of the American Art Association, 1885;<sup>3</sup>

Purchased by W.S. Allen, 1892;<sup>4</sup>

(American Art Association, New York, by 1900);

Gift to the Corcoran Gallery of Art, Washington, D.C., from the American Art Association presented through Thomas E. Kirby, 27 April 1900.<sup>5</sup>

## Exhibitions

1892

New York, American Art Association, 7–8 April 1892, *Collections of the American Art Association to be Absolutely Sold by Auction to Settle the Estate of the Late R. Austin Robertson*, cat. no. 102



1946 Richmond, Virginia Museum of Fine Arts, 17 January–13 February 1946, *An Exhibition of Nineteenth Century Virginian Genre*, cat. no. 22

1950 Washington, D.C., Corcoran Gallery of Art, 8 July–17 December 1950, *American Processional, 1492–1900*, cat. no. 244

1956 Probably Utica, N.Y., Munson-Williams-Proctor Arts Institute, 1956, *Paintings by Edward Lamson Henry*, no cat.<sup>6</sup>

1961 Norfolk, Va., Norfolk Museum of Arts and Sciences, 3 March–5 April 1961, *American Landscape Painters, 1800–1960*, cat. no. 14

Washington, D.C., Corcoran Gallery of Art, 18 November–31 December 1961; Boston, Museum of Fine Arts, 1 February–4 March 1962, *The Civil War: The Artists' Record*, cat. no. 149

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

1976 Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1983 Richmond, Virginia Museum of Fine Arts, 14 September–27 November 1983; Birmingham, Ala., Birmingham Museum of Art, 8 January–4 March 1984; New York, National Academy of Design, 12 April–27 May 1984; Jackson, Mississippi Museum of Art, 24 June–26 August 1984; Louisville, Ky., J. B. Speed Art Museum, 16 September–11 November 1984; New Orleans Museum of Art, 9 December 1984–3 February 1985, *Painting in the South: 1564–1980* (Richmond only), cat. no. 87

1987 Shreveport, La., R.W. Norton Art Gallery, 13 September–8 November 1987, *The Works of E. L. Henry: Recollections of a Time Gone By*, cat. with unnumbered checklist

1993 Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist<sup>7</sup>

2003 Richmond, Virginia Historical Society, 15 February–8 June 2003, *Old Virginia: The Pursuit of a Pastoral Idea*, cat. with no checklist

2005 Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 36

2008 Charlottesville, University of Virginia Art Museum, 18 January–20 April 2008; Charlestown, S.C., Gibbes Museum of Art, 9 May–3 August 2008; Augusta, Ga., Morris Museum of Art, 23 August–19 October 2008, *The Plantation in American Art*, cat. with no checklist

2012 Washington, DC., Smithsonian American Art Museum, 16 November 2012–28 April 2013; New York, Metropolitan Museum of Art, 27 May–2 September 2013, *The Civil War and American Art*, cat. no. 56

## References

1869 "Art Notes," *Albion*, 26 June 1869, 365 (as *View of Porter's Headquarters near Harrison's Landing, Virginia*)

1870 E[dward] L[amson] Henry to E[dward] V. Valentine, 21 September 1870, Valentine Museum, Richmond

1885 "The Whitney Pictures," *New York Times*, 13 December 1885, 9 "The Whitney Collection," *New York Times*, 18 December 1885, 5 1892 *Catalogue of the Collections of the American Art Association to be Absolutely Sold by Auction to Settle the Estate of the Late R. Austin Robertson* (exh. cat. American Art Association, New York, 1892): "Index to Artists Represented and Biographical Notes," 9; *"The Old Westover House [cat. entry],"* 64

1900 Thomas Kirby, American Art Galleries, New York, to Mr. Kauffman, Corcoran Gallery of Art, 24 April 1900, CGA Curatorial Files

1927 Frank Jewett Mather Jr., Charles Rufus Morey, William James Henderson, *The Pageant of America: The American Spirit in Art* (New Haven: Yale University Press, 1927): 58 (illus.)

1945 Elizabeth McCausland, "The Life and Work of Edward Lamson Henry, N.A., 1841 – 1919," *New York State Museum Bulletin* no. 339, September 1945; reprint, (New York: Kennedy Graphics, Inc., Da Capo Press, 1970), 23, 29, 86, 163 (as *General Fitzjohn Porter's Headquarters*)

1947 Corcoran Gallery of Art, *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 13, 48 (illus.), 49

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*American Processional, 1492–1900* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1950): Elizabeth McCausland, "The Drum of War, 1861 –1865," 188 (illus.)

1961 "Painting Depicts Ravages of War [exh. review]," *Virginia Pilot* (1963), clipping in Smithsonian American Art Museum/National Portrait Gallery Library Vertical Files

*American Landscape Painters, 1800–1960* (exh. cat. Norfolk Museum of Arts and Sciences, Norfolk, Va., 1961), 10 (illus.)

Hermann Warner Williams Jr., *The Civil War: The Artists' Record* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1961): "Heat of Battle," 166, 167 (color illus.)

1965 Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (New York: Russell & Russell, 1965), 200

1966 Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 144, 144 (illus.)

1967 *Civil War Times Illustrated* 6, no. 5 (August 1967): front cover (color illus.), 3

1968 Oscar Handlin, *America: A History* (New York: Holt, Rinehart and Winston, 1968), n.p. (color illus.)

1970 Phyllis Lee Levin, *Great Historic Houses of America* (New York: Coward-McCann in association with Country Beautiful Corporation, 1970), 134 (illus.)

1973 Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 206

1974 Janet Green, "Corcoran Gallery of Art Prepares for Bicentennial," *Early American Antiques* 2, no. 10 (October 1974): 16 (illus.)

1983 Ella-Prince Knox, "Painting in the South," *Virginia Cavalcade* 33, no. 1 (Summer 1983): 23, 24–25 (color illus.)

David S. Bundy, ed., *Painting in the South: 1564–1980* (exh. cat. Virginia Museum of Fine Arts, Richmond, 1983): Ella Prince-Knox, "Introduction," xvi; Jessie J. Poesch, "Growth and Development of the Old South, 1830 to 1900," 86; *"The Old Westover Mansion [cat. entry],"* 250, 250 (illus.)

1984 Thomas E. Norton, *100 Years of Collecting in America* (New York: Harry N. Abrams, 1984), 37, 37 (illus.)

1985 Thomas R. Frazier, *Voices of America: Readings in American History* (Boston: Houghton Mifflin, 1985), 144, 145 (color illus.)

1987 *The Civil War Series Master Index: An Illustrated Guide* (Alexandria, Va.: Time-Life Books, 1987), 32 – 33 (color illus.)

Mills Lane, *Architecture of the Old South: Virginia* (Savannah, Ga.: Beehive Press, 1987), 42 (illus.)

*The Works of E. L. Henry: Recollections of a Time Gone By* (exh. cat. R.W. Norton Art Gallery, Shreveport, La., 1987): *"The Old Westover Mansion [cat. entry],"* 15, 15 (color illus.)

1988 Karal Ann Marling, *George Washington Slept Here: Colonial Revivals and American Culture 1876–1986* (Cambridge, Mass.: Harvard University Press, 1988), 61, 61 (illus.), 62

1989 Estill Curtis Pennington, *Look Away: Reality and Sentiment in Southern Art* (Atlanta: Peachtree Publishers, 1989), 157, 158 (color illus.)

1990 Roger W. Moss, *The American Country House* (New York: Henry Holt and Company, 1990), 54 (color illus.)

1993 Harold Holzer and Mark E. Neely Jr., *Mine Eyes Have Seen the Glory: The Civil War in Art* (New York: Orion Books, 1993), 25, 25 (color illus.)

1997 Jonathan Prown, "A 'Preponderance of Pineapples': The Problem of Southern Furniture," in *American Furniture 1997*, ed. Luke Beckerdite (Milwaukee: University Press of New England for the Chipstone Foundation, 1997), 9, 10 (illus.)

1999 K. M. Kostyal, *Art of the State of Virginia: The Spirit of America* (New York: Harry N. Abrams, 1999), 38 (color illus.)

2000 Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 88 (color illus.)

James C. Kelly and William M.S. Rasmussen, *The Virginia Landscape: A Cultural History* (exh. cat. Virginia Historical Society, Richmond; Charlottesville, Va.: Howell Press, 2000), 204 n. 89

2002 John Michael Vlach, *The Planter's Prospect: Privilege, and Slavery in Plantation Paintings* (Chapel Hill: University of North Carolina Press, 2002), 32, 34 (illus.), (pl. 4)

2003 William M. S. Rasmussen and Robert S. Tilton, *Old Virginia: The Pursuit of a Pastoral Ideal* (exh. cat. Virginia Historical Society, Richmond; Charlottesville, Va.: Howell Press, 2003), 130, 130 (color illus.)

2005 Amy Kurtz Lansing, *Historical Fictions: Edward Lamson Henry's Paintings of Past and Present* (exh. cat. Yale University Art Gallery, New Haven, 2005), 41, n. 5

2008 Angela D. Mack and Stephen G. Hoffus, eds., *Landscapes of Slavery: The*

*Plantation in American Art* (exh. cat. Gibbes Museum of Art, Charleston, S.C., 2008): Roberta Sokolitz, "Picturing the Plantation," 32, 53–54, 55 (color illus.), 57, n.29

2011 Emily Dana Shapiro, *"The Old Westover House [cat. entry],"* in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 134–35 (color illus.)

Maurie D. McInnis, "Scarlett Doesn't Live Here Anymore: Tara, *Gone with the Wind*, and the Southern Landscape Tradition," in *American Material Culture and the Texas Experience, The David B. Warren Symposium 2* (Houston: The Museum of Fine Arts, 2011), 109–10, 112 (color illus.)

2012 Eleanor Jones Harvey, *The Civil War and American Art* (exh. cat. Smithsonian American Art Museum, Washington, D.C., 2012) 160, 162, 163 (color illus.)

### Related Works

*Westover*, 1864, pencil and pastel on paper, 12 ¼ × 19 ⅓ in., New York State Museum, Albany, 1940.17.85<sup>8</sup>

*Westover Details/Cannon/Sailboat*, 1864, pencil on paper, 4 × 6 in., New York State Museum, Albany, 1940.17.1795

*Westover, Virginia*, c. 1864, oil on panel, 10 ¼ × 14 ¼ in., The Century Association, New York, 1866.3<sup>9</sup>

*The Ruins of Old on the James River*, 1866, oil on canvas, 6 ½ × 8 ½ in., signed and dated lower right "E.L. Henry 66" and titled, signed, and dated (on reverse). *Bonham's American Paintings, Drawings and Sculpture*, 24–25 May 2011, New York, sale 19156, lot 1025, color ill. http://www.bonhams.com/usa/auction/19156/lot/1025/

## Notes

- ↑ The title was changed from *The Old Westover Mansion to The Old Westover House* based on inscription on verso, early correspondence from artist, and American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published (*Collections of the American Art Association to be Absolutely Sold by Auction to Settle the Estate of the Late R. Austin Robertson*, American Art Association, 1892). See Emily Shapiro, CGA Curatorial Fellow, to Registrar, memorandum, 1 March 2004, CGA Curatorial Files.
- ↑ According to an inscription on reverse of painting, Whitney's place of residence is listed as New York in 1892 when *The Old Westover House* was included in the *Collections of the American Art Association to be Absolutely Sold by Auction to Settle the Estate of the Late R. Austin Robertson*.
- ↑ For record of sale to Sutton, see page 261 of "American Art Association Inventory of the Record Books (1883–1922)," American Art Galleries Papers, reel 4478, frame 302, Archives of American Art, Smithsonian Institution, Washington, D.C.
- ↑ For record of sale to W.S. Allen, see page 261 of "American Art Association Inventory of the Record Books
- ↑ (1883–1922)," American Art Galleries Papers, reel 4478, frame 302, Archives of American Art, Smithsonian Institution, Washington, D.C.
- ↑ Accession Record Sheet, CGA Curatorial Files. There is no catalogue or checklist to confirm the inclusion of *The Old Westover House* in the exhibition, nor is its loan documented in the CGA Archives. The exhibition is mentioned in *Munson-Williams-Proctor Institute Bulletin*, December 1956, n.p.
- ↑ In this exhibition, a group of paintings on loan from The Century Association, New York, were installed alongside works from the Corcoran's permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.
- ↑ Reproduced in color in Kelly and Rasmussen, *The Virginia Landscape: A Cultural History* (2000), 139.
- ↑ Reproduced in color in Lansing, *Historical Fictions* (2005), 2.

Eastman Johnson (Lovell, Me., 1824–New York City, 1906)

### *The Toilet*, 1873

Oil on paper board, 26 3/8 x 22 3/8 x 3/8 in. (66.4 x 56.2 x 0.3 cm)

Gift of Captain A. S. Hickey, USN (Ret.), in Memory of his wife, Caryl Crawford Hickey, 57.21

## Technical Notes

### EXAMINER

Dare Myers Hartwell, August 3, 2009

### SIGNATURES AND INSCRIPTIONS

Signed bottom right in reddish brown paint “E. Johnson / 1873”. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

There are the following pencil inscriptions on the reverse:

1) along the upper right edge “Sideboard 3-3 1/2 high”

2) lower center and upside down to design “21 3/4 x 23 1/2 sight / Mch. 31-74”

3) left center edge “G-2 / G-2”

### LABELS

On backing board:

1) Exhibition label from *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*;

2) Exhibition label from the Brooklyn Museum of Art for *Eastman Johnson: Painting America 10/29/99-9/10/2000* (Brooklyn, San Diego, & Seattle); On frame:

3) Torn label from “-----eum of American Art”, New York, for Eastman Johnson exhibition, March 28–May 14, 1972; painting listed as *The Earring*. [information in file indicates that this label is from an exhibition at the Whitney Museum of American Art.]

### MAJOR TREATMENT HISTORY

In 1972 Robert Scott Wiles removed dirt, grime, and discolored varnish, applied a new varnish layer, and filled and retouched losses. Although there are no other treatment records, some solvent damage from an earlier cleaning was noted at this time.

### SUPPORT

The support is a very thin paperboard that is damaged around the edges, with small losses and distortion of the fibers. None of the losses are visible when the painting is framed.

### GROUND

A thin, off-white ground has been brushed onto both the front and the reverse of the paperboard. The dark lines that are visible around the woman's hair and collar, the upper outline of her back, and her reflected head and hands may represent underdrawing.

### PAINT

The paint is thin and very fluid. Much of it is transparent or semi-transparent and applied wet-into-wet. The brushwork is loose and visible throughout. Only the smallest amount of impasto is found on the flowers, the highlights on the sideboard, and the glass decanters.

Johnson first laid out much of the composition in a transparent reddish-brown paint. In the areas that depict design elements of

stained wood, such as the sideboard, mirror, and woodwork, he did not add a second, more finished layer of paint. Only small details, such as drawer pulls and highlights, were added to complete the depiction and the brushwork remains visibly haphazard in the broad areas. The rug, on the other hand, has a continuous upper layer of more opaque paint, as do the woman's face and hands, the tureen of flowers on the sideboard, the blue glass containers, and part of the needlepoint on the footstool. The rest of the composition falls somewhere in between: in the background a thin, semitransparent gray paint fills in the reddish-brown outline of a pattern in the wall-paper while patches of dark glaze and milky highlights render the woman's robe only slightly more solid than the sideboard. The early sketch for the curtain on the left remains visible under the blue glazing.

The highlights were added as the painting was nearing completion. The curtain and Venetian blind on the right were painted after the white door jamb, which would make them a fairly late addition to the composition.

The reds of the flowers and stepstool fluoresce orange, probably indicating a lake pigment.

Some of the blue paint on the curtain at left has been lost, presumably during varnish removal. In addition, there are small lumps on the surface of the painting; these appear to be related to some deterioration [delamination] in the paperboard rather than to the paint or ground.

### ARTIST'S CHANGES

The outline of the woman's hair has been reduced.

### SURFACE COATING

There is a very thick and glossy surface coating that is composed of both natural and synthetic resins.

### FRAME

The period frame is gilded wood with composition ornament. It has a central textured cove molding with floral guilloche band. The outer edge of the cove is plain with rounded ridges. Below the cove the molding includes a Greek key frieze with entwine corners. The original surface, which likely featured bright burnished water gilding on some ornament such as the frieze, is now obscured by matte restoration gilding and metallic powder retouching. Other examples of this frame design can be found on Winslow Homer's *Dressing for the Carnival*, 1877, in the Metropolitan Museum of Art, and on the Corcoran's *Trout Brook in the Catskills*, 1875, by Worthington Whittredge. In these examples, the unadorned outer edge has been replaced with a running leaf-and-berry motif around the perimeter (see *Apparatus for Trout Brook in the Catskills*). Unlike the Whittredge and the Homer, however, where the frames are assumed to be original to the paintings, correspondence with the dealer at the time the Corcoran purchased *The Toilet* seems to indicate that it is not the frame that was on the painting when he acquired it.



## Provenance

James Sloan, by 1875;<sup>1</sup>

Purchased by Nathan Guilford, New York, probably before April 1883;

By bequest to his daughter, Mrs. Stewart, 1936;

By bequest to her son, Guilford Stewart, Sharon, Mass., and his

brother, c. 1955;

(Childs Gallery, Boston, by 1957);<sup>2</sup>

Purchased for the Corcoran Gallery of Art, Washington, D.C., as a gift of Captain A.S. Hickey, U.S.N. (ret.) in memory of his wife, Caryl Crawford Hickey, 29 October 1957.<sup>3</sup>

## Exhibitions

1874

Probably New York, The Century Association, 10 January 1874, unpublished checklist (as *Lady Before a Mirror*)

1875

New York, National Academy of Design, 8 April–29 May 1875, *Fiftieth Annual Exhibition of the National Academy of Design*, cat. no. 174

1963

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist (as *The Earring*)

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist (as *The Earring*)

1970

College Park, University of Maryland Art Gallery, 19 March–26 April 1970, *American Pupils of Thomas Couture*, cat. no. 22 (as *The Earring*)

1972

New York, Whitney Museum of American Art, 28 March–14 May 1972; Detroit Institute of Arts, 7 June–22 July 1972; Cincinnati Art Museum, 15 August–30 September 1972; Milwaukee Art Center, 20 October–3 December 1972, *Eastman Johnson: Retrospective Exhibition*, cat. no. 74 (as *The Earring*)

1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; St. Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 14

1987

Honolulu Academy of Arts, 21 September 1986–29 March 1987, long-term loan, no cat.

2000

Brooklyn Museum of Art, 29 October–6 February 2000; San Diego Museum of Art, 26 February–21 May 2000; Seattle Art Museum, 8 June–10 September 2000, *Eastman Johnson: Painting America*, cat. no. 39

2002

Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006;

Southampton, N.Y., Parrish Art Museum, 3 June–12 September

2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 Decem-

ber 2006; Sarasota, Fla., John and Mable Ringling Museum of Art,

3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 66

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008,

*The American Evolution: A History through Art*, unpublished checklist

## References

1874

Probably “The Century Club [exh. review],” *New York Evening Post*, 12 January 1874, (as *Lady Before a Mirror*)<sup>⌘</sup>

1875

“The Fine Arts. Exhibition of the Academy of Design [exh. review],” *New York Times*, 10 April 1875, 3

“Fine Arts: A Glimpse of the Pictures at the Academy of Design [exh. review],” *New York Daily Graphic*, 16 April 1875, 347

H., “Art in New York: Annual Exhibition of the Academy of Design [exh. review],” *Philadelphia Evening Bulletin*, 16 April 1875, 2

“Fine Arts: Fiftieth Exhibition of the Academy of Design [exh. review],” *The Nation*, 22 April 1875, 282

S. N. C., “The Academy Exhibition. III. Genre and Fancy Pictures [exh. review],” *New York Evening Post*, 1 May 1875, 1

“The National Academy of Design [exh. review],” *Art Journal* 1 (May 1875): 156

Henry James, “On Some Pictures Lately Exhibited [exh. review],” *Galaxy* 20 (July 1875): 93

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 115, 115 (illus.) (as *The Earring*)

1970

Joseph T. Butler, “The American Way With Art [exh. review],” *Connoisseur* 174, no. 702 (August 1970): 313 (illus.) (as *The Earring*)

Marchal E. Landgren, *American Pupils of Thomas Couture* (exh. cat. University of Maryland Art Gallery, College Park, 1970), 43 (illus.)

1971

Harold L. Peterson, *Americans at Home: From the Colonists to the Late Victorians* (New York: Charles Scribner’s Sons, 1971), n.p. (pl. 147) (as *The Earring*)

1972

Patricia Hills, *Eastman Johnson: Retrospective Exhibition* (exh. cat. Whitney Museum of American Art, New York, 1972), 83, 83 (illus.)

1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 148 (illus.), 149 (as *The Earring*)

1977

Patricia Hills, “The Genre Paintings of Eastman Johnson: The Sources and Development of His Style and Themes” (Ph.D. diss., New York University, 1977), xvi, 141–42, 161, 236 (illus.)

1981

Edward J. Nygren and Peter C. Marzio, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Institution Traveling Exhibition Service and the Corcoran Gallery of Art, Washington, D.C., 1981): Nygren, “American Genre: Its Changing Form and Content,” 9, 10 (illus.), 11–12, n.p. (color illus.); Nygren, “*The Toilet* [cat. entry],” 54 (illus.), 55

1982

Louise Snider, “Museum’s Exhibit of Genre Art Reveals Social History [exh. review],” *Los Angeles Times*, 28 February 1982, sec. A, 10

1984

Elisabeth Donaghy Garrett, “The American Home, Part IV: The Dining Room,” *Antiques* 126, 4 (October 1984): 914 (color illus.) (as *The Earring*)



2000

Teresa Carbone, ed., *Eastman Johnson: Painting America* (exh. cat. Brooklyn Museum of Art, New York; New York: Rizzoli International Publications, Inc., 2000): Carbone, “The Genius of the Hour: Eastman Johnson in New York, 1860–1880,” 76 (color illus.), 77–78; Sarah Burns, “In Whose Shadow?: Eastman Johnson and Winslow Homer in the Postwar Decades,” 200

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 77 (color illus.)

2002

Michael Kilian, “Major Exhibits Embrace Women: Washington Gets in Touch with the Feminine Side [exh. review],” *Chicago Tribune*, 8 August 2002, sec. B, 8 (and illus.)

Michael O’Sullivan, “The Changing State of American Women [exh. review],” *Washington Post*, 9 August 2002, Weekend sec., 49
Sarah Cash, *The Gilded Cage: Views of American Women 1873–1921* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2002): n.p., n.p. (color illus.)

2011

Laura Groves Napolitano, “*The Toilet* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 136–37 (color illus.)

## Related Works

None.

## Notes

- Catalogue of the Fiftieth Annual Exhibition of the National Academy of Design (New York: E. Wells Sackett & Bro., 1875), 15.
- 9 December 1957 Childs Gallery to Hermann Warner Williams Jr., Director of the Corcoran Gallery of Art, see CGA Curatorial Files.
- 29 October 1957 “Authorization for Purchase of a Work of Art,” CGA Curatorial Files.
- Researcher cannot unequivocally state that *The Toilet* was the work included in this exhibition. The review does not discuss the painting in a way that allows for positive identification.

Worthington Whittredge (Springfield, Ohio, 1820–Summit, N.J., 1910)

### *Trout Brook in the Catskills*, 1875<sup>1</sup>

Oil on canvas, 35 <sup>5</sup>/<sub>16</sub> × 48 <sup>3</sup>/<sub>16</sub> in. (89.5 × 122 cm)

Museum Purchase, Gallery Fund, 75.5

## Technical Notes

### EXAMINER

Dare Myers Hartwell, January 12, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower left “W.Whittredge”. The signature is brown/black and was thinly applied over dried paint. It is in good condition.

### LABELS

There are two labels from the frame:

Top left (now bottom right) corner, handwritten paper label “#18”

In file, printed label with handwritten number “Ringling/ Museum/T.R.#2257”

### MAJOR TREATMENT HISTORY

In 1890 J. G. Hopkins removed the varnish and revarnished the painting with mastic. At a later date an auxiliary lining fabric was applied to the original canvas using a glue/paste adhesive. Based on the age, adhesive, and replacement stretcher type, the lining was probably done by L. J. Kohlmer in the 1930s–40s. In 1974 Robert Scott Wiles removed the old glue lining, attached a new auxiliary lining fabric using a wax-resin adhesive, mounted the painting on a new stretcher, removed the varnish, carried out minor retouching, and revarnished the painting. The frame was regilded in 1901.

### SUPPORT

The support is a twill weave, moderate-weight fabric mounted on a modern replacement stretcher. Although the tacking margins have been removed and the original stretcher no longer exists, there is no evidence that the dimensions of the composition have been changed.

### GROUND

There is an off-white ground of moderate thickness that probably originally substantially obscured the texture of the canvas. (The weave is somewhat apparent now but this appears to have been caused by the lining process.) Over this ground Whittredge applied a thin, transparent reddish-brown imprimatura that allows the lighter ground to show through.

### PAINT

Using thin, transparent tones of brown, reddish-brown, and black paint, Whittredge sketched in the basic compositional elements of tree trunks, branches, foliage, boulders, and figure. He then built up color and detail in subsequent, increasingly opaque layers. Background elements, such as the foliage, are painted wet-into-wet in a loose, impressionistic manner. Foreground, highlighted areas were painted last, after the earlier layers had dried; the paint is more thickly applied in these areas but the brushwork in the foliage and grassy areas remains loose and feathery. Even in the heaviest areas of paint, such as the tree trunks, the rocks, and the foam on the water, there is no more than a low, soft impasto. Glazing is found through-

out. Whittredge’s broad painting style allows the imprimatura and initial sketching to show through the final paint layers and contribute to the overall brownish tonality.

A letter from Corcoran Curator William MacLeod indicates that Whittredge worked on the painting between the time it was exhibited at the National Academy of Design and its arrival at the Corcoran (both, spring 1875). There are small abraded patches at the back of the fisherman’s jacket, but otherwise the painting is in very good condition. However, the bluish-gray color in the upper center foliage seems somewhat discordant in tone with the rest of the painting. This could possibly indicate a color change in the pigment, perhaps in an area touched up by Whittredge after the National Academy of Design exhibition.

### ARTIST’S CHANGES

There is evidence that Whittredge changed the position of some tree limbs and branches.

### SURFACE COATING

The surface coating, which consists of both natural and synthetic resins, is clear with a somewhat matte surface appearance.

### FRAME

The gilded frame is wood with composition and plaster ornament that features the leaf-and-berry motif at the top edge, a central textured cove molding with floral guilloche band, and a Greek key frieze with entwine corners. Although now obscured by matte restoration gilding and metallic powder retouching, the original gilding pattern included bright burnished water gilding on the rails, Greek key frieze, and corner ornaments.

The frame is of the same period as the painting. Given that the painting was purchased from the artist after exhibition at the New York Academy of Design, it is likely that the frame is original.

Other examples of this frame design can be found on Winslow Homer’s *Dressing for the Carnival*, 1877, in the Metropolitan Museum of Art, and on the Corcoran’s *The Toilet*, 1873, by Eastman Johnson. The frames are remarkably similar although the Homer frame has applied ornament in the corners of the cove while on the Johnson frame the running leaf-and-berry motif has been replaced by an unadorned outer edge. (See Apparatus for *The Toilet*.)

## Provenance

Collection of the Artist, New York, 1875;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 29 May 1875.<sup>2</sup>

## Exhibitions

1875

New York, National Academy of Design, 8 April–29 May 1875, *Fiftieth Annual Exhibition*, cat. no. 354

1966

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



1969
Utica, N.Y., Munson-Williams-Proctor Arts Institute, 5 October–16 November 1969; Brooklyn Museum, 9 December 1969–19 January 1970; Cincinnati Art Museum, 6 February–8 March 1970, *Worthington Whittredge (1820–1910): A Retrospective Exhibition of an American Artist*, cat. no. 18

1971
Atlanta, High Museum of Art, 17 April–13 June 1971, *The Beckoning Land, Nature and the American Artist: a Selection of Nineteenth Century Paintings*, cat. no. 34

1976
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980
Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 16

1982
Morristown, N.J., Morris Museum of Arts and Sciences, 31 January–13 March 1982, *Worthington Whittredge: Artist of the Hudson River School*, cat. no. 24

1984
New Orleans Museum of Art, 6 May–18 November 1984, *The Waters of America: Nineteenth Century American Paintings of Rivers, Streams, Lakes, and Waterfalls*, cat. with unnumbered checklist

1988
Trenton, New Jersey State Museum, 21 May–4 September 1988, *After Eden: American Landscape 1875–1925*, cat. with no checklist

1989
Sarasota, Fla., John and Mable Ringling Museum of Art, 8 December 1989–11 February 1990; Fort Worth, Amon Carter Museum, 24 March–20 May 1990; Chattanooga, Tenn., Hunter Museum of Art, 10 June–5 August 1990; Washington, D.C., Corcoran Gallery of Art, 8 September–4 November 1990, *Worthington Whittredge: Hudson River Artist*, brochure with no checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 40

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1875
“National Academy of Design: Opening of the Fiftieth Exhibition [exh. review],” *New York Evening Post*, 7 April 1875, 2

“The Academy Exhibition [exh. review],” *New York Daily Graphic*, 10 April 1875, 303

“The Fine Arts: The Exhibition at the Academy of Design [exh. review],” *New York Times*, 17 April 1875, 3

“The Academy Exhibition: The Landscapes [exh. review],” *New York Evening Post*, 24 April 1875, 1

“The Arts [exh. review],” *Appletons’ Journal of Literature, Science and Art* 13, no. 319 (1 May 1875): 567

“Fine Arts. Fiftieth Exhibition of the Academy of Design [exh. review],” *Nation* 20, no. 516 (20 May 1875): 352

1877
R. F. B., “Our Washington Letter,” *Forest and Stream: A Journal of Outdoor Life, Travel, Study Shooting*...9, no. 15 (15 November 1877): 295

1878
William MacLeod, *Catalogue of the Paintings, Statuary, and Casts at the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1875), 54

1879
Calista Halsey, “A Day in the Corcoran Gallery,” *Art Amateur* 1, no. 3 (August 1879): 49

1904
Frank Jewett Mather Jr., “Worthington Whittredge, Landscape Painter,” *Outlook* 77, no. 9 (2 July 1904): 534 (illus.), 535

1907
Edwina Spencer, “American Painting: The Years of Preliminary Growth,” *Chautauquan* 48, no. 3 (November 1907): n.p. (illus.)

1910
“A Painter of the Old School,” *Outlook* 94, no. 11 (12 March 1910): 565

1939
Elisabeth Ray Lewis, “Museum Treasure of the Week: The Corcoran Gallery Collection in Review: Hudson River School,” *Washington Post*, 9 July 1939, sec. A, 5

1947
*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: The Museum, 1947), 38

1966
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 103–04, 104 (illus.)

1969
Edward H. Dwight, *Worthington Whittredge (1820–1910): A Retrospective Exhibition of an American Artist* (exh. cat. Munson-Williams-Proctor Arts Institute, Utica, N.Y., 1969) 41, 41 (illus.)

1970
Joseph T. Butler, “The American Way with Art [exh. review],” *Connoisseur* 173, no. 696 (February 1970): 148 (illus.)

1971
Donelson F. Hoopes, *The Beckoning Land, Nature and the American Artist: A Selection of Nineteenth Century Paintings* (exh. cat. High Museum of Art, Atlanta, 1971), 16, 24, 83 (illus.)

1975
Anthony F. Janson, *The Paintings of Worthington Whittredge* (Ph.D. diss., Harvard University, 1975), 107, 109 (cat. 4-33), 279

1980
Milton Wolf Brown, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington* (exh. cat. Museo de Palacio; Instituto Nacional de Bellas Artes, Mexico City, 1980): 22, 72, 73 (color illus.)

1982
Vivien Raynor, “A Whittredge Celebration [exh. review],” *New York Times*, 21 February 1981, sec. NJ, 24

Paul Richard, “This is the Way the World Ends,” *Washington Post*, 1 May 1982, sec. C, 3

Cheryl Cibulka, *Quiet Places: The American Landscapes of Worthington Whittredge* (exh. cat. Adams Davidson Galleries, Washington, D.C., 1982), 11, 63, 63 (color illus.)

Barbara J. Mitnick, *Worthington Whittredge: Artist of the Hudson River School* (exh. cat. Morris Museum, Morristown, N.J., 1982), cover (illus.), [13]

1983
Milton Wolf Brown, *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1983), 70, 71 (color illus.)

1984
John A. Mahé II and John Wilmerding, *The Waters of America: Nineteenth Century American Paintings of Rivers, Streams, Lakes, and Waterfalls* (exh. cat. New Orleans Museum of Art, 1984), 22 (illus.)

1988
Paula A. Foley, *After Eden: American Landscape 1875–1925* (exh. cat. New Jersey State Museum, Trenton, 1988), 76, 77 (illus.)

1985
Robyn Asleson and Barbara Moore, *Dialogue with Nature: Landscape and Literature in Nineteenth-Century America* (Washington, D.C.: Corcoran Gallery of Art, 1985), 42 (color illus.), 43

1989
Arthur Alan Lesser, “Worthington Whittredge’s *The Morning Stage*,” *American Arts Quarterly* 6, no. 3 (Fall 1989): 20

Anthony F. Janson, *Worthington Whittredge* (New York: Cambridge University Press, 1989), 149–51, 150 (illus.), 190

Anthony F. Janson, *Worthington Whittredge Hudson River Artist* (exh. brochure John and Mable Ringling Museum of Art, Sarasota, Fla., 1989), 11

1990
Paul Richard, “The Craft of the Chameleon,” *Washington Post*, 8 September 1990, sec. D, 6

1995
Roberta Smith Favis, “Home Again,” *American Art* 9, no. 1 (Spring 1995): 33 (illus.), 34

2000
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 100 (color illus.)

2011
Jennifer Raab, “*Trout Brook in the Catskills* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 30, 138–39 (color illus.)

## Related Works

Worthington Whittredge, *A Catskill Brook*, c. 1875, oil on canvas, 30 <sup>3</sup>⁄8 × 44 <sup>1</sup>⁄2 in., private collection<sup>3</sup>

Worthington Whittredge, *Trout Stream*, date unknown, oil on canvas, 13 × 16 in., location unknown<sup>4</sup>

## Notes

- Dated 1875 in the *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- According to Janson (1989), 149, *A Catskill Brook* “differs chiefly in its slightly smaller size but somewhat more inclusive composition; otherwise there is no qualitative differ-

ence between them.” The painting was sold at an auction of the Thyssen-Bornemisza Collection, see *Phillips, de Pury & Luxembourg* (auction catalog, 3 December 2002): 39 (color illus.)

**4.** This small study was included in the New York sale of the Robert M. Olyphant Collection in 1919. Its present location is unknown. See Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (1966), vol. 1, 104.



Albert Bierstadt (Solingen, Germany, 1830–New York City, 1902)

### *Mount Corcoran*, c. 1876–77<sup>1</sup>

Oil on canvas, 60<sup>33</sup>⁄16 × 95 7⁄8 in. (154.2 × 243.4 cm)

Museum Purchase, Gallery Fund, 78.1

### Technical Notes

#### EXAMINER

Dare Myers Hartwell, August 19, 2005; revised September 2, 2009 and November 3, 2009

#### SIGNATURES AND INSCRIPTIONS

Signed bottom right in brownish paint over a burnt sienna—colored paint “ABierstadt.” (“A” and “B” are conjoined.) The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

#### LABELS

On the back of the frame:

- 1) “loan/299.1946”;
- 2) National Collection of Fine Arts label with painting identification only (no exhibition information).

#### MAJOR TREATMENT HISTORY

According to the William MacLeod’s Curator’s Journals, Bierstadt worked on the painting twice at the Corcoran; in June 1877, he altered the forms of part of the clouds, and then in May 1878, he “softened” the painting (22 June 1877; 3 and 4 May, 1878; Director’s Records, CGA Archives). In 1890 the varnish was removed and the picture was revarnished by J.G. Hopkins. Later, an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive and the painting was mounted on a replacement stretcher. Based on the age, adhesive, and replacement stretcher type, the glue/paste lining was probably done by L.J. Kohlmer in the 1930s–40s. In 1973 Robert Scott Wiles removed the old glue lining, attached another lining fabric to the reverse of the canvas using a wax-resin adhesive, mounted the painting on a modern replacement stretcher, removed the old varnish, applied a new layer of varnish, and filled and retouched losses. Wiles varnished the painting again in 1981.

#### SUPPORT

The support is a plain-weave, finely woven fabric mounted on a modern replacement stretcher. All four tacking margins are present, but they are now partially on the front of the painting as the present stretcher is as much as ½ in. larger than the original on each side. In an entry on *Mount Corcoran*, MacLeod writes in his Curator’s Journals: “Mr. B approves of sheathing the backs of pictures with wood, as his picture is” (22 June 1877). This clearly indicates that the painting was originally on a panel stretcher, i.e., a stretcher with wood panels inserted between the crossbars. This is the type of stretcher favored by Bierstadt.

#### GROUND

There is a smooth, thick, off-white ground that obscures the canvas weave. It was commercially applied, based on the fact that it covers three of the tacking margins and was a dry layer at the time of original stretching. The fact that the paint layer extends onto the right

tacking margin perhaps indicates that the painting was not mounted onto its original panel stretcher until after completion.

#### PAINT

In the broad areas of base color the paint is thin and smooth with little evidence of brushwork. As Bierstadt builds up forms, however—on the mountain, the shore, and the trees—the brushwork is freer and more apparent. The foreground is quite painterly, but only the white highlights in the composition have a slight impasto. Glazes are found in the darker passages, and scumbling is used in the clouds and mist in the mountains.

X-radiograph images indicate that that there is more than one design layer present and that Bierstadt was working out the composition as he painted. The x-radiographs show mountain ranges under the clouds and the tall trees. On the left there appears to be some sort of a mountain gorge that narrows toward the waterfall. On the right the horizon line may have been higher with a copse of low trees. Additionally, in the x-radiograph the shoreline does not appear to curve back into the trees from the foreground as it does in the finished painting.

On the left, Bierstadt painted over the initial mountains with blue-gray paint and then, after this layer had dried, he scumbled in and highlighted clouds, working back and forth between clouds and sky in whitish tones varying in opacity. Mount Corcoran itself is painted over dried sky and at least some clouds, evidence that the painting was not conceived as the depiction of this particular mountain peak. (If this had been the case, one would have expected Bierstadt to leave the primary design element in reserve while painting the sky, or to at least have blocked it in early.)

On the right the depiction of the snow-capped mountain range was originally much more extensive. However, now all but the top-most peaks are covered by the tall trees. Under the microscope, bits of white paint from this lower layer (in addition to the prominent ground) are visible in the drying cracks of the trees as well as on the right tacking margin.

William MacLeod was suspicious that *Mount Corcoran* was merely a reworking of *Mount Adams* previously at the Corcoran. On 21 June 1877 he wrote in his Curator’s Journals: “Mr. Guillaume thinks—and I am inclined to agree with him that this picture is Mt Adams (formerly here) altered.” On 22 June he changes his mind: “I am now inclined to think it is not the Mt. Adams altered, but a new picture as Bierstadt asserts.” Nancy Anderson, Curator of American and British Paintings at the National Gallery of Art, agrees with the latter assessment. She sees the changes in *Mount Corcoran* as Bierstadt working out the composition as he painted rather than evidence of another finished painting underneath. Certainly the many changes in the appearance of the site are further confirmation that this is not a faithful depiction of the actual mountain.

The highlights on the mountainside, the trees, and the more fully developed foreground were built up in brighter and slightly thicker, more opaque colors after the initial paint layer had dried. The bear was painted after the landscape was completed.



Figure 1. Mount Corcoran, c. 1876–77. Oil on canvas, 60 33/16 × 95 7/8 in. (154.2 × 243.4 cm). Museum Purchase, Gallery Fund, 78.1. © The Corcoran Gallery of Art, Washington, DC.

It was not possible to identify Bierstadt’s two retouching campaigns at the Corcoran with visual examination. However, if the retouching was on top of a varnish layer, it would have been removed with the varnish, probably in 1890.

#### ARTIST’S CHANGES

X-radiographs indicate that Bierstadt was working out the composition, and perhaps even the subject matter, as he painted. Design changes are numerous. On the surface, pentimenti are most prominent in the water, particularly on the right where there is an unexplained umbrella shape that remains undecipherable in the x-radiograph. There are also many brushstrokes that do not match the surface design in the mountains, clouds, and trees. Some of these brushstrokes form the shapes of mountains visible in the x-radiographs.

#### SURFACE COATING

The surface coating is a combination of natural and synthetic resins; it has a satisfactory appearance. Under ultraviolet light there is a slight overall greenish fluorescence from the natural resin surface coating, with a stronger fluorescence indicating incomplete removal of an older natural resin varnish in the trees on the right. The whit-ish, diagonal streaks visible in natural light in the center trees fluoresce under ultraviolet light and may be caused by deteriorating old varnish.

#### FRAME

The frame dates to the 1870s and is probably original. It is gilded wood with composition ornament consisting of a large, tiered inner

molding, a central ogee molding with structured geometric and floral patterns, and a flat, prominent outer band with an inset repeating ribbon and fruit pattern. There are markings on each corner to show which sections go together, and a large bolt (visible on the rear molding) going through each corner on the diagonal to hold the two sides together. The frame surface is now covered with restoration metallic powder paint which has darkened. According to William MacLeod’s Curator’s Journals (22 June 1877), the painting came to the Corcoran without a frame, but Bierstadt soon had one sent to the gallery. The frame shown in an old photograph of the painting in the Grand Gallery of the Corcoran appears to be the same one presently on the painting. The photograph was made sometime between 1880 and 1896 (CGA Archives).

### Provenance

Collection of the Artist, New York;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1877;<sup>2</sup>

Acquired through Board Meeting action by the Corcoran Gallery of Art, Washington, D.C., 18 January 1878.<sup>3</sup>

### Exhibitions

1877

New York, National Academy of Design, 3 April–2 June 1877, *52nd Annual Exhibition of the National Academy of Design*, cat. no. 452 (as *Mountain Lake*)

1947

Baltimore, Walters Art Gallery, 25 November 1946–23 January 1947<sup>4</sup> 1949

Washington, D.C., Corcoran Gallery of Art, 9 January–20 February



1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 21

1964  
New York, IBM Gallery, 23 March–17 April 1964, *Art of the American Frontier*, cat. no. 1

Santa Barbara, Calif., Santa Barbara Museum of Art, 5 August–13 September 1964, *Albert Bierstadt, A Retrospective Exhibition*, cat. no. 65

1966  
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist<sup>5</sup>

1972  
Washington, D.C., Smithsonian Institution, 23 June–27 August 1972, *National Parks and the American Landscape*, cat. with no checklist

1981  
Washington, D.C., Corcoran Gallery of Art, 25 March–26 April 1981, *The American West: Selections from the Anschutz Collection and the Corcoran Collection*, cat. no. 12

1998  
Canberra, National Gallery of Australia, 7 March–17 May 1998; Melbourne, National Gallery of Victoria, 3 June–10 August 1998; Hartford, Conn., Wadsworth Atheneum, 12 September 1998–4 January 1999; Washington, D.C., Corcoran Gallery of Art, 26 January–18 April 1999, *New Worlds From Old: Australian and American Landscape Painting of the Nineteenth Century*, cat. no. 81

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 42

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1877  
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“The Academy of Design [exh. review],” *New York Post*, 10 April 1877, 1

K. N., “The Academy of Design [exh. review],” *Christian Union*, 11 April 1877, 322

“The Academy of Design [exh. review],” *New York Times*, 13 April 1877, 2  
“National Academy of Design: The Fifty-second Exhibition [exh. review],” *New York Sun*, 15 April 1877, 3

“The Academy of Design [exh. review],” *New York Daily Tribune*, 21 April 1877, 7

“The Academy of Design [exh. review],” *New York Evening Post*, 21 April 1877, 1

“Fine Arts. The Academy Exhibition IV [exh. review],” *New York Evening Mail*, 7 May 1877, 1

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### Related Works

After Albert Bierstadt, 1877, drawing reproduced in *National Academy of Design Illustrated Catalogue of the 52nd Annual Exhibition* (New York, 1877), 477

After Albert Bierstadt, *Mount Corcoran, Sierra Nevada*, wood engraving reproduced in Linton, Morse, Harley, Anthony, Bobbett, and

Filmer, for George William Sheldon, *American Painters, with Eighty-three Examples of Their Work Engraved on Wood* (New York: D. Appleton & Co., 1879), pl. 149<sup>8</sup>

After Albert Bierstadt, *Mt. Corcoran*, wood engraving reproduced in Walter Montgomery, *American Art and American Art Collections* (Boston: E. W. Walker & Co., 1889), vol. 2, facing 579<sup>9</sup>

Gebbie & Husson Co. Ltd. after Albert Bierstadt, *Mount Corcoran*, 1887, photogravure reproduced in George Smith, *One Hundred Crowned Masterpieces: Photogravures from the Greatest Modern Paintings of All Nations Selected from the Public and Private Galleries of Europe and America* (Philadelphia, 1889)<sup>10</sup>

*Mount Corcoran*, wood engraving reproduced in Albert Bernhardt Faust, *The German Element in the United States* (Boston: Houghton Mifflin Company, 1909)

### Notes

- Change of Date memorandum, Sarah Cash to Registrar, 8 February 2000, CGA Curatorial Files.
- It is unclear whether William Wilson Corcoran or the Corcoran Gallery of Art purchased the painting. See Lisa Strong, “Mount Corcoran [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, Sarah Cash, ed., (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 140.
- Annual Meeting of the Board of Trustees, 1869–1888, *Journal of the Official Proceedings of the Trustees of the Corcoran Gallery of Art* 1, 104.
- “Artwork Belonging to the Permanent Collection on Loan, 1901–47,” Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, CGA Archives.
- Curatorial Records, Exhibition Files 17 January–28 October 1966, CGA Archives.
- As cited in Carr, *Bierstadt’s West* (1997), n.p. The author reprints the caption for *Mount Corcoran*.
- Reproduced in Anderson and Ferber (1990), *Art and Enterprise*, 56, fig. 31.
- Reproduced in Anderson and Ferber (1990), *Art and Enterprise*, 283, fig. 120.
- Reproduced in Anderson and Ferber (1990), *Art and Enterprise*, 285, fig. 127.
- “Several variants of this work survive with slightly different titles, number of parts, and publication dates. All seem to include . . . *Mount Corcoran*.” Helena Wright in Anderson and Ferber (1990), *Art and Enterprise*, 285, fig. 126.

John Singer Sargent (Florence, Italy, 1856–London, 1925)

### *En route pour la pêche (Setting Out to Fish)*, 1878

Oil on canvas, 31 × 48<sup>3</sup>/<sub>8</sub> in. (78.8 × 122.8 cm)

Note: Image is about ½ in. smaller in each direction: 30<sup>7</sup>/<sub>16</sub> × 47<sup>15</sup>/<sub>16</sub> in. (77 × 121.6 cm)

Museum Purchase, Gallery Fund, 17.2

## Technical Notes

### EXAMINER

Dare Myers Hartwell, December, 2008; November 10, 2009

Note: On November 10, 2009, during the exhibition *Sargent and the Sea*, *En route pour la pêche* and its variant, *Fishing for Oysters at Cancale* (Museum of Fine Arts Boston; see Related Works), were examined together in the conservation lab at the Corcoran. Comparative information can be obtained from the conservation labs at the Corcoran and the Museum of Fine Arts, Boston.

### SIGNATURES AND INSCRIPTIONS

Signed lower right “JOHN S. SARGENT. / PARIS 1878”; pentimenti are visible in the signature in the form of a shadowy gray “J” on the right side of the “n” in John and a shadowy period immediately after. Clearly Sargent first signed the painting “J. S. Sargent” and later changed the first initial to John. Furthermore, the paint for the “S.” and Sargent is much bolder than the softer tones employed for John, Paris, and the date. The transparent gray-brown paint varies in strength according to the brushstroke but also due to abrasion. “Paris” and the date are particularly faint and the “1” barely exists. The signature was applied to dry paint and is the same palette as the painting.

### LABELS

On the backing board, complete label photocopied and placed in file:

- 1) label from the Terra Museum of American Art for the inaugural exhibition of the Musée Américain Giverny, *Lasting Impressions: American Painters in France, 1865–1915*, 1 June– 1 November, 1992; cat. no. 56;
- 2) label from Tate Gallery Millbank, *John Singer Sargent*, 15 October 1998– 17 January 1999; cat. no. 2;
- 3) label from Sterling and Francine Clark Art Institute, *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, June 12– September 7, 1997; cat. No. 3, TR no. 1997.20.1.

On the frame, complete label photocopied and placed in file:

- 4) label from the National Gallery of Art, Washington, D.C., *John Singer Sargent, 2/21/99–5/31/99*; cat. no. 2, Dex ID 35.

### MAJOR TREATMENT HISTORY

A report by Russell Quandt in 1951 describes the painting as “mounted upon a secondary support with a glue/paste adhesive” (i.e., lined with an auxiliary fabric on the reverse of the original canvas). He also notes the major tear between the heads of the red-haired woman and the woman behind her as well as the flattened impasto and a yellowed surface coating. In 1953 Quandt states that the condition of the painting is good enough for travel. Although no additional reports exist from Quandt, he almost certainly added the second lining fabric that is attached to the old glue lining with a wax-resin adhesive.

In 1992, 1997, and winter 2009–10, Dare Hartwell consolidated large areas of very fine cleavage in the sky and lower areas of the painting.

### SUPPORT

The support is a fine, tightly woven twill fabric that is unusual for Sargent, who generally preferred a plain weave. It is mounted on a modern replacement stretcher. The tacking margins have been removed.

There is a major tear in the sky just right of center. The tear is 4<sup>5</sup>/<sub>8</sub> in. (11.8 cm) long with a gap in the fabric that is ¾ in. (1 cm) at its widest point in the center. In addition, x-radiographs indicate that there may also be several other, much smaller areas of canvas damage that appear to have been repaired by Sargent himself with plain-weave fabric patches and a lead-white adhesive. On the front there is some minor damage visible in these areas but the paint covering the damage appears to be that of Sargent. Although the retouching over the large tear was clearly not done by the artist, it is still possible that all the damage occurred while the painting was in Sargent’s possession but his fill in the large loss came apart early on and was replaced by restorers.

### GROUND

There is a thin, opaque, light-gray ground that was probably commercially applied (based on Sargent’s known studio practices). Examination with the microscope and infrared reflectography did not reveal any underdrawing. However, Sargent does appear to have drawn a line indicating the design perimeter.

### PAINT

With the exception of the white highlights the paint is thin, rich in medium, and varies from opaque to fine glazes that model form. The white highlights are painted with a thicker paste that forms a moderate impasto. Sargent employed a variety of techniques to build up the composition. Much of it is painted wet-into-wet. In the initial layers the colors are subtly blended so that individual brush marks are concealed, but as the forms take shape his signature bravura brushwork becomes apparent, defining shapes, adding detail, and creating a vibrant surface. Sargent also employed scumbling, and, in placid passages on the sand, long fluid brushstrokes of color.

Sargent appears to have fully developed the central figure group before painting the background. This is not unexpected since they are the focal point of the picture and he had previously made careful figure studies. While painting the background, he repeatedly brought the paint over the edges of the figures to make small adjustments to the outline; in fact, the profile of the red-haired woman’s face is defined by the background paint. Only the most prominent highlights on the figures were added after the background.

The debris on the beach and the blue puddles were added after the initial tan paint layers had dried. The white highlights on the beach, clothing, sails, and perhaps even the clouds were all added last and probably worked up at the same time. The red highlights in the woman’s hair were also a finishing touch.

In 1953 Russell Quandt describes the condition of the painting as good. At the present time, however, the surface is covered with a network of fine craquelure. In the background this is accompanied by cupping and past cleavage in the paint layer. In the figures’





clothing the paint is even more fractured and, instead of cupping, pinpoint flaking occurs when there is contact with the surface, e.g., with a swab. It seems likely that this condition was caused by wax lining over the old glue/paste lining.

**ARTIST’S CHANGES**

There are areas, most prominently around the blond child and across to the right edge, where dark paint is visible underneath the lighter surface layer. Infrared reflectography was not helpful in deciphering underlying forms and it is not clear that these areas actually represent a design change. However, in the x-radiograph it appears that the areas could have been scraped. The x-radiograph also indicates some adjustments in the position of the legs of the boy with the basket and the head of the woman in front of him.

**SURFACE COATING**

The surface coating is a synthetic resin that is not appreciably discolored. Under ultraviolet light there is a light green fluorescence on the figures’ clothing except for the whites, on the dark mounds in the background at right, and, to a lesser degree, scattered intermittently through the sky and beach, indicating the incomplete removal of an old natural resin varnish. Additionally, what appears to be old dark varnish residue is visible in the interstices of the canvas weave.

**FRAME**

In 2009 the painting was reframed in a French Barbizon frame of c. 1880. It is gilded wood with composition ornament: the areas of water gilding have a blue-gray bole. The previous frame was a modern Louis XIV–style frame with a metallic paint surface finish that had been rubbed to show the red underlayer and give the frame a faux-aged appearance. This frame was probably applied to the painting prior to its acquisition by the Corcoran in 1917.

### Provenance

Purchased by Admiral Augustus Ludlow Case, 1878;<sup>2</sup>

By descent to his son, Daniel Rogers Case, Providence, R.I., 1893;<sup>3</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1917.<sup>4</sup>

### Exhibitions

1878

Paris, Palais des Champs Élysées, 25 May–19 August 1878, *Salon de 1878: 95e Exposition Officielle*, cat. no. 2008 (as *En route pour la pêche*)

1903

Washington, D.C., Corcoran Gallery of Art, 10–26 February 1903, *The Thirteenth Annual Exhibition of the Society of Washington Artists*, cat. with unnumbered checklist

1925

Boston, Museum of Fine Arts, 3 November–27 December 1925, *Memorial Exhibition of the Works of the Late John Singer Sargent*, cat. no. 14 (as *Oyster Gatherers of Cancale*)

1936

Richmond, Virginia Museum of Fine Arts, 16 January–1 March 1936, *The Main Currents in the Development of American Painting*, cat. no. 88 (as *The Oyster Gatherers*)

1942

Winchester, Virginia, Handley High School, 21 February 1942 – October 1944, long-term storage (for safety during World War II)

1952

West Palm Beach, Florida, Norton Gallery and School of Art, 12 January–3 February 1952, *Sea and Shore*, no cat.<sup>5</sup>

1954

Art Institute of Chicago, 14 January–25 February 1954; New York, Metropolitan Museum of Art, 25 March–23 May 1954, *Sargent, Whistler and Mary Cassatt*, cat. no. 40 (as *Oyster Gatherers of Cancale*)

1959

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, unnumbered cat. (as *The Oyster Gatherers of Cancale*)

1964

Washington, D.C., Corcoran Gallery of Art, 18 April–14 June 1964; Cleveland Museum of Art, 7 July–16 August 1964; Worcester, Mass., Worcester Art Museum, 17 September–1 November 1964; Utica, N.Y., Munson-Williams-Proctor Institute, 15 November 1964–3 January 1965, *The Private World of John Singer Sargent*, cat. no. 4 (as *The Oyster Gatherers of Cancale*)

1966

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

1968

Baltimore Museum of Art, 22 October–8 December 1968, *From El Greco to Pollock: Early and Late Works by European and American Artists*, cat. no. 83 (as *The Oyster Gatherers of Cancale*)

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1982

Philadelphia, Pennsylvania Academy of the Fine Arts, 24 September–28 November, 1982; Fort Worth, Tex., Amon Carter Museum, 16 December 1982–6 February 1983; Phoenix Art Museum, 18 March–1 May 1983; Washington, D.C., National Museum of American Art, 10 June–14 August 1983, *Americans in Brittany and Normandy, 1860–1910*, cat. no. 12 (as *The Oyster Gatherers at Cancale*)

1986

New York, Whitney Museum of American Art, 7 October 1986–4 January 1987; Art Institute of Chicago, 7 February–19 April 1987, *John Singer Sargent*, unnumbered cat. (as *The Oyster Gatherers of Cancale*)

1992

Giverny, France, Musée Américain, 1 June–1 November 1992, *Lasting Impressions: American Painters in France, 1865–1915*, cat. no. 56 (as *Oyster Gatherers of Cancale*)

1997

Williamstown, Mass., Sterling and Francine Clark Art Institute, 15 June–7 September 1997, *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, cat. no. 3 (as *Oyster Gatherers of Cancale*)

1998

London, Tate Gallery, 15 October 1998–17 January 1999; Washington, D.C., National Gallery of Art, 21 February–31 May 1999; Boston, Museum of Fine Arts, 23 June–26 September 1999, *John Singer Sargent*, cat. no. 2 (as *Oyster Gatherers of Cancale*)

2003

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist (as *The Oyster Gatherers of Cancale (En route pour la pêche)*)

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 43

2007

London, Royal Academy of Arts, 7 July–30 September 2007; Washington, D.C., Phillips Collection, 20 October 2007–13 January 2008; Hartford, Conn., Wadsworth Atheneum Museum of Art, 9 February–11 May 2008, *Impressionists by the Sea* (Washington only), cat. no. 46 (as *Oyster Gatherers of Cancale*)

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2009

Washington, D.C., Corcoran Gallery of Art, 12 September 2009–3 January 2010; Houston, Tx., Museum of Fine Arts, Houston, 14 February–23 May 2010; London, Royal Academy of Arts, 10 July–26 September 2010, *Sargent and the Sea*, cat. with no checklist

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1878

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2009

Sarah Cash, ed., *Sargent and the Sea* (exh. cat. Corcoran Gallery of Art, Washington, D.C.; New Haven and London: Yale University Press, 2009): Cash, “Acknowledgments,” ix; Richard Ormond, “Sar-

gent and the Sea: Introduction,” 5, 5 (color illus.), 25–26; Erica E. Hirshler, “Uncharted Waters,” 39; Stephanie L. Herdrich, “Sargent’s Scrapbook of the 1870s,” 80; Cash, “Testing the Waters: Sargent and Cancale,” 89–117 (90, color illus.)

“Oyster Gatherers of Cancale: A Painting Tells the Story,” *Serenity* 144 (Baltimore: Little Sisters of the Poor), cover (color illus.), 3

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2011

Sarah Cash, “*En Route pour la pêche (Setting Out to Fish)* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 31–32, 36, 37, 142–43 (color illus.)

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### Related Works

*Fishing for Oysters at Cancale, 1877–78*, oil on canvas, 16 1⁄8 × 24 in., Museum of Fine Arts, Boston, Gift of Miss Mary Appelton, 35.708<sup>9</sup>

Sketch for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 8 3⁄4 × 11 1⁄2 in., Private Collection<sup>10</sup>

*Fisherwomen Returning*, 1877, oil on canvas, 19 5⁄8 × 24 1⁄4 in., Nelson-Atkins Museum of Art, Kansas City, Missouri, F77-36/111

#### FIGURE STUDIES IN OIL

*Girl on the Beach*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 19 × 11 1⁄2 in., Terra Foundation for American Art, Daniel J. Terra Collection, Chicago, 1999.131<sup>12</sup>

*Young Boy on the Beach*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 17 1⁄4 × 10 1⁄4 in., Terra Foundation for American Art, Daniel J. Terra Collection, Chicago, 1999.132<sup>13</sup>

*Breton Girl with a Basket*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 19 × 11 1⁄2 in., Terra Foundation for American Art, Daniel J. Terra Collection, Chicago, 1999.129<sup>14</sup>

*Breton Woman with a Basket*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 18 1⁄2 × 11 3⁄4 in., Terra Foundation for American Art, Daniel J. Terra Collection, Chicago, 1996.53<sup>15</sup>

Study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, oil on canvas, 11 1⁄2 × 10 1⁄2 in., Private Collection<sup>16</sup>

#### DRAWINGS

Sketch after *En route pour la pêche (Setting Out to Fish)*, 1878, pen and ink and graphite on paper, 4 1⁄2 × 7 in., Corcoran Gallery of Art, Washington, D.C., Gift of Irving Moskovitz, 1976.57<sup>17</sup>

*Woman with Basket*, 1877, graphite on paper, 5 5⁄8 × 3 7⁄16 in., Metropolitan Museum of Art, New York, 50.130.92<sup>18</sup>

*Child*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, graphite on paper, 8 1⁄4 × 5 in., Metropolitan Museum of Art, New York, 50.130.114<sup>19</sup>

*Woman Carrying a Basket*, study for *En route pour la pêche* and *Fishing for Oysters at Cancale*, 1877, graphite on paper, 5 7⁄8 × 3 1⁄2 in., Harvard Art Museum, Fogg Art Museum, Gift of Miss Emily Sargent and Mrs. Francis Ormond, in memory of their brother, John Singer Sargent, 1931.87.B<sup>20</sup>

*Portrait of Neville Cain and Study of Mother and Child*, 1877, graphite on paper, 8 7⁄8 × 11 in., Harvard Art Museum, Fogg Art Museum, Gift of Miss Emily Sargent and Mrs. Francis Ormond, in memory of their brother, John Singer Sargent, 1931.97<sup>21</sup>

*Sketch of a woman*, 1877, graphite on paper, 3 9⁄16 × 7 1⁄2 in., Philadelphia Museum of Art: Gift of Miss Emily Sargent and Mrs. Francis Ormond, 1931, 1931-14-18a<sup>22</sup>

##### WOOD ENGRAVING

Sketch after *En route pour la pêche (Setting Out to Fish)*, 1878, wood engraving<sup>23</sup>

### Notes

- The title was changed from *The Oyster Gatherers of Cancale (En route pour la pêche)* to *En route pour la pêche (Setting Out to Fish)* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited. See Sarah Cash, Bechhoefer Curator of American Art, to Registrar, memorandum, CGA Curatorial Files.
- See Ormond, “John Singer Sargent and Vernon Lee,” *Colby Library Quarterly* 9, no. 3 (September 1970): 162; Stanley Olson, *Sargent, His Portrait*, 66 n.; Meg Robertson, “John Singer Sargent: His Early Success in America, 1878–1879,” *Archives of American Art Journal* 22, no. 4 (1982): 21; Marc Simpson, *Uncanny Spectacle*, 74 n. 6.
- See 27 July 1891 will of Augustus Ludlow Case, Collection of Muriel R. Case, Newport, R.I.
- See Annual Report to the Director of the Corcoran Gallery of Art, 1 January 1917, to 1 January 1918, Director’s Records, Annual Reports 1916–1920, CGA Archives.
- Karol Lurie, Curatorial Administrator, Norton Museum of Art, to Randall McLean, CGA Research Fellow, 26 November 2003, CGA Curatorial Files. Inclusion of the painting in the exhibition confirmed by letter from Norma Fitzgerald, Assistant to the Director, Norton Gallery and School of Art to Mrs. Russell Quandt, Curator of American Art, CGA, 5 February 1952, Curatorial Records, Exhibition Files, CGA Archives.
- Quoted in Ormond and Kilmurray (1998), vol. 4, 108. Ormond cites the source as Fitzwilliam Sargent Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.
- Quoted in Ormond and Kilmurray (1998), vol. 4, 111.
- Quoted in Ormond, “John Singer Sargent and Vernon Lee,” *Colby Library Quarterly* 9, no. 3 (September 1970): 162.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 24.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 104.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 110.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 100.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 99.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 96.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 101.
- Reproduced in color in Cash, ed., *Sargent and the Sea*, 102.
- Drawing was commissioned from Sargent by the *Gazette des Beaux-Arts* to accompany a review of the Salon of 1878 (see “Wood Engraving,” below). Reproduced in Cash, ed., *Sargent and the Sea*, 109.
- Reproduced in Cash, ed., *Sargent and the Sea*, 97.
- Reproduced in Cash, ed., *Sargent and the Sea*, 99.
- Reproduced in Cash, ed., *Sargent and the Sea*, 101.
- Reproduced in Cash, ed., *Sargent and the Sea*, 97.
- Reproduced in Cash, ed., *Sargent and the Sea*, 103.
- See note 17, above. Reproduced in Roger-Ballu, “Le Salon de 1878: Deuxième et Dernier Article,”*Gazette des Beaux-Arts* 18, no. 1 (July 1878): 179 (illus.).

Horace Bonham (West Manchester, Pa., 1835–York, Pa., 1892)

### *Nearing the Issue at the Cockpit, 1879*

Oil on canvas, 20 7/8 × 27 in. (51.3 × 68.6 cm)

Museum Purchase, Gallery Fund, 99.6

### Technical Notes

#### EXAMINER

Barbara A. Ramsay, June 29, 2009

#### SIGNATURES AND INSCRIPTIONS

Signed right side of top edge “Horace Bonham/79 –”. “Horace Bonham” and “7” are in dark brown paint. Reddish brown paint is used for reinforcement of the “H”; underlining of “Horace”, “Bon”, and “am”; the slash; and “79 –”. The signature is abraded, particularly the tail of the “9,” which is almost illegible. It was applied to dry paint and is the same palette as the painting.

There is also an inscription on the reverse. Covered by the lining fabric, it is documented in a photograph in the CGA Conservation Files: “Painted by/Horace Bonham,/York Pa.,/1879”. The script resembles Bonham’s signature in a letter from him addressed to the Curator, Corcoran Art Gallery (8 October 1881, Office of the Director, MacLeod Correspondence, CGA Archives).

#### LABELS

There are one old label and photocopies of three other labels in the CGA Conservation Files.

1) Fluorescent yellow label for loan to the National Collection of Fine Arts (undated);

2) Photocopy of label for Corcoran exhibition *Facing History:*

*The Black Image in American Art*, 1990;

3) Photocopy of label for SITES exhibition *Of Time and Place:*

*American Figurative Art from the Corcoran Gallery*, 1981;

4) Photocopy of label for Los Angeles County Museum of Art’s *American Narrative Painting Exhibition*, 1974.

#### MAJOR TREATMENT HISTORY

There are no treatment records in the files. However, an auxiliary lining fabric has been attached to the reverse of the original canvas using a wax-resin adhesive and the painting is mounted on a replacement stretcher. Prior to this treatment the painting had been damaged by exposure to water. The replacement stretcher is the type used by L. J. Kohlmer in the 1930s–40s, and it is possible that the canvas shrank during an aqueous-based glue/paste lining by him. The wax lining appears to have been done by Russell Quandt. Thick and degraded natural resin varnish layers have been selectively removed, and there appears to be a synthetic resin varnish overall. Retouching is observed throughout, some areas with and some without prior infilling.

#### SUPPORT

The canvas is a finely woven plain-weave fabric mounted on a replacement stretcher. The tacking margins have been removed.

#### GROUND

There is a thin whitish ground layer that allows the texture of the canvas weave to remain visible. It is not apparent whether the ground is artist- or commercially applied.

#### PAINT

A transparent layer of underpainting is evident in many parts of the painting, partially covered by more opaque layers and transparent glazes. Most of the paint has been applied in very thin layers, wet-into-wet, with virtually no impasto. In marked contrast, the entire plastered masonry wall behind the spectators has been built up in several layers to a significant thickness.

It appears that the artist blocked in parts of the composition by design area with thin, transparent underpainting in brown, reddish, or gray. More opaque layers of fluid color were then added, only partially covering the earlier layer. The faces and flesh of the spectators appear to have been painted before the clothing, which was then brought up to the edges of these areas. The wall behind the spectators was painted in thick layers around the contours of the figures and the section of exposed brick wall, with the final layers of the plaster sometimes slightly overlapping the other elements. The presence of drying craquelure in many parts of the painting suggests the use of slower drying underlayers and/or the use of too much drier in the oil paint.

The canvas appears to be a “shrinker,” that is, it has contracted on exposure to high moisture levels in the past, causing detachment and lifting of the paint and ground layers and resulting in ridges of tented paint across the surface (most visible in the bottom third of the painting).

#### ARTIST’S CHANGES

The plastered back wall may have been reworked several times, judging by the thickness of the paint layers that form a pronounced ridge along the contours of the figures; localized areas of reddish paint below may suggest an earlier treatment, possibly with more of the underlying masonry showing. A very thin reddish layer exposed in the drying craquelure of the “Rules” poster indicates either an intentional underlayer or a deliberate alteration in color or design.

#### SURFACE COATING

The painting has significant remnants of old natural resin varnish layers that fluoresce strongly under ultraviolet light. Over this residue a more recent synthetic resin varnish has been applied.

#### FRAME

The painting is framed in a gilded wooden frame with punched decoration and a painted black lozenge on each side. The frame appears to be modern.

### Provenance

Collection of the Artist, York, Pa., 1879;

By descent to the artist’s wife, Rebekah Bonham, 1892;

Purchased by Thomas B. Clarke, New York, between late 1896 and early 1898;<sup>1</sup>

Purchased by Corcoran Gallery of Art, Washington, D.C., 22 February 1899.<sup>2</sup>





## Exhibitions

1879 Probably New York, National Academy of Design, 1 April–31 May 1879, *Fifty-fourth Annual Exhibition*, cat. no. 104<sup>3</sup> Probably Louisville, Ky., September 1879, Louisville Industrial Exposition, cat. no. 244<sup>4</sup>

1898 New York, Union League Club, 13–15 January 1898, *Loaned Paintings by American Artists*, checklist no. 27 New York, Heights Club, 8–20 March 1898, *Art Loan Exhibition*, checklist no. 5 1899 New York, American Art Association, Chickering Hall, 14–17 February 1899, *The Private Art Collection of Thomas B. Clarke*, New York, cat. no. 232

1939 New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Life in America*, cat. no. 234 1942 Washington, D.C., Howard University Gallery of Art, 9 March–12 April 1942, *Exhibition of Paintings of Negro Subjects by White American Artists*, cat. with unnumbered checklist

1964 Brunswick, Maine, Bowdoin College Museum of Art, 15 May–15 July 1964, *The Portrayal of the Negro in American Painting*, cat. no. 50 1966 Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist

1971 St. Petersburg, Fla., 28 September–24 October 1971; Orlando, Fla., Loch Haven Art Center, 3–28 November 1971, *The Good Life: An Exhibition of American Genre Painting*, cat. no. 4 1974 Los Angeles County Museum of Art, 1 October–17 November 1974, *American Narrative Painting*, cat. no. 67

1981 Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 17

1990 Washington, D.C., Corcoran Gallery of Art, 13 January–25 March 1990; Brooklyn Museum, 20 April–25 June 1990, *Facing History: The Black Image in American Art, 1710–1940*, no cat. no.

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

2005 Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 37

2008 Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

*Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, CGA Archives 1879 “Fine Arts. Fifty-Fourth Annual Exhibition of the National Academy of Design–Second Notice [exh. review],” *New York Herald*, 31 March 1879, 5 “An Amateur at the Academy [exh. review],” *New York Daily Graphic*, 3 May 1879, 451

1896 Thomas B. Clarke to Rebekah Bonham, 22 December 1896, Horace Bonham Papers, York Heritage Trust Library/Archives, York, Pa. 1898 “Art at the Union League [exh. review],” *New York Times*, 14 January 1898, 7

“In the Art World [exh. review],” *New York Commercial Advertiser*, 14 January 1898, 4 *New York Mail and Express*, 14 January 1898 [Thomas B. Clarke Scrapbooks, reel 1358, frame 531, Archives of American Art, Washington, D.C.]

“Art Notes: Pictures at the Union League Club [exh. review],” *New York Sun*, 14 January 1898, 6

“Some Minor Art Displays [exh. review],” *New York Times*, 20 March 1898, 20

Thomas B. Clarke to Rebekah Bonham, 30 November 1898, Horace Bonham Papers, York Heritage Trust Library/Archives, York, Pa. (as *The Issue in the Pit*)

1899 *New York Mail and Express*, 9 February 1899<sup>5</sup> “The Clarke Collection,” *New York Sun*, 12 February 1899, 5 “A York Picture Sold,” *York Gazette*, 16 February 1899 [?]⁠<sup>6</sup> “Clarke Picture Sale,” *New York Mail and Express*, 17 February 1899, 7 “Clarke Picture Sale,” *New York Sun*, 17 February 1899, 7 “Art and Artists.” *Washington Post*, 8 March 1899, 7 *Catalogue of the Private Art Collection of Thomas B. Clarke*, New York (auction cat. American Art Association, New York, 1899), n.p.

1907 George R. Prowell, *History of York County, Pennsylvania* (Armstrong County, Pa.: J.H. Beers and Co., 1907), 23, 393, 458

1939 Leila Mechlin, “N.Y. Exhibit Enriched by D.C. Art [exh. review],” *Washington Star*, 3 September 1939, Sec. E, 5 *Life in America* (exh. cat. Metropolitan Museum of Art, New York, 1939), 178, 178 (illus.)

1960 Daniel M. Mendelowitz, *A History of American Art* (New York: Holt, Rinehart and Winston, 1960), 448, 448 (illus.)

1964 *The Portrayal of the Negro in American Painting* (exh. cat. Bowdoin College Museum of Art, Brunswick, Maine, 1964), n.p., n.p. (illus.)

1965 Elisabeth Stevens, “A Nosegay of 19th Century Art,” *Washington Post*, 27 June 1965, sec. G, 1 (and illus.)

1966 Dorothy W. Phillips, *Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 132, 133, 133 (illus.)

1968 *50 American Masterpieces: 200 Years of Great Paintings* (New York: Shorewood Publishers, 1968), n.p., n.p. (color illus.)

1971 “The Good Life: An Exhibition of American Genre Painting,” *Pharos* 9, no. 3 (Autumn 1971): 40 Mantle Fielding, *Dictionary of American Painters, Engravers, and Sculptors*, (Stratford, Conn.: John Edwards), 34

1974 Nancy Dustin Wall Moure, *American Narrative Painting* (exh. cat. Los Angeles County Museum of Art, 1974), 19, 142, 143 (illus.) Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1974), 198, 198 (illus.), 199

1981 Joanne Ostrow, “Americans at the Corcoran [exh. review],” *Washington Post*, 2 October 1981, Weekend sec., 5

Edward J. Nygren and Peter C. Marzio, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Corcoran Gallery of Art and Smithsonian Traveling Exhibition Service, Washington, D.C., 1981); Nygren, “American Genre: Its Changing Form and Content,” 13; Nygren and Andrea C. Wei, “Nearing the Issue at the Cockpit [cat. entry],” 60 (illus.), 61; Marzio, “The Not-So-Simple Observation of Daily Life in America,” 184

George R. Sheets, *To the Setting of the Sun: The Story of York* (York, Pa.: Windsor Publications, 1981), 107

1982 Louise Snider, “Museum’s Exhibit of Genre Art Reveals Social History [exh. review],” *Los Angeles Times* 28 February 1982, sec. A, 10

Dale Kieger, “Fowl Deeds,” *Ohio Magazine* 7, no. 1 (April 1984): 20 (color illus.)

Carol Kearney, “Horace Bonham: York’s Forgotten Artist” (M.A. thesis, Penn State University, Capitol Campus, Middletown, Pa., 1984), 294–95, 295a, 296–301, 301a, 301b, 302–04, 305–11, 312–14

1985 Marianne Clay, “A Forgotten Artist: Horace Bonham,” *York Daily Record*, 8 May 1985, sec. B, 1, sec. B, 2 (illus. and detail) Carol Kearney, “Horace Bohnam,” *Susquehanna* (August 1985): 40 1989

Hugh Honour, *The Image of the Black in Western Art* (Houston, Tex.: Menil Foundation, 1989), 196, 196 (illus.)

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2000 Barbara Groseclose, *Nineteenth-Century American Art* (New York: Oxford University Press, 2000), 86, 87, 87 (illus. details), 88, 89, 89 (color illus.)

2003 Paul Richard, “From the Collection: Washington’s Prize Possessions,” *Washington Post*, 9 March 2003, Arts sec., 4 (and color illus.)

T. J. Jackson Lears, *Something For Nothing: Luck in America* (New York: Viking, 2003), 149, 149 (illus.)

2005 Georg R. Sheets, *Lawyers and Leaders: The Role of Lawyers in the Development of York County, Pennsylvania* (York, Pa.: York County Bar Association, 2005), 79 (illus.) 80

2006 Tom Patterson, “Just Visiting: Major American Works from the Corcoran Gallery are Ending the Year at Charlotte’s Mint Museum [exh. review],” *Winston-Salem Journal*, 3 December 2006, sec. F, 9

Elisa Tamarkin, *Anglophilia: Deference, Devotion, and Antebellum America* (University of Chicago Press, 2008), xxii, xxiii (illus.)

2011 Lisa Strong, “*Nearing the Issue at the Cockpit* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 144–45 (color illus.), 152

## Related Works

*Nearing the Issue at the Cockpit*, n.d., oil on canvas, 19 × 23 in., Historical Society of York County, Pa.

