The following catalogs of Hopkinson paintings are available on-line at the CSH Virtual Galley:

http://cshgallery.org/catalogues.htm

Charles Hopkinson, *Pictures From a New England Past*
Danforth Museum of Art, Framingham MA, 1988

*Wind and Dazzle*: The Watercolors of Charles Hopkinson
Vose Galleries of Boston, 2001

Charles Hopkinson, N. A., *Moods and Moments*
Vose Galleries of Boston, 1991

LANDSCAPE PAINTINGS BY CHARLES HOPKINSON
An Informal Catalog
JOAN HOPKINSON SHURCLIFF
WILLIAM A. SHURCLIFF, 1991

PORTRAITS BY CHARLES HOPKINSON
An Informal Catalog
JOAN HOPKINSON SHURCLIFF
WILLIAM A. SHURCLIFF, 1988
LANDSCAPE PAINTINGS BY CHARLES HOPKINSON

An Informal Catalog
1991

by
JOAN HOPKINSON SHURCLIFF
WILLIAM A. SHURCLIFF
LANDSCAPE PAINTINGS BY CHARLES HOPKINSON

An Informal Catalog
Draft Edition of 3/12/91

by
JOAN HOPKINSON SHURCLIFF
WILLIAM A. SHURCLIFF

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INTRODUCTION

Charles Sydney Hopkinson, a resident of Boston, Cambridge, and Manchester, Mass., led a long, happy, and surprisingly productive life. Born in Cambridge in 1869, he was already a recognized artist by 1904 when his one-man show at 5 Park St., Boston, won strong acclaim. He painted portraits, landscapes, and marine scenes for almost 70 years. In all, he painted about 900 portraits and portrait-sketches and more than 850 landscapes. He died in 1962 at the age of 93.

This catalog deals with paintings of landscapes, marine scenes, and floral arrangements only.

A separate catalog, called "Charles Hopkinson Portraits: an Informal Catalog", has been prepared by the present authors. There have been several editions, the most recent of which is dated February 1991. Included are Hopkinson portraits of two US presidents, four US Supreme Court justices, 19 college and university presidents, 45 university deans and professors, and scores of leading lawyers, bankers, and philanthropists. Many of the Hopkinson portraits were of members of his own family and other close relatives. Most of the Hopkinson portraits are in private homes; many are in university buildings, government buildings, museums, and other institutions.

The great majority of Hopkinson's landscapes and marine scenes were painted in watercolor. Some of his earlier ones were in oil. A few were in tempera or gouache.

About half of the landscapes and seascapes were painted at Manchester, Mass. The Hopkinson house, situated on a 60-ft. granite hill only 300 ft. from the ocean, commanded a broad view of coastal cliffs, promontories, and two romantic uninhabited islands. From the front lawn and nearby terraces and paths a great variety of scenes were available, and the variety was increased by the changing seasons and changing lighting from morning to late afternoon. The ocean itself was ever changing; during southeast storms giant waves dashed against ledges and cliffs, producing bursts of spray sometimes leaping 50 ft. into the air. Such scenes were eagerly painted by Hopkinson over a period of 50 years.

Many landscapes were painted during trips abroad. Hopkinson made more than a dozen trips to Europe, and he made five visits to New Zealand (1947 - 1952) to stay with his daughter Harriet Rive and her family. He made brief trips to California, Hawaii, and Bermuda. Short visits were made to nearby locations such as Naushon Island, MA, Cornish, NH, and Northeast Harbor, ME. Always he found beautiful and challenging scenes to paint.

Many of the watercolor paintings are in museums. Many are in the homes of persons who purchased the paintings or received them as gifts from the artist. Several hundred of the watercolors are in the homes of the artist's daughters and grandchildren. During the artist's productive year, large numbers of landscapes and seascapes were sold at annual shows, including several one-man shows, in Boston and New York. Many of the paintings that were sold have not been catalogued; we have little information concerning them.
Purpose of this catalog

To help owners of Hopkinson paintings keep track of the landscape paintings they possess: how the paintings are identified, whether they are signed and dated, where they are kept, what conditions (re mat, frame, glass, etc.) they are in. Also to help the owners decide which of their paintings might appropriately be given away or sold.