## Notes

- ↑ In a 22 December 1896 letter from Clarke to Bonham’s wife Rebekah (Horace Bonham Papers, York, Pa.) Clarke states: “I expect to be the owner of the picture and having hesitated about adding it to my collection because of its cracked condition.” *Nearing the Issue* was included in a January 1898 exhibition of “loaned paintings” at the Union League Club, lent by Clarke. See “Art Notes,” *New York Sun*, 14 January 1898, 6. The Thomas B. Clarke Papers at the Archives of American Art, Smithsonian Institution, do not include documentation of Clarke’s purchase of the painting.
- ↑ *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives. See also 17 April 1899 CGA Board of Trustees Report, CGA Archives.
- ↑ The painting included in this exhibition was either the Corcoran’s or the second version in the collection of the Historical Society of York, Pennsylvania. As the Corcoran’s painting has a more complex composition than that in York and is the one that Thomas B. Clarke chose to purchase from the Bonham family, it was likely the exhibited version. Checklist published in *Louisville Industrial Exposition. Catalogue of Paintings and Statuary* (Louisville, Ky.: Courier Journal and Job Printing Rooms, 1879).
- ↑ Quoted in Kearney, “Horace Bonham: York’s Forgotten Artist” (1984), 300.
- ↑ Article not located in this issue of the *York Gazette*. Article cited (and undated clipping reproduced in Kearney, “Horace Bonham: York’s Forgotten Artist” [1984], 295).

John George Brown (Durham, England, 1831–New York City, 1913)

### *The Longshoremen's Noon, 1879*

Oil on canvas, 33 7/16 × 50 1/8 in. (84 × 127.3 cm), Image size: 32 5/8 × 49 3/4 in. (82.9 × 126.3 cm)  
Museum Purchase, Gallery Fund, 00.4

#### Technical Notes

##### EXAMINER

Barbara A. Ramsay, June 24, 2009

##### SIGNATURES AND INSCRIPTIONS

Signed bottom left corner in dark brown paint “J.G. Brown. N.A. / N.Y. 1879”. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

##### LABELS

On the reverse of the frame at the top right there is an exhibition label from the Pennsylvania Academy of the Fine Arts for *The Paris Universal Exhibition of 1889: American Artists at the World's Fair* (1989–90).

##### MAJOR TREATMENT HISTORY

In 1981 Robert Scott Wiles removed an auxiliary lining fabric that had been attached at some point in the past to the reverse of the original canvas using a glue/paste adhesive. Wiles relined the canvas with another auxiliary fabric using a wax-resin adhesive and mounted it on a modern replacement stretcher. He also removed most of the yellowed natural resin varnish, revarnished the painting, and retouched the losses.

##### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

##### GROUND

The thin, whitish ground layer is likely commercially applied. It is thin enough to allow the canvas weave to remain apparent. A particulate black dry medium has been used to sketch out the features of the faces. In addition, a dark brown liquid medium has been applied in some areas to further define the contours of the faces.

##### PAINT

The artist began with thinly applied, translucent, localized underpainting, then built up the composition with more opaque, fluid layers. A soft pasty paint used throughout displays pronounced brushwork and localized fine impasto.

The thin translucent underpainting layer was first applied in areas of the clothing, e.g., dark brown or reddish brown in areas of brown clothing, blue-gray in areas of blue shirts. More opaque layers of fluid local color and folds in the clothing were then added, only partially covering the earlier layer. Additional color was brought up to (and often with fine brushstrokes slightly overlapping) the folds, then darker contours were painted wet-into-wet over the edges of the background color to strengthen the contrast of the folds. The faces and other flesh areas have been executed with delicate and deft brushwork whereas the clothing and background have

been more loosely handled. The foreground was painted primarily with a brush but there is also evidence of use of a palette knife at lower right.

The inscription “J.R. BALDWIN” is painted on the sign below the window at the upper right.

##### ARTIST'S CHANGES

The ladder at the upper right has been partially covered by the figure in the green jacket. On the seated center figure in the white shirt a previously exposed red undershirt has been overpainted with white.

##### SURFACE COATING

There is a synthetic resin coating that is generally clear but has numerous small, localized areas of disturbance or delamination that appear whitish due to the altered light scattering effect. Scattered patches of residual natural resin varnish are visible under ultraviolet light.

##### FRAME

The frame is gilded wood with composition ornament. It is the same period as the painting and is probably original. The flat outer molding, which has a floral pattern on a pebbled background and a row of beads on each side, was once surrounded by another band of molding around the perimeter. This original outer molding was removed at an unknown date, perhaps to simplify the frame. (Dare Hartwell)

#### Provenance

Collection of the Artist, New York;<sup>1</sup>

William T. Evans, New York, by 1886;<sup>2</sup>

(American Art Galleries, New York, 1900);<sup>3</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1900.<sup>4</sup>

#### Exhibitions

1880

New York, Century Association, 10 January 1880 (opening date), no cat. (as *Noon on the Docks*)<sup>5</sup>

Boston, Williams & Everett Gallery, February–March 1880, no cat. (as *Longshoremen Nooning*)<sup>6</sup>

New York, National Academy of Design, 30 March–29 May 1880, *Fifty-fifth Annual Exhibition*, cat. no. 377

1889

Paris, Palais du Champ de Mars (Galerie des Beaux-Arts), 5 May–5 November 1889, *Exposition Universelle Internationale de 1889*, cat. no. 37 (Etats-Unis) (as *Le repos du portefaix, à midi*)

1898

Brooklyn, Frederick Loeser & Co., c. May 1898, *American Paintings from the William T. Evans Collection*<sup>7</sup>





- 1900  
New York, American Art Galleries, 24 January–2 February 1900, *American Paintings belonging to William T. Evans*, cat. no. 175
- 1935  
New York, Whitney Museum of American Art, 26 March–29 April 1935, *American Genre: The Social Scene in Paintings & Prints*, cat. no. 14
- 1935  
Rochester, N.Y., Memorial Art Gallery, November 1935, *American Life in a Century of American Art*, cat. no. 8
- 1936  
Pittsburgh, Carnegie Institute, 13 February–26 March 1936, *An Exhibition of American Genre Paintings*, cat. no. 16
- 1939  
New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World's Fair*, cat. no. 269
- 1949  
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 23
- 1952  
Denver Art Museum, 2 March–27 April 1952, *Man at Work*, cat. with no checklist<sup>8</sup>
- 1958  
New York, Museum of the City of New York, 15 April–8 September 1958, *Paintings of New York, 1850–1950*, no cat.<sup>9</sup>
- 1966  
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist
- 1970  
Bloomington, Indiana University Art Museum, 18 January–28 February 1970, *The American Scene 1820–1900: An Exhibition of Landscape and Outdoor Genre Held in Honor of the Sesquicentennial of Indiana University*, cat. no. 93
- 1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist
- 1981  
Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 19
- 1985  
Museum of the Borough of Brooklyn at Brooklyn College, 16 October–4 December 1985, *From Brooklyn to the Sea: Seafarers and New York Harbor*<sup>10</sup>
- 1989  
Springfield, Mass., George Walter Vincent Smith Art Museum, 19 March–21 May 1989; New York, National Academy of Design, 10 July–10 September 1989; Omaha, Joslyn Art Museum, 13 October–3 December 1989, *Country Paths and City Sidewalks: The Art of J. G. Brown*, cat. no. 25
- 1990  
Philadelphia, Pennsylvania Academy of the Fine Arts, 26 January–15 April 1990, *Paris 1889: American Artists at the Universal Exposition*, cat. no. 37
- 1995  
Memphis, Dixon Gallery and Gardens, 24 September–17 December 1995; Palm Beach, Fla., Society of the Four Arts, 5 January–4 February 1996; Santa Barbara Museum of Art, 24 February–21 April

- 1996; Washington, D.C., Meridian International Center, 15 May–1 July 1996, *Redefining Genre: French and American Painting, 1850–1900*, cat. no. 18
- 2004  
Washington, D.C., Corcoran Gallery of Art, 20 November 2004–7 August 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist
- 2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 44
- 2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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- 1880  
"Studio Notes," *Art Interchange* 4 (7 January 1880), 3  
"Art Notes [exh. review]," *Boston Daily Evening Transcript*, 14 February 1880, 4  
"Boston Correspondence," *Art Amateur* 2 (March 1880): 4  
"The Academy Exhibition, [exh. review]," *New York Evening Post*, 26 March 1880, [4]  
"The Academy Exhibition [exh. review]," *New York Times*, 27 March 1880, 5  
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"The Academy Exhibition: General Excellence of the Collection—Some of the Principal Pictures [exh. review]," *Boston Daily Evening Transcript*, 27 March 1880, 6  
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"Fine Arts. National Academy of Design—Fifty-fifth Annual Exhibition.—1 [exh. review]," *Nation* 30 (15 April 1880): 295  
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- 1882  
S. G. W. Benjamin, "A Painter of the Streets," *Magazine of Art* 5 (April 1882): 269 (as *Longshoremen at Dinner*)
- 1886  
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“Our Artistic Show at Paris [exh. review],” *New York Herald*, 8 March 1889, 6

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“A Brooklyn Art Display [exh. review],” *New York Times*, 19 May 1898, 9
Charles De Kay, “The Private Collection of W.T. Evans,” *New York Times*, 21 August 1898, Magazine sec., 12

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1913

“Famed Painter of Children Dies in New York Residence [obit.],” *Chicago Daily Tribune*, 9 February 1913, sec. 1, 6 (as *The Longshoreman’s Noon*)

“J. G. Brown, Painter of Street Boys, Dies [obit.],” *New York Times*, 9 February 1913, 17

“Mr. John G. Brown, Artist, Dies of Pneumonia at 81 [obit.],” *New York Herald*, 9 February 1913, 8

“Newsboys’ Artist Dies [obit.],” *New York Tribune*, 9 February 1913, 6

“The Painter of Newsboys and Bootblacks [obit.],” *Outlook*, 22 February 1913, 378

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1939

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1952

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1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 128, 128 (illus.)

1968

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1970

Louis Hawes, *The American Scene 1820–1900* (exh. cat. University Art Museum, Bloomington, Ind., 1970), n.p. (illus.)

1971

Jerry E. Patterson, “Shine, mister? The Urchin Art of J. G. Brown,” *Auction* 4, no. 10 (June 1971): 41

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1973

Hermann Warner Williams Jr., *Mirror to the American Past: A Survey of American Genre Painting, 1750–1900* (Greenwich, Conn.: New York Graphic Society, 1973), 179, 179 (illus.), 180

1974

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1977

Milton Wolf Brown, *American Art to 1900: Painting, Sculpture, Architecture* (New York: Harry N. Abrams, 1977), 534 (illus.), 537–38

1979

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1996

Garry Apgar, Shaun O’L. Higgins, and Colleen Striegel, *The Newspaper in Art* (Spokane, Wash.: New Media Ventures, 1996): 126, 126 (color illus.), 213

1997

Annette Blaugrund, *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists* (exh. cat. Parrish Art Museum, Southampton, N.Y., 1997), 91

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2006

John Goodrich, “Museums: Traveling Icons of American Art [exh. review],” *New York Sun*, 6 July 2006, 16

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### Related Works

John George Brown, *A Longshoreman*, 12 × 18 in., Corcoran Gallery of Art, Museum Purchase by exchange: Mr. and Mrs. Ignatius Sargent, 2009.002<sup>12</sup>

Frederick Juengling, *The Longshoremens’ Noon*, engraving after Brown’s painting, 1886<sup>13</sup>

### Notes

- ↑ *National Academy of Design Fifty-fifth Annual Exhibition* (exh. cat. National Academy of Design, New York, 1880), 22.
- ↑ See Frederick Juengling to William T. Evans, 2 June 1886 (Archives of American Art), which confirms that Evans owned *The Longshoremen’s Noon* by that date.
- ↑ See *Catalogue of American Paintings Belonging to William T. Evans* (sale cat. American Art Galleries, New York, 24 January–2 February 1900), no. 175.
- ↑ See *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- ↑ See Russell Flinchum, Archivist, The Century Association to Emily D. Shapiro, Corcoran Gallery of Art, e-mail correspondence, 29 May 2007. According to Flinchum, “the exhibition records for this period [in The Century Association Archives] are handwritten in a single notebook and quite informal, listing only the opening date of the exhibition, no title in this case, the artist’s name, the title of the work, and the valuation.”
- ↑ “Art Notes” (1880): 4.
- ↑ “A Brooklyn Art Display,” *New York Times*, 19 May 1898, 9.
- ↑ 12 February 1952 Loan Receipt, Curatorial Records, Loans of Works of Art–In & Out 1952–53, CGA Archives.
- ↑ 8 September 1958 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1957–58, CGA Archives.
- ↑ CGA accession record sheet states that the painting was included in this exhibition. However, the brochure for the exhibition does not mention the work, nor is there a record of the loan in the CGA archives.
- ↑ National Portrait Gallery/Smithsonian American Art Museum Library, Smithsonian Institution, Washington, D.C.
- ↑ See *Fine American Paintings, Drawings, and Sculpture* (auction cat. Christie’s, New York, 5 March 2009, 74 [lot 138], 75 (color illus.).
- ↑ Reproduced in Sylvester Rosa Koehler, *American Art* (1886), 55–56.

John Singer Sargent (Florence, Italy, 1856–London, 1925)

### *Marie Buloz Pailleron (Madame Édouard Pailleron)*,<sup>1</sup> 1879

Oil on canvas, 83¾ × 41¾ in. (211.2 × 104.4 cm), Image size: 81½ × 39¾ in. (207 × 100.7 cm)

Museum Purchase and gifts of Katharine McCook Knox, John A. Nevius and Mr. and Mrs. Lansdell K. Christie, 1964, 64.2

## Technical Notes

### EXAMINER

Gay Myers, April 14, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner “John S Sargent/Ronjoux 1879”. The artist’s name is painted in thin red-brown paint while the location and date are painted in darker, cooler brown paint, raising the question of whether the name and the location and date were added at different times. The signature is applied over dried paint and is in good condition. Both colors are the same palette as the painting.

### LABELS

There are no labels on the present stretcher but the 1980 treatment report lists labels that were on the reverse of the original stretcher:

1) “ANDRE CHENUE/Layetier-Emballleur/Expeditieur/5, Rue de la Terrasse-Paris (17)/Tel.: WAG. (?) 3-11 &14-43/Mm Edouryer Poulleron”

2) “Emballage/Transport D’Objects D’Art/Gougeon/54 bis, RUE DOMBASLE/Paris (15o) - VAU 17-83/Mm Yane-Louise Pailleron/55, rue de Vermeuil”

3) “Exhibition: The Private World of John Singer Sargent/Title: Madame Edouard Pailleron/Cat No. 7/Lender: The Corcoran Gallery/ of Art”

### MAJOR TREATMENT HISTORY

The painting was treated in 1980 by Robert Scott Wiles. He attached an auxiliary lining fabric to the original canvas using a wax-resin adhesive; mounted the painting on a new stretcher; removed an old discolored varnish; revarnished the painting, and inpainted some minor losses.

### SUPPORT

The painting’s support is a fine, plain-weave linen fabric. It is mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

The fabric has a cream-colored ground. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. The ground is thin enough for the fabric texture to remain visible.

### PAINT

While the paint was carefully applied to capture the likeness of the sitter and to create a sense of light and air, the artist worked hard to keep a fresh and spontaneous touch. The paint application varies from quite thin (still showing the weave of the texture of the fabric), to quite smooth (in the sitter’s face), to broad vigorous strokes of highly textured paint (in the trees and building at the top edge). The artist added white to his colors, even in the black dress, and he does not appear to have used glazes. Under ultraviolet light a greenish fluorescence on the black dress and outline of the figure might indicate he added resin to his paints.

Sargent began the painting by freely sketching in the figure with fluid paint. He then worked on the figure and background simultaneously, painting wet-into-wet. As the painting progressed, the artist continued to work wet-into-wet but he made his modifications and clarifications over paint that had already dried. He lightened and brightened the green grass behind the sitter’s head (and then repainted the outline of her hair) and he added the broadly painted building and trees at the top of the picture. He completed the painting by adding masterful strokes of paint to enliven the background and to highlight the sitter’s jewelry and the lace and ruffles on her dress. He spent extra time on the sitter’s face, carefully blending and smoothing the paint.

The paint on the sitter’s face has wrinkled, perhaps indicating there was too much oil, and there are horizontal crackle lines throughout the painting, suggesting the painting may have been rolled at some time. Otherwise, the painting is in exceptionally good condition.

### ARTIST’S CHANGES

The artist appears to have used a canvas that was larger than his intended composition. He painted dark lines around the edge to establish the outlines of the painting and he painted out part of the landscape along the top edge, using white paint.

### SURFACE COATING

The painting is varnished with two kinds of synthetic resin varnish. The varnish has an even, low-to-medium gloss and does not appear to have discolored. Some areas of old, incompletely removed natural resin varnish are visible in the green background.

### FRAME

There is a maker’s mark stamped on three corners (with varying degrees of legibility): “. . . NOTRE DAMES DES CH. . . /56 /A HUBERT /DOREUR ENCAD.R /MEUBLES ET BATIMENTS”

The elaborate French frame is believed to be original. In “Notes on John Singer Sargent’s frames” Jacob Simon writes “Madame Edouard Pailleron. . . is framed much more expensively, as Sargent’s society portraits often were, in an extremely rich fruit-and-leaf cushion frame with five bands of decoration in all, three of them in the wide deep back hollow and back edge of the frame. The ornament is in plaster, finished to a very high standard, with gilding over a red bole and burnishing on the highlights; the fruit-and-leaf pattern repeats every 20 inches.” <http://www.npg.org.uk/research/programmes/the-art-of-the-picture-frame/artist-sargent.php>. (Additional notes provided by Dare Hartwell.)

## Provenance

Commissioned by Édouard Pailleron, Chambéry, France, 1879;

By descent to his daughter, Marie-Louise Pailleron, 1899;

By descent to her son, Henri Bourget-Pailleron, 1950;

To his widow, Madame Henri Bourget-Pailleron;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 1964.<sup>2</sup>





## Exhibitions

1880

Paris, Palais des Champs-Élysées, 1 May–20 June 1880, *Salon de 1880*, cat. no. 3428 (as *Portrait de Mme. E. P.*)

1929

Paris, L'Hôtel Jean Charpentier, 1929, *Exposition des cent ans de vie française: Centenaire de la Revue des deux mondes, 1829–1929*, cat. no. 754 (as *Portrait de Mme Edouard Pailleron, née Buloz*)

1963

Paris, Centre Culturel Américain, 15 February–30 March 1963, *John S. Sargent, 1856–1925*, cat. no. 3 (as *Madame Edouard Pailleron*)

1964

Washington, D.C., Corcoran Gallery of Art, 18 April–14 June 1964; Cleveland Museum of Art, 7 July–16 August 1964; Worcester, Mass., Worcester Art Museum, 17 September–1 November 1964; Utica, N.Y., Munson-Williams-Proctor Arts Institute, 15 November 1964–3 January 1965, *The Private World of John Singer Sargent*, cat. no. 7 (as *Madame Edouard Pailleron*)

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 Septem-

ber 1966, *Past and Present: 250 Years of American Art*, unpublished checklist

New York, Whitney Museum of American Art, 28 September–27 November 1966, *Art of the United States: 1670–1966*, cat. no. 247 (as *Mme. Edouard Pailleron*)

1983

Washington, D.C., *John Singer Sargent at the Corcoran*, 26 June–2 October 1983, unpublished checklist

1986

New York, Whitney Museum of American Art, 7 October 1986–4 January 1987; Art Institute of Chicago, 7 February–19 April 1987, *John Singer Sargent*, cat. with unnumbered checklist (as *Madame Edouard Pailleron*)

1997

Williamstown, Mass., Sterling and Francine Clark Art Institute, 15 June–7 September, 1997, *Uncanny Spectacle: The Public Career of the Young John Singer Sargent*, cat. no. 9 (as *Mme. Edouard Pailleron*)

1998

London, Tate Gallery, 15 October 1998–17 January 1999; Wash-

Boston, Museum of Fine Arts, 23 June–26 September 1999, *John Singer Sargent*, cat. no. 19 (as *Madame Edouard Pailleron*)

2003

Washington, D.C., Corcoran Gallery of Art, *The Impressionist Tradition in America*, 19 July 2003–18 October 2004, unpublished checklist

2004

Brooklyn Museum of Art, 8 October 2004–16 January 2005; Norfolk, Va., Chrysler Museum of Art, 25 February–22 May 2005; Portland, Ore., Portland Museum of Art, 18 June–11 September 2005, *Great Expectations: John Singer Sargent Painting Children*, no cat. no.

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 45

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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2012

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### Related Works

*Madame Édouard Pailleron*, 1879, oil on panel (study), 12 ½ × 5 ½ in., Cheryl Chase and Stuart Bear Collection<sup>8</sup>

### Notes

- The title was changed from *Madame Edouard Pailleron* to *Marie Buloz Pailleron (Madame Édouard Pailleron)* in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. See Randall McLean, CGA Research Fellow to Registrar, memorandum, 13 February 2004, CGA Curatorial Files.
- See “Authorization for Purchase of Work of Art,” CGA Curatorial Files.
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- Cited in Ormond and Kilmurray, vol. 1, 47 n. 7.
- Cited in Ormond and Kilmurray, vol. 1, 238.
- Reproduced in Adelson et al., *Sargent’s Women* (2003) 89 (color illus.).

Sanford Robinson Gifford (Greenfield, N.Y., 1823–New York City, 1880)

### *Ruins of the Parthenon*, 1880

 Oil on canvas, 27 ¾ × 52 ¾ in. (69.4 × 132.5 cm)

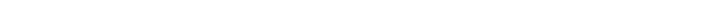
Museum Purchase, Gallery Fund, 81.7



## Technical Notes

#### EXAMINER

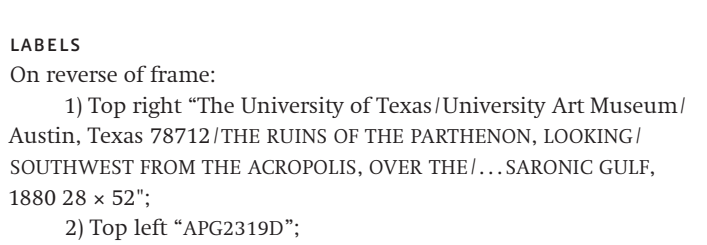
Dare Myers Hartwell, January 11–12, 2006; revised December 5, 2007



#### SIGNATURES AND INSCRIPTIONS

Signed lower left in red paint “S.R. Gifford 1880”. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

The stretcher is inscribed on the reverse “Relined/7/8/44/L.J.K.”



#### LABELS

On reverse of frame:

- Top right “The University of Texas/University Art Museum/ Austin, Texas 78712 /THE RUINS OF THE PARTHENON, LOOKING/ SOUTHWEST FROM THE ACROPOLIS, OVER THE/ . . . SARONIC GULF, 1880 28 × 52”;
  - Top left “APG2319D”;
- On the backing board:
- Exhibition label from the Metropolitan Museum of Art for *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (10/7/03 to 2/8/04);
  - Exhibition label from the National Gallery of Art for *Hudson River School Visions: The Landscapes of Sanford R. Gifford* (6/27/04–9/26/04). (#3 & 4 photocopied for file)

**MAJOR TREATMENT HISTORY**  
In August 1888 the painting was cleaned and varnished by J. G. Fletcher. In 1944 L. J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue paste adhesive and remounted the painting on a replacement stretcher (inscribed “Relined/7/8/44/L.J.K.”). Wrinkling in the sky was noted on the Accession Record Sheet in 1949. In 1953 the painting was slated for treatment by Russell Quandt; there are no treatment records but based on the present condition he relined the canvas using a wax-resin adhesive, remounted the painting on Kohlmer’s stretcher, removed the varnish, re-varnished the painting, and retouched areas of damage. In 1973 Robert Scott Wiles cleaned off the surface dirt, filled and inpainted losses, and applied a spray coating of wax to matte the varnish. The frame was restored in 2009 by Davida Kovner and William Lewin. Its appearance had been previously compromised by metallic overpaint and poor quality restorations.

**SUPPORT**  
The support is a plain-weave, medium-weight fabric mounted on a replacement stretcher. The tacking margins have not been retained.

**GROUND**  
There is an off-white ground layer that is smooth and thick enough to obscure much of the canvas weave. Since the tacking margins are missing, it is not possible to say for certain that it was commercially applied. Underdrawing in a dry medium is readily visible in the architecture, fallen stones, and figures. Before he began painting

Gifford apparently made a detailed drawing on the canvas, utilizing a straight edge and probably a template.

**PAINT**  
Gifford worked with a very liquid, oil-rich paint. The sky, water, and distant shore are painted without visible brush marks, which contributes to the effect of atmospheric glow surrounding the ruins. For the stones and the landscape he worked in a much freer fashion, creating grasses and shrubbery with daubs of paint and defining brushstrokes. The cream-colored highlights on the architectural elements and the rocks form a slight, painterly impasto that is still fairly rich in medium.

Before he began building up the composition, Gifford appears to have first applied a reddish-umber wash over the canvas. A contemporary account of Gifford’s technique confirms that this was his custom. In *American Painters* G.W. Sheldon writes that Gifford stained his canvas with a solution of turpentine and burnt sienna to remove the glaring white of the canvas (New York: Benjamin Blom, Inc., 1972, 17). In some areas of the painting, such as the Parthenon shadows and in the lower right and left corners, this wash has been incorporated into the design.

Gifford built up the composition by painting wet-into-wet, probably beginning with the sky at the horizon line. Highlights were added after the initial painting. The architecture (both erect and on the ground) is so thinly painted that the underdrawing is clearly visible.

After the painting had been initially completed, Gifford repainted the sky. In a letter to John F. Weir dated June 10, 1880, he writes (Weiss, Ph.D. diss., Columbia University, 1968, 330):

*I have just been doing a very critical thing this morning—that is, going over the sky again, reducing it a trifle lower, and making it a little greyer.*

*It looked all right before when it was in a fine light, but when the light was low and dull the aerial qualities seemed to disappear and the sky looked earthy.*

*Church advised very strongly against meddling with it—but I knew that if I succeeded in doing what I wished to the picture would be the better for it although in attempting it I risked its destruction. It required the delicate manipulation of a difficult and dangerous piece of surgery.*

*The operation is performed and is successful. I would never have been quite content if I had not attempted it.*

*I think now the picture is better in fine light, and will not suffer so much in a bad one.*

Sheldon writes that this was typical of Gifford, who liked to keep his pictures in the studio for as long as possible, often leaving them untouched for months and only making final corrections after he had determined what he wanted to do; “. . . he would rather take the risk of destroying a picture than to feel the slightest doubt respecting any part of it” (17–18). Under magnification there is evidence of a brighter blue layer underneath the lighter toned bluish-gray paint on the surface of the sky.



There is severe wrinkling in the paint. This may have occurred as it dried, due to technical problems with the artist’s methods and materials, related at least in part to an excess of oil medium and perhaps to working extensively wet-into-wet. The problem could also be linked to or exacerbated by shrinkage of the canvas during the glue lining in 1944. It may be significant that the wrinkling is not noted in the files until 1949. Prominent, somewhat curvilinear, vertical wrinkle/cracks also run across the upper part of the painting. Beyond the wrinkling and cracking, however, the paint is in good condition with little abrasion or loss.

**ARTIST’S CHANGES**  
Other than the documented repainting of the sky, no significant artist’s changes were noted.

**SURFACE COATING**  
There is a synthetic resin varnish over which a very matte spray coating of wax has been applied, probably to diminish the effect of irregularities in the surface. However, G.W. Sheldon indicates that Gifford preferred a thick varnish so “that a veil is made between the canvas and the spectator’s eye . . .(18).”

**FRAME**  
The late nineteenth-century neo-classical style frame is gilded wood with composition ornaments. The frame profile is composed of a top edge frieze with foliated scrolls on a textured ground flanked by thin rails. The outside has a convex acanthus leaf band with a bottom rail followed by ribbon-and-stick molding and a plain outside edge. The inside has two small coves, floral band, fluted cove with leaf-and-berry miters, rail, beads, flat, and a plain liner. The original gilding pattern made extensive use of water gilding which is found on the burnished rails, the entire fluted cove, beads, liner, and the outside flat and slant below the ribbon-and-stick. The frame is the same period as the painting. Since the Corcoran purchased the painting soon after it was completed, there is no reason to assume the frame is not original.



### Provenance

Collection of the Artist; Estate of the Artist, 1880–1881;<sup>2</sup> Purchased by the Corcoran Gallery of Art, Washington, D.C., 12 April 1881.<sup>3</sup>

### Exhibitions

1880  
New York, National Academy of Design, 26 March–29 May 1880, *Fifty-fifth Annual Exhibition*, cat. no. 261  
New York, Metropolitan Museum of Art, October 1880–March 1881, *The Memorial Collection of the Works of the Late Sanford R. Gifford* [“Memorial Exhibition”], cat. no. 27 (as *The Parthenon*)<sup>4</sup>  
1959  
Washington, D.C., Corcoran Gallery of Art, 4 April–17 May 1959, *The American Muse: Parallel Trends in Literature and Art*, cat. no. 52  
1970  
University of Texas Art Museum, Austin, 25 October–13 December 1970; Albany Institute of History and Art, 28 December 1970–31 January 1971; New York, Hirschl and Adler Galleries, 8–27 February 1971, *Sanford Robinson Gifford, 1823–1880*, cat. no. 64  
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## Related Works

“Acropolis, Athens, May 5th. '69,” 1869, pencil and chalk on paper, 4¾ × 15⅜ in., private collection<sup>7</sup>

*The Ruins of the Parthenon, A Study*, n.d., 18 × 34 in., Century Association, New York<sup>8</sup>

*Ruins of the Parthenon*, oil on canvas, 7¾ × 13½ in., Alexander Gallery, New York City<sup>9</sup>

*A Sketch of the Ruins of the Parthenon, looking southward across the east front*, c. 1868–69, 6½ × 11½ inches, unlocated<sup>10</sup>

*A Sketch of the Parthenon* c. 1868–69, 3 × 5½ inches, unlocated<sup>11</sup>

*The Ruins of the Parthenon*, 1878, 8 × 15 inches, unlocated<sup>12</sup>

## Notes

- ↑ The title was changed from *The Ruins of the Parthenon, Looking Southwest from the Acropolis, Over the Head of the Saronic Gulf* to *Ruins of the Parthenon* in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. Adam Greenhalgh, CGA Research Fellow, to Registrar, memorandum, 26 June 2003, CGA Curatorial Files.
- ↑ Thomas E. Kirby & Co., New York, *Catalogue of Valuable Oil Paintings, works of the famous artist, Sanford R. Gifford, N.A. Deceased*, 11–12 April 1881, no. 151 (as *The Ruins of the Parthenon, looking southwest from the Acropolis, over the head of the Saronic Gulf*).
- ↑ 13 April 1881, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives, Anthony Hyde to Thomas E. Kirby, 16 April 1881, Outgoing Letterbook 80, no. 242, W.W. Corcoran Papers, Manuscript Division, Library of Congress, Washington, D.C.
- ↑ John F. Weir, *Handbook No. 6. Loan Collection of Paintings, in the west and east galleries. October 1880 to March 1881* (New York: Metropolitan Museum of Art [1880]).
- ↑ Gerald Carr brought this reference to our attention.
- ↑ The original letter sent to Frothingham is unlocated, but a preliminary draft of Gifford’s letter to Frothingham can be found in the Gifford Papers, Archives of American Art, Washington, D.C. Reel D-10, frames 1220–21; it does not include, however, the List of Chief Pictures. A composite of draft and final letter to Frothingham can be found in Weiss (1987), 46–47. A typescript of the letter and the List of Chief Pictures is in the collection of the artist’s great-grandnephew, Sanford Gifford, Cambridge, Mass. An annotated version of the List of Chief Pictures, based on this photocopy and transcript can be found in Weiss (1987), Appendix B, 327–30.
- ↑ Reproduced in Weiss (1987), 323.
- ↑ Reproduced in *The American Vision, Paintings 1825–1875* (exh. cat. M. Knoedler and Co., Hirschl and Adler Galleries, Paul Rosenberg and Co., in association with The Public Education Association, 1968), n.p. (fig. 109) and Weiss (1987), 323.
- ↑ Reproduced in *Antiques* 133, no. 2 (February 1988): 367.
- ↑ *Memorial Catalogue* (1881), cat. no. 529.
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- ↑ *Memorial Catalogue* (1881), cat. no. 693.

Richard Norris Brooke (Warrenton, Va., 1847–Warrenton, Va., 1920)

### *A Pastoral Visit*,<sup>1</sup> 1881

Oil on canvas, 47 × 65<sup>33</sup>/<sub>16</sub> in. (119.5 × 167.1 cm)

Museum Purchase, Gallery Fund, 81.8

## Technical Notes

### EXAMINER

Barbara A. Ramsay, August 11, 2009

### SIGNATURES AND INSCRIPTIONS

Signed bottom right corner “Richd. N. Brooke . 1881./(ELÈVE DE BONNAT - PARIS)”. The signature and date are in dark brown paint, with the letters reinforced with reddish brown; some white is mixed in with the red on “188”. “ELÈVE DE B” is applied in reddish-brown paint and “B” reinforced with dark brown. “ONNAT - PARIS” is in dark brown paint. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

The painting was cleaned and varnished by J. G. Fletcher in 1888. It was treated again in 1890 by J.G. Hopkins, who removed the varnish and applied a new varnish. In 1901 the painting was among 15 that were “repaired . . . and put in perfect condition” by a Prof. Thoener. In September 1932 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive, mounted the painting on a replacement stretcher, and cleaned and varnished it. In 1973 Robert Scott Wiles removed Kohlmer’s glue lining and relined the painting with another auxiliary fabric using a wax-resin adhesive. He mounted the painting on a modern replacement stretcher, removed the varnish, applied a new varnish, and retouched losses.

### SUPPORT

The canvas is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. Large sections of the original tacking margins have been lost.

### GROUND

There is a thin, whitish ground layer that allows the canvas texture to remain evident. Black lines observed along some contours may be underpainting used to rough in the forms, e.g., on the right side of the woman’s neck and along the hemline and in the folds of the little girl’s dress.

### PAINT

The paint is thinly applied, with passages of low to moderate impasto that have a soft buttery consistency. A combination of opaque and more translucent paint layers were employed. The coarseness of the canvas resulted in scumbled paint deposited over the tips of the weave in many areas, leaving the recesses painted only with the earlier color.

In this painting the artist’s brushwork is broad and confident. Throughout much of the composition he painted wet-into-wet with opaque layers of paint. Then after the paint layer had dried, he went back on top of the dried paint with new color (again wet-into-wet) to define aspects of the forms and accentuate them with highlights. This approach allowed him to continue to build up and modify

without disturbing the underlying paint. In the flesh areas the artist appears to have applied an initial lighter pinkish-brown underlayer before he defined the structure with darker brown glazes, mixtures of red and white in these darker colors, and accents of red and white (and pale blue, in the face of the pastor).

In scattered areas throughout the painting there is a fine but significant drying craquelure caused by the artist’s technique. This cracking has resulted from the application of faster drying oil paint layers on top of slower drying paint and/or the addition of chemical driers to accelerate drying of the more recently applied oil paint.

### ARTIST’S CHANGES

There are numerous pentimenti. The chair stretchers below the seated pastor are visible through the lower section of his coat. Part of the red bandanna above the woman’s left shoulder has been painted out. Changes are evident in the painting of the trouser folds on the upper left thigh of the seated man at right. An unidentified shape lies below the painted floor near the base of the door at lower left. An underlying large, triangular-shaped structure is visible below the dark fireplace opening at upper right. An earlier linear element runs diagonally across the armoire at upper left from the hanging hat to the woman’s bandanna. The impasto of an underlying form is observed at center right below the satchel of apples. It is not entirely clear whether all of these earlier elements relate to previous details of the present painting or if they are part of an unrelated composition that exists below the visible image. There is a pale gray opaque paint layer that lies below much of the painting, rendered visible in areas of drying craquelure. With the number of design changes that are apparent in the painting, it is possible that this gray layer was used to cover an earlier composition prior to painting this image.

### SURFACE COATING

The surface coating is a combination of natural and synthetic resins. The coating is clear but does not appear to saturate the surface well. In addition, under ultraviolet light greenish fluorescence indicates the remnants of an aged natural resin varnish scattered across the painting surface except for the lighter colors where partial and selective cleaning was carried out more thoroughly.

### FRAME

The gilded wood frame has low-relief composition decoration and an overall dull toning layer. The inner sections of the frame are original but the simple outer molding replaces an original ornate foliate band with corner cartouches. An old, undated photograph in the CGA Conservation Files shows the painting in the frame as it originally appeared.

## Provenance

Collection of the Artist, Washington, D.C.;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 7 May 1881.<sup>2</sup>



## Exhibitions

1881  
Washington, D.C., Vernon Row, February 1881, no cat. (as *A Visit from the Parson*)<sup>3</sup>

1942  
Washington, D.C., Howard University Gallery of Art, *Exhibition of Paintings of Negro Subjects by White American Artists*, 9 March–12 April 1942, cat. with unnumbered checklist

1946  
Richmond, Virginia Museum of Fine Arts, 17 January–13 February 1946, *An Exhibition of Nineteenth Century Virginia Genre*, cat. no. 5

1963  
Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century*, no cat.<sup>4</sup>

1964  
Brunswick, Maine, Bowdoin College Museum of Art, 15 May–15 July 1964, *The Portrayal of the Negro in American Painting*, cat. no. 58

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1979  
Atlanta, High Museum of Art, 30 September 1978–27 May 1979, *Children in America: A Study of Images and Attitudes*, cat. with no checklist

1980  
Baltimore, Walters Art Gallery, 17 February–30 March 1980, *African Image*, no cat.<sup>5</sup>

1981  
Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 20

1984  
Cambridge, Mass., MIT Museum, 12 April–29 September 1984, *Ring the Bajar!: The Banjo in American from Folklore to Factory*, not in cat.<sup>6</sup>

1986  
Yonkers, N.Y., Hudson River Museum, 18 May–14 July 1986; Rochester, N.Y., Margaret Woodbury Strong Museum, 17 August–30 November 1986, *Domestic Bliss: Family Life in American Painting, 1840–1910*, cat. no. 88

1987  
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1990  
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1993  
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2003  
Richmond, Virginia Historical Society, 15 February–8 June 2003, *Old Virginia: The Pursuit of a Pastoral Idea*, cat. with no checklist

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

2005  
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2006

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2012

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### Related Works

*Dog Swap*, 1881, oil on canvas, 47 <sup>1</sup>⁄8 × 65 <sup>7</sup>⁄8 in., Smithsonian American Art Museum, Washington, D.C., Gift of Colonel Thomas G. Young, Jr., 1956.11.2<sup>9</sup>

### Notes

**1.** Brooke’s painting was first exhibited (in February 1881) under the title *A Visit from the Parson*. However, all other early documentation of the work, including the *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, William MacLeod’s Journals, and 1881 correspondence between Brooke the Corcoran’s director, refers to the painting as *A Pastoral Visit*.

**2.** *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives, and 7 May 1881, William MacLeod’s Curator’s Journals, Director’s Records, CGA Archives.

**3.** See “Work of Washington Artists: A Gratifying Exhibit in the Studios in Washington Row,” *Washington Post* (1881): 4.

**4.** Accession Record Sheet, CGA Curatorial Files. Extant documentation of this exhibition is limited to a brief mention

in the “Annual Report of the One Hundred and Fifth Year,” *Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6. This report describes *The Romantic Century* as “an exhibition of works from the Gallery’s permanent collection of 19th century paintings.”

**5.** See Corcoran Gallery of Art Temporary Receipt No. 106, CGA Curatorial Files.

**6.** 13 March 1984 Loan Receipt, CGA Curatorial Files.

**7.** 11 November 1988 Return [Loan] Receipt, Anacostia Neighborhood Museum.

**8.** In this exhibition, a group of paintings on loan from The Century Club, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.

**9.** Reproduced in color in Cosentino and Glassie, *The Capital Image* (1983), 13.

Thomas Eakins (Philadelphia, 1844–Philadelphia, 1916)

### *Singing a Pathetic Song*,<sup>1</sup> 1881

Oil on canvas, 45 × 32<sup>3</sup>/<sub>16</sub> in. (114.3 × 81.7 cm)  
Museum Purchase, Gallery Fund, 19.26

#### Technical Notes

##### EXAMINER

Lance Mayer, April 15, 2005

##### SIGNATURES AND INSCRIPTIONS

Signed lower left in dark-brown paint “Eakins/1881”. The signature is somewhat thin, but in good condition except for the last digit which is partly covered by glue and paper tape. It was applied to dry paint and is the same palette as the painting.

##### MAJOR TREATMENT HISTORY

According to the files, the painting was treated by Stephen Pichetto in 1945, but the type of treatment is not specified. In 1969 Russell Quandt attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive and mounted the painting on a replacement stretcher; in addition there are two large rectangles of fabric applied as patches to the reverse of the lining fabric, perhaps at the same time as the 1969 lining or shortly thereafter to give extra stiffness to keep down cupping in those areas. It seems likely that at the time of the lining Quandt also selectively cleaned and re-varnished the painting. The natural resin that remains visible under ultraviolet light may have been applied by Pichetto, as Quandt generally used synthetic resins. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a plain-weight fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have not been retained.

##### GROUND

It is difficult to characterize the ground because the edges are covered with paper tape, but it appears to be a light-colored layer that substantially obscures the weave of the canvas. Examination with infrared reflectography reveals a grid of half-inch squares, probably in graphite, which the artist used to lay out his composition.

##### PAINT

The design was built up with carefully blended strokes of paint, using a small brush. The paint was applied in a varied manner, in many places brushed on relatively thinly but opaquely, and blended wet-into-wet. Many of the design elements were applied as thin glazes that modify the layers below. In some places, such as the sheet music, the paint is applied quite thinly in translucent layers, and the area is given liveliness by the warm underlayers that show through. In this and in many other areas, the edges are kept slightly sketchy and blurry. Warm-colored underlayers play a role in many other parts of the composition as well, especially the darker areas. The dress and face of the singer were painted much more opaquely than any other area. The artist finished with dark glazes; Eakins is known to have applied very thin final toning layers that subtly modify his colors.

The fact that the singer is so much brighter than any other part of the picture raises the question whether glazes might have been removed from the figure during past cleanings. There is, however, no obvious evidence of this, and the more thorough removal of natural resin varnish in this area might account for the increased brightness; nevertheless, at the same time this explanation also increases the likelihood that some final toning glazes might have been removed with the varnish. Mark Tucker and Nica Gutman, who studied Eakins's techniques in preparation for the 2001–2002 exhibition organized by the Philadelphia Museum of Art, suggest that this latter possibility might be the case in some highlights, particularly at the nape of the singer's neck. (Additional notes provided by Dare Hartwell.)

##### ARTIST'S CHANGES

Old photographs of the scene show that the head of the pianist, as well as the wall near the right edge, were once conceived very differently by the artist. Slight differences in the handling of the wall are apparent on the surface, while the head of the woman at the piano shows some aberrant areas around the nostrils, a dark patchiness on her cheek, and more prominent crackle, which may all be evidence of the changes.

##### SURFACE COATING

The surface coating appears to be a synthetic resin over an old natural resin varnish; the natural resin varnish has been thinned in the figure of the singer. Overall the varnish is fairly glossy, interrupted by some subtle surface disturbances.

##### FRAME

The frame is a modern, simple wooden molding, which has been gilded and patinated.

#### Provenance

Collection of the Artist;<sup>2</sup>

Purchased by Edward Hornor Coates, Philadelphia, 1885;<sup>3</sup>

(John E.D. Trask, New York [Coates's son-in-law; served as Coates's dealer]);<sup>4</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 20 October 1919.<sup>5</sup>

#### Exhibitions

1881

New York, Society of American Artists, 28 March–29 April 1881,

*Fourth Annual Exhibition*, cat. no. 21 (as *Lady Singing a Pathetic Song*)

Cincinnati, Art Department, *Ninth Cincinnati Industrial Exposition*,

7 September–8 October 1881, cat. no. 60 (as *Singing a Pathetic Song*)

1882

Philadelphia, Pennsylvania Academy of the Fine Arts, 24 October–

9 December 1882, *Fifty-third Annual Exhibition*, cat. no. 110 (as *Sing-*

*ing a Pathetic Song*)

1883

Brooklyn Art Guild, January 1883<sup>6</sup> (as *Singing a Pathetic Song*)



Munich, Königlicher Glaspalaste, 2 July–late October 1883, *Internationale Kunst-Ausstellung* cat. no. 519 (as *Singendes Mädchen*)

1884

Chicago, Art Hall, Inter-State Industrial Exposition of Chicago, 3 September–18 October 1884, *Twelfth Annual Exhibition*, cat. no. 147 (as *A Pathetic Song*)

1906

London, New Gallery, 8 January–February 1906, *Sixth Exhibition of the International Society of Sculptors, Painters, and Gravers* (as *The Pathetic Song*)<sup>7</sup>

1917

Philadelphia, Pennsylvania Academy of the Fine Arts, 23 December 1917–13 January 1918, *Memorial Exhibition of the Works of the Late Thomas Eakins*, cat. no. 119 (as *The Pathetic Song*)

1932

New York, Museum of Modern Art, 31 October 1932–31 January 1933, *American Painting and Sculpture, 1862–1932*, cat. no. 30 (as *The Pathetic Song*)

1934

Art Institute of Chicago, 1 June–1 November 1934, *A Century of Progress Exhibition of Paintings and Sculpture*, cat. no. 393 (as *The Pathetic Song*)

1935

Hartford, Conn., Wadsworth Atheneum, 29 January–19 February 1935, *American Painting and Sculpture of the 18th, 19th, and 20th Centuries*, cat. no. 20 (as *The Pathetic Song*)

New York, Whitney Museum of American Art, 26 March–29 April 1935, *American Genre: The Social Scene in Paintings and Prints*, cat. no. 29 (as *The Pathetic Song*)

1936

Pittsburgh, Department of Fine Arts, Carnegie Institute, 13 February–26 March 1936, *An Exhibition of American Genre Paintings*, cat. no. 33 (as *The Pathetic Song*)

1942

Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)

1949

Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 25 (as *The Pathetic Song*)

1952

Minneapolis Institute of Arts, 13 November–21 December 1952, *Great Portraits by Famous Painters*, cat. no. 43 (as *The Pathetic Song*)

1955

Philadelphia, Pennsylvania Academy of the Fine Arts, 15 January–13 March 1955, *The One Hundred and Fiftieth Anniversary Exhibition*, cat. no. 90 (as *The Pathetic Song*)

1957

Detroit Institute of Arts, 23 April–9 June 1957, *Painting in America: The Story of 450 Years*, cat. no. 138 (as *The Pathetic Song*)

1958

New York, American Academy of Arts and Letters, 16 January–16 February 1958, *Thomas Eakins, 1844–1916: Exhibition of Paintings and Sculpture*, cat. no. 17 (as *The Pathetic Song*)

1959

New York, Wildenstein, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art: A Benefit Exhibition in Honor of the Gallery's Centenary*, cat. with unnumbered checklist (as *The Pathetic Song*)

1961

Toronto, Ontario, Art Gallery of Toronto, 6 January–5 February 1961; Winnipeg, Manitoba, Winnipeg Art Gallery Association, 17 February–12 March 1961; Vancouver, British Columbia, Vancouver Art Gallery, 29 March–23 April 1961; New York, Whitney Museum of American Art, 17 May–18 June 1961, *American Painting, 1865–1905*, cat. no. 20 (as *The Pathetic Song*)

Washington, D.C., National Gallery of Art, 8 October–12 November

1961; Art Institute of Chicago, 1 December 1961–7 January 1962; Philadelphia Museum of Art, 1 February–18 March 1962, *Thomas Eakins: A Retrospective Exhibition* (Washington only), cat. no. 40 (as *The Pathetic Song*)

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unnumbered checklist (as *The Pathetic Song*)

1967

Brooklyn Museum, 3 October–19 November 1967; Richmond, Virginia Museum of Fine Arts, 11 December–14 January 1968; San Francisco, California Palace of the Legion of Honor, *Triumph of Realism: An Exhibition of European and American Realist Paintings, 1850–1910* (Brooklyn only), cat. no. 82 (as *The Pathetic Song*)

1970

New York, Metropolitan Museum of Art, 16 April–7 September 1970, *19th-Century America: Paintings and Sculpture*, cat. no. 156 (as *The Pathetic Song*)

New York, Whitney Museum of American Art, 22 September–21 November 1970, *Thomas Eakins Retrospective Exhibition*, cat. no. 37 (as *The Pathetic Song*)

1974

New York, Whitney Museum of American Art, 18 September–10 November 1974; Museum of Fine Arts, Houston, 5 December 1974–19 January 1975; Oakland, Calif., Oakland Museum, 10 February–30 March 1975, *The Painter's America: Rural and Urban Life* (New York only), cat. no. 35 (as *The Pathetic Song*)

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *The Pathetic Song*)

1981

Washington, D.C., Corcoran Gallery of Art, 19 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 21 (as *The Pathetic Song*)

1983

Boston, Museum of Fine Arts, 7 September–13 November 1983; Washington, D.C., Corcoran Gallery of Art, 7 December 1983–12 February 1984; Paris, Grand Palais, 16 March–11 June 1984, *A New World: Masterpieces of American Painting, 1760–1910*, cat. no. 99 (as *The Pathetic Song*)

1985

Washington, D.C., Corcoran Gallery of Art, 20 April–16 June 1985, *Henri's Circle*, no cat. (as *The Pathetic Song*)<sup>8</sup>

1993

Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist (as *The Pathetic Song*)<sup>9</sup>

London, National Portrait Gallery, 8 October 1993–23 January 1994, *Thomas Eakins and the Heart of American Life*, cat. no. 21 (as *The Pathetic Song*)

1996

Fort Worth, Amon Carter Museum, 10 February–5 May 1996; Washington, D.C., Corcoran Gallery of Art, 8 June–8 September 1996; Chadds Ford, Pa., Brandywine River Museum, 20 September–24 November 1996; Providence, Museum of Art, Rhode Island School of Design, 17 January 27–April 1997, *Thomas Eakins and the Swimming Picture*, cat. with no checklist (as *The Pathetic Song*)



2001 Philadelphia Museum of Art, 4 October 2001–6 January 2002; Paris, Musée d’Orsay, 5 February–12 May 2002; New York, Metropolitan Museum of Art, 18 June–15 September 2002, *Thomas Eakins*, cat. with no checklist

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

2005 Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 47

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2007

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2010

Akela Reason, *Thomas Eakins and the Uses of History* (Philadelphia: University of Pennsylvania Press, 2010), VIII, 82, 84 (illus.), 112, 114

2011

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### Related Works

Study for *Singing the Pathetic Song*, 1881, oil on wood, 11 3⁄8 × 8 ½ in., Hirshhorn Museum and Sculpture Garden, 66.1482<sup>10</sup>

Perspective study for *Singing the Pathetic Song*, pen and red and blue ink over graphite on cream wove paper, 16 15⁄16 × 14 in., Pennsylvania Academy of the Fine Arts, 1985.68.22<sup>11</sup>

Photograph of *Singing the Pathetic Song* (unfinished) in Eakins’s studio, c. 1881, modern print from 4 × 5 inches dry-plate negative, Pennsylvania Academy of the Fine Arts, 87.26.52<sup>12</sup>

*The Pathetic Song*, 1881, watercolor on off-white wove paper, 16 ¾ × 11 3⁄16 in., Metropolitan Museum of Art, 1976.201.1<sup>13</sup>

Margaret Harrison posing for *The Pathetic Song* [painting visible at right], 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.866

Margaret Harrison posing for *The Pathetic Song* [painting visible at right], 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.867<sup>14</sup>

Margaret Harrison posing for *The Pathetic Song*, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.868

Margaret Harrison posing for *The Pathetic Song* [painting visible at right], 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.869

Margaret Harrison posing for *The Pathetic Song*, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.870

Margaret Harrison posing for *The Pathetic Song*, detail of dress, 1881, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.871

Margaret Harrison posing for *The Pathetic Song*, half-length view, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.872

Margaret Harrison, posing *The Pathetic Song*, head-and-shoulder view, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.873<sup>15</sup>

Margaret Harrison posing for *The Pathetic Song*, half-length view, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.874

Margaret Harrison in profile, sitting in carved armchair, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.875

Margaret Harrison in profile, sitting in carved armchair, 1881, dry-plate negative, 4 × 5 in., Pennsylvania Academy of the Fine Arts, Philadelphia, 1985.68.2.876

### Notes

- The title was changed in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited for published.
- Eakins is listed as the owner in *Society of American Artists Fourth Annual Exhibition* (exh. cat. Society of American Artists, New York, 1881).
- “Journal of Thomas Eakins, 1883–1888,” transcription of the original manuscript owned by Daniel Dietrich II in 1977, binder 1, p. 82, in Miscellaneous Research Materials, Thomas Eakins Research Collection, Philadelphia Museum of Art. See also Edward Hornor Coates to Thomas Eakins, 27 November 1885.
- See transcripts of two letters from J.E.D. Trask to Charles Minnegerode, dated 16 November 1918 and 1 November 1919, CGA Curatorial Files. Original letters unlocated.
- Ibid.
- According to Thomas Eakins’s personal exhibition-record notebooks; could. See Milroy, “Lifetime Exhibition Record,” in *Guide to the Thomas Eakins Research Collection* (1996), 24.
- See Milroy, “Lifetime Exhibition Record,” in *Guide to the Thomas Eakins Research Collection* (1996), 32. Opening date mentioned in “International Society of Sculptors, Painters and Gravers,” *London Times*, 3 January 1906, 10.
- Edward Nygren to Betty Beam, memorandum, 26 March 1985, Curatorial Records, Exhibition Files, CGA Archives.
- In this exhibition, a group of paintings on loan from the Century Club, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished exhibition diagram, Curatorial Records, Exhibition Files, CGA Archives.
- Reproduced in Rosenzweig, *The Thomas Eakins Collection of the Hirshhorn* (1977), 93. Incised on back by Charles Bregler “original sketch for/ The Pathetic Song/by Thomas Eakins/ 1881”.
- Reproduced in Foster, *Thomas Eakins Rediscovered* (1991), 203.
- Reproduced in Foster, *Thomas Eakins Rediscovered* (1991), 203.8i.
- Reproduced in color in Hoopes, *Eakins Watercolors* (1971), 69.
- Reproduced in Danly and Leibold, *Eakins and the Photograph* (1994), 167.
- Reproduced in Danly and Leibold, *Eakins and the Photograph* (1994), 168.

William Michael Harnett (Clonakilty, Ireland, 1848–New York City, 1892)

### *Plucked Clean*, 1882

Oil on canvas, 34 <sup>3</sup>/<sub>16</sub> × 20 <sup>3</sup>/<sub>16</sub> in. (86.8 × 51.7 cm), Image size: 33 <sup>15</sup>/<sub>16</sub> × 20 <sup>3</sup>/<sub>16</sub> in. (86.2 × 51.3 cm)  
Museum Purchase, William A. Clark Fund, 1977.38

#### Technical Notes

##### EXAMINER

Barbara A. Ramsay, October 24, 2005

##### SIGNATURES AND INSCRIPTIONS

Signed at bottom left corner in pinkish paint “WM HARNETT. / 1882.” (The W and M in WM have been painted, respectively, above and below the line of the H in HARNETT.) The signature was applied to dry paint and is the same palette as the painting. It is in good condition apart from a surface disturbance on the top right of the H.

##### LABELS

The following labels were on an old backing board. Photocopies are in CGA Conservation Files.

- 1) Printed label with typed specific information “HIRSCHL & ADLER/Galleries inc./21 East 67th Street, New York 21, N.Y./ARTIST: WILLIAM HARNETT/NUMBER: APG 5758D/TITLE: PLUCKED CLEAN/MEDIUM: OIL ON CANVAS/SIZE: 33 5/16 × 19 5/8 in./DATE:”;
- 2) Printed label “APG 5758 D”;
- 3) Printed label “NO. 634/PICTURE”;
- 4) Printed label “APG 1608 D”;
- 5) Small handwritten label “Bin/35”;
- 6) Exhibition label from the National Gallery of Art for William Harnett, 3/14/93–6/13/93, cat. #25.
- 7) Exhibition label from the Amon Carter Museum for William M. Harnett, July 18-October 18, 1992, plate 25. (Dare Hartwell)

##### MAJOR TREATMENT HISTORY

There are no treatment reports, but before entering the collection in 1977 an auxiliary lining fabric was attached to the reverse of the original canvas using a wax-resin adhesive and the painting was mounted on a modern stretcher. A large diagonal damage (tear?) in the lower right quadrant has been repaired and extensively retouched. The painting also appears to have been cleaned at some point, possibly prior to the lining, given that there may be a synthetic resin varnish over an older natural resin layer.

##### SUPPORT

The original fabric support is difficult to see because the lining fabric covers the reverse, tacking margins have been removed, and there is a thick ground. The pattern of weave accentuation due to the lining suggests a plain-weave fabric. The canvas is mounted on a modern replacement stretcher.

##### GROUND

Harnett applied a thick white ground in such a way that the canvas texture is disguised, enabling the painted wood texture to predominate. Vertical brushstrokes of ground anticipate the wood grain surface to be painted onto it. The ground has also been scored at the upper right to heighten the illusion of a split in the wood. A pinkish-brown imprimatura layer was painted over the white ground.

##### PAINT

For the most part the paint has been applied thinly with numerous glazes and scumbles as well as some areas of fine impasto. The paint is quite opaque apart from the darker background areas.

Harnett first applied the pinkish-brown imprimatura to the whitish ground. He then painted a dark brown paint layer on the background, in vertical strokes, leaving the underlying imprimatura visible in thin, vertical lines, to simulate the direction and texture of wood grain; this texture became further accentuated during drying of the adjacent areas of varying thickness.

Further definition and modulation of the wood have been achieved using darker brown and black lines, applied later but wet-into-wet. Thin glazes and scumbles define the forms, and passages of fine impasto give greater three-dimensionality to the painted trompe l’oeil. There is reduced evidence of brushwork, the finely detailed application emphasizing instead the realistic textures and tactile nature of the subject matter in order to reinforce the trompe-l’oeil effect.

The artist has intensified the tonal contrast between the pale hen and the dark wooden wall upon which it has been hung, to make the flesh appear even more pallid and bring the cold, lifeless subject even closer to the viewer. The meticulous and refined execution of details, such as the feathers, is typical of work by the artist.

##### ARTIST’S CHANGES

The composition appears to have been executed after careful planning and with exacting technique, without changes being required.

##### SURFACE COATING

The painting appears to have a thin coating of a brittle natural resin varnish that fluoresces under ultraviolet light. A more recent coating of synthetic resin may also be present. The appearance of the varnish is good, apart from a few dull splatter marks.

##### FRAME

The frame is modern and may have been made at the Corcoran. (Additional notes provided by Dare Hartwell.)

#### Provenance

- Purchased by Alfred Frankenstein, San Francisco, 1942;<sup>1</sup>  
(Purchased by Arnold Seligman, Rey and Company, New York, 1943);<sup>2</sup>  
(Sale, Parke-Bernet Galleries, New York, 23–24 May 1951, cat. no. 593);  
Purchased by H. Turner, 1951;<sup>3</sup>  
George Morris and Edwin Weldon, Weston, Conn., by 1970;  
(Consigned to Hirschl & Adler Galleries, New York, by Mark Weinstein, Weinstein and Weinstein, Norwalk, Conn., acting attorney for Morris and Weldon, 1970);  
Returned to George Morris and Edwin Weldon, Weston, Conn.;  
(Consigned to Hirschl & Adler Galleries, New York, by George Morris and Edwin Weldon, Weston, Conn., May 1975);<sup>4</sup>  
Purchased by the Corcoran Gallery of Art, Washington, D.C., 17 November 1977.<sup>5</sup>





## Exhibitions

1976

New York, Hirschl & Adler Galleries, 27 October–27 November 1976, *The American Experience*, cat. no. 50

1978

Washington, D.C., Corcoran Gallery of Art, 10 December 1978–4 February 1979, *The Object as Subject: Still Lifes at the Corcoran*, unpublished checklist

1982

Washington, D.C., Corcoran Gallery of Art, 5 November 1982–16 January 1983, *Acquisitions Since 1975*, unpublished checklist

1986

Columbus, Ohio, Columbus Museum of Art, 7 December 1985–22 January 1986; West Palm Beach, Fla., Norton Gallery and School of Art, 21 March–13 June 1986, *More Than Meets the Eye: The Art of Trompe l’Oeil*, cat. no. 45

1992

New York, Metropolitan Museum of Art, 14 March–14 June 1992; Fort Worth, Amon Carter Museum, 18 July–18 October 1992; Fine Arts Museums of San Francisco, 14 November 1992–14 February 1993; Washington, D.C., National Gallery of Art, 14 March–13 June 1993, *William M. Harnett*, cat. no. 25

1999

Vienna, Austria, Österreichische Galerie Belvedere, 17 March–20 June 1999, *America: The New World in 19th Century Painting*, cat. no. 89

2002

Washington, D.C., National Gallery of Art, 13 October 2002–2 March 2003, *Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting*, cat. no. 22

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 50

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2009

Florence, Italy, Fondazione Palazzo Strozzi, 16 October 2009–24 January 2010, *Inganni ad arte, Meraviglie del Trompe-l’oeil dall’antichita al contemporaneo*

## References

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1953

Alfred Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters 1870–1900* (Berkeley: University of California Press, 1953), 169 (rev. ed. Berkeley: University of California Press, 1969), 174

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*The American Experience* (exh. cat. Hirschl & Adler Galleries, New York, 1976), n.p. (color illus.)

1979

Jo Ann Lewis, “The Object as Subject’: Creative Packaging at the Corcoran [exh. review],” *Washington Post*, 6 January 1979, sec. B, 2 (and illus.)

Paul Richard, “‘Object as Subject’: In Praise of the Humble, Soothing Still Life [exh. review],” *Washington Post*, 6 March 1979, sec. B, 4

Susan Rasmussen Goodman, “The Object as Subject: American Still

Lifes from the Corcoran Collection” (unpublished exh. handout, 1979), 1, 3

1881

Eleanor H. Gustafson, “Museum Accessions,” *Antiques* (November 1981): 1102, 1102 (illus.)

1982

Paul Richard, “Acquired Art: Corcoran Shows Its Best Since 1975,” *Washington Post*, 23 November 1982, sec. D, 2

John Wilmerding, *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America* (exh. cat. National Gallery of Art, Washington, D.C.; New York: Harper & Row, Publishers, 1982), 92, 92 (color illus.), 251

1984

Olive Bragazzi, “The Story Behind the Rediscovery of William Harnett and John Peto by Edith Halpert and Alfred Frankenstein,” *American Art Journal* (Spring 1984): 53, 53 (illus.), 64, n. 12

“*Plucked Clean* [cat. entry],” in *American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 12 (color illus.), 13

1985

*More Than Meets the Eye: The Art of Trompe l’oeil* (exh. cat. Columbus Museum of Art, Columbus, Ohio, 1985): E. Jane Connell, “Vertical Still Lifes: Relief and Projection,” 77, 99 (color illus.)

1987

Barbara S. Groseclose, “Vanity and the Artist: Some Still-Life Paintings by William Michael Harnett,” *American Art Journal* 19, no. 1 (Winter 1987): 59, n. 22

1992

Doreen Bolger, Marc Simpson, and John Wilmerding, eds., *William M. Harnett* (exh. cat. Metropolitan Museum of Art, New York, 1992): 119 (color illus.); Roxana Robinson “Common Objects of Everyday Life,” 162–63; Elizabeth Jane Connell, “After the Hunt,” 282

1999

Stephan Koja, ed., *America: The New World in 19th Century Painting* (exh. cat. Österreichische Galerie Belvedere, Vienna, Austria; Munich: Prestel Verlag, 1999): Erica E. Hirshler, “‘Claiming our property wherever we find it’: American Art After 1865,” 48; “Materiality and Illusion,” 140 (color illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 114 (color illus.)

2002

Sybille Ebert-Schifferer, *Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting* (exh. cat. National Gallery of Art, Washington, D.C., 2002): Wendy Bellion, “*Plucked Clean* [cat. entry],” 158, 159 (color illus.)

2006

Paul Richard, “From the Collection: Washington’s Prize Possessions,” *Washington Post*, 12 March 2006, sec. N, 8 (and color illus.)

John Goodrich, “Museums: Traveling Icons of American Art [exh. review],” *New York Sun*, 6 July 2006, 16

2009

Annamaria Giusti, ed., *Art and Illusions: Masterpieces of Trompe l’oeil from Antiquity to the Present Day* (exh. cat. Mandragora, Florence, 2009): Mark D. Mitchell, “*Plucked Clean* [cat. entry],” 161, 161 (color illus.)

2011

Paul Staiti, “*Plucked Clean* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 158–59 (color illus.)

2013

Judith A. Barter, ed., *Art and Appetite: American Painting, Culture, and Cuisine* (exh. cat. Art Institute of Chicago, 2013): Barter, “Matters of Taste: Trompe l’Oeil and the Politics of Food,” 142–43, 143 (color illus.)

## Related Works

None.

## Notes

- Frankenstein, a journalist for the *San Francisco Chronicle*, discovered *Plucked Clean* in an antique shop on Sutter Street in San Francisco. See Alfred Frankenstein Papers, reel 1374, frames 470–73, Archives of American Art, Smithsonian Institution, Washington, D.C.
- In a 17 December 1969 letter to Mark Weinstein of Weinstein and Weinstein, Norwalk, Connecticut, Frankenstein writes that he purchased *Plucked Clean* in late 1942 and sold it shortly thereafter to Arnold Seligman, Rey and Company. See Frankenstein to Weinstein,

17 December 1969, Hirschl & Adler Galleries, New York.

**3.** For record of sale, see 11 December 2003 fax from Elizabeth B. Beaman, American Paintings, Sotheby’s, New York, to Emily Shapiro, CGA Curatorial Fellow, CGA Curatorial Files.

**4.** Zachary Ross, Researcher, Hirschl & Adler Galleries, New York, to Emily Shapiro, CGA Curatorial Fellow, 14 November 2003, CGA Curatorial Files.

**5.** Hirschl & Adler Galleries to Edward Nygren, 17 November 1977, CGA Curatorial Files.

Kenyon Cox (Warren, Ohio, 1856–New York City, 1919)

### *Flying Shadows*, 1883

Oil on canvas, 30 × 36¾ in. (76.2 × 92.1 cm)  
Museum Purchase, Gallery Fund, 22.2

## Technical Notes

### EXAMINER

Lance Mayer, November 19, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower left in dull green paint “KENYON COX – 1883 –”. The signature is thin, especially in the area of the date.

There is an inscription on the reverse of the canvas that is covered by lining fabric, but a photograph in the CGA Conservation Files shows it as follows: “‘Flying Shadows’ / by Kenyon Cox / 145 W 55th St. New York. / 1883 –”. The address has been covered with a series of crisscrossed lines.

### MAJOR TREATMENT HISTORY

Although there is no record of this treatment, at an early date an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive and the painting was mounted on a replacement stretcher. Based on the age, adhesive, and replacement stretcher type, this lining was probably done by L.J. Kohlmer in the 1930s–40s. In about 1952 Russell Quandt treated the painting. His notes indicate that there was extensive overpainting covering areas of loss in the paint layer and he speculated that water damage may have occasioned the previous treatment. Quandt removed the old glue-paste lining, relined the reverse of the painting with an auxiliary fabric using a wax-resin adhesive, remounted it on the existing stretcher, removed the varnish and overpaint, applied a new varnish layer, and filled and retouched the many areas of loss. In 1989 Dare Hartwell treated the painting for cleavage. (Dare Hartwell)

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a replacement stretcher. The tacking margins have not been retained.

### GROUND

There is an off-white ground of medium thickness. The tacking edges are cut off, so it is impossible to say for certain, but the ground seems similar to commercially applied grounds of the period.

### PAINT

The paint was applied in a varied manner, with a mixture of wet-into-wet blending and the application of paint on top of already-dried layers. Paint was applied fairly thinly in most areas, allowing the texture of the fabric to show. However, in some of the lighter-colored clouds the artist built up considerable thicknesses of paint having convoluted textures, and several blobs of thicker paint are scattered across the rest of the composition. The grassy hillsides are rendered for the most part with thin, scrubbed glazes, while the trees are described with very free, zigzagging strokes.

The painting has suffered many large areas of flake loss across its surface (up to 2 ½ in. [6.5 cm] in diameter), but especially in the right-hand part of the design. In his treatment report Quandt speculated that the losses were caused by water damage, and this seems a

likely theory. Additionally, the poor adhesion that resulted in large areas of paint loss persists; the painting was retreated in 1989 for cleavage, and it has suffered additional small losses in the top right quadrant since then.

There is noticeable crackle in a pattern of crisscrossing lines to the left of center; it appears that this is a result of someone (probably the artist) scratching out the address from the inscription on the reverse of the fabric. The nature of the crackle indicates that this was done when the paint was no longer wet, but the painting was still young.

### ARTIST’S CHANGES

No artist’s changes are visible.

### SURFACE COATING

The synthetic resin varnish applied in about 1952 has a semigloss appearance. Some of the light-colored clouds have a dark, yellowish tonality, but it is more likely that this is caused by paint additives or “oiling out” rather than discolored varnish.

### FRAME

The frame is composed of wood molding with composition rococo revival decoration. The surface is gold leaf over red bole and gesso with heavy blackish applied patination. The frame could be original.

## Provenance

Collection of the Artist, New York;

Purchased by Stanford White, New York, 1892 or 1893;<sup>1</sup>

Estate of Stanford White, New York, 1906;

Purchased by Charles Adams Platt, New York, 1907;<sup>2</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., December 1922.<sup>3</sup>

## Exhibitions

1884

New York, National Academy of Design, 26 May–21 June 1884,

*Seventh Annual Exhibition of the Society of American Artists*, cat. no. 30

Chicago, Art Hall, 3 September–18 October 1884, Inter-State Industrial Exposition of Chicago, *Twelfth Annual Exhibition*, cat. no. 338

1885

Boston, Museum of Fine Arts, 5 May–2 June 1885, *Fifth Annual Exhibition of Contemporary American Art*, cat. no. 35

1889

Paris, Palais du Champ de Mars (Galerie des Beaux-Arts), 5 May–5 November 1889, *Exposition Universelle Internationale de 1889*, cat. no. 67 (Etats-Unis) (as *Ombres fuyantes*)

1890

Philadelphia, Pennsylvania Academy of the Fine Arts, 30 January–6 March 1890, *Sixtieth Annual Exhibition*, cat. no. 40

1892

New York, Galleries of the American Fine Arts Society, 5 December–25 December 1892, *Retrospective Exhibition of the Society of American Artists*, cat. no. 67N



1893  
Chicago, 1 May–30 October 1893, *World’s Columbian Exposition*, Group 139, cat. no. 306

1901  
Buffalo, 1 May–2 November 1901, Pan American Exposition, cat. no. 760

1907  
New York, American Art Association, Mendelssohn Hall, 11–12 April 1907, *The Artistic Property Belonging to the Estate of the Late Stanford White*, cat. no. 58

1911  
Art Institute of Chicago, 4–30 April 1911, *Exhibition of Paintings, Decorations and Drawings by Kenyon Cox*, cat. no. 9

1940  
Baltimore Museum of Art, 12 January–11 February 1940, *Modern Painting Isms and How They Grew*, cat. with unnumbered checklist

1950  
Norfolk, Va., Norfolk Museum of Arts and Sciences, 15 June–November 1950, temporary loan, no cat.<sup>4</sup>

1962  
Louisville, Ky., J.B. Speed Art Museum, 1–22 October 1962; Allentown, Pa., Allentown Art Museum, 4–25 November 1962; Columbus, Ohio, Columbus Gallery of Fine Art, 8–29 December 1962; Seattle, Charles and Emma Frye Art Museum, 15 January–4 February 1963; Peoria, Ill., Bergner’s Gallery, 17 February–10 March 1963; Des Moines Art Center, 22 March–14 April 1963; Charlotte, N.C., Mint Museum of Art, 28 April–19 May 1963, *American Traditional Painters*, no cat.<sup>5</sup>

1978  
Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *American Landscape Tradition*, unpublished checklist

1984  
Washington, D.C., 2 August 1984–13 January 1989, Vice President’s residence<sup>6</sup>

1989  
Norfolk, Va., Chrysler Museum, 29 September–17 December 1989; Philadelphia, Pennsylvania Academy of the Fine Arts, 1 February–15 April 1990; Memphis, Memphis Brooks Museum of Art, 6 May–15 July 1990, *Paris 1889: American Artists at the Universal Exposition*, cat. with no checklist

1993  
Washington, D.C., National Collection of Fine Arts, 16 March–15 August 1993, *Revisiting the White City: American Art at the 1893 World’s Fair*, cat. with no checklist

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J.M.T., “The American Artists’ Exhibition [exh. review],” *Art Amateur* 2, n. 2 (July 1884): 30

1885  
Kenyon Cox to Leonard Opdycke, 30 January 1885, Kenyon Cox Papers, Avery Architectural and Fine Arts Library, Columbia University, New York<sup>7</sup>

“Art Notes: The Spring Exhibition at the Art Museum [exh. review],” *Boston Daily Evening Transcript*, 12 May 1885, sec. 6, 4

1889  
Theodore Child, “American Artists at the Paris Exhibition [exh. review],” *Harper’s New Monthly* 79, no. 472 (September 1889): 521 (as *Fleeting Shadows*)

1890  
“The Pennsylvania Academy of the Fine Arts–Sixtieth Annual Exhibition [exh. review],” *Studio* (n.s.) 5, no. 11 (15 February 1890): 106

1891  
William A. Coffin, “Kenyon Cox,” *Century* 41, no. 3 (January 1891): 334 (engraving after painting), 337

“Magazine Notes,” *Critic*, 3 January 1891, 15

1892  
Kenyon Cox to Helen Finney Cox, 3 April 1892, Kenyon Cox Papers, Avery Architectural and Fine Arts Library, Columbia University, New York<sup>8</sup>

“The Retrospective Exhibition [exh. review],” *New York Evening Post*, 10 December 1892, sec. 4, 1

“The Fine Arts: Retrospective Exhibition of the Society of American Artists [exh. review],” *The Critic*, 18 (10 December 1892): 332

“The Society of American Artists Retrospective Exhibition [exh. review],” *Art Amateur* 28 (January 1893): 2

1907  
“Low Prices Paid for White Pictures,” *New York Times*, 12 April 1907, 9

Minna C. Smith, “The Work of Kenyon Cox,” *International Studio* 32, no. 125 (July 1907): viii (engraving after painting), xi

*The Artistic Property Belonging to the Estate of the Late Stanford White* (exh. cat. American Art Association, New York, 1907): “*Flying Shadows* [cat. entry],” n.p.

1911  
“The Sixth Annual Exhibition of Selected Paintings by American Artists at the Albright Art Gallery [exh. review],” *Academy Notes* (Buffalo) 6, no. 3 (July 1911): 78 (illus.), 88–89

1923  
“The World of Art: Some of the Paintings to Be Seen in Washington,” *New York Times*, 20 May 1923, Magazine sec., 12

1983  
Jennifer A. Martin Bienenstock, “The Formation and Early Years of the Society of American Artists: 1877–1884” (Ph.D. diss., City University of New York, 1983), 172, 240 (illus.), 293, 297

1989  
Annette Blaugrund, “American Artists at the 1889 Exposition Univer-selle in Paris,” *Antiques* 136 (November 1989): 1165, 1168–69 (color illus.)

Annette Blaugrund, *Paris 1889: American Artists at the Universal Exposition* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia; New York: Harry N. Abrams, Publishers, 1989): Albert Boime, “The Chocolate Venus, ‘Tainted’ Pork, the Wine Blight, and the Tariff: Franco-American Stew at the Fair,” 55 (illus. of 1889 gallery installation); 133 (color illus.); Judith Hayward, “Kenyon Cox,” 135; “The 1889 Catalogue of American Paintings, Annotated and Illustrated,” 273

1990  
David W. Coffey, “Into the Valley of Virginia: The 1852 Travel Account of Curran Swaim,” *Virginia Cavalcade* 40, no. 1 (Summer 1990): 24–25 (color illus.)

1991  
Lois Marie Fink, “American Art at the 1889 Exposition: The Paintings They Love to Hate,” *American Art* (Fall 1991): 43, 43 (color illus.)

1993  
Carolyn Kinder Carr and George Gurney, *Revisiting the White City: American Art at the 1893 World’s Fair* (exh. cat. National Museum of American Art and National Portrait Gallery, Washington, D.C.; Hanover, N.H.: University Press of New England, 1993): Carr, “Prejudice and Pride: Presenting American Art at the 1893 Chicago World’s Columbian Exposition,” 94 (photo of 1893 gallery installation); 137 (color illus.); Brandon Brame Fortune and Michelle Mead, “Catalogue of the American Paintings and Sculpture Exhibited at the World’s Columbian Exposition,” 225

1994  
H. Wayne Morgan, *Kenyon Cox, 1856–1919* (Kent, Ohio: Kent State University Press, 1994), 73, 74 (illus.), 121–22, 213

1995  
H. Wayne Morgan, ed., *An Artist of the American Renaissance: The Letters*

*of Kenyon Cox, 1883–1919* (Kent, Ohio: Kent State University Press, 1995), 51, 94 n. 5, 113 n. 1

2011  
Emily Dana Shapiro, “*Flying Shadows* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 160–61 (color illus.), 172

## Related Works

None.

## Notes

**1.** See 3 April 1892 letter from Kenyon Cox to his mother, in which the artist documents White’s purchase of the painting. Letter quoted in its entirety in Morgan, *An Artist of the American Renaissance* (1995), 112–13. White lent *Flying Shadows* to the World’s Columbian Exposition.

**2.** “Low Prices Paid for White Pictures,” (1907), 9.

**3.** *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, CGA Archives.

**4.** *Flying Shadows* was one of nineteen American paintings from the Corcoran’s permanent collection lent to the Norfolk Museum for display in 1950.

See “Paintings Loaned to the Norfolk Museum of Arts and Sciences by the Corcoran Gallery of Art, Washington, D.C.,” Loans of Works of Art–In & Out 1874–1952, Curatorial Records, Registrar’s Office, CGA Archives.

**5.** Loan Receipt, Loans of Works of Art–In and Out 1961–62, Curatorial Records, Registrar’s Office, CGA Archives.

**6.** According to 23 February 1967 Accession Record Sheet, CGA Curatorial Files.

**7.** Quoted in Morgan, *Kenyon Cox, 1856–1919* (1994), 51–52.

**8.** Quoted in Morgan, *Kenyon Cox, 1856–1919*, 112–13.

John Singer Sargent (Florence, Italy, 1856–London, 1925)

### *Margaret Stuyvesant Rutherford White (Mrs. Henry White), 1883*

Oil on canvas, 88% × 56% in. (225.1 × 143.8 cm), Image size: 88 × 56¼ in. (223.5 × 142.9 cm)

Gift of John Campbell White, 49.4

## Technical Notes

### EXAMINER

Gay Myers, November 21, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in dark brown paint “John S. Sargent 1883”. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

According to Russell Quandt, in the 1930s–40s L.J. Kohlmer attached an auxiliary lining fabric to the original canvas using a glue-paste adhesive. In 1950 and 1957 Russell Quandt treated areas of flaking paint and delaminating lining with localized infusions of wax resin. In 1962 Quandt did a “full preservation treatment”; minimal records exist from the 1962 treatment but the present wax-resin lining has the appearance of Quandt’s work. He also cleaned, varnished, and apparently retouched the painting; Elizabeth Parr remembers Robert Scott Wiles mentioning Quandt’s retouching of the areas to the left of the face and to the left of the hand with the fan. What is not clear is whether Quandt removed Kohlmer’s lining or the glue/paste residue, and the painting continues to have problems with lifting paint, especially at the top and bottom edges. (Additional notes by Dare Hartwell.)

### SUPPORT

The artist used a plain-weave, medium-weight fabric. It is mounted on a modern, replacement stretcher. The tacking margins of the canvas have been retained.

### GROUND

The fabric has a smooth, cream-colored ground layer that allows the texture of the fabric to remain visible. The ground was commercially applied, based on the fact that it extends onto the tacking margins.

### PAINT

Although the painting gives the impression of sketchy spontaneity, it evolved slowly, with many changes and adjustments. The first sketching-in was done with thin semitransparent paint over a cool gray imprimatura (visible in many but not all areas). Then, using oil paint of varying thickness and fluidity, the artist worked out the design in various “campaigns,” allowing the underlying paint to dry before continuing. Most of the paint, even in the darkest areas, has white mixed in, either from mixing the color on the palette or from applying the paint wet-into-wet over lighter passages. Final touches—in the jewelry, in the ruffles of the dress, and in the highlights of the furniture—were applied with stiff daubs and strokes of paint. No conventional glazes are apparent.

### ARTIST’S CHANGES

A letter from Sargent to the sitter (dated March 15, 1883, CGA Curatorial Files) describes his struggle with the painting: “I have been

brushing away . . . for the last three weeks in horrible state of anxiety. Your background has undergone several changes & is not good yet . . .” While pentimenti are apparent in the background, there are also many other major changes, the most obvious being the repositioning of the sitter’s head, which the artist moved to the right and rotated slightly. X-radiographs of the head show that in the first painting more of the sitter’s proper right ear was visible, her eyes, nose and mouth were approximately 1 in. further to the left, and she was wearing a longer necklace.

There is also a major change to the left of the hand holding the fan—the angle of the hand and fan has been changed and it is possible that she held another object or that the fan was open. Additionally, it seems likely the train of the dress was at one time painted to extend into the lower right quadrant as the impasto of the lines of paint can be seen underneath the legs of the settee and in the floor below it. The fact that the train of the dress, now to the left of the figure, was painted over the legs of the settee provides additional evidence of the change. The end of the settee also appears to have been adjusted by removing a footboard, and other smaller-scale changes in the details and outlines of the figure can also be detected.

Large areas of retouching are apparent to the left of the sitter’s head and to the left of the hand holding the fan; this retouching, which has noticeably discolored beside the face, appears to cover artist’s changes that have become more obvious over time. The paint of the face, neck, and background around the head has also developed some noticeable crackle lines (both mechanical and traction).

### SURFACE COATING

The painting is varnished with an unknown coating, probably applied in 1962.

### FRAME

The frame is a twentieth-century, poor-quality French-style reproduction. In an exhibition photograph taken in Paris at the Exposition Universelle in 1899 the painting is in a much more elaborate—and appropriate—frame. In addition, a newspaper photograph taken at the Corcoran in 1949, the year the painting was acquired, shows it in a similar frame, but the quality of the image is poor and additional research is required to determine if it is the 1899 frame pictured, and possibly what happened to this frame. (CGA Conservation Files; additional notes provided by Dare Hartwell.)

## Provenance

Commissioned by Mr. and Mrs. Henry White, Paris, 1883;<sup>2</sup>

To Henry White, 1916;

By descent to his son John Campbell White, New York, 1927;<sup>3</sup>

Gift to the Corcoran Gallery of Art, Washington, D.C., 1949.<sup>4</sup>

## Exhibitions

1884

London, Royal Academy of Arts, 5 May–4 August 1884, *The One Hundred and Sixteenth Exhibition of the Royal Academy of Arts*, cat. no. 788 (as *Mrs. H. White*)



1885

Paris, Galerie Georges Petit, 15 May–June 1885, *Société internationale de peinture: quatrième année*<sup>5</sup>

1889

Paris, Palais du Champ de Mars (Galerie des Beaux-Arts), 5 May–5 November 1889, *Exposition Universelle de 1889*, checklist no. 263 (États-Unis) (as *Mrs. W.*)<sup>6</sup>

1916

Washington, D.C., Corcoran Gallery of Art, 17 December 1916–21 January 1917, *Sixth Exhibition: Oil Paintings by Contemporary American Artists*, checklist no. 216 (as *Mrs. Henry White*)

1924

New York, Grand Central Art Galleries, 23 February–22 March 1924, *Retrospective Exhibition of Important Works of John Singer Sargent*, checklist no. 41 (as *Portrait of Mrs. Henry White — Neé Margaret Stuyvesant Rutherford* [sic])

1943

New York, Grand Central Art Galleries, 4 May–6 May 1943, *Portraits of Yesterday and Today: A Loan Exhibition Showing Distinguished Personalities of the New York Scene in the Golden Nineties, and a Representative Exhibition of Portraits by Contemporary Artists*, cat. no. 42<sup>7</sup>

1949
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 26 (as Mrs. Henry White)

1951
Washington, D.C., Corcoran Gallery of Art, 7 January–18 March 1951, *Progress of a Collection*, unpublished checklist

1964
Washington, D.C., Corcoran Gallery of Art, 18 April–14 June 1964; Cleveland Museum of Art, 7 July–16 August 1964; Worcester, Mass., Worcester Art Museum, 17 September–1 November 1964; Utica, N.Y., Munson-Williams-Proctor Institute, 15 November 1964–3 January 1965, *The Private World of John Singer Sargent*, cat. no. 24

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

1979
Leeds, England, Leeds Art Galleries, 5 April–10 June 1979; London, National Portrait Gallery, 6 July–9 September 1979; The Detroit Institute of Arts, 17 October–9 December 1979, *John Singer Sargent and the Edwardian Age*, cat. no. 12

1981
Los Angeles County Museum of Art, 17 November 1981–31 January 1982; Washington, D.C., National Portrait Gallery, 17 March–6 June 1982, *American Portraiture in the Grand Manner: 1720–1920*, cat. no. 52

1983
Washington, D.C., *John Singer Sargent at the Corcoran*, 26 June–2 October 1983, unpublished checklist

1997
Washington, D.C., National Portrait Gallery, 26 September 1997–25 January 1998 (Washington, D.C. only), *Edith Wharton's World: Portraits of People and Places*, unnumbered checklist (as Margaret Rutherford White)

1998
Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-Fifth Biennial: The Corcoran Collects, 1907–1998*, unnumbered checklist

2002
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003
Washington, D.C., Corcoran Gallery of Art, 18 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

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

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 51

2006
London, National Gallery of Art, 22 February–21 May 2006; Boston, Museum of Fine Arts, 25 June–24 September 2006; New York, Metropolitan Museum of Art, 17 October 2006–28 January 2007, *Americans in Paris 1860–1900*, cat. no. 32

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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John Singer Sargent to Mrs. Henry White, 15 March 1883, reel 647, frames 856–57, Archives of American Art, Smithsonian Institution, Washington, D.C.

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“The Royal Academy,” *New York Tribune*, 19 May 1884, 2

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1887
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1888
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1889
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1893
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1894
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1900
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1908
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Leila Mechlin, “Over 400 Paintings on View at Corcoran Gallery Exhibit [exh. review],” *Washington Star* 17 December 1916, Part 2, 1

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1936
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1939
Elisabeth Ray Lewis, “The Corcoran Gallery Collection in Review: Men of Twenty-Five Years Ago,” *Washington Post*, 6 August 1939, sec. A, 5

1943
“A Benefit Exhibition: Display of ‘Portraits of Yesterday and Today’ Will Help Red Cross,” *New York Times*, 25 April 1943, sec. X, 14

1949
Eleanor B. Swenson, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1949), n.p. (illus.)

“American Art Exhibit Opens at Corcoran [exh. review],” *Washington Post*, 8 January 1949, sec. B, 5 (illus.)

“Corcoran Traces Century of American Tastes [exh. review],” *Art Digest* 23, no.9 (1 February 1949): 14, 14 (illus.)

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1950
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2005

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2006

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### Related Works

*Mrs. White*, c. 1888, wood engraving<sup>9</sup>

*Mrs. Henry White*, c. 1883, oil on canvas, size unrecorded, Margaret Muriel White, Countess Hermann von Seherr-Thoss (daughter of sitter), lost or destroyed in Silesia during World War II<sup>10</sup>

Leon Bonnat, *Henry White*, 1880, oil on canvas, 60 × 38 3⁄4 in. (152.4 × 98.4 cm), Corcoran Gallery of Art, Washington, D.C., Gift of John Campbell White, 49.5

### Notes

- ↑ The title was changed from *Mrs. Henry White* to *Margaret Stuyvesant Rutherford White* (*Mrs. Henry White*) in accordance with American Paintings Catalogue policy, which identifies married females by their married title in parentheses following the primary title. See Randall McLean, CGA Research Fellow, to Registrar, memorandum, 13 February 2003, CGA Curatorial Files.
- ↑ See Nevins, *Henry White, Thirty Years of American Diplomacy*, 40.
- ↑ By bequest of Henry White to his son, John Campbell White, per copy of his will, CGA Curatorial Files.
- ↑ See “Conditions of Gift of Portraits of Mrs. Henry White by Sargent and Mr. Henry White by Leon Bonnat, Received on January 24, 1949, From Mr. John Campbell White (Preliminary version of minutes of the Annual Meeting of the Board of Trustees),” 24 January 1949, CGA Curatorial Files. The painting had been on loan to the Corcoran since 13 July 1934; see ‘Works of Art Received on Loan and Storage,’ CGA Curatorial Files.
- ↑ The painting’s inclusion in the fourth exhibition of La Société internationale de peinture is confirmed by Alfred Lostalot’s review of the exhibition and description of the painting in “Exposition Internationale de Peinture (Galerie Georges Petit),” *Gazette des Beaux-Arts*, 531. According to Ormond and Kilmurray, *The Complete Paintings*, vol. 1 (1998), 106, 247, the painting was exhibited as either no. 97 or no. 100. According to Marc Simpson, *Uncanny Spectacle* (1997), 119, 180, the painting was exhibited as no. 97.
- ↑ *As Portrait de Mme. W in Catalogue Illustré des Beaux-Arts, 1789–1889* (Lille: L. Danel, 1889), 83. Photograph of portrait installed in the Main Gallery of the United States Section of the Exposition Universelle, Paris, 1889, in Blaugrund, *Paris 1889* (1989), 55 (illus.).
- ↑ Clipping from *Grand Central Art Galleries Year Book*, photocopy in CGA Curatorial Files and “A Benefit Exhibition,” *New York Times*, 25 April 1943, sec. X, 14.
- ↑ Quoted in Richard Ormond, “John Singer Sargent and Vernon Lee,” *Colby Library Quarterly* 9, no. 3 (September 1970): 173–74.
- ↑ Reproduced in *Art Journal* (1888): 67 (illus.).
- ↑ Reproduced in Ormond and Kilmurray, *The Complete Paintings* (1998), vol. 1 (1998), 108 (illus.), 247.

Mary Cassatt (Pittsburgh, 1844–Mesnil-Theribus, Oise, France, 1926)

### *Young Girl at a Window*, c. 1883–84<sup>1</sup>

Oil on canvas, 39<sup>3</sup>/<sub>16</sub> × 25<sup>1</sup>/<sub>2</sub> in. (100.5 × 64.8 cm), Image size: 39<sup>3</sup>/<sub>16</sub> × 25<sup>3</sup>/<sub>16</sub> in. (99.8 × 64.4 cm)  
Museum Purchase, Gallery Fund, 09.8

## Technical Notes

### EXAMINER

Gay Myers, November 19, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in black paint “Mary Cassatt”. The signature is somewhat worn.

### MAJOR TREATMENT HISTORY

The 1952 treatment report notes the inscription “Lined by LJK 4/8/42” on the stretcher, indicating that in 1942 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive; he also mounted the painting on a replacement stretcher. In 1952 Russell Quandt treated the painting. After removing the earlier lining and glue residue, Quandt found that Kohlmer’s method of scraping the reverse of the original canvas prior to lining had damaged the canvas and in a few instances gouged the paint and crushed impasto. Quandt relined the painting with a new fabric using a wax-resin adhesive, remounted it on the existing stretcher, removed the varnish, applied a new surface coating, and inpainted damages. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a medium-weight, twill-weave fabric mounted on a replacement stretcher. The tacking margins have not been retained.

### GROUND

There is a smooth, cream-colored ground layer that allows the fabric texture to remain visible. The ground was probably commercially applied, but since the tacking margins are missing it is difficult to be certain.

### PAINT

The majority of the paint is opaque, having been mixed with white. The artist intentionally varied the degree of texture to provide contrast between the smooth, blended paint in the girl’s face and the broadly worked, more heavily textured background, chair, and clothing.

Cassatt used decisive brushstrokes to mix the wet paint on the canvas. She refined the image and adjusted the color by going back, after the paint had dried, to add more layers and to apply strokes that would clarify the outlines or correct the drawing. There is traction (or “drying”) crackle in the dog and in the sitter’s dress that may be the result of not letting the layers dry sufficiently before another layer was added. There is also small-scale wrinkling in the paint on the face of the figure and on the dog, suggesting that the artist may have added too much oil to her paint.

Quandt described the paint as brittle, with the upper layers being poorly attached to the underlayers. It may be that the artist’s technique introduced some incompatibility between the layers, perhaps from the use of excess oil or from tensions that developed in the paint as it dried. There is extensive cracking in the thickest white paint.

### ARTIST’S CHANGES

None noted.

### SURFACE COATING

There is a synthetic resin varnish; the painting has a yellowish tone, perhaps from discoloration of the varnish. There are also gray-brown residues of some material trapped in areas of the textured paint.

### FRAME

The Louis XV French frame was purchased by the Corcoran in 1998. It dates to c. 1750 and is carved wood with a curvilinear outer edge and elaborate vines, shells, foliage, and flowers. The surface is coated with gesso, red bole, and gold leaf. The present liner was installed to make the painting fit the frame, which did not have to be otherwise adjusted. According to art historian Nancy Mathews, Cassatt is known to have purchased antique frames for some of her paintings. The previous frame was gilded stock molding with unfinished corners. It may have been applied by her dealer. (Notes in the CGA Conservation Files from a 1991 meeting with Mathews and Steve Wilcox, Frame Conservator at the National Gallery of Art; Dare Hartwell.)

## Provenance

M[onsieur] [Edward] Berend, Paris, by 1886;<sup>2</sup>

Dr. George Viau, Paris;

(Durand-Ruel, Paris, January 1900 [Paris stock #5611, Paris photo #3156]);<sup>3</sup>

(Durand-Ruel, New York, probably from Durand-Ruel, Paris, by November 1903);<sup>4</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 18 January 1909.<sup>5</sup>

## Exhibitions

1886

Paris, 1 Rue Laffitte, 15 May–15 June 1886, *8ME Exposition de Peinture*, cat. no. 7 (as *Jeune fille à la fenêtre*)<sup>6</sup>

1903

Philadelphia, Pennsylvania Academy of the Fine Arts, 19 January–28 February 1903, *Seventy-Second Annual Exhibition*, cat. no. 37 (as *La femme au chien*)

New York, Durand-Ruel Galleries, 5 November–21 November 1903, *Exhibition of Paintings and Pastels by Mary Cassatt*, cat. no. 9 (as *La femme au chien*)

1906

New York, Durand-Ruel Galleries, 12–31 December 1906, *Paintings, Pastels and Etchings by Mary Cassatt* (as *La femme au chien*)<sup>7</sup>

1908

Pittsburgh, Carnegie Institute, 13 April–30 June 1908, *Twelfth Annual Exhibition at the Carnegie Institution*, cat. no. 49 (as *Woman with Dog*)

Washington, D.C., Corcoran Gallery of Art, 8 December 1908–17 January 1909, *Second Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 252 (as *La femme au chien*)



1940  
Pittsburgh, Carnegie Institute, 24 October–15 December 1940, *Survey of American Painting*, cat. no. 201 (as *La femme au chien*)

1941  
Baltimore Museum of Art, 28 November 1941–11 January 1942, *Mary Cassatt: The Catalog of a Comprehensive Exhibition of Her Work*, cat. no. 18 (as *Woman with a Dog*)

1949  
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 29 (as *Woman with a Dog*)

Washington, D.C., Watkins Gallery, American University, 6 March–13 April 1949, *American Portraits*, no cat. (as *Woman with a Dog*), unpublished checklist

1953  
Utica, N.Y., Munson-Williams-Proctor Institute, 4–25 January 1953, *Expatriates: Whistler, Cassatt, Sargent*, cat. no. 19 (as *Woman with a Dog*)

1955  
University Park, Pa., Pennsylvania State University Museum, 7 October–6 November 1955, *Centennial Exhibition: Pennsylvania Painters*, cat. no. 37 (as *Woman with a Dog*)

1959  
New York City, Wildenstein, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art: A Benefit Exhibition in Honor of the Gallery's Centenary*, cat. with unnumbered checklist (as *Woman with a Dog*)

Washington, D.C., Corcoran Gallery of Art, 4 April–17 May 1959, *The American Muse: Parallel Trends in Literature and Art*, cat. no. 55 (as *Woman with a Dog*)

1962  
Baltimore Museum of Art, 18 April–3 June 1962, *Paintings, Drawings, and Graphic Works by Manet, Degas, Berthe Morisot and Mary Cassatt*, cat. no. 104 (as *Woman with Dog*)

1966  
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist (as *Woman with a Dog*)

1970  
Washington, D.C., National Gallery of Art, 27 September–8 November 1970, *Mary Cassatt 1844–1926*, cat. no. 29 (as *Susan on a Balcony Holding a Dog*)

1972  
New York, Wildenstein Gallery, 2 November–9 December 1972, *Faces from the World of Impressionism and Post-Impressionism*, cat. no. 11 (as *Susan on a Balcony Holding a Dog*)

1973  
Washington, D.C., National Gallery of Art, 1 July–26 August 1973; New York, Whitney Museum of American Art, 18 September–2 November 1973; Cincinnati Art Museum, 15 December 1973–31 January 1974; Raleigh, North Carolina Museum of Art, 8 March–29 April 1974, *American Impressionist Painting*, cat. no. 14 (as *Susan on a Balcony Holding a Dog*)

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, [*Corcoran*] *The American Genius*, cat. with no checklist (as *Susan on a Balcony with a Dog*)

1980  
Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 20 (as *Susana en un Balcón, Sosteniendo un Perro*)

1981  
Tokyo, Isetan Museum of Art, 11 June–7 July 1981; Nara, Japan, Nara Prefectural Museum of Art, 18 July–23 August 1981, *The Art of Mary Cassatt (1844–1926)*, cat. no. 18 (as *Woman with a Dog*)

1986  
Washington, D.C., National Gallery of Art, 17 January–6 April 1986; Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 19 April–6 July 1986, *The New Painting: Impressionism 1874–1886*, cat. no. 137 (as *Jeune fille à la fenêtre [Young Girl at the Window]*)

1987  
Washington, D.C., National Museum of Women in the Arts, 10 April–14 June 1987; Minneapolis Institute of Arts, 5 July–30 August 1987; Hartford, Conn., Wadsworth Atheneum, 19 September–15 November 1987; San Diego Museum of Art, 5 December 1987–31 January 1988; Dallas, Meadows Museum, Southern Methodist University, 20 February–17 April 1988, *American Women Artists, 1830–1930*, cat. no. 7 (as *Susan on a Balcony Holding a Dog*)

1990  
Castagnola-Lugano, Switzerland, Thyssen Bornemisza Foundation, 22 July–28 October 1990, *American Impressionism*, cat. no. 2 (as *Susan on a Balcony Holding a Dog*)

1993  
Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist (as *Susan on a Balcony Holding a Dog*)

1998  
Washington, D.C., 17 July–29 September 1998, Corcoran Gallery of Art, *The Corcoran Gallery of Art, The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist (as *Susan on a Balcony with a Dog*)

Art Institute of Chicago, 10 October 1998–10 January 1999; Boston, Museum of Fine Arts, 14 February–9 May 1999; Washington, D.C., National Gallery of Art, 6 June–6 September 1999, *Mary Cassatt: Modern Woman*, cat. no. 45

2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003  
Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

Washington, D.C., Corcoran Gallery of Art, 13 September 2003–5 January 2004, *Beyond the Frame: Impressionism Revisited, The Sculpture of J. Seward Johnson*, unpublished checklist

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

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 52

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2014  
Giverny, Musée des Impressionismes, 28 March–29 June 2014; Edinburgh, Scottish National Gallery of Modern Art, 19 July–19 October 2014; Madrid, Museo Thyssen-Bornemisza, 4 November 2014–1 February 2015, *American Impressionism: A New Vision*

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Gustave Geffroy, “Salon de 1886: VIII. Hors du Salon: Les Impressionistes [exh. review],” *La Justice*, 26 May 1886, 1–2 (as *La Jeune fille à la fenêtre*)

Maurice Hermel, “L'Exposition de peinture de la rue Lafitte [exh. review],” *La France Libre*, 27 May 1886, 1–2 (as *La Jeune fille à la fenêtre*)

Octave Maus, “Le Vingtistes parisiens [exh. review],” *L'Art moderne* [Brussels] 6, no. 26 (27 June 1886): 201–04 (as *La Jeune fille à la fenêtre*)

1903  
“Opening of the Academy’s Seventy-second Annual Exhibition of Paintings and Sculpture [exh. review],” *Philadelphia Evening Telegraph*, 17 January 1903 (as *La Femme au chien*)

“The Pennsylvania Academy [exh. review],” *New York Times*, 18 January 1903, 14

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“Mary Cassatt–Painter and Graver,” *Index of Twentieth Century Artists* 2, no. 1 (October 1934): 2; (reprint, New York: Arno Press, 1970): 248

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*De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1949); Eleanor B. Swenson “American Painting and American Taste 1830–1930: 1880–1890,” n.p.

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1959  
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1970  
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Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings* (Washington, D.C.: Smithsonian Institution Press, 1970), 12, 74, 74 (illus.), 75 (color illus.) (as *Susan on a Balcony Holding a Dog*)

Adelyn Dohme Breeskin, *Mary Cassatt, 1844–1926* (exh. cat. National Gallery of Art, Washington, D.C., 1970), 24, n.p. (illus.)

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Jay Roudenbush, *Mary Cassatt* (New York: Crown Publishers, 1979), 29 (color illus.) (as *Woman with a Dog*)

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Paul Richard, “The Art: Genteel to a Fault [exh. review],” *Washington Post*, 5 April 1987, sec. G, 5

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Griselda Pollock, *Vision and Difference: Femininity, Feminism, and Histories of Art* (London: Routledge, 1988), 56, 57 (illus.), 63, 81 (as *Susan on a Balcony*)

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Susan E. Meyer, *Mary Cassatt* (New York: Harry N. Abrams, 1989), 44, 45 (color illus.), 90 (as *Susan on a Balcony Holding a Dog*)

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William H. Gerdts, *American Impressionism* (exh. cat. Thyssen Bornemisza Foundation, Lugano Castagnola, Switzerland; Einsiedeln, Switzerland: Eidolon/Benzigere, 1990): “*Susan on a Balcony Holding a Dog* [cat. entry],” 26, 27 (color illus.)

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Alison Effeny, *Cassatt* (London: Studio Editions, 1991), 21 (illus.), 22 (*Susan on a Balcony Holding a Dog*)

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M. Elizabeth Boone, “Bullfights and Balconies: Flirtation and Majismo in Mary Cassatt’s Spanish Paintings of 1872–73,” *American Art* 9, no. 1 (Spring 1995): 62, 65 (illus.) (as *Susan on a Balcony Holding a Dog*)

Mary Constantino, *Mary Cassatt* (Greenwich, Conn.: Brompton Books, 1995), 11–12, 40 (color illus.) (*Susan on a Balcony Holding a Dog*)

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Ruth Berson, ed., *The New Painting: Impressionism, 1874–1886* (San Francisco: Fine Arts Museums of San Francisco, 1996), vol. 2, 239, 257 (illus.)

1997

Harvey Buchanan, “Edgar Degas and Ludovic Lepic: An Impressionistic Friendship,” *Cleveland Studies in the History of Art* 2 (1997): 70, 71 (color illus.) (as *Susan on a Balcony, Holding a Dog*)

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1998

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Joanna Shaw-Eagle, “For Corcoran, ‘Forty-fifth’ is the No. 1 Exhibit [exh. review],” *Washington Times*, 26 July 1998, sec. D, 1 (and illus.) (as *Susan on a Balcony With a Dog*)

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2000

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2003

“The Impressionist Tradition in America,” *Corcoran Views* (Fall 2003): 9 (color illus.)

2004

*American Impressionism* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2004), n.p. (illus.)

2006

“Texas: Best of the West [exh. notice],” *Southwest Art* (March 2006): 88
Richard Maschal, “Strokes of Genius [exh. review],” *Charlotte Observer*, 1 October 2006, sec. E, 3 (and color illus.)

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### Related Works

*On the Balcony* (first state), intaglio, 10<sup>15</sup>/<sub>16</sub> × 8<sup>1</sup>/<sub>2</sub> in. (plate), 14<sup>1</sup>/<sub>2</sub> × 9<sup>3</sup>/<sub>8</sub> in. (sheet), Metropolitan Museum of Art, 19.1.8<sup>8</sup>

*On the Balcony* (second state), ca. 1889, soft ground etching, 11 × 8<sup>5</sup>/<sub>8</sub> in., Cincinnati Art Museum, 1921.491

*On the Balcony* (previously unrecorded state between second and third), ca. 1889, 11 × 8<sup>5</sup>/<sub>8</sub> in. (plate), 12<sup>3</sup>/<sub>8</sub> × 9<sup>3</sup>/<sub>8</sub> in. (sheet)<sup>9</sup>

*Susan on a Balcony Holding a Dog*, recto, c. 1883, graphite, 12<sup>1</sup>/<sub>4</sub> × 9<sup>5</sup>/<sub>8</sub> in., Rosenwald Collection, National Gallery of Art, Washington, D.C., 1954.12.a<sup>10</sup>

*Susan on a Balcony Holding a Dog*, verso, c. 1883, transferred soft-ground medium, 12<sup>1</sup>/<sub>4</sub> × 9<sup>5</sup>/<sub>8</sub> in., Rosenwald Collection, National Gallery of Art, Washington, D.C., 1954.12.b

### Notes

**1.** Date changed from c. 1883 to c. 1883–1884, based on research conducted by Pamela A. Ivinski, Senior

Research Associate, Mary Cassatt Catalogue Raisonné, Adelson Galleries, New York. See Ivinski to Emily Shapiro, Assistant Curator of American Art, Corcoran Gallery of Art, 6 January 2005, and Shapiro to Registrar, memorandum, 10 March 2005, CGA Curatorial Files.

**2.** The exhibition catalogue for the Eighth Impressionist Exhibition in 1886 lists “M. Berend” as the owner of Cassatt’s painting. Pamela A. Ivinski generously supplied the provenance details in a folder of materials provided to Sarah Cash on 11 February 2011 (CGA Curatorial Files). As Ivinski

notes, Edward Berend (1860–1897) was a New York–born artist who showed at the Salon; see Lois Marie Fink, *American Art at the Nineteenth-Century Salons* (Washington, D.C.: National Museum of American Art, Smithsonian Institution Press, 1979), 56.

**3.** See Pamela A. Ivinski to Emily Shapiro, 6 January 2005, CGA Curatorial Files. The Durand-Ruel stock and photo

numbers were provided by Ivinski to Cash on 11 February 2011.

**4.** Durand-Ruel (New York) *Exhibition of Paintings and Pastels by Mary Cassatt* (1903).

**5.** See *Annual Report of the Director of the Corcoran Gallery of Art, 1 January 1909–1 January 1910*, Board of Trustees Meeting Reports, CGA Archives. See also F.B. McGuire to Messrs. Durand-Ruel, 15 January 1909, and Joseph Durand-Ruel to F.B. McGuire, 15 January 1909, Office of the Director,

MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives.

**6.** Reproduced in *The New Painting: Impressionism 1874–1886*, 443–44.

**7.** “Art and Artists [exh. review],” *New York Globe and Commercial Advertiser*, 13 December 1906, 10.

**8.** Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Graphic Work* (Washington, D.C.: Smithsonian Institution Press, 1979), 56.

**9.** Reproduced in *Mary Cassatt: Prints and Drawings from the Artist’s Studio* (New York: Adelson Galleries, 2000), 49.

**10.** Reproduced in Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings* (1970), 261.

Charles Frederic Ulrich (New York City, 1858–Berlin, Germany, 1908)

### *In the Land of Promise, Castle Garden, 1884*

Oil on wood panel, 28¾ × 36 in. (72 × 91.4 cm), Image size: 28¾ × 35 5⁄8 in. (72 × 89.7 cm)  
Museum Purchase, Gallery Fund, 00.2

## Technical Notes

### EXAMINER

Gay Myers, November 16, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower left corner in dark brown paint “Copyright by Charles F. Ulrich. ANA / .1884.” The signature is in good condition.

### MAJOR TREATMENT HISTORY

In 1974 Robert Scott Wiles removed grime, discolored varnish, and old retouching, revarnished the painting, and inpainted losses.

### SUPPORT

The support is a mahogany panel (analyzed by Michael Palmer in the Science Department at the National Gallery of Art, 1989) c. 5⁄16 in. (0.75 cm) thick. The panel has cut edges and is composed of two members, joined horizontally along the grain. The dimensions of the members are approximate because the precise location of the join is not obvious:

- 1) bottom 17 ½ in. (42.9 cm) high × 30 in. (76.2 cm) wide
- 2) top 10 7⁄8 in. (27.8 cm) high × 30 in. (76.2 cm) wide. The original thickness of the panel has been retained.

The panel is cradled with 9 “fixed” members and 9 “sliding” members; the member glued over the line of the join is thicker than the others. There are also three wood inserts on the reverse of the panel that may have been added to reinforce the join. The cradle may be original, as some of the edges of the cradle have ground material smeared on them and the oxidation and wear patterns seem similar to the panel. Some of the traction crackle on the front appears to follow the pattern of the “fixed” cradle members on the reverse.

### GROUND

The panel was prepared with a very smooth, thick, ivory-colored ground. Ground material smeared over the edges of the panel and cradle could suggest the artist applied the ground, but it does not rule out the possibility that the ground was applied by the person who prepared the panel. Approximately ½ in. (1.2 cm) of the ground was left unpainted along the left edge; graphite pencil lines are visible where the artist squared off the design and sketched in the lines of the floor and stone wall.

### PAINT

The artist appears to have transferred his design to the prepared panel using graphite and then meticulously applied the paint in multiple thin layers, carefully blending the paint with small brushstrokes. After the majority of the painting was completed, the artist added delicate final strokes to refine the drawing, to strengthen highlights and shadows and to sharpen the edges.

While some of the paint describing light-colored objects is opaque, the majority of the paint is thin and semitransparent, allowing the ground color to act as a light underlayer. Because of the thin-

ness and transparency of the paint, some lower layers of paint are visible through the upper layers. This effect can be seen in the trunk to the left of the young girl, where the metal straps are visible through the white label; a second example is the chair to the right of the mother’s face, where the stile of the chair is visible through the chair’s arm.

The artist may have not waited long enough to allow his intermediate layers to dry, because a fine pattern of traction (or “drying”) crackle is visible in many places (especially in the girl’s blue shawl and the column with the emigrant notice).

### ARTIST’S CHANGES

The outline of the mother’s left leg appears to have been changed, as have the size and outlines of some of the men’s hats.

### SURFACE COATING

The painting is varnished with damar varnish and a synthetic resin. It has an even, low sheen and does not appear to be noticeably discolored.

### FRAME

The painting is in a wood frame with a simple molding, covered with gesso, dark red bole and gilding that appears to be intentionally patinated.

## Provenance

Commissioned by William T. Evans, New York, 1884;<sup>1</sup>

(American Art Galleries, New York, 1900);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 6 February 1900.<sup>2</sup>

## Exhibitions

1884

New York, National Academy of Design, 7 April–17 May 1884, *Fiftyninth Annual Exhibition of the National Academy of Design*, cat. no. 382

1886

New York, Union League Club, 11–13 March 1886, *Exhibition of Paintings*, cat. no. 7

1889

Paris, Galerie des Beaux-Arts, Palais du Champ de Mars, 5 May–5 November 1889, *Exposition Universelle Internationale de 1889*, cat. no. 299 (États-Unis) (as *Dans la terre promise*)

1892

New York, National Academy of Design, November 1892, no cat.<sup>3</sup>

1893

Chicago, Jackson Park, Palace of Fine Arts, 1 May–30 October 1893, *World’s Columbian Exposition*, cat. no. 1018

Philadelphia, Pennsylvania Academy of the Fine Arts, 18 December

1893–24 February 1894, *Sixty-third Annual Exhibition*, cat. no. 322

1894

New York, Lotos Club, November 1894, no cat.<sup>4</sup>

1898

New York, New York Athletic Club, May 1898, no cat.<sup>5</sup>



1900

New York, American Art Galleries, 31 January–2 February 1900, *American Paintings Belonging to William T. Evans*, cat. no. 115

1935

New York, Whitney Museum of American Art, 26 March–29 April 1935, *American Genre: The Social Scene in Paintings and Prints (1800–1935)*, cat. no. 98

Rochester, N.Y., Memorial Art Gallery, November 1935, *American Life in a Century of American Art*, cat. no. 34

1936

Pittsburgh, Carnegie Institute, Department of Fine Arts, 13 February–26 March 1936, *An Exhibition of American Genre Paintings*, cat. no. 86

1949

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### Related Works

Frederick Juengling, wood engraving after *In the Land of Promise, Castle Garden*<sup>10</sup>

### Notes

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## Related Works

None.

## Notes

- ↑ “Trying to Call Blakelock back to his Art,” *New York Times Magazine*, 2 April 1916, 7.
- ↑ Truettner, “William T. Evans” (1971): 72.
- ↑ “Moonlight Tops Whole Evans Sale,” *New York Sun*, 3 April 1913, 9.
- ↑ Board of Trustees Action, 6 July 1925, Board of Trustees Meeting Reports, 1925–1928, CGA Archives.
- ↑ Although Evans owned another *Moonlight* (bought by William Clausen in his 1900 sale), a letter from Blake-lock to Evans, 19 May 1896, confirms the Corcoran canvas was included in this exhibition. See Blakelock to Evans, 19 May 1896, William T. Evans Papers, Archives of American Art, Smithson-ian Institution, Washington, D.C., and “The Evans Picture Sale,” *New York Times*, 3 February 1900, 6.
- ↑ Dates for show are announced in “Art Notes,” *New York Times*, 23 May 1896, 4.
- ↑ The show opened on 2 June 1897. See *Illustrated Catalogue of the Paintings and Other Works of Art at the Opening Exhi-bition* (exh. cat. Brooklyn Institute of Arts and Sciences, 1897).
- ↑ “A Brooklyn Art Display,” *New York Times*, 19 May 1898, 9.
- ↑ The exhibition was open 25 March and following days. See *Exhibition of American Landscapes and Marines* (exh. cat. Lotos Club, New York, 1899).
- ↑ Alexander T. van Laer to William Evans, 10 October 1905.
- ↑ Exhibition was open 31 March and following days. See *Exhibition of Ameri-can Paintings from the Collection of William T. Evans, Esq.* (exh. cat. Lotos Club, New York, 1906).
- ↑ Original catalogue located in Pen-nell Collection, Prints and Photographs Reading Room, Library of Congress, Washington, D.C.
- ↑ Exhibition opened 7 December 1912 and following days. See *Exhibition of Paintings from the Collection of William T. Evans, Esq.* (exh. cat. Lotos Club, New York, 1906).
- ↑ See exhibition label. Curatorial Records, Exhibition Files 21–26 April 1978, CGA Archives.
- ↑ Photocopy of typescript in National Portrait Gallery/Smithsonian American Art Museum Library, Smithsonian Insti-tution, Washington, D.C.

Albert Bierstadt (Solingen, Germany, 1830–New York City, 1902)

### *The Last of the Buffalo*, 1888<sup>1</sup>

Oil on canvas, 71 × 118¾ in. (180.3 × 301 cm)

Gift of Mary Stewart Bierstadt (Mrs. Albert Bierstadt), 09.12

## Technical Notes

**EXAMINER**

Dare Myers Hartwell, July 10, 2007

**SIGNATURES AND INSCRIPTIONS**

Signed lower right in brown paint "Albert Bierstadt". The signature is slightly abraded. It was applied to dried paint and is the same palette as the painting.

**MAJOR TREATMENT HISTORY**

There is a notation in the CGA Conservation Files that in September 1932 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas, cleaned and varnished the painting, and mounted it on a new stretcher. The next treatment recorded is the repair of a puncture in the canvas by Russell Quandt in 1965. However, about 1983 Robert Scott Wiles recalled that Quandt had relined the painting using a wax-resin adhesive without first removing the glue/paste residue from Kohlmer’s lining. Since Quandt’s patch was on top of his lining canvas, it can be inferred that the wax lining took place sometime between 1954, when Wiles began working with Quandt, and the application of the patch in 1965. In 1982 Wiles applied a protective mulberry paper facing to the painting as there was widespread flaking in the paint layer. In 1984 the painting was treated by Dare Hartwell. The lining canvas was removed and the glue and wax residues from the previous linings were scraped away; an auxiliary lining fabric was then attached to the reverse of the original canvas using a wax-resin adhesive and the painting was mounted on a replacement stretcher. After lining, the facing paper applied by Wiles was removed, as was the old varnish layer. A new varnish was applied, and losses and shrinkage crackle were retouched.

The frame was treated by William Lewin and Davida Kovner in 2008. Prior to this there had been previous, poor quality restorations. During one of these restorations the frame was completely regessoed, gilded, and toned with a heavy reddish-brown layer in the recesses of the ornament. Other frames in the collection have been given a similar fanciful surface treatment by what appears to be the same restorer, probably working in the first part of the twentieth century.

**SUPPORT**

The support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained. There is a small puncture in the lower left corner, 3¾ in. (9.5 cm) from the bottom edge and 3 ⅞ in. (8 cm) from the left, patched by Russell Quandt in 1965. There are also a few small holes adjacent to the tacking margins. Otherwise the canvas is intact and in excellent condition.

**GROUND**

There is a white lead oil-based ground, thickly applied but not so thick that it completely obscures the texture of the canvas. The ground covers all four tacking margins, indicating that it was commercially applied. However, it is possible that Bierstadt also textured the surface as it appears to have some nap to it.

**PAINT**

The medium stains positive for both oil and protein (Richard Wolbers 1985), and it is possible that Bierstadt may have been using some of the emulsion paints available by the 1880s.

Bierstadt’s technique is relatively straightforward. For the most part the sky and background contain only one or two layers of opaque, fluid paint applied wet-into-wet. The thin paint is carefully blended to give a smooth, often seamless transition from one area to the other. Only in the highlighted areas, e.g., the foreground landscape, the central figural group, and the standing buffalo on the left, are there multiple paint layers and distinctive brushwork. Here Bierstadt’s paint is more paste-like although it rarely reaches the thickness of true impasto, and the grasses are created by stippling and with long thin brushstrokes. Glazes are also found in the landscape.

In the sky the pigments have been identified as lead white, natural ultramarine, and cobalt blue, with the amount of natural ultramarine somewhat exceeding that of cobalt blue. Analysis identifies a dark green in the foreground as a mixture of lead chromate (chrome yellow) and Prussian blue, once commonly mixed to produce chrome green. The analytical work was carried out by the Science Department at the National Gallery of Art in 1986 and 1988.

Bierstadt appears to have painted from background to foreground, first laying in the sky, the mountains, and the background terrain, and then moving forward to the middle- and foregrounds. With the exception of the mounted Indians on the right, the distant buffalo herd, and the animals on the near side of the river, all the figures—buffalo, horses, and Indians—were included in the initial painting. The first layer of landscape may be a thin yellowish-brown paint.

After the basic composition was laid in and the paint somewhat dried, Bierstadt went back and worked up the foreground landscape, creating the path, grasses, bones, and other features. He added detail to the foreground figures, and highlights on the distant mountains. He also added the distant buffalo herd, the birds in the sky, and the animals on the near side of the river, although later he subtracted some of the latter. At some point he painted over some animals and two horses with an Indian (Indians) that were part of the original composition (see below), and added the mounted Indians coming in from the right edge of the composition. The isolated figure in this group is painted directly over the earlier figure of the mounted Indian. Landscape covers the deleted animals.

The paint is somewhat powdery and seems to suffer from a lack of binding medium. Rolling a swab across the surface of the painting dislodges pigment onto the swab. This may indicate that the paint was some sort of an emulsion that has not aged well. There is also a good deal of shrinkage crackle in the lower half of the painting.

**ARTIST’S CHANGES**

X-radiographs and infrared reflectography (IRR) show the following features painted over by Bierstadt; most are also somewhat visible on the surface as pentimenti:

1. IRR shows two small running animals at the left edge beside the large standing buffalo and just below the two running antelope. The innermost animal is also clearly depicted in the X-ray, indicating that it was somewhat whitish in color.

2. Both IRR and X-ray show another, larger antelope, running left but looking in the opposite direction, to the right of this same buffalo.

3. IRR shows the image of the front half of a running fox beside the standing fox in this same general area, probably indicating that the animal was originally depicted running. There also appears to have been a second running fox on the right.

4. IRR shows additional buffalo on the near side of the river where there is open space, and more buffalo standing in the river.

5. Both IRR and X-ray show two large horses, at least one of which has a mounted Indian, between the central horse and rider and the group racing forward from the right. The Indian appears to be wearing a headdress and pulling back on a bow. These figures are more in scale with the central group than the group at the right edge.

6. The X-ray seems to indicate that the position of the head was changed slightly for the white horse behind the buffalo at the right edge.

7. IRR shows a clearly defined plateau in the background at the right edge. On top of the plateau there may be indications of trees or figures.

Some of these design changes, including the antelope (*#2*) and the mounted Indian (*#5*), have also been found in the slightly smaller version of this painting in the collection of the Buffalo Bill Historical Center in Cody, Wyoming.

**SURFACE COATING**

There is a synthetic resin surface coating in good condition.

**FRAME**

The frame is gilded wood and cast composition ornament. The profile is composed of ornamental and plain bands flanking a central basket-weave textured panel with strap work and large raised rosettes. At the corners and center of each side are cartouches on a cross-hatch ground. The origins of the frame are something of a mystery. It is possible that it was applied to the painting as late as 1909 in preparation for the gift to the Corcoran.

### Provenance

Collection of the Artist, New York City;

Acquired by Edward Bierstadt, New York City, by 1908;

(American Art Association, 1908);<sup>2</sup>

Purchased by D.G. Reid, New York, 1908;<sup>3</sup>

Acquired by Mary Stewart Bierstadt (Mrs. Albert Bierstadt), New York City, by February 1909;<sup>4</sup>

Acquired through Board Meeting action by the Corcoran Gallery of Art, Washington, D.C., 19 April 1909.

### Exhibitions

1889

New York, Union League Club, 10–13 January 1889, cat. no. 14

Paris, Société Nationale des Artistes Français, 1 May–15 June 1889, *Salon de 1889*, cat. no. 248 (as *Chasse aux bisons*)<sup>5</sup>

Paris, Boussod, Valadon, et Cie [dates unknown; following the close of the Salon]<sup>6</sup>

1890

Washington, D.C., Corcoran Gallery of Art, 27 May 1890–16 July 1890, no cat.<sup>7</sup>

*Minneapolis Industrial Exposition Fifth Annual Exhibit*, September 1890, cat. 528<sup>8</sup>

1891

Possibly Berlin, Verein Berliner Künstler, 1 May–20 September 1891, *Internationale Kunst-Ausstellung*, cat. no. 2005

1954

City Art Museum of St. Louis, 23 October–6 December 1954, *Westward the Way*, cat. no. 89

Omaha, Neb., Joslyn Art Museum, 12 May–4 July 1954, *Life on the Prairie: The Artist's Record*, cat. with unnumbered checklist

1959

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist

1964

City Art Museum of St. Louis, 1 April–31 May 1964, *200 Years of American Painting*, cat. with no checklist

1966

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1972

Fort Worth, Tex., Amon Carter Museum of Western Art, 27 January–19 March 1972, Washington, D.C., Corcoran Gallery of Art, 2 April–14 May 1972, New Bedford, Mass., Whaling Museum, 28 May–5 July 1972, New York, Whitney Museum of American Art, 11 September–5 November 1972, Philadelphia, Pennsylvania Academy of the Fine Arts, 15 November 1972–3 January 1973, *Albert Bierstadt*, cat. no 86 (Fort Worth, Washington, D.C., New York, and Philadelphia venues only)

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1981

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2005

Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 55

2008

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## Related Works

*Last of the Buffalo*, 1888, oil on canvas, 60 × 96 in., signed lower right: A.Bierstadt, Whitney Gallery of Western Art, Buffalo Bill Historical Center, Cody, Wyo., 2.60<sup>11</sup>

*Sketch for Last of the Buffalo*, c. 1888, oil on board, 14.75 × 19 in., signed lower right center: ABierstadt, Whitney Gallery of Western Art, Buffalo Bill Historical Center, Cody, Wyo., 1.60<sup>12</sup>

*A Wild Stallion*, n.d., oil on board, 13 × 19 in., Whitney Gallery of Western Art, Buffalo Bill Historical Center, Cody, Wyo., 3.62

*Figure Study for the Last of the Buffalo*, c. 1888, oil on paper, 13 <sup>13</sup>/<sub>16</sub> × 19 <sup>1</sup>/<sub>4</sub> in. (35.1 × 48.9 cm), Corcoran Gallery of Art, Washington, D.C., 1994.16.<sup>13</sup>

*Figure Study for Last of the Buffalo*, c. 1888, oil on paper, 13 <sup>1</sup>/<sub>4</sub> × 19 <sup>5</sup>/<sub>32</sub> in. (33.66 × 48.66 cm), Corcoran Gallery of Art, Washington, D.C., 1994.16.2

*Horse Study for the Last of the Buffalo*, c. 1888, oil on paper, 13 <sup>7</sup>/<sub>8</sub> × 19 <sup>3</sup>/<sub>16</sub> in. (35.24 × 48.74 cm), Corcoran Gallery of Art, Washington, D.C., 1994.16.3

*Last of the Buffalo*, c. 1888, oil on canvas, 30 <sup>1</sup>/<sub>4</sub> × 44 <sup>1</sup>/<sub>4</sub> in., signed lower left Albert Bierstadt, Private Collection<sup>14</sup>

*Indians Hunting Buffalo*, c. 1888, oil on canvas, 24 <sup>3</sup>/<sub>4</sub> × 35 <sup>7</sup>/<sub>8</sub> in., Gift of Mr. and Mrs. John D. Rockefeller III to The Fine Arts Museums of San Francisco, 1979.7.11<sup>15</sup>

“The Last of the Buffalo,” photogravure, Copyright 1891 by Albert Bierstadt, 16 <sup>1</sup>/<sub>8</sub> × 27 <sup>1</sup>/<sub>4</sub> in., Corcoran Gallery of Art, Washington, D.C., 2002.9<sup>16</sup>

Sketchbook (Album), c. 1881, pencil in black bound book, 5 <sup>1</sup>/<sub>2</sub> × 7 <sup>1</sup>/<sub>2</sub> × 7 <sup>1</sup>/<sub>16</sub> in. (closed; about 17 in. open), Museum Purchase with a grant from The Lucelia Foundation and funds given by Anne Barnett Hazel in honor of John Tilghman Hazel, Jr., Corcoran Gallery of Art, Washington, D.C., 2003.02.01

Sketchbook (Autographs), c. 1881, pencil in red bound book, 4 <sup>15</sup>/<sub>16</sub> × 7 <sup>11</sup>/<sub>16</sub> × <sup>7</sup>/<sub>16</sub> in. (closed; about 15 in. open), Museum Purchase with a grant from The Lucelia Foundation and funds given by Anne Barnett Hazel in honor of John Tilghman Hazel, Jr., Corcoran Gallery of Art, Washington, D.C., 2003.02.02

## Notes

**1.** Date changed from c. 1889 to 1888 based on painting’s exhibition at Union League Club, N.Y., January 1889. See Dorothy Moss, Assistant Curator of American Art to Registrar, memorandum, 22 March 2000, CGA Curatorial Files.

**2.** Pictures in the sale were from the estate of the artist’s brother, Edward Bierstadt (1907). See *Catalogue, Art Property Collected by the Late Mrs. A. G. Hunt and Important Works in Oil Belonging to the Estate of the Late Edward Bierstadt, N.A.*,

**3.** American Art Association Records list the painting as having been sold to D.P. Read for \$1,100. American Art Association Records, 1853–1924, Archives of American Art, Washington, D.C., reel 4478, frame 724. A subsequent published record of sale lists the buyer as D. G. Reid, probably “tin plate king” Daniel Gray Reid (1858–1925). *American Art Annual, 1909–1910* 7 (1910): 18.

**4.** Mary Bierstadt to Board of Directors, Corcoran Gallery of Art, 10 February 1909, Office of the Director/Correspondence, Frederick B. McGuire Records, 1908–1915, CGA Archives.

**5.** Dates for exhibition given in “The Fine Arts,” *Boston Evening Transcript*, 31 January 1889, 6.

**6.** L.K. “French Talk of the Time,” *New York Times*, 1 October 1889, 9.

**7.** “Register of Works of Art Received on Exhibition at the Corcoran Gallery of Art, 1874–1915,” CGA Archives.

**8.** H. Jay Smith, *Catalogue of Works of Art: in the Art Galleries of the Minneapolis Industrial Exposition, Fifth Annual Exhibit: Consisting of Paintings from Leading American and European Artists, Water Colors, Pastels, Etchings, Marbles and Museum of Antiquities* (Minneapolis: Swinburne Print Co., 1890). Catalogue does not provide exhibition dates. *Minneapolis Tribune* (17 Sep-

tember 1890) states that the exhibition is “currently on view.”

**9.** Photocopy, CGA Curatorial Files, courtesy of Kevin Murphy. On Stedman’s involvement, see also Montezuma [Montague Marks], *Art Amateur* 20, no. 5 (April 1889): 99, and “Outlook in Art” *Christian Union* 45, no. 5 (30 January 1892): 219.

**10.** Pamphlet reprints all but the last four paragraphs of Carleton’s article in *World*, 10 March 1889. Copy of pamphlet in “Scrapbook,” 7 March 1886–19 May 1888, 25, CGA Archives. Bierstadt enclosed this pamphlet and the Stedman pamphlet in his letter to Francis S. Barbarin, 23 May 1890, Office of the Director, MacLeod, Barbarin and McGuire Correspondence 1869–1908, CGA Archives.

**11.** Gordon Hendricks, *Albert Bierstadt: Painter of the American West* (New York: Harrison House, 1988), CL–254 (illus.).

**12.** Paul Fees and Sarah E. Boehme, *Frontier America* (Cody, Wyo.: Buffalo Bill Historical Center, 1988), 40 (color illus.).

**13.** The three Corcoran Gallery of Art sketches are illustrated in *American Paintings, Drawings, and Sculpture* (auction cat. Sotheby’s, New York, 17 March 1994), lot 1.

**14.** Gerald Carr, *Bierstadt’s West* (exh. cat. Gerald Peters Gallery, Santa Fe, N. Mex, 1997), plate 30 (color illus.), n.p.

**15.** Reproduced in color in Marc Simpson with the assistance of Patricia Junker, *The Rockefeller Collection of American Art at the Fine Arts Museums of San Francisco* (San Francisco: The Fine Arts Museums of San Francisco in association with Harry N. Abrams, Inc., 1994), 237.

**16.** Helena E. Wright, “Checklist of Nineteenth-Century Prints After Paintings by Albert Bierstadt,” Ferber and Anderson, *Art and Enterprise*, 286, 286 (illus.). According to Wright, “There are two paintings of the *Last of the Buffalo*, but the photogravure was taken from the picture now in the Corcoran Gallery of Art,” 288, n. 38.

George Inness (Newburgh, N.Y., 1825–Bridge of Allan, Scotland, 1894)

### *Sunset in the Woods*, 1891

Oil on canvas, 48<sup>3</sup>/<sub>8</sub> × 72<sup>3</sup>/<sub>8</sub> in. (122.2 × 183.2 cm)  
Museum Purchase, Gallery Fund, 91.10

## Technical Notes

### EXAMINER

Lance Mayer, November 21, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower left in black paint “G. Inness 1891”. The signature is in excellent condition. It was applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

According to Robert Scott Wiles, in the 1930s–40s L. J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive. In 1971 Wiles removed Kohlmer’s lining, relined the painting using a wax-resin adhesive, mounted it on a replacement stretcher, removed the varnish, and applied a new surface coating. The frame was treated in 1989 by R. Wayne Reynolds. Overpaint and metal leaf overgilding were removed, parts of the frame were re-gilded and re-patinated, and a new liner was made. (Dare Hartwell)

### SUPPORT

The support is plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a cream-colored, medium-thick ground. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The paint varies greatly in thickness and handling from one area to another. Many parts of the tree trunks are painted with thick dabs and convoluted strokes of opaque paint; some of the texture is so pronounced that palette scrapings may have been incorporated. Other areas consist of very thin glazes, often applied in multiple layers.

Inness was famous for his complicated process of painting, and in fact the artist said that this painting was done over a period of seven years. Inness’s son described his father’s method of applying opaque paint, then glazing over it, sometimes applying opaque color into his glaze while it was still wet, and then repeating the process again and again over a period of many days. (George Inness Jr., *Life, Art, and Letters of George Inness* [New York: The Century Co., 1917], 233, 237–38, 252–54.) One can see evidence of this process in the painting’s richly varied surface and in its unusual combination of painting wet-into-wet and dragging paint over previously dried layers. Additional evidence of the painting’s complicated evolution is the varied pattern of traction crackle over its surface; crackle like this is generally thought to be the result of applying multiple layers of paint over incompletely dried underlayers.

In light of the questions that surround many of Inness’s late paintings—about whether they are finished, or whether they may have been altered by a later hand—the state of this painting, acquired by the Corcoran in the year that it was completed, is unusually well documented.

### ARTIST’S CHANGES

The painting evolved over a period of years, so there are probably many changes; however, the only noticeable ones at this point are two dark, horizontal bands of paint near the center of the left edge that were painted out in the final design.

### SURFACE COATING

The surface coating is a combination of natural and synthetic resin varnishes applied in 1973. Ultraviolet light also shows broad, horizontal, drippy stripes of natural resin which may possibly be an early varnish (or thin glazes?) under the modern varnish.

### FRAME

The late nineteenth-century frame has wood molding with elaborate cast composition floral decoration. Most of decoration is oil-gilded, but there are highlights in burnished water-gilding, primarily on the corner straps and the moldings between the elaborate ornament. The frame is almost certainly original, particularly given that the painting was purchased from the artist the year it was completed.

## Provenance

Collection of the Artist, Montclair, N.J., 1891;

Purchased through Thomas B. Clarke by the Corcoran Gallery of Art, Washington, D.C., 28 July 1891.<sup>1</sup>

## Exhibitions

1964

Washington, D.C., Corcoran Gallery of Art, 22 June–9 September

1964, *The Romantic Century*, no cat.<sup>2</sup>

1966

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

1983

Yonkers, N.Y., Hudson River Museum, 30 October 1983–8 January

1984, *The Book of Nature: American Painters and the Natural Sublime*, unnumbered cat.

1985

New York, Metropolitan Museum of Art, 1 April–9 June 1985; Cleveland Museum of Art, 14 August–6 October 1985; Minneapolis Institute of Arts, 4 November 1985–12 January 1986; Los Angeles County Museum of Art, 20 February–11 May 1986; Washington, D.C., National Gallery of Art, 22 June–7 September 1986, *George Inness Retrospective*, cat. no. 54

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May



2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 57

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1905

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1913

*Art and Progress* 4, no. 11 (September 1913): 1085, 1086 (frontispiece)

1914

William Tindall, *Standard History of the City of Washington from a Study of the Original Sources* (Knoxville, Tenn.: H. W. Crew, 1914), 485

1915

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1917

Lorinda Munson Bryant, *American Pictures and their Painters* (New York: John Lane Company, 1917), 48, facing 48 (fig. 18), 49

1926

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1927

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1931

Eugene Neuhaus, *The History and Ideals of American Art* (Palo Alto, Calif.: Stanford University Press, 1931), facing 97 (illus.)

1936

Leila Mechlin, “Landscape Genius: George Inness, Represented in Capital, an American Master Who Pictured the Relation of Nature to Man,” *Washington Star*, 25 July 1936, sec. B, 3

1939

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1968

Charles W. Millard, “Some Thoughts on American Painting,” *Hudson Review* 20 (Spring 1967–Winter 1968): 269, 272 (illus.)

1969

David W. Scott, “American Landscape: A Changing Frontier,” *Living Wilderness* 33, no. 38 (Winter 1969): 12 (illus.)

1971

Nicolai Cikovsky Jr., *George Inness* (New York: Prager Publishers, 1971), 55–57, n.p. (fig. 80)

1975

Peter Bermingham, *American Art in the Barbizon Mood* (exh. cat. National Collection of Fine Arts; Smithsonian Institution Press, Washington, D.C., 1975), 67, 67 (illus.)

1977

Nicolai Cikovsky Jr., *The Life and Work of George Inness* (New York: Garland, 1977), 154–55

1983

William Zimmer, “Landscapes That Display the Many Varieties of ‘Sublime’ [exh. review],” *New York Times*, 18 December 1983, sec. A, 1

Peter Langlykke and Francis Murphy, *The Book of Nature: American Painters and the Natural Sublime* (exh. cat. Hudson River Museum, Yonkers, N.Y., 1983), 47 (illus.)

1984

“*Sunset in the Woods* [cat. entry],” in *American Painting; the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 28 (illus.), 29

1985

Nicolai Cikovsky Jr., and Michael Quick, *George Inness* (exh. cat. Los Angeles County Museum of Art, 1985): Quick, “The Late Style in Context,” 53–54; Cikovsky, “*Sunset in the Woods* [cat. entry],” 184, 185 (color illus.)

1986

Benjamin Forgey, “The Landscapes of a Loner Go on View at the National Gallery of Art [exh. review],” *Washington Post*, 22 June 1986, sec. H, 1

1993

Hank Burchard, “Folk Art ‘Visiones’ Glow—in the Distance [exh. review],” *Washington Post*, 20 August 1993, sec. N, 55

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1996

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2000

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2002

Sarah Cash, “*Sunset in the Woods*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 124, 125 (color illus.)

Eleanor Heartney, “Nature/03,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 122

2005

David Bjelajac, *American Art: A Cultural History*, 2nd ed. (Upper Saddle River, N.J.: Pearson Prentice Hall, 2005), 284, 284 (color illus.), 285

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2007

Lennie Bennett, “The Coming of Age of American Art [exh. review],” *St. Petersburg Times*, 18 February 2007, 9L

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Michael Quick, “*Sunset in the Woods* [cat. entry],” in *George Inness: A Catalogue Raisonné* (Piscataway, N.J.: Rutgers University Press, 2007), vol. 2, 302–04, 303 (illus.), n.p. (color illus.)

Michael Quick, “*The Beeches* [cat. entry],” in *George Inness: A Catalogue Raisonné* (Piscataway, N.J.: Rutgers University Press, 2007), vol. 2, 441

2011

Paul Staiti, “*Sunset in the Woods* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 33, 174–75 (color illus.)

## Related Works

None.

## Notes

**1.** See MacLeod, et al., *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives. Thomas B. Clarke acted as agent for this sale. For correspondence between Clarke and the CGA regarding the purchase, see 5 June; 15, 21, 27 July; and 3 August 1891, Office of the Director, MacLeod, Barbarin and McGuire Correspondence 1869–1908, CGA Archives.

**2.** Exhibition cited in *Annual Report of the One Hundred and Fifth Year, Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6.

Theodore Robinson (Irasburg, Vt., 1852–New York City, 1896)

### *The Valley of the Seine, from the Hills of Giverny, 1892*<sup>2</sup>

Oil on canvas, 25<sup>15</sup>/<sub>16</sub> × 32<sup>7</sup>/<sub>8</sub> in. (65.9 × 81.6 cm), Image size: 25<sup>9</sup>/<sub>16</sub> × 31<sup>7</sup>/<sub>8</sub> in. (64.9 × 81.1 cm)  
Museum Purchase, Gallery Fund, 00.5

## Technical Notes

### EXAMINER

Gay Myers, August 30, 2005

### SIGNATURES AND INSCRIPTIONS

None.

### LABELS

There are two labels on the reverse of the frame:

1) Top right, small handwritten white label “BMA receipt/6826.2”

2) Lower left, printed label with typewritten information specific to the painting: “CORCORAN GALLERY OF ART” (vertical); (horizontal) “Exhibition: Conservation in the Museum/Dates: Sept. 15 – Oct. 22, 197-/Artist: Theodore Robinson/Title: Valley of the Seine from Giverny/Catalogue No.: Heights/Lender.” (Dare Hartwell)

### MAJOR TREATMENT HISTORY

In 1939 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive. Yellowed varnish was noted in the 1940s, and the painting was cleaned and varnished by Harold Cross in 1949. In 1959 Russell Quandt again cleaned and varnished the painting. In 1971 Robert Scott Wiles removed Kohlmer’s glue lining, relined the painting using a wax-resin adhesive, and mounted it on a replacement stretcher; he also removed the previous varnish and applied new surface coatings. In 2007 the 1971 surface coatings were removed by Meredith Shuba, Conservation Intern, who also carried out minor retouching. (Additional notes by Dare Hartwell.)

### SUPPORT

The painting was executed on a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

The fabric has a smooth, ivory-colored ground layer of moderate thickness that allows the fabric texture to remain visible. Based on appearance, the ground is probably commercially applied, but, since the tacking margins are missing, it is not possible to be more definite.

### PAINT

The artist used a stiff oil paint that he applied rapidly, with textured strokes and thick daubs. The paint is opaque, even in the darkest passages, and no glazes were used. He first sketched in his design with a few quick strokes and then built up the composition with a fully loaded brush, working wet-into-wet. While the paint application is generally thick, there are scattered passages where the paint was more thinly applied and where the light-colored ground was left

exposed. The variations in texture and the unpainted ground provide a liveliness of surface and an underlying brightness to the painting. After the previously applied paint had dried the artist appears to have added a few final strokes to complete the painting.

The painting is in excellent condition. Very little crackle has developed and there are only very minor flake losses. The painting does not appear to have suffered from cleaning, although some of the highest points of paint texture may have been flattened during lining.

### ARTIST’S CHANGES

No artist changes to the design were noted.

### SURFACE COATING

The surface is unvarnished. Varnish on an Impressionist painting, especially one by an artist who was a friend and follower of Monet, is now considered inappropriate. (Additional notes by Dare Hartwell.)

### FRAME

The painting is framed in an ornate French-style frame of the late nineteenth or early twentieth century that is an interpretation of earlier French frames. There is ornate floral composition ornament in the corners and midpoints of the frame and the surface has dull orange-gold metal gilding with a dark toning layer.

The frame has a wide liner with a patina that does not match the frame. It is possible that the present liner is a replacement, but it also might suggest that the frame was adapted to fit the painting and that, while the frame might be the right period, it may not be original to the painting. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist;

(American Art Galleries, New York, 1898);<sup>3</sup>

Purchased by William T. Evans, New York, 24 March 1898;<sup>4</sup>

(American Art Galleries, New York, 1900);<sup>5</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 6 February 1900.<sup>6</sup>

## Exhibitions

1898

New York, American Art Galleries, 21–24 March 1898, *Oil Paintings and Studies by the Late Theodore Robinson*, cat. no. 39

1900

New York, American Art Galleries, 24–31 January 1900, *American Paintings Belonging to William T. Evans*, cat. no. 250

1951

Washington, D.C., Howard University, 1 May–18 June 1951, *American Landscape Paintings from Kensett to the Present*, no cat.<sup>7</sup>

1954

Washington, D.C., The White House, 8 December 1954–8 April 1959, extended loan<sup>8</sup>



1961
Norfolk, Va., Norfolk Museum of Arts and Sciences, 3 March–5 April 1961, *American Landscape Painters 1800–1960*, no. 28
1971
Houston, Meredith Long and Co., 26 March–9 April 1971, *Americans at Home and Abroad, 1870–1920*, cat. no. 29

1972
Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist<sup>9</sup>
1973
Baltimore Museum of Art, 1 May–10 June 1973; Columbus, Ohio, Columbus Gallery of Fine Arts, 12 July–26 August 1973; Worcester, Mass., Worcester Art Museum, 19 September–28 October 1973; Omaha, Neb., Joslyn Art Museum, 19 November–23 December 1973; Utica, N.Y., Munson-Williams-Proctor Institute, 20 January–24 February 1974, *Theodore Robinson, 1852–1896*, cat. no. 43

1980
Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 34

1982
Paris, Musée du Petit Palais, 31 March–30 May 1982; Staatlich Museen zu Berlin, National Galerie, 15 June–25 July 1982; Vienna, Museum moderner Kunst, 15 August–25 September 1982; Bucharest, Art Museum of the Socialist Republic of Romania, 24 October–4 December 1982; Sofia, Bulgaria, National Gallery of Art, 15 December 1982–31 January 1983, *Impressionistes Américains*, cat. no. 55

1987
Moscow, State Tretyakov Museum, 16 November 1987–6 January 1988; Leningrad, State Russian Museum, 22 January–13 March 1988; Minsk, Russia, Minsk State Museum of Belorussia, 30 March–13 May 1988; Kiev, Russia, Kiev National Museum of Western and Oriental Art, 2 June–10 July 1988, *Novye Gorizonty: Amerikanska i a zhivopis' 1840–1910*, cat. no. 42

1990
Köln, Germany, Wallraf-Richartz Museum, 6 April–1 July 1990; Kunsthaus Zürich, 3 August–21 October 1990, *Landschaft im Licht: Impressionistische Malerei in Europa und Nordamerika, 1860–1910*, cat. no. 158
1992
Giverny, France, Musée Américain, 1 June–1 November 1992, *Lasting Impressions: American Painters in France, 1865–1915*, cat. no. 8

1993
Paris, France, Ambassador’s Residence, 22 January 1993–2 July 1997 (long-term loan to Art in Embassies Program)<sup>10</sup>
1999
North Bethesda, Md., Strathmore Hall Arts Center, 11 September–8 November 1999, *American Impressionism: Selections from the Corcoran Gallery of Art*, unnumbered checklist

2003
Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist
2004
Baltimore Museum of Art, 17 October 2004–9 January 2005; Phoenix Art Museum, 6 February–8 May 2005; Hartford, Conn., Wadsworth Atheneum Museum of Art, 4 June–4 September 2005, *In Monet’s Light: Theodore Robinson at Giverny*, cat. no. 57

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 58

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1893
Theodore Robinson, 4, 23 January; 7 February; 25 May; 5 June; 6 September 1893 diary entries, Theodore Robinson Diaries 1892–1896, vol. 2, 5 February 1893–9 June 1894 (as *Valley of the Seine* or *Vue de Vernon*), The Frick Collection/Frick Art Reference Library Archives

1894
Theodore Robinson, 21 October, 1894 diary entries, Theodore Robinson Diaries 1892–1896, vol. 3, 12 June 1894–3 October 1895 (mentions series), The Frick Collection/Frick Art Reference Library Archives

Theodore Robinson to Claude Monet, Brielle, N.J., 25 October 1894, transcribed in Sona Johnston and Paul Tucker, *In Monet’s Light: Theodore Robinson at Giverny* (exh. cat. Baltimore Museum of Art, 2004), 207

1895
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1898
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1905
James Henry Moser, “Some Great Landscapes at the Corcoran Gallery,” *Washington Post*, 4 March 1905, sec. I, 8

1909
“Art Works on View: Corcoran Gallery Reopens Two Weeks Ahead of Time,” *Washington Post*, 16 September 1909, 11

1912
Helen Weston Henderson, *Art Treasures of Washington* (Boston: L.C. Page & Co., 1912), 150

1928
Rilla Jackman, *American Arts* (New York: Rand McNally and Co., 1928), plate LXX
1946
John I. H. Baur, *Theodore Robinson 1852–1896* (exh. cat. Brooklyn Museum, 1946), 34, 79

1947
Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 14, 58

1951
Jane Watson Crane, “Show ‘Memorial’ to Frances Daly [exh. review],” *Washington Post*, 20 May 1951, sec. L, 5

1960
Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (New Haven: Yale University Press, 1960), 190–91

1965
Mary Frances Williams, *Catalogue of the Collection of American Painting at*

*Randolph-Macon Woman’s College* (Lynchburg, Va.: Randolph-Macon Woman’s College, 1965), 79

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1971
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1973
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Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 6, 6 (illus.)

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William H. Gerdts, *American Impressionism* (exh. cat. Henry Art Gallery, Seattle, University of Washington, 1980), 54

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1984
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1987
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1990
Amy Fine Collins, *American Impressionism* (New York: Gallery Books, 1990), 132, 132 (color illus.)

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William Gerdts, *Lasting Impressions: American Painters in France 1865–1915* (Chicago: Terra Foundation for the Arts): D. Scott Atkinson, “Theodore Robinson 1852–1896,” 139, 141 (color illus.)

1994
Barbara H. Weinberg et al., *American Impressionism and Realism: The Painting of Modern Life 1885–1915* (exh. cat. Metropolitan Museum of Art, New York, 1994), 57, 57 (color illus.)

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Rosalie Gomes, *Impressions of Giverny: A Painter’s Paradise 1883–1914* (Rohnert Park, Calif.: Pomegranate Art Books, 1995) 53, facing 53 (color illus.), 55

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*Addison Gallery of American Art: 65 Years, a Selective Catalogue* (Andover, Mass.: Addison Gallery of American Art, 1996), 457

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*Theodore Robinson* (exh. cat. Owen Gallery, New York, 2000), 96
2002

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2003
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“On View: The Impressionist Tradition in America,” *Corcoran Views* (Fall 2003): 9, 10 (color illus.)

2004
[Sarah Cash], *American Impressionism* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2004), cover (color illus.), n.p. (color illus.)
Sona Johnston, “The Diary of Theodore Robinson, an American Impressionist,” *Antiques* 166, no. 5 (November 2004): 131–32, 137 n. 5

Sona Johnston and Paul Tucker, *In Monet’s Light: Theodore Robinson at Giverny* (exh. cat. Baltimore Museum of Art, 2004): Johnston, “Theodore Robinson and Claude Monet,” 62, 70; Johnston, “*The Layette* [cat. entry],” 154; Johnston, “Valley of the Seine from Giverny Heights [cat. entry],” 172, 173 (color illus.); “Chronology of the Artist’s Life,” 183
2011

Susan G. Larkin, “*The Valley of the Seine, from the Hills of Giverny* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 33, 176–77 (color illus.)

### Related Works

*Valley of the Seine*, 1892, oil on canvas, 25 ¾ × 32 ⅞ in., Addison Gallery of American Art, Phillips Academy, Andover, Mass.<sup>11</sup>

*Valley of the Seine*, c. 1892, oil on canvas, 26 × 32 in., Maier Museum of Art, Randolph College, Lynchburg, Va.<sup>12</sup>

*Etude pour “Vallée de la Seine vue des hauteurs de Giverny,”* 1892, oil on canvas, 22 ⅞ × 28 ⅞ in., Terra Foundation for American Art, Daniel J. Terra Collection.

*Valley of the Seine*, c. 1892, oil on canvas, 18 ⅛ × 21 ¾ in., unlocated.

## Notes

- The title was changed from *Valley of the Seine from Giverny Heights* to *The Valley of the Seine, from the Hills of Giverny* in accordance with American Paintings Catalogue Policy, which restores titles to those under which a painting was first exhibited or published. See Kerry Roeder, CGA Research Fellow, to Registrar, memorandum, 24 February 2006, CGA Curatorial Files.
- For justification of date, see Diana Kaw, American Art Intern, “Justification for the 1892 Date Assignment to Theodore Robinson’s *The Valley of the Seine, from the Hills of Giverny*, acc. number 00.5,” 2 January 2008, CGA Curatorial Files.
- Catalogue of American Paintings Belonging to William T. Evans* (1900).
- Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- See Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1874–1952, CGA Archives.
- Office of the Director/Correspondence, Hermann W. Williams Records 1946–1968, CGA Archives.
- Unpublished checklist, Curatorial Records, Exhibition Files, 10 August–20 October 1972, CGA Archives.
- Loan Receipt, CGA Curatorial Files.
- Illustrated in Johnston and Tucker, *In Monet’s Light: Theodore Robinson at Giverny* (2004), 174.
- Illustrated in Johnston and Tucker, *In Monet’s Light: Theodore Robinson at Giverny* (2004), 175.

Edwin Austin Abbey (Philadelphia, 1852–London, 1911)

## “Who Is Sylvia? What Is She, That All the Swains Commend Her?”<sup>1</sup>

1896–99; reworked 1900

Oil on canvas, 48 × 48 in. (122 × 122 cm)

William A. Clark Collection, 26.1

### Technical Notes

#### EXAMINER

Dare Myers Hartwell, April 20, 2009

#### SIGNATURES AND INSCRIPTIONS

Signed lower right “E. A. Abbey 1899/1900”. The signature is in dark gray paint overlaid with a darker glaze that is substantially abraded. It was applied to dried paint and is the same palette as the painting.