To assist estate planners, executors of wills, and tax consultants in keeping track of ownership of the paintings and in some instances to present data as to sales prices.

To assist art experts and museum curators in surveying the hundreds of landscape paintings. Also to provide information as to location and ownership.

Above all, to give pleasure to persons who enjoy contemplating the works of beauty created by Charles Hopkinson.

Hopkinson's style of painting

What are the outstanding characteristics of Hopkinson's landscape and seascape paintings? A brief answer is: brilliance, vitality, vigor, color, and design.

But these terms can be applied to many other artists. Can a more distinctive characterization be formulated? Yes!

Hopkinson succeeded in portraying not so much the details of the scene as its essence. He often painted the central features with precision but left the peripheral features vague, generalized. What he sought was to record the overall message of the scene as it had first impressed him. In a Hopkinson painting of cliffs and ocean, what the viewer perceives is -- not just cliffs and ocean -- but the brilliance of a mid-summer's day, the gleam of sunlight on water, the dreamy haze veiling the horizon.

A Canaletto painting of Venice -- with its canals, ships, and gondolas and spacious plazas teeming with people -- presents a wealth of fascinating detail. One may almost require a magnifying glass to garner the full harvest of information on the riggings of the ships, the designs of the buildings, and the costumes of the people. Canaletto's goal was the very opposite of Hopkinson's.

Hopkinson was masterful at simplifying a scene. Mainly he used a broad brush and secured bold effects. He chose a strong focus to produce a powerful concentration. Trees, shrubs, etc., at right and left were usually indicated in a vague token manner only: they are to be seen "out of the corner of the eye" and are not to divert one's attention. Contrariwise the heart of the scene is portrayed clearly, accurately, vigorously. Selection and emphasis were central to his strategy. To reject unessential detail requires daring and skill; he had both.
He was diligent in ignoring intellectual cliches. Intelligent people have learned to classify wooded hills as green, grassy lawns as green, and sky as blue. But Hopkinson, always trying to see beyond the cliche, and concentrating on relationships and contrasts, found that, under some circumstances, quite different colors apply. Wooded hills may be blue, purple, or magenta. Lawns may be yellow. Skies may have a great variety of hues. Never did he use off-normal hues merely as a trick or novelty, or to make the picture "pretty". Rather, the resulting scene appears, to the viewer's surprise, to be especially correct, deliciously valid. Hopkinson insisted on portraying things as seen by the "innocent eye", not the intellectual eye.

He gave much attention to the degree of lightness or darkness; contrasting values (for sunlight and shadow) were the foundations of his paintings. Hue and saturation could not have full effect unless the underpinning of value was sound.

Often, in painting an object (a cliff or large rock, for example) that was partly in direct sunlight, partly moderately shaded, and partly deeply shaded, he employed a very limited set of colors, a set constituting large steps in value and hue. Often the set consisted of only three colors. An amateur might assume a painting could be improved by the use of a dozen different colors to portray a dozen different degrees of shadow. Hopkinson stressed firmness of relationships -- relationships that stood out more strongly when the number of colors used was limited.

In deciding on the colors of surfaces, he was careful to take into account the effect of light reflected from any large, nearby, highly colored surface. Recognizing and capitalizing on such reflective interactions gave him much pleasure.

He painted fast. Inspiration and decision came readily. Sometimes speed was essential, as when capturing a brilliant sunset scene, soon to fade.

He practiced generalization of scene. He portrayed not just these particular rocks, these particular sumac trees, these particular waves, but the essence of such rocks, the dominant features of a clump of sumac, the age-old motions of waves. He generalized in color and form. Painting some of the same Manchester shore-front scenes decade after decade, he could perceive ever more clearly their essential character, essential mood. The greater the depth of his understanding, the greater the simplification of the painting and the stronger its impact.

Always he gave much thought to the over-all design, layout, composition, and to the use of strong diagonals, to the right-vs.-left balance, and to accents.
His paintings radiate optimism, delight in sunlight and shadow. According to one of his daughters (IH):

His sense of composition was intuitive, rather than intellectually planned in advance; painting a watercolor was for him an absorbingly joyful and immediate response to whatever aspect of nature appeared before him at that time. He was always fascinated by the effect of sun and shadow and the mutations of color they produce in a landscape. Some of his compositions depend more on the drama of a slanting pine bough, swooping diagonally toward a counterbalancing solid rock.