An inscription on the reverse is transcribed in the 1977 treatment report as follows: “Edwin A. Abbey/‘Who is Sylvia? What is she?/That all our swains/commend her’”. There is no photograph of the inscription and it is now covered by the lining fabric.

#### LABELS

There are three labels on the reverse of frame at top rear right:

- 1) White tape inscribed in black script “Abbey/Clark Cat. No. 8”
- 2) White tape inscribed in red script “2001”
- 3) Printed exhibition label with specific information written in black ink, discolored and torn: “INTERNATIONAL -XPOSITION OF ART AND/HISTORY AT -OME, 1911/TO BE DETACHED AND FIXED ON BACK OF WORK/TITLE “Sylvia”/ARTIST Edwin A. Abbey/ADDRESS Fairford Gloucestershire [illegible]/RETURN ADDRESS Corcoran Gallery of Art/[torn] Prop of Sen W [torn]”. This label apparently refers to the Rome exhibition of 1911 (see Exhibitions).

#### MAJOR TREATMENT HISTORY

In 1933 there is a notation of “new stretcher, relined, cleaned, varnished, sealed” by L.J. Kohlmer. In 1947 the condition is noted as sound with a skinned signature and abrasion on the lower left. In 1977 Robert Scott Wiles removed the lining fabric and glue; attached a new auxiliary fabric to the reverse of the canvas using a wax-resin adhesive; mounted it on a new stretcher; removed the old discolored varnish; applied a new layer of varnish; and retouched losses and abrasion.

#### SUPPORT

The support is a medium weight twill fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

#### GROUND

There is a cream-colored ground of moderate thickness. It was probably commercially applied, given the lack of cusping and the fact that the ground covers the tacking margins. Abbey may have made broad outlines of forms with a dark, blackish paint on the ground, in a manner similar to the two preparatory sketches of Sylvia; traces of these lines remain visible in the foreground figures and the pedestal.

#### PAINT

Much of the paint, especially in the darks, is fluid and opaque, applied without visible brush marks. In the lighter foreground colors, however, the paint is more of a paste, the ridges of the brush remain visible, and a painterly surface texture, particularly in the white

clothing, is an important part of the artistic effect. Under the microscope finishing glazes are apparent throughout the darker areas.

In the background Abbey builds up his forms from a dark tone over which he adds lighter local colors in a somewhat broad, impressionistic manner, sometimes leaving areas of dark underlayer apparent to form recesses or folds in fabric, for example, in the costume of the man holding the dog. For the Kazak carpet (as well as the leg of the man with the fan), Abbey laid in a thin reddish-brown undertone over which he added the green background carpet color and details of the pattern in a fairly schematic manner. The gold pattern in the brocade on the man holding the fan is also somewhat schematic and is painted over the red layers. Only Sylvia’s jewelry is moderately detailed with a bit of low impasto.

In the white clothing the transition between dark and light can be somewhat abrupt, in keeping with a painterly technique in which light brushstrokes are set off against a darker background. Moreover, folds and recesses sometimes appear to have been formed by leaving a darker underlayer, which may be part of a broadly painted drawing, partially visible. The paint in Sylvia’s face, however, is more carefully blended.

Abbey is documented as working on the painting intermittently for four years. In 1899 he exhibited it at the Royal Academy in London and this date appears with the signature on the painting. However, according to E. V. Lucas, after the Academy exhibition closed he “scraped out the head of ‘Silvia’ altogether, repainting this from another model” (Lucas, *Edwin Austin Abbey*, 345). This would account for the year 1900 being added below 1899.

Because Abbey worked on the painting for such a long time, it is difficult to determine the sequence in which he built up the composition. Generally speaking, the paint in the upper two-thirds of the background composition appears thicker than in the lower section and it has wrinkled like an orange peel. Below in the carpet and legs of the men on the left there is less wrinkling and the canvas weave remains visible, suggesting that this area may not have received the reworking found in the upper section. The actual Kazak carpet clearly was in Abbey’s studio and, unlike the rest of the painting, he may have been satisfied with his rendering of it early on.

Abbey continued to make adjustments to the figure of Sylvia after the rest of the painting was completed. Small glimpses of earlier paint layers are visible in many areas and the paint on Sylvia’s gown is thick with visible brush marks unrelated to the surface design. Some wrinkling is also apparent although not as pronounced as in the background. By contrast, Sylvia’s face and neck are relatively without texture except for the faintest amount of canvas weave that is visible on her cheeks and chin (and this may not have been apparent before lining). It seems likely that the smoothness of her face and neck is the result of the scraping and repainting that Abbey did in 1900. If the initial face had exhibited the same orange-peel effect found in the surrounding background this could have been quite disfiguring, especially for a woman intended to be a paragon of beauty, and this might account for the scraping and repainting either in part or entirely.



In the x-radiograph Sylvia’s head does not show any earlier features but this is to be expected since this area was clearly scraped down. However, both her face and neck are about ¼ inch wider than the present face and neck, putting them closer to the woman (women?) in the two studies who presumably was the model for the first face. Additionally, in the x-radiograph Sylvia’s skirt is not lifted, there is a train on the proper left side, and, like in the studies, her arms appear to be crossed over her chest. Henry Blackburn’s description of the painting at the Royal Academy in 1899 describes Sylvia as “clasping her hands across her breast” so clearly this is the state in which the painting was first exhibited (*The Academy Notes* 1899, Library of the Courtauld Institute of Art).

A red lake pigment that fluoresces orange under ultraviolet light is found on Sylvia’s lips, face, and red sleeves; the knuckles, lips, and cheeks of the man leaning on the pedestal; and the pink tie on the scroll in the right hand of the man holding the dog at Sylvia’s proper right, but not in any of the other areas of red. Since the fluo-

rescing red pigment is on Sylvia’s face, it is tempting to speculate that these other areas were also touched up by Abbey in 1900.

Although the overall appearance of the paint is satisfactory, upon close inspection it is clear that there has been a good deal of abrasion, particularly in the lower section. The wrinkling in the paint is also somewhat disfiguring and there is shrinkage crackle as well.

#### ARTIST’S CHANGES

In addition to Sylvia’s face, arms, and dress, there are numerous other compositional changes visible on the surface and it is likely that Abbey made other changes that remain undetected, given the length of time that he worked on the painting and his propensity for scraping out areas that displeased him. Among the visible changes are numerous adjustments to shapes and outlines as well as underlying brushstrokes unrelated to the surface design. The white cuffs on the man at the right were added after the costume had

been painted and there is a black layer under his white stocking, possibly indicating a costume change. Finally, an early description of the painting by Mrs. Abbey mentions a third musician behind Sylvia. This figure is not visible in the x-radiograph but this may be due to the pigments used in this dark background area (Lucas, *Edwin Austin Abbey*, 345).

**SURFACE COATING**
The surface coating is a synthetic resin that is clear with a somewhat matte surface appearance. Under the surface coating there is the residue of an old, natural resin varnish in the darker colors.

**FRAME**
The frame is wood with composition ornament. The molding is wide and features a series of bands arranged in steps that increase in width as they move upward toward the running laurel-leaf motif at the outer edge. Within the bands, decorative motifs alternate with flat strips that have a melting basket-weave pattern in varying degrees of distinctness. This pattern appears on the sides of the frame as well. Each decorative band contains a different motif, ranging from, on the outside, a variation on lamb’s tongue, scrolls, egg and dart, ribbon rod, and plain beads. The highlights are burnished and the frame is toned overall with a brown glaze. It is likely that the frame is American and was selected by Abbey.

### Provenance

Collection of the Artist;

Purchased by William A. Clark, 1901;<sup>2</sup>

By bequest to the Corcoran Gallery of Art.

### Exhibitions

1899
London, Royal Academy of Arts, 1 May 1899–7 August 1899, *One Hundred and Thirty-first Annual Exhibition*, cat. no. 255
1902
New York, American Fine Arts Building, 29 March–4 May 1902, *Twenty-fourth Exhibition of the Society of America*
1903
Philadelphia, Pennsylvania Academy of the Fine Arts, 19 January–28 February 1903, *Seventy-second Annual Exhibition*, cat. no. 18
1906
New York, National Academy of Design, 22 December 1906–19 January 1907, *Winter Exhibition*, cat. no. 76
1907
Washington, D.C., Corcoran Gallery of Art, 7 February–9 March 1907, *First Annual Exhibition of Oil Paintings by Contemporary American Artists*, cat. no. 30
Pittsburgh, Carnegie Institute, 11 April–13 June 1907, *Eleventh Annual Exhibition*, cat. no. 2
Chicago, The Art Institute of Chicago, 22 October–1 December 1907, *Twentieth Annual Exhibition of Oil Paintings and Sculpture by American Artists*, cat. no. 1
1911
Rome, March 1911, Pavilion of the United States of America, *Roman Art Exhibition*, cat. no. 99
1964
Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1964, *The Romantic Century*, no cat.<sup>3</sup>
1970
Chevy Chase, Md., Chevy Chase Club, 27 May–9 July 1970 (long-term loan)<sup>4</sup>
1978
Washington, D.C., Corcoran Gallery of Art, 26 April–16 July 1978, *The William A. Clark Collection*, unnumbered cat.<sup>5</sup>

1983
Washington, D.C., Corcoran Gallery of Art, 4 June–28 August 1983, *Sargent’s Contemporaries*, checklist no. 1
1989
Billings, Mont., Yellowstone Art Center, 6 May–30 July 1989; Helena, Montana Historical Society, 15 August–7 October 1989, *The William A. Clark Collection: Treasures of a Copper King*, unnumbered cat.
1994
New York, Miriam and Ira D. Wallach Art Gallery, Columbia University, 12 April–4 June 1994; Washington, D.C., Folger Shakespeare Library, 20 June–19 September 1994; Provo, Utah, Museum of Art, Brigham Young University, 12 November 1994–31 January 1995, *Unfaded Pageant: Edwin Austin Abbey’s Shakespearean Subjects*, cat. 42
2001
Washington, D.C., Corcoran Gallery of Art, 3 November 2001–4 February 2002, *Antiquities to Impressionism: The William A. Clark Collection*, catalogue, no checklist
2007
Chadds Ford, Pa., Brandywine River Museum, 17–20 March 2007, *Howard Pyle and the American Renaissance*, no cat.

### References

1899
“The Royal Academy: First Article [exh. review],” *London Times*, 29 April 1899, 14
“The Art of 1899. Part I. Some London Exhibitions,” *Studio* 16, no. 74 (May 1899): 221–22
“The Royal Academy of 1899,” *Art Journal* 61 (June1899): 161–84
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Henri Frantz, “Les Salons anglais en 1899,” *Gazette des Beaux-Arts* 22 (1 October 1899): 343–52
1902
“The Year’s Best Show in Art [exh. review],” *New York Times*, 29 March 1902, 9
1906
“Winter Academy Exhibition [exh. review],” *American Art News* 5, no. 10 (22 December 1906): 4
The Gilder, “Palette and Brush: The Winter Exhibition of the National Academy of Design [exh. review],” *Town Topics*, 27 December 1906, 13
“Art Exhibitions [exh. review],” *New York Daily Tribune*, 29 December 1906, 7

1907
“National Academy of Design (Third Notice) [exh. review],” *Art Bulletin*, 5 January 1907, 161
D.C.P., “The National Academy of Design [exh. review],” *Collector and Art Critic*, January 1907, 90 (illus.), 100
Leila Mechlin, “Corcoran Exhibition, Washington [exh. review],” *American Art News* 5, no. 17 (9 February 1907): 4
L.M., “Washington Calendar [exh. review],” *Art Bulletin* 6, no. 15 (9 February 1907): 240
“Paintings in Washington [exh. review],” *Springfield Republican*, 10 February 1907, 4
James B. Townsend, “Corcoran Exhibition, Washington (second notice) [exh. review],” *American Art News* 5, no. 18 (16 February 1907): n.p. [4]
David Lloyd, “The Corcoran Exhibition: American Section [exh. review],” *International Studio* 31, no. 121 (March 1907): vii
*Eleventh Annual Exhibition* (exh. cat. Carnegie Institute, Pittsburgh, 1907), n.p. (cat. no. 2, illus.)
1908
Homer Saint-Gaudens, “Edwin Austin Abbey, the Career of a Great American Artist,” *World’s Work* 16, no. 1 (May 1908): n.p. [10202], (illus.)

1911
“Italy is Absorbed in Jubilee Fetes [exh. review],” *New York Times*, 26 March 1911, sec. C, 2
William Howe Downes, “Abbey’s Art,” *Art and Progress* 2, no. 12 (October 1911): 348, 349 (illus.)
1921
E. V. Lucas, *Edwin Austin Abbey, Royal Academician: The Record of His Life and Work* (London: Methuen and Co., 1921), vol. 2, 281, 305–06, 308, 345
1925
Dana H. Carroll, *Catalogue of Objects of Fine Arts and Other Properties at the Home of William Andrews Clark, 962 Fifth Avenue* (1925, unpublished manuscript, CGA Archives), pt. I, 106
1927
Charles C. Glover, “Clark Collection and New Building Interest Whole Art World,” *Washington Star*, 11 December 1927, Magazine sec., n.p. (illus.)

1928
“Works of Art: Some of the Paintings in the Clark Wing of the Corcoran Art Gallery . . .” *Washington Post*, 11 March 1928, photogravure sec. (illus.)
Leila Mechlin, “Clark Collection on View Today: Interest of Washington Art Lovers Centers Around Corcoran Gallery,” *Washington Star*, 11 March 1928, sec. 2, 4
Dorothy Grafly, “Clark Collection in Washington and its History,” *Public Ledger*, 11 March 1928, Society/Arts sec., 10
Unidentified newspaper clipping, 18 March 1928, photogravure sec., (illus.)<sup>6</sup>
Leila Mechlin, “Clark Collection Open to Public,” *Art News* 26, no. 26 (31 March 1928): 3
William Henry Holmes, “Installation of the Clark Collection in the Corcoran Gallery of Art,” *Art and Archaeology* 25, no. 4 (April 1928): 167 (illus.), 173
Florence Seville Berryman, “A Patriot’s Gift to his Fellow Countrymen,” *Daughters of the American Revolution Magazine* 62, no. 5 (May 1928): 285 (illus.), 287
Royal Cortissoz, “Preface to Paintings,” in *Illustrated Handbook of the W.A. Clark Collection* (Washington, D.C.: Corcoran Gallery of Art, 1928), facing 19 (illus.), 33

1973
*Edwin Austin Abbey (1852–1911)* (exh. cat. Yale University Art Gallery, New Haven, 1973), 2, Kathleen Foster, “The Paintings of Edwin Austin Abbey,” 8, 8 (illus.)
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 8, 8 (illus.)
1989
*The William A. Clark Collection: Treasures of a Copper King* (exh. cat. Yellowstone Art Center, Billings, Mont., 1989), 17 (color illus.)
1990
Frances Spalding, *Dictionary of British Art: 20th Century Painters and Sculptors* (Woodbridge, Suffolk: Antique Collectors’ Club, 1990), 44 (illus.)
1993
Richard Studing, *Shakespeare in American Painting* (London and Toronto: Associated University Presses, 1993), 23, 44 (illus.)
1994
Sarah Booth Conroy, “The Folger’s Rich ‘Pageant’ [exh. review],” *Washington Post*, 12 July 1994, sec. E, 2
Lucy Oakley, *Unfaded Pageant: Edwin Austin Abbey’s Shakespearean*

*Subjects* (exh. cat. Miriam & Ira D. Wallach Art Gallery, Columbia University, New York, 1994), 50 (illus.), 51–52, 59, 97
1995
Lucy Alice Oakley, *Edwin Austin Abbey’s Shakespearean Paintings, Illustrations, and Custome Designs, 1888–1909* (Ph.D. diss., Columbia University, 1995), 95–97, 217 (illus.)

2000
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 132 (color illus.)
2001
Susan B. Matheson, *Art for Yale: A History of the Yale University Art Gallery* (New Haven: Yale University Art Gallery, 2001), 109
Laura Coyle and Dare Myers Hartwell, *Antiquities to Impressionism: The William A. Clark Collection, Corcoran Gallery of Art* (Washington, D.C. and London: Corcoran Gallery of Art with Scala Publishers, 2001): Dare Myers Hartwell, “Turning Copper into Gold: The William A. Clark Collection,” 21–22; Laura Coyle, “Edwin Austin Abbey [cat. entry],” 126–27, 126 (color illus.)
2011
Marc Simpson, ““Who Is Sylvia? What Is She, That All the Swains Commend Her?” [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 178–79 (color illus.)

### Related Works

*Proteus Meets Sylvia*—*from Two Gentlemen of Verona*, 1891, pen and ink over preliminary drawing in graphite, 12<sup>5</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>8</sub> in. (32.1 × 44.1 cm), Yale University Art Gallery, The Edwin Austin Abbey Memorial Collection, 1937.1066
*Sylvia and Valentine*—*Act II, Scene I, Two Gentlemen of Verona*, 1891, pen and ink on composition board, 18½ × 10¾ in. (47 × 26.4 cm), Yale University Art Gallery, The Edwin Austin Abbey Memorial Collection, 1937.1065
*Valentine rescues Sylvia*—*Act V, Scene IV, Two Gentlemen of Verona*, 1892, pen and ink on composition board, 14¼ × 18½ in. (36.2 × 47 cm), Yale University Art Gallery, The Edwin Austin Abbey Memorial Collection, 1937.1071
*Study of the figure of Sylvia, for Who is Sylvia?*, ca. 1899, oil on canvas, 18 × 24 in. (45.7 × 61 cm), Yale University Art Gallery, The Edwin Austin Abbey Memorial Collection, 1937.2229<sup>7</sup>
*Study of the figure of Sylvia, for Who is Sylvia?*, ca. 1899, oil on canvas, 23¾ × 17¾ in. (60.3 × 45.1 cm), Yale University Art Gallery, The Edwin Austin Abbey Memorial Collection, 1937.2230<sup>8</sup>

### Notes

**1.** The title was changed from *Sylvia* to “*Who is Sylvia? What is she, that all the swains commend her?*” in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published. (*One Hundred and Thirty-first Annual Exhibition*, Royal Academy of Arts, 1899). See Kerry Roeder, CGA Research Fellow to Registrar, memorandum, 10 August 2006, CGA Curatorial Files.
**2.** Dana H. Carroll, *Catalogue of Objects of Fine Arts and Other Properties at the Home of William Andrews Clark, 962 Fifth Avenue* (1925, unpublished manuscript held in CGA Archives), pt. I, 106. According to the catalogue entry, the painting was “purchased direct from the Artist, 1901.”
**3.** Exhibition cited in “Annual Report of the One Hundred and Fifth Year,” *Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6.
**4.** 27 May 1970 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out 1970, CGA Archives, and Accession Record Card, CGA Registrar’s Office.
**5.** See exhibition label, Curatorial Records, Exhibition Files 21–26 April 1978, CGA Archives.
**6.** Clark Collection Scrapbook, CGA Archives.
**7.** See study image, CGA Curatorial Files.
**8.** See study image, CGA Curatorial Files.



Winslow Homer (Boston, 1836–Prout’s Neck, Maine, 1910)

### *A Light on the Sea*, 1897

 Oil on canvas, 28 ⅜ × 48 ⅜ in. (71.5 × 122.2 cm)

Museum Purchase, Gallery Fund, 07.3



## Technical Notes

**EXAMINER**  
Gay Myers, April 11, 2005

**SIGNATURES AND INSCRIPTIONS**  
Signed lower right corner in red paint “HOMER 1897”. The signature is in good condition, but it appears to have become slightly transparent over time, showing the dark-colored paint below. It was applied to dry paint and done in a bright red that was also used for some final details in the woman’s socks and for strokes in the rocks to the right of the figure.

**MAJOR TREATMENT HISTORY**  
Although there is no record of this treatment, an auxiliary lining fabric has been attached to the reverse of the original canvas using a wax-resin adhesive. The painting is mounted on the type of replacement stretcher used by L.J. Kohlmer in the 1930s–40s, suggesting that, prior to the wax lining, Kohlmer had lined the painting with an auxiliary fabric using a glue/paste adhesive. The present wax lining has the appearance of the work of Russell Quandt, and, because of instability in the paint layer, Robert Scott Wiles suspected that Quandt had not removed all of Kohlmer’s glue/paste adhesive before relining the painting. It also appears that during this treatment Quandt (?) removed the varnish, as it was noted as being dirty and discolored in 1949, revarnished the painting, and inpainted losses. (Dare Hartwell)

**SUPPORT**  
The painting’s support is a fine, plain-weave fabric mounted on a replacement stretcher. The tacking margins have been retained.

**GROUND**  
There is a thin, light-gray ground that allows the fine texture of fabric to remain visible. It was commercially applied, based on the fact that the ground continues on three (but not the left) tacking margins. Fine dark lines, probably the artist’s underdrawing, are still visible in places on the figure (for example, at the woman’s proper left elbow, at her waist, and between her lips and nose). The underdrawing appears to have been done in thin black paint.

**PAINT**  
The artist applied the thick opaque paint with low to medium texture and overall brush marking. The paint is thickest and most textured in the water. Parts of the figure (her face and in passages of her blouse and skirt) still show the artist’s initial blocking-in of the design that was done in thin paint that barely covered the ground. In the initial stages the artist used fine lines of dark paint to sketch in the figure and thin washes of paint to block in the design. He then shifted to thicker, more textured paint to depict the sky and the play of light on the water, painting up to the edge of the figure. He used thinner, slightly more fluid paint to solidify the modeling of the figure and the rocks and to slightly adjust and redefine the outline of the figure. Final touches (such as the broad green strokes



in the water, some red strokes in the rocks, and many of the details in the figure’s face, hair and dress) were added by the artist on top of paint that had already dried.

**ARTIST’S CHANGES**  
No major design changes were noted. There are minor adjustments to the outline of the figure made necessary in part by the ragged edges of the strokes depicting the sky and water that stop at the edge of the figure.

**SURFACE COATING**  
The varnish, probably a synthetic resin, is in satisfactory condition. Under ultraviolet light residues of an older natural resin varnish are apparent below the surface coating, particularly in the figure and the dark rocks.

**FRAME**  
The frame, which dates to the 1890s, was purchased in 2000, replacing a modern frame. The period frame is oak with a narrow gadrooning band and a narrow lamb’s tongue band of applied composition ornament. The gilding has been applied directly to the wood, without a layer of gesso, so that the grain is a part of the decoration. There is no archival information about the frame on the painting when it was purchased by the Corcoran in 1907, during the artist’s lifetime.

### Provenance

Collection of the Artist, 1898; (M. Knoedler & Co., New York, 1907;<sup>1</sup> Purchased by the Corcoran Gallery of Art, Washington, D.C., February 1907.

### Exhibitions

1897  
Pittsburgh, Carnegie Institute, 4 November 1897–1 January 1898, *Second Annual Exhibition*, cat. no. 117  
1898  
New York, Union League Club, 13–15 January 1898, *Loaned Paintings by American Artists*, cat. no. 1  
New York, M. Knoedler & Co., by 9 April–c. 15 May 1898<sup>2</sup>  
1905  
New York, Century Association, 4 March 1905  
Worcester, Mass., Worcester Art Museum, 2 June–24 September 1905, *Eighth Annual Exhibition of Oil Paintings*, cat. no. 146  
1906  
New York, National Academy of Design, 22 December 1906–19 January 1907, *Winter Exhibition*, cat. no. 84  
1907  
Washington, D.C., Corcoran Gallery of Art, 7 February–9 March 1907, *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, no. 68  
1908  
Pittsburgh, Carnegie Institute, 30 April–30 June 1908, *Twelfth Annual Exhibition*, cat. no. 143<sup>3</sup>



1942  
Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)  
1957  
Pittsburgh, Carnegie Institute, 18 October–1 December 1957; Utica, N.Y., Munson-Williams-Proctor Institute, 5–26 January 1958; Richmond, Virginia Museum of Fine Arts, 14 February–16 March 1958; Baltimore Museum of Art, 8 April–4 May 1958  
Manchester, N.H., Currier Gallery of Art, 22 May–25 June 1958, *Exhibition of American Classics of the Nineteenth Century*, cat. no. 16  
1958  
Washington, D.C., National Gallery of Art, 23 November 1958–4 January 1959; New York, Metropolitan Museum of Art, 29 January–8 March 1959, Boston, Museum of Fine Arts; 25 March–3 May 1959 (Washington and Boston only), *Winslow Homer*, cat. no. 63  
1959  
New York, Wildenstein Gallery, *Masterpieces of the Corcoran Gallery of Art*, 18 January–7 March 1959, cat. with unnumbered checklist  
1966  
Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past And Present: 250 Years of American Art*, no cat.  
1973  
New York, Whitney Museum of American Art, 3 April–3 June 1973; Los Angeles County Museum of Art, 3 July–15 August 1973; Art Institute of Chicago, 8 September–21 October 1973, *Winslow Homer*, cat. no. 64  
1986  
Stockholm, Sweden, National Museum, 18 September–23 November 1986; Gothenburg, Sweden, Gothenburg Art Museum, 6 December 1986–15 February 1987, *En Ny Värld: Amerikanskt landskapsmåleri 18301900 [New World: American Landscape Painting]*, cat. no. 44  
1990  
Cleveland, Ohio, Cleveland Museum of Art, 19 September–18 November 1990; Columbus, Ohio, Columbus Museum of Art, 16 December 1990–10 February 1991; Washington, D.C., Corcoran Gallery of Art, 16 March–2 May 1991, *Reckoning with Winslow Homer: His Late Paintings and Their Influence*, cat. without checklist  
1998  
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2012

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### Related Works

None.

### Notes

- ↑ *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, Corcoran Gallery of Art, 7 February–9 March 1907, cat. no. 68: “Lent by Messrs. M. Knoedler & Co.”
- ↑ Evidence in the Lloyd Goodrich and Edith Havens Goodrich Whitney Museum of American Record of Works
- ↑ by Winslow Homer. Abigail Booth Gerdtts to Sarah Cash, 9 August 2001, CGA Curatorial Files.

3. Unpublished checklist, CGA Curatorial Files; L. M., “Native Artist Lead in Carnegie Exhibit [exh. review],” *New York Times*, 3 May 1908, 8; Downes, *Life and Works* (1911), 231.

Childe Hassam (Dorchester, Mass., 1859–East Hampton, N.Y., 1935)

### *A North East Headland*,<sup>1</sup> 1901

Oil on canvas, 25<sup>7</sup>/<sub>8</sub> × 30<sup>3</sup>/<sub>16</sub> in. (63.7 × 76.4 cm)  
Museum Purchase, Gallery Fund, 07.8

## Technical Notes

### EXAMINER

Gay Myers, November 16, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in purple paint "Childe Hassam 1901".  
The signature is in good condition.

### MAJOR TREATMENT HISTORY

The unlined painting was remounted on a modern replacement stretcher at an early date; according to Dare Hartwell, based on the stretcher type, this was probably done by L. J. Kohlmer in the 1930s–40s. In 1966 Russell Quandt partially removed an old natural resin varnish and the painting was revarnished with a synthetic resin. In 1994 Dare Hartwell removed Quandt's synthetic varnish and more of the residue of the previous natural resin varnish. Linen strips were also added to reinforce the tacking margins using a synthetic adhesive, the painting was remounted on a new stretcher over which a monofilament fabric had been stretched to provide additional support for the unlined painting above it, and the painting was revarnished.

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher.

### GROUND

The fabric was prepared with a moderately thick, smooth, off-white/pinkish-tan ground layer. It was commercially applied, based on the fact that the ground extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The artist used a thick, stiff paint that he applied in decisive strokes and daubs. The paint is textured with many peaks and ridges created by the movement of the brush. The paint is mostly opaque except for some transparent red and brown passages in the dark seaweed and rocks.

The vigorously painted composition gives the impression of having been done quickly, all at once. The colors were mixed on the palette and very little blending of the colors was done on the canvas. The artist used the light-colored ground layer as part of the design, by leaving it exposed in many areas, especially in the rocks in the foreground. In spite of the feeling of freedom in the style of painting, it appears the artist reconsidered the appearance of the sky and repainted it a darker, more muted color.

There seems to be poor adhesion between the paint layers in the sky.

### ARTIST'S CHANGES

Hassam repainted the sky with a duller, greener blue after the first bright blue sky had dried.

### SURFACE COATING

The painting is coated with a thin layer of synthetic resin varnish. Some residues of an old discolored varnish remain trapped in the heavily textured paint; they may be the remains of the painting's first varnish.

### FRAME

The painting is in a period frame. It is wood with ornate plaster/composition ornamentation; the surface is gilded but much of it may be a burnished bronze finish that has darkened substantially. The ornateness of the frame is unusual for Hassam, but the painting was purchased from the first Corcoran Biennial, when the painting was still in the possession of the artist. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist;

Purchased from the *First Annual Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 1907.<sup>2</sup>

## Exhibitions

1905

Portland Art Museum, 1 June–15 October 1905, *Lewis and Clark Centennial Exposition*, cat. no. 1 (as *A North East Headland*)

1907

Washington, D.C., Corcoran Gallery of Art, 7 February–9 March 1907, *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 240 (as *North East Headlands—New England Coast*)

1908

Buffalo Fine Arts Academy, Albright Art Gallery, 30 April–30 August 1908, *Third Annual Exhibition of Selected Paintings by American Artists*, cat. no. 67 (as *North East Headlands, Massachusetts Coast*)

1911

Washington, D.C., Corcoran Gallery of Art, 28 December 1911–15 January 1912, *Exhibition of Oil Paintings, Water Colors, Pastels and Drawings by Childe Hassam*, cat. no. 8 (as *Northeast Headlands, New England Coast*)

1965

Washington, D.C., Corcoran Gallery of Art, 30 April–1 August 1965; Boston, Museum of Fine Arts, 17 August–19 September 1965; Manchester, N.H., Currier Gallery of Art, 28 September–31 October 1965; New York, Gallery of Modern Art, 16 November–19 December 1965, *Childe Hassam: A Retrospective Exhibition*, cat. no. 32 (as *Northeast Headlands—New England Coast*)

1974

London, Ontario, Canada, London Public Library and Art Museum, 4 April–6 May 1974, *Selections from the Corcoran Gallery*, cat. no. 1 (as *Northeast Headlands—New England Coast*)

1977

Grand Rapids Art Museum, 1 October–30 November 1977, *Themes in American Painting*, cat. no. 28



1978  
Durham, University of New Hampshire, University Art Galleries, 13 March–20 April 1978, *A Stern and Lovely Scene: A Visual History of the Isles of Shoals*, cat. with unnumbered checklist (as *Northeast Headlands—New England Coast*)

1980  
Mexico City, Museo del Palacio de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de Los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 36 (as *Promontorios del Noreste—Costa de Nueva Inglaterra*)

1998  
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2008  
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1980  
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David Park Curry, *Childe Hassam: An Island Garden Revisted* (exh. cat. Denver Art Museum; New York: W.W. Norton and Co. 1990), 179

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Jo Ann Lewis, “The Corcoran Biennial: Delivery on Collection [exh. review],” *Washington Post*, 19 July 1998, sec. G, 1

Hank Burchard, “Corcoran Biennial: A Retreat in Reverse [exh. review],” *Washington Post*, 7 August 1998, sec. N, 55

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998); Simmons, “The Biennial Exhibitions: The First Sixty Years from 1907 to 1967,” 18, 19 (color illus.); Marisa Keller, “Checklist of Biennial Exhibition Paintings Acquired by the Corcoran Gallery of Art,” 98

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 98, 139 (color illus.)

H. Barbara Weinberg with contributions by Elizabeth E. Barker, Elizabeth Block, Elizabeth Brown et al., *Childe Hassam, American Impressionist* (exh. cat. Metropolitan Museum of Art, New York; New Haven, Conn.: Yale University Press, 2004); Elizabeth Block, Stephanie L. Herdrich, Megan Holloway, Dana Pilson, “Exhibitions in Hassam’s Lifetime,” 383, 384, 387

2011  
Susan G. Larkin, “*A North East Headland* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 182–83 (color illus.)

## Related Works

None.

## Notes

- ↑ The title was changed from *Northeast Headlands, New England Coast* to *A North East Headland* in accordance with American Paintings Catalogue policy, which restores titles to those under which a painting was first exhibited or published (*Lewis and Clark Centennial Exposition*, Portland Art Museum, 1905). See Randall McLean, CGA Research Fellow to Registrar, memorandum, 1 December 2004, CGA Curatorial Files.
- ↑ See “Report of the Quarterly Meeting to the Board of Trustees,” 15 April 1907, Board of Trustees, Meeting Reports 1900–1915, CGA Archives.
- ↑ First Annual Biennial Scrapbook, CGA Archives.

Alfred Henry Maurer (New York City, 1868–New York City, 1932)

### *Young Woman in Kimono*, c. 1901<sup>1</sup>

Oil on canvas, 30 × 28<sup>33</sup>/<sub>16</sub> in. (76.2 × 73.2 cm)

Gift of Edith Newlands Johnston and Janet Newlands Johnston, 50.11

#### Technical Notes

##### EXAMINER

Lance Mayer, November 16, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed lower right in brownish-black paint “Alfred H. Maurer.” The signature is possibly slightly rubbed in the area of the artist’s first name. In addition, there is a second painted-over signature, very faint and mostly illegible, near the top right corner.

##### LABELS

There are 2 exhibition labels in the Conservation Files:

1) Bright yellow printed label with typed information specific to this painting “NATIONAL COLLECTION OF FINE ARTS/SMITHSONIAN INSTITUTION. 9TH & G STS., WASHINGTON, D.C./ACCESSION NO. TL.77.1972.36/ARTIST ALFRED H. MAURER/TITLE “Young Woman in Kimono”/Lent by the Corcoran Gallery of Art”.

2) Discolored white printed label with handwritten information specific to this painting “UNIVERSITY GALLERY No. 1-1/University of Minnesota/Minneapolis, Minnesota 55455 Cat. #3/Exh Maurer/Date in 6-18-73 Ship 4 Crate 30.” (Dare Hartwell)

##### MAJOR TREATMENT HISTORY

Robert Scott Wiles’s 1980 treatment report notes the following inscription in pencil on the reverse of the painting: “Surfaced with Talens Co. Rembrandt and Picture Varnish/20 October 1958.” Wiles’s report also notes that the painting had been previously cleaned, but no report of this treatment exists. In 1980 Wiles attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive and mounted the painting on a modern replacement stretcher. He also removed the 1958 varnish, applied a new surface coating, and retouched small losses and abrasion. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a medium-weight, plain-weave fabric, having many large slubs and other irregularities in its weave. It is mounted on a modern replacement stretcher, and the tacking margins have been retained. There is prominent cusping in the threads around the perimeter of the canvas, indicating that the painting was stretched before the ground was applied by the artist.

##### GROUND

There appears to be a very thin, light-gray ground layer that allows the texture of the fabric to show through. In his 1980 treatment report Wiles described “artist-primed linen,” but it is extremely difficult to see this layer now that the painting has been infused with wax, which has darkened the fabric considerably.

##### PAINT

The paint has been applied freely in a series of fairly thin layers, with considerable wet-into-wet brushing of one color into another.

The paint layers are thin enough in most areas that the nubby texture of the fabric plays an important role.

The application of paint differs from one area to another. Large areas of the background and the kimono are painted very simply, with broad areas of paint subtly modified by wet-into-wet touches. The face and hands are painted with a much smaller brush and the details are defined and blended with great precision. The thick, juicy dabs of bright color along the lower hem of the kimono are applied with great panache, and in some cases were slightly modified while still wet. The edges of many areas, such as the red scarf or stole, are defined and modulated by the dragging of paint over textured underlayers.

The paint appears to be generally in excellent condition, with only a few areas of retouching in the lower right quadrant, presumably to conceal areas that looked too sparse in the thinly painted background. The background shows many thin spots where underlayers are visible, but this seems to be the way that the artist applied his paint (rather than later damage).

##### ARTIST’S CHANGES

No artist’s changes are visible except for the very faint traces of a second signature near the top right corner, which appears to have been at least partly painted over by the artist. This hints that he considered the painting done, signed it, then modified it in some way and signed it again.

##### SURFACE COATING

The synthetic resin varnish layers applied in 1980 have a medium glossy surface.

##### FRAME

The painting has a simple wood molding frame with gold-colored metal leaf and brownish applied patina. The frame is probably not original or period; although it is difficult to date the frame precisely, it does not look as old as the painting.

#### Provenance

Probably descended in the family of Francis G. Newlands, Washington, D.C.;

Collection of Edith Newlands Johnston and Janet Newlands Johnston, Washington, D.C.;

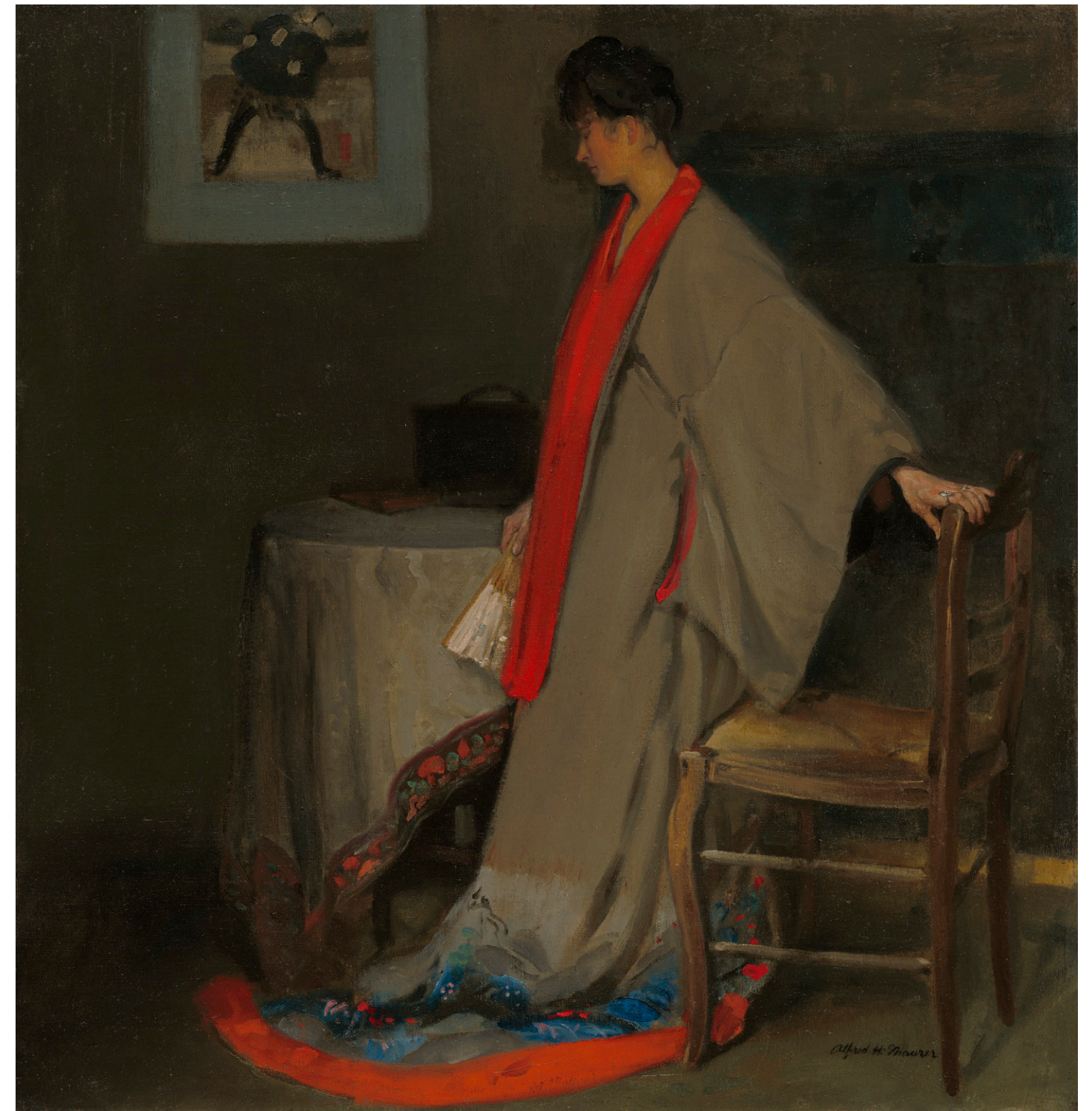
Gift to the Corcoran Gallery of Art, Washington, D.C., 1950.<sup>2</sup>

#### Exhibitions

1908

Possibly Art Institute of Chicago, 7 January–26 January 1908; Detroit Art Museum; Memphis Society of Fine Arts, May 1908, *Special Exhibition of Paintings and Sculpture by Six American Artists Residing in France*, no. 23 (as *Girl in Brown Kimono*)

Possibly Minneapolis Society of Fine Arts, 23 April–6 May 1908, *A Special Exhibition of Paintings by the French Impressionists and of the Works of Six American Artists Residing in Paris*, no. 91 (as *Girl in Brown Kimono*)





1958  
New York, Bertha Schaefer Gallery, 8–27 December 1958, *A Retrospective Selection of Oils by Alfred H. Maurer*, checklist no. 1

1973  
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 23 February–13 May 1973, *Alfred H. Maurer, 1868–1932*, cat. no. 3

Minneapolis, University of Minnesota Gallery, 25 June–24 August 1973, *Alfred H. Maurer: An American Modernist*, unpublished checklist<sup>3</sup>

1988  
Paris, Grand Palais, 17 May–15 August 1988; Tokyo, National Museum of Western Art, 23 September–11 December 1988, *Le Japonisme*, cat no. 100

1995  
New York, Katonah Museum of Art, 1 October–31 December 1995, *At Home with Art: Paintings in American Interiors, 1780–1920*, unnumbered checklist

1996  
Memphis, Dixon Gallery and Gardens, 7 December 1996–19 January 1997, *The Kimono Inspiration: Art and Art-to-Wear in America*, unpublished checklist<sup>4</sup>

2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

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

2007  
Sophie Milenovich, *Kimonos* (Paris: Éditions du Seuil; New York: Abrams, 2007), 64 (color illus.)

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1951  
“Eightieth Annual Report,” *Corcoran Gallery of Art Bulletin* 4, no. 3 (July 1951): 5, 25

1958  
Robert M. Coates, “The Art Galleries: Hartley and Maurer,” *New Yorker* (20 December 1958): 78

1973  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973) vol. 2, 73 (illus.), 74–75

*Alfred H. Maurer, 1868–1932* (exh. cat. Smithsonian Institution, Washington, D.C, 1973); Sheldon Reich, “Alfred H. Maurer,” 24, 25 (illus.)

1988  
Geneviève Lacambre, ed., *Le Japonisme* (exh. cat. Éditions de la Réunion des Musées Nationaux, Paris, 1988), 270 (illus.)

Toshio Watanabe, “Japonisme. Paris, Grand Palais [exh. review],” *Burlington Magazine* 130, no. 1024 (July 1988): 554

1999  
*Alfred H. Maurer: Aestheticism to Modernism* (exh. cat. Hollis Taggart Galleries, New York, 1999); Stacey B. Epstein, “Alfred H. Maurer: Aestheticism to Modernism,” 16

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 133 (color illus.)

2002  
Joanna Shaw-Eagle, “‘Gilded’ View of an Era; Exhibit Takes Look at Women of American’s Wealthy Men [exh. review],” *Washington Times*, 17 August 2002, sec. D, 1, 1 (illus.)

2003  
Stacey Beth Epstein, “Alfred H. Maurer: Aestheticism to Modernism, 1897–1916” (Ph.D. diss., City University of New York, 2003), 46, 50–51, n.p. (illus.)

2004  
Rebecca Dana, “On the Sidewalk, High Art Gets Down,” *Washington Post*, 2 August 2004, sec. C, 1

2011  
Asma Naeem, “*Young Woman in Kimono* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 184–85 (color illus.)

## Related Works

None.

## Notes

**1.** The painting is not dated, but scholars have consistently given *Young Woman in Kimono* a date of c. 1901 based on its subject and style. It shares characteristics with works that can be dated in or around 1901 such as *Woman with Pottery* (Curtis Galleries, Minneapolis) and *An Arrangement* (Whitney Museum of American Art, New York). See Stacey Beth Epstein, “Alfred H. Maurer: Aestheticism to Modernism, 1897–1916” (Ph.D. diss., City University of New York, 2003), 45–46.

**2.** Hermann Warner Williams Jr. to Edith Newlands Johnston and Janet Newlands Johnston, 22 June 1950, CGA Curatorial Files, and Quarterly Board Meeting, 16 June 1950, Board of Trustees Meeting Reports, 24 January 1949–18 April 1952, CGA Archives.

**3.** See Laura Muessig to Jennifer Wingate, 8 February 2007, e-mail correspondence, CGA Curatorial Files.

**4.** The unpublished checklist in Dixon’s files does not include Maurer’s *Young Woman in Kimono* because the painting was one of a number of works added to the exhibition when the show traveled to Memphis.

George de Forest Brush (Shelbyville, Tenn., 1855–Hanover, N.H., 1941)

### *Mother and Child, 1902*

Oil on canvas, 37<sup>15</sup>/<sub>16</sub> × 28<sup>1</sup>/<sub>2</sub> in. (96.3 × 72.3 cm)  
Museum Purchase, Gallery Fund, 02.1

#### Technical Notes

##### EXAMINER

Dare Myers Hartwell, May 22, 2009

##### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in red paint “Geo de Forest Brush / 1902”. The signature is in good condition although the surrounding paint is abraded. It was applied to dry paint and is the same palette as the painting.

##### MAJOR TREATMENT HISTORY

In 1933 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive and remounted the lined canvas on a replacement stretcher. He also cleaned and varnished the painting. In 1985 Dare Hartwell removed discolored varnish, applied a new varnish, and retouched small losses and the most prominent shrinkage crackle.

##### SUPPORT

The support is a plain-weave, fine-weight fabric mounted on a replacement stretcher. The tacking margins have been retained. The original stretcher appears to have been significantly thinner than the present one-inch thick stretcher. On the tacking margins adjacent to the picture there is a strip of paint and/or ground  $\frac{1}{2}$ – $\frac{5}{8}$  in. (1.5 cm) wide that is in good condition and contains marks from the original tacks. At the rear of this strip there is a fine line of paint and ground loss and from this line to the end of the tacking margins significant amounts of ground and/or paint are missing, probably as a result of this part of the canvas having originally been pulled over the back of the stretcher. Furthermore, on the top tacking margin the rear half does not have the accumulation of dirt found on the section that is contiguous with the painting, indicating that the rear half was probably originally on the back, not the top, of the stretcher.

Given that that the imprimatura and some background glazes extend onto the right and left tacking margins, it is likely that the picture was painted with the canvas attached to a flat surface. There is no evidence that the painting was ever mounted on a stretcher wide enough to include the painted strips on the tacking margins.

##### GROUND

There is a smooth, grayish-white ground that largely conceals the fine texture of the canvas. It was probably commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. There appears to be a reddish-ochre imprimatura over the ground.

##### PAINT

In the clothing and background the paint is fluid and rich in medium. It is broadly applied with obvious, painterly brushwork and little or no impasto (although the thicker paint in the shadows does create a pronounced texture). Glazes are used to build up the rich, deep colors. For the faces and hands of the mother and the

child, however, Brush changed his technique. Here the color is broken up in a manner akin to the Pointillists. The paint is paste-like and opaque, and the artist used a small brush to apply short strokes of pink, white, yellow, orange, and, in the shadows, green to softly build up the features. Then, after this layer had dried, Brush returned to the more traditional method of rich, blended paint to create some pronounced shadows on the faces, particularly on the cheek and under the chin of the mother.

The clothing and the background were painted wet-into-wet. For the clothing Brush began with the primary mid-tone. He then added dark umbers and blacks to define the drapery folds and lighter colors for the highlights. Sequencing is difficult to determine because Brush continued to make adjustments to the contours of the figures, but the purplish background is clearly painted around the figures in at least the upper two-thirds of the painting. Background brushstrokes follow the figures' contour and the background paint around the edge of the baby's proper left arm and coattail in places leaves the red imprimatura exposed between the design and the background. In the lower third the paint is thinner and more abstract; Brush may have worked back and forth between the background and the skirt.

The dark, medium-rich paint cracked and contracted as it dried. This alligatoring effect is most pronounced in the thicker paint but even there it is not particularly disfiguring. There is also some abrasion in the thin paint in the lower section.

The painting appears to have initially been conceived with a wider format. On the right and left sides there is reddish paint extending across the 1 in. [2.5 cm] tacking margins. However, the purplish background glazes are not apparent on the left tacking margin and they only extend erratically for about  $\frac{1}{2}$  in. on the right, indicating that Brush established the present dimensions at an early stage of the painting. The top and bottom dimensions are unchanged; paint overlap onto the tacking margins is insignificant except for a short strip in the lower left corner.

##### ARTIST'S CHANGES

There are numerous small compositional changes, the most significant being the baby's coattail that originally extended an additional  $2\frac{1}{4}$  in. (5.715 cm). The collar of the mother's dress was added over a completely painted neck, and the tops of the mother's hair and the baby's cap were extended over the background. The cap may also have originally come down further on the baby's forehead.

##### SURFACE COATING

There is a moderately glossy, synthetic resin surface coating. In addition, under ultraviolet light patches of green fluorescence indicate incomplete removal of old natural resin varnish, particularly on the mother's upper sleeve.

##### FRAME

The frame is wood with three bands of gilded composition ornament. The wide outer molding is decorated with foliate patterns and large cartouches at the corners and the center of each side. The other



two bands are narrow; the center one has a granular texture and is recessed while the band next to the painting has a foliate pattern on a striated background. A small cluster of what appear to be grapes at each corner bridges the recess over the center molding. The grapes on the left side top and bottom are missing. Given that the Corcoran purchased the painting the year it was painted, it seems likely that the frame is original.

### Provenance

Collection of the Artist, New York;

(M. Knoedler & Co., New York);

Purchased by the Corcoran Gallery of Art, Washington, D.C., 21 February 1902.<sup>1</sup>

### Exhibitions

1906

New York, National Academy of Design, 23 December 1906–20 January 1907, *National Academy of Design Winter Exhibition*, cat. no. 322 1909

Philadelphia, Pennsylvania Academy of the Fine Arts, 31 January–14 March 1909, *104th Annual Exhibition*, cat. no. 556

1922

New York, Century Club [now Century Association], March 1922, *De Forest Brush Exhibit*, cat. no. 10

1930

New York, Grand Central Art Galleries, 7–18 January 1930, *Retrospective Exhibition by George de Forest Brush, N.A.*, cat. no. 6

1963

Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Painting*, cat. no. 27

Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century*, no cat.<sup>2</sup>

1976

St. Petersburg, Fla., Museum of Fine Arts, 13 January–15 February 1976; Palm Beach, Fla., Henry Morrison Flagler Museum, 9 March–4 April 1976, *The New Vision: American Styles of 1876–1910*, cat. with unnumbered checklist

1985

New York, Berry-Hill Galleries, 13 November–14 December 1985; Manchester, N.H., Currier Gallery of Art, 12 January–16 February 1986; Youngstown, Ohio, Butler Institute of American Art, 2 March–20 April 1986; Nashville, Fine Arts Center at Cheekwood, 17 May–6 July 1986, *George de Forest Brush: Master of the American Renaissance*, cat. no. 43

2002

Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 61

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*Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*,

Curatorial Records, Registrar's Office, CGA Archives

1903

James Henry Moser, “Art Topics,” *Washington Post* 19 April 1903, TP2 1904

Leila Mechlin, “A Popular Gallery of Art: The Corcoran Collection in Washington,” *Booklovers Magazine* 4, no. 1 (July 1904): 32, 33 (illus.)

1905

H[omer]. St. G[audens], “George de Forest Brush,” *Critic*, August 1905, 134 (illus.), 135

Samuel Isham, *The History of American Painting* (New York: Macmillan Company, 1905), 490 (illus.)

1906

“The Academy’s Exhibition [exh. review],” *New York Evening Post*, 22 December 1906, 2

“Winter Academy Exhibition [exh. review],” *American Art News* 5, no. 10 (22 December 1906): 4

“Great Crowd at Academy Art Show [exh. review],” *New York Herald*, 22 December 1906, 10

“Academy of Design Exhibit Opened [exh. review],” *New York World*, 23 December 1906, 2

“Facts about the Corcoran Gallery,” *New York Herald*, 23 December 1906, Arts sec., 3

The Gilder, “Palette and Brush: The Winter Exhibition of the National Academy of Design [exh. review],” *Town Topics*, 27 December 1906, 13

“The Winter Academy [exh. review],” *New York Evening Post*, 28 December 1906, 7

“Art Exhibitions [exh. review],” *New York Daily Tribune*, 29 December 1906, 7

“The Winter Academy: Painters Who Surpass Their Records, Equal Them, or Fall Short [exh review],” *New York Times*, 30 December 1906, 18

1907

Walter Arensberg, “The National Academy of Design,” *Burlington Magazine* 10, no. 47 (February 1907): 336. D. C. P., “The National Academy of Design [exh. review],” *Collector and Art Critic*, January 1907, 99 (illus.), 100

“A National Centre for the Arts,” *New York Herald*, 6 October 1907, 3 (illus.)

Riter Fitzgerald, “National Gallery: Smithsonian Institute Pictures,” *Philadelphia Evening Item*, 26 October 1907, 5

1908

Minna C. Smith, “George de Forest Brush,” *International Studio* 34 (April 1908): L, n.p. (illus.)

1909

“Art Works on View: Corcoran Gallery Reopens Two Weeks Ahead of Time,” *Washington Post*, 16 September 1909, 11

1910

*Art and Progress* 1, no. 5 (March 1910): frontispiece, facing 115 (illus.)

1912

Helen W. Henderson, *Art Treasures of Washington* (Boston: L. C. Page & Company, 1912), 142, 144 (illus.)

1914

William Tindall, *Standard History of the City of Washington from a Study of the Original Sources* (Knoxville, Tenn.: H. W. Crew, 1914), 485

1920

Corcoran Gallery of Art, *The Corcoran Gallery of Art Catalogue of Paintings* (Washington, D.C.: Gibson Bros., 1920), n.p. (illus.), 22–23

1922

Royal Cortissoz, “His Art at Full Length for the First Time [exh. review],” *New York Tribune*, 12 March 1922, sec. 4, 8 (and illus.)

1926

Alice Hutchins Drake, “Christmas Pilgrimage May Be Made By Washington Art Lovers,” *Washington Star*, 19 December 1926, sec. 5, 3 (and illus.)

1927

Samuel Isham, *The History of American Painting*, new ed. with supplemental chapters by Royal Cortissoz (New York: Macmillan Company, 1927), 490 (illus.)

1929

“‘Mother and Child’ – George de Forest Brush,” *Art World*, 31 December 1929<sup>3</sup>

1936

Leila Mechlin, “Rich Art in Child: George de Forest Brush Won His Place Among Successful Painters with Home Beauty and Indian Lore,” *Washington Evening Star*, 5 September 1936, sec. B, 3 (and illus.)

1939

Corcoran Gallery of Art, *Illustrated Handbook of Paintings, Sculpture and Other Art Objects* (Washington, D.C.: Corcoran Gallery of Art, 1939), 28 (illus.), 31

1941

Leila Mechlin, “George de Forest Brush’s Death Recalls Fine Works,” *Washington Star*, 4 May 1941, sec. F, 6 (and illus.)

1973

Dorothy W. Phillips, *A Catalogue of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 21, 21 (illus.)

1985

Joan B. Morgan, *George de Forest Brush: Master of the American Renaissance* (exh. cat. Berry-Hill Galleries, New York, 1985): Morgan, “George de Forest Brush,” 28; “*Mother and Child* [cat. entry],” 82, 82 (illus.); “Chronology,” 104

1989

Mary Ann Lublin, “The Religion of Maternity: The Mother-and-Child

Paintings of George de Forest Brush” (Ph.D. diss., Columbia University, 1989), 57–58, 61, 67, 129, 179–80, 191, 203, 209, 220–21, 226, 264–65, 335 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 131 (color illus.)

2002

Elizabeth Lightfoot Lee, “White Fantasies: Dirt, Desire and Art in Late Nineteenth-Century America” (Ph.D. diss., Indiana University, 2002), 104, 242

2008

Nancy K. Anderson, ed., *George de Forest Brush. The Indian Paintings* (exh. cat. Washington, D.C., National Gallery of Art, 2008): “Chronology,” 209, 209 (color illus.)

2011

Laura Groves Napolitano, “*Mother and Child* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 186–87 (color illus.)

### Related Works

*Mother and Child*, 1892, Oil on canvas, 45 ⅛ × 32 ⅛ in., Addison Gallery of American Art, Phillips Academy, Andover, Mass., Gift of Anonymous Donor, 1930.377

### Notes

**1.** See *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar's Office, CGA Archives, and *Annual Report of the Director of the Corcoran Gallery of Art* (Washington, D.C., 1903), 8.
**2.** Accession Record Sheet, CGA Curatorial Files. Extant documentation of this exhibition is limited to a brief mention in the *Annual Report of the One Hundred and Fifth Year, Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6. This report describes *The Romantic Century* as “an exhibition of works from the Gallery’s permanent collection of 19th century paintings.”
**3.** According to Accession Record Sheet, CGA Curatorial Files.



William Merritt Chase (Williamsburg, Ind., 1849–New York City, 1916)

### *An English Cod*, 1904

Oil on canvas, 36<sup>3</sup>/<sub>8</sub> × 40<sup>3</sup>/<sub>8</sub> in. (91.8 × 102.3 cm)  
Museum Purchase, Gallery Fund, 05.5

#### Technical Notes

##### EXAMINER

Gay Myers, November 19, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed bottom left corner in black paint “WM M. CHASE.” The signature is in good condition.

##### MAJOR TREATMENT HISTORY

Although there are no records of this treatment, an auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive and the painting is mounted on a replacement stretcher. Based on the age, adhesive, and replacement stretcher type, the lining was probably done by L.J. Kohlmer in the 1930s–40s. In 1966 the painting was surface cleaned and varnished by Russell Quandt.

##### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a replacement stretcher. The tacking margins have been retained.

##### GROUND

There is a smooth, moderately thick buff-colored ground that does not obscure the weave of the canvas. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

##### PAINT

The artist used thin, transparent glazes, possibly with the addition of resin, to create the dark tabletop. In the dark, luminous background he used smooth, semitransparent paint, which he modified with transparent glazes. The still-life objects and the reflections on the table were painted with thick, opaque paint that retains the strokes and daubs of the artist’s brush.

The artist first applied a thin, dark red-brown imprimatura over the light-colored ground. He painted the table with transparent and semitransparent paint that he brushed and rubbed over the imprimatura, allowing its warm color to remain visible in many places. The background is more solidly painted than the tabletop, and it was modified with dark glazes to create a sense of depth. The fish, platter, and urn are boldly painted, wet-into-wet, with some intentional abrading of the surface to reveal the light-colored underlayers, most noticeably in the urn and platter. Dark glazes may have been added to the urn and smaller fish at the left, to make them recede in space, and some final strokes were added as highlights to describe the shiny surfaces.

##### ARTIST’S CHANGES

The dark red shape below the urn may be a lobster but it appears vague and unresolved, perhaps indicating a change in the artist’s intent.

##### SURFACE COATING

The varnish is quite discolored and there is some evidence that it is the painting’s first coating, applied quite close to its completion. There is no mention in the records that the painting was ever cleaned, although additional varnish was applied in 1966. Moreover, in the area of the large fish, there is traction crackle in the paint/ varnish that may be the result of a varnish having been applied too soon; there are also spots where the varnish appears to have crawled as it dried, perhaps for the same reason. Under ultraviolet light there is a strong green fluorescence, indicating that the possibly original varnish is a natural resin; the strokes from the application of the varnish are visible in the fluorescence. No description of the 1966 varnish is given in the files.

##### FRAME

The gilded Louis XV–style frame has a curvilinear outer edge and applied composition ornament of shells, flowers, and leaves with cross-hatching on the inner cove. There is no reason to believe that the frame is not original, given that the Corcoran purchased the picture the year after it was painted when it was still in the possession of the artist.

#### Provenance

Collection of the Artist;

Purchased from the *One Hundredth Anniversary Exhibition* of the Pennsylvania Academy of the Fine Arts by the Corcoran Gallery of Art, Washington D.C., 1905.<sup>1</sup>

#### Exhibitions

1904

New York, American Fine Arts Society, 1904, *Comparative Exhibition of Native and Foreign Art, 1904, Under the Auspices of the Society of Art Collectors*, cat. no. 14

1905

Philadelphia, Pennsylvania Academy of the Fine Arts, 23 January–4 March 1905, *One Hundredth Anniversary Exhibition*, no. 417

1908

Buffalo Fine Arts Academy, Albright Art Gallery, 30 April–30 August 1908, *Third Annual Exhibition of Selected Paintings by American Artists*, no. 27

1936

Richmond, Virginia Museum of Fine Arts, 16 January–1 March 1936, *Main Currents in the Development of American Painting*, cat. no. 74

1949

Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 35

Indianapolis, John Herron Art Museum, 1 November–11 December 1949, *Chase Centennial Exhibition*, cat. no. 50

1957

Southampton, N.Y., Parrish Art Museum, 20–27 July 1957, *William Merritt Chase, 1849–1916: A Retrospective Exhibition*, cat. no. 105



1963 Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Paintings*, cat. no. 19

Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century*, no cat.<sup>2</sup>

1978 Washington, D.C., Corcoran Gallery of Art, 10 December 1978–1 April 1979, *The Object as Subject*, cat. no. 11, unpublished checklist

1980 Washington, D.C., Corcoran Gallery of Art, 10 October–30 November 1980; Omaha, Neb., Joslyn Art Museum, 10 January–1 March 1981; Evanston, Ill., Northwestern University, Mary and Leigh Block Gallery, *Guy Pène du Bois: Artist about Town*, 20 March–10 May 1981, cat. no. 92

1981 Roslyn, N.Y., Nassau County Museum of Fine Art, 4 October 1981–17 January 1982, *Animals in American Art: 1880s–1980s*, cat. no. 65

2007 Greenwich, Conn., Bruce Museum, 27 January–29 April 2007, *Painterly Controversy: William Merritt Chase and Robert Henri*, cat. no. 16

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Harrison S. Morris to F. B. McGuire, 10 February 1905, Office of the Director, MacLeod, Barbarin and McGuire Correspondence, 1869–1908, CGA Archives

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Harrison S. Morris to C. Powell Minnegerode, 10 March 1905, C. Powell Minnegerode Records, 1915–1946, CGA Archives

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1928 “A Storied Cod,” *Mentor Magazine* 16, no. 1 (February 1928): 62, 62 (illus.)

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1962 Bennard B. Perlman, *The Immortal Eight* (New York: Exposition Press, 1962), n.p. (illus.)

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1991 Ulrich Hiesinger, *Impressionism in America* (Munich: Prestal-Verlag, 1991), 161 (illus.), 207

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2000 Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 128 (color illus.)

2002 Annette Stott, “The Dutch Dining Room in Turn-of-the-Century America,” *Winterthur Portfolio* 37, no. 4 (Winter 2002): 227, 228 (illus.)

2007 Kimberly Orcutt, “William Merritt Chase and Robert Henri,” *American Art Review* 19, no. 1 (January–February 2007): 87 (color illus.)

Stephan May, “William Merritt Chase and Robert Henri,” *Antiques and the Arts Weekly*, 9 February 2007, 40, 40 (illus. [reversed])

Kimberly Orcutt, *Painterly Controversy: William Merritt Chase and Robert Henri* (exh. cat. Bruce Museum, Greenwich, Conn., 2007), 28: “William Merritt Chase, *An English Cod* [cat. entry],” 90, 91 (color illus. [reversed])

2010 Ronald K. Pisano, D. Frederick Baker, and Carolyn K. Lane, *William Merritt Chase: Still Lifes, Interiors, Figures, Copies of Old Masters, and Drawings* (New Haven, Conn.: Yale University Press, 2010), vol. 4, 33 (illus.), 33–34

2011 Susan G. Larkin, “*An English Cod* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 188–89 (color illus.)

2013 Judith A. Barter, ed., *Art and Appetite: American Painting, Culture, and Cuisine* (exh. cat. Art Institute of Chicago, 2013): Ellen E. Roberts, “Anxious Consumption: Paintings of Food at the Turn of the Twentieth Century,” 174–75, 175 (color illus.); 222

Lauren Beach, “All about eats: Food and the American imagination at the Art Institute of Chicago,” *Antiques* 180, no. 6 (November–December 2013): 83, 83 (color illus.)

William James Glackens (Philadelphia, 1870–Westport, Conn., 1938)

### *Luxembourg Gardens*, probably 1906<sup>1</sup>

Oil on canvas, 23<sup>7</sup>/<sub>8</sub> × 32<sup>3</sup>/<sub>8</sub> in. (60.7 × 81.6 cm) [The image is probably somewhat smaller than the stretcher size, but it is difficult to measure exactly because there is old paper tape covering three edges.]

Museum Purchase, William A. Clark Fund, 37.1

## Technical Notes

### EXAMINER

Lance Mayer, April 12, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower left in brown and red paint “W[m?] Glackens”. The signature appears thin and rubbed, as if it may have been damaged in an early cleaning. It was applied to dry paint and is the same palette as the painting.

### LABELS

There is an old, torn exhibition label preserved in the conservation file: “. . . WILLIAM GLACKENS IN RETROSPECT/1966 – 1967/Lender: The Corcoran Gallery of Art/*In the Luxembourg Gardens*/CAM #: 66 600 Cat. #: 21./ST. . . OUIS. . . 6310. . .” (Dare Hartwell; Luxembourg is transcribed as written.)

### MAJOR TREATMENT HISTORY

Although no treatment records exist, according to Robert Scott Wiles an auxiliary lining fabric had been attached to the original canvas using a glue-paste adhesive. Based on the age, adhesive, and replacement stretcher type, this lining was probably done by L. J. Kohlmer in the 1930s–40s. During this treatment paper tape was attached around the edges of the stretcher and retouched where it touches the perimeter of the design. In 1971 Wiles removed Kohlmer’s lining, relined the painting using a wax-resin adhesive, and mounted it on a modern replacement stretcher. He also removed grime and a darkened varnish, applied a new surface coating, and retouched stains, abrasions, and the paper tape from the previous lining. (Dare Hartwell)

### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a grayish-white ground of medium thickness. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The paint was applied quite freely, in a spontaneous and simple manner. In many parts of the background, liquid paint was scrubbed on thinly with a stiff brush, allowing the ground layer to remain partly visible and giving a lively feeling via the almost calligraphic tracks of the bristlemarking. Other areas of paint, such as the hats of the figures, are built up more thickly, and the white and blue dresses of the women at the center and lower left have ridges of low impasto.

Many places show evidence of wet-into-wet blending, hinting that the painting may have been done in only two or three sittings. The tree trunks appear to have been sketched in while the green foliage

was still wet. The darkest parts of the tree trunks and the figures appear to have been painted after underlayers had dried.

The paint is generally in very good condition, although the signature may have been thinned during a previous cleaning. During his 1971 treatment Robert Scott Wiles inpainted some thin areas in the greens, believing that the foliage had also been damaged during cleaning. However, at least some of this thinness must be due to the way that the artist applied his paint, exacerbated by the increased transparency that oil paint takes on over time.

### ARTIST’S CHANGES

No artist’s changes are visible.

### SURFACE COATING

The surface coating, a combination of natural and synthetic resins applied in 1971, has a medium gloss and is not noticeably discolored.

### FRAME

The French Louis XIII–style carved wood frame with leaf-and-fruit decoration was probably originally gilded, but now the surface is heavily coated with metallic paint restorations. “Made in France” is stamped on reverse, center of left member. The frame was presumably imported from France with the painting. (Dare Hartwell)

## Provenance

Collection of the Artist;

(On consignment to Kraushaar Galleries, New York, by 1937);

Purchased by the Corcoran Gallery of Art, Washington, D.C., from *Fifteenth Biennial Exhibition of Contemporary American Oil Paintings*, April 1937.<sup>2</sup>

## Exhibitions

1908

Possibly Philadelphia, Pennsylvania Academy of the Fine Arts, 7–29 March 1908, *An Exhibition of Paintings by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George B. Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan*, cat. no. 53

1909

Possibly Newark, N.J., Newark Public Library, 5–23 May 1909, cat. no. 7<sup>3</sup>

1935

Probably New York, C. W. Kraushaar Art Galleries, 11 February–2 March 1935, cat. no. 27

1937

Washington, D.C., Corcoran Gallery of Art, 28 March–9 May 1937, *Fifteenth Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 367

1938

New York, Whitney Museum of American Art, 14 December 1938–15 January 1939, *William Glackens Memorial Exhibition*, cat. no. 7

1939

Pittsburgh, Department of Fine Arts, Carnegie Institute, 1 February–



15 March 1939, *Memorial Exhibition of Works by William J. Glackens*, cat. no. 44

1940

Washington, D.C., Corcoran Gallery of Art, 20 January–18 February 1940, *Memorial Exhibition: Paintings and Drawings by William J. Glackens*, no cat.<sup>4</sup>

1942

Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)

1945

Philadelphia Museum of Art, 14 October–18 November 1945, *Artists of the Philadelphia Press*, cat. no. 2

1946

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1956

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1959

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1966

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1972

Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist<sup>6</sup>

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980

Washington, D.C., Corcoran Gallery of Art, 10 October–30 November 1980; Omaha, Neb., Joslyn Art Museum, 10 January–1 March 1981; Evanston, Ill., Mary and Leigh Block Gallery, Northwestern University, 20 March–10 May 1981, *Guy Pène du Bois: Artist about Town*, cat. no. 95

1985

Washington, D.C., Corcoran Gallery of Art, 20 April–16 June 1985, *Henri's Circle*, no cat.<sup>7</sup>

1987

Jacksonville, Fla., Cummer Gallery of Art, 24 October 1986–11 Janu-

ary 1987, *Artistic Transitions: From the Academy to Impressionism in American Art*, cat. no. 19 (as *In the Luxembourg Gardens*)

1993

Washington, D.C., Corcoran Gallery of Art, 21 July–13 September 1993, *The Century Club Collection*, unpublished checklist<sup>8</sup>

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2003

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum. 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 62

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2014

Fort Lauderdale, Museum of Art, Nova Southeastern University, 23 February–1 June 2014; Water Mill, N.Y., Parrish Art Museum, 20 July–13 October 2014; Philadelphia, Pa., Barnes Foundation, 8 November 2014–2 February 2015, *William Glackens*

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1923

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1931

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“Artists of the Philadelphia Press: William Glackens, George Luks, Everett Shinn, John Sloan [exh. cat.],” *Philadelphia Museum Bulletin* 41, no. 207 (November 1945): 13, 16 (illus.)

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Vincent De Gregorio, “The Life and Art of William J. Glackens” (Ph.D. diss., Ohio State University, 1956), 179, 180 (illus.), 181, 224, 301, 327 n. 2, 328 n. 4, 494

1957

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1959

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1973

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Mahonri Sharp Young, *The Eight: The Realist Revolt in American Painting* (New York: Watson-Guptill Publications, 1973), 102 (color illus.)

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Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 21

1980

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1984

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William H. Gerdts, *Artistic Transitions: From the Academy to Impressionism in American Art* (exh. cat. Cummer Gallery of Art, Jacksonville, Fla., 1986): “*In the Luxembourg Gardens* [cat. entry],” 28, 28 (illus.)

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1996

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1998

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2000

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2002

Eleanor Heartney et al., *A Capital Collection: Masterworks from the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art in association with Third Millenium Publishing, London, 2002), 277 (color illus.)

F.C. Lowe, “Corcoran Archivist Tells Rest of Story,” *The Winchester Star*, 28 March 2002, sec. D, 1–2

2011

Deborah Lyons, *The World of William Glackens: The C. Richard Hilker Art Lectures* (New York: Sansom Foundation, Inc., 2011), 45–46, 45 (color illus.)

Katherine Roeder, “*Luxembourg Gardens* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 190–91 (color illus.)

## Related Works

*Luxembourg Gardens*, 1906, oil on canvas, 26 × 32 in., Wichita Art Museum, University of Wichita, Kansas, 15.40<sup>9</sup>

*Under the Trees, Luxembourg Gardens*, 1906, oil on canvas, 19<sup>5</sup>⁄8 × 24<sup>3</sup>⁄16 in., Munson-Williams-Proctor Institute, Museum of Art, Utica, N.Y., 50.15<sup>10</sup>

Three sketches of Luxembourg Gardens, 1906, etching or dry-point, 5 × 6<sup>1</sup>⁄2 in. each, Museum of Art, Fort Lauderdale, Fla., 91.40.165.A–C<sup>11</sup>

Paris sketchbook with 38 charcoal, graphite, ink, and pastel sketches, 1906, 8<sup>3</sup>⁄4 × 5<sup>1</sup>⁄4 in., Museum of Art, Fort Lauderdale, Fla., 92.50<sup>12</sup>

Untitled sketchbook with 38 charcoal sketches, 1906, 4 × 5 in., Museum of Art, Fort Lauderdale, Fla., 92.55<sup>13</sup>

## Notes

- Glackens spent the summer of 1906 in France. This trip marked the artist’s first visit since his eighteen-month stay there in 1895–96. During the 1906 trip, Glackens produced several dated sketches of Luxembourg Gardens that bear a compositional relationship to the Corcoran’s painting (see Related Works). Further corroborating the 1906 date for *Luxembourg Gardens* is a black ink stamp on the stretcher that reads: “MADE IN FRANCE.”
- C. Powell Minnegerode to C. W. Kraushaar Galleries, 19 April 1937. For this and related correspondence, see Kraushaar Galleries Records, Incoming Letters, 1937–1938 (D), Archives of American Art, Smithsonian Institution, Washington, D.C. See also *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- The 1908 Pennsylvania Academy and 1909 Newark Public Library exhibitions were part of a traveling show based on the historic 1908 exhibition of The Eight at New York’s Macbeth Galleries. The Philadelphia and Newark venues of the touring exhibition included a painting by Glackens entitled *Luxembourg Gardens*. The researcher cannot determine whether this work was the Corcoran’s *Luxembourg Gardens* or one of the artist’s two other known 1906 versions of the theme (Munson-Williams-Proctor Institute and Wichita Art Museum; see Related Works).
- The Corcoran was the seventh venue for this multi-venue exhibition, which was organized by the American Federation of Arts. According to the exhibition checklist, *Luxembourg Gardens* was not included in the display. However, a 28 January 1940 *Washington Post* review of the exhibition that reproduces the Corcoran’s painting and mentions it

in the text documents the inclusion of *Luxembourg Gardens* in the *Memorial Exhibition* for its Washington installation. See “Work of Glackens on View at Corcoran” (1940), sec. E, 6.

- As listed in Phillips (1973), 82.
- Curatorial Records, Exhibition Files, CGA Archives.
- Edward Nygren to Betty Beam, memorandum, 26 March 1985, Curatorial Records, Exhibition Files, CGA Archives.
- In this exhibition, a group of paintings on loan from the Century Club, New York, were installed alongside works from the Corcoran’s permanent collection. See unpublished checklist and gallery layout, Curatorial Records, Exhibition Files, CGA Archives.
- Reproduced in *Catalogue of the Roland P. Murdock Collection* (Wichita, Kans.: Wichita Art Museum, 1972), 69.
- Reproduced in Paul D. Schweizer, ed., *Masterworks of American Art from the Munson-Williams-Proctor Institute*, 101, and *Two Hundred Years of American Art: The Munson-Williams-Proctor Institute* (exh. cat. University of Washington Press, Seattle, 1986), 49.
- The first of these three sketches, which bears a close compositional resemblance to the Wichita Museum’s version of *Luxembourg Gardens*, is reproduced in Gerdts, *William Glackens* (1996), 234.
- This sketchbook includes two drawings that were executed in Luxembourg Gardens in 1906, one of which bears a close compositional resemblance to the Corcoran’s painting.
- This sketchbook includes various sketches of Luxembourg Gardens. These sketches relate more directly to the Wichita Art Museum’s version of Glackens’s *Luxembourg Gardens* than to the Corcoran’s painting.

Willard LeRoy Metcalf (Lowell, Mass., 1858–New York, 1925)

### *May Night, 1906*

Oil on canvas, 39 <sup>3</sup>/<sub>16</sub> × 36 <sup>1</sup>/<sub>16</sub> in. (99.5 × 91.8 cm)  
Museum Purchase, Gallery Fund, 07.7

## Technical Notes

### EXAMINER

Gay Myers, November 18, 2004

### SIGNATURES AND INSCRIPTIONS

Signed in the bottom left corner in dark brown-black paint “W. L. METCALF '06”. The signature is in good condition.

On the reverse of the replacement stretcher “148-57-2” is written in black crayon.