When he was a young student in Paris, he was told to "...work for symmetry, rhythm, and harmony, and hope for beauty." This he never forgot. He continued to quote it sixty years later.

He enormously enjoyed the challenge of painting scenes that were near-unpaintable, such as an over-water view toward the west at sunset, with a central rich dazzle from the golden sun, or a kite-flying field where a hundred gaily dressed adults and children are flying scores of kites, or a wild profusion of autumn foliage in a steeply sloping ravine.

He loved to portray nature's richly varying moods. He painted many favorite scenes again and again, decade after decade, each time capturing a different mood. He used to say that he "...held Nature in ecstasy and awe."

Although his paintings were strong, fresh, daring, and surprising, they were not merely showy, merely pretty, merely novel. Basically he was a totally serious painter ever attempting new approaches and new techniques but accepting them only if they rang true.

An important distinction existed between his painting of portraits and his painting of landscapes:

In painting a portrait of a client, he had to (1) produce an artistic work of art, (2) create a close likeness of the client, (3) produce a client-image that would be agreeable to the client. Should he fail any of these tests, unpleasantness could result, and, at worst, the client might refuse to accept the portrait.

In painting a landscape, he had to please only himself. He could experiment; he could try new methods to achieve the effect he desired. If the result pleased him, it was likely to please others. Even if he would eventually sell a landscape painting he was working on, selling was not the point. The point -- the main reward -- was the satisfaction of having successfully captured another of Nature's fine facets.
Locations of scenes painted in North America

Manchester Mass. Throughout a period of 60 years Hopkinson spent most of his summers and some winters at his home in Manchester. The house is on a large tract of land (100-acres early in this century, later reduced to 50 acres) originally owned by the Graily Stevenson Curtis family and later owned by a family trust (Shelving Rock Trust). The house is situated atop a steep 60-ft.-high hill close to the granite rocks and cliffs that fringe the ocean. Through spaces between hard pine, oak, and hickory trees one can obtain fine views of several islands (Dana Island, Egg Rock, Kettle Island, and others) with the tall buildings of Boston dimly visible 25 miles to the southwest. Several hundred watercolor paintings show the views obtained from the lawns and terraces adjacent to the house. In many of these paintings one or more figures of family members (wife, daughters) were included.

Ipswich Mass. During the period 1945 - 1960 Hopkinson attended many July 4th neighborhood kite-flying contests held on the Sidney and William Shurcliff fields off Argilla Road, Ipswich. The gay costumes, variegated kites, and large display of flags of many nations inspired him to paint the scene. There are about 15 such paintings.

Cornish, NH. During the period 1940 - 1947 Hopkinson made several short visits to Cornish, NH. He stayed with his landscape architect friend Arthur A. Shurcliff in the latter's made-over barn from the terrace of which one could obtain a fine view of meadows, a pine forest, and (six miles away, in Vermont) Mt. Ascutney.

Northeast Harbor, Maine. During Hopkinson's early years, his parents and various Elliot relatives spent many summers at Northeast Harbor, Maine. At that time he painted mainly in oils and made many small landscape paintings.

Other locations in the United States. Hopkinson made several paintings in Marblehead, Petersham, and Naushon Island, in Massachusetts; also at Intervale and Squam Lake, New Hampshire. Also Pasadena, California, and Honolulu, Hawaii.

Note: More than 90% of the Hopkinson landscape and marine paintings made in Manchester were painted on the piazzas, terraces, or lawns of the two houses indicated above or from the shore sites indicated. Usually the artist faced the west, southwest, or south.
Overseas Countries Visited by Charles Hopkinson

France,
Roscoff, Finistère, and other places in Brittany
1894, 1895, 1901 -- after his first marriage and before his second marriage. He lived with the family Guillaume Bellec. He made brief visits in later years.


Spain 1901. Madrid, Toledo, etc. Also, in later years, brief stopovers on cruise ships.

Holland 1890, 1901. Amsterdam, Haarlem, etc.


Italy 1924, 1926, 1930, 1937. Florence, Venice, Genoa, Lake Maggiore, Como, Naples, Rome, Dolomites, Sicily, etc.


Germany 1926. Heidelberg etc.

Norway 1930. Stalheim etc.

Sweden 1930. Norköping, Stockholm, etc.

Egypt 1933 -- two mid-winter months. Cairo etc. The stay in Egypt was prolonged by a serious illness of his wife.


Bermuda 1940, 1947, 1952. Somerset, Paget, etc.

Ireland 1955, 1956, 1957. He spent several spring months with his oldest daughter, Harriot (Mrs. Alfred Rive), and her family. He made paintings in Dublin, Killiney, and the Wicklow Hills.

New Zealand 1948 - 1952. He spent several months (months called, in Massachusetts, mid-winter) with his oldest daughter, Harriot (Mrs. Alfred Rive), and her family. He made many paintings of the hills, shorelines, and bays near Wellington and Lowry Bay. He visited South Island also.
Two Classes of Serial Number. In preparing the catalog, we have assigned serial numbers to the paintings. The assignments are arbitrary and, of course, the entire set of assignments could be revised if this should become necessary.

Two classes of serial numbers are used:

Full serial number (often called merely serial number). This is a number that implies the key characteristics of the painting. Knowing just the full serial number, one may infer at once the main features of the painting. Conversely, on examining the painting one may at once infer all, or nearly all, of the full serial number. Such number is, necessarily, long. An example is: HW-Manch-2122-18x22. The system is explained in detail in a later paragraph.

HWS-GB serial number. This is a number that applies to a set of very small watercolor landscape paintings made by CSH in England in 1890 while he was still a Harvard College undergraduate. The symbols comprise the series HWS-GB-1, HWS-GB-2, etc., where the successive letters stand for Hopkinson, watercolor, small, and Great Britain.

Difficulties in finding simple methods of organizing the full serial numbers. One might expect that the cataloguers would pay attention, first, to the date of execution of the painting. That is, one might expect them to arrange the paintings in chronological order. Unfortunately this is not feasible. Most of the paintings are not dated, and often there is no reliable way of estimating the exact year of a painting. (See also a later discussion of dates.)

One might expect the paintings to have formal names, and one might then propose that the paintings be listed alphabetically by name. In fact, very few have names.

One might expect that the artist's records would somehow provide a basis for organizing the paintings. Unfortunately the artist left very few records -- few concerning his portraits and almost none concerning his watercolors.

Additional complications are: (1) some of the paintings are incomplete, but of excellent quality, (2) some are incomplete and of dubious quality, (3) some fail to fill the entire paperboard or canvas, so that the dimensions of the paintings are smaller than those of the paperboard or canvas, (4) in many instances the artist made paintings on both faces of a paperboard or canvas, (5) in many instances little or nothing is known as to the ownership or whereabouts of the painting, (6) the various views from Hopkinson House in Manchester were painted dozens of times; thus there are dozens of paintings that are much alike (alike in form, even if differing in color, mood, etc.).

The cataloguers' main strategy, in organizing the paintings, is to employ characteristics that are apparent entirely from the painting itself and are objectively determined. That is, the decisions are clean-cut -- not dependent on artistic judgment of color or spirit or design. (There are some exceptions.)
Sequence of Symbols

In this catalog, the symbols are arranged in two large groups:

Symbols of watercolor landscapes

These include landscapes, seascapes, still life paintings, etc. -- all in watercolor.

Symbols of oil landscapes

Here we include, actually, not only oil landscapes, seascapes, and still life paintings, etc., but also paintings in other media, e.g., tempera, gouache.

Indicated below is the set of criteria for sequencing the watercolor landscapes. The same set is employed in the sequencing of oil landscapes.

First criterion: Location of scene depicted. Specifically:

<table>
<thead>
<tr>
<th>Location</th>
<th>Abbreviation</th>
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<tr>
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<tr>
<td></td>
<td>Land</td>
</tr>
<tr>
<td></td>
<td>Ocean</td>
</tr>
<tr>
<td>Still life etc.</td>
<td>STL</td>
</tr>
</tbody>
</table>
Second criterion: four-digit code of subject matter:

First digit: Number of persons discernible. For none, one, and more than one, we use the numbers 0, 1, 2.

Second digit: Number of houses, sheds, churches, bathhouses, barns, office buildings, etc. (But not tents.) For none, one, or more than one, we use 0, 1, 2.