### MAJOR TREATMENT HISTORY

An auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive. According to Dare Hartwell, based on the age, adhesive, and replacement stretcher type, this lining was probably done by L. J. Kohlmer in the 1930s–40s. In 1968 Russell Quandt repaired punctures, removed varnish, and revarnished the painting. In 1973/74 the painting was “resurfaced” by Robert Scott Wiles.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a replacement stretcher. The tacking margins have been retained.

### GROUND

There is a smooth, buff-colored ground of moderate thickness that does not obscure the weave of the canvas. It was commercially applied, based on the fact that the ground extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The paint is generally opaque, even in the dark passages. The artist applied the paste-like paint with many small flickering strokes, making low texture and brush markings across the surface.

While the finished painting has a loosely painted appearance, the design appears to have been worked up slowly with the artist applying paint wet-into-wet and then, after the underlayers had dried, going back and modifying and refining the design. In spite of this buildup of layers, the weave of the fabric remains visible, as do many small spots where the off-white ground is exposed. In several areas (in the leaves of the tree on the right, and in the light green foreground) the artist took the end of his brush and scribbled into the still wet paint, apparently to break up the smooth surface and to create a more interesting texture.

### ARTIST'S CHANGES

The artist may have made some very minor alterations in the outline of the figure.

### SURFACE COATING

While the present synthetic resin surface coating is in good condition, a varnished surface may not be appropriate or in keeping with the artist's wishes. Many Metcalf paintings have never been var-

nished and on at least four occasions Metcalf wrote on the back of pictures that he did not wish them to be varnished.

### FRAME

The painting has a flat profile frame with twining vines ending in acanthus-style leaves at the corners. It is made of carved wood with gesso, dark red bole, and gilding (the acanthus leaves appear to have been gilded in a different color leaf). The surface has been intentionally patinated. Carved in the back of the frame, at the bottom edge is “MADE IN THE / FRAME CARVING SHOP / OF E. C. SLATER / BROAD & CHERRY ST'S PHILADELPHIA, PA / 1908.” The painting was exhibited in the First Corcoran Biennial in a frame the artist disliked (the color appears to have been the biggest complaint). In 1908, after the painting was purchased by the Corcoran, Metcalf received permission to reframe it and he worked with the framemaker Slater on the design and final color of the new frame. In the correspondence Metcalf mentions that Slater had worked with Hermann Dudley Murphy in Boston and was then a student at the Philadelphia Academy of Design.

## Provenance

Collection of the Artist, New York;

Purchased from *First Annual Exhibition of Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., February 1907.<sup>1</sup>

## Exhibitions

1906

Boston, St. Botolph Club, 9–26 November 1906, *Exhibition of Landscapes by Willard L. Metcalf*, cat. no. 14

1907

Washington, D.C., Corcoran Gallery of Art, 7 February–9 March 1907, *First Annual Exhibition of Oil Paintings by Contemporary American Artists*, cat. no. 166

New York, Montross Galleries, March–6 April 1907, *Annual Exhibition of the Ten*<sup>2</sup>

1908

Philadelphia, Pennsylvania Academy of the Fine Arts, 20 January–29 February 1908, *103rd Annual Exhibition*, cat. no. 374

Buffalo Fine Arts Academy, 30 April–30 August 1908, *Third Annual Exhibition of Selected Paintings by American Artists*, cat. no. 90

Saint Louis Museum of Fine Arts, 15 September–1 November 1908, *Third Annual Exhibition of Selected Paintings by American Artists*, cat. no. 91

1925

Washington, D.C., Corcoran Gallery of Art, 3 January–1 February 1925, *Paintings by Willard L. Metcalf*, cat. no. 14

New York, Milch Galleries, December 1925, *Memorial Exhibition*<sup>3</sup>

1940

Pittsburgh, Carnegie Institute, 24 October–15 December 1940, *Survey of American Painting*, cat. no. 243

1957

Washington, D.C., Corcoran Gallery of Art, 13 January–10 March



1957; Toledo, Ohio, Toledo Museum of Art, 1 April–30 April 1957, *Twenty-fifth Biennial Exhibition of Contemporary American Oil Paintings (Historical Section)*, cat. no. 1

Seattle, Wash., Frye Museum, 1–22 September 1957; Tempe, Ariz., University Museum, Arizona State College, 3–20 October 1957; Quincy, Ill., Quincy Art Club, 10–30 November 1957; Louisville, Ky., J. B. Speed Art Museum, 3–24 January 1958; Port Arthur, Tex., Service League of Port Arthur, 7–28 February 1958; Winston-Salem, N.C., Winston-Salem Public Library, 13 March–3 April 1958; Little Rock, Ark., Museum of Fine Arts, 17 April–7 May 1958; Dallas, Tex., Meadows Museum, Southern Methodist University, 20 May–7 June 1958; Miami Beach, Fla., Miami Beach Art Center, 30 June–17 July 1958; Kent, Ohio, Kent State University Museum, 29 July–19 August 1958; Davenport, Iowa, Davenport Municipal Art Gallery, 10–30 September 1958, *Fifty Years at the Corcoran*, no cat.<sup>4</sup>

1963

Fort Lauderdale, Fla., Fort Lauderdale Art Center, 1–22 October 1963; Memphis, Brooks Memorial Art Gallery, 5–26 November 1963; Jacksonville, Fla., Cummer Gallery of Art, 10–31 December 1963; Wilmington, Delaware Art Center, 14 January–4 February 1964; East Lansing, Michigan State University, 18 February–10 March 1964; Evansville, Ind., Evansville Public Museum, 24 March–14 April 1964; Roanoke, Va., Roanoke Fine Arts Center, 4–25 May 1964; Vancouver, British Columbia, Vancouver Art Gallery, 3–20 September 1964; Fredericton, Canada, Beaverbrook Art Gallery, 7–27 October 1964; Kingston, Ontario, Canada, Queen’s University, 12–29 November 1964; Regina, Saskatchewan, Norman MacKenzie Art Gallery, University of Saskatchewan, Regina Campus, 11 December 1964–10 January 1965; Saint John’s, Newfoundland, Canada, University of Newfoundland, 27 January–14 February 1965; London, Ontario, Canada, London Public Library and Art Museum, 3–21 March 1965; Victoria, British Columbia, Art Gallery of Greater Victoria, 7 April–2 May 1965, *American Impressionists: Two Generations*, cat. no. 20

1966

New London, Conn., Lyman Allyn Museum, 5 February–13 March 1966, *The Art Colony at Old Lyme: 1900–1935*, cat. no. 73

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

1976

Utica, N.Y., Munson-Williams-Proctor Institute, 5 September–10 October 1976; Springfield, Mass., Museum of Fine Arts, 24 October–26 December 1976; Manchester, N.H., Currier Gallery of Art, 14 January–6 March 1977; Chattanooga, Tenn., Hunter Museum of Art, 3 April–15 May 1977, *William L. Metcalf Retrospective*, cat. no. 20

1979

Brooklyn Museum, 13 October–30 December 1979; Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 22 February–20 April 1980; Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 31 May–10 August 1980; Denver Art Museum, 24 September–30 November 1908, *The American Renaissance, 1876–1917* (Brooklyn and Washington only), cat. no. 216

1996

Augusta, Ga., Morris Museum of Art, 6 June–18 August 1996, *Echoes and Late Shadows: The Larger World of Southern Impressionism*, cat. with unnumbered checklist

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

1999

Laguna Beach, Calif., Laguna Art Museum, 9 January–11 April 1999,

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2003

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2005

Old Lyme, Conn., Florence Griswold Museum, 1 May–11 September 2005, *May Night: Willard Metcalf at Old Lyme*, cat. no. 6

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 63

2008

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### Related Works

None.

### Notes

- 1 15 April 1907 Minutes of the Quarterly Meeting of the Board of Trustees, Board of Trustees, Meeting Reports 1900–1915, CGA Archives.
- 2 See “Art Exhibitions,” *New York Daily Tribune*, 21 March 1907, 7.
- 3 “The World of Art,” *New York Times*, 13 December 1925, Magazine sec., 12.
- 4 See American Federation of Arts Papers, Archives of American Art, Smithsonian Institution, Exhibition Files, Box 27.

George Wesley Bellows (Columbus, Ohio, 1882–New York City, 1925)

### *Forty-two Kids*, 1907<sup>1</sup>

Oil on canvas, 42 × 60¾ in. (106.7 × 153 cm)

Museum Purchase, William A. Clark Fund, 31.12



### Technical Notes

#### EXAMINER

Lance Mayer, April 15, 2005

**SIGNATURES AND INSCRIPTIONS**  
Signed lower left in black paint “Geo Bellows.” The signature is in good condition except for losses and overpainting in the letter “G”. It was applied to dry paint and is the same palette as the painting.  
On the reverse of the frame at the top center is the frame-maker’s stamp “M. GRIEVE CO/HAND CARVED/NEW YORK & LONDON”.

#### MAJOR TREATMENT HISTORY

An auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive. There is no treatment report in the file, but based on the age, adhesive, and replacement stretcher type, the lining was probably done by L.J. Kohlmer in the 1930s–40s. In 1950 Russell Quandt applied a thin layer of wax varnish with a small amount of natural resin. In 1981 Robert Scott Wiles provided a proposal to treat two areas of loss and a “scar” in the varnish. The proposal included the possibility of removing the varnish and the application of a surface coating. The scar was evidently eliminated and losses were filed and retouched; it is also possible that Wiles removed Quandt’s wax varnish and applied a new surface coating. (Additional notes provided by Dare Hartwell and Elizabeth Parr, Wiles’s former assistant.)

#### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a replacement stretcher. The paint extends slightly and irregularly onto the tacking margins, as if the original stretcher may have been out of square. The tacking margins have been retained.

#### GROUND

There is a thin, grayish-white ground that does not obscure the weave of the canvas. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

#### PAINT

The paint was applied very freely and spontaneously. In some places, especially in the lower part of the design, the paint is thin enough that the light ground color is partly visible and the texture of the fabric remains prominent. In other areas, however, the paint was applied more thickly, often with considerable brush marking and points and ridges of impasto. The great majority of the paint was applied wet-into-wet, and shows signs of blending and smearing of one color into another.

In many places the artist used a very large brush to define the larger design elements, such as the boards of the dock, with a few bold strokes. The paint that describes the deep blackish water in the background was slow-drying and quite liquid, so that drip marks are evident in the upper right where the painting was turned on its

side and the black paint continued to flow. In many of the figures, the artist used a small, stiff, flat brush to produce his characteristic streaky, blended strokes of paint that define the boys’ bodies with a great economy of means. Many random bumps of paint are visible throughout the surface, indicating that the artist scraped up dried paint from his palette and allowed it to become incorporated into his colors.

#### ARTIST’S CHANGES

No artist’s changes are visible.

#### SURFACE COATING

There is probably some original natural resin varnish beneath a thin surface layer of wax and natural resin varnish applied in 1950 and/ or a later synthetic resin coating. The varnish may have yellowed slightly, but is not disfiguring in a painting with such dark tonalities. The surface appearance is fairly matte and slightly hazy.

#### FRAME

According to the stamp on the reverse of the frame, it was made by New York framemaker Maurice Grieve, who frequently provided frames for Bellows’s paintings.

The frame molding is simple: there is a deep curved hollow bordered on the sight side by a projecting round and on the opposite side by ribbed molding that rises to an outer edge about ½ inch higher than the inner round. The gilding appears to have been intentionally distressed to show the underlying red bole, and over the gilding is an asphaltum finish, typically found on original Bellows’ frames.<sup>2</sup>

Of the Bellows’s frames known to be original, Suzanne Smeaton describes three profiles which she refers to as “A”, “B”, and “C”. The frame on *Forty-two Kids* has the “B” profile, which is also found on *The White Horse* (Worcester Museum of Art), *Fisherman’s Family* (private collection), and *Lady Jean* (Yale University Art Gallery).<sup>3</sup> (Dare Hartwell)

### Provenance

Collection of the Artist, New York; Purchased by Robert C. Hall, Pittsburgh, Pa., 1909;<sup>4</sup> (Consigned to Wunderly Brothers, Pittsburgh, by 26 February 1923);<sup>5</sup> Purchased by Mr. and Mrs. Peter Glick, Pittsburgh, by 12 October 1925;<sup>6</sup> (William Macbeth, Inc., New York, 1931);<sup>7</sup> Purchased by the Corcoran Gallery of Art, Washington, D.C., November 1931.

### Exhibitions

1908 Philadelphia, Pennsylvania Academy of the Fine Arts, 20 January–29 February 1908, *103rd Annual Exhibition*, cat. no. 750  
New York, National Academy of Design, 14 March–18 April 1908, *Eighty-third Annual Exhibition*, cat. no. 167  
Cincinnati, Ohio, Cincinnati Museum, 23 May–20 July 1908, *Fifteenth Annual Exhibition of American Art*, cat. no. 26



Art Institute of Chicago, 20 October–29 November 1908, *Twenty-first Annual Exhibition of Oil Paintings and Sculpture by American Artists*, cat. no. 21  
1909 Pittsburgh, Carnegie Institute, 29 April–30 June 1909, *Thirteenth Annual Exhibition*, cat. no. 20  
1923 Pittsburgh, Carnegie Institute, 26 February–31 March 1923, *Exhibition of Paintings, Drawings and Lithographs by George Wesley Bellows*, cat. no. 15

1925 New York, Metropolitan Museum of Art, 12 October–22 November 1925, *Memorial Exhibition of the Work of George Bellows*, cat. no. 4  
Rochester, N.Y., Memorial Art Gallery, December 1925, *Memorial Exhibition of Paintings by George Bellows*, cat. no. 2  
1926 Buffalo, N.Y., Buffalo Fine Arts Academy, Albright Art Gallery, 10 January–10 February 1926, *Memorial Exhibition of the Work of George Bellows*, cat. no. 2  
1939 New York, Museum of Modern Art, 1939, *Art in Our Time: An Exhibition to Celebrate the Tenth Anniversary of the Museum of Modern Art and the Opening of Its New Building*, cat. no. 137<sup>8</sup>

1939 Art Institute of Chicago, 16 November 1939–7 January 1940, *Half a Century of American Art*, cat. no. 13  
1942 Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)  
1946 New York, Century Association, 5 April–1 June 1946, *Robert Henri and Five of His Pupils*, cat. no. 5  
1949 Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste*, cat. no. 38

1950 Toronto, Canada, Art Gallery of Toronto, 25 August–9 September 1950, *Canadian National Exhibition Art Exhibit*, cat. no. 112, citation only; document not yet located<sup>9</sup>  
1955 Buffalo, Albright Art Gallery, Buffalo Fine Arts Academy, 14 May–12 June 1955, *Fifty Paintings 1905–1913, the Fiftieth Anniversary Exhibition*, cat. no. 2  
1957 Washington, D.C., National Gallery of Art, 19 January–24 February 1957, *George Bellows: A Retrospective Exhibition*, cat. no. 4  
Columbus, Ohio, Columbus Gallery of Fine Arts, 21 March–21 April 1957, *Paintings by George Bellows*, cat. no. 3

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1966 Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist  
1967 Brooklyn Museum, 3 October–19 November 1967; Richmond, Virginia Museum of Fine Arts, 11 December 1967–14 January 1968; San Francisco, California Palace of the Legion of Honor, 17 February–31 March 1968, *Triumph of Realism*, cat. no. 97  
1976 Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist  
1978 Washington, D.C., Corcoran Gallery of Art, 26 April–16 July 1978, *The William A. Clark Collection*, cat. with no checklist  
1981 Tokyo, Japan, Tokyo Metropolitan Art Museum, 28 March–24 May 1981, *Visions of New York City: American Paintings, Drawings and Prints of the 20th Century*, cat. no. 15



Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati, Ohio, Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines, Iowa, Des Moines Art Center, 23 January–12 March 1983; St. Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 30

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### Related Works

None.

### Notes

- ↑ Emma Bellows to Marian King, 23 January 1959; 6 February 1959, CGA Curatorial Files.
- ↑ Steve Wilcox, Frame Conservator, National Gallery of Art.
- ↑ http://theframeblog.wordpress.com/2013/06/15/framing-george-bellows-ashcan-artist/
- ↑ Purchased from Bellows during the painting’s showing at the Carnegie International in 1909. Accession Record Sheet, CGA Curatorial Files.
- ↑ Exact dates not given in catalogue, only “held at the time of the New York World’s Fair” (title page).
- ↑ Letter in the CGA Archives, Washington, D.C., confirms loan.
- ↑ This source concerns the Pennsylvania Academy of the Fine Arts jury vote but is on 16mm microfilm and is too fragile to be available to public.
- ↑ Original clipping in Smithsonian American Art Museum Vertical File, photocopy in CGA Curatorial Files.

Edmund Charles Tarbell (West Groton, Mass., 1862–New Castle, N.H., 1938)

### *Josephine and Mercie*, 1908<sup>1</sup>

Oil on canvas, 28 <sup>7</sup>/<sub>8</sub> × 32 <sup>3</sup>/<sub>16</sub> in. (71.5 × 81.4 cm)  
Museum Purchase, Gallery Fund, 09.2

#### Technical Notes

##### EXAMINER

Lance Mayer, November 18, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed lower right in grayish-green paint “Tarbell”. The signature is in excellent condition.

##### LABELS

On the frame:

1) Old, torn paper label “S.E. No.\_\_\_\_/MUSEUM.../BOSTON,.../SPECIAL LO.../Paintings by.../the.../Tit...” The rest of the label is missing except for one small bit of paper at the bottom with “for”.

2) Exhibition label from the San Jose Museum of Art for *U.S. and the Impressionist Era*, 11/13/79–1/09/80.

On the backing board:

3) Sites exhibition label for *Of Time and Place: American Figurative Art from the Corcoran Gallery of Art*, n.d.

4) Exhibition label from The Currier Gallery of Art for IMPRESSIONISM TRANSFORMED The Paintings of Edmund C. Tarbell, October 13, 2001–January 13, 2002.

5) Exhibition label from the Terra Museum of American Art for *Woman*, n.d.

6) Exhibition label for *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, n.d. (Dare Hartwell)

##### MAJOR TREATMENT HISTORY

In 1966 Russell Quandt removed surface dirt and varnished the painting. In 1980 it was treated by Robert Scott Wiles. Wiles attached an auxiliary lining fabric to the canvas using a wax-resin adhesive, mounted the painting on a new stretcher, removed grime and varnish from the surface, and applied a new varnish.

##### SUPPORT

The support is a medium-weight, plain-weave fabric, having a number of large threads and irregularities in its weave. It is mounted on a modern, replacement stretcher. The tacking margins have been retained.

##### GROUND

There is an off-white oil ground of medium thickness. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. Lines of graphite outline the architectural elements; this is especially visible near the right edge.

##### PAINT

In many parts of the design, the oil-type paint has been applied with opaque, fairly heavy strokes, producing ridges and bumps of low impasto, although the paint layers remain thin enough that the bumpy texture of the fabric plays a role over most of the surface. Much use was made of the technique of dragging pasty layers of

paint over textured underlayers, producing a rich, fuzzy effect. In the figure of the young girl, in particular, the dress was rendered with quick, lively strokes that skip over and only partially cover a darker underlayer. The artist gave some areas, such as the young girl’s arms, a peculiar indistinctness by applying a series of short, chopping vertical strokes with a small brush. In some places, such as the mahogany furniture, the deep red-brown effect was achieved through thin, subtly modulated glazes.

##### ARTIST’S CHANGES

The only noticeable artist’s change is a preliminary sketching-in, in a slightly different location, of the X-shaped muntins on the door of the secretary.

##### SURFACE COATING

The synthetic varnish applied in 1980 is clear and has a medium gloss.

##### FRAME

The painting is in a wood frame with carved decoration. It has gold leaf over gesso and red bole, with blackish applied patination.

The reverse of the frame bears an inset circular medallion on the center right side inscribed “Foster Brothers/Makers/Boston Mass.” At the bottom right is an oval brass disc with “318”. At the center left are two rows of numbers stamped into the wood: “4687/203”. The orientation of the lettering on the Foster Brothers medallion and the stamped numbers seem to indicate that the frame was originally conceived with these two sides as the top and bottom respectively, and that the frame may initially have been used for a painting with a slightly more vertical format.

The frame is contemporary to the painting, and Tarbell is known to have favored Foster Brothers frames with their Dutch-style ornament. It is assumed to be original given that the painting was acquired the year after it was painted. (Additional notes provided by Dare Hartwell.)

#### Provenance

Collection of the Artist, Boston;

Purchased from *Second Exhibition of Contemporary American Oil Paintings* by the Corcoran Gallery of Art, Washington, D.C., 18 January 1909.<sup>2</sup>

#### Exhibitions

1908

Boston, Copley Gallery, 1908<sup>3</sup>

Washington, D.C., Corcoran Gallery of Art, 8 December 1908–17 January 1909, *Second Exhibition: Oil Paintings by Contemporary American Artists*, cat no. 26

1909

Philadelphia, Pennsylvania Academy of the Fine Arts, 31 January–14 March 1909, *104th Annual Exhibition*, cat. no. 47

1910

New York, Montross Gallery, 24 March–16 April 1910, *Ten American Painters: Thirteenth Annual Exhibition*, cat. no. 24





- 1911  
Cincinnati Art Museum, 20 May–22 July 1911, *Eighteenth Annual Exhibition of American Art*, cat. no. 1
- 1912  
Copley Society of Boston, May 1912, *Paintings by Edmund C. Tarbell*, cat. no. 15
- 1914  
Buffalo, Albright Art Gallery, Buffalo Fine Arts Academy, 16 May–31 August 1914, *Ninth Annual Exhibition of Selected Paintings by American Artists*, cat. no. 112
- 1916  
Washington, D.C., Corcoran Gallery of Art, 22 January–13 February 1916, *Exhibition of Paintings by Edmund C. Tarbell*, cat. no. 7
- 1918  
New York, M. Knoedler and Company, 25 February–9 March 1918, *Catalogue of Paintings and Portraits by E. C. Tarbell*, cat. no. 17
- Washington, D.C., Corcoran Gallery of Art, 25 April–21 May 1918, *Exhibition of Paintings by Edward W. Redfield and Edmund C. Tarbell*, cat. no. 24
- 1930  
New York, American Academy of Arts and Letters, 13 November 1930–15 May 1931, *Exhibition of Works by the Living Artist Members of the National Institute of Arts and Letters*, cat. no. 167
- 1938  
Boston, Museum of Fine Arts, 16 November–15 December 1938, *Frank W. Benson–Edmund C. Tarbell: Exhibition of Paintings, Drawings and Prints*, cat. no. 151
- 1939  
New York, Metropolitan Museum of Art, 24 April–29 October 1939, *Life in America: A Special Loan Exhibition of Paintings Held During the Period of the New York World's Fair*, cat. no. 285
- 1942  
Winchester, Virginia, Handley High School, 21 February 1942–October 1944, long-term storage (for safety during World War II)
- 1949  
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February 1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 39
- 1959  
Washington, D.C., Corcoran Gallery of Art, 4 April–17 May 1959, *The American Muse: Parallel Trends in Literature and Art*, cat. no. 106
- 1962  
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 8 July–2 September 1962, *Centennial of Paintings by Edmund C. Tarbell, N.A. (1862–1938)*, cat. no. 7
- 1963  
Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Painting*, cat. no. 28
- 1977  
New York, Whitney Museum of American Art, 30 June–2 October 1977; Saint Louis Art Museum, 1 December 1977–12 January 1978; Seattle Art Museum, 2 February–12 March 1978; Oakland, Calif., Oakland Art Museum, 4 April–28 May 1978, *Turn of the Century America: Paintings, Graphics, Photographs, 1890–1910*, cat. no. 193
- 1979  
San Jose, Calif., San Jose Museum of Art, 17 November 1979–9 January 1980, *The United States and the Impressionist Era*, no cat. no.
- 1981  
Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 32
- 1984  
Evanston, Ill., Terra Museum of American Art, 21 February–22 April 1984, *Woman*, cat. with no checklist
- 1985  
Knoxville, Tenn., Dulin Gallery of Art, 20 March–28 April 1985, *Strokes of Genius*, cat. no. 36
- 1998  
Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist
- 1999  
New York, Whitney Museum of American Art, 22 August–5 September 1999, *The American Century: Art and Culture, 1900–2000*, cat. with no checklist
- 2001  
Manchester, N.H., Currier Gallery of Art, 13 October 2001–13 January 2002; Wilmington, Delaware Art Museum, 15 February–28 April 2002; Chicago, Terra Museum of American Art, 11 May–21 July 2002, *Impressionism Transformed: The Paintings of Edmund C. Tarbell*, cat. with unnumbered checklist
- 2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist
- 2003  
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- 2004  
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- 2005  
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- 2008  
Munich, Germany, Bucerius Kunst Forum, 6 June–31 August 2008, *High Society: American Portraits of the Gilded Age*, 163, 178, 179 (color illus.), cat. no. 44
- 2012  
Newark, N.J., Newark Museum, 12 September 2012–6 January 2013; Memphis, T.N., Memphis Brooks Museum of Art 16 February–26 May 2013; Bentonville, Ark., Crystal Bridges Museum of American Art, *Angels and Tomboys: Girlhood in 19th-Century American Art*, checklist no. 21

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1920

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1938

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1939

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Bennard B. Perlman, *The Immortal Eight: American Painting from Eakins to the Armory Show* (New York: Exposition Press, 1962), n.p. (illus.)

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1966

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1972

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1975

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1977

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1979

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1980

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1981

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1984

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1985

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1989

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1990

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1998

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2000

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2001

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Susan Strickler et al., *Impressionism Transformed: The Paintings of Edmund C. Tarbell* (exh. cat. Currier Gallery of Art, Manchester, N.H., 2001): Melissa Mannon, “Chronology,” 24; Strickler, “A Life That is Art: Edmund C. Tarbell in New Castle,” 122, 123 (color illus.), 125; “Works in the Exhibition,” 162

2002

F.C. Lowe, “Corcoran Archivist Tells Rest of Story,” *The Winchester Star*, 28 March 2002, sec. D, 1–2

2003

Darcy Tell, “Visions Framed in Time: Impressionism Gives Way to Realism in Corcoran Show [exh. review],” *Washington Times*, 2 August 2003, sec. C, 1 (and illus.)

2004

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2008

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2011

Lee Glazer, “*Josephine and Mercie* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 34–35, 196–97 (color illus.), 212

2012

Holly Pyne Connor, *Angels and Tomboys: Girlhood in 19th-Century American Art* (exh. cat. Newark Museum, Newark, N.J.; Petaluma, Calif.: Pomegranate Communications, 2012), 155 (color illus.)

### Related Works

Photograph of the artist’s daughters Josephine and Mercie posed in their New Castle living room as they appear in the painting, Edmund Tarbell Photograph Album, reel 4702, frame 182, Archives of American Art, Smithsonian Institution, Washington, D.C.

### Notes

- ↑ “Mr. Tarbell’s Latest Interior” (1908). *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, CGA Archives.
- ↑ Unidentified newspaper clipping, 1908, reel 4701, frame 942, Archives of American Art, Washington, D.C.
- ↑ Unidentified newspaper clipping,

William McGregor Paxton (Baltimore, Md., 1869–Newton, Mass., 1941)

### *The House Maid*, 1910

Oil on canvas, 30<sup>3</sup>/<sub>8</sub> × 25<sup>3</sup>/<sub>16</sub> in. (76.5 × 63.9 cm)  
Museum Purchase, Gallery Fund, 16.9

## Technical Notes

### EXAMINER

Gay Myers, November 17, 2004

### SIGNATURES AND INSCRIPTIONS

Signed in brown paint in the upper left corner “PAXTON/1910”. The signature is in good condition.

### LABELS

(not yet recorded)

### MAJOR TREATMENT HISTORY

A note in the file reports that the painting was lined, mounted on a new stretcher, cleaned, and varnished by L. J. Kohlmer in 1933. In 1951 Russell Quandt surface cleaned and varnished the painting. In 1974 Robert Scott Wiles removed Kohlmer’s glue/paste lining and replaced it with a new auxiliary lining fabric attached with a wax-resin adhesive. He then mounted the painting on a new stretcher, removed the varnish, applied a new surface coating, and inpainted areas of loss. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a medium-weight, plain-weave linen fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is an off-white (slightly blue-gray) ground, moderately thick and smooth. It was commercially applied.

### PAINT

Paxton carefully blended multiple layers of oil-type paint to create the painting’s soft, atmospheric effect. He mixed his colors with varying amounts of white, so the paint has a general opacity. The thickness and opacity of the paint completely covers the ground layer so its light gray color plays no role, except in the blue drapery of the figurine, where the artist intentionally abraded the paint. He thinned the paint so it could be applied wet-into-wet with a minimum of texture, except where, after the paint had mostly dried, he went back and added thicker strokes to capture light reflecting on shiny surfaces. The final touches consisted of the white highlights on the figure and the still life objects.

The painting is in very good condition.

### ARTIST’S CHANGES

The artist made minor alterations in the outline of the woman’s hair and profile; the base of the Japanese figurine may also have been slightly lower.

### SURFACE COATING

The varnish, a combination of natural and synthetic resins, has a satisfactory surface gloss and saturation.

### FRAME

The frame was made by Foster Brothers of Boston, but a wide strip of outer molding was removed at a later date. Foster Brothers inset circular brass medallions bearing their name into the reverse of their frames at the top (or bottom?) center. A semicircular indentation in the wood appears at the top center edge of this frame, and is the exact same size as the medallion on the Foster Brothers frame on Frank Benson’s *My Daughter* (1912; CGA 12.8), indicating both the maker of the Paxton frame and the fact that the molding bearing the other half of the circle is missing.

However, this is not the frame that was on the painting when it was exhibited in the 1912 Worcester Art Museum annual exhibition of oil paintings. The 1912 frame, visible in a Worcester installation photograph, was larger and the ornamentation appears to have been a more elaborate version of the ripple pattern found on the present frame. It may also have been made by Foster Brothers. (CGA Conservation Files)

Given that the painting was purchased from Paxton at the time of its exhibition in the Corcoran Biennial, it seems reasonable to assume that artist changed the frames. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, Boston;

Purchased by the Corcoran Gallery of Art from the *Sixth Biennial Exhibition of Contemporary American Oil Paintings*, Washington, D.C., December 1916.<sup>1</sup>

## Exhibitions

1911  
Philadelphia, Pennsylvania Academy of the Fine Arts, 5 February–26 March 1911, *106th Annual Exhibition*, cat. no. 14

Buffalo, N.Y., Buffalo Fine Arts Academy, Albright-Knox Gallery, 12 May–28 August 1911, *Sixth Annual Exhibition of Selected Paintings by American Artists*, cat. no. 104

St. Louis, City Art Museum, 17 September–17 November 1911, *Sixth Annual Exhibition of Selected American Paintings*, cat. no. 93

1912  
New York, MacBeth Gallery, 3–18 January 1912, *Thirty Paintings by Thirty Artists*, cat. no. 21

Worcester, Mass., Worcester Art Museum, 7 June–16 September 1912, *Fifteenth Annual Exhibition of Oil Paintings*, cat. no. 40

1913  
Boston, St. Botolph Club, 10–21 February 1913, *Paintings by William MacGregor Paxton*, cat. no. 12

1914  
Boston, Guild of Boston Artists Galleries, 2–14 November 1914, *First General Exhibition of the Guild of Boston Artists*, cat. no. 27

1915  
San Francisco, Department of Fine Arts, 20 February–4 December 1915, *Panama-Pacific International Exposition*, cat. no. 3812

1916  
San Francisco, Department of Fine Arts, 1 January–1 May 1916, *Panama-Pacific International Post-Exposition Exhibition*, cat. no. 4884



Washington, D.C., Corcoran Gallery of Art, 17 December 1916–21 January 1917, *Sixth Exhibition: Oil Paintings by Contemporary American Artists*, no. 55

1939  
Charlotte, N.C., Mint Museum, 12 March–30 April 1939, *Loan Exhibition From the Corcoran Gallery of Art: Selected Group of Twenty American Painters*, unnumbered checklist

1941  
Boston, Museum of Fine Arts, 19 November–14 December 1941, *William McGregor Paxton, N.A.: Memorial Exhibition of Paintings*, cat. no. 28

1949  
Washington, D.C., Corcoran Gallery of Art, 9 January–20 February

1949, *De Gustibus: An Exhibition of American Paintings Illustrating a Century of Taste and Criticism*, cat. no. 40

1950  
Norfolk, Va., Norfolk Museum of Arts and Sciences, 15 June–November 1950, temporary loan, no cat.<sup>2</sup>

1963  
Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Painting: A Special Exhibition on Loan from The Corcoran Gallery of Art*, cat. no. 22

1977  
New York, Whitney Museum of Art, 30 June–2 October 1977;  
St. Louis Art Museum, 1 December 1977–12 January 1978; Seat-

tle Art Museum, 2 February–12 March 1978; Oakland Museum, 4 April–28 May 1978, *Turn-of-the-Century America: Paintings, Graphics, Photographs, 1890–1910*, cat. with unnumbered checklist

1978

Indianapolis Museum of Art, 16 August–1 October 1978; El Paso Museum of Art, 12 October–3 December 1978; Omaha, Neb., Joslyn Art Museum, 5 January–11 February 1979; Springfield, Mass., Museum of Fine Arts, 24 March–6 May 1979, *William McGregor Paxton (1869–1941)*, (Indianapolis only), cat. no. 23

1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 34

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with no checklist

2002

Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2004

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2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 66

2008

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Francis J. Ziegler, “Academy’s Annual—Striking Pictures [exh. review],” *Philadelphia Record*, 5 February 1911, Magazine sec., n.p. (illus.)

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“Art in Philadelphia, Second Notice,” *New York Sun*, 21 February 1911, 8

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“News from the March Housewares Sale,” unidentified clipping, William McGregor Paxton Scrapbook, William McGregor Paxton Papers, reel 862, frame 106, Archives of American Art, Smithsonian Institution, Washington, D.C., March 1911 (illus.)

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City Art Museum, *Sixth Annual Exhibition of Selected Paintings by American Artists, Special Exhibition Catalogue* (exh. cat. City Art Museum, St. Louis, 1911), 47 (illus.)

1912

“Things Seen in the World of Art [exh. review],” *New York Sun*, 14 January 1912, sec. 3, 4

1913

John Nutting, “In the Art Galleries [exh. review],” *Boston Daily Advertiser*, 11 February 1913, 5

1914

“Guild of Boston Artists Opens its Home to Public [exh. review],” *Christian Science Monitor*, 3 November 1914, 9

“The Fine Arts: The Guild Exhibition [exh. review],” *Boston Evening Transcript*, 3 November 1914, 15

A. J. Philpott, “New Guild Exhibits: Boston Artists Show Work in Their Own Galleries [exh. review],” *Boston Daily Globe*, 3 November 1914, 8

1915

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Eugen Neuhaus, *The Galleries of the Exposition* (exh. cat. Paul Elder & Co., San Francisco, 1915), 78, n.p. (illus.)

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1916

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Leila Mechlin, “Notes of Art and Artists,” *Washington Sunday Star*, 24 December 1916, sec. 2, 8 (illus.)

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1917

“Portrait of Local Boy Wins Contest,” *Washington Evening Star*, 16 January 1917, 2

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“Miss Emmet Wins Art Prize,” *Washington Post*, 17 January 1917, 3
C. C. C., “Washington,” *American Art News*, 20 January 1917, 5

“Art Exhibition is Most Successful [exh. review],” *Washington Times*, 24 January 1917, 4

“Public Judges Art Exhibition in Washington,” *Christian Science Monitor*, 2 February 1917, 9

“The Sixth Biennial Exhibition at the Corcoran Gallery [exh. review],” *American Magazine of Art* 8, no. 4 (February 1917): 153

Virgil Barker, “The Exhibition of American Paintings at the Corcoran Gallery [exh. review],” *Art and Archaeology* 5, no. 3 (March 1917): 157
1920

“Boston Artist Wins,” *Washington Post*, 20 January 1920, 5

“Mr. Paxton’s Work Leads in Popular Vote on Paintings,” *Washington Evening Star*, 20 January 1920, 5

1926

“The Cover,” *Literary Digest*, 19 June 1926, 25, cover (color illus.)

1941

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“The Paxton Memorial Show [exh. review],” *Boston Herald*, 23 November 1941, sec. C, 8

1949

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1951

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1972

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1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 77–78, 78 (illus.)

1977

John Russell, “Turn-of-the-Century America Has ‘a Lot Going for It’ [exh. review],” *New York Times*, 24 July 1977, sec. D, 19

1979

Ellen Wardwell Lee with Martin F. Krause, *William McGregor Paxton (1869–1941)* (exh. cat. Indianapolis Museum of Art, 1979), 128, n.p. (color illus.)

Mario Anthony Amaya, “William McGregor Paxton,” *Connoisseur* 202, no. 812 (October 1979): 91 (color illus.), 93

1981

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1984

William Gerdtts, *American Impressionism* (New York: Abbeville Press, 1984), 210, 211 (illus.)

1987

Martha Banta, *Imaging American Women: Idea and Ideals in Cultural History* (New York: Columbia University Press, 1987), 358, 359 (illus.)

1996

Elizabeth L. O’Leary, *At Beck and Call: The Representations of Domestic Servants in Nineteenth–Century American Painting* (Washington, D.C.: Smithsonian Institution Press, 1996), 224, 226–29, 227 (illus.)

1998

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998), 28 (illus.); Marisa Keller, “Checklist of Biennial Exhibition Paintings acquired by the Corcoran Gallery of Art,” 103

2001

Jessica Todd Smith, “Is Polite Society Polite?: The Genteel Tradition in the Figure Paintings of William McGregor Paxton (1869–1941),” (Ph.D. diss., Yale University, New Haven, 2001), 16 (illus.), 25–34, 43, 56, 98–99

William H. Gerdtts, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), 210, 211 (illus.)

2002

Sarah Cash, *The Gilded Cage: Views of American Women, 1873–1921* (exh. brochure Corcoran Gallery of Art, Washington D.C., 2002), n.p.

Joanna Shaw-Eagle, “‘Gilded’ View of an Era: Exhibit Takes Look at America’s Wealthy Men [exh. review],” *Washington Times*, 17 August 2002, sec. D, 1

2003

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2006

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2008

Chris Klimek, “An Evolutionary Feat of Housekeeping [exh. review],” *Washington Examiner*, 15–16 March 2008, 23

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2011

Lee Glazer, “*The House Maid* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 198–99 (color illus.)

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## Related Works

None.

## Notes

**1.** Board of Trustees Action, 16 December 1916, Board of Trustees Meeting Reports, 1911–1916, CGA Archives.
**2.** *The Housemaid* was one of nineteen American paintings from the Corcoran’s permanent collection lent to the Norfolk Museum for display in 1950.
See “Paintings Loaned to the Norfolk Museum of Arts and Sciences by the Corcoran Gallery of Art, Washington, D.C.,” Loans of Works of Art–In & Out 1874–1952, Curatorial Records, Registrar’s Office, CGA Archives.

John Sloan (Lock Haven, Pa., 1871–Hanover, N.H., 1951)

### *Yeats at Petitpas’, 1910–c. 1914*<sup>1</sup>

Oil on canvas, 267/<sub>16</sub> × 32 in. (66.2 × 81.3 cm)  
Museum Purchase, Gallery Fund, 32.9

## Technical Notes

### EXAMINER

Gay Myers, April 12, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in ochre-colored paint “John Sloan”. The signature is in good condition. It was applied to dried paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

The painting was “patched, filled, inpainted, and varnished” by Russell Quandt in 1967. In 1971 Robert Scott Wiles removed an old glue lining fabric attached to the original canvas (thought to have been applied by L. J. Kohlmer) and replaced it with a new auxiliary lining fabric using a wax-resin adhesive. He then removed the varnish, mounted the painting on a new replacement stretcher, inpainted the losses, and applied a new varnish. In 1982 Wiles revarnished the picture.

### SUPPORT

The painting’s support is a medium-weight, plain-weave linen fabric mounted on a new replacement stretcher. The tacking margins have not been retained.

### GROUND

The fabric has an ivory-colored ground that is smoothly applied with the fabric texture still visible. It may have been commercially applied but it is impossible to be certain without the tacking margins.

### PAINT

The artist used an oil-type paint that is generally opaque because he mixed his colors with a fair amount of white. Evidence suggests the artist first sketched in the design with thin, dark paint (remains of this initial blocking-in can be seen in the figure of the young man with his head on his hand). In the next stage, the artist used a thick, paste-like paint that he applied with low to medium texture and overall brush marking. The bulk of the composition was completed at this time, with free and vigorous strokes, mixing the paint wet-into-wet. When the paint had dried, the artist went back and made modifications and adjustments: lightening the wall behind the woman with fruit and the man with a pipe, darkening the sky between the awning and the wall, reworking the highlight on the coat of the man with a pipe, strengthening some of the shadows, and adding wine glasses and wine in the bottles. Some thinner semitransparent paint was used to depict the ribs of the fan and the wine in the bottles and to strengthen the darker passages. There is crackle, wrinkling, and some interlayer cleavage where the artist’s repaint does not appear to be well attached to the lower layers of paint; this is most noticeable around the head of the man with a pipe, and in his coat.

### ARTIST’S CHANGES

No major compositional changes were noted, but the artist did make some adjustments in the last stage of painting, as described above.

### SURFACE COATING

The varnish is a natural resin, coated with two kinds of synthetic varnish. It has a moderate gloss and may be slightly discolored.

### FRAME

The wood frame has low carved relief and the gold leaf is highly distressed; it is not of the period of the painting. However, the frame could date to the 1920s, and there is the possibility that it was selected by the artist prior to submitting the painting to the Corcoran Biennial and its subsequent purchase by the museum in 1932. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, New York;<sup>2</sup>

(C. W. Kraushaar Galleries, New York);

Purchased by the Corcoran Gallery of Art, December 1932.<sup>3</sup>

## Exhibitions

1916

Arts Club of Chicago, November 1916, *Robert Henri, George Bellows, John Sloan*<sup>4</sup>

1917

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

1918

Philadelphia, Pennsylvania Academy of the Fine Arts, 3 February–24 March, 1918, *113th Annual Exhibition*, cat. no. 462

1921

New York, City Club, March–2 April 1921, *John Sloan, George Luks & Augustus Vincent Tack*<sup>5</sup>

1927

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

Pittsburgh, Carnegie Institute, 13 October–4 December 1927, *26th Annual International Exhibition of Paintings*, cat. no. 77

1928

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

1932

New York, Grand Central Galleries, October–31 October 1932, *John Sloan, Van Dearing Perrine and Helen M. Turner*<sup>6</sup>

Washington, D.C., Corcoran Gallery of Art, 4 December 1932–15 January 1933, *Thirteenth Exhibition of Contemporary American Oils*, cat. no. 133

1934

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



1937

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

1938

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

1942

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

1945

Philadelphia Museum of Art, 14 October–18 November 1945, *Artists of the Philadelphia Press*, cat. no. 58<sup>7</sup>

1952

New York, Whitney Museum of American Art, 10 January–2 March 1952; Washington, D.C., Corcoran Gallery of Art, 15 March–20 April 1952; Toledo, Ohio, Toledo Museum of Art, 4 May–8 June 1952, *John Sloan, 1871–1951*, cat. no. 26

1956

Arts Club of Chicago, 8 May–15 June 1956, *Marsden Hartley, Edward Hopper, Walt Kuhn, John Sloan*, cat. no. 37<sup>8</sup>

1957

Utica, New York, Munson-Williams-Proctor Institute, 31 March–21 April 1957; Baltimore Museum of Art, 14 May–16 June 1957; Dallas Museum of Fine Arts, 30 June–18 August 1957; Colorado

Springs Fine Arts Center, opened 15 October 1957, *Portraiture: The 19th and 20th Centuries*, cat. no. 40

1958

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

1962

Brunswick, Maine, Walker Art Museum, Bowdoin College, 20 January–28 February 1962, *The Art of John Sloan 1871–1951*, cat. no. 17

1966

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

1971

Washington, D.C., National Gallery of Art, 18 September–31 October 1971; Athens, Georgia Museum of Art, 20 November 1971–16 January 1972; San Francisco, M. H. de Young Memorial Museum, 15 February–2 April 1972, *John Sloan: 1871–1951*, cat. no. 71

1972

Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist<sup>9</sup>

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist



1982  
Tokyo, National Museum of Modern Art, 24 July–5 September 1982; Kyoto, National Museum of Modern Art, 14 September–11 October 1982, *Japanese Artists Who Studied in U.S.A. and the American Scene*, cat. no. 71

1985  
Knoxville, Tenn., Dulin Gallery of Art, 30 March–28 April 1985, *Strokes of Genius*, cat. no. 35

Washington, D.C., Corcoran Gallery of Art, *Henri's Circle*, 20 April–16 June 1985<sup>10</sup>

Flushing, N.Y., Queens Museum, 5 October–17 November 1985, *John Sloan: Painter of the American Scene*, cat. no. 3

1988  
New York, IBM Gallery of Science and Art, 26 April–18 June 1988; Wilmington, Delaware Art Museum, 15 July–4 September 1988; Columbus, Ohio, Columbus Museum of Art, 17 September–6 November 1988; Fort Worth, Tex., Amon Carter Museum, 19 November–31 December 1988, *John Sloan: Spectator of Life*, cat. no. 51

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

1998  
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2003  
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2004  
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2005  
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2007  
Nashville, Tenn., Frist Center for the Visual Arts, 2 August–28 October 2007; New-York Historical Society, 18 November 2007–10 February 2008; Detroit Institute of Arts, 2 March–25 May 2008, *Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895–1925*, cat. no. 11

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Sara F. Meng, "Peggy Bacon and John Sloan: Their Urban Scenes, 1910–1928," *Woman's Art Journal* 25, no. 1 (Spring/Summer 2004): 22

2006  
"Mint Museum to Host Master Paintings from the Corcoran Gallery," *Antiques and the Arts Weekly*, 6 October 2006, 17

2007  
Francis Morrone, "A Knock-Out Show [exh. review]," *New York Sun*, 29 November 2007

*John Sloan's New York* (exh. cat. Delaware Art Museum; New Haven, Conn.: Yale University Press, 2007): Katherine E. Manthorne, "John Sloan, Moving Pictures, and Celtic Spirits," 169, 169 (color illus.), 170

*Life's Pleasures: The Ashcan Artists' Brush with Leisure, 1895–1925* (exh. cat. Detroit Institute of Arts; London: Merrell, 2007): James W. Tottis, "Bars, Cafes, and Parks: The Ashcan's *Joie de Vivre*," 15; Valerie Ann Leeds, "New York in an Age of Amusement," 25, 27, 27 (illus.); Vincent DiGirolamo, "New York in an Age of Amusement," 68, "Catalogue of Paintings," 109, 121 (color illus.)

2009  
Avis Berman, "Yeats at Petitpas': The path to a picture," in *The Only Art of Jack B. Yeats: Letters & Essays*, ed. Declan J. Foley (Dublin: The Lilliput Press, 2009), 118 (color illus.), 119, 123, 124, 126

2011  
Deborah Lyons, *The World of William Glackens: The C. Richard Hilker Art Lectures* (New York: Sansom Foundation, Inc., 2011), 79, 98–100, 99 (color illus.)

Laura Groves Napolitano, "Yeats at Petitpas' [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 200–201 (color illus.)

Jonathan Stuhlman and Valerie Ann Leeds, *From New York to Corrymore: Robert Henri and Ireland* (exh. cat. The Mint Museum, Charlotte, N.C., 2011): Jonathan Stuhlman, "Before Corrymore: Irish Images and Influences in New York," 31, 31 (color illus.)

2012  
Avis Berman, "The Catalyst: John Sloan's *Yeats at Petitpas'*," *Antiques* 179, no. 2 (March/April 2012): 125 (color illus.), 127–29

### Related Works

John Sloan, *Sketch of Frederick King*, c. 1910, graphite on paper, 7 × 5 in. (17.8 × 12.7 cm), Delaware Art Museum, Gift of Helen Farr Sloan, 1980, 1980-214.103.

Sloan also may have used several graphite portrait sketches by John Butler Yeats as aide-mémoire in painting *Yeats at Petitpas'*. These include sketches of Robert W. Sneddon (c. 1909–1910, graphite on heavy paper, 5 × 7 in. [12.7 × 17.8 cm], Delaware Art Museum, 1978-338) and Miss Eulabee Dix (c. 1909–1910, graphite on heavy paper, 5 × 7 in. [12.7 × 17.8 cm], Delaware Art Museum, 1978-341).

### Notes

**1.** The date was changed from 1910 to 1910–c. 1914 based on research published in Rowland Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné*, American Arts Series (Newark: University of Delaware Press, 1991), 107. See Lisa Strong and Laura Groves Napolitano to Registrar, memorandum, 18 May 2010, CGA Curatorial Files.

**2.** Loughery, *John Sloan* (1995), 289–90.

**3.** Purchased from the *Thirteenth Exhibition of Contemporary American Oil Paintings* (cat. no. 133) held at the Corcoran Gallery of Art from December 1932 to January 1933.

**4.** Elzea, *John Sloan's Oil Paintings*, 107. Have been unable to confirm. Contact Arts Club.

**5.** Inclusion confirmed by 26 March 1921 review in *American Art News*.

**6.** Elzea, *John Sloan's Oil Paintings* (1991), 107.

**7.** Catalogue published in *Philadelphia Museum Bulletin* 41, no. 207 (November 1945).

**8.** Ibid. Loan confirmed in the CGA Archives, Washington, D.C.

**9.** See Curatorial Records, Exhibition Files, CGA Archives.

**10.** Included after return from Dulin Gallery of Art exhibition.

Thomas Wilmer Dewing (Boston, 1851–New York City, 1938)

### *Lady with a Mask*, 1911<sup>1</sup>

Oil on canvas, 22 <sup>7</sup>/<sub>8</sub> × 24 <sup>3</sup>/<sub>8</sub> in. (56.2 × 61.3 cm)  
Museum Purchase, 11.18

## Technical Notes

### EXAMINER

Lance Mayer, November 17, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower left in gray paint “T. W. Dewing”. The signature is in excellent condition. It is the same palette as the painting and applied to dry paint.

There is writing, now difficult to decipher, in black on the reverse of the frame along the right side “Met D J?oneseeorder/373? 174780/? × ?”. Along the top edge “2518 – 2 Corco...” is written in white. (Dare Hartwell)

### LABELS

On the frame:

- 1) Small white label top right with pencil inscription “101/(c/ no. 73)”.
- 2) Small piece of masking tape top right with pencil inscription “PAC/534”.
- 3) Remnant of printed paper label lower left corner “S.L. No. 449.../The Metropolitan Museum of A.../Loan Exhibition/...re... (torn)”.

On the backing board:

- 4) Exhibition label from *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, n.d.
- 5) Exhibition label from *American Modern: Masterworks from the Corcoran Gallery of Art*, n.d. (Dare Hartwell)

### MAJOR TREATMENT HISTORY

The painting was treated by Robert Scott Wiles in 1975. An auxiliary lining fabric had previously been attached to the reverse of the canvas using a glue/paste adhesive, probably by L. J. Kohlmer in the 1930s–40s. Wiles removed the old lining fabric, relined the painting using a wax-resin adhesive, and remounted it on a modern stretcher. Old discolored varnish was removed and the painting was re-varnished. Thin areas in the dark parts of the hanging scroll received fairly extensive retouching, although this thinness may have been a result of the artist’s technique. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a smooth, off-white ground of medium thickness. It was commercially applied, based on the fact that the ground extends onto the tacking edges and was a dry layer at time of original stretching. A thin, yellowish-brown imprimatura appears to be present under the design.

### PAINT

The paint is applied in the artist’s characteristic and very individual manner, with many thin layers of paint, some of which only partially cover the layers below. Marks of a palette knife are visible as well as brush marking. In many places the paint appears to have been wiped or rubbed while still wet, partially removing it from the high points and leaving it in the hollows of the fabric texture. The face and many other parts of the design were executed with innumerable small strokes of variously colored paint, applied with a tiny brush.

The paint appears to be generally in excellent condition, although when Wiles treated the painting in 1975 he must have felt that the area of the hanging scroll and some parts of the background needed fairly extensive retouching. Since these areas are now covered by retouching it is difficult to evaluate this decision, but paintings by Dewing sometimes have areas that look more damaged than they actually are. Before Treatment photographs of the scroll show light-colored areas (possibly rubbed by the artist), the thinness of which may have been exaggerated by the tendency of oil paint to become more transparent over time.

### ARTIST’S CHANGES

No artist’s changes are visible.

### SURFACE COATING

The varnish applied in 1975 is a combination of natural and synthetic resins and has a semigloss appearance.

### FRAME

The painting is in a wood frame with gilded cast fish-scale ornament. It is of the type designed by Stanford White for Dewing’s paintings (Eli Wilner with Mervyn Kaufman, *Antique American Frames* [New York: Avon Books, 1995], 106). However, there is no framemaker’s mark on the reverse. The frame is almost certainly original, particularly given the fact that the painting was acquired by the Corcoran the year it was painted. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, New York City;  
(N. E. Montross, New York);  
Purchased by Corcoran Gallery of Art, 1911.<sup>2</sup>

## Exhibitions

1924

Pittsburgh, Department of Art, Carnegie Institute, 17 February–31 March 1924, *Exhibition of Paintings by Thomas W. Dewing*, checklist no. 13

1939

Charlotte, N.C., Mint Museum, 12 March–approx. 1 May 1939, *Loan Exhibition from the Corcoran Gallery of Art: Selected Group of Twenty American Painters*, cat. with unnumbered checklist

1951

New York, Metropolitan Museum of Art, 15 March–29 April 1951,





75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League, cat. no. 8

1963

New York, Durlacher Bros., 26 March–20 April 1963, *Thomas Dewing, 1851–1938*, cat. no. 16

Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century*, no cat.

1967

Tulsa, Okla., Philbrook Art Center, 2 October–26 November 1967, *French and American Impressionism*, cat. no. 25

1980

Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 33 (as *Dama con Máscara*)

1988

Paris, Reunion des Musees Nationaux, Palais du Louvre at the Grand Palais, 17 May–15 August 1988; Tokyo, National Museum of Western Art, 22 September–11 December 1988, *Le Japonisme*, cat. no. 101

1996

Brooklyn Museum, 21 March–9 June 1996; Washington, D.C., National Museum of American Art, 19 July–14 October 1996; Detroit Institute of Arts, 9 November 1996–19 January 1997, *The Art of Thomas Dewing*, cat. no. 45

2002

Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2004

Washington, D.C., Corcoran Gallery of Art, 20 November 2004–23 May 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May

2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 68

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

Thomas Wilmer Dewing’s Daybook, 11 April 1911, Private Collection, Alexandria, Va. (copy in CGA Curatorial Files)

1911

“Notes of Art and Artists” *Washington Evening Star*, 11 November 1911, sec. 2, 11

1912

Helen W. Henderson, *The Art Treasures of Washington* (Boston: L. C. Page & Company, 1912), 150

1933

Vylla Poe Wilson, “Art and Artists in Washington,” *Washington Post*, 2 July 1933, sec. S, 6

1939

Elizabeth Ray Lewis, “Museum Treasure of the Week: The Corcoran Gallery Collection in Review: The Ten,” *Washington Post*, 20 August 1939, Amusements sec., 5, 5 (illus.)

1951

*75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League* (exh. cat. Metropolitan Museum of Art, New York, 1951), xiv (illus.)

1963

Nelson C. White, *Thomas W. Dewing: 1851–1983* (exh. cat. Durlacher Bros, New York, 1963), n.p.

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 2, 3 (illus.)

1967

*French and American Impressionism* (exh. cat. Philbrook Art Center, Tulsa, Okla., 1967), 13 (illus.)

1975

Frank Getlein, “Roy’s Girls and Great Masters,” *Art Gallery* 18, no. 4 (January 1975): 49 (illus.)

1980

Milton Brown, *La Pintura de los estados Unidos de Museos de la Ciudad de Washington* (exh. cat. Instituto Nacional de Bellas Artes, Mexico City, 1980): “Thomas W. Dewing, *Dama con Máscara* [cat. entry],” 106, 107 (color illus.)

1983

Milton W. Brown with Judith H. Lanius, *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1983), 110, 111 (color illus.)

1987

Martha Banta, *Imaging American Women* (New York: Columbia University Press, 1987), 205 (illus.)

1988

Geneviève Lacambre, ed., *Le Japonisme* (exh. cat. Éditions de la Réunion des Musées Nationaux, Paris, 1988), 270 (illus.). 316

1996

Susan Hobbs and Barbara Dayer Gallati, “Thomas Wilmer Dewing: An Artist Against the Grain,” *Antiques* 149, no. 3 (March 1996): 416 (color illus.)

Susan A. Hobbs with Barbara Dayer Gallati, *The Art of Thomas Dewing: Beauty Reconsidered* (exh. cat. Brooklyn Museum of Art, 1996): Hobbs, “Beauty into Art: the Life of Thomas Wilmer Dewing,” 38; Gallati, “Beauty Unmasked: Ironic Meaning in Dewing’s Art,” 50

(color illus.), 70–71; Hobbs, “Lady with a Mask [cat. entry],” 180 (color illus.), 181

Barbara Dayer Gallati, “The Art of Thomas Wilmer Dewing,” *Antiques and the Arts Weekly*, 29 March 1996, 71

*The Art of Thomas Wilmer Dewing: Beauty Reconfigured* (exh. brochure Brooklyn Museum of Art, 1996), n.p. (color illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 136 (color illus.)

2002

Sarah Cash, *The Gilded Cage: Views of American Women, 1873–1921* (exh. brochure Corcoran Gallery of Art, Washington D.C., 2002), n.p.

2003

Darcy Tell, “Visions Framed in Time: Impressionism Gives Way to Realism in Corcoran Show [exh. review],” *Washington Times*, 2 August 2003, sec. C, 1 (illus.)

2011

Paul Staiti, “*Lady with a Mask* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 202–03 (color illus.)

### Related Works

None.

### Notes

**1.** Dewing’s daybook, 11 April 1911, Private Collection, Alexandria, Va. (copy in CGA Curatorial Files).

**2.** Annual Meeting Report, 15 January 1912, Board of Trustees Meeting Reports, 1911–1916, CGA Archives.

John Singer Sargent (Florence, Italy, 1856–London, 1925)

### *Simplon Pass*, 1911<sup>1</sup>

Oil on canvas, 28¾ × 36<sup>7</sup>/<sub>16</sub> in. (71.8 × 92.6 cm), Image size: 28<sup>3</sup>/<sub>8</sub> × 36<sup>3</sup>/<sub>8</sub> in. (71.4 × 92.1 cm)  
Bequest of James Parmelee, 41.22

## Technical Notes

### EXAMINER

Gay Myers, April 14, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in dark red-brown paint “John S Sargent”. The first “S” is somewhat faint but this seems to be due to the artist having applied the paint thinly. The signature was added to dried paint and is the same palette as the painting; a similar color is found in the rocks.

### MAJOR TREATMENT HISTORY

In 1980 Robert Scott Wiles attached an auxiliary lining fabric to the back of the original canvas using a wax-resin adhesive and mounted it on a new stretcher. A natural resin varnish was removed and replaced with synthetic resin varnish at the same time.

### SUPPORT

The artist used a fine, plain-weave linen fabric. It is mounted on a modern, 5-member replacement stretcher. The tacking margins of the canvas have been retained.

There are a few small holes around the edge of the painting. There are descriptions of Sargent working on unstretched canvas that was temporarily pinned to a board and these holes might indicate this painting was done in this way. If he liked the finished painting he would have it stretched, sometimes changing the format. However, in this case the tacking margins are unpainted, indicating that, if the painting was done on unstretched canvas, the artist did not alter the format when he had it stretched.

### GROUND

The fabric was prepared with a smooth, medium-gray ground layer that is thin enough to allow the fabric texture to remain visible. The ground was commercially applied, based on the fact that it extends onto the tacking margins.

### PAINT

The artist first applied a layer of opaque brown paint over the cool gray ground layer. He then used thick oil paint and a stiff broad brush to work up his design, applying his paint in a free and spontaneous manner, wet-into-wet. He refined the design by deepening the shadows in the rocks, adding gold and dark brown strokes to the hillside, pinkish-tan highlights to the mountain, and scattered spots of green foliage throughout the landscape. These final touches were done with bold, decisive strokes over paint that had mostly dried (although there are some areas of traction crackle in the darks in the foreground that suggest he did not wait long enough). The paint was thickly applied, with the most heavily textured areas found in the water, clouds and the brightest highlights on the rocks. No glazes were identified. After the painting was completed the initial brown underlayer remained visible in only a few places in the foreground. The painting is in exceptionally good condition.

### ARTIST'S CHANGES

There are some lines of impasto that are unrelated to the finished design but these appear to be part of the evolution of the painting, not indicative of compositional changes.

### SURFACE COATING

Under ultraviolet light, patches of greenish fluorescence (mostly in the rocks) indicate that some natural resin varnish was left during cleaning. The painting is presently coated with two types of synthetic resin varnish with a medium to high gloss.

### FRAME

The frame has a simple scoop molding with stop fluting on the outside rim; the gold has been selectively burnished to be shinier at the corners. The frame has some age but it is difficult to determine if it is period.

## Provenance

Collection of the Artist;

(Purchased by M. Knoedler & Co., London, 1912);<sup>2</sup>

Purchased by James Parmelee, Washington, D.C., 1912;<sup>3</sup>

To his widow, Alice Maury Parmelee, Washington, D.C., 1931;<sup>4</sup>

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1941.<sup>5</sup>

## Exhibitions

1914

Washington, D.C., Corcoran Gallery of Art, 15 December 1914–24 January 1915, *Fifth Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 43

1953

Utica, N.Y., Munson-Williams-Proctor Institute, 4–25 January 1953, *Expatriates: Whistler, Cassatt, Sargent*, cat. no. 35

1964

Washington, D.C., Corcoran Gallery of Art, 18 April–14 June 1964; Cleveland Museum of Art, 7 July–16 August 1964; Worcester, Mass., Worcester Art Museum, 17 September–1 November 1964; Utica, N.Y., Munson-Williams-Proctor Institute, 15 November–3 January 1965, *The Private World of John Singer Sargent*, cat. no. 81

1966

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

1967

Portland, Ore., Portland Art Museum, 12 December 1967–21 January 1968, *Seventy-five Masterworks: An Exhibition of Paintings in Honor of the Seventy-fifth Anniversary of the Portland Art Association, 1892–1967*, cat. no. 8

1978

Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *The American Landscape Tradition*, unpublished checklist

1983

Washington, D.C., Corcoran Gallery of Art, *John Singer Sargent at the Corcoran*, 26 June–2 October 1983, unpublished checklist



1986

New York, Whitney Museum of American Art, 7 October 1986–4 January 1987; Art Institute of Chicago, 7 February–19 April 1987, *John Singer Sargent*, cat. with unnumbered checklist

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

1999

Boston, Isabella Stewart Gardner Museum, 21 May–26 September 1999, *Sargent: The Late Landscapes*, cat. no. 5

2002

Ferrara, Palazzo dei Diamanti, 22 September 2002–6 January 2003; Los Angeles County Museum of Art, 2 February–11 May 2003; Denver Art Museum, 28 June–21 September 2003, *Sargent and Italy*, cat. with unnumbered checklist (as *Il Passo del Sempione*)

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 69

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1914

Leila Mechlin, “Fifth Biennial Exhibition of Contemporary American Paintings, Corcoran Gallery [exh. review],” *Washington Star*, 14 December 1914, 3

“Painting in Washington: Corcoran Gallery Opens Fifth Biennial Exhibition [exh. review],” *New York Evening Post*, 17 December 1914, 11

“Corcoran Gallery Exhibit Brilliant [exh. review],” *Philadelphia Inquirer*, 20 December 1914, News sec., 2

“Out of Town Exhibitions—Philadelphians to the Fore [exh. review],” *Philadelphia Public Ledger*, 20 December 1914, sec. IV, 10

1924

Nathaniel Pousette-Dart, with an Introduction by Lee Woodward Zeigler, *John Singer Sargent* (New York: Frederick A. Stokes Company, 1924), n.p. (illus. as *Landscape at Simpton* [sic])

1925

William Howe Downes, *John S. Sargent: His Life and Work* (Boston: Little, Brown, and Company, 1925), 234

1927

Evan Charteris, *John Sargent* (New York: Charles Scribner’s Sons, 1927), 290

1940

“Parmelee Portraits on Exhibition [exh. review],” *Washington Post*, 1 September 1940, sec. A, 13

Alice Graeme, “Art in Washington: The Corcoran Gallery of Art,” *Washington Post*, 29 December 1940, sec. 6, 7, 7 (illus.)

1943

D.A., “French and American Art [exh. review],” *Christian Science Monitor*, 29 June 1943, 4

1947

*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 62

1955

Charles Merrill Mount, *John Singer Sargent, A Biography* (New York: W. W. Norton and Company, Inc., 1955), 450; (abridged edition

with updated catalogue, London: The Cresset Press, 1957), 360; (reprint of 1955 edition with expanded catalogue, New York: Kraus Reprint Co., 1969), 473

1964

Donelson F. Hoopes, *The Private World of John Singer Sargent* (exh. cat. Corcoran Gallery of Art, Washington, D.C.: New York: Shorewood Publishers, 1964), n.p.

1967

*Seventy-five Masterworks: An Exhibition of Paintings in Honor of the Seventy-fifth Anniversary of the Portland Art Association 1892–1967* (exh. cat. Portland Art Museum, Portland, Ore., 1967), (illus.)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 28

1980

Warren Adelson, *John Singer Sargent, His Own Work* (exh. cat. Coe Kerr Gallery, New York; New York: Wittenborn Art Books, 1980), n.p.

1984

Barbara Moore, “Introduction,” in *American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), n.p.

1986

Patricia Hills et al., *John Singer Sargent* (exh. cat. Whitney Museum of American Art, New York, in association with Harry N. Abrams, New York, 1986), 204 (color illus.), 288

1998

Jo Ann Lewis, “The Corcoran Biennial: Delivery on Collection [exh. review],” *Washington Post*, 19 July 1998, sec. G, 1

Joanna Shaw-Eagle, “For Corcoran, ‘Forth-fifth’ is the No. 1 Exhibit [exh. review],” *Washington Times*, 26 July 1998, sec. D, 1

John Dorsey, “Framing the Century; Corcoran Gallery Highlights the Best Works from Its Forty-four Biennials [exh. review],” *Baltimore Sun*, 3 September 1998, sec. F, 3

Linda Crocker Simmons, “The Biennial Exhibitions: The First Sixty Years from 1907 to 1967,” in *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998), 27, 31–32, 38, 39 (color illus.), 102

1999

Hilliard T. Goldfarb, Erica E. Hirshler, and T. J. Jackson Lears, *Sargent: The Late Landscapes* (exh. cat. Isabella Stewart Gardner Museum, Boston, 1999); Lears, “Reconstructing Nature: The Rise and Fall and Rise of the American Sublime, 1820–1920,” 6, 29; Hirshler, “‘Huge Skies Do Not Tempt Me’: John Singer Sargent and Landscape Painting,” 62–63, 65–66 (color illus.), 111

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 96, 123 (color illus.)

2002

Bruce Robertson, ed., *Sargent and Italy* (exh. cat. Los Angeles County Museum of Art; Princeton, N.J.: Princeton University Press, 2002): R. W. B. Lewis, “American Writers in Sargent’s Italy,” 32, 33 (color illus.); Richard Ormond, “In Sargent’s Footsteps, 1900–1914,” 125; Robertson, “Exhibition Checklist,” 197

Elaine Kilmurray and Richard Ormond, *Sargent e l’Italia* (exh. cat. Palazzo dei Diamanti, Ferrara, Italy; Ferrara, Italy: Ferrara Arte Editore, 2002); Ormond, “Montagne,” 186, 200, 201 (color illus.)

2003

“The Impressionist Tradition,” *Corcoran Views* (Fall 2003): 9

2011

Marc Simpson, “*Simplon Pass* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 36, 204–05 (color illus.)



## Related Works

*On the Simplon Pass*, 1912, oil on canvas, 27 ½ × 35 ½ in. (69.9 × 90.2 cm), location unknown<sup>6</sup>

## Notes

**1.** Knoedler records (London); CGA Curatorial Files.

**2.** As *Landscape at Simplon*, 16 March 1912. M. Knoedler & Co. (New York) to Corcoran Gallery of Art, 3 May 1966, CGA Curatorial Files.

**3.** M. Knoedler & Co. (New York) to Corcoran Gallery of Art, Washington, D.C., 3 May 1966, CGA Curatorial Files; James Parmelee to Director of the Corcoran Gallery of Art, Washington, D.C, 16 November 1914, CGA Curatorial Files.

**4.** See Memo: Estate of James Parmelee, 22 October 1940, Bequests, CGA Archives.

**5.** See Petition of Trustees for Instructions, Curatorial Records, Bequests, CGA Archives. Received on 17 January 1941, “Works of Art in Permanent Collection,” CGA Curatorial Files.

**6.** Listed as K1215 in Charles Merrill Mount, *John Singer Sargent* (1957), 361.

Abbott Handerson Thayer (Boston, 1849–Dublin, N.H., 1921)

### *Mount Monadnock*, probably 1911/1914

Oil on canvas, 22 <sup>3</sup>/<sub>16</sub> × 24 <sup>3</sup>/<sub>16</sub> in. (56.3 × 61.4 cm)  
Museum Purchase, Anna E. Clark Fund, 34.6

## Technical Notes

### EXAMINER

Gay Myers, November 17, 2004

### SIGNATURES AND INSCRIPTIONS

Signed in the bottom right corner “Abbott H. Thayer”. The signature was inscribed (with the end of a brush or something similar) in the still-wet paint, exposing the cream-colored ground layer. It is in good condition. There is an inscription handwritten by the artist on the reverse of the original fabric (just right of center): “Franklin Macveagh / from Abbott H. Thayer / In Memory of the former’s great kindness / in the summer of 1911. / Dublin N.H.” The inscription was photographed in 1971 before it was covered with the lining fabric.

### LABELS

None.

### MAJOR TREATMENT HISTORY

In 1971 Robert Scott Wiles lined the painting for the first time with an auxiliary fabric using a wax-resin adhesive and remounted it on a new stretcher; the old varnish was also removed, losses were filled and inpainted, and the painting was revarnished.

### SUPPORT

The original support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

The fabric has a smooth, moderately thick, ivory-colored ground layer. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The opaque paint was applied with decisive strokes, wet-into-wet. Brushstrokes made of thicker, paste-like paint are more pronounced in the sky and snow-covered mountain, while the dark trees are painted with thinner, less textured paint. Strokes of more heavily textured paint are visible in the underlayers of the foreground.

Artist’s paint continues on the left, right and bottom tacking margins, suggesting the painting was at one time slightly larger, or was painted on a previously used canvas. Based on the evidence of the paint on the tacking margins, the first composition was related to the present design, but it may not have been a snow scene.

The foreground was initially a dull green-gray, and there are yellow-colored strokes underneath the blue-gray paint of the trees right of center; the sky appears similar in both compositions. The dull green-gray foreground was apparently covered with thick strokes of white paint, the texture of which is still visible in the lower third of the painting. (The prominent paint stroke in the lower left corner continues on the tacking margin, suggesting the repainting of the

foreground was done before the painting was reduced in format.) The artist then scumbled blue paint over the white foreground to depict snow in shadow, and he applied blue-gray paint over the yellow in the trees to capture the appearance of bare branches. These changes appear to have been done after the paint of the first composition had dried.

### ARTIST’S CHANGES

See Paint.

### SURFACE COATING

The painting is varnished with damar varnish, followed by a synthetic resin. The varnish has an even, moderate gloss and does not appear to be significantly discolored.

### FRAME

The frame was made by Carrig-Rohane. A carved inscription at the bottom of the back of the frame reads “19 (m) 14 / Carrig-Rohane Shop - Inc / Boston #1184.”

The frame is wood, with gesso, dark red bole, gilding, and dark blue paint; the gilding has been selectively burnished or left unburnished for a more matte effect. The liner is carved with a leaf pattern and there is shallow carving in the corners of the frame. Surrounding the liner and connecting the carving at the corners are bands of delicate sgraffito foliate decoration: for the outer band the pattern is scratched through dark blue paint to reveal the gold underlayer, and for the inner band the pattern is scratched through a matte gold layer to reveal the brighter burnished gold below.

The Carrig-Rohane order book notes that the frame was ordered in November, 1914, by Mrs. MacVeagh (Signatures and Inscriptions) and delivered to her home in Washington in January, 1915. It is difficult to believe that Thayer did not have a hand in its selection, although Suzanne Smeaton of Eli Wilner & Company says that “[Hermann Dudley] Murphy was a gifted framer so maybe he was able to make a great marriage even without the artist’s input.” (E-mail to Dare Hartwell, 10 August 2010, in CGA Conservation Files; Murphy was a principal at Carrig-Rohane. Additional information for this section was provided by Dare Hartwell.)

## Provenance

Collection of the Artist, Cornish, N.H.;  
Presented to Franklin MacVeagh, Cornish, N.H., after 1911;  
Probably by descent to his son, Eames MacVeagh, Chicago, about 1934;  
Purchased by Corcoran Gallery of Art, Washington, D.C., 1934.<sup>1</sup>

## Exhibitions

1939  
Charlotte, N.C., Mint Museum, 12 March–approx. 1 May 1939, *Loan Exhibition from Corcoran Gallery of Art: Selected Group of Twenty American Painters*, cat. with unnumbered checklist

1950  
Norfolk, Va., Norfolk Museum of Arts and Sciences, 15 June–November 1950, temporary loan, no cat.<sup>2</sup>





1963

Knoxville, Tenn., Dulin Gallery of Art, 1 April–15 May 1963, *A Century and a Half of American Painting: Selections from the Corcoran Gallery of Art*, checklist no. 20

1972

Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist

1978

Washington, D.C., Corcoran Gallery of Art, 31 January–31 August 1978, *American Landscape Tradition*, unpublished checklist

1980

Seattle, University of Washington, Henry Gallery, 3 January–2 March 1980; Los Angeles, Frederick S. Wight Art Gallery, University of California at Los Angeles, 9 March–4 May 1980; Chicago, Terra Museum of American Art, 16 May–22 June 1980; Boston, Institute of Contemporary Art, 1 July–31 August 1980, *American Impressionism*, catalogue with no checklist

1982

Syracuse, N.Y., Everson Museum of Art, 17 September–7 November 1982; New York, National Academy of Design, 10 December–23 January 1983; Manchester, N.H., Currier Gallery of Art, 18 February–3 April 1983; West Palm Beach, Fla., Norton Gallery, 29 April–12 June 1983, *Abbott Handerson Thayer*, cat. no. 52

1985

Keene, N.H., Keene State College, Thorne-Sagendorph Gallery, 3 February–19 March 1985; Dartmouth, N.H., Hood Museum of Art, 22 June–18 August 1985; Durham, University of New Hampshire Art Galleries, 8 September–30 October 1985, *A Circle of Friends: Art Colonies of Cornish and Dublin*, unpublished checklist

1999

Washington, D.C., National Museum of American Art, 23 April–6 September 1999, *Abbott Thayer: The Nature of Art*, unpublished checklist

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 70

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1951

Nelson White, *Abbott H. Thayer: Painter and Naturalist* (Hartford, Conn.: Connecticut Printers, Incorporated, 1951), 215–18

1966

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1966), vol. 1, 159

1972

Donelson E. Hoopes, *American Impressionists* (New York: Watson-Guption Publications, 1972), 112–13 (color illus.)

1980

William H. Gerdtz, *American Impressionism* (exh. cat. Henry Art Gallery, University of Washington, Seattle, 1980), 79, 139, 157 (illus.)

1982

Susan Hobbs, “Nature to Art: The Landscapes of Abbott Handerson Thayer,” *American Art Journal* 14 (Summer 1982): 45 (illus.), 50

Ross Anderson, *Abbott Handerson Thayer* (Syracuse, N.Y.: Everson Museum, 1982), 106 (illus.), 107, 110 n. 42

Ross Anderson, “Angel in the Parlor: The Art of Abbott Thayer,” *American Heritage Magazine* 34 (December 1982): 30 (color illus.)

1985

Susan Faxon Olney, *A Circle of Friends: Art Colonies of Cornish and Dublin* (exh. brochure University Art Galleries, University of New Hampshire, Durham, 1985), n.p. (illus.)

2006

Richard Meryman, “Abbott Thayer in the Spell of Monadnock,” in *Where the Mountain Stands Alone: Stories of Place in the Monadnock Region*, ed. Howard Mansfield (Hanover, N.H.: University Press of New England, 2006), 195 (color illus.)

2011

Lee Glazer, “Mount Monadnock [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 36, 206–07 (color illus.)