Third digit: Sum of ocean number and boat number, but never more than 2. Ocean number is 1 for ocean or salt-water bay and 0 when there is no body of salt water. Boat number is 1 when there is one boat afloat on salt or fresh water, and 2 when there are two or more boats afloat. It is zero for boats on dry land.

Fourth digit: Number of segments of horizon-at-ocean discernible. To qualify as separate segments, a solid body of land (island, peninsula, or rocky cliff, etc.) must intervene -- not merely clouds, leaves, tree trunks, persons, sailboats, or the like. For no segment, one segment, more than one segment, we use 0, 1, 2.

Third criterion: height; that is, the vertical dimension of exposed area of painting, to nearest half-inch. If the painting is framed by a mat or wooden frame, one should deal just with the exposed area. Otherwise one should deal with the entire extent of the sheet (unless the painting clearly falls short of filling it -- in which case one should use the extent of filled area only).

Fourth criterion: width; horizontal dimension of exposed area.

**EXAMPLE OF FULL SERIAL NUMBER**

It is explained as follows: Consider this one: HW-Manch-2122-18x22.

The symbols are arranged by location (Manch, Ipswich, Mass other, etc.), then numerically. For example,

- HW-Manch-0000-18x22
- HW-Manch-1010-12x18
- HW-Manch-2000-24x36
- HW-Ips-0010-9x13
- HW-Ips-0012-18x24
- HW-Ips-0012-20x24

The entries having symbols of the HWS-GB family are situated immediately preceding the entries for oil paintings.
Establishing the dates of paintings

Only about 10% of Hopkinson's watercolor and marine-scene paintings include dates.

The dates of other such paintings have been determined by several methods:

If the painting was made in some distant place, the date of the painting could be found by finding the date of Hopkinson's trip to that place. The dates of his trips are well known and are included, for example, in an unpublished biography, by one of us (W.S.), of Joan Hopkinson Shurcliff. The dates of the trips are well known to Hopkinson's daughters and to some of their children. The dates of the main trips are listed on a previous page of the present catalog.

If the painting was made at Manchester (where Hopkinson spent much of his time throughout 60 years), often no exact year can be specified. However, strong clues may exist: (a) recognizing certain figures in the painting (Hopkinson daughters when young and small, for example) and estimating their age, one can estimate the date of the painting; (b) recognizing certain trees that fell in storms of known date or died and were cut down at known times, one may find the approximate year of the painting, (c) recognizing certain configurations of rocks on the wave-battered shore, and knowing when certain storms drastically changed the configurations, one may estimate the year of the painting.

If the painting has a definite style, a person familiar with the progressive changes in his style, decade by decade, can make a rough estimate of the year of the painting. Several of the Hopkinson daughters have great familiarity with the various styles he adopted over the years.

In the individual write-ups of individual paintings, we have given some indication of the reliability, or accuracy, of the date given. For example, a date "1940" may be taken as correct; a date "1940 - 1950" implies wide uncertainty.

In nearly all cases where the dates were estimated, the estimates were made by JHS.

Signature
Most, but not all, of CSH's high-quality paintings are signed. Usually the signature is in the left or right lower corner.

Often the signature consists merely of "Hopkinson". Sometimes "Charles Hopkinson" or "C. Hopkinson".

On rare occasions he included with the signature, the date and an indication of the location.
**Dossier System**  The cataloguers have created a set of folders containing basic and detailed information. Usually there is one folder for each painting. For a painting about which there is much information, the folder may contain a photograph of the painting and information as to approximate date of painting, ownership, location, etc.

**Cartoons**  The catalog contains, for many paintings, a small cartoon-like sketch of the painting in question. The cartoon (easily prepared, easily reproduced) is intended merely to show the general shape and layout of the paintings; there is no intent to indicate the full character or beauty of the painting. Persons desiring a fuller impression of the painting should examine the photograph (if any) in the pertinent folder, or examine the painting itself.

**Photographs**  Many of the photographs were taken by the cataloguers and are in color. However, the quality is often poor because (1) they were taken very hurriedly, without adequate light, (2) often they were taken from an off-center location in order that glossy reflections from the painting or its glass cover would not badly impair the resulting image. In very few cases are the photographs of good enough quality to show the true beauty and merit of the painting itself.