## Related Works

None.

## Notes

**1.** Annual Report, 21 January 1935, Board of Trustees, Meeting Reports, 1932–1935, CGA Archives.

**2.** *Mount Monadnock* was one of nineteen American paintings from the Corcoran’s permanent collection lent to the Norfolk Museum for display in 1950.

See “Paintings Loaned to the Norfolk Museum of Arts and Sciences by the Corcoran Gallery of Art, Washington, D.C.,” Loans of Works of Art–In & Out 1874–1952, Curatorial Records, Registrar’s Office, CGA Archives.



Childe Hassam (Dorchester, Mass., 1859–East Hampton, N.Y., 1935)

### *The New York Window*, 1912

Oil on canvas, 45<sup>7</sup>⁄<sub>8</sub> × 35<sup>3</sup>⁄<sub>16</sub> in. (116.5 × 89.1 cm)

Museum Purchase, Gallery Fund, 12.10

## Technical Notes

### EXAMINER

Gay Myers, November 15, 2004

### SIGNATURES AND INSCRIPTIONS

Signed bottom left corner in black-brown paint “Childe Hassam/ 1912”. The signature is in good condition.

### LABELS

There is one old exhibition label, discolored and torn, in the CGA Conservation Files; the label is printed but the information specific to this painting is handwritten: “THE CORCORAN GALLERY OF ART/ WASHINGTON...C/...th EXHIBITION CONTEMPORARY... OIL PAINTINGS, 19.../Artis...Childe Hassam/ Addre... Artist 130- West 57th St, New York./Where...lect picture Museum of fine Arts, Boston/Title of p... The New York Window”. (Transcribed by Dare Hartwell.)

### MAJOR TREATMENT HISTORY

An auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive. Based on the age, adhesive, and replacement stretcher type, the work was probably done by L.J. Kohlmer in the 1930s–40s. In 1966 Russell Quandt surface cleaned and varnished the painting. In 1994 Dare Hartwell consolidated flaking paint and inpainted minor flake losses. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a coarse double-weave fabric mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

There is a thin, opaque gray ground layer that does not obscure the weave of the fabric. The ground was probably commercially applied, but, since the tacking margins are missing, it is not possible to be more definite.

### PAINT

The artist applied the paint freely, wet-into-wet, with low to medium texture. Thinner, more glaze-like paint was used to modify some of the darker passages, such as in the red curtain and dark wall. Under ultraviolet light some of the artist’s paint, most noticeably in the vertical divider between the windows, has a fluorescence indicating the addition of resin.

The gray ground layer was left exposed in many places (most noticeably in the fruit bowl, the woman’s dress and shawl, and the gold-colored curtain in the center of the picture). Hassam used the gray ground layer as a unifying tone. It also provides a contrast in texture, because the weave of the fabric is more noticeable in the unpainted areas, as well as a contrast in gloss, because the ground is more matte than the medium-rich paint.

There seems to be poor adhesion between the ground layer and the artist’s paint. The painting has a history of flaking and cleavage,

with separation between the paint/ground layers. Small-scale traction crackle is visible in the lower right quadrant, suggesting the paint did not stick well when it was wet.

### ARTIST’S CHANGES

There are some minor alterations in the outline of the figure (most noticeably in her face and proper left arm).

### SURFACE COATING

The varnish is probably a synthetic resin. The variations in gloss relate to the contrast between the matte ground and more medium-rich paint.

### FRAME

The painting is in a wood “Hassam-style” frame of gold leaf over dark red bole and gesso. The thin band around the outer perimeter has been ornately carved at the corners. The frame is inscribed on the back “19 (m) 10/Carrig Rohane/800”, indicating that Hassam ordered the frame from Carrig-Rohane, the Boston framemaker, in October 1910, and the order was no. 800 in the Carrig-Rohane Shop Records (1903–1962, Reel 4974, frame 948, Archives of American Art, Smithsonian Institution). Hassam ordered two identical frames on that day, and the other now surrounds *Golden Afternoon*, 1908, in the Metropolitan Museum of Art. See Susan G. Larkin, “How Hassam Framed Hassams,” in *Childe Hassam, American Impressionist*, by H. Barbara Weinberg with Elizabeth E. Barker, Elizabeth Block, Elizabeth Brown et al. (exh. cat. Metropolitan Museum of Art, New York; New Haven: Yale University Press, 2004), 331, 331 n. 30. Hassam purchased the frame a year and a half before he used it on *The New York Window*. He originally must have intended it for another painting; typically Carrig-Rohane placed their maker’s mark at the bottom center of a frame, but here it is centered on the long side, indicating that the frame was initially horizontally oriented. (E-mail from Susan G. Larkin in CGA Conservation Files. Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist;

Purchased from the *Fourth Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 1913.<sup>1</sup>

## Exhibitions

1912

New York, National Academy of Design, 9 March–14 April 1912, *Eighty-seventh Annual Exhibition*, cat. no. 235

Washington, D.C., Corcoran Gallery of Art, 17 December 1912–26 January 1913, *Fourth Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 165

1936

Richmond, Virginia Museum of Fine Arts, 16 January–1 March 1936, *The Main Currents in the Development of American Painting*, cat. no. 93 (as *New York Windows*)



1938

Venice, 1 June–30 September 1938, *XXIa Esposizione Biennale Internazionale d'arte*, cat. no. 28 (as *Finestra di New York*)

1948

Saginaw, Mich., Saginaw Museum, 10 January–15 February 1948, *An Exhibition of American Painting from Colonial Times until Today*, cat. no. 25

1957

Washington, D.C., Corcoran Gallery of Art, 13 January–10 March 1957; Toledo Museum of Art, 1–30 April 1957, *Twenty-fifth Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 4

Seattle, Wash., Frye Museum, 1–22 September 1957; Tempe, Ariz., University Museum, Arizona State College, 3–20 October 1957; Quincy, Ill., Quincy Art Club, 10–30 November 1957; Louisville, Ky., J. B. Speed Art Museum, 3–24 January 1958; Port Arthur, Tex., Service League of Port Arthur, 7–28 February 1958; Winston-Salem Public Library, 13 March–3 April 1958; Little Rock, Ark., Museum of Fine Arts, 17 April–7 May 1958; Dallas, Tex., Meadows Museum, Southern Methodist University, 20 May–7 June 1958; Miami Beach Art Center, 30 June–17 July 1958; Kent, Ohio, Kent State University Museum, 29 July–19 August 1958; Davenport, Iowa, Davenport Municipal Art Gallery, 10–30 September 1958, *Fifty Years at the Corcoran*, no cat.<sup>2</sup>

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–30 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist<sup>3</sup>

1972

Tucson, University of Arizona Museum of Art, 5 February–5 March

1972; Santa Barbara Museum of Art, *Childe Hassam, 1859–1935*, cat. no. 86

1995

Lynchburg, Va., Maier Museum of Art, Randolph-Macon Woman’s College, 26 February–16 April 1995, *Childe Hassam: City Streets and Rural Retreats*, cat. with unnumbered checklist

1997

Worcester, Mass., Worcester Art Museum, 4 October 1997–4 January 1998, *American Impressionism: Paintings of Promise*, cat. with no checklist

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1988, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2000

New York, National Academy of Design, 20 September–31 December 2000; Tulsa, Okla., Gilcrease Museum, 31 January–12 April 2001; Indianapolis Museum of Art, 21 April–24 June 2001, *Rave Reviews! One Hundred Years of Great American Art*, cat. no. 63

2002

Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003

Washington, D.C., Corcoran Gallery of Art, 7 June–4 August 2003, *Portraits of Places: Prints of Childe Hassam, an American Impressionist*, unpublished checklist

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2004
New York, Metropolitan Museum of Art, 10 June–12 September 2004, *Childe Hassam: American Impressionist*, cat. no. 88

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 71

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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“National Academy’s Eighty-seventh Display Shows Progress of American Art [exh. review],” *New York Herald*, 9 March 1912, 10

“Winners of Prizes at Academy Exhibit [exh. review],” *New York Times*, 9 March 1912, 12

Guy Pène du Bois, “National Academy Exhibit Decorous: Masterpiece of Show is a Painting by Childe Hassam [exh. review],” *New York American*, 11 March 1912, Society, art, music, literature sec., n.p.

“Seen at Spring Academy, Fewer Exhibits Than in the December Display [exh. review],” *New York Evening Post*, 12 March 1912, 7

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“New York Artists Win,” *New York Times*, 8 December 1912, sec. 3, 18

“Oil Paintings Get Awards,” *Sun*, 8 December 1912, 2

“Painting Prizes Awarded,” *St. Louis Republic*, 8 December 1912, sec. 1, 8

“Corcoran Prize Winners,” *New York Evening Post*, 9 December 1912, 9

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“American Artists Exhibit Paintings in Art Gallery [exh. review],” *Washington Times*, 16 December 1912, 18

Leila Mechlin, “Art Exhibit Ready [exh. review],” *Washington Evening Star*, 16 December 1912, 8

H. H. Pfahler, “Art Exhibit Opens To-Day [exh. review],” *Washington Herald*, 16 December 1912, 2

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Anna Seaton-Schmidt, “Our Artists at the Corcoran Show [exh. review],” *Boston Evening Transcript*, 21 December 1912, sec. 3, 3

*Baltimore News*, 22 December 1912

“The Gilder,” “Town Topics: The Corcoran Show at Washington [exh. review],” *Palette and Brush*, 26 December 1912

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1913
Charles Henry Dorr, “Very Notable Exhibit by American Artists [exh. review],” *New York World*, 5 January 1913

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Leila Mechlin, “News and Notes of Art and Artists,” *Washington Evening Star*, 25 January 1913, sec. 2, 9

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“Contemporary Paintings Shown in the Corcoran Gallery of Art at Washington [exh. review],” *Art and Progress* 4, no. 4 (February 1913): 849, 850 (illus.), 861

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1920
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1938
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1975
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1973
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1979
Donelson F. Hoopes, *Childe Hassam* (New York: Watson-Guptill, 1979), 78, 79 (color illus.)

1994
William H. Gerdts, *Impressionist New York* (New York: Abbeville Press, 1994), 28, 29 (color illus.)

Ulrich W. Hiesinger, *Childe Hassam: American Impressionist* (New York: Prestel-Verlag, 1994), 145

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1997
David R. Brigham, *American Impressionism: Painting of Promise* (exh. cat. Worcester Art Museum, Worcester, Mass.; San Francisco: Pomegranate, 1997), 22, 23, 66 (color illus.)

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998): Simmons, “The Biennial Exhibitions: The First Sixty Years from 1907 to 1967,” 29 (illus.), 30, 36; Marisa Keller, “Checklist of Biennial Exhibition Paintings acquired by the Corcoran Gallery of Art,” 101

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2008
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Jorge Hilker Santis, curator, *Return to the Ashcan* (exh. cat. Fort Lauderdale Museum of Fine Arts, 2012); Carol Troyen, “‘Red-Hot American Painters’: The Ashcan School,” 10 (color illus.), 10–12

### Related Works

*The New York Window* is one of a series of paintings depicting women in quiet interiors that Hassam began in 1907 and continued through the 1910s. The series is generally known as the *New York Windows*. See *Childe Hassam, American Impressionist, 2004*.

## Notes

**1.** See “Report of the Quarterly Meeting to the Board of Trustees,” 21 April 1913, Board of Trustees, Meeting Reports 1900–1915, CGA Archives.

**2.** As no. 4 on exhibition label on back of frame: see photocopy of label, CGA Curatorial Files. See American Federation of Arts Papers, Archives of American Art, Smithsonian Institution, Exhibition Files, Box 27.

**3.** While *The New York Window* is not listed in the CGA unpublished checklist, Hudson’s 17 April 1966 *Washington Post* review of the exhibition documents its inclusion.

Marsden Hartley (Lewiston, Me., 1877–Ellsworth, Me., 1943)

### *Berlin Abstraction*, 1914/15

Oil on canvas, 31 13/16 × 25 1/2 in. (80.8 × 64.8 cm)  
Museum Purchase, Gallery Fund, 67.3

## Technical Notes

### EXAMINER

Gay Myers, April 12, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

On the reverse of the fabric “27/15370” and “2171” (crossed out) are written in black crayon, probably not by the artist.

### LABELS

There are two labels on the center stretcher bar:

1) A printed paper label with “The New Gallery/Six Hundred Madison Ave/New York”;

2) A typewritten paper label with “BERLIN ABSTRACTION 1914/1915”.

There is also a clean rectangle on the reverse of the fabric that may indicate a label has been removed.

### MAJOR TREATMENT HISTORY

There are no treatment records in the Corcoran files. The painting has been restretched on a modern stretcher and has been varnished; this treatment probably occurred prior to the painting’s purchase in 1967.

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. It is still unlined and the tacking margins have been retained.

### GROUND

There is a thin, smooth, ivory-colored ground that does not obscure the texture of the fabric. The ground was probably commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching.

### PAINT

The opaque paint was freely applied with some brush marking and low to medium impasto. Most of the colors were mixed with varying amounts of white paint (except for the black and possibly red). The artist apparently did not use any glazes to modify his colors.

Hartley began the painting by laying in a relatively smooth layer of black paint that mostly covered the light-colored ground. The composition of red, yellow, green, white, blue and black shapes was painted on top of the already dry black layer. Most of the paint was applied thickly, with ridges, daubs and prominent brushstrokes, but in some passages the paint was more thinly applied and was rubbed and intentionally abraded. The black underlayer plays an important role in the design, as it remains visible through the thin paint and was left exposed around the edges of many of the brightly colored shapes.

### ARTIST’S CHANGES

No artist’s changes were noted.

### SURFACE COATING

The painting is coated with a semigloss varnish, probably a natural resin. Additional study may prove that the varnish is inappropriate and that the painting’s appearance would be improved by its removal.

### FRAME

The frame is wood with both black paint and gilding. The style of the frame is later than the date of the painting.

## Provenance

Probably Collection of the Artist, Maine;<sup>1</sup>

Probably Alfred Stieglitz, New York;<sup>2</sup>

Paul Rosenfeld, New York, N.Y.;<sup>3</sup>

By bequest to Arthur Schwab and Edna Bryner Schwab, New York, 1946;<sup>4</sup>

(Downtown Gallery, New York, 1946);<sup>5</sup>

(Kende Galleries at Gimbel Brothers, New York);<sup>6</sup>

Purchased by Ione and Hudson Walker, Minneapolis, January 1947;<sup>7</sup>

(Babcock Galleries, New York, February 1966);<sup>8</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 30 January 1967.<sup>9</sup>

## Exhibitions

1915

Probably Berlin, Germany, Haas-Heye Galerie of the Münchener

Graphik Verlag, October 1915<sup>10</sup>

1916

Probably New York, Photo-Secession Galleries, *Paintings by Marsden*

*Hartley*, 4 April–22 May 1916, cat. with no checklist <sup>11</sup>

1950s

Minneapolis, Minn., University Gallery, University of Minnesota,

long-term loan [from Ione and Hudson Walker], 1950s–1965

1960

San Antonio, McNay Art Institute, 1–31 December 1960; Amsterdam,

Holland, Stedelijk Museum, 3 February–6 March 1961;

Berlin, Amerika Haus, 15 March–6 April 1961; Munich,

Städtische Galerie München in Verbindung mit dem Amerika

Haus, 14 April–5 May 1961; Düsseldorf, Kunstmuseum der Stadt

Amerika Düsseldorf in Verbindung mit dem amerikanischen

Generalkonsulat, 10 May–1 June 1961; London, American

Embassy, 15 June–15 July 1961; Minneapolis, Walker Art Center,

25 September–31 October 1961; Saint Louis, City Art Museum,

15 November–15 December 1961; Boston, Museum of Fine Arts,

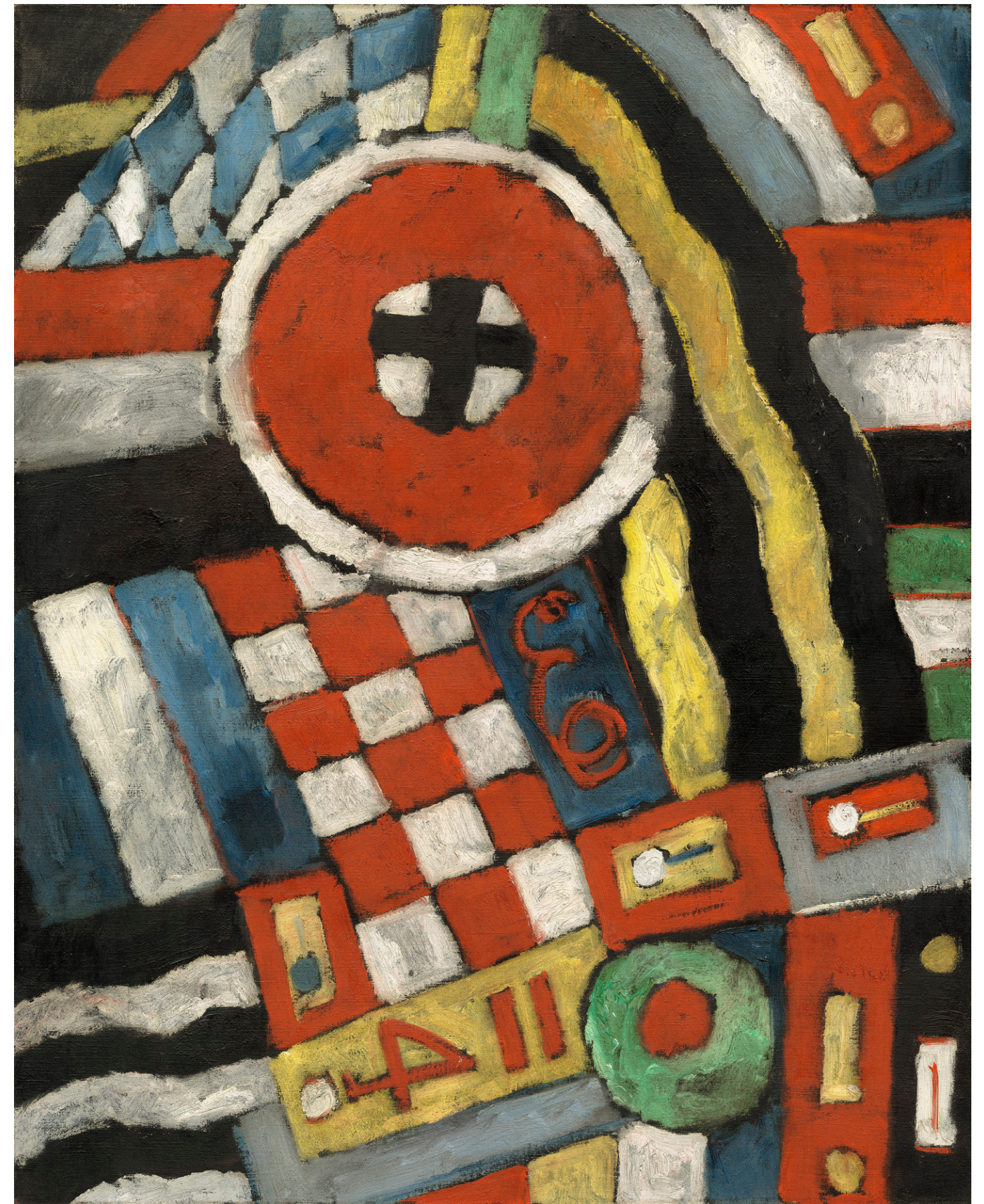
1 January–31 January 1962, *Marsden Hartley*, cat. no. 16

1980

New York, Whitney Museum of American Art, 5 March–25 May

1980; Art Institute of Chicago, 10 June–3 August 1980, *Marsden*

*Hartley*, cat. no. 107





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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 72

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2012

New York, Museum of Modern Art, 23 December 2012–15 April 2013, *Inventing Abstraction*, cat. no. 153

## References

1947

“1st Editions to Go on Sale Tomorrow,” *New York Times*, 12 January 1947, sec. 1, 63

Kende Galleries, *Modern Paintings* (auction cat. Kende Galleries at Gimbel Brothers, New York, 17 January 1947), 27 [Lot 65], 27 (illus.)

1952

Elizabeth McCausland, *Marsden Hartley* (Minneapolis: University of Minnesota Press, 1952), 26, 66

1960

*Marsden Hartley* (exh. cat. Stedelijk Museum, Amsterdam, 1960): Elizabeth McCausland, “The Native Returns,” n.p., n.p. (illus.)

1967

“Around the Galleries,” *Washington Post*, 26 March 1967, sec. H, 7

Andrew Hudson, “Viewpoint on Art: Capital’s Museums Grow in Prestige,” *Washington Post*, 28 May 1967, sec. K, 7 (illus.)

James Harithas, “Marsden Hartley’s German Period Abstractions,” *Corcoran Gallery of Art Bulletin* 16, no. 3 (November 1967): 22 (illus.), 24

1968

*The Annual Report of the One Hundred and Ninth Year, Corcoran Gallery of Art Bulletin* 16, no. 4 (June 1968): cover (illus.), 4, 26

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 98 (illus.), 99

1976

*Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976), 55 (illus.)

1979

Gail Levin, “Hidden Symbolism in Marsden Hartley’s Military Pictures,” *Arts* 54, no. 2 (October 1979): 157 (illus.), 158

1984

“*Berlin Abstraction* [cat. entry],” in *American Paintings: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 34 (illus.), 35

1988

Gail R. Scott, *Marsden Hartley* (New York: Abbeville Press, 1988), 53, 55, 55 (illus.)

1995

Patricia McDonnell, *Dictated By Life: Marsden Hartley’s German Paintings and Robert Indiana’s Hartley Elegies* (exh. cat. Frederick R. Weisman Art Museum, Minneapolis, 1995): McDonnell, “El Dorado: Marsden Hartley in Imperial Berlin,” 31, 31 (illus.); 52 (color illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 161, 172 (color illus.)

2002

Sarah Cash, “*Berlin Abstraction*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 38, 39 (color illus.)

Eleanor Heartney, “Identity/01,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 18 (detail), 19

2005

Sarah Cash, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2005), 10 (color illus.)

2006

“Celebrating American Genius [exh. review],” *New York Sun*, 6 July 2006, 1 (color illus.)

Susan Shinn, “Viewing Masters: ‘Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art’ Opens at the Mint [exh. review],” *Salisbury Post*, 12 October 2006, sec. D, 6

Tom Patterson, “Just Visiting: Major American Works from the Corcoran Gallery are Ending the Year at Charlotte’s Mint Museum [exh. review],” *Winston-Salem Journal*, 3 December 2006, sec. F, 9

2007

Lennie Bennett, “The Coming of Age of American Art,” *St. Petersburg Times*, 18 February 2007, Sec. L, 9 (and color illus.)

2008

Deborah K. Dietsch, “Corcoran Redux: Exhibit Reconfigures American Collection [exh. review],” *Washington Times*, 15 March 2008, sec. B, 4

[Sarah Newman and Emily Shapiro], *The American Evolution: A History through Art* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2008): n.p. [12] (color illus.)

2011

Sarah Cash, “*Berlin Abstraction* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 210–11 (color illus.)

## Related Works

None.

## Notes

- ↑ There is no will on file for the artist. There are, however, documents related to Hartley’s estate that list paintings in his collection. This listing includes one painting (no. 138) that could be *Berlin Abstraction*: “Painting #8,” 25½ × 31½ in.
- ↑ Card files of Michael St. Clair, owner of Babcock Galleries from 1959 to 1989. See Lisa Koonce, Babcock Galleries to Emily Shapiro, Assistant Curator of American Art, Corcoran Gallery of Art, e-mail correspondence, 10 January 2007.
- ↑ 30 January 1967 “Authorization for Purchase of Work of Art,” CGA Curatorial Files.
- ↑ “Hartley Exhibition,” *Camera Work* 48 (October 1916): 12.
- ↑ See “Hartley Exhibition,” *Camera Work* 48 (October 1916): 12. The 1916 exhibition at the Photo-Secession Galleries consisted of forty-five of Hartley’s Berlin and Paris paintings as well as two groups of drawings. This number of works exceeds the number of currently identified Paris and Berlin pictures; therefore, while there is no documentation that positively identifies *Berlin Abstraction* as one of the paintings exhibited in the Photo Secession Galleries, it is likely that the whole 1914–15 German series came to the United States via Stieglitz’s gallery 291 in 1916. See Charles Brock, National Gallery of Art, Washington, to Sarah Cash, Bechhoefer Curator of American Art, CGA, e-mail correspondence, 21 August 2001, CGA Curatorial Files.
- ↑ There is no will on file for the artist. There are, however, documents related to Hartley’s estate that list paintings in his collection. This listing includes one painting (no. 138) that could be *Berlin Abstraction*: “Painting #8,” 25½ × 31½ in.
- ↑ Card files of Michael St. Clair, owner of Babcock Galleries from 1959 to 1989. See Lisa Koonce, Babcock Galleries to Emily Shapiro, Assistant Curator of American Art, Corcoran Gallery of Art, e-mail correspondence, 11 January 2007.
- ↑ See Elizabeth McCausland Papers, Archives of American Art, reel D269, frames 551–55, and reel D274, frame 68.
- ↑ Paul Rosenfeld, will dated 22 October 1937, proved 7 August 1946, Surrogate’s Court, County of New York (copy in CGA Curatorial Files).
- ↑ Edith G. Halpert, President, The Downtown Gallery, to Miss Edna Bryner and Mr. Arthur Schwab, 13 November 1946, Records of the Downtown Gallery, Series I: Correspondence, Archives of American Art, reel 5498, frames 965, 968.
- ↑ *Modern Paintings* (auction cat. Kende Galleries at Gimbel Brothers, New York, 17 January 1947), 27 [Lot 65]. Ownership listed as “N.Y. Private Collector.”
- ↑ Dorothy W. Phillips, Research Curator, CGA, to Charles C. Savage, Direc-

Joseph Rodefer DeCamp (Cincinnati, Ohio, 1858–Boca Grande, Fla., 1923)

### *The Seamstress*, 1916

Oil on canvas, 36 <sup>3</sup>/<sub>16</sub> × 28 <sup>3</sup>/<sub>16</sub> in. (92.1 × 71.6 cm)  
Museum Purchase, Gallery Fund, 16.4

#### Technical Notes

##### EXAMINER

Lance Mayer, November 16, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed upper left in gray paint "JOSEPH - DE - CAMP - 1916 -". The signature is basically intact although interrupted by lines of tented paint.

##### MAJOR TREATMENT HISTORY

The painting was treated by Robert Scott Wiles in 1973. Prior to treatment the unlined painting had suffered water damage, primarily along the top and left edges. The shrinkage of the canvas in these areas caused some of the paint to detach from the support and take on a tent-like shape on the surface. Wiles consolidated (but did not set back into place) the tented paint, attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive, and mounted the painting on a replacement stretcher. Grime and varnish were removed from the surface, the painting was re-varnished, and minimal retouching was carried out. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

##### GROUND

There is an off-white ground of medium thickness that does not obscure the weave of the canvas. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. Traces of two horizontal graphite "squaring-off" lines of underdrawing are slightly visible below the paint. These lines, which are most evident at the left edge, appear to run all the way across the painting and are found a quarter and halfway from the top. Large-scale "squaring-off" lines like these can be found in other paintings by DeCamp, but in these instances they run from corner to corner.

##### PAINT

The paint is applied as a series of opaque layers on top of previously dried layers of paint. In some places the accumulation of paint is quite thick, while in other areas the nubby texture of the fabric is still apparent.

The application of paint varies a great deal from one area to another. Some thick passages of pasty paint have a convoluted texture and noticeable bristle marks. In other areas, such as the horizontal louvers, the paint has been applied in thinner layers and in a more liquid form, and the strokes appear to have been rubbed or wiped while they were still wet. Much use was made of the technique of dragging paint over roughly textured underlayers, partially covering them and producing a variegated effect.

Examination under ultraviolet light shows great differences of fluorescence from one area to another, presumably because of different pigments or resins added to the paint in different areas.

##### ARTIST'S CHANGES

An artist's change in design is now visible because of increased transparency of the paint over time: the small cup on the stand in the lower right was originally conceived as a larger bowl, more than twice the diameter of the present cup.

##### SURFACE COATING

The varnish layer applied in 1973 is a combination of natural and synthetic resins; it is clear with a semigloss surface.

##### FRAME

The frame is wood with complex carved foliate ornament. The surface is gold leaf over red bole and gesso, and much of the gilding is burnished. A brass medallion inset into the reverse of the frame is inscribed "FOSTER BROTHERS/MAKERS/BOSTON MASS." The numbers "5391/1575" are stamped at the opposite end. The frame is contemporary to the painting and almost certainly original given that the painting was acquired by the Corcoran the same year it was painted.

#### Provenance

Collection of the Artist, Boston;

Purchased from *Sixth Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 16 December 1916.<sup>1</sup>

#### Exhibitions

1916

Washington, D.C., Corcoran Gallery of Art, 17 December 1916–21 January 1917, *Sixth Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 90

1924

Boston, St. Botolph Club, 7–26 January 1924, *Memorial Exhibition of the Work of Joseph Rodefer De Camp*, cat. no. 3

1925

Cincinnati Art Museum, 23 May–31 July 1925, *Thirty-second Annual Exhibition of American Art*, cat. no. 1

1950

Norfolk, Va., Norfolk Museum of Arts and Sciences, 15 June–November 1950, temporary loan, no cat.<sup>2</sup>

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980

Seattle, Henry Art Gallery, University of Washington, 3 January–2 March 1980; Los Angeles, Frederick S. Wight Art Gallery, University of California at Los Angeles, 9 March–4 May 1980; Evanston, Ill., Terra Museum of American Art, 16 May–22 June 1980; Boston, Institute of Contemporary Art, 1 July–31 August 1980, *American Impressionism*, cat. with unnumbered checklist



1986  
Boston, Museum of Fine Arts, 11 June–14 September 1986; Denver Art Museum, 25 October 1986–18 January 1987; Chicago, Terra Museum of American Art, 13 March–10 May 1987, *The Bostonians: Painters of an Elegant Age, 1870–1930*, cat. no. 64

1994  
Columbus, Ohio, Columbus Museum of Art, 6 February–15 May 1995; Springfield, Ohio, Springfield Museum of Art, late fall 1994; Youngstown, Ohio, Butler Institute of American Art, 14 March–30 April 1995, *Triumph of Color and Light: Ohio Impressionists and Post-Impressionists* (Youngstown only), unnumbered cat.

1998  
Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

1999  
North Bethesda, Md., Strathmore Hall Arts Center, 11 September–8 November 1999, *American Impressionism: Selections from the Corcoran Gallery of Art*, cat. with unnumbered checklist

2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003  
Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 73

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

2012  
Florence, Fondazione Palazzo Strozzi, 3 March–15 July 2012, *Americans in Florence: Sargent and the American Impressionists*, cat. no. 86

## References

1916  
Charles Minnegerode to Joseph DeCamp, 1 November 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives

Charles Minnegerode to Joseph DeCamp, 7 November 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives

Joseph DeCamp to Charles Minnegerode, undated [November 1916], Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives

“Selection from Sixth Exhibition of Contemporary American Oil Paintings in the Corcoran Gallery of Art,” *Sunday Star* (Washington, D.C.), 17 December 1916, pictorial sec., 1 (illus.)

“Sixth Biennial American Show in Washington,” *Christian Science Monitor (Boston)*, 22 December 1916, 6

“Corcoran Gallery Sales,” *American Art News*, 23 December 1916, 3

Leila Mechlin, “Notes of Art and Artists,” *Sunday Star* (Washington, D.C.), 24 December 1916, sec. 2, 8

*Sixth Exhibition: Oil Paintings by Contemporary American Artists* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1916), n.p., (illus.)

1917  
“Art Exhibition is Most Successful,” *Washington D.C. Times*, 24 January 1917, 4

“The Sixth Biennial Exhibition at the Corcoran Gallery [exh. review],” *American Magazine of Art* 8, no. 4 (February 1917): 153, 155 (illus.)

Virgil Barker, “The Exhibition of American Paintings at the Corcoran Gallery of Art [exh. review],” *Art and Archaeology* 5, no. 3 (March 1917): 15 (illus.)

George Willoughby, “What American Artists Are Doing,” *National Magazine* (March 1917): 649 (illus.), 650

1925

*The Thirty-second Annual Exhibition of American Art* (exh. cat. Cincinnati Art Museum, 1925), 7 (illus.)

1957

Donald Moffat, “A Partial List of the Paintings of Joseph Rodefer DeCamp, 1858–1923,” microfilmed in “Donald Moffat Research Material on Joseph DeCamp,” reel B2, frame 47, 72, Archives of American Art, Smithsonian Institution, Washington, D.C.

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 32, 32 (illus.)

1975

Frank Getlein, “Roy’s Girls and Great Masters,” *Art Gallery* 18, no. 4 (January 1975): 49 (illus.)

1976

[Davira Spiro Taragin], “American Paintings at the Corcoran Gallery of Art, Washington, D.C.,” in *Corcoran [The American Genius]* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1976): 56 (illus.)

Patricia Jobe Pierce, *The Ten* (Concord, N.H.: Rumford Press; North Abington, Mass., 1976), 66, 80 (illus.)

1980

William H. Gerdts, *American Impressionism* (exh. cat. Henry Art Gallery, Seattle, 1980), 93 (illus.), 131

1984

William H. Gerdts, *American Impressionism* (New York: Abbeville Press, 1984), 206, 207 (illus.)

1986

Trevor J. Fairbrother et al., *The Bostonians: Painters of an Elegant Age, 1870–1930* (exh. cat. Museum of Fine Arts, Boston, 1986): Fairbrother, “Painting in Boston, 1870–1930,” 69; 151 (color illus.)

1991

Ulrich W. Heisinger, *Impressionism in America: The Ten American Painters* (Munich: Prestel Verlag, 1991), 199 (illus.), 208

Elizabeth Miles Montgomery, *American Impressionists* (New York: Crescent Books, 1991), 80, 81 (color illus.)

Lisa N. Peters, *American Impressionist Masterpieces* (New York: Hugh Lauter Levin Associates, 1991), 80, 81 (color illus.)

1994

James M. Keny and Nanette Maciejunes, *Triumph of Color and Light: Ohio Impressionists and Post-Impressionists* (exh. cat. Columbus Museum of Art, Columbus, Ohio, 1994), 24, 143 (illus.)

1995

Laurene Buckley, *Joseph DeCamp: Master Painter of the Boston School* (New York: Prestel, 1995), 118 (color illus.), 121

1996

Laurene Buckley, “Joseph Rodefer DeCamp (1858–1923): The Boston Technician” (Ph.D. diss., City University of New York, 1996), 146, 259

1998

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998): Simmons, “The Biennial Exhibitions: The First Sixty Years from 1907 to 1967,” 29 (illus.); Marisa Keller, “Checklist of Biennial Exhibition Paintings acquired by the Corcoran Gallery of Art,” 103

1999

*American Impressionism: Selections from the Corcoran Gallery of Art* (exh. cat. Strathmore Hall Arts Center, North Bethesda, Md., 1999): Renée

Ater, “American Impressionism: Selections from the Corcoran Gallery of Art,” n.p. (color illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 152 (color illus.)

2001

Erica E. Hirschler, *A Studio of Her Own: Boston Women Artists, 1870–1940* (exh. cat. Museum of Fine Arts, Boston, 2001), 98 (illus.), 99

2002

Michael O’Sullivan, “The Changing State of American Women [exh. review],” *Washington Post*, 9 August 2002, Weekend sec., 49

2011

Asma Naeem, “*The Seamstress* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 212–13 (color illus.)

## Related Works

None.

## Notes

**1.** [Charles Minnegerode], Director, CGA to Joseph DeCamp, 18 December 1916. For this letter and further correspondence between Minnegerode and DeCamp regarding the Corcoran’s purchase of *The Seamstress*, see Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives. See also *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, CGA Archives.

**2.** *The Seamstress* was one of nineteen American paintings from the Corcoran’s permanent collection lent to the Norfolk Museum for display in 1950. See “Paintings Loaned to the Norfolk Museum of Arts and Sciences by the Corcoran Gallery of Art, Washington, D.C.,” Loans of Works of Art–In & Out 1874–1952, CGA Archives.

Ernest Lawson (Halifax, Nova Scotia, 1873–Miami, Fla., 1939)

### *Boathouse, Winter, Harlem River, c. 1916*<sup>1</sup>

Oil on canvas, 40<sup>3</sup>/<sub>8</sub> × 50 in. (102.6 × 127 cm), Image size: 39<sup>5</sup>/<sub>8</sub> × 49<sup>5</sup>/<sub>8</sub> in. (100.7 × 126.1 cm)  
Museum Purchase, Gallery Fund, 16.3

## Technical Notes

### EXAMINER

Lance Mayer, April 14, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right in blue-green paint “E. Lawson”. The signature is in excellent condition. It is applied to dry paint and is the same palette as the painting.

### MAJOR TREATMENT HISTORY

An auxiliary lining fabric has been attached to the rear of the original canvas using a glue paste adhesive. According to Dare Hartwell, based on the age, adhesive, and replacement stretcher type, this lining was probably done by L. J. Kohlmer in the 1930s–40s. A note on the Accession Record Work Sheet states that Russell Quandt cleaned the painting in 1955, but no further information is provided.

### SUPPORT

The support is a medium-to-coarse fabric having a plain weave. It is mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is no ground layer.

### PAINT

The paint was applied directly to the fabric in Lawson’s distinctive manner. Texture was built up with both a brush and a palette knife. The paint appears to have had a thick, pasty consistency when it was applied, which might have been accentuated by the ungrounded fabric’s tendency to leach oil from the paint. The final texture of the paint is very thick and convoluted in many areas, although the bare fabric also remains visible in some places.

In many of the lighter-colored areas the paint was applied thickly with such broad strokes of a palette knife that it is almost sculpted in three dimensions. An unusual pattern of parallel lines—seen especially in the light-colored areas in the lower left—indicates that the artist went back to rework some areas with a palette knife after they had partly dried, and the palette knife skipped or “chattered” over the surface. Many areas were painted wet-into-wet, and one can see places where bright colors were smeared and blended into paint that was still wet. Relatively few areas could be described as having been painted over previously dried layers of paint.

There are many brownish deposits on the surface of the paint. These sometimes accompany flake losses, and have produced precarious curling of the paint layers away from the fabric. The deposits were noted on the surface as early as 1947, and were identified by Richard Wolbers c. 1990 as a protein/resin mixture, probably hide glue. They may be the remains of glue used to consolidate the paint, which has now had the unfortunate effect of making the insecurity much worse. However, it is also possible that the deposits were part of some unusual procedure used by the artist. Other paintings by Lawson have

brownish coatings, and the glue deposits might be the remains of a coating that once covered the entire surface of the painting.

Some of the light-colored areas, especially in the lower left, have a slightly dingy look; this appears to be due to discoloration of the paint itself rather than to discolored coatings or grime.

### ARTIST’S CHANGES

No artist’s changes are visible.

### SURFACE COATING

There is a synthetic resin varnish applied in 1955 that has not discolored.

### FRAME

The name of the frame maker is rubber-stamped on the lower right corner of the reverse: “NEWCOMB-MACKLIN CO. /CHICAGO & NEW YORK.” The frame is elaborately carved in the arts-and-crafts style with basketwork decoration. The surface is gilded with an applied patina and possibly some intentional distressing or rubbing of the gilding to show the red bole. The frame is presumably original given that it is of the period and the painting was purchased from the artist the year it was painted.

## Provenance

Collection of the Artist, New York;  
(Charles Daniels, New York);

Purchased from *Sixth Exhibition of Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 17 December 1916.<sup>2</sup>

## Exhibitions

1916  
Washington, D.C., Corcoran Gallery of Art, 17 December 1916–21 January 1917, *Sixth Exhibition of Oil Paintings by Contemporary American Artists*, cat. no. 88

1934  
Washington, D.C., Art League, 26 May–August 1934<sup>3</sup>

1967  
Ottawa, Ontario, National Gallery of Canada, 13 January–5 February 1967; Charlottetown, Prince Edward Island, Confederation Art Gallery and Museum, 17 February–12 March 1967; Halifax, Nova Scotia College of Art, 24 March–16 April 1967; Saskatoon, Saskatchewan, 28 April–21 May 1967; Sarnia, Ontario, 11 August–4 September 1967; Kingston, Ontario, Agnes Etherington Art Centre, Queen’s University, 15 September–8 October 1967; Montreal, Quebec, Sir George William’s College, 20 October–12 November 1967; London, Ontario, London Public Library, 5–30 December 1967, *Ernest Lawson, 1873–1939*, cat. no. 36

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980  
Washington, D.C., Corcoran Gallery of Art, 10 October–30 November





1980; Omaha, Neb., Joslyn Art Museum, 10 January 1981–1 March 1981; Evanston, Ill., Block Gallery, Northwestern University, 20 March–10 May 1981; *Guy Pène du Bois: Artist about Town*, cat. no. 100

2003

Washington, D.C., Corcoran Gallery of Art, 19 July–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 74

## References

1916

Charles C. Glover [Corcoran Gallery of Art President] to Ernest Lawson, 9 and 14 December 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives  
Ernest Lawson to Charles C. Glover, 10 and 26 December 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives

“Prizes Are Awarded to American Artists,” *Washington Evening Star*, 9 December 1916, 1

“A. B. Davis Wins Art Prizes,” *Washington Post*, 10 December 1916, 18  
C. Powell Minnegerode to Charles Daniel, Daniel Gallery, 14 December 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives

“The Corcoran Prize Winners,” *American Art News*, 16 December 1916, 1  
“Corcoran Shows Modern Paintings,” *Washington Times*, 20 December 1916, 10

“Sixth Biennial American Show in Washington,” *Christian Science Monitor*, 22 December 1916, 6

“Sixth Corcoran Exhibit [exh. review],” *American Art News*, 23 December 1916, 2

“Corcoran Gallery Sales,” *American Art News*, 23 December 1916, 3  
Leila Mechlin, “Notes of Art and Artists,” *Washington Star*, 24 December 1916, sec. 2, 8

“Art Exhibit Open,” *Baltimore American*, 31 December 1916, 12

1917

“‘Boathouse, Winter, Harlem River’—by Ernest Lawson,” *New York Times*, 7 January 1917, picture section, 7 (illus.)

“Art Exhibition is Most Successful [exh. review],” *Washington Times*, 24 January 1917, 4

Virgil Barker, “Washington’s Biennial [exh. review],” *International Studio* 60, no. 240 (February 1917): cxiv

Virgil Barker, “The Exhibition of American Paintings at the Corcoran Gallery of Art [exh. review],” *Art and Archaeology* 5, no. 3 (March 1917): 159 (illus.)

George Willoughby, “What American Artists Are Doing,” *National Magazine* (March 1917): 650 (illus.)

1936

Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (New York, 1936), 180, n.p. (fig. 155)

1939

Elisabeth Ray Lewis, “Museum Treasure of the Week: The Corcoran Gallery Collection in Review: ‘The Eight’,” *Washington Post*, 3 April 1939, sec. A, 5

“Ernest Lawson Drowns at Miami [obit.],” *New York Times*, 19 December 1939, 48

1947

Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 15

1949

Oliver W. Larkin, *Art and Life in America*, rev. and enlarged ed. (New York: Holt, Rinehart and Winston, 1949), 335, 335 (illus.)

1967

*Ernest Lawson, 1873–1939* (exh. cat. National Gallery of Canada, Ottawa, 1967), 31 (illus.)

1968

Henry and Sidney Berry-Hill, *Ernest Lawson: American Impressionist, 1873–1939* (Leigh-on-Sea, England: F. Lewis Publishers, 1968), 34, 36 (illus.)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 88, 89 (color illus.)

1980

*Guy Pène du Bois: Artist about Town* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1980), 103 (illus.)

1982

Joseph S. Czestochowski, *The American Landscape Tradition: A Study and Gallery of Paintings* (New York: E. P. Dutton, 1982), n.p., fig. 154 (color illus.)

1984

William H. Gerdtz, *American Impressionism* (New York: Abbeville Press, 1984), 276, 276 (illus.)

1988

Malcolm Robinson, *The American Vision: Landscape Paintings of the United States* (London: Octopus Books, 1988), 90–91, 91 (color illus.)

1998

John Dorsey, “Framing the Century: Corcoran Gallery Highlights the Best Works from Its 44 Biennials,” *Baltimore Sun*, 3 September 1998, sec. F, 1

2003

Charles C. Eldredge, “Ernest Lawson’s Spain,” *American Art* 17, no. 3 (Autumn 2003): 90 n. 1

2011

Susan G. Larkin, “Boathouse, Winter, Harlem River [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 214–15 (color illus.)

## Related Works

*Boat Club in Winter*, c. 1915, oil on canvas, 16 ½ × 20 ¼ in. (41.9 × 51.4 cm), Milwaukee Art Museum, Samuel O. Buckner Collection, M1928.6.

*Harlem, Winter* (n.d., destroyed). See *Antiques* 135 (July 1989): 22.

*Boathouse, Winter, Harlem River*, 1918, oil on canvas, 25 × 30 in., private collection. See *Important American Paintings, Drawings, and Sculpture*, Christie’s, New York, 20 May 2010, Lot 56.

## Notes

- ↑ Date changed from 1916 to c. 1916. See Emily D. Shapiro, Assistant Curator of American Art to Registrar, memorandum, 22 August 2007, CGA Curatorial Files.
- ↑ *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*, Curatorial Records, Registrar’s Office, Loans of Works of Art—In & Out, CGA Archives. See also Charles Minnegerode to Charles Daniel,
- ↑ The Daniel Gallery, 14, 18, 20 December 1916, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives.



Frank Weston Benson (Salem, Mass., 1862–Salem, Mass., 1951)

### *The Open Window, 1917*

Oil on canvas, 52 7/8 × 42 3/16 in. (132.4 × 107.2 cm)  
Museum Purchase, 1930

#### Technical Notes

##### EXAMINER

Lance Mayer, November 15, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed lower left in dark gray paint “F. W. Benson./1917.” The signature is in excellent condition.

##### MAJOR TREATMENT HISTORY

There are no treatment records in the CGA Conservation files, but the painting has been remounted on a replacement stretcher. Given the replacement stretcher type, this was probably done by L. J. Kohlmer in the 1930s–40s. The canvas remains unlined. The frame was restored by R. Wayne Reynolds in 1986. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a replacement stretcher. The canvas is unlined and the tacking margins have been retained. It appears that the artist originally conceived the painting about one inch smaller on each side, as there are old tack holes and creases in the fabric from an earlier stretching. The artist later restretched the painting to its present size and partially painted over the previous tack holes. The continuity of the artist’s paint and lack of cracks or other damage indicates that this second stretching must have been done by the artist when the paint was still new. The restretching of the painting at the Corcoran in the 1930s–40s preserved the artist’s final choice of dimensions.

##### GROUND

There is an off-white ground of medium thickness. It was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. Underdrawing in what appears to be graphite is visible in the area of the louvered shutters.

##### PAINT

The design is built up in opaque, pasty layers on top of previously dried layers of paint. In many places the application of paint was repeated frequently, producing layers that are quite thick.

Much of the paint was applied in thin, dragging brushstrokes. This application method both preserves the lumpy texture of the fabric, which often plays an important role in the design, and preserves—and even enhances—the rough texture of the dried paint below. In other areas, however, the paint surface is fairly smooth. Some paint, such as in the golden light seen through the windows, was applied freely with noticeably thick impasto and brush marking.

The artist applied lines of graphite both below and on top of dried paint layers; this is particularly visible in the area of the louvered shutters. Another unusual feature is that the area of the woman’s head shows many scratched lines below the present color,

as if the artist had scratched through his dried paint in this area, and then repainted it.

The paint layer is in exceptionally good condition.

##### ARTIST’S CHANGES

There are no apparent artist’s changes.

##### SURFACE COATING

The varnish is a discolored natural resin of considerable age, almost certainly the painting’s first varnish. Many paintings by Benson have old varnish layers, leading to the conclusion that the artist either applied these varnishes himself or approved of their having been applied. The varnish has been somewhat unevenly applied, and thus the resulting discoloration gives an uneven yellowness to the painting.

##### FRAME

The frame has wood molding carved with zigzag and gouge patterns. It is gold leaf over red bole and gesso with black-painted panels. The maker’s mark is carved into the reverse at the bottom center “19[diamond shape with a “W” superimposed on a “T”] 19Thulin/565”. The initials refer to Walfred Thulin, a Swedish-born wood-carver in Boston; see Eli Wilner with Mervyn Kaufman, *Antique American Frames* (New York: Avon Books, 1995), 124. The frame is pictured on the painting in an installation photograph from the *Seventh Exhibition: Oil Paintings by Contemporary American Artists* (1919) at the Corcoran (CGA Archives). (Additional Notes provided by Dare Hartwell.)

#### Provenance

Collection of the Artist, 1917;

Purchased from the *Seventh Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 20 December 1919.<sup>1</sup>

#### Exhibitions

1917

New York, Montross Gallery, 6–24 March 1917, *Twentieth Annual Exhibition: Ten American Painters*, cat. no. 1

Buffalo Fine Arts Academy, Albright Art Gallery, 12 May–17 September 1917, *Eleventh Annual Exhibition of Selected Paintings by American Artists*, cat. no. 13

1919

Washington, D.C., Corcoran Gallery of Art, 21 December 1919–25 January 1920, *Seventh Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 186

1920

Boston, Guild of Boston Artists, 5–17 April 1920, *Paintings, Etchings and Drawings by Frank W. Benson*, cat. no. 11

1921

Washington, D.C., Corcoran Gallery of Art, 24 March–13 April 1921, *Paintings, Etchings and Drawings by Frank W. Benson*, cat. no. 25

1924

Pittsburgh, Carnegie Institute, 4 January–15 February 1924, *Exhibition of Paintings, Etchings Water Colors*, by Frank W. Benson, cat. no. 38



1938  
Boston, Museum of Fine Arts, 16 November–15 December 1938, *Frank W. Benson, Edmund C. Tarbell: Exhibition of Paintings, Drawings, and Prints*, cat no. 27

1957  
Washington, D.C., Corcoran Gallery of Art, 13 January–10 March 1957; Ohio, Toledo Museum of Art, 1–30 April 1957, *25th Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 7

1979  
Durham, University Art Galleries of the University of New Hampshire, 12 March–26 April 1979, *Two American Impressionists: Frank W. Benson and Edmund C. Tarbell*, unnumbered cat.

1986  
Boston, Museum of Fine Arts, 11 June–14 September 1986; Denver Art Museum, 25 October 1986–18 January 1987; Evanston, Ill., Terra Museum of American Art, 13 March–10 May 1987, *The Bostonians: Painters of an Elegant Age, 1870–1930*, cat. no. 74

1989  
New York, Berry-Hill Galleries, 17 May–24 June 1989, *Frank W. Benson: A Retrospective*, cat. 43

2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003  
Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 66

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1917  
H. C. N., “Art and Artists: ‘The Ten’ at the Montross Galleries,” *Globe and Commercial Advertiser*, 7 March 1917, 11

“Annual Display of ‘The Ten,’” *American Art News* 15, no. 22 (10 March 1917): 2

Frederick W. Coburn, “Boston Composer Portrait Marks ‘Ten’s’ 20th Show,” *Boston Herald*, 11 March 1917, sec. D, 4

Royal Cortissoz, “Twenty Years of the Ten American Painters,” *New York Tribune*, 11 March 1917, sec. 3, 3

Gustav Kobbe, “Art,” *New York Herald*, 11 March 1917, sec. 3, 10

“‘Ten American Painters’ Hold Exhibition,” *New York Times*, 11 March 1917, Magazine sec., 12

“Ten American Painters,” *Art World* 2 (June 1917): 239  
*Eleventh Annual Exhibition of Selected Paintings by American Artists* (exh. cat. Buffalo Fine Arts Academy Albright Art Gallery, 1917), 10, 28 (illus.)

1919  
Correspondence between Frank W. Benson and C. Powell Minnegerode, 10 November and 11, 12, 13, 15, 17, 21, 23 December 1919, Office of the Director/Correspondence, C. Powell Minnegerode Records 1915–1946, CGA Archives

“Benson Awarded \$2000 and Medal for Oil Painting,” *Washington Evening Star*, 12 December 1919, 1

“\$5000 in Prizes given here for Oil Paintings,” *Washington Times*, 13 December 1919, 4

“Corcoran Exhibit Prizes Announced,” *Washington Post*, 13 December 1919, 9

“Corcoran Medal Won by Salem Colorist,” *New York American*, 13 December 1919, 6

“Corcoran Prize Awards,” *American Art News* 18, no. 9 (20 December 1919): 2

“Art Lovers View Corcoran Exhibit of Unusual Merit,” *Sunday Star* (Washington, D.C.), 21 December 1919, sec. 1, 1, 5

“Art Notes,” *Baltimore News*, 21 December 1919, 22

A. T., “Corcoran Gold Medal Awarded to Salem Painter at Exhibition of American Contemporary Art,” *Washington Post*, 21 December 1919, sec. 1, 16

“D.C. Artists in Exhibition at Corcoran,” *Washington Sunday Times*, 21 December 1919, sec. 2, 1

Anna Seaton-Schmidt, “The Corcoran Exhibition: Account of Seventh Annual Exhibition at Corcoran Gallery, Washington–Boston Artists’ Important Contributions,” *Boston Evening Transcript*, 24 December 1919, sec. 1, 8, 8 (illus.)

H.C.N., “Corcoran Biennial a Tribute to American Art,” *Globe and Commercial Advertiser*, 24 December 1919, 6

James B. Townsend, “Seventh Corcoran Exhibit,” *American Art News* 18, no. 10 (27 December 1919): 1

“Rotogravure section,” *Sunday Star* (Washington, D.C.), 28 December 1919, n.p. (illus.)

*Seventh Exhibition: Oil Paintings by Contemporary American Artists* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1919), n.p., n.p. (illus.)

1920  
Yarnall Abbott, “Comment on Art and Artists,” *Philadelphia Sunday Press*, 4 January 1920, sec. 4, 4

Francis J. Ziegler, “Contemporary American Art in the Corcoran Gallery,” *Philadelphia Record*, 4 January 1920, sec. 3, 3

C. C. C., “Washington,” *American Art News* 18, no. 12 (10 January 1920): 5

Hamilton Easter Field, “The Exhibition at the Corcoran Gallery,” *Arts & Decoration* 12, no. 3 (20 January 1920): 176 (illus.), 177

Virgil Barker, “The Seventh Exhibition at the Corcoran,” *International Studio* 69, no. 275 (January–February 1920): 97

“A Notable Exhibition of American Paintings at the National Capital,” *American Magazine of Art* 11, no. 4 (February 1920): facing 119 (illus.), 119

Virgil Barker, “Contemporary Painting at the Corcoran Gallery of Art,” *Art and Archaeology* 9, no. 3 (March 1920): 130, 130 (illus.)

“The Corcoran Gallery’s Exhibit of Contemporary American Oil Painting,” *Fashion–Art* (March 1920): 49 (illus.), 76

*American Art Annual* 17 (Washington, D.C.: American Federation of Arts, 1920), 58

“Washington (D.C.) [re-installation review],” *American Art News* 19, no. 4 (6 November 1920): 7

1921  
Leila Mechlin, “Notes of Art and Artists,” *Washington Star*, 20 March 1921, sec. 2, 11

Anna Seaton-Schmidt, “Frank W. Benson,” *American Magazine of Art* 12, no. 11 (November 1921): 372

1924  
“Frank Benson [exh. review],” *Pittsburgh Post*, 6 January 1924, sec. 5, 7 1933

“In the World of Art: Corcoran Collections are Rearranged,” *Washington Post*, 31 December 1933, Magazine sec., 11, 11 (illus.)

1935  
Vylla Poe Wilson, “Fourteenth Biennial Exhibition Focuses World’s Eyes on Corcoran Gallery Here [exh. review],” *Washington Post*, 3 March 1935, Arts sec., 5

1939  
Elisabeth Ray Lewis, “The Corcoran Gallery Collection in Review: The Ten,” *Washington Post*, 20 August 1939, Amusements sec., 5

1973  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 56, 57

1982  
Bernice Kramer Leader, “Antifeminism in the Paintings of the Boston School,” *Arts* 56, no. 5 (January 1982): 112, 113 (illus.)

1984  
William H. Gerdts, *American Impressionism* (New York: Abbeville Press, 1984), 216 (illus.)

1986  
Trevor J. Fairbrother, *The Bostonians: Painters of an Elegant Age, 1870–1930* (exh. cat. Museum of Fine Arts, Boston, 1986), 73, 161 (illus.)

1989  
*Frank W. Benson: A Retrospective* (exh. cat. Berry-Hill Galleries, New York, 1989), 96, 99, 151, 190, n.p. fig. 43 (color illus.)

1990  
William H. Gerdts, *Ten American Painters* (exh. cat. Spanierman Gallery, New York, 1990), 68, 69 (illus.)

1991  
Ulrich W. Hiesinger, *Impressionism in America* (Munich: Prestel, 1991), 202 (illus.), 206, 208

1994  
Faith Andrews Bedford, *Frank W. Benson: American Impressionist* (New York: Rizzoli, 1994): William H. Gerdts, “Introduction,” 11; Bedford, facing 165 (color illus.), 167, 174–75

2000  
Faith Andrews Bedford, Laurene Buckely, Dean T. Lahikainen and Jane M. Winchell, *The Art of Frank W. Benson* (exh. cat. Peabody Essex Museum, Salem, Mass., 2000), 69 (color illus.), 69–70

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 153 (color illus.)

2001  
Jessica Todd Smith, *Is Polite Society Polite? The Genteel Tradition in the Figure Paintings of William McGregor Paxton (1869–1941)* (Ph.D. diss., Yale University, 2001), 138, 74 (illus.)

2002  
Michael O’Sullivan, “The Changing State of American Women,” *Washington Post*, Weekend sec., 49

2008  
Deborah K. Dietsch, “Corcoran Redux: Exhibit Reconfigures American Collection [exh. review],” *Washington Times*, 15 March 2008, sec. B, 4

2011  
Susan G. Larkin, “*The Open Window* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 216–17 (color illus.)

## Related Works

None.

## Notes

**1.** See correspondence between Frank W. Benson and C. Powell Minnegerode, 15, 17, 21 and 23 December 1919, Office of the Director/Correspondence, C. Powell Minnegerode Records 1915–1946, CGA Archives.

Frederick Carl Frieseke (Owosso, Mich., 1874–New York City, 1939)

### *Peace*, 1917

Oil on canvas, 40 × 60 in. (101.6 × 152.4 cm)

Museum Purchase, Gallery Fund, 21.8, © Frances Frieseke Kilmer Family Trust

## Technical Notes

### EXAMINER

Lance Mayer, November 18, 2004

### SIGNATURES AND INSCRIPTIONS

Signed lower right in dark blue paint “F.L. Frieseke/ 191[7?]”. The signature has suffered many small flake losses, especially in the last digit of the date which is very difficult to read.

### LABELS

There is an old, torn label in the Conservation file. The label is printed with specific information written in black ink: “TACK THIS END ON FRAME/ 1 WRITE PLAINLY/ Title Peace/ The Academy shall not be responsible for loss or dam- / age no matter how the same may be caused, the respon- / sibility therefor resting solely with the owner; and this / exhibit is submitted and received subject to this condition, / which is hereby accepted. / Artist's . . . F.C. Frieseke / (torn) . . . cbeth Inc. / . . . 450- 5th Ave”. On the reverse is printed “1/ Tack this on (other side) / back of Picture without separating from N . . .”.

A smaller detached piece from the left edge has fragments of words, possibly “Address” and “Owner” on the front and “2” on the reverse. (Dare Hartwell)

### MAJOR TREATMENT HISTORY

Although there are no treatment records, at an early date an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive and the painting was remounted on a replacement stretcher. Based on the age, adhesive, and replacement stretcher type, this lining was probably done by L. J. Kohlmer in the 1930s–40s. In 1947 extensive flaking was noted, especially around the upper part of the figure and along the left margin. In 1982 Robert Scott Wiles impregnated the paint with Beva 371, removed Kohlmer’s lining, relined the painting using Beva 371 as an adhesive, and remounted it on a modern replacement stretcher. He also removed surface grime, applied a varnish layer, and retouched losses. (Dare Hartwell)

### SUPPORT

The support is a plain-weave fabric of medium weight, having many irregularities in its weave. It is mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is no ground layer.

### PAINT

The paint appears to be predominantly oil, but Frieseke said that he usually began his paintings with tempera (he did not specify whether he was referring to egg tempera or one of the other paints that were called tempera in the early twentieth century). (David Sellin, “Frieseke in Le Pouldu and Giverny: The Black Gang and the Giverny Group,” *Frederick Carl Frieseke: The Evolution of an American Impressionist* [Princeton: Princeton University Press, 2001], p. 88.)

Much of the paint has been applied freely, with fairly thick, dabbing brushstrokes that show noticeable brush marking and points of impasto. However, many areas, such as the dark purple and blue-green shadows in the lower right, were later modified with translucent layers scrubbed on very thinly.

The paint was applied in a series of layers over paint that was already dry. The artist made great use of the nubby texture of the fabric and the convoluted texture of his underlayers—brushstrokes often skip over the high points of underlayers of paint, producing rich, intermittent lines and spots of color. Some strokes (as in the flowers on the left) were painted with two different colors on the brush that were twisted and blended on the canvas. In the woman’s hair and chest, the paint was clearly abraded by the artist as part of his painting process.

Flaking appears to have been a long-standing problem. This may be due to the lack of a ground and the consequent bleeding out of medium from the layers next to the fabric, possibly exacerbated by unconventional media (such as tempera).

### ARTIST’S CHANGES

Artist’s changes include a light-colored rectangular shape (now painted out) above the vase of flowers. The right-hand tacking edge shows fragmentary remains of paint, indicating that the painting was originally conceived as about ¾” larger in this direction.

### SURFACE COATING

The varnish applied in 1982 is transparent and has a medium gloss. There is no hard evidence that Frieseke preferred his paintings varnished or unvarnished. However, his use of tempera, and the fact that many of his paintings survived for many years with matte, unvarnished surfaces (including this one, which remained unvarnished until 1982 and was described as having a “very dry” surface at that time) are pieces of circumstantial evidence that make one wonder whether this painting should have been varnished.

### FRAME

The painting has a wood molding frame with a ribbed outer band, silver-colored metal leaf, and thin, brownish applied patina. The frame may be original, as it is of the appropriate age, and the painting was purchased from the *Eighth Exhibition: Oil Paintings by Contemporary American Artists* (1921) at the Corcoran. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist;

(William Macbeth, New York);

Purchased from *Eighth Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 1921.<sup>1</sup>

## Exhibitions

1918

Philadelphia, Pennsylvania Academy of the Fine Arts, 3 February–24 March 1918, *113th Annual Exhibition*, cat. no. 437



Toledo Museum of Art, 23 June–August, 1918, *Exhibition of Selected Paintings by American Artists*, cat. no. 180  
Toronto, Canadian National Exhibition Gallery of Fine Arts, 26 August–7 September 1918, *Department of Fine Arts Exhibition*, cat. no. 14  
Art Institute of Chicago, 7 November 1918–12 January 1919, *Annual Exhibition of Oil Paintings and Sculpture*, cat. no. 77  
1919  
Indianapolis, John Herron Art Institute, 19 January–2 March 1919, *34th Annual Exhibition of Paintings and Sculpture*, cat. no. 117  
Dallas Art Association, 18–27 November 1919, *First Annual Exhibition of Contemporary International Art*, cat. no. 29  
1920  
New York, Gimpel and Wildenstein Galleries, 8–27 November 1920, *Second Annual Exhibition of the New Society of Artists*, cat. no. 50<sup>2</sup>  
Boston Art Club, 20 December 1920–7 January 1921, *Exhibition of Paintings by Honorable Members*, cat. no. 6<sup>3</sup>  
1921  
New York, National Academy of Design, 5 March–3 April 1921, *Ninety-Sixth Annual Exhibition*, cat. no. 62  
Cincinnati Art Museum, 28 May–31 July 1921, *28th Annual Exhibition of American Art*, cat. no. 34  
St. Louis, City Art Museum, 15 September–25 October 1921, *16th Annual Exhibition of Paintings by American Artists*, cat. no. 35  
Washington, D.C., Corcoran Gallery of Art, 18 December 1921–22 January 1922, *Eighth Exhibition: Oil Paintings by Contemporary American Artists*, cat. no. 187

1924  
Washington, D.C., Corcoran Gallery of Art, 4 March–30 March 1924, *Special Exhibition of Paintings by Frederick Carl Frieseke*, cat. no. 18  
1939  
New York, Grand Central Art Galleries, 21 March–5 April 1939, *Retrospective Exhibition of Paintings by Frederick C. Frieseke, N.A.*, cat. no. 10  
1949  
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1982  
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## Related Works

None.

## Notes

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**3.** The show is listed as open from 20 December 1920 to 7 January 1921 in “The Fine Arts: Exhibitions now Open,” *Boston Evening Transcript*, 20 December 1920. The show is not listed in “The Fine Arts: Exhibitions now Open,” *Boston Evening Transcript*, 8 January 1921, sec. 3, 3.

**4.** Photocopy of clipping in CGA Curatorial Files, courtesy of Nicholas Kilmer, grandson of the artist.

**5.** Photocopy of clipping in CGA Curatorial Files, courtesy of Nicholas Kilmer, grandson of the artist.

**6.** Photocopy of clipping in CGA Curatorial Files, courtesy of Nicholas Kilmer, grandson of the artist.

**7.** Photocopy of clipping in CGA Curatorial Files, courtesy of Nicholas Kilmer, grandson of the artist.

**8.** Original clipping in Eighth Biennial Scrapbook, CGA Archives, 79.

**9.** Photocopy of clipping in CGA Curatorial Files, courtesy of Nicholas Kilmer, grandson of the artist.

Robert Henri (Cincinnati, Ohio, 1865–New York City, 1929)

### *Indian Girl in White Blanket*,<sup>1</sup> 1917<sup>2</sup>

Oil on canvas, 32 × 26 in. (81.3 × 66 cm)  
Museum Purchase, Gallery Fund, 23.15

#### Technical Notes

##### EXAMINER

Dare Myers Hartwell, July 15, 2011

##### SIGNATURES AND INSCRIPTIONS

Signed in black paint, lower right corner, "ROBERT HENRI". The signature is in good condition. It was applied to dried paint and is the same palette as the painting.

In addition, there is an inscription on the reverse of the canvas and on the top and bottom tacking margins. Although the reverse of the canvas is no longer visible because of the lining, a photograph in the 2005 Treatment Report in the Conservation Files documents the inscription across the top, in black paint: "ROBERT HENRI/INDIAN GIRL IN WHITE CEREMONIAL BLANKET". Immediately adjacent at the top left is a circle with "21/K" inside.

The top tacking margin is inscribed in black paint "JULIANITA WHITE CERIMONIAL BLANKET". From the direction of the letters it appears that the inscription was added while the painting was held upright and face forward. On the bottom tacking margin "WHITE CERIMONIAL BLANKET" is inscribed in black paint. Here it appears that the painting was held face forward but upside down for the inscription.

##### LABELS

A label, torn around the edges, was removed from the stretcher during the 2005 treatment and is now stored in the Treatment Report. The label is printed with specific information typed in. "...NIAL INTERNATIONAL ART EXHIBITION VENICE, 1938/Name and surname ROBERT HENRI, N.A./Title of the Work INDIAN GIRL/Sale - price NOT FOR SALE/Proprietor CORCORAN MUSEUM/GRAND CENTRAL ART GALLERIES INC./Address 15 VANDERBILT AVENUE, NEW YORK CITY/Kindly paste one of these tickets on the canvas stretcher, and the other on/back of frame, or at the bottom of the base, if it is a piece of sculpture."

There are also labels on the frame:

- 1) Salmon and gold label fragment at the bottom center of frame: "...RT MILCH/MANUFACTURER/HIGH GRADE/PICTURE FRAMES/...WEST 57 STREET/...W YORK CIT..." The label is upside down, probably indicating that the orientation of the frame has been reversed.
- 2) Right side, written in black on paper tape "9[?]0 Gramercy Park, New York, N.Y."
- 3) Top left, paper fragment with illegible writing.
- 4) Top left of center, label from the XXI Venice Biennale which matches the one on the stretcher except that the text is much more abraded.
- 5) Top center, torn printed paper label: "...iennale Internaz. d'Arte/d[?]...enezia - 1938 - XVI/109".
- 6) Top right of center, torn printed paper label, possibly a customs stamp.
- 7) Top right printed paper label with an emblem of a square containing four circles; specific information is typed: "THE NEW

YORK CULTURAL CENTER/2 COLUMBUS CIR...NEW YORK.../in association with Fairleigh Dickinson University/Artist Robert Henri/Title INDIAN GIRL IN CEREMONIAL BLANKET/Lender The Corcoran Gallery of Art/Exhibition ROBERT HENRI EXHIBITION".

8) Top right corner, small handwritten label with "Emery/Air". On the backing board there is an exhibition label from *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, n.d.

##### MAJOR TREATMENT HISTORY

In 1967 Russell Quandt patched, filled, and retouched a "puncture." In addition to this patch nine separate areas of canvas were infused from the reverse with a wax/wax-resin adhesive. This was likely done by Quandt at some point to consolidate incipient paint cleavage. In 2005 Ann Creager removed the patch, attached an auxiliary lining fabric to the reverse of the canvas using a non-penetrating synthetic resin adhesive, and mounted the painting on a modern stretcher. She also removed the old discolored varnish, applied a new layer of varnish, and filled and retouched losses and other damage.

##### SUPPORT

The support is a medium-to-fine-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have been retained. According to the 2005 Treatment Report, there is a tear located on the reverse 16 ½ in. from the left and 3 ½ in. from the bottom. From the front the tear is described as a backward-facing J-shape consisting of a ¾ in. vertical and a ½ in. horizontal with a ¼ in. upward extension.

The original, commercially produced, low-quality stretcher has been preserved. It has 4 members 1 ¾ in. (4.2 cm) wide and ¾ in. (2 cm) thick with mortise and tenon joins, mitered corners, and a full set of 8 keys. Both front and back sides have a lip around the outer edge.

##### GROUND

There is a smooth, opaque, off-white ground layer that does not obscure the weave of the canvas. It was commercially applied, based on the fact that the ground extends onto the tacking margins and was a dry layer at the time of original stretching.

##### PAINT

Henri appears to have first blocked in major elements of the design with a thin, fluid paint that shows little evidence of brushwork and does not conceal the canvas texture. The colors of the underlayer for the most part appear to follow the surface design although much of the underpainting in the background seems to have been done in umbers. Henri then began to build up the composition by painting wet-into-wet with an opaque, paste-like paint that holds the marks of the brush, often with a low, soft impasto. Henri's brushes are generally fairly wide—½ to 1 in.—and his distinctive brushwork is an important part of the design. The thickest areas of paint obscure the canvas texture.





Daniel Garber (North Manchester, Ind. 1880–Lumberville, Pa., 1958)

### *South Room–Green Street*, 1920<sup>1</sup>

Oil on canvas, 50 <sup>1</sup>⁄<sup>2</sup> × 42 <sup>3</sup>⁄<sup>4</sup> in. (128.3 × 107.3 cm)  
Museum Purchase, Gallery Fund, 21.6

## Technical Notes

### EXAMINER

Gay Myers, November 18, 2004

### SIGNATURES AND INSCRIPTIONS

Signed bottom right corner in brown paint “Daniel Garber”. The “Da” in Daniel is painted over an earlier “Da” in blue paint. The signature is in good condition.

### MAJOR TREATMENT HISTORY

A note in the file states that the painting was cleaned and varnished by L.J. Kohlmer in 1933. Kohlmer also appears to have remounted the painting (without lining it) on the type of replacement stretcher that he favored. In 1975 Robert Scott Wiles attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive and mounted it on a modern replacement stretcher; he also removed the varnish, and re-varnished and retouched the painting. (Additional notes provided by Dare Hartwell.)

### SUPPORT

The support is a moderate-weight, twill-weave fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a smooth, moderately thick, off-white ground. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. The artist added a dark gray imprimatura over the ground prior to painting.

### PAINT

Garber used a thick, pasty oil-type paint that he applied mostly with a brush; however, some passages (in the white curtains, for example) were apparently modified with a palette knife. The dark passages are less textured while the light areas have more prominent ridges and daubs of paint. Some semitransparent browns and reds were used, but they were mixed into the wet paint on the canvas, not applied as glazes.

The artist built up his design with short, vigorous strokes, mostly working wet-into-wet. In general the paint application was thick enough to cover the twill-weave fabric and dark imprimatura, but there are places where these are still visible and play a role in enlivening the surface and giving a subtle overall tone; this effect can be seen in the neck and white blouse of the seated woman, and in the yellow hair of the standing woman. Some refinements and alterations were made after the paint had dried, such as in the floral curtains, the blue dress, and the highlights of the blonde hair. Scratch marks, done while the paint was still wet, can be seen around the head of the seated woman.

### ARTIST’S CHANGES

The artist may have changed the height or style of the table because a horizontal line is now visible through the blue paint of the standing woman’s dress. Parallel marks running from the arm of the wicker chair to the floor may also indicate an artist’s change, but these are difficult to interpret.

### SURFACE COATING

The varnish, a natural resin followed by a synthetic resin, is in satisfactory condition.

### FRAME

The wood frame is decorated with a low relief foliate design. The surface has been gilded over red bole and gesso, and is highly burnished. The frame is original; it is pictured in an installation photo from the *Eighth Exhibition: Oil Paintings by Contemporary American Artists* at the Corcoran (1921), where the painting was exhibited immediately before purchase. (CGA Archives; additional notes provided by Dare Hartwell)

## Provenance

Collection of the Artist;

Purchased from the *Eighth Exhibition: Oil Paintings by Contemporary American Artists* by the Corcoran Gallery of Art, Washington, D.C., 1921.<sup>2</sup>

## Exhibitions

1921

Milch Galleries, *Exhibition of Paintings by Daniel Garber, W.L. Lathrop, Joseph T. Pearson Jr., Robert Spencer*, 31 January–12 February 1921, cat. no. 2  
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Pittsburgh, Carnegie Institute, *Twentieth Annual International Exhibition of Paintings*, 28 April–30 June 1921

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1922

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Philadelphia, Pennsylvania Academy of the Fine Arts, 3–29 April 1945, *Daniel Garber Retrospective Exhibition: Paintings, Drawings, Etchings*, cat. no. 110

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1964

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1981

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4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines, Iowa, Des Moines Art Center, 23 January–12 March 1983, Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 38

1994

Doylestown, Pa., James A. Michener Art Museum, 26 March–4 September 1994, *Masterworks of American Impressionism: Edward Redfield and the New Hope Group*, unpublished checklist

1997

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1998

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2003
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2007
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H. C. Nelson, “Art and Artists: Corcoran Biennial a Representative American Showing [exh. review],” *New York Globe and Commercial Advertiser*, 22 December 1921, 10

Helen Wright, “Corcoran Gallery’s Eighth Biennial Exhibit Finest of Them All [exh. review],” *American Art News* (24 December 1921): 6, 6 (illus.)

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Edith Powell, “Art: The Eighth Annual Show of Oils in the Corcoran Gallery [exh. review],” *Philadelphia Public Ledger*, 25 December 1921, Art and Music sec., n.p.

R. M. Pratt (writing as The Dilettante), “Art [exh. review],” *Baltimore American*, 25 December 1921, sec. A, 4 (illus.)

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Miss [Elizabeth] Cary, “A Group of Philadelphia Artists,” *New York Times* [1921], Artist’s Scrapbook II, 237, Daniel Garber Archives, Pennsylvania Academy of Arts, Philadelphia

[Henry] McBride[?], unidentified article fragment, *New York Herald* [1921], Artist’s Scrapbook II, 238, Daniel Garber Archives, Pennsylvania Academy of Arts, Philadelphia

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R. M. Pratt (writing as The Dilettante), “Art [exh. review],” *Baltimore American*, 1 January 1922

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“Corcoran Exhibit Outsells, Outdraws [exh. review],” *American Art News* 20, no. 13 (7 January 1922): 00

Hamilton Easter Field, “The Corcoran Gallery Show at Washington [exh. review],” *Brooklyn Eagle*, 8 January 1922, sec. C, 2

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“Public Ledger Bureau: Washington, Jan. 11,” *Philadelphia Public Ledger*, 12 January 1922, 10

J. O. L., “The Three Arts: Music, Drama, Painting [exh. review],” *Baltimore Evening Sun*, 14 January 1922

R.T., “Corcoran Art Display [exh. review],” *Washington Herald*, 14 January 1922<sup>7</sup>

J. O. L., “The Three Arts: Music, Drama, Painting [exh. review],” *Baltimore Evening Sun*, 19 January 1922, sec. 1, 16

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Harvey M. Watts, “American Art at the Corcoran Gallery [exh. review],” *Arts and Decoration* 16, no. 4 (February 1922): 238, 238 (illus.), 322

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Dorothy Grafly, “Form Is the Philosophy of Art, as Color Is Its Drama [exh. review],” *Christian Science Monitor*, 2 September 1922, 2

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1929

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1935

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1939

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Alice Graeme, “Garber, Speight Work Shown at Corcoran,” *Washington Post*, 13 October 1940, 67

Lewis B. Beatty to Daniel Garber, 15 October 1940, Artist’s Letter File, Daniel Garber Archives

1945

*Daniel Garber Retrospective Exhibition: Paintings, Drawings, Etchings* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia, 1945), n.p.