**Labeling of paintings**  In some cases the cataloguers have applied a serial number to the painting itself—on the back of the painting, usually. In some cases a complete information sheet has been secured to the back of the painting.

**Accuracy**  In no case should anyone place full reliance on the information presented in the catalog. Mistakes are present. Also, ownerships, locations, etc., change from time to time.

**Acknowledgments**  We are much indebted to many persons for help in preparing this catalog. Many persons have helped us to examine the Hopkinson paintings in their possession and helped by supplying information concerning ownership, locations, etc.

**Abbreviations**

<table>
<thead>
<tr>
<th>Persons</th>
<th>Places</th>
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<td>GSH</td>
<td>Ipswich, MA</td>
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<tr>
<td>EH</td>
<td>Manch Manchester, MA</td>
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<tr>
<td>EHB</td>
<td>NZ New Zealand</td>
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<td>HHR</td>
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<thead>
<tr>
<th>Places</th>
<th>Other</th>
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<tbody>
<tr>
<td>Ips</td>
<td>HDD Hopkinson daughters and other descendants</td>
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<tr>
<td>Manch</td>
<td>~ About</td>
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<tr>
<td>NZ</td>
<td>&quot; Inch</td>
</tr>
</tbody>
</table>
THE PAINTINGS

HW-Manch-0000-10x14
≈ 1920 - 1935. 3-inch-wide white mat.
No frame, no glass. Signed "C H" in lower right corner.
Manchester marsh near White Beach and Kettle Cove.
View from near White Beach causeway, looking north.
Marsh, two telegraph poles, portion of roadway at right.
Hills beyond. Yellow color predominates.

HW-Manch-0000-11x14½
≈ 1930 - 1940. 3"-wide black mat, 1"-wide black frame. Glass.
No signature.
One large sumac tree, with upper right foliage orange-yellow,
some left foliage blue, lower right foliage yellow.

HW-Manch-0000-12x19
1920-1950. No mat, frame, glass, signature, or date.
On back is stamped: "Charles Hopkinson Estate 1962 HHR"
View of marshes (yellow) and green hills beyond, at location
NNW of Little Crow Island and White Beach, Manchester.
At lower right a creek bed is visible; but no water.
Massive tree foliage at left.

On back: HW-Europe-0200-12x19. View of Lake Como,
Italy. In foreground, near-horizontal tree trunk.
This painting is incomplete, not worth cataloging, and
has not been cataloged.

HW-Manch-0000-14x21
≈ 1945-1955. 4-inch-wide white mat. No frame, glass, or
date. No signature. On back there is the legend: "Sunlight
in the Woods, #C-1144".
View of many slanting tree trunks and heavy green foliage
in deep woods at Sharksmouth Estate. Upward-curving
red-brown band, probably a path, at lower right.

HW-Manch-0000-14½x21
1930-1940. 3½"wide white mat. No frame or glass.
Signed "Charles Hopkinson" in lower right corner.
Shows a large impressive sumac tree, and little else.
Windmill Pond
About 1930. Mat and frame (?). Signed "Hopkinson" in lower left corner.
View of small pond, Windmill Pond, between ocean-front cliff and Hopkinson House hill in Manchester.
Reddish-brown near-vertical rock reflected in murky water of pond. No ocean visible; it is hidden by the rock.
Owned by Isabella (Bella) Halsted. 1989 gift from IH. Other. At Hopkinson House except when away at an exhibition.
and in the winter 1988-1989 Danforth Museum exhibition.

1938 5"-wide mat, 1½"-wide gold-colored sculptured frame. Glass. Signed and dated "Hopkinson '38" in lower right corner.
Manchester marsh, with hills and shadows in background.
Foreground includes stone wall (of small bridge) at left and pole at center. No creek visible.
Back of framed painting contains legend "Afternoon Light".

1-in. white mat, 1-in. wood frame.
Signed "Hopkinson" in lower left. No date.
Trees and foliage, presumably adjacent to a driveway or path at Sharksmouth estate. Large boulder at lower center, bare near-white tree trunk above. Pale orange foliage at upper left. No visible road, path, or ocean.