1957

*Twenty-fifth Biennial Exhibition of Contemporary American Oil Paintings* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1957), 15

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C., Corcoran Gallery of Art, 1973), vol. 2, 106, 107, 107 (illus.)

1976

*Philadelphia: Three Centuries of American Art* (Philadelphia: The Museum, 1976), 519

1980

Kathleen A. Foster, *Daniel Garber, 1880–1958* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia, 1980): “Chronology,” 11; Foster, “The Art and Life of Daniel Garber,” 34, 35 (illus.); “Catalogue of the Exhibition,” 62

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1981

Edward J. Nygren, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Institution Traveling Exhi-

bition Service and the Corcoran Gallery of Art, Washington, D.C., 1981); Julie R. Myers, “*South Room–Green Street* [cat. entry],” n.p. (color illus.), 18, 102 (illus.), 103

1987

Thomas C. Folk, *The Pennsylvania School of Landscape Painting* (Ann Arbor, Mich.: University Microfilms International, 1987), vol. 1, xiii, 129, 130–31 (illus.); vol. 2, 249

1994

Steve Hedgpath, “Exhibit a Reunion of Sorts [exh. review],” *Record* [Jenkintown, Pa.], 19 April 1994, n.p. (illus.)

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Adrienne Redd, “New Hope Group Makes an Impression [exh. review],” *Allentown Morning Call*, 19 June 1994, sec. F, 1

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1996

George S. Bush, *The Genius Belt: The Story of the Arts in Bucks County, Pennsylvania* (Doylestown, Pa.: James A. Michener Art Museum in association with University Park, Pennsylvania State University Press, 1996), 130

1997

Thomas C. Folk, *Pennsylvania Impressionists* (Madison, N.J.: Farleigh Dickinson University Press, 1997), 76 (illus.), 78, 79

1998

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2002

Joanna Shaw-Eagle, “‘Gilded’ View of an Era; Exhibit Takes Look at Women of America’s Wealthy Men [exh. review],” *Washington Times*, 17 August 2002, sec. D, 1

2006

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2007

Lance Humphries, “Daniel Garber: Romantic Realist,” *American Art Review* 19, no.1 (January–February 2007): 117, 119 (color illus.)

Brian H. Peterson, “The Wise Silence of Daniel Garber,” *American Arts Quarterly* (Summer 2007): 31, 32 (color illus.)

Lance Humphries, *Daniel Garber: Romantic Realist* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia, and James A. Michener Art Museum, Doylestown, Pa., 2007), 22, 23 (color illus.), 42

2011

Asma Naeem, “*South Room – Green Street* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 222–23 (color illus.)

## Related Works

None.

## Notes

- The date was changed from 1921 to 1920, Emily D. Shapiro to Registrar, 14 September 2007, memorandum, CGA Curatorial Files.
- C. Powell Minnegerode to Daniel Garber, 12 December 1921; 12 December 1921 (telegram); 15 December 1921 and 19 December 1921. Office of the Director/Correspondence, C. Powell Minnegerode Records 1915–1946, CGA Archives.
- See American Federation of Arts Papers, Archives of American Art, Smithsonian Institution, Exhibition Files, Box 27.
- See “The Exhibitions,” *Annual Report of the One Hundred and Fifth Year, Corcoran Gallery of Art Bulletin* 14, no. 1 (July 1964): 6.
- Scrapbook for the Eighth Corcoran Biennial, CGA Archives.
- Scrapbook for the Eighth Corcoran Biennial, CGA Archives.
- Scrapbook of the Eighth Corcoran Biennial, CGA Archives.



Emil Carlsen (Copenhagen, Denmark, 1853–New York City, 1932)

### *The Picture from Thibet*, c. 1920

Oil on canvas, 38 3/16 × 27 1/8 in. (97.1 × 68.9 cm)  
Bequest of James Parmelee, 41.3

#### Technical Notes

##### EXAMINER

Gay Myers, November 15, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed lower left corner in purple paint “Emil. Carlsen”. Some letters are slightly abraded.

At the top center of the stretcher is incised (upside down) “Relined 11/10/40 L.J.K.”

##### LABELS

There is a paper label with “593” on the reverse of the frame.

##### MAJOR TREATMENT HISTORY

In 1940 L.J. Kohlmer attached an auxiliary lining fabric to the reverse of the canvas using a glue/paste adhesive. In 2005 Dare Myers Hartwell removed a layer of grime from the surface, treated a vertical line of tented paint resulting from old water damage, and filled and inpainted minor losses, primarily in the area of damage. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a replacement stretcher. The tacking margins have been retained.

##### GROUND

Carlsen appears to have painted on an unprimed fabric; if any overall ground was applied, it soaked into the fabric and is now virtually invisible, even under magnification.

##### PAINT

All the paint appears to have been mixed with white, so it is generally opaque. It was applied with much variation in thickness, ranging from thin layers that barely cover the texture of the open-weave canvas, to thickly applied areas that mask the canvas texture and show the marks left by the brush. In a few places (in the tabletop, to the right of the cup, for example), the paint appears to have been intentionally rubbed or scraped by the artist, perhaps to give a livelier surface.

The artist began the painting by applying an ivory-colored paint over most of the fabric; the layer was thinly applied and barely covered the open-weave (and probably unprimed) fabric. The artist then used pencil and fine lines of blue paint to carefully draw in the design. Some passages of the patterned textile background were left at this stage, while other parts of the background received additional applications of paint, wet-into-wet. The still life objects were carried to a greater degree of finish and in these areas the paint is generally thicker and more blended than in the background. The artist appears to have intentionally rubbed some of the paint, perhaps to expose colors below. One or two small touches of pencil appear on top of the paint (at the edge of the cup and along the line of the table).

Under ultraviolet light greenish fluorescence in parts of the textile that acts as the background suggests the artist may have added some resin to his paint.

##### ARTIST’S CHANGES

There is a dark, 1/2 in. wide horizontal band (approximately 3 1/3 in. from the bottom edge) that may have been a change in the edge of the tabletop.

##### SURFACE COATING

The painting appears to be unvarnished; this may be the artist’s intent.

##### FRAME

The painting is in a period frame of simply carved wood, gesso, red bole, and gilding. It is probably original.

#### Provenance

Collection of the Artist, New York;

Purchased from *The Tenth Exhibition of Contemporary American Oil Paintings* by James Parmelee, Washington, D.C., 1926;<sup>1</sup>

By descent to his widow, Alice Maury Parmelee, Washington, D.C., 1931;<sup>2</sup>

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1941.<sup>3</sup>

#### Exhibitions

1921

New York, Macbeth Gallery, 9–28 February 1921, *Recent Paintings by Emil Carlsen, N.A.*, cat. no. 4

1922

Philadelphia, Pennsylvania Academy of the Fine Arts, 5 February–26 March 1922, *One Hundred and Seventeenth Annual Exhibition*, cat. no. 367

Saint Louis, City Art Museum, 15 September–25 October 1922, *Seventeenth Annual Exhibition of Paintings by American Artists*, cat. no. 20

Washington, D.C., Corcoran Gallery of Art, 3–29 April 1923, *Special Exhibition of Paintings by Emil Carlsen*, cat. no. 6

Pittsburgh, Carnegie Institute, Department of Fine Arts, 25 June–4 September 1923, *An Exhibition of Paintings by Emil Carlsen*, cat. no. 51

New York, National Academy of Design, 17 November–16 December 1923, *Winter Exhibition*, cat. no. 380

1926

Washington, D.C., Corcoran Gallery of Art, 4 April–16 May 1926, *The Tenth Exhibition of Contemporary American Oil Paintings*, cat. no. 84

1950

Norfolk, Va., Norfolk Museum of Arts and Sciences, 15 June–November 1950, no cat.<sup>4</sup>

1981

Washington, D.C., Number One Observatory Circle (residence of the Vice President of the United States), 18 March 1981–13 January 1989<sup>5</sup>





1998  
Washington, D.C., 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist  
2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 78  
2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1921  
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Royal Cortissoz, “Old Works by Jongkind and New Ones by Carlsen [exh. review],” *New York Daily Tribune*, 13 February 1921, sec. 3, 7  
“Art: Exhibitions of Paintings [exh. review],” *New York Times*, 20 February 1921, sec. 6, 7  
“Among the Galleries in New York,” *Arts and Decoration* 14, no. 5 (March 1921): 360, 360 (illus.)  
“Second Thoughts,” *International Studio* 74, no. 293 (August 1921): iv (illus.)  
*Recent Paintings by Emil Carlsen, N.A.* (exh. cat. Macbeth Gallery, New York, 1921), n.p., n.p. (illus.)  
1922  
William Macbeth to Emil Carlsen, 8 May 1922, Macbeth Gallery Records, reel NMc31, frame 845, Archives of American Art, Smithsonian Institution, Washington, D.C.  
William Macbeth to Emil Carlsen, 24 October 1922, Macbeth Gallery Records, reel NMc31, frame 865, Archives of American Art, Smithsonian Institution, Washington, D.C.  
Emil Carlsen to William Macbeth, 27 October 1922, Macbeth Gallery Records, reel NMc31, frames 868–69, Archives of American Art, Smithsonian Institution, Washington, D.C.  
*Seventeenth Annual Exhibition of Paintings by American Artists* (exh. cat. City Art Museum, Saint Louis, 1922), n.p. (illus.)  
*Catalogue of the One-hundred-and-seventeenth Annual Exhibition of the Penn-*

*sylvania Academy of the Fine Arts* (exh. cat. Pennsylvania Academy of the Fine Arts, Philadelphia, 1922), n.p. (illus.), 53  
1923  
“Art Society Summer Show Plans Progressing. Carlsen has Exhibition,” *Pittsburgh Sunday Post*, 1 July 1923, sec. 6, 4  
“The World of Art: Some of the National Academy Pictures,” *New York Times*, 25 November 1923, magazine sec., 11  
1924  
Emil Carlsen to William Macbeth, 5 May 1924, Macbeth Gallery Records, reel NMc31, frame 874, Archives of American Art, Smithsonian Institution, Washington, D.C.  
William Macbeth to Emil Carlsen, 14 November 1924, Macbeth Gallery Records, reel NMc31, frame 885, Archives of American Art, Smithsonian Institution, Washington, D.C.  
1925  
Emil Carlsen to William Macbeth, 1 June 1925, Macbeth Gallery Records, reel NMc31, frame 887, Archives of American Art, Smithsonian Institution, Washington, D.C.  
Emil Carlsen to William Macbeth, 17 June 1925, Macbeth Gallery Records, reel NMc31, frame 888, Archives of American Art, Smithsonian Institution, Washington, D.C.  
1926  
“Washington [exh. rev.],” *Connoisseur* (24 June 1926)  
Emil Carlsen to C. Powell Minnigerode, 3 April 1926, Office of the Director/Correspondence, C. Powell Minnigerode Records, 1915–46, CGA Archives  
Emil Carlsen to C. Powell Minnigerode, 10 May 1926, Office of the Director/Correspondence, C. Powell Minnigerode Records, 1915–46, CGA Archives  
Emil Carlsen to C. Powell Minnigerode, 5 June 1926, Office of the Director/Correspondence, C. Powell Minnigerode Records, 1915–46, CGA Archives  
1940  
“Parmelee Portraits on Exhibition [exh. review],” *Washington Post*, 1 September 1940, sec. A, 13  
Alice Graeme, “Art in Washington: The Corcoran Gallery of Art,” *Washington Post*, 29 December 1940, sec. 6, 7  
1973  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 16  
1985  
Charlotte Curtis, “Vice-President and Mrs. Bush at Home in Washington,” *House and Garden Magazine* 157, no. 12 (December 1985): 132 (color illus.), 133

1998  
Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998); Simmons, “The Biennial Exhibitions: The First Sixty Years from 1907 to 1967,” 27, 32 (color illus.), 107  
1999  
Ulrich W. Hiesinger, *Quiet Magic: The Still Life Paintings of Emil Carlsen* (exh. cat. Vance Jordan Fine Art, New York, 1999), 42–45, 51 n. 85, 93 (color illus.)  
2011  
Randall McLean, “*The Picture from Thibet* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 224–25 (color illus.)

## Related Works

None.

## Notes

**1.** See correspondence between C. Powell Minnigerode, Director, CGA, and Emil Carlsen, 2, 3 April 1926; 6, 7, 10, 12, 25, 26 May 1926; 3, 5 June 1926, Office of the Director/Correspondence, C. Powell Minnigerode Records, 1915–46, CGA Archives.  
**2.** “Re: Estate of James Parmelee.” memorandum, 22 October 1940, Bequests, Curatorial Records, Registrar’s Files, CGA Archives.  
**3.** “Petition of Trustees for Instructions,” 22 October 1940, Bequests, Curatorial Records, Registrar’s Files, CGA Archives.  
**4.** See “Paintings Loaned to the Norfolk Museum of Arts and Sciences by the Corcoran Gallery of Art, Washington, D.C.,” 1 June 1950, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, CGA Archives.  
**5.** 18 March 1981 Loan Receipt, Curatorial Records, Registrar’s Office, Loans of Works of Art–In & Out, CGA Archives.  
**6.** Reproduced in *Loan Exhibition of Paintings by Emil Carlsen, N.A. from the Collection of Robert Handley, Esq. of New York* (exh. cat. Macbeth Gallery, New York, 1919), n.p. (illus.).  
**7.** Reproduced in *Catalogue of General Exhibitions, Season of 1930–31* (exh. cat. Macbeth Gallery, New York, 1930), n.p. (illus.).

Maurice Brazil Prendergast (St. John's, Newfoundland, Canada, 1858–New York City, 1924)

### *Landscape with Figures*, 1921

Oil on canvas, 32 1/2 × 42 1/2 in. (82.5 × 108 cm), Image size: 32 3/8 × 42 in. (81.6 × 106.6 cm)  
Museum Purchase, William A. Clark Fund, 23.17

#### Technical Notes

##### EXAMINER

Lance Mayer, April 13, 2005

##### SIGNATURES AND INSCRIPTIONS

The painting is signed on the reverse “Maurice B. Prendergast/1921”. The signature is no longer visible because the painting has been lined. It was transcribed and photographed but the photograph cannot be located.

##### MAJOR TREATMENT HISTORY

According to Russell Quandt, L.J. Kohlmer attached a “lead-primed artist’s canvas” as an auxiliary lining fabric to the reverse of the original canvas using a glue/paste adhesive. In 1964 Quandt removed Kohlmer’s lining and relined the painting onto an auxiliary fiberglass support using a wax-resin adhesive. He does not mention removing the varnish but he did inpaint losses and apply a surface coating. In 1966 Quandt surface cleaned the painting and applied another layer of varnish. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

##### GROUND

There is a smooth, thick, grayish-white ground. It was commercially applied, based on the fact that the ground extends onto the tacking margins and was a dry layer at time of the original stretching.

##### PAINT

The artist’s technique is very distinctive. He applied his paint freely, in a series of many layers over previously dried layers of paint, eventually resulting in a very thick accumulation of paint in most areas. His technique of repeatedly dragging pasty paint across the surface of underlayers has resulted in a very distinctive, extremely convoluted surface texture. Some of the final touches, especially in the deep reds and dark purples, were applied as thin, translucent glazes.

The artist produced a “cloisonné” or stained glass effect by defining his forms with dark outlines, but he always retains liveliness at the edges of these outlines by dragging paint and allowing it to skip over the texture of his previously applied paint. He has other tricks for producing a rich and lively surface, in some places blending wet into wet, or applying brushstrokes that contain two colors of paint and allowing them to mix on the canvas. Some of the final touches, especially in the deep reds and dark purples, were applied as thin, translucent glazes that allow underlayers to partially show through.

The appearance of the painting is quite good, although the extreme thickness of the paint has produced wide mechanical cracks that are fairly noticeable, and has resulted in cupping of the paint along the lines of crackle.

##### ARTIST’S CHANGES

The top tacking edge has a considerable amount of paint on it—more than any of the other tacking edges. It is possible that the artist began the painting in a slightly larger format and then restretched the canvas to the present size after the painting had advanced to a certain point.

##### SURFACE COATING

There is a synthetic resin varnish that is clear with a medium gloss.

##### FRAME

The frame is carved wood with decorations in low relief at the corners and a gilded and patinated surface. It is the type of frame made by Prendergast’s brother, Charles, and often found on his paintings. It is probably original.

#### Provenance

Collection of the Artist, New York;

Purchased by the Corcoran Gallery of Art, Washington, D.C., 15 December 1923.<sup>1</sup>

#### Exhibitions

1921

Possibly New York, Wildenstein & Co., 15 November–15 December 1921, *Third Annual Exhibition–New Society of Artists*, 1921, cat. no. 70<sup>2</sup>

1922

Possibly New York, Dudensing Galleries, May 1922, *Seventh Annual Exhibition of the Eclectics*<sup>3</sup>

1923

Art Institute of Chicago, 1 November–9 December 1923, *Thirty-sixth Annual Exhibition of American Paintings and Sculpture*, cat. no. 178

1924

Washington, D.C., Corcoran Gallery of Art, 16 December 1923–20 January 1924, *Ninth Exhibition of Contemporary American Oil Paintings*, cat. no. 144

Detroit Institute of Arts, 23 April–31 May 1924, *Tenth Annual Exhibition*, cat. no. 34

1934

New York, Whitney Museum of American Art, 21 February–22 March 1934, *Maurice Prendergast Memorial Exhibition*, cat. no. 104

1954

Fort Worth, Tex., Fort Worth Art Center, 8–31 October 1954, *Inaugural Exhibition*, cat. no. 80

1957

Washington, D.C., Corcoran Gallery of Art, 13 January–10 March 1957; Toledo, Ohio, Toledo Museum of Art, 1 April–30 April 1957, *Twenty-fifth Biennial Exhibition of Contemporary American Oil Paintings*, Historical Section, cat. no. 35

1959

New York, Wildenstein Gallery, 28 January–7 March 1959, *Masterpieces of the Corcoran Gallery of Art*, cat. with unnumbered checklist

1963

Washington, D.C., Corcoran Gallery of Art, 27 April–2 June 1963, *The New Tradition: Modern Americans before 1940*, cat. no. 80



1966

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

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1978

Washington, D.C., Corcoran Gallery of Art, 26 April–16 July 1978, *The William A. Clark Collection*, cat. with no checklist

1985

Washington, D.C., Corcoran Gallery of Art, 20 April–16 June 1985, *Henri's Circle*, unpublished checklist

1990

New York, Whitney Museum of American Art, 31 May–2 September 1990; Williamstown, Mass., Williams College Museum of Art, 6 October–16 December 1990; Los Angeles, Calif., Los Angeles County Museum of Art, 21 February–22 April 1991; Washington, D.C., The Phillips Collection, 18 May–25 August 1991, *Maurice Prendergast*, cat. no. 110

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2003

Washington, D.C., Corcoran Gallery of Art, 19 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2004

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

2005

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1923

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“N.Y. Painters Win Two Clark Awards,” *New York Evening Telegram*, 6 December 1923<sup>5</sup>

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Charles Henry Dorr, “Milwaukeeans in Capital Art Show,” *Milwaukee Journal*, 23 December 1923, sec. 5, 4

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1968

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1973

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1978

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1980

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1981

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1990

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1994

Richard J. Wattenmaker, *Maurice Prendergast* (New York: Harry N. Abrams in association with The National Museum of American Art, Smithsonian Institution, 1994), 141, 143, 144 (color illus.), 147, 148, 154

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2011

Laura Groves Napolitano, “*Landscape with Figures* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 226–27 (color illus.)

### Related Works

None.

### Notes

- ↑ C. Powell Minnegerode to Maurice Prendergast, 20 December 1923, Office of the Director/Correspondence, C. Powell Minnegerode Records, 1915–1946, CGA Archives, and *Annual Report of the President of the Corcoran Gallery of Art from January 1, 1923 to January 1, 1924*, Directors Records, Series 19: Annual Reports, 1915–1927, CGA Arcives.
- ↑ The Corcoran’s painting may have been exhibited as *Landscape and Figures*. Clark, Mathews, Owens. *A Catalogue Raisonné* (1990), 325.
- ↑ “Art: Exhibitions of Portraits [exh. review],” *New York Times*, 7 May 1922, 86.
- ↑ Newspaper clipping, Ninth Biennial Scrapbook, CGA Archives.
- ↑ Newspaper clipping, Ninth Biennial Scrapbook, CGA Archives.
- ↑ Newspaper clipping, Ninth Biennial Scrapbook, CGA Archives.
- ↑ Newspaper Clipping, Ninth Biennial Scrapbook, CGA Archives.
- ↑ Newspaper Clipping, Ninth Biennial Scrapbook, CGA Archives.

Edward Willis Redfield (Bridgeville, Del., 1869–Center Bridge, Pa., 1965)

### *The Mill in Winter, 1921*

Oil on canvas, 50 × 56¾ in. (127.6 × 143.5 cm)  
Museum Purchase, Gallery Fund, 23.11

## Technical Notes

### EXAMINER

Dare Myers Hartwell, June 16 and 18, 2010

### SIGNATURES AND INSCRIPTIONS

Signed lower right in dark blue paint “E W REDFIELD.” (the period is actually more of a squiggle). The signature is in good condition. It was applied to dried paint and is the same palette as the painting.

### LABELS

There are 2 labels on the frame:

- 1) Small white label at lower left “0322”
- 2) Torn white label center left “The Saginaw Museum/...

1947.11 - Redfield”

### MAJOR TREATMENT HISTORY

There are no treatment records prior to 1984. However, an auxiliary fabric has been attached to the reverse of the canvas using a glue/paste adhesive. Based on the age, adhesive, and replacement stretcher type, the lining was probably done by L. J. Kohlmer in the 1930s–40s. In 1984 Dare Hartwell removed dirt and discolored varnish from the surface, consolidated lifting paint, applied a new surface coating, and retouched minor losses.

### SUPPORT

The support is a plain-weave, medium-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is an off-white, opaque ground that does not conceal the weave of the canvas. The ground covers the tacking margins, indicating that it was commercially applied. Under some of the impasto there is evidence of areas of thin, blue-gray or greenish-brown paint that could be underdrawing for the landscape elements. In an interview, Redfield indicated that his method was to draw and paint at the same time (J.M.W. Fletcher, *The Redfield Letters*, 2, 471).

### PAINT

Redfield used a paste-like paint that holds the mark of the brush. In broad areas, such as the sky and parts of the water, he thinned the paint somewhat and applied it with a fairly broad (½–¾ in.), flat brush. The landscape details, however, were built up with a relatively thick impasto, and Redfield varied the width of his brushes according to the design element so that branches are often created with one narrow brushstroke. These brushstrokes can have two or more tones or tints of partially blended colors.

In the above mentioned interview, Redfield said: “All those big canvases 50-56’s were made outside in about seven hours. And of course a great many were made in cold weather... I was the only one that I know of that worked in ‘one go’. Most people, well, wouldn’t care to work that way. Because I had to work, after I decided that’s

the way I was going to work. I had to work ten years before I could get to the point where you’d get anything at all satisfactory so that you could sell it. And most people want a quicker return than that” (J.M.W. Fletcher, *The Redfield Letters*, 2, 471).

The physical evidence of *The Mill in Winter* supports Redfield’s assertion of alla prima painting. Other than a thin, intermittent underlayer of paint which probably represents the drawing, there appears to be only one layer of thick paint built up with brushstrokes applied wet-into-wet. Although it is difficult to believe that such a large painting could have been completed in a day, Redfield was very familiar with the scene and undoubtedly had contemplated his composition in advance. Moreover, he spent ten years learning to paint in “one go.”

Redfield appears to have painted design elements individually and then gone back and worked further in key areas, adjusting contours and adding highlights, to tie the composition together. In the sky he first applied a gray layer and then, after the trees were painted, he went back over the area with a slightly bluer paint, bringing his brushstrokes up close and giving a distinct contour to the tree line. Between the thick brushstrokes, however, particularly in the trees, buildings, and snowy banks, there are gaps in the paint that reveal the white ground.

Examination under ultraviolet light reveals that Redfield used two different white pigments in the painting.

### ARTIST’S CHANGES

The artist worked freely and made adjustments to contours as he painted but there are no real design changes apparent.

### SURFACE COATING

There is a thin surface coating that is clear and somewhat matte.

### FRAME

The frame is carved and gilded wood in the Arts and Craft style. It is almost certainly original and was probably made by Newcomb Macklin Co., Chicago. In his correspondence with C. Powell Minnigerode, Redfield writes “I was surprised and delighted to hear that Reflections was sold. And I have ordered a frame. The same as on ‘The Mill in Winter,’ this morning. To be shipped as soon as possible to The Corcoran Gallery, (from Newcomb Macklin Co. Chicago).” Redfield purchased many of his frames from this company (J.M.W. Fletcher, *The Redfield Letters* 2, 272).

## Provenance

Collection of the Artist, Center Bridge, Pa.;

Purchased by the Corcoran Gallery of Art from the *Ninth Exhibition of Contemporary American Oil Paintings*, Washington, D.C., 15 December 1923.<sup>1</sup>

## Exhibitions

1922

New York, National Academy of Design, 17 November–17 December 1922, Winter Exhibition, cat. no. 337



1923

Washington, D.C., Corcoran Gallery of Art, 16 December 1923–10 January 1924, *Ninth Exhibition of Contemporary American Oil Paintings*, cat. no. 131

1948

Saginaw, Mich., Saginaw Museum, 10 January–15 February 1948, *An Exhibition of American Painting from Colonial Times until Today*, cat. no. 47

1961

Norfolk, Va., Norfolk Museum of Arts and Sciences, 3 March–5 April 1961, *American Landscape Painters, 1800–1960*, cat. no. 26

1963

Knoxville, Tenn., Dulin Gallery of Art, 3 April–13 May 1963, *A Century and a Half of American Painting*, cat. no. 25

1984

Allentown, Pa., Allentown Art Museum, 16 September–25 November 1984; Washington, D.C., Corcoran Gallery of Art, 14 December 1984–10 February 1985; Greenburg, Pa., Westmoreland Museum of Art, 2 March–5 May 1985; Chadds Ford, Pa., Brandywine River Museum, 1 June–2 September 1985, *The Pennsylvania School of Landscape Painting: An Original American Impressionism*, cat. with no checklist

2003

Washington, D.C., Corcoran Gallery of Art, 18 July 2003–18 October 2004, *The Impressionist Tradition in America*, unpublished checklist

2004

New Hope, Pa., James A. Michener Art Museum, 1 May 2004–9 January 2005; Dover, Del., Sewell C. Biggs Museum of American Art, 26 January–26 April 2005, *Edward W. Redfield: Just Values and Fine Seeing*, cat. no. 42

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 81

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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Harley Perkins, “Contemporary American Art Shown at National Capital [exh. review],” *Boston Evening Transcript*, 19 December 1923, sec. 3, 2

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Lula Merrick, “In the World of Art [exh. review],” *New York Morning Telegraph*, 23 December 1923, 9

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1924

Helen Wright, “Sales at Corcoran Now Total \$42,000,” *American Art News* (12 January 1924): 2

Virgil Barker, “Notes on the Exhibitions [exh. review],” *Arts* 5, no. 1 (January 1924): 39

1925

Diana Rice, “Washington’s Corcoran Gallery Grows,” *New York Times*, 30 August 1925, Magazine sec., 23

C[harles]. V. Wheeler, “Redfield,” *American Magazine of Art* 16, no. 1 (January 1925): 3 (illus.)

Charles V. Wheeler, *Redfield* (Washington, D.C.: privately printed, 1925), cover (illus.), n.p. (illus.)

1926

E. V. Lucas, “Daniel Garber and Edward Redfield,” *Ladies Home Journal* (May 1926): 20 (engraving after painting)

1931

Eugen Neuhaus, *The History and Ideals of American Art* (Stanford, Calif.: Stanford University Press, 1931), 278 (illus.)

1933

“Corcoran Gallery Places Crosby’s Drawings on Exhibition,” *Washington Post*, 31 December 1933, Magazine sec., 15 (illus.)

1935

Vylla Poe Wilson, “Fourteenth Biennial Exhibition Focuses Art World’s Eyes on Corcoran Gallery Here [exh. review],” *Washington Post*, 3 March 1935, Arts and Hobbies sec., 5

*An Exhibition of American Painting from Colonial Times Until Today* (exh. cat. Saginaw Museum, Saginaw, Mich., 1948), n.p. (illus.)

1984

Thomas Folk, *The Pennsylvania School of Landscape Painting: An Original American Impressionism* (exh. cat. Allentown Art Museum, Allentown, Pa., 1984), cover (color illus.), 41, 41 (illus.)

1996

J.M. W. Fletcher, *Edward Willis Redfield, 1869–1965: An American Impressionist* (Lahaska, Pa.: JMWF Publishing, 1996), 24, 24 (illus.); “Ninety Minute Taped Interview of Edward W. Redfield, dean of the New Hope Art Colony by Robert H. Lippincott, 4 March 1963”

2002

J.M. W. Fletcher, *Edward Willis Redfield 1869–1965: An American Impressionist, The Redfield Letters Seven Decades of Correspondence Plus 426 Photographs of His Paintings in Two Volumes* (Lahaska, Pa.: JMWF Publishing, 2002), vol. 1, 203 (illus.), 245; vol. 2, 272–73, 275–76

2003

Ellen J. Berlow, “Delaware’s Rediscovered Artist [exh. review],” *Delmarva Quarterly* (Winter 2003): 14 (detail), 17

2004

Constance Kimmerle, *Edward W. Redfield: Just Values and Fine Seeing* (exh. cat. James A. Michener Art Museum, New Hope, Pa., 2004), 41, 88 (color illus.)

2011

Lisa Strong, “*The Mill in Winter* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 228–29 (color illus.)

### Related Works

None.

### Notes

**1.** *Register of Paintings Belonging to the Corcoran Gallery of Art, 1869–1946*. Curatorial Records, Registrar’s Office, CGA Archives.



Cecilia Beaux (Philadelphia, Pa., 1855–Gloucester, Mass., 1942)

### *Sita and Sarita*, c. 1921

Oil on canvas, 44 5/8 × 33 in. (113.3 × 83.8 cm)  
Museum Purchase, William A. Clark Fund, 23.4

## Technical Notes

### EXAMINER

Barbara A. Ramsay, October 25, 2005

### SIGNATURES AND INSCRIPTIONS

Signed in the bottom left corner “Cecilia Beaux”. The signature is in dark brown paint and appears lightly abraded. It was applied to dried paint and is the same palette as the painting.

### LABELS

On the backing board: National Portrait Gallery, Washington, DC, 1995/6 exhibition label *Cecilia Beaux and the Art of Portraiture*.

On the frame: Los Angeles County Museum of Art exhibition label *Women Artists: 1550–1950*; photocopy in file.

### MAJOR TREATMENT HISTORY

In 1933 the painting was relined, cleaned, varnished, and “sealed,” and a new stretcher was provided by L.J. Kohlmer. Surface dirt was removed and the painting was varnished in 1966 by Russell Quandt. In 1981 major treatment was undertaken by Robert Scott Wiles, including removal of Kohlmer's glue/paste lining, relining using a wax-resin adhesive, remounting on a new stretcher, removal of discolored varnish, re-varnishing, and inpainting.

### SUPPORT

The painting support is a medium-weight, plain-weave canvas mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

The fabric was prepared with a smooth, white ground that allows the canvas texture to remain visible. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of the original stretching.

### PAINT

Beaux painted this work as a replica of the original 1894 painting (now at Musée d'Orsay), stating in a letter to C.P. Minnegerode on June 28, 1935, that “I tried also, to improve on the original, in some ways, and succeeded” (CGA Curatorial Files, p. 2 of letter).

On the whitish ground, Beaux has applied a dark brown imprimatura layer that appears to have been wiped, partially exposing the whitish ground and leaving an unarticulated background. Intense blue underpainting is seen along the contours of the figure and in the eyes. Beaux displays a vigorous manipulation of paint, applied in *alla prima* technique, varying application from thin layers to moderate impasto. Scraffito has been used to define the blue foliate decoration on the chair and in the woman's collar. Beaux also returned to refine the image in some areas after the paint had dried, such as in the face and large sections of the dress.

The reworked warm white areas of the dress and chair display pronounced cracking and cupping, as a result of the increased paint

thickness and/or as a function of the use of a more brittle paint; although somewhat distracting, the raised edges of the cracks appear secure.

### ARTIST'S CHANGES

It appears that most of the white dress and the nose of the woman were reworked, presumably by the artist. In these areas, a red pigment was used, which under ultraviolet light fluoresces a light-colored but strong purple. Other areas of the face also seem to have been painted when the underlying layers were dry or partially dry.

### SURFACE COATING

The painting has clear synthetic resin varnish coatings that impart a gentle sheen to the surface.

### FRAME

The frame is a black stained Dutch-style frame, identical in design to that on the original *Sita and Sarita* now at Musée d'Orsay. In *Cecilia Beaux: American Figure Painter*, Mark Bockrath writes that she framed some works from the 1890s to the 1920s in seventeenth-century Dutch-style frames “with a flat ‘plate’ profile overlaid with crosssetted corners, gadrooned interior moldings, and outlining in both wave and ripple moldings.” There is no gesso and the dark stain allows the wood grain to show through. Bockrath considers the black “Dutch frame” a daring choice in a period when gilded frames were the norm. (Atlanta: High Museum of Art, 2007, 92–93; additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, New York;

(Grand Central Art Galleries, New York, 1923);

Purchased by the Corcoran Gallery of Art, Washington, D.C., December 1923.<sup>1</sup>

## Exhibitions

1922

Probably New York, Arden Gallery, April 1922.<sup>2</sup>

1923

Philadelphia, Plastic Club, January 1923, *Exhibition of Eminent Women Painters*, cat. no.

1924

Washington, D.C., Corcoran Gallery of Art, 16 December 1923–20 January 1924, *Ninth Exhibition of Contemporary American Oil Paintings*, cat. no. 105 (as *Girl with Cat*)

1935

New York, American Academy of Arts and Letters, 14 November 1935–3 May 1936, *An Exhibition of Paintings by Cecilia Beaux*, cat. no. 17

1939

Charlotte, N.C., Mint Museum of Art, 12 March–30 April 1939, *Loan Exhibition of Twenty American Painters from the Corcoran Gallery of Art*, cat. with unnumbered checklist



1940  
Baltimore Museum of Art, 12 January–11 February 1940, *Modern Painting Isms and How They Grew*, unnumbered checklist

1955  
Philadelphia, Pennsylvania Academy of the Fine Arts, 15 January–13 March 1955, *The One Hundred Fiftieth Anniversary Exhibition*, cat. no. 134

1963  
Washington, D.C., Corcoran Gallery of Art, 22 June–9 September 1963, *The Romantic Century 1965*<sup>3</sup>

1965  
Newark, N.J., Newark Museum, 2 April–16 May 1965, *Women Artists of America, 1707–1964*, unnumbered checklist

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

1972  
Winston-Salem, N.C., Salem Fine Arts Center, 27 February–19 March 1972; Raleigh, North Carolina Museum of Art, 25 March–20 April 1972, *Women: A Historical Survey of Works by Women Artists*, cat. no. 27

1974  
Philadelphia, Museum of the Philadelphia Civic Center, 6 September–20 October 1974; Indianapolis Museum of Art, 21 January–2 March 1975, *Cecilia Beaux: Portrait of an Artist*, cat. no. 42

1976  
Los Angeles County Museum of Art, 21 December 1976–13 March 1977; Austin, University Art Museum, University of Texas at Austin, 12 April–12 June 1977; Pittsburgh, Museum of Art, Carnegie Institute, 14 July–4 September 1977; Brooklyn Museum, 8 October–27 November 1977, *Women Artists: 1550–1950*, cat. no. 101

1978  
Washington, D.C., Corcoran Gallery of Art, 26 April–16 July 1978, *The William A. Clark Collection*, cat. with no checklist

1984  
Evanston, Ill., Terra Museum of American Art, 21 February–22 April 1984, *Woman*, cat. no. 49

1995  
Washington, D.C., National Portrait Gallery, Smithsonian Institution, 6 October 1995–28 January 1996, *Cecilia Beaux and the Art of Portraiture*, cat. no. 13

1998  
Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2002  
Washington, D.C., Corcoran Gallery of Art, 13 July–27 August 2002, *The Gilded Cage: Views of American Women, 1873–1921*, unpublished checklist

2003  
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2009  
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2011  
Jennifer Wingate, “*Sita and Sarita* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 230–31 (color illus.)

### Related Works

*Sita et Sarita* (or *Jeune Fille au Chat*), 1894, oil on canvas, 37 × 25 in., Musée d’Orsay, Paris, RF1980 60<sup>4</sup>

Early Drawings for *Sita and Sarita*, c. 1893, graphite on blue wove paper, 12 ½ × 9¾ in., Harrison B. Cultra, New York City<sup>5</sup>

### Notes

**1.** See 21 January 1924 Annual Meeting Report, Board of Trustees, Meeting Reports 1921–1925, CGA Archives.

**2.** See “Portraits by Cecilia Beaux in New York Loan Exhibition” (1922), unidentified newspaper clipping, Cecilia Beaux Papers, Archives of American Art.

**3.** Accession Record Sheet, CGA Curatorial Files.

**4.** Illustrated in Sarah Burns, “The ‘Earnest, Untiring Worker’ and the Magician of the Brush: Gender Politics in the Criticism of Cecilia Beaux,” *Oxford Art Journal* 15, no. 1 (1992): 36.

**5.** Illustrated in Museum of the Philadelphia Civic Center, *Cecilia Beaux* (1974), 75.



Yasuo Kuniyoshi (Okayama, Japan, 1889–Woodstock, N.Y., 1953)

### *Cows in Pasture, 1923*

Oil on canvas, 20¾ × 30¾ in. (51.1 × 76.5 cm)

Gift of George Biddle, 64.23, Art © Estate of Yasuo Kuniyoshi/Licensed by VAGA, New York, NY

#### Technical Notes

##### EXAMINER

Lance Mayer, November 15, 2004

##### SIGNATURES AND INSCRIPTIONS

Signed lower right in black “Y. KUNIYOSHI '23”. The signature is very thin and appears to have been applied with a pen. It is in good condition.

There are inscriptions on the reverse of the frame:

1) Right center in red “6423”;

2) Left side in pencil “Cows in Pasture/Yasuo Kuniyoshi” and in inverse direction “20 × 30”.

3) Left side in white “Kuniyoshi” (same orientation as “20 × 30”);

4) Bottom edge, upside down in black “MJA 32-30 Bottom. 32P.”;

and an indecipherable pencil inscription. (Dare Hartwell)

Pencil inscription on back of original stretcher (destroyed):

“Paris Ex. Mm. (or Mrs.) Homer.”

Additional inscription (also on original stretcher): “400 Cows in Pasture.”<sup>1</sup>

##### LABELS

There is a small white label at the top left with black writing “5 3” or “S 3”. (Dare Hartwell)

##### MAJOR TREATMENT HISTORY

In 1974 Robert Scott Wiles attached an auxiliary lining fabric to the reverse of the original canvas using a wax-resin adhesive and mounted the painting on a replacement stretcher. Grime was also removed from the surface, and the painting was varnished and retouched.

##### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a replacement stretcher. The tacking margins have been retained.

##### GROUND

There is an off-white ground of medium thickness. It was commercially applied, based on the fact that the ground extends onto tacking edges and was a dry layer at time of stretching.

##### PAINT

In general the paint has been applied as a thin, fluid paste that builds up the composition in a straightforward technique of multiple thin layers. Delicate, flickering touches of a small brush are visible in many areas. Although the paint is mostly opaque, in some places, for example the red barn in the upper center, it is sufficiently thin and transparent so that the glow of the light-colored ground is visible through the red paint. In some of the rocks and foliage the paint is applied more freely and fairly thickly, with noticeable brush marking and dabs of low impasto. There are a few places (as in the haystack at left and above and to the right of the red cow) where the artist appears to have deliberately abraded previously applied

paint with a knife or other sharp tool, and then continued painting. This appears to have been an attempt to achieve a lively, variegated appearance in those areas. The white barns at the upper left have an unusual appearance, with gray layers scrubbed very thinly over a whitish underlayer.

##### ARTIST’S CHANGES

In reflected light, a large design element is visible that is now completely painted out. The image is partially visible as a triangular shape surmounted by an oval in and above the area of the black cow. It is apparent to the naked eye, but more easily seen in reflected light because the paint layers in this area are thicker and smoother than the surrounding paint.

##### SURFACE COATING

The varnish, a combination of natural and synthetic resins, has a semigloss appearance, with a slightly hazy surface. The painting appears to have been unvarnished prior to its treatment in 1974.

##### FRAME

The painting is in a simple wood profile frame with silver-colored metal leaf over gesso and red bole. There is considerable applied patination and (apparently deliberate) distressing. The frame is aged but it is difficult to know if it is original.

#### Provenance

Collection of the Artist, New York;

(Downtown Gallery, New York, 1923);

Purchased by George Biddle, Croton-on-Hudson, N.Y., c. 1926;<sup>2</sup>

(Gift, subject to life estate in donor, to the Corcoran Gallery of Art, Washington, D.C., 23 June 1964);<sup>3</sup>

By bequest to the Corcoran Gallery of Art, Washington, D.C., 1974.<sup>4</sup>

#### Exhibitions

1924

New York, Union League Club, 8–10 April 1924, *Exhibition of “Modern” Pictures Representing Impressionist, Post-Impressionist, Expressionist, and Cubist Painters*, cat. no. 21

Paris, France, Galerie de la Chambre Syndicale des Beaux-Arts (under the Auspices of Art Patrons of America), 9 June–5 July 1924, *Exhibition of American Art*, cat. no. 103

1948

New York, Whitney Museum of American Art, 27 March–9 May

1948, *Yasuo Kuniyoshi Retrospective Exhibition*, cat. no. 14

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976,

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1978

Washington, D.C., Corcoran Gallery of Art, 31 January–31 August

1978, *The American Landscape Tradition*, unpublished checklist

Norfolk, Va., Chrysler Museum of Art, 7 September–1 October 1978,

*Yasuo Kuniyoshi Retrospective Exhibition*, cat. no. 2





- 1981  
Roslyn, N.Y., Nassau County Museum of Fine Art, 4 October 1981–17 January 1982, *Animals in American Art: 1880s–1990s*, cat. no. 93
- 1982  
Tokyo, Japan, National Museum of Modern Art, 24 July–5 September 1982; Kyoto, Japan, National Museum of Modern Art, 14 September–11 November 1982, *Japanese Artists Who Studied in the U.S.A. and the American Scene*, cat. no. 3
- 1996  
Fort Worth, Tex., Amon Carter Museum, 7 September–17 November 1996; Portland, Me., Portland Museum of Art, 1 February–30 March 1997, *The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America*, cat. with no checklist
- 2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 82
- 2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist
- San Francisco, Calif., Fine Arts Museums of San Francisco, 25 October 2008–18 January 2009; Long Island City, N.Y., The Noguchi Museum, 18 February–23 August 2009, *Asian/American/Modern Art. Shifting Currents, 1900–1970*, cat. no. 6, 50 (color illus.)

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- 1939  
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- 1948  
"Kuniyoshi: Oils, 1917–1923 [1948]," Whitney Museum of American Art Artists' Files and Records, 1914–1966; microfilmed, reel N688, frames 215 (illus.), 216–18, Archives of American Art, Smithsonian Institution, Washington, D.C.
- 1973  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 142 (illus.), 143
- 1978  
Eric M. Zafran, "Kuniyoshi Retrospective," *Bulletin of the Chrysler Museum of Art* 7, no. 9 (September 1978): n.p.
- 1981  
Phyllis Stigliano, *Animals in American Art, 1880s–1990s* (exh. cat. Nassau County Museum of Fine Art, Roslyn, N.Y., 1982), n.p.

- 1982  
*Japanese Artists Who Studied in the U.S.A. and the American Scene* (exh. cat. National Museum of Modern Art, Tokyo, Japan, 1982), 44 (illus.)
- 1991  
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- 2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 180 (color illus.)
- 2007  
Lennie Bennett, "The Coming of Age of American Art [exh. review]," *St. Petersburg Times*, 18 February 2007, 8L
- 2008  
Daniell Cornell and Mark Dean Johnson, eds., *Asian/American/Modern Art. Shifting Currents, 1900–1970* (exh. cat. Fine Arts Museums of San Francisco, San Francisco, 2008); Mark Dean Johnson, "Cows in Pasture," cat. no. 6, 50 (color illus.)
- 2009  
Adam Greenhalgh, "Yasuo Kuniyoshi's Cows in Pasture," *Gastronomica: The Journal of Food and Culture* 9, no. 3 (Summer 2009): 15–21
- 2011  
Adam Greenhalgh, "Cows in Pasture [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 232–33 (color illus.)

## Related Works

None.

## Notes

- Recorded on original Accession Record Sheet, CGA Curatorial Files.
- Biddle notes that he acquired the painting "from Kuniyoshi directly, who had it at the time with Downtown Gallery; I think about 1926–1928." See "Kuniyoshi: Oils, 1917–1923 [1948]," Whitney Museum of American Art Artists' Files and Records, 1914–1966, reel N688, frames 215 (illus.), 216, Archives of American Art, Smithsonian Institution, Washington, D.C.
- Agreement, 23 June 1964, signed George Biddle, CGA Curatorial Files, in which Biddle agrees to transfer right, title, and interest in *Cows in Pasture* to the CGA but retains the right to the sole and exclusive possession until his death. The agreement states that on Biddle's death, the possession of *Cows in Pasture* would be transferred to the CGA. Biddle to Hermann Warner Williams Jr., 31 May 1964 and 8 June 1964, Office of the Director/Correspondence, Hermann Warner Williams Records 1946–1968, CGA Archives.
- Included in Biddle's Last Will and Testament (George Biddle, d. 6 November 1973); "bequeathed to THE TRUSTEES OF THE CORCORAN GALLERY OF ART, located in Washington, D.C., the following works of art," including "4. oil, Landscape with Cows by Yasuo Kuniyoshi." Listed as "oil, Landscape with Cows by Yasuo Kuniyoshi," on Receipt and Release, file number 3807/1973, Estate of George Biddle, deceased, State of New York, County of Westchester; in CGA Archives.

Patrick Henry Bruce (Long Island, Va., 1881–New York City, 1936)

### *Peinture/Nature Morte*, c. 1924<sup>1</sup>

Oil on canvas, 28½ × 36 in. (72.4 × 91.4 cm)  
Museum Purchase, Gallery Fund, 68.2

## Technical Notes

### EXAMINER

Lance Mayer, November 21, 2005

### SIGNATURES AND INSCRIPTIONS

None.

### LABELS

None.

### MAJOR TREATMENT HISTORY

At some point, almost certainly before the painting was acquired by the Corcoran, an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive. In 1980 Robert Scott Wiles removed the old glue lining, relined the canvas with a new fabric using a wax-resin adhesive, remounted the painting on a replacement stretcher, removed the varnish (possibly shellac), applied a new surface coating, and retouched losses.

### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have not been retained.

### GROUND

The ground is a thin, smooth, white layer. It was most likely artist-applied because of the very strong cusping in the threads on the left side, but it is impossible to be certain because the tacking margins have been cut off. The ground was abraded by the artist, revealing a regular pattern of dark thread-tops.

### PAINT

The deliberately abraded white ground remains visible in a number of areas. The colored zones show a mostly smooth but slightly ridged texture, as if they were slathered on thickly with a palette knife. Some areas—such as the lavender area in the bottom right and the darker purple cylinder at the bottom left—have a much bumpier texture, perhaps indicating that they contain dried pieces of paint or had begun to harden when they were worked with the palette knife.

After scraping or sanding the ground, the artist applied distinct zones of color. The sharp edges and geometric precision of these thickly applied colored zones strongly hint that they were painted with the aid of stencils and/or masking tape.

Pencil lines, which seem to have served two purposes, are visible in many places. Some lines, such as the arcs in the small circle in the bottom left, appear to represent the artist working out his composition; these may possibly be more visible than they once were. On the other hand, William C. Agee and Barbara Rose (*Patrick Henry Bruce, American Modernist: A Catalogue Raisonné* [1979], 32) reproduce an early photograph of this painting showing pencil lines that are no longer visible: for example, in the lower center and at the top left there are lines that turned circles into the tops of cylinders.

Agee and Rose (192–93) make a strong case that the latter pencil lines were added by the artist as part of his finished design, and were mistakenly removed in 1964–65 before the painting was acquired by the Corcoran. If they are correct, this changes the way that we see the design in important ways.

### ARTIST'S CHANGES

Some pencil lines that appear to reflect the artist working out his design are visible, especially in the left-hand portion of the design (as opposed to other pencil lines that may have been added to define forms and may have been mistakenly removed before the painting was acquired by the Corcoran).

### SURFACE COATING

The synthetic resin varnish applied in 1980 is transparent and has a medium gloss. However, there are some dark yellowish residues in the hollows of the paint texture, especially in the lower right. These may be remains of the shellac coating that Wiles removed in 1980, or possibly oil medium from the paint that has migrated to the surface.

### FRAME

The frame, designed and fabricated by R. Wayne Reynolds in 1988, has a rounded wooden molding with a white-painted surface patinated to an ivory color. The inner edge is white gold.

## Provenance

Collection of the Artist, Paris;

Left in the possession of Henri-Pierre Roché, Paris, 1933;

To Mme. Henri-Pierre Roché, Paris, 1959;

(on consignment to M. Knoedler and Co., New York, 1965–67);

(Noah Goldowsky Gallery, New York, 1967);<sup>2</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C., 23 January 1968.<sup>3</sup>

## Exhibitions

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *Forms*)

1977

Edinburgh, Scotland, Royal Scottish Academy, 20 August–11 September 1977; London, Hayward Gallery, 28 September–20 November 1977, *The Modern Spirit: American Painting 1908–35*, cat. no. 64 (as *Forms*)

1979

Houston, Museum of Fine Arts, 31 May–29 July 1979; New York, Museum of Modern Art, 22 August–21 October 1979; Richmond, Virginia Museum of Fine Arts, 26 November 1979–6 January 1980, *Patrick Henry Bruce: American Modernist*, no cat. no.<sup>4</sup>

1980

Mexico City, Instituto Nacional de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de museos de la ciudad de Washington*, no cat. no.



2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 85

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

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1959

Michel Seuphor, "Peintures Construites," *L'Oeil* 58 (October 1959): 37 (illus.)

1970

Tom M. Wolf, "Patrick Henry Bruce," *Marsyas* 15 (1970–71): 82, n.p. (fig. 12) (as *Multiple Shapes*)

1972

Sam Hunter, *American Art of the 20th Century* (New York: Harry N. Abrams, 1972), 86 (illus.) (as *Forms*)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, cover (color illus.), 108 (color illus.), 109 (as *Forms*)

1974

Kenneth H. Cook, "Patrick Henry Bruce," *News and Record* (South Boston, Va.), 31 October 1974, sec. D, 1–3 (as *Forms*)

1977

William Agee, "Patrick Henry Bruce: A Major American Artist of Early Modernism," *Arts in Virginia* 17, no. 3 (Spring 1977): 27 (color illus.)

1979

William C. Agee and Barbara Rose, *Patrick Henry Bruce, American Modernist: A Catalogue Raisonné* (New York: Museum of Modern Art and Museum of Fine Arts, Houston, 1979), 30–31, 32 (illus.), 36, fig. 28 (color illus.), 204, 205, 205 (illus.)

Milton Wolf Brown, Sam Hunter, John Jacobus, Naomi Rosenblum, and David M. Sokol, *American Art* (New York: Harry N. Abrams, 1979), 383, 383 (illus.) (as *Forms*)

1980

Milton Wolf Brown, *La pintura de los Estados Unidos de museos de la ciudad de Washington* (exh. cat. Instituto Nacional de Bellas Artes, Mexico City, 1980), 28, 134, 135 (color illus.)

1981

Abraham A. Davidson, *Early American Modernist Painting, 1910–1935* (New York: Harper and Row, 1981), 288 (illus.), 289 (as *Formes [Peinture/Nature Morte]*)

1983

Milton Wolf Brown, *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1983), 144, 145 (color illus.)

1996

*Addison Gallery of American Art Sixty-five Years: A Selective Catalogue* (Andover, Mass.: Addison Gallery of American Art, Phillips Academy, 1996), 338 n. 2

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 183 (color illus.)

Bruce Robertson, *Twentieth-Century American Art: The Ebsworth Collection* (Washington, D.C.: National Gallery of Art, 2000); Jeffrey Weiss, "Patrick Henry Bruce, *Peinture/Nature Morte (Forms No. 5)* [cat. entry]," 58 (illus.)

2001

Will South, *Color, Myth and Music: Stanton Macdonald-Wright and Synchronism* (exh. cat. North Carolina Museum of Art, Raleigh, 2001); William C. Agee, "New Perspectives: Stanton Macdonald-Wright in the Twentieth Century," 6, 6 (illus.)

2002

Dorothy Moss, "Peinture/Nature Morte," in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 254, 255 (color illus.)

2011

Dorothy Moss, "Peinture/Nature Morte [cat. entry]," in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 234–35 (color illus.)

## Related Works

None.

## Notes

**1.** Change of date based on stylistic analysis and research conducted by Patrick Henry Bruce catalogue raisonné authors William C. Agee and Barbara Rose. See Agee and Rose, *Patrick Henry Bruce, American Modernist: A Catalogue Raisonné* (1979). Emily Shapiro, Assistant Curator of American Art to Registrar, memorandum, 13 April 2006, CGA Curatorial Files.

**2.** In a letter from Noah Goldowsky to Hermann Warner Williams Jr., 28 December 1967, CGA Curatorial Files, the CGA's painting was "one of the group of fourteen paintings left in the possession of Henri Pierre Roché by Mr. Bruce. They were brought to

America at the request of Madame Henri Pierre Roché to be sold for her." The early provenance for Bruce's painting is also delineated in Agee and Rose, *Patrick Henry Bruce, American Modernist* (1979), 205.

**3.** 23 January 1968 "Authorization for Purchase of Work of Art." CGA Curatorial Files.

**4.** Painting not listed in William C. Agee and Barbara Rose, *Patrick Henry Bruce, American Modernist* (1979). However, a label affixed to the back of the object (photocopy in CGA Curatorial Files) attests to its inclusion in the exhibition.



Arthur Bowen Davies (Utica, N.Y., 1862–Florence, Italy, 1928)

### *Stars and Dews and Dreams of Night*, c. 1927

Oil on canvas, 40 7/8 × 26 1/2 in. (101.9 × 66.3 cm)  
Museum Purchase, William A. Clark Fund, 28.7

#### Technical Notes

##### EXAMINER

Gay Myers, April 12, 2005

##### SIGNATURES AND INSCRIPTIONS

Signed lower left corner in blue paint "A.B. DAVIES—". The signature is in good condition.

##### MAJOR TREATMENT HISTORY

Although there are no early treatment records, an auxiliary lining fabric was attached to the reverse of the original canvas using a glue/paste adhesive, probably by L.J. Kohlmer in the 1930s–40s. In 1949 H.F. Cross treated the painting after it was vandalized; grime and pencil marks were removed and the painting was re-varnished. In 1970 the painting was vandalized again and was treated by Robert Scott Wiles in 1971. Wiles removed the old glue lining, attached a new lining fabric to the reverse of the original canvas using a wax-resin adhesive, remounted the painting on a modern replacement stretcher, removed general surface grime and ballpoint pen marks, applied additional varnish, and inpainted losses, stains, and abrasions. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The support is a fine, plain-weave fabric mounted on a modern, replacement stretcher. The tacking margins have not been retained.

##### GROUND

There is a thin, off-white ground. It was probably commercially applied but since the tacking margins have been removed it is difficult to be certain.

##### PAINT

The painting was built up in multiple layers, alternating between opaque paint and fluid semitransparent glazes. The flesh-colored paint has some body, and subtle brush marks and low texture are apparent. The foliage in the background was more loosely painted, wet-into-wet.

It appears the artist sketched the figure first and then surrounded her with the blue/green background. The flesh tones were built up in multiple layers, as the artist made modifications in the modeling and drawing of the woman's body. There are many changes in the outline of the figure that are now apparent because the flesh-colored paint has become more transparent. While the foliage was generally done freely, wet-into-wet, the artist waited until the paint was dry to add the final fine details in the woman's face.

The painting is generally in good condition. However, the paint in the figure's crotch was scored and damaged by the 1970 vandalism.

##### ARTIST'S CHANGES

The outline of the figure (particularly the proper left leg, the proper right hip and thigh, and the proper left arm) has been changed and adjusted.

##### SURFACE COATING

The painting has old natural resin varnish layers as well as several more recent layers with synthetic resins. The varnish has an even moderate gloss.

##### FRAME

The painting is in a carved wood frame that has been cut down. According to Stephen Gross of Georges Bac, Inc., it is a classic Louis XIII French frame dating to c. 1630–40. The gilding, which has been aged by time, is possibly original. Given that the choice of an antique French frame for this painting seems both unusual and highly personal—as well as the fact that the painting was purchased by the Corcoran from *The Eleventh Exhibition of Contemporary American Oil Paintings* the year after it was painted—it seems likely that the frame was selected by the artist. (Dare Hartwell)

#### Provenance

Collection of the Artist;

(Ferargil Galleries, New York);<sup>1</sup>

Purchased from *The Eleventh Exhibition of Contemporary American Oil Paintings* by the Corcoran Gallery of Art, Washington, D.C., 1928.<sup>2</sup>

#### Exhibitions

1928

Washington, D.C., Corcoran Gallery of Art, 28 October–9 December 1928, *The Eleventh Exhibition of Contemporary American Oil Paintings*, cat. no. 100

1962

Utica, N.Y., Munson-Williams-Proctor Institute, 8 July–26 August 1962; New York, Whitney Museum of American Art, 18 September–17 October 1962; University of Rochester, Memorial Art Gallery, 30 November–26 December 1962; Richmond, Virginia Museum of Fine Arts, 11 January–10 February 1963; Cincinnati Art Museum, 25 February–25 March 1963; City Art Museum of Saint Louis, 3 April–5 May 1963; Boston, Museum of Fine Arts, 23 May–23 June 1963, *Arthur B. Davies (1862–1928): A Centennial Exhibition*, cat. no. 39

1972

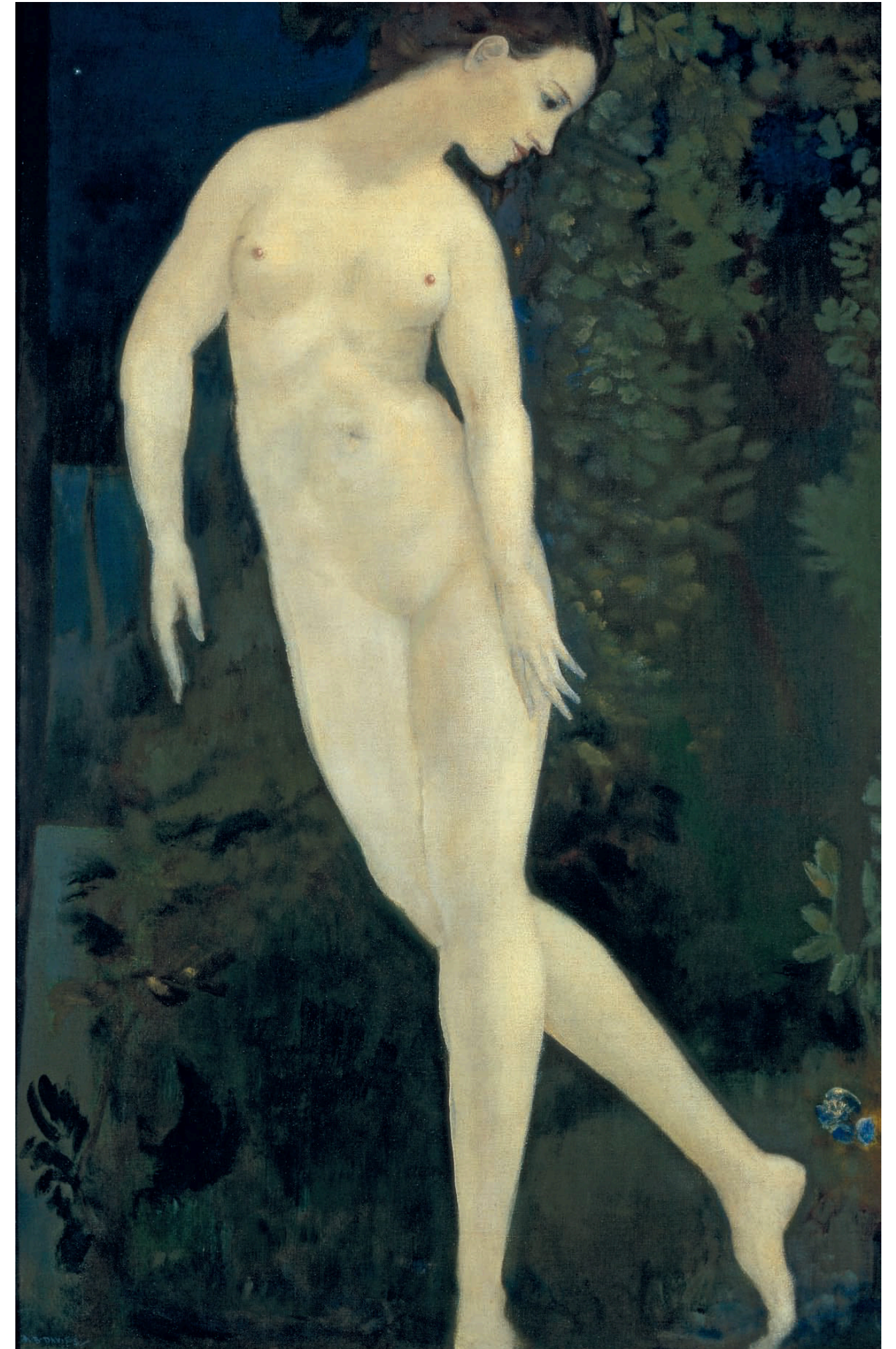
Washington, D.C., Corcoran Gallery of Art, 15 September–22 October 1972, *Conservation in the Museum*, unpublished checklist<sup>3</sup>

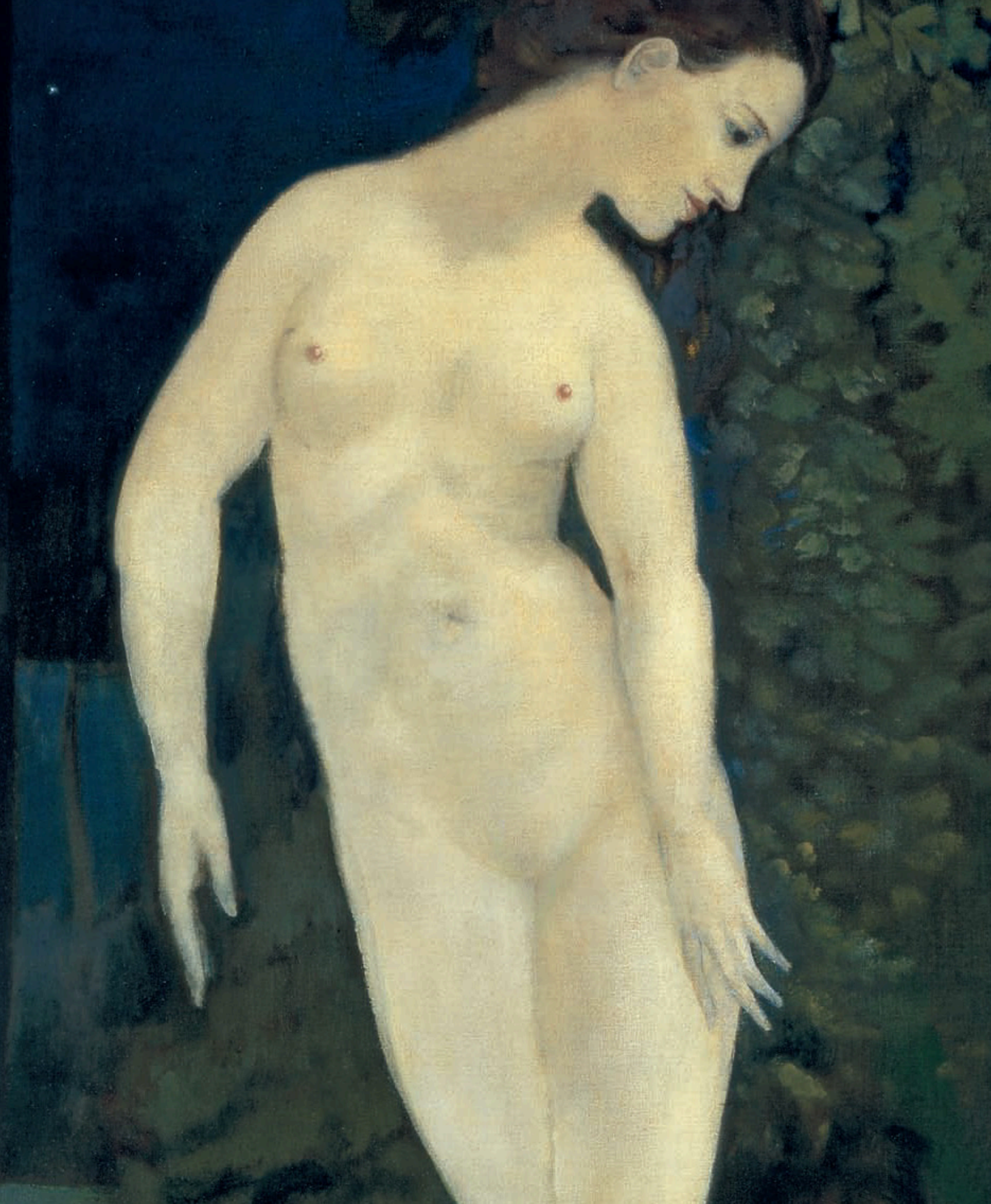
1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1981

Boston, Institute of Contemporary Art, 17 March–10 May 1981; San Antonio, Tex., Marion Koogler McNay Art Museum, 1 June–15 July 1981; Utica, N.Y., Munson-Williams-Proctor Institute, 8 September–30 October 1981; Washington, D.C., Phillips Collec-





tion, 6 December 1981–6 February 1982, *Dream Vision: The Work of Arthur B. Davies*, cat. with unnumbered checklist

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 86

## References

1928

Ada Rainey, “Corcoran American Exhibition,” *Washington Post*, 28 October 1928, Editorial and Society sec., 10

Edward Alden Jewell, “Eleventh Corcoran Exhibit and German Primitives,” *New York Times*, 4 November 1928, sec. 10, 12

Ada Rainey, “Exhibitions Engrossing Washington,” *Washington Post*, 4 November 1928, Editorial and Society sec., 10

“Corcoran Show,” *Christian Science Monitor*, 19 November 1928, 7 *Catalogue of The Eleventh Exhibition of Contemporary American Oil Paintings* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1928), 43, 50 (illus.)

1931

Virginia M. Davies, “The Known Works of Arthur B. Davies,” in *Arthur B. Davies*, by Royal Cortissoz (New York: Whitney Museum of American Art, 1931), 33

1933

Vylla Poe Wilson, “Beauty of Line Explained by Corcoran Director Minnegerode,” *Washington Post*, 16 July 1933, 30 (illus.)

*Illustrated Handbook of Paintings, Sculpture, and Other Art Objects* (Washington, D.C.: Corcoran Gallery of Art, 1933), 39, 42 (illus.)

1935

Vylla Poe Wilson, “Fourteenth Biennial Exhibition Focuses Art World’s Eyes on Corcoran Gallery Here [exh. review],” *Washington Post*, 3 March 1935, sec. SA, 5

1937

“Arthur Bowen Davies—Painter and Engraver, 1862–1928,” *Index of Twentieth Century Artists* 4, no. 5 (February 1937): 398

1947

*Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 69

1961

Leslie Judd Ahlander, “Backbone of the Corcoran Gallery,” *Washington Post Times Herald*, 25 June 1961, sec. G, 6

1962

Robert Halsband to Hermann Warner Williams Jr., 7 December 1962, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives

Hermann Warner Williams Jr. to Robert Halsband, 11 December 1962, 7 December 1962, Office of the Director/Correspondence, Hermann W. Williams Records, 1946–1968, CGA Archives

1963

“The Collection,” *The Ninety-second Annual Report, Corcoran Gallery of Art Bulletin* 13, no. 2 (May 1963): 7, 33

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 51, 51 (illus.)

1991

Peter Hastings Falk, ed., *The Biennial Exhibition Record of the Corcoran Gallery of Art 1907–1967* (Madison, Conn.: Sound View Press, 1991), 17 (installation illus.), 19 (illus.), 106

1998

Jo Ann Lewis, “The Corcoran Biennial: Delivery on Collection [exh. review],” *Washington Post*, 19 July 1998, sec. G, 1 (illus.)

John Dorsey, “Framing the Century: Corcoran Gallery Highlights the Best Works from Its Forty-Four Biennials [exh. review],” *Baltimore Sun*, 3 September 1998, sec. F, 3

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998); Simmons, “The Biennial Exhibitions: The First Sixty Years From 1907 to 1967,” 22 (installation illus.), 35, 41 (color illus.); Marisa Keller, “Checklist of Biennial Exhibition Paintings acquired by the Corcoran Gallery of Art,” 107

2005

“Curator’s Choice: Hidden Treasures of American Painting,” *Forbes Collector* 3, no. 3 (March 2005): 4, 4 (color illus.)

2007

Lennie Bennett, “The Coming of Age of American Art [exh. review],” *St. Petersburg Times*, 18 February 2007, 9L

2011

Katherine Roeder, “*Stars and Dews and Dreams of Night* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 236–37 (color illus.)

## Related Works

*Standing Female Nude* [study for *Stars and Dews and Dreams of Night*], c. 1927, white chalk and crayon on tan paper laid down, 17<sup>7</sup>⁄8 × 13<sup>1</sup>⁄4 in. (45.4 × 33.6 cm), Corcoran Gallery of Art, Gift of Robert Halsband. 62.27<sup>4</sup>

## Notes

1. Accession Record Sheet, CGA Curatorial Files.
2. 21 January 1929 Board of Trustees Meeting Reports, 1927–37, CGA Archives.
3. See Curatorial Records, Exhibition Files, CGA Archives.
4. Reproduced in Linda Crocker Simmons, *American Drawings, Watercolors, Pastels, and Collages in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1983), 126.

Guy Pène du Bois (Brooklyn, 1884–Boston, 1958)

### *Pierrot Tired*, c. 1929<sup>1</sup>

Oil on canvas, 36¾ × 28¾ in. (92 × 73 cm)

Museum Purchase through the gifts of William Wilson Corcoran and Ivan C. Aivasovsky, 1981.116, Courtesy of The Estate of Yvonne Pène du Bois McKenney and James Graham and Sons, New York

## Technical Notes

### EXAMINER

Elizabeth Steele, December 19, 2005

### SIGNATURES AND INSCRIPTIONS

The painting is unsigned.

On the right and left reverse sides of the frame are inscriptions in white chalk:

- 1) “RITA LOT 242”
- 2) “DEC 11 1981”.

The liner is also stamped with the number “4299” and there is indecipherable handwriting in pencil at the center right and left.

### LABELS

None.

### MAJOR TREATMENT HISTORY

There are no treatment records for this painting. Prior to its acquisition by the Corcoran in 1981, the picture had been cleaned (presumably) and an auxiliary lining fabric had been attached to the original canvas using a wax-resin adhesive.

### SUPPORT

The support is a medium-weight, plain-weave fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a smooth, white ground that does not completely obscure the weave of the canvas. It was commercially applied, based on the fact that the ground extends onto the tacking margins and was a dry layer at the time of original stretching.

There is perhaps some underpainting, used to generally delineate forms, visible in a few places such as on the left side of the woman’s neck and the right edge of her white collar. Otherwise, any other preparatory underdrawing or underpainting that may exist is not visible.

### PAINT

The oil paint is fluidly applied, generally in thin layers with some isolated build-up of the paint in specific places. Overall, the appearance is of a thinly painted, smooth surface with minimal texture.

The artist skillfully employed cool, light-toned, scumbled, and opaque paints over more intense, dark, thinly applied transparent layers to make a painting that has depth in its palette and composition. For example, an alizarin crimson-colored underpaint is visible at the far left edge of the woman’s red dress. This bright red underpainting is also seen as a thinly applied first layer around the edges of the white collar and in her right shoulder. The technique of using a darker, more intense hue as an underlayer is apparent again in the man’s suit. A rich, transparent dark brown is thinly applied to block in the figure; this is visible around the edges of his head and lying

below the scumbled upper layers of the sleeves and vest. This brown layer is left unpainted in the lower torso of the man.

Modeling of the compositional elements is also executed using light-hued scumbles and opaque, heavier brushwork over the darker, more intensely hued underpaint. This is most clearly apparent in the faces of the two figures. The artist leaves some of the lower layers of applied paint in reserve to describe their features, such as the man’s eyes and the shadows beneath his nose and chin, and the shadows in the woman’s face. Pinks, flesh tones, and off-whites are skillfully employed in the final layers of the paint film to describe contours of the forehead, nose, cheek, chin, and neck of both the man and the woman.

Many of the compositional elements are sketchily suggested, such as the two background figures, the fingers of the sitters, and the ashtray or bowl on the table. In other places forms are only vaguely indicated, such as the lapel and front of the man’s jacket. This technique lends a somewhat “unfinished” feel to the completed painting.

### ARTIST’S CHANGES

There are no major changes in the composition, only some minor shifting of contours, such as that found in the man’s right shoulder and arm, and on the right side of his head.

### SURFACE COATING

A thin layer of natural resin varnish is apparent under ultraviolet light. It may have been applied by the artist or early in the painting’s history. An uneven appearance of this varnish layer under ultraviolet light suggests that its removal may have been attempted in the past but was not completely carried out. Presumably, sensitivity of the paint film was encountered, since the places where more varnish was removed (as seen under ultraviolet light) correspond to areas in the picture where there is light abrasion of the paint film. On top of this earlier surface coating, there seems to be a second varnish layer, most likely applied in a conservation treatment prior to the painting’s 1981 acquisition by the Corcoran. There is no documentation on this varnish, but it has the appearance of a matte, synthetic resin varnish.

### FRAME

There is a gilded wood frame with reeded outer molding, a beaded interior band, and a linen liner. It seems to have originally been made for a larger work and is probably of a later date than the painting. (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist, New York;

Estate of the Artist, 1958;

(James Graham and Sons, New York, about 1960);<sup>2</sup>

Karl Jaeger, Cambridge, Mass.;<sup>3</sup>

(Vose Galleries, Boston, 1968);<sup>4</sup>

Purchased by Bernard Danenberg Galleries, New York, 1968;<sup>5</sup>

(Christie, Manson & Woods, New York, 1981);<sup>6</sup>

Purchased by the Corcoran Gallery of Art, Washington, D.C.,

16 December 1981.<sup>7</sup>





## Exhibitions

1930

New York, C. W. Kraushaar Art Galleries, 26 February–15 March 1930, *Exhibition of Paintings and Water Colors by Guy Pène du Bois*, cat. no. 10

1932

Philadelphia, Pennsylvania Academy of the Fine Arts, *127th Annual Exhibition*, 24 January–13 March 1932, cat. no. 439

Cleveland Museum of Art, *12th Annual Exhibition of Contemporary American Oils*, 10 June–10 July 1932, unnumbered checklist<sup>8</sup>

1933

Chicago, Art Institute of Chicago, *45th Annual Exhibition of American Paintings and Sculpture*, 27 October 1932–2 January 1933, cat. no. 62

1939

Pittsburgh, Carnegie Institute, 4 January–22 January 1939, *An Exhibition of Painting by Guy Pène du Bois from 1908 to 1938*, cat. no. 37

1961

New York, Graham Gallery, 17 March–15 April 1961, *Guy Pène du Bois 1884–1958*, cat. no. 16 (as *Drunk at Russian Bear*)

1983

Washington, D.C., Corcoran Gallery of Art, 5 November 1982–16 January 1983, *Acquisitions Since 1975* (as *Drink at the Russian Bear*), unpublished checklist

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 87

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1932

H. C. H., “The Twelfth Exhibition of Contemporary American Oils [exh. review],” *Bulletin of the Cleveland Museum of Art* (June 1932): 105

1981

*American Paintings, Drawings and Sculpture of the 18th, 19th, and 20th Centuries* (auction cat. Christie, Manson & Woods International, New York, 11 December 1981), 188, 189 (color illus.) (as *Drink at the “Russian Bear”*)

1984

“*Pierrot Tired* [cat. entry],” in *American Painting: The Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1984), 34 (illus.), 35

1996

Ronald D. Abramson, “‘My Favorite Painting’: Discovering the Permanent Collection,” *Night and Day* (July/August 1996): 12 (color illus.), 13

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Publishers, 2000), 179 (color illus.)

2011

Katherine Roeder, “*Pierrot Tired* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 238–39 (color illus.)

## Related Works

None.

## Notes

**1.** The date was changed from c. 1927 to c. 1929 based on early exhibition history. See e-mail correspondence between Emily Shapiro, Assistant Curator of American Art, and Betsy Fahlman, Professor of Art History, Arizona State University, 24 and 25 June 2004, CGA Curatorial Files. See also Shapiro, Assistant Curator of American Art, to Registrar, memorandum, 1 July 2004, CGA Curatorial Files.

**2.** See documentation of 22 April 2005 phone conversation between Priscilla Caldwell and Emily Shapiro, Assistant Curator of American Art, CGA Curatorial Files, and *Guy Pène du Bois 1884–1958* (exh. cat. New York, Graham Gallery, 1961).

**3.** Siobhan Wheeler, Director of Research, Vose Galleries to Emily Shapiro, Curatorial Fellow, CGA, e-mail correspondence, 20 April 2004.

**4.** Ibid.

**5.** Robert C. Vose Jr., Vose Galleries, Boston, to Betsy Fahlman, Lancaster, Pa., 27 November 1979.

**6.** Christie, Manson and Woods, *American Paintings, Drawings and Sculpture of the 18th, 19th and 20th Centuries* (sale cat. 11 December 1981, lot 242) (as *Drink at the “Russian Bear”*).

**7.** “Acquisitions,” *1981–1982 Annual Report* (Washington, D.C.: Corcoran Gallery of Art, 1982), 15.

**8.** Checklist published in *Bulletin of the Cleveland Museum of Art* (June 1932): 105.



Jerome Myers (Petersburg, Va., 1867–New York City, 1940)

### *Life on the East Side, 1931*

Oil on canvas, 30 × 40 in. (76.2 × 101.6 cm)

Museum Purchase, Gallery Fund, 32.11, © Barry Downes

## Technical Notes

### EXAMINER

Elizabeth Steele, December 21, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right corner in black paint “JEROME MYERS N.Y. 1931”. The signature is in good condition. It has been applied to dry paint and is the same palette as the painting, but see Surface Coating for additional technical information.

### LABELS

There is a label on the reverse from the 1980 exhibition *Guy Pène du Bois: Artist about Town*.

### MAJOR TREATMENT HISTORY

There is no documented treatment history, but an auxiliary lining fabric has been attached to the reverse of the original canvas using a glue/paste adhesive. According to Dare Hartwell, based on the age, adhesive, and replacement stretcher type, as well as the fact that the painting was bought by the museum in 1932 the year after it was painted, the lining was probably done at the Corcoran by L. J. Kohlmer in the 1930s–40s.

### SUPPORT

The support is a plain-weave, medium-weight canvas with many thread irregularities in the canvas. It is mounted on a replacement stretcher. The tacking margins have been retained.

### GROUND

The ground is off-white/gray in color. It extends onto the tacking margins, indicating that it was commercially prepared.

### PAINT

The moderately rich oil paint is used in a generally opaque manner. Its application ranges from low impastoed relief, to working wet-into-wet, to daubing full-bodied paint in short strokes. Myers worked in the traditional technique of painting fat, medium-rich paint over lean. He first laid in a thin layer to block in the compositional elements that were subsequently modeled and built up in more viscous paint. Dark brushstrokes were then linearly used to describe the details of the figures' dress, facial features, and the architectural elements of the buildings in the background.

The weave of the fabric in the paint appears randomly but uniformly across the surface and may possibly be the consequence of the lining.

### ARTIST'S CHANGES

There are numerous instances of brushstrokes and texture in the surface of the painting that do not correspond to the final composition, which is an indication that the artist made changes to his initial concept. These can be seen most prominently along the entire

left edge, along the lower left corner and edge, in the produce in the lower right, in and around the lamppost in the upper right, and all through the sky. The sky also appears to have initially been painted dark blue, over which a lighter sky was painted with off-white and ochre-colored clouds.

### SURFACE COATING

Examination under ultraviolet light indicates that Myers brought the painting to a high level of finish and then applied a natural resin varnish layer. He continued to work on top of this varnish, adding details and reinforcing outlines, which are visible as dark lines on top of a fluorescing varnish layer. This is most apparent in the outlines of the structure/balcony in the upper left and in many of the dark lines that delineate windows and shutters. Ultraviolet light examination also seems to indicate that Myers selectively varnished some passages, most notable as a buildup of fluorescent material in the produce in the bottom left and right. Finally, he seems to have signed his name on top of a varnish layer, and then varnished the painting again. The varnish is now very discolored.

### FRAME

The French-style frame is wood with applied foliate composition ornament. The surface is coated with gesso, red bole, and gilding. Given the provenance of the painting and the lack of any contradictory evidence, the frame is assumed to be original to the painting. (Dare Hartwell)

## Provenance

Collection of the Artist, New York City;

Purchased from the *Thirteenth Biennial of Contemporary American Oil Paintings by the Corcoran Gallery of Art*, Washington, D.C., December 1932.<sup>1</sup>

## Exhibitions

1932

Washington, D.C., Corcoran Gallery of Art, 4 December 1932–15 January 1933, *Thirteenth Exhibition of Contemporary American Oil Paintings*, cat. no. 120

1941

New York, Whitney Museum of American Art, 22 April–29 May 1941, *Jerome Myers Memorial Exhibition*, checklist no. 20

1957

Washington, D.C., Corcoran Gallery of Art, 13 January–10 March 1957; Ohio, Toledo Museum of Art, 1–30 April 1957, *Twenty-Fifth Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 41

1961

Tulsa, Okla., Philbrook Art Center, 3–31 October 1961, *The Eight*, unpublished checklist

1967

Wilmington, Delaware Art Center, 13 January–19 February 1967; New Jersey, Montclair Art Museum, 19 March–30 April 1967, *Jerome Myers: An Artist in Manhattan*, cat. no. 23



1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [American Genius]*, unpublished checklist

1980

Washington, D.C., Corcoran Gallery of Art, 11 October–30 November, 1980; Omaha, Joslyn Art Museum, 10 January–1 March 1981; Evanston, Ill., Block Gallery, Northwestern University, 20 March–3 May 1981, *Guy Pène du Bois: Artist about Town*, cat. no. 102

1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 45

1998

Washington, D.C., Corcoran Gallery of Art, 17 July–29 September 1998, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, cat. with unnumbered checklist

2004

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

## References

1932

Correspondence between Jerome Myers and C. Powell Minnegerode, 8 November and 7, 8, 9 December 1932, Office of the Director/Correspondence, C. Powell Minnegerode Records 1915–1946, CGA Archives

“Corcoran Buys Six Paintings,” *Washington Evening Star*, 12 December 1932, sec. A, 2

Leila Mechlin, “Notes of Art and Artists,” *Sunday Star* (Washington, D.C.), 18 December 1932, Magazine sec., 12

1933

Vylla Poe Wilson, “Capital Art and Artists,” *Washington Post*, 1 January 1933, 3

1936

Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (New York: Russell & Russell, 1936), 158, n.p. (illus.)

1940

Jerome Myers, *Artist in Manhattan* (New York: American Artist Group, 1940), 221 (illus.)

1941

Ada Rainey, “Art Capital Grows Here,” *Washington Post*, 19 October 1941, sec. 6, 5

“Works of Jerome Myers Are Shown at Corcoran,” *Washington Star*, 14 December 1941, sec. E, 6

1942

“Art Exhibits,” *This Week in the Nation’s Capital* 20, no. 27 (28 June 1942): 6 (illus.)

1965

Alan Burroughs, *Limners and Likenesses: Three Centuries of American Painting* (New York: Russell and Russell, 1965), 158, n.p. (illus.)

1967

*Jerome Myers: An Artist in Manhattan* (exh. cat. Delaware Art Center, Wilmington, 1967), 13

1968

*50 American Masterpieces: 200 Years of Great Paintings* (New York: Shorewood Publishers, 1968), n.p., n.p. (illus.)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973) vol. 2, 70–71, 71 (illus.), 72

1980

*Guy Pène du Bois: Artist about Town* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1980), 103 (illus.)

1981

Edward J. Nygren and Peter C. Marzio, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Institution Traveling Exhibition Service and the Corcoran Gallery of Art, Washington, D.C., 1981); Julie R. Myers, “East Side Interior [cat. entry],” 105; Myers, “Life on the East Side [cat. entry],” 116, 117 (illus.)

1998

Jack Cowart, Linda Crocker Simmons, and Terrie Sultan, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1998), Marisa Keller, “Checklist of Biennial Exhibition Paintings acquired by the Corcoran Gallery of Art,” 112 (illus.)

2011

Adam Greenhalgh, “Life on the East Side [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 240–41 (color illus.)

## Related Works

None.

## Notes

1. Board of Trustees Special Meeting, 1 December 1932, Board of Trustees Meeting Reports, 1932–1935, CGA Archives.



Oscar Bluemner (Prenzlau, Germany, 1867–South Braintree, Mass., 1938)

### *Imagination*, 1932<sup>1</sup>

Casein with ground watercolors, prepared by the artist, 31 3/4 × 23 3/8 in. (79.3 × 58.4 cm)  
Museum Purchase through the gift of Mr. and Mrs. Myron L. Cowen and the William A. Clark Fund, 1979.15

## Technical Notes

### EXAMINER

Dare Myers Hartwell, March 3, 2006

### SIGNATURES AND INSCRIPTIONS

Signed in the right corner in gray “BLÜMNER”. “Ü” is formed by the “L” and the left edge of the “M” with the umlaut added above; the outer edge of the “B” extends downward, continuing below the “BL” and up through the second hump of “M” to form the “N”; “ER” is a combined letter. (When there is an umlaut on a “u”, it is not necessary to follow it with an “e”, as in the Americanized Bluemner.) The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

There is also an inscription in black ink at the top of the reverse “‘Imagination’/Caution: Do not expose this painting to direct Sun-light./:the Red Colors will darken!/Oscar F. Bluemner 102 Plain St. S. Braintree, Mass”. The inscription is in good condition.

An additional inscription is noted on the CGA Accession Record sheet but not found on the reverse of the painting (see Labels). However, masking tape marks the edges of two missing labels; one of the missing labels may have contained the information noted in the curatorial records as written on the reverse of the support.

### LABELS

Painting:

1) Upper center, printed exhibition label with information filled in with blue pencil[?] “University Gallery/Northrop Memorial Auditorium/University of Minnesota/Name of Exhibition *Retrospective OB*/Date 3-1-39 4-1-39/Name of Exhibitor *Estate of OB*/Address *M.M.C. [N.Y.C.]*/Artist *Oscar Bluemner*/Title *Imagination*/Medium *tempra* [sic].”

2) Top left, masking tape with “Graham 8928”.

3) Masking tape marks the edges of two missing labels from the upper center. The label from the New York Cultural Center for an *Oscar Bluemner Retrospective* (Owner: Robert C. Graham) was probably in one space. A photocopy of this label is in the file.

4) The label from the second space, which is a long rectangle, is missing. The missing label may have contained the information described on the CGA Accession Record sheet as written on the reverse of the support and transcribed as follows: “28 1/2 × 38 1/2 *tempra*-varnish painting on panel/1933 Record #257”. This is the correct record number but the year of the diary entry is actually 1932.

5) Lower left edge in pencil “06”.

Frame, labels across top, reading from left:

1) “GRAHAM . . . (missing number in circle);”

2) Printed label with typed information. Circular logo “Graham Gallery 1014 Madison Avenue New York 10021”; “Artist *Oscar Bluemner*/Title *Imagination*/Medium *oil on board*/Size 30 1/2” × 22 1/4”;

3) “W.S. Budworth & Son, Inc./Packing and Shipping of Works of Art/424 West 52nd St., New York, N.Y./Established 1867” and handwritten “G-20”;

4) Partly torn printed label with typed information and handwritten number “McNay Art Institute/San Antonio, Texas/Exhibition *Collector’s Gallery* . . ./Date 5 November–26 December, 1976/Number *GI3, Box 10*” (removed and placed in file 2006);

5) Printed label with typed information “Barbara Mathes Gallery Inc/19 East 71 Street, New York, N.Y. 10021 (212) 249-3600/*A1028 Oscar Bluemner/Imagination 1933/tempera on board/30 1/2 × 22 1/4 inches/signed lower right*”;

6) Stamped on right side “8928”;

7–8) Two labels on backing board, from *Oscar Bluemner: A Passion for Color* 10/7/05–2/12/06 and *Oscar Bluemner: Landscapes of Sorrow and Joy* 1988–89.

### MAJOR TREATMENT HISTORY

There are no treatment records for the painting before it was acquired by the Corcoran. However, an early natural resin varnish had probably been removed and the painting was varnished with a modern synthetic resin. Dare Hartwell undertook localized treatment on lifting paint in 1988.

### SUPPORT

The support is paperboard with what is probably Whatman paper adhered to the surface, prepared by the artist. The borders of the paper are approximately 1/8–1/4 in. from the edge of the board; however, the painted surface continues to the edges of the board.

### GROUND

Bluemner applied a thin, opaque, white ground over the paper; it does not conceal the paper’s rough surface texture. On the reverse some sort of thin, transparent coating has been randomly brushed over the paperboard, except for a horizontal strip across the center. This strip is roughly 1 3/4–2 1/4 in. wide, with a very straight top edge and a more free-form bottom edge. The coating fluoresces white, and was probably applied to waterproof the reverse (Ulrich Birkmaier, *Oscar Bluemner: A Passion for Color* [New York: Whitney Museum of American Art, 2005], 187).

Beneath the lifting paint along the lower left edge of the gray shape it is possible to see a line of transparent gray wash on the white ground. This could be underdrawing. Bluemner is known to have first drawn in his compositions in a dry medium and then to have gone over this drawing with a liquid akin to ink.

### PAINT

The paint is thin but very opaque. Bluemner blended his paint so that there is little evidence of individual brushstrokes, and there is no impasto, only slight ridges of paint at the outer edges of shapes. Bluemner’s use of color is straightforward. Before he began painting, he recorded in his diary that he tested various mixtures of color for both the underpainting and the surface layer, but these mixtures



are not complex, generally involving greens and reds with the addition of whites, yellows, and blacks.<sup>2</sup> The pigments that can be deciphered from his list of those used for the surface layer are Titanium white, zinc white, ultramarine Chinese, Devoe orange vermilion, vermilion, viridian, oxide of chromium, cadmium yellow, and possibly lamp black.

Bluemner appears to have drawn or underpainted the primary design elements (house, grass, and tree trunks) on the white ground and then painted the black background around them. Other design elements are painted over the black background. The red house was painted before the green grass, which in turn was painted before the gray tree. A darker red paint is apparent under the bright red paint of the house. Around the perimeter of the painting (under the rabbet of the frame) are traces of dark blue paint, perhaps ultramarine added to the black.

Although Bluemner’s handwriting is difficult to decipher, it is clear from his diary that he covered the underpainting with some sort of coating and then washed it with formaldehyde 1:1¾. He further notes that after the painting was finished but before varnishing, he applied a soaked sheet over it as a test, presumably of its ability to withstand moisture. Waterproofing his paintings was a concern of Bluemner’s, and accounts for the use of formaldehyde (Birkmaier, 189).

The black background appears to be in sound condition but other colors exhibit severe cleavage in the paint structure, generally in the form of networks of small cracks and cupping in the paint layer that has the appearance of colored potato chips. Raised paint is presently held in place by the varnish layer. The worst areas of cleavage are those in which one paint layer has clearly been applied over another, particularly the bright, central red, the bright green below it and to the right, and the highlights on the gray tree on the left. Beneath the bright red the paint appears unusually rough and pitted. In this area the cleavage is interlayer, but in the green it appears to be between the paint and the ground.

<b>ARTIST’S CHANGES</b>
None apparent.

**SURFACE COATING**
There is a very matte synthetic resin varnish. Bluemner’s diary implies that he intended to varnish the painting, and the slight, somewhat patchy fluorescence under ultraviolet light may be the residue of a natural resin varnish applied by him. Bluemner recommended a natural resin [mastic] for his oil paintings, but gave no specific varnishing instructions for his casein paintings, generally glazing them instead (Birkmaier, 190).

<b>FRAME</b>
The frame is gilded with a reverse ogee molding. It does not appear to be as old as the painting and may have been applied by a dealer in the 1970s.

### Provenance

Collection of the Artist; Estate of the Artist, South Braintree, Mass., 1938; Acquired by Robert C. Graham Jr., New York, by 1969;<sup>3</sup> Purchased by Barbara Mathes Gallery, New York, 16 November 1978<sup>4</sup> Purchased by the Corcoran Gallery of Art, Washington, D.C., 26 March 1979<sup>5</sup>

### Exhibitions

1935
New York, Marie Harriman Gallery, 2–26 January 1935; Arts Club of Chicago, 8 March 1935, *New Landscape Painting by Oscar F. Bluemner: Compositions for Color Themes*, cat. no. 23

1939
Minneapolis, University Gallery, University of Minnesota, 2–28 March 1939, *Oscar Florianus Bluemner*, cat. no. 11
1969

New York Cultural Center, 16 December 1969–8 March 1970, *Oscar Bluemner: Paintings, Drawings*, cat. no. 71

1976
San Antonio, Marion Koogler McNay Art Museum, 9 November–26 December 1976, *Collector’s Gallery X*, no cat.<sup>6</sup>

1982
Washington, D.C., Corcoran Gallery of Art, 5 November 1982–16 January 1983, *Acquisitions Since 1975*, no cat.<sup>7</sup>

1988
Washington, D.C., Corcoran Gallery of Art, 10 December 1988–19 February 1989; Fort Worth, Tex., Amon Carter Museum, 18 March–14 May 1989; Trenton, New Jersey State Museum, 17 June–3 September 1989, *Oscar Bluemner: Landscapes of Sorrow and Joy*, cat. no. 105

2005
New York, Whitney Museum of American Art, 7 October 2005–12 February 2006, *Oscar Bluemner: A Passion for Color*, unnumbered catalogue

2008
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

### References

1932
Oscar Bluemner, “Oscar Bluemner’s Painting Diaries, 1932–33,” Oscar Bluemner Papers, reel 340, frames 2172–73, Archives of American Art, Smithsonian Institution, Washington, D.C.

1935
Frank Salisbury, “Oscar Bluemner: Marie Harriman Gallery,” *Art News* 33, no. 14 (5 January 1935): 5
Margaret Breuning, “Paintings by Bluemner at Harriman Gallery,” *New York Post*, 12 January 1935, sec. 2, n.p.

1939
*Oscar Florianus Bluemner* (exh. cat. University of Minnesota, University Gallery, 1939), n.p.

1969
Alfredo Valente, *Oscar Bluemner: Paintings, Drawings* (exh. cat. New York Cultural Center, 1969), n.p. (illus.)

1982
Paul Richard, “Acquired Art: Corcoran Shows Its Best Since 1975 [exh. review],” *Washington Post*, 23 November 1982, sec. D, 2
Jeffrey Russell Hayes, *Oscar Bluemner: Life, Art, and Theory* (Ph.D. diss., University of Maryland, College Park, 1982), 361–63, 377, 397 nn. 164, 165, 167, 530 (illus.)

1988
Jeffrey R. Hayes, *Oscar Bluemner: Landscapes of Sorrow and Joy* (exh. cat. Corcoran Gallery of Art, Washington, D.C., 1988), cover (color illus.), 70

1991
Jeffrey Hayes, *Oscar Bluemner* (New York: Cambridge University Press, 1991), 154, 157 (illus.), 169, 185

2000
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 196 (color illus.)

2005
Barbara Haskell, *Oscar Bluemner: A Passion for Color* (exh. cat. Whitney Museum of American Art, New York, 2005) 141 (color illus.), 144, 161,<sup>8</sup> 227

2011
Jennifer Wingate, “Imagination [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 242–43 (color illus.)

### Related Works

*Study for Imagination*, 1932, watercolor on paper, 5 × 3 <sup>7</sup>⁄8 in.<sup>9</sup>

### Notes

**1.** Date changed from 1933 to 1932 based on notes in artist’s painting diaries, see Oscar Bluemner Papers, reel 340, frames 2172–73, Archives of American Art, Smithsonian Institution, Washington, D.C. See Kerry Roeder, CGA Research Fellow to Registrar, memorandum, 3 April 2006, CGA Curatorial Files.
**2.** Oscar Bluemner, Painting Diary, 257, 24 July–18 September 1932, 340:2172, Archives of American Art, Smithsonian Institution, Washington, D.C.
**3.** The painting was in the possession of Robert (Robin) C. Graham Jr. by 1969, as he is listed as the painting’s owner in a 1969 exhibition, *Oscar Bluemner: Paintings, Drawings* (exh. cat. New York Cultural Center, 1969), cat. no. 71. Graham is president of James Graham and Sons Gallery; a Graham Gallery label was found on the backing board.
**4.** Jill Bishins, Director, Barbara Mathes Gallery, to Kerry Roeder, CGA Research

Fellow, 31 March 2006, CGA Curatorial Files.

**5.** Memorandum–Annual Meeting of the Board of Trustees, 18 January 1909, Board of Trustees Meeting Reports, 1967–1980, CGA Archives.

**6.** This information was documented on a backing label and the Accession Record Sheet; see CGA Curatorial Files.

However, the exhibition could not be confirmed by the McNay.

**7.** Unpublished checklist, CGA Curatorial Files.

**8.** Color illustration of the catalogue cover for the 1935 exhibition at the Marie Harriman Gallery. Cover designed by the artist and features an installation drawing which includes small scale reproductions of each painting, including *Imagination*.

**9.** The study was available for purchase from the Barbara Mathes Gallery in 1997. It was sold through the Graham Gallery in 2002. See CGA Curatorial Files for image.

Reginald Marsh (Paris, 1898–New York, 1954)

### *Smoke Hounds*, 1934

Egg tempera on Masonite, 35<sup>3</sup>/<sub>4</sub> × 29<sup>1</sup>/<sub>16</sub> in. (90.8 × 75.4 cm)

Gift of Felicia Meyer Marsh, 58.26, © 2010 Estate of Reginald Marsh/Art Students League, New York/Artists Rights Society (ARS), New York

#### Technical Notes

##### EXAMINER

Lance Mayer, April 14, 2005

##### SIGNATURES AND INSCRIPTIONS

Signed lower right in thin black paint “REGINALD MARSH 1934”. The signature is in excellent condition. It was applied to dry paint and is the same palette as the painting.

On the reverse “SMOKEHOUNDS” by REGINALD MARSH” is written in black pencil on a stretcher that is not part of the original construction.

##### MAJOR TREATMENT HISTORY

There are no treatment records for this painting. However, at some time in the past the original Masonite-like support was attached to a piece of fabric with a white lead-type adhesive, and the fabric was stretched over a second piece of Masonite and tacked to a six-member mortise-and-tenon stretcher. This most likely occurred before the painting was acquired by the Corcoran. (Additional notes provided by Dare Hartwell.)

##### SUPPORT

The original support is a 1/8 in.-thick piece of Masonite-like hardboard, somewhat softer than modern Masonite.

##### GROUND

The ground is a thick, white, gesso-like layer applied by the artist. Texture was added by the artist’s dabbing method of application and in some places by what appears to be scoring.

##### PAINT

The medium is probably mostly egg tempera (not analyzed), although Marsh in the 1930s was known to have occasionally used other media in addition to egg tempera. The artist built up a complicated texture, partly by applying small brushstrokes of light-colored egg tempera-type paint (although a lot of the texture may have been produced in the application of the ground as well). Much of the modeling of forms was done with thinner layers of paint, in some cases very thin washes that catch in the texture of his lighter-colored underlayers.

The underlayers, which have a noticeable convoluted texture, were modified by lines and thin washes of liquid paint in both monochrome and colors. In most parts of the design the lighter-colored underlayers are still visible through the translucent superimposed layers. In some areas thin washes were rubbed over the surface so that they caught in the texture of the underlayers, producing a rich, mottled effect. Most of the colors are quite thin and muted, except for the shop sign at upper right, where opaque yellow paint has been applied over a bright blue underlayer.

Deep gouges in the painting at the upper and lower right have been crudely repaired with translucent smears of overpaint; the character of the paint and the nature of the repairs hint that they could have been done by the artist rather than by a conservator.

Additionally, some areas of the painting have a rubbed appearance—such as the vertical steel girder on the left—but this is more likely the artist’s technique rather than later damage.

Marsh’s paintings are often considered to have turned somewhat darker over time, in part because his egg medium has darkened, and in part because his thick varnishes, which are often impossible to remove safely, have turned darker and more yellow.

##### ARTIST’S CHANGES

No artist’s changes are visible.

##### SURFACE COATING

There is a thick, semi-matte natural resin varnish that is probably Marsh’s original varnish. He often coated his paintings with complicated sequences of natural resin varnishes, sometimes interlayered with egg or wax.

##### FRAME

The frame is a wooden scoop molding with simplified decorations. The surface is gilded and has a heavy grayish applied patina. The frame appears to be of the period of the painting and is possibly original.

#### Provenance

Collection of the Artist, New York City;

To his widow, Felicia Meyer Marsh, New York City, 1954;

Gift of Felicia Meyer Marsh to the Corcoran Gallery of Art, Washington, D.C., 1958<sup>1</sup>

#### Exhibitions

1936

Yale Club of New York, 17 March–13 April 1936, *First Annual Exhibition of the Work of Yale Professional Artists*, cat. no. 3

1963

Columbus, Ga., Columbus Museum of Arts and Crafts, 16 February–17 March 1963, *American Traditionalists of the 20th Century*, cat. no. 99

Washington, D.C., Corcoran Gallery of Art, 26 October–29 December 1963, *Progress of an American Collection*, unpublished checklist

1966

Washington, D.C., Corcoran Gallery of Art, 15 April–15 September 1966, *Past and Present: 250 Years of American Art*, unpublished checklist

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist

1980

Mexico City, Museo del Palacio de Bellas Artes, 18 November 1980–4 January 1981, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington*, cat. no. 56 (as *Borrochines*)

1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January





1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; St. Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 48

2004

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

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 90

2008

Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

1936

Ann Brewer, “The Art of University Men: Painting and Sculpture at the Yale Club,” *Art News* 34, no. 26 (28 March 1936): 7

1959

*Corcoran Gallery of Art Bulletin* 10, no. 3 (June 1959): 7 (illus.)

1972

Lloyd Goodrich, *Reginald Marsh* (New York: Harry N. Abrams, 1972), 74 (illus.)

1973

Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 153, 154 (illus.)

1975

Frank Getlein, “Bill Corcoran’s Collection IS America,” *Art Gallery* 18, no. 4 (January 1975): 21

1976

Norman Sasowsky, *The Prints of Reginald Marsh: An Essay and Definitive Catalogue of his Linoleum Cuts, Etchings, Engravings, and Lithographs* (New York: Clarkson N. Potter, 1976), 197

1980

Milton Wolf Brown, *La Pintura de los Estados Unidos de Museos de la Ciudad de Washington* (exh. cat. Instituto Nacional de Bellas Artes, Mexico City, 1980), 152, 153 (color illus.)

1981

Edward J. Nygren and Peter C. Marzio, *Of Time and Place: American Figurative Art from the Corcoran Gallery* (exh. cat. Smithsonian Institution Traveling Exhibition Service and the Corcoran Gallery of Art, Washington, D.C., 1981); Nygren, “American Genre: Its Changing Form and Content,” 19; Marzio, “Smoke Hounds [cat. entry],” 122 (illus.), 123

1983

Milton Wolf Brown, *One Hundred Masterpieces of American Painting from Public Collections in Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1983), 162, 163 (color illus.)

1986

Marilyn Ann Cohen, “Reginald Marsh: An Interpretation of His Art” (Ph.D. diss., New York University, 1986), 132, n.p. (illus.)

1999

James Ursini and Alain Silver, *The Noir Style* (New York: Overlook Press, 1999), 22, 22 (illus.)

2000

Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 160, 200 (color illus.)

2003

James Walter Ellis, “The Fourteenth Street School” (Ph.D. diss., Case Western Reserve University, 2003), 133

2005

Carmenita D. Higginbotham, “Saturday Night at the Savoy: Blackness and the Urban Spectacle in the Art of Reginald Marsh” (Ph.D. diss., University of Michigan, 2005), 240, 245, 247, 252, 368 (illus.)

2011

Adam Greenhalgh, “Smoke Hounds [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 244–45 (color illus.)

## Related Works

*Study for “Smokehounds”*, c. 1934, graphite and black chalk on off-white wove paper, 40.6 cm × 26.7 cm, Fogg Art Museum, Gift of Mrs. Reginald Marsh, 1962.273<sup>2</sup>

*Study for “Smokehounds”*, 1934, black ink over graphite on off-white wove paper, 35.6 cm × 25.5 cm, Fogg Art Museum, Gift of Mrs. Reginald Marsh, 1962.254<sup>3</sup>

*All Night Mission*, 1947, Chinese ink on paper, 30 × 21 ½ in.<sup>4</sup>

*Smokehounds*, 1935, etching, 12 × 9 in., Fine Arts Museum of San Francisco, Achenbach Foundation for Graphic Arts, 1963.30.32.84<sup>5</sup>

## Notes

- Board of Trustees Executive Committee Meeting, 19 December 1958, Board of Trustees Meeting Reports, 30 January 1956–26 January 1959, CGA Archives.
- Illustrated in the online art collections of the Harvard Art Museums <http://www.harvardartmuseums.org/collections> (accessed 11 November 2006).
- Illustrated in Nancy Heller and Julia Williams, *The Regionalists* (New York: Watson-Guptill Publications, 1976), 115.
- Illustrated in *American Paintings, Drawings and Sculpture* (auction cat. Sotheby’s, New York, 24 September 1992), [lot 177].
- Illustrated in the Fine Arts Museums of San Francisco ImageBase, <http://www.thinker.org> (accessed 20 November 2006). Also, for detailed descriptions of the different states of this etching, and the number of proofs of each state, see Sasowsky (1976), 196–99.

Aaron Douglas (Topeka, Kans., 1899–Nashville, Tenn., 1979)

### *Into Bondage*, 1936

Oil on canvas, 60<sup>3</sup>/<sub>8</sub> × 60<sup>1</sup>/<sub>2</sub> in. (153.4 × 153.7 cm)

Original dimensions may have been closer to 60 inches (see Treatment History below)

Museum Purchase and partial gift from Thurlow Evans Tibbs, Jr., The Evans–Tibbs Collection, 1996.9,

© Heirs of Aaron Douglas/Licensed by VAGA, New York, NY

## Technical Notes

### EXAMINER

Dare Myers Hartwell, March, 2013

### SIGNATURES AND INSCRIPTIONS

Signed lower right in dark, purply-brown block letters approximately 1 ¼ in. tall “AARON DOUGLAS”. The signature was applied to dried paint and is the same palette as the painting. On top of some of the letters are pencil lines made by a different type of graphite than the underdrawing for the letters. The pencil lines on the surface of the letters are probably later graffiti, found in other areas of the painting as well.

### LABELS

There are labels on the backing board:

1) Exhibition label from the Spencer Museum of Art, the University of Kansas, for *Aaron Douglas: African American Modernist*, August 2007–December 2008;

2) Corcoran exhibition label for *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*;

3) Corcoran label for an exhibition in which the painting was Checklist #019 and packed in Crate #006. Based on related information in the file, the exhibition was *Rhapsodies in Black: Art of the Harlem Renaissance*, 1998–1999.

On the accession record sheet an exhibition label for *Black Art: Ancestral Legacy* (1989–1991) is transcribed, but the actual label is not in the file. It may have been on an old backing board that was thrown away.

### MAJOR TREATMENT HISTORY

Both *Into Bondage* and *Progress in America* (presumably the painting now called *Aspiration*) were treated by Quentin Rankin in 1987 when the paintings were in the possession of Thurlow Tibbs. There is no earlier treatment documentation. Rankin states that when the painting came to him it was mounted on a 7-member stretcher. The stretcher was warped, the canvas was embrittled and slack with numerous tears and holes, and the paint surface was defaced with scratches, impact cracks, grime, and pencil graffiti. The most fully realized graffiti appears to be a horizontal jelly fish to the left of the foreground figure, in the green arc below the ray from the star. Rankin cleaned off the surface grime, repaired the tears, and attached an auxiliary lining fabric to the reverse of the original canvas using a synthetic resin adhesive. He then mounted the painting on a new stretcher, enlarging the dimensions slightly so that part of the tacking margin is now on the front surface. Finally he varnished the painting, filled losses, and retouched areas of damage including the jellyfish graffiti.

### SUPPORT

The support is a plain-weave, fine-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained.

There are major tears in the fabric, visible in the 1987 Before Treatment images: 1) proper left leg of the foreground male figure, just above the chain; 2) above the inner tip of the lower palm frond at the lower right edge; 3) on the bottom edge of the same palm frond and below it onto the blue background; 4) at the lower left, near the base of the wide frond that touches the foreground woman’s head (goes through the plant with smaller foliage as well); and 5) at the top left in the dark purply-brown foliage, second leaf from top, proper left side.

There are no images of the 7-member wood stretcher removed during the 1987 restoration so it is not possible to determine how old it was. Jo Ann Lewis reported in *The Washington Post* that Thurlow Tibbs found the canvas rolled up in a Texas garage.<sup>1</sup> This would support the theory that the painting was mounted (but not glued) directly on the wall for the Texas Centennial and then stored rolled until it was found by Tibbs. However, the tears in the canvas, the impact cracks, and the graffiti are more likely to have occurred to a painting on a stretcher. Additionally, Tibbs appears to have acquired the painting at about the same time as he sent it to Quentin Rankin, on a stretcher, for treatment.

Based on our current knowledge, the most likely scenario seems to be that the canvas was attached directly to the wall for the Texas Centennial and that after the exhibition, possibly soon after, it was mounted on a stretcher where it remained until it was found in poor condition by Tibbs.

The fact that the paint extends onto the right tacking margin would support the theory that the painting was not on a stretcher when it was painted.

### GROUND

There is a smooth, opaque, cream-colored ground that covers the fine-textured canvas to the extent that, with the application of paint, the texture is substantially obscured. The ground was probably commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of stretching.

Graphite underdrawing is readily visible through the thin paint layer. It appears that Douglas fully outlined the design before painting, using a straight edge and some sort of a compass or template for the geometric shapes. Other design elements seem to be drawn free hand. Underdrawing is most visible in areas where Douglas did not follow his outline exactly.

### PAINT

Douglas utilized a thin, fluid paint. Occasionally it was so liquid that it ran slightly, making small downward drips. He varied the opacity of the paint according to the design elements. There is no impasto.

Most of the design elements are built up in a few layers of paint. There is no modeling in the forms; rather Douglas created interest within the flat shapes by varying his application of paint. In some cases, for example the narrow, dusty-rose and brownish-purple foliage, the surface layer is flat and opaque with little evidence of brushwork. In other areas the paint is thin and sketchily applied so



that the brushwork and underpaint are visible. Additionally there are areas where Douglas combined both working methods, such as the central male figure where he built up the layers of blue paint in such a way as to allow some earlier, more thinly painted areas—with creamy-yellow underground showing through—to remain visible amidst the larger, flat, opaque surface layer. Douglas made adjustments to the colors as he painted, indicating that he was working out the design, and probably the relationship between transparent and opaque design elements, as he painted.

A slight buildup of paint along some geometric edges might indicate that Douglas sometimes used a template to make a shape. There are many inclusions, such as brush hairs, fibers, and lint in the paint.

### ARTIST’S CHANGES

Around the periphery of the painting there is a strip about 7/8 in. wide in which the design elements are a different color than the rest of the painting. The strips also contain scattered nail holes. It seems likely that these strips were covered by molding that surrounded the painting on the wall, and that Douglas worked on the painting both before and after they were added. The colors underneath the strips are often brighter and sometimes completely different from the rest of the painting. Generally speaking, Douglas appears to have muted the tonality after the strips were added.

Renée Ater states that the painting was reported to have been done on-site, and this is supported by the physical evidence.<sup>2</sup> The

most likely scenario is that the canvas was tacked to the wall in the exhibition hall, initially without the strip molding, and that Douglas worked on the painting there. He may have considered the painting finished when the molding was applied and then changed his mind, or the timing of the application of the molding may have been more random.

When the painting was eventually mounted on a stretcher the edges that had been covered by the molding were placed on the front of the stretcher with the rest of the painting, leaving the mismatched strips clearly visible. (The 1987 restoration maintained this configuration.) In 2006 when the painting was reframed at the Corcoran, the decision was also made not to cover the strips with the rabbet of the frame. Whether or not this decision would suit the artist is open to debate.

### SURFACE COATING

The surface coating is a synthetic resin varnish that is clear with a somewhat matte surface appearance. It was applied during the 1987 restoration, and there is no indication that the painting had been previously varnished.

### FRAME

Since the painting was initially installed as a mural, it is unlikely that it originally had an independent frame. Instead, it was probably bordered on the wall with simple strips of molding that were thrown away when the painting was deinstalled at the close of the exhibi-

tion. The present frame was made in 2006 and consists of a reverse ogee mahogany molding stained dark.

### Provenance

Commissioned for the Hall of Negro Life, *Texas Centennial Exposition*, Dallas, Tex., 1936;<sup>3</sup> Possibly Wiley College, Marshall, Tex..<sup>4</sup> Thurlow Evans Tibbs Jr., Washington, D.C., by 1987.<sup>5</sup> By partial gift and purchase to the Corcoran Gallery of Art, Washington, D.C, May 1996.

### Exhibitions

1936
Dallas, Tex., Lobby, Hall of Negro Life, 6 June–29 November 1936, *Texas Centennial Exposition*, no cat.
1989
Dallas Museum of Art, 3 December 1989–25 February 1990; Atlanta, Ga., High Museum of Art, 22 May–5 August 1990; Milwaukee, Wisc., Milwaukee Art Museum, 14 September–18 November 1990; Richmond, Virginia Museum of Fine Arts, 28 January–24 March 1991, *Black Art, Ancestral Legacy: The African Impulse in African-American Art*, unnumbered checklist
1996
Washington, D.C., Corcoran Gallery of Art, 6 September 1996–6 January 1997, *The Evans-Tibbs Collection: Prints, Drawings and Photographs by African-American Artists*, no cat.

1997
London, Hayward Gallery, 19 June–17 August 1997; Bristol, Arnolfini, 6 September–19 October 1997; Coventry, U.K., Mead Gallery, University of Warwick, 1 November–6 December 1997; San Francisco, M. H. de Young Memorial Museum, 17 January–15 March 1998; Washington, D.C., Corcoran Gallery of Art, 11 April–22 June 1998; Los Angeles County Museum of Art, 26 July–19 October 1998; Houston, Tex., Museum of Fine Arts, 22 November 1998–14 February 1999, *Rhapsodies in Black: Art of the Harlem Renaissance*, cat. no. 19

1999
Washington, D.C., Corcoran Gallery of Art, 30 July 1999–22 September 1999, *Celebrating the Legacy: African American Art from the Collection*, no cat.

2002
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2004
Washington, D.C., Corcoran Gallery of Art, 20 November 2004–7 August 2005, *Figuratively Speaking: The Human Form in American Art, 1770–1950*, unpublished checklist

2005
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 91

2007
Lawrence, Spencer Museum of Art, University of Kansas, 8 September–2 December 2007; Nashville, Tenn., Frist Center for the Visual Arts, 18 January–13 April 2008; Washington, D.C., Smithsonian American Art Museum, 9 May–3 August 2008; New York, Schomburg Center for Research in Black Culture, 30 August–30 November 2008, *Aaron Douglas: African American Modernist*, cat. with no checklist

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1936
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Claude C. Tedford, “Art Section Most Beautiful Part of Negro Building at Texas Centennial Exhibition [exh. review],” *Associated Press*, 10 September 1936<sup>6</sup>

1938
Jesse O. Thomas, *Negro Participation in the Texas Centennial Exposition* (Boston: Christopher Publishing House, 1938), 25, 26, 27, 102, 129
1951
Hilda Stewart Proctor, “The Aaron Douglasses Celebrate 25th Year,” about 18 August 1951, unidentified newspaper clipping, Evans-Tibbs Archives, CGA Archives
1971
Jacqueline Bontemps, *The Life and Works of Aaron Douglas: A Teaching Aid for the Study of Black Art* (M.A. thesis, Fisk University, Nashville, Tenn., 1971)

1989
Guy C. McElroy, Richard J. Powell, and Sharon F. Patton, *African-American Artists, 1880–1987: Selections from the Evans-Tibbs Collection* (exh. cat. Smithsonian Institution Traveling Exhibition Service, Washington, D.C., in association with University of Washington Press, Seattle, 1989), Powell, “From Renaissance to Realization, 1920–1950,” 71 n. 3

Alvia J. Wardlaw, *Black Art, Ancestral Legacy: The African Impulse in African-American Art* (exh. cat. Dallas Museum of Art, 1989); Robert Farris Thompson, “The Song That Named the Land: The Visionary Presence of African-American Art,” 136; Wardlaw, “Catalogue,” 142 (color illus.), 144

1990
Clifford Terry, “African Impulse Milwaukee Exhibit Reveals the Strong Legacy of Black Art [exh. review],” *Chicago Tribune*, 28 October 1990, 16

1991
Jontyle Theresa Robinson, “Recent Exhibitions: Black Art: Ancestral Legacy [exh. review],” *African Arts* 24, no. 1 (January 1991): 78–79

1996
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Joanna Shaw-Eagle, “Major Gift for the Corcoran,” *Washington Times*, 10 May 1996, sec. C, 13
*Corcoran Day & Night* 3, no. 4 (July/August 1996): cover (color illus.), 2, 2 (illus.), 5

Jo Ann Lewis, “A Fresh Coat of Paintings; Washington Collector Gives the Corcoran a New Focus [exh. review],” *Washington Post*, 14 September 1996, sec. C, 1 (illus.)

1997
John Murph, “The Evans-Tibbs Collection: Prints, Drawings and Photographs by African-American Artists [exh. review],” *New Art Examiner* 24 (February 1997): 51

Paul Hendrickson, “The Legacy; Art Collector Thurlow Evans Tibbs Left Behind an Unforgettable Gift. And Some Unsettling Questions,” *Washington Post*, 20 April 1997, sec. G, 7 (and illus.)

*Rhapsodies in Black: Art of the Harlem Renaissance* (exh. cat. Hayward Gallery, London; London: Institute of International Visual Arts; Berkeley: University of California Press, 1997), 77 (color illus.)

1998
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2001
Belinda Rochelle, *Words with Wings: A Treasury of African-American Poetry and Art* (New York: HarperCollins, 2001), n.p. (color illus.)
Glenn McNatt, “The Works of Black Artists, Rooted in the Harlem Renaissance, Can Be Seen in Local Galleries This Month [exh. review],” *Baltimore Sun*, 25 December 2001, sec. 1, F

2002
Jo Ann Lewis, “Painter Aaron Douglas, A Re-Renaissance Man; The Artist Gets His Due, Times Two, at Arena and the Corcoran,” *Washington Post*, 13 January 2002, sec. C, 4

Susan Badder, “*Into Bondage*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 172, 200 (color illus.), 201

2005
Timothy Anglin Burgard, “Aaron Douglas, *Aspiration* [cat. entry],” in *Masterworks of American Painting at the De Young*, ed. Timothy Anglin Burgard (Fine Arts Museums of San Francisco, 2005), 342, 344 (color illus.)

Sarah Cash, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (exh. brochure Corcoran Gallery of Art, Washington, D.C., 2005), 7, 8 (color illus.), 11

Richard Maschal, “Strokes of Genius [exh. review],” *Charlotte Observer*, 1 October 2006, sec. E, 3 (and color illus.)

Susan Shinn, “Viewing Masters: ‘Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art’ Opens at the Mint [exh. review],” *Salisbury Post*, 12 October 2006, sec. D, 7

2007
Lennie Bennett, “The Coming of Age of American Art [exh. review],” *St. Petersburg Times*, 18 February 2007, 8L (color illus.), 9L

Susan Earle, ed., *Aaron Douglas: African American Modernist* (exh. cat. Spencer Museum of Art, University of Kansas, Lawrence, 2007): Earle, “Harlem, Modernism, and Beyond,” 28; Renée Ater, “Creating a ‘Usable Past’ and a ‘Future Perfect Society’: Aaron Douglas’ Murals for the 1936 Texas Centennial Exposition,” 95, 96 (color-plate), 98, 107–08
Mary Lou Emery, *Modernism, The Visual, and Caribbean Literature* (Cambridge: Cambridge University Press, 2007), 82 (illus.)

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Celeste-Marie Bernier, *African American Visual Arts* (Edinburgh: Edinburgh University Press, 2008), pl. 1 (color illus.), 60, 67–68, 206

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2009
Rosemary Sadlier et al., *Black History: Africa, the Caribbean, and the Americas* (Toronto: Emond Montgomery Publications, 2009), 178 (color illus.), 363

2010
Tanya Barson, “Introduction: Modernism and the Black Atlantic,” in *Afro Modern: Journeys Through the Black Atlantic*, ed. Tanya Barson and Peter Gorschlüter (exh. cat. Tate Liverpool, Liverpool, Eng., 2010), 11 (color illus.)

2011
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Glenn Jordan, “Re-Membering the African-American Past: Langston Hughes, Aaron Douglas and Black Art of the Harlem Renaissance,” in *Cultural Studies: Theorizing Politics, Politicizing Theory* 25, no. 6 (November 2011): 873, 874, 875 (illus.), 884

Paul Greenhalgh, *Fair World: A History of World’s Fairs and Expositions, from London to Shanghai, 1851–2010* (Berkshire, U.K.: Papadakis Publisher, 2011), 142 (color illus.), 143

2012
Jim Parsons and David Bush, *Fair Park Deco: Art and Architecture of the Texas Centennial Exposition* (Fort Worth: Texas Christian University Press, 2012), 145 (illus.)

David Welky, ed., *America Between the Wars: 1919–1941* (Oxford, U.K.: Wiley-Blackwell, 2012), 52, 54 (illus.)

### Related Works

Aaron Douglas, *Aspiration*, 1936, oil on canvas, 60 × 60 in., The Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum<sup>7</sup>

### Notes

- 1 13 January 2002 sec. C, 4.
- ↑ Susan Earle, ed., *Aaron Douglas: African American Modernist* (exh. cat. Spencer Museum of Art, University of Kansas, Lawrence, 2007), 105.
- ↑ Letter from Jesse O. Thomas to Aaron Douglas, 5 July 1936, hints that the Harmon Foundation gave financial support for the commission. Photocopy, Evans-Tibbs Archives, CGA Archives.
- ↑ According to Proctor, “The Aaron Douglasses Celebrate . . .” (1951).
- ↑ In Quentin Rankin’s Condition and Treatment Report (April 3, 1987, CGA Conservation File), Thurlow Evans Tibbs Jr. is specified as the owner. Jo Ann Lewis reports that Tibbs found the canvas rolled up in a Texas garage. *Washington Post*, 13 January 2002, sec. C, 4.
- ↑ Reproduced in Thomas, *Negro Participation* (1938), 100–103.
- ↑ One of four murals created by Douglas for the lobby of the Hall of Negro Life, *Texas Centennial Exposition*, Dallas, Texas; the other two murals are missing. McElroy et al., *African-American Artists* (1989), 52 (illus.).



Edward Hopper (Nyack, N.Y., 1882–New York City, 1967)

### *Ground Swell*, 1939

Oil on canvas, 36 3/16 × 50 1/16 in. (91.9 × 127.2 cm)  
Museum Purchase, William A. Clark Fund, 1943, 43.6

## Technical Notes

### EXAMINER

Lance Mayer, April 12, 2005

### SIGNATURES AND INSCRIPTIONS

Signed lower right in blue paint “EDWARD HOPPER”. The signature appears somewhat thin and rubbed, but this is most likely the way the artist painted it.

On the reverse of the frame at the top center “Box #2/Cut #36” is written.

### LABELS

The following labels have been removed from the painting and stored in the CGA Conservation Files:

- 1) Exhibition label from the Virginia Museum of Fine Arts for *Judge the Jury*, n.d.;
- 2) Exhibition label from the Virginia Museum of Fine Arts for the *Second Biennial Exhibition of Contemporary American Paintings*, 1940;
- 3) Exhibition label from the Carnegie Institute for *Survey of American Painting*, October 24–December 15, 1940;
- 4) Exhibition label from the American Federation of Arts, exhibition no. and title 55-19, November 55–November 56;
- 5) Exhibition label from the Museum of Modern Art for *By the Sea*, n.d.
- 6) Exhibition label from the Corcoran Gallery of Art for the *Eighteenth Biennial Exhibition of Contemporary American Oil Painting*, 1943;
- 7) Exhibition label for *Sports and Adventure in American Art*, February 15–March 30, 1947 (organizing institution not noted);
- 8) Exhibition label from the Los Angeles County Museum, S.O. No 56-408 (exhibition not noted);
- 9) Exhibition label from the Museum of Modern Art, #50.978 (exhibition not noted);
- 10) Torn label with “. . .rospective Exhibition/November 29, 1964”;
- 11) Exhibition label from the Biennial of Sao Paolo, n.d.;
- 12) Exhibition label from the Pasadena Art Museum for Edward Hopper, 1972;

There is also a label presently on the reverse of the frame in the lower left with the printed name “7 Santini/Brothers/Fine Arts Division” and “3987” or “3/87” handwritten. (Labels on the present backing board have not been transcribed; Dare Hartwell.)

### MAJOR TREATMENT HISTORY

At an unknown date an auxiliary lining fabric was attached to the reverse of the original canvas using a wax-resin adhesive (perhaps by Russell Quandt). In 1980 Robert Scott Wiles removed the earlier wax lining which he found to be inadequate; he relined the painting, again using a wax-resin adhesive, and mounted it on a new stretcher. He also cleaned the painting, removing grime, varnish, and staining, applied a new surface coating, and carried out minimal retouching.

### SUPPORT

The support is a plain-weave fabric of medium weight mounted on a modern replacement stretcher. The tacking margins have been retained.

### GROUND

There is a cream-colored ground of medium thickness that does not obscure the weave of the canvas. The ground was commercially applied, based on the fact that it extends onto the tacking margins and was a dry layer at the time of original stretching. Squaring-off lines, done in graphite, are visible in several places along the edges, and very faintly through the paint of the sky near the right edge.

### PAINT

In many places the paint was brushed on in opaque but quite thin layers, so that the fabric texture remains clearly visible. Other areas of paint, such as the sail, are applied more thickly, at least partly with a palette knife. The most thickly painted area of all is the water, which has a convoluted texture made by repeatedly applying and dragging layers of paint with a brush.

The artist began by applying thin layers of paint, allowing the ground to remain at least partly visible in some areas, such as the sail and the clouds immediately above the horizon. Paint was then built up quite thickly in many of the lighter-colored areas, such as the opaque highlights of the sail and the men’s bodies. The artist achieved blurry edges by dragging his paint across the texture of the fabric, and in some places (most clearly in the lines of rigging) by scraping or rubbing his paint off of the thread tops. The water was applied in many thick layers—evidence of its complicated evolution and layer structure is seen in traction crackle revealing darker blue underlayers in many places. An unusual touch is graphite lines in the rigging that appear to have been applied on top of dried paint.

### ARTIST’S CHANGES

No artist’s changes are visible.

### SURFACE COATING

The modern synthetic varnish applied in 1980 is clear and has a medium gloss.

### FRAME

The frame is original. It has a wooden scoop molding that is partly painted off-white and partly gilded, with heavy applied patina. An inscription in the wood on the reverse, lower right corner, reads “frame made for/Edward Hopper by/Carl Sandelin framemaker/133 E 60th St NYC.” (Additional notes provided by Dare Hartwell.)

## Provenance

Collection of the Artist;

(Frank K.M. Rehn Gallery, New York);

Purchased by the Corcoran Gallery of Art from the *Eighteenth Biennial Exhibition of Contemporary American Oil Paintings*, Washington, D.C., 1943.<sup>1</sup>



## Exhibitions

1940

Richmond, Virginia Museum of Fine Arts, 9 March–21 April 1940, *Second Biennial Exhibition of Contemporary American Paintings*, cat. no. 93

Bloomfield Hills, Mich., Cranbrook Academy of Art, Cranbrook Museum, 17 May–2 June 1940, *The Cranbrook–Life Exhibition of Contemporary American Painting*, cat with unnumbered checklist

Pittsburgh, Department of Fine Arts, Carnegie Institute, 24 October–15 December 1940, *Survey of American Painting*, cat. no. 329

1943

Washington, D.C., Corcoran Gallery of Art, 21 March–2 May 1943, *Eighteenth Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 98

1944

Boston, Museum of Fine Arts, 10 October–10 December 1944, *Sport in American Art*, cat. no. 69

1947

Milwaukee Art Institute, 15 February–30 March 1947, *Sports and Adventure in American Art*, no cat.

1949

Brooklyn Museum, 19 November 1948–16 January 1949, *The Coast and the Sea, a Survey of American Marine Painting*, cat. no. 64

1950

New York, Whitney Museum of American Art, 11 February–26 March 1950; Boston, Museum of Fine Arts, 13 April–14 May 1950; Detroit Institute of Arts, 4 June–2 July 1950, *Edward Hopper Retrospective Exhibition*, cat. no. 52

Washington, D.C., Washington Workshop, 14 September–15 October 1950; Providence, Rhode Island League for Arts and Crafts, 19 October–9 November 1950; Pittsburgh, Pennsylvania College for Women, 23 November–14 December 1950; Quincy, Ill., Quincy Art Club, 28 December 1950–18 January 1951; Manchester, N.H., Currier Gallery of Art, 1–22 February 1951; St. Paul, Minn., Hamline University, 8–29 March 1951; Albion, Mich., Albion College, 12 April–3 May 1951; Potsdam, N.Y., State Teachers College, 17 May–7 June 1951, *By the Sea* (traveling exhibition organized by the Museum of Modern Art, New York), no cat.<sup>2</sup>

1953

Richmond, Virginia Museum of Fine Arts, 13 February–22 March 1953, *Judge the Jury*, no cat.<sup>3</sup>

1955

New York, Time and Life Building Reception Hall, 31 October–4 November 1955; Boston, Museum of Fine Arts, 15 November–15 December 1955; Washington, D.C., Corcoran Gallery of Art, 5–30 January 1956; Louisville, Ky., J.B. Speed Art Museum,



15 February–10 March, 1956; Dallas Museum of Fine Arts, 25 March–20 April; Denver Art Museum, 5–30 May 1956; Los Angeles County Museum of Art, 15 June–10 July 1956; San Francisco, California Palace of the Legion of Honor, 28 July–26 August 1956; Dayton, Ohio, Dayton Art Institute, 8–28 October 1956; Melbourne, Australia, November–December 1956,\* *Sport in Art from American Collections Assembled for an Olympic Year*, cat. no. 53

1964

New York, Whitney Museum of American Art, 29 September–29 November 1964; Art Institute of Chicago, 18 December 1964–31 January 1965; Detroit Institute of Arts, 18 February–21 March 1965; City Art Museum of St. Louis, 7 April–9 May 1965, *Edward Hopper*, cat. no. 36

1967

São Paulo, Brazil, Museum of Modern Art, 22 September 1967–8 January 1968; Waltham, Mass., Rose Art Museum, Brandeis University, 11 February–24 March 1968, *São Paulo 9: United States of America/Estados Unidos da America*, Edward Hopper, [and] Environment U.S.A., 1957–1967, cat. no. 21

1972

Newport Beach, Calif., Newport Harbor Art Museum, 12 January–24 February 1972; Pasadena, Calif., Pasadena Art Museum, 7 March–23 April 1972, *Edward Hopper: Fifteen Paintings*, no cat.

1976

Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, catalogue with no checklist

1980

University Art Museum, University of Texas at Austin, 6 March–20 March 1980, *Americans at Work and Play, 1845–1944*, cat. no. 36

Washington, D.C., Corcoran Gallery of Art, 10 October–30 November 1980; Omaha, Neb., Joslyn Art Museum, 10 January–1 March 1981; Chicago, Mary and Leigh Block Gallery at Northwestern University, 20 March–10 May 1981, *Guy Pène du Bois: Artist About Town*, cat. no. 98

1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines, Iowa, Des Moines Art Center, 23 January–12 March 1983; St. Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 54

1988

Washington, D.C., Corcoran Gallery of Art, *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998*, 17 July–29 September 1988, cat. with unnumbered checklist

1989

Marseille, France, Musée Cantini, 23 June–24 September 1989; Madrid, Spain, Fondation March, 6 October–4 January 1990, *Edward Hopper*, no checklist

2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 93

2007

Boston, Museum of Fine Arts, 6 May–19 August 2007; Washington, D.C., National Gallery of Art, 16 September 2007–21 January

2008; Art Institute of Chicago, 16 February–11 May 2008, *Edward Hopper*, cat. no. 74

2012

Madrid, Museo Thyssen-Bornemisza, 12 June–16 September 2012; Paris, Grand Palais, 10 October 2012–28 January 2013, *Hopper*, cat. no. 47

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1940

“17 Virginians among 212 Artists to Exhibit at Biennial,” *Richmond Times-Dispatch*, 24 February 1940

Ann Cottrell, “2 Unknowns Win Medals in Biennial [exh. review],” *Richmond Times-Dispatch*, 10 March 1940, 18

“Here, There, Elsewhere,” *New York Times*, 10 March 1940, 160

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*The Cranbrook–Life Exhibition of Contemporary American Painting* (exh. cat. Cranbrook Academy of Art, Cranbrook Museum, Bloomfield Hills, Mich., 1940), n.p. (color illus.)

*Survey of American Painting* (exh. cat. Department of Fine Arts, Carnegie Institute, Pittsburgh, 1940), n.p. (pl. 121)

1943

Jane Watson, “Corcoran Show, Although Small, Displays Freshness and Spirit [exh. review],” *Washington Post*, 21 March 1943, L4

“Corcoran Gallery Buys Work of Seven American Artists [exh. review],” *Washington Evening Star*, 18 March 1943, 2

Florence S. Berryman, “Corcoran Art Gallery’s Biennial Exhibition [exh. review],” *Sunday Star* (Washington, D.C.), 21 March 1943, Art and Music sec., E-5

The Poe Sisters, “Corcoran Art Preview Here Draws Crowd [exh. review],” *Washington Times Herald*, 21 March 1943, sec. B, 1

1944

J.D.M., “Sport in American Art: Boston Show is ‘Big League Stuff’ to Sports Writers,” *Magazine of Art* 37 (December 1944): 297 (illus.)

*Sport in American Art* (exh. cat. Museum of Fine Arts, Boston, 1944), 38 (illus.)

1945

*Edward Hopper*, American Artists Group Monograph Series 8 (New York: American Artists Group, 1945), n.p. (illus.)

1947

Hermann Warner Williams Jr., “An Introduction to American Painting,” in *Handbook of the American Paintings in the Collection of the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1947), 17, 83

1949

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### Related Works

*Study for Ground Swell*, 1939, cont  crayon and charcoal on paper, 15 × 22 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.339<sup>5</sup>

*Study for Ground Swell*, 1939, graphite on paper, sheet 8 ½ × 11 in.; image 6 5⁄8 × 9 7⁄8 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.859

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 ½ × 11 in.; image 5 1⁄8 × 7 ½ in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.860

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 9⁄16 × 11 in.; image 6 3⁄8 × 9 7⁄8 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.861

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 9⁄16 × 11 in.; image 6 ¾ × 9 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.862

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 ½ × 11 in.; image 6 7⁄8 × 9 ½ in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.863

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 ½ × 11 in.; image 7 ½ × 10 1⁄8 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.864

*Study for Ground Swell*, 1939, cont  crayon on paper, sheet 8 ½ × 11 in.; image 7 ½ × 9 ½ in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.865

*Study for Ground Swell*, cont  crayon on paper, sheet 8 9⁄16 × 9 5⁄8 in.; image 7 5⁄8 × 9 5⁄8 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.866

*Study for Ground Swell*, cont  crayon and charcoal on paper, sheet 8 9⁄16 × 11 in.; image 7 5⁄8 × 10 13⁄16 in., Whitney Museum of American Art, Josephine N. Hopper Bequest, 70.868

### Notes

**1.** Board of Trustees Quarterly Meeting, 16 April 1943, Board of Directors Meeting Reports, 17 April 1942–19 October 1945, CGA Archives. **2.** Checklist and itinerary of exhibition in the Museum of Modern Art Archives, New York. CEIL.I43(2).

**3.** 21 January 1953 Virginia Museum of Fine Arts Official Record of Receipt. **4.** Curatorial Records, subgroup 2: Registrar’s Office, III Loans of Works of Art, In & Out, 1955–57. **5.** Goodrich, *Edward Hopper* (1971), 24 (illus.).

Raphael Soyer (Borisoglebsk, Russia, 1899–New York City, 1987)

### *A Railroad Station Waiting Room*,<sup>1</sup> c. 1940<sup>2</sup>

Oil on canvas, 34<sup>3</sup>/<sub>4</sub> × 45<sup>3</sup>/<sub>4</sub> in. (87 × 114.9 cm)

Museum Purchase, William A. Clark Fund, 43.4, © Estate of Raphael Soyer, courtesy of Forum Gallery, New York, NY

#### Technical Notes

Technical Notes for this painting were not completed at the time of publication.

#### Provenance

Raphael Soyer, New York in 1940;<sup>3</sup>

(Frank K. M. Rehn Gallery, New York);<sup>4</sup>

Purchased from *Eighteenth Biennial Exhibition of Contemporary American Oil Paintings* by the Corcoran Gallery of Art, Washington, D.C., March 1943.<sup>5</sup>

#### Exhibitions

1940

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1941

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1943

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Washington, D.C., Corcoran Gallery of Art, 21 March–2 May 1943, *Eighteenth Biennial Exhibition of Contemporary American Oil Paintings*, cat. no. 84 (as *Waiting Room*)

1949

New York, Whitney Museum of American Art, 24 September–30 October 1949, *Juliana Force and American Art, a Memorial Exhibition*, cat. no. 116 (as *Waiting Room*)

1958

Fort Worth, TX, Fort Worth Art Center, 6 January–2 March 1958, *The Iron Horse in Art*, cat. no. 101 (as *Waiting Room*)

1959

Moscow, American National Exhibition, 25 July–5 September 1959, cat. no. 24 (as *Waiting Room*)

New York, Whitney Museum of American Art, 28 October–15 November 1959, *Paintings and Sculpture from the American National Exhibition in Moscow*, cat. no. 11

1967

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1976

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1980

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1981

Washington, D.C., Corcoran Gallery of Art, 23 September–15 November 1981; Cincinnati Art Museum, 6 December 1981–23 January 1982; San Diego Museum of Art, 14 February–3 April 1982; Lexington, University of Kentucky Art Museum, 25 April–12 June 1982; Chattanooga, Tenn., Hunter Museum of Art, 4 July–21 August 1982; Tulsa, Okla., Philbrook Art Center, 12 September–30 October 1982; Portland, Ore., Portland Art Museum, 21 November 1982–2 January 1983; Des Moines Art Center, 23 January–12 March 1983; Saint Petersburg, Fla., Museum of Fine Arts, 3 April–21 May 1983, *Of Time and Place: American Figurative Art from the Corcoran Gallery*, cat. no. 55 (as *Waiting Room*)

1984

New York, Arthur A. Houghton Jr. Gallery, Cooper Union, 3 October–9 November 1984; Boston University Art Gallery, 14 November–9 December 1984, *Raphael Soyer's New York: People and Places*, cat. no. 20 (as *Waiting Room*)

2004

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2005

Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art*, checklist no. 94

2008

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1958

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1967

Lloyd Goodrich, *Raphael Soyer* (exh. cat. New York, Whitney Museum of American Art, 1967), 39 (illus.), 77

1972

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1975

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1994

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2002

Marilyn S. Kushner, “Exhibiting Art at the American National Exhibition in Moscow, 1959: Domestic Politics and Cultural Diplomacy,” *Journal of Cold War Studies* 4, no. 1 (Winter 2002): 24

2003

*Railways in Art: Inventing the Modern* (exh. cat. Tokyo Station Gallery, 2003), 130 (color illus.), 270

2011

Lisa Strong, “A Railroad Station Waiting Room [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 250–51 (color illus.)

## Related Works

*Railroad Waiting Room*, 1954, lithograph, 12 ½ × 9 ½ (plate); 16 ¼ × 12 ¼ in. (sheet), Corcoran Gallery of Art, Bequest of Frank B. Bristol, 68.26.622

*At the Station*<sup>6</sup>

## Notes

**1.** The title was changed from *Waiting Room* to *A Railroad Station Waiting Room* based on American Paintings Catalogue policy that reinstates the title under which an art object was originally exhibited (*Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, 1940).  
**2.** Dating based on the painting’s inclusion in the Whitney Museum of American Art’s *Annual Exhibition of Contemporary American Painting* in 1940.

**3.** See *Annual Exhibition of Contemporary American Painting* (exh. cat. New York, Whitney Museum of American Art, 1940).  
**4.** 31 October 1967 Accession Record Sheet, CGA Curatorial Files.  
**5.** Quarterly Meeting Report, 23 April 1943, Board of Trustees Meeting Reports, Curatorial Records, Registrar’s Office, 1936–1949.  
**6.** Collection of Mr. Herman Schulman in 1946. *Raphael Soyer* (New York: American Artists Group, 1946), n.p. (illus.).

Arthur Dove (Canandaigua, N.Y., 1880–Centerport, Long Island, N.Y., 1946)

### *Space Divided by Line Motive*, 1943<sup>1</sup>

Oil on canvas, 24 × 32 in. (60.9 × 81.2 cm)

Museum Purchase, William A. Clark Fund, 68.17, © The Estate of Arthur G. Dove, courtesy Terry Dintenfass, Inc.

## Technical Notes

### EXAMINER

Elizabeth Steele, December 21, 2005

### SIGNATURES AND INSCRIPTIONS

Signed bottom edge, left of center “Dove”; “Dov” is painted in blue and “e” in yellow. The signature is in good condition. It was applied to dry paint and is the same palette as the painting.

### LABELS

There are three old labels in the Conservation File. The labels are printed, with specific information typewritten.

- 1) Exhibition label from the San Francisco Museum of Art for Dove, no. 1739.47, date in 4/18/47 (owner Downtown Gallery);
- 2) Exhibition label from the Wadsworth Atheneum, T.L. 821 (owner Downtown Gallery);
- 3) Label from The Downtown Gallery, 465 Park Avenue; date listed as 1944. (Dare Hartwell)

### MAJOR TREATMENT HISTORY

There is an undated treatment report in the Downtown Gallery Records at the Archives of American Art from George A. Douglass, Fine Arts Conservation Laboratories in New York City. It states that losses, abrasion, and scratches on the painting were filled and retouched, the painting was cleaned “superficially,” and a thin spray application of synthetic resin varnish was applied. In 1982 the picture was treated by Robert Scott Wiles after a large tear was made in the lower right corner of the canvas when the painting was accidentally hit from the front during an installation. Wiles mended the tear, attached an auxiliary lining fabric to the reverse of the original canvas with Beva 371, and mounted the painting on a replacement stretcher. Losses were filled and retouched, and the “surface was coated with paste wax to even the surface saturation.” In 2004 Dare Hartwell treated the picture for severe interlayer cleavage in the center yellow, center green, and upper blue passages of paint. Losses were filled and retouched and the picture was surface-cleaned with water.

### SUPPORT

The support is a plain-weave, moderate-weight fabric mounted on a modern replacement stretcher. The tacking margins have been retained. The tear in the lower right corner is c. 2 × 2 ½ in.

### GROUND

It was not possible to fully examine the preparation layer, but it appears to be a commercially prepared white ground. Wiles’s 1981 condition report also documents a “priming” applied to the reverse of the canvas, presumably by the artist.

### PAINT

With the exception of the blue shape at the bottom center, the paint is generally flat and opaque. However, the artist’s brushstrokes

within the solid passages of color create some texture within the paint film.

The paint has not been analyzed, but it appears to be mainly oil in the upper layers. Documentation and analysis of Dove’s technique indicates that the underlayers in his paintings are frequently in media other than what is found in the final layers, such as casein paint under final layers of oil or wax and oil emulsions, which may be the method employed in this work.<sup>3</sup> The painting’s problems with interlayer cleavage might be evidence that Dove was using differing paints in his layers that proved incompatible. The blue shape at the bottom center can be characterized as a transparent glaze, and again may not be an oil paint. Throughout his career, Dove experimented with different media, and this paint may be a commercially prepared printing ink known to have been in his paint box at the end of his life.<sup>4</sup>

The shapes appear to have been initially blocked in on the canvas in a thin application of paint in a hue similar to that found in the final, uppermost layer. The one exception is the brown passage in the bottom left which is underpainted in a bright red, perhaps alizarin crimson color. Dove seems to have used only a few layers of each colored passage, thinly applied, to arrive at the finished work.

The picture has been treated three times in its history for paint loss, tears, and interlayer cleavage. During the course of these treatments, surface coatings and linings may have altered the intended appearance of the painting, obscuring different surface textures and juxtapositions of matte and glossy paint within a single composition. However, the large tear and severely damaged paint in the lower right, repaired in 1982, are barely visible under normal viewing conditions.

### ARTIST’S CHANGES

Before executing a painting, Dove typically worked out his compositions in a smaller format as a work on paper. Therefore, there are rarely significant changes found in his finished works, other than small shifts in the contours around shapes, as is seen in this picture.

### SURFACE COATING

In previous conservation treatments, the painting was spray-varnished with a synthetic resin; there is also a “paste wax” coating. These surface coatings have altered the artist’s intention of juxtaposing different surface textures within a single composition and/or altered the appearance of the paint film altogether.

### FRAME

There is a strip frame composed of an inner painted black strip and an outer gold metal-faced, unpainted wood strip. The frame is not consistent with known types of frames that Dove made or used.

## Provenance

Collection of the Artist, Centerport, N.Y.;

By descent to his wife, Helen Torr Dove, Centerport, N.Y., 1946; Estate of Helen Torr Dove, 1967;<sup>5</sup>



(Downtown Gallery, New York);  
Purchased by the Corcoran Gallery of Art, Washington, D.C., 29 April 1968.<sup>6</sup>

## Exhibitions

1944  
New York, An American Place, 21 March–21 May 1944, *Arthur G. Dove; Paintings—1944*, cat. no. 6

1947  
San Francisco Museum of Art, 22 April–18 May 1947, *Paintings by Arthur Dove*<sup>7</sup>

University of North Carolina<sup>8</sup>

1963  
East Hampton, N.Y., Guild Hall, 21 July–11 August 1963, *Then and Now: Early and Mature Examples of the Work of Twenty-five Twentieth Century Artists*, cat. with unnumbered checklist

1964  
New York, Downtown Gallery, 6–31 October 1964, *39th Anniversary Exhibition*, no cat. no.

1965  
London, Leicester Galleries, 14 July–18 August 1965, *Six Decades of American Art*, cat. no. 29

1976  
Washington, D.C., Corcoran Gallery of Art, 24 January–4 April 1976, *Corcoran [The American Genius]*, cat. with no checklist (as *U.S.A.*)

1978  
Washington, D.C., Corcoran Gallery of Art, 26 April–16 July 1978, *The William A. Clark Collection*, cat. with no checklist

2005  
Washington, D.C., Corcoran Gallery of Art, 27 August 2005–2 January 2006; Houston, Museum of Fine Arts, 12 February–7 May 2006; Southampton, N.Y., Parrish Art Museum, 3 June–12 September 2006; Charlotte, N.C., Mint Museum of Art, 7 October–31 December 2006; Sarasota, Fla., John and Mable Ringling Museum of Art, 3 February–29 April 2007, *Encouraging American Genius: Master Paintings from the Corcoran Gallery of Art* (Washington only), checklist no. 95

2008  
Washington, D.C., Corcoran Gallery of Art, 1 March–27 July 2008, *The American Evolution: A History through Art*, unpublished checklist

## References

Diary entries for October 10, 12, 13, 14, 16, 1943, Arthur and Helen Torr Dove Papers, 1904–1975, reel 725, frames 993–96, Archives of American Art, Smithsonian Institution, Washington, D.C.

Arthur Dove Artist Notebooks, Downtown Gallery Records, 1824–1974, reel 5570, frames 349–50, Archives of American Art, Smithsonian Institution, Washington, D.C.

1947  
Spencer Barefoot, “The Art Galleries [exh. review],” *San Francisco Chronicle*, 27 April 1947, 22

1973  
Dorothy W. Phillips, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art* (Washington, D.C.: Corcoran Gallery of Art, 1973), vol. 2, 105 (illus.), 106

Ann Lee Morgan, “Toward the Definition of Early Modernism in America: A Study of Arthur Dove” (Ph.D. diss., University of Iowa, 1973), vol. 1, 326

1984  
Ann Lee Morgan, *Arthur Dove: Life and Work, with a Catalogue Raisonné* (Newark: University of Delaware Press, 1984), 303, 304 (illus.)

2000  
Sarah Cash with Terrie Sultan, *American Treasures of the Corcoran Gallery of Art* (New York: Abbeville Press, 2000), 161, 206 (color illus.)

2002  
Sarah Cash, “*Space Divided by Line Motive (U.S.A.)*,” in *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, by Eleanor Heartney et al. (Washington, D.C.: Corcoran Gallery of Art in association with Third Millennium Publishing, London, 2002), 256, 257 (color illus.)

2011  
Sarah Cash, “*Space Divided by Line Motive* [cat. entry],” in *Corcoran Gallery of Art: American Paintings to 1945*, ed. Sarah Cash (Washington, D.C.: Corcoran Gallery of Art in association with Hudson Hills Press, 2011), 252–53 (color illus.)

## Related Works

None.

## Notes

**1.** The title was changed from *U.S.A.* to *Space Divided by Line Motive (U.S.A.)* in accordance with American Paintings Catalogue policy, which restores titles to the title used during the artist’s lifetime (see *Arthur G. Dove*, American Place, 1944, where the painting was exhibited as *Space Divided by Line Motive*). Sarah Cash, Bechhoefer Curator of American Art, to Registrar, 24 October 2001, memorandum, CGA Curatorial Files.

**2.** Date changed from 1944 to 1943, based on references in Dove’s diaries at the Archives of American Art from October 10, 11, 12, 13, 14, and 16, 1943. See Sarah Cash to Registrar, 24 October 2001, memorandum, CGA Curatorial Files.

**3.** Justine S. Wimsatt, “Wax emulsion, tempera or oil? Arthur Dove’s materials, techniques and surface effects,” *American Institute for Conservation of Historic and Artistic Works: Preprints*, Milwaukee, Wisconsin 26–30 May, 1982, 183–88. Also from Elizabeth Steele’s notes taken from an oral presentation by Irene Konefal, “The Medium is the Message: Observations on Mate-

rials and Techniques in the Paintings of Arthur Dove” given at the Museum of Fine Arts, Boston, May 16, 1998, for *Arthur G. Dove: A Symposium*.

**4.** In 1998, Elizabeth Steele saw a paintbox which belonged to the artist at the end of his career. Among the tubes of paint found were ten tubes of “oil printing ink,” in addition to tubes of oil paint and tempera paints (presumably casein tempera).

**5.** Arthur Dove Artist Files, Downtown Gallery Records, 1824–1974, reel 5547, frames 869–71, Archives of American Art, Smithsonian Institution, Washington, D.C.

**6.** Registrar’s Quarterly Report, Board of Trustees Meeting Reports, 1967–1980, CGA Archives.

**7.** Morgan, *Arthur Dove* (1984), 303; Barefoot, “The Art Galleries [exh. review],” 22.

**8.** Arthur Dove Artist Notebooks, Downtown Gallery Records, 1824–1974, reel 5570, frames 349–50, Archives of American Art, Smithsonian Institution, Washington, D.C.