No mat, frame, glass, or date. Signed "Hopkinson" in lower left. Forest scene at Manchester, with blue-green, green, and yellow leaves of Pennsylvania maple in foreground, brown carpet of leaves etc. below, some purple at lower right.
Tree trunks in background.
View of deep woods, with massive pine-tree trunks and strong flaring shadows on the ground. Large blue boulders. Speckled yellow-orange areas at lower left and lower right.


No mat, signature, or date. In lower left corner "Property of Isabella Halsted" is inscribed in her handwriting.

View of great array of rocks at Sharksmouth Cliff. Orange-red rocks. No indication of ocean or shrubs.

c 1945 - 55. Signed "C. H. Hopkinson" in lower left. No mat or date. Green lawn, with tall tree trunks at left and a profusion of lofty yellow, orange, and green autumn foliage at right. Clear blue sky area at left of upper center. A rich warm scene.

View of Manchester Marsh, yellow-orange in color. Gentle green hill beyond. In foreground, hedges and stonewall, with elm tree at right.
HW-Manch-0000-15½x11⅛.
≈1925 - 1935. Signed "Hopkinson" in lower left. Is on back of HW-Manch-10½x14⅛, which has 2-inch white mat.
View of deep pine woods, with two jagged rocks in foreground. Near roadway between Hooper House and barn of Sharksmouth Estate. Deep green shadows. Smooth deep blue sky.

On back, HW-Manch-0010-10½x14⅛. View of Dana Island and ocean, with two huge rounded boulders in foreground.

HW-Manch-0000-15½x22
4"-wide mat. No frame or glass. Signed "Hopkinson" in lower left corner.
View of valley in woods: woods at Manchester, probably. Valley (pathway) leads to the left from right foreground. Large tree trunks at right. Region of yellow in center middle distance.

On back, painting of single large symmetric conical white pine tree. Not interesting.
HW-Manch-0000-15\frac{1}{2} \times 22\frac{1}{2}
No mat or frame. Signed "Charles Hopkinson" in lower right.
Flat green lawn, with row of tall trees beyond.
Probably at Manchester. Orange-red foliage at right of center, conifer at left of center. Red-black foliage at extreme left. Shadows on very green lawn.

On back: HW-Maine-0010-15\frac{1}{2} \times 22\frac{1}{2}. Tidal bay near So. Berwick, Maine (?). Canoe on pier or float at left.

HW-Manch-0000-16\times 23
~1920-1930. No mat, frame, or signature.
A vague dreamy scene of yellow, orange, and red autumn foliage along driveway just north of Stone House at Sharksmouth estate. Black tree trunks at left and right.

THIS IS ON BACK OF HW-Manch-0010-16\times 23, a painting showing flaming red cliffs on Dana Island, and yellow cliffs in foreground.

HW-Manch-0000-16\frac{1}{2} \times 22
c 1945 - 1955. No mat or frame or glass.
Signed "Charles Hopkinson" in lower left.
Autumn foliage in Manchester woods: yellow, orange, red. Green pine at right. Very dark area at left. The flat ground, center, is covered with yellow and orange leaves.

HW-Manch-0000- 16\frac{1}{2} \times 22 "Garden at Manchester"
Signed "Hopkinson" at lower left. No date.
1-in.-wide white mat, 2-in.-wide gold frame.
View of slender curving grassy terrace SW of Hopkinson House, with stone wall prominent at right and shrubs at left. In background, 10 or 15 slender dark tree-trunks.
HW-Manch-0000-17x22
c 1945-1955. No mat, frame, signature, date.
Lush forest scene at Sharksmouth Estate. Blue-purple driveway at lower center. Row of great pines at right. Orange area in center of painting; green boughs above.

On back: HW-Ireland-1000-17x22, featuring large spherical copper beech tree at left. Person barely visible to right of tree.

HW-Manch-0000-21\(\frac{1}{2}\)x14"
View of woods at Manchester. Boulders in center foreground. Vaguely-drawn tree-trunk at left and also at right. Curved tall tree at center. Foliage predominantly yellow and brown.

HW-Manch-0000-21\(\frac{1}{2}\)x14\(\frac{1}{2}\)
3"-wide white mat. No frame, signature.
Trees and foliage in deep woods, presumably at Manchester. Many tree trunks at right. Coarsely drawn orange, red, and purple structure at lower left. Yellow foliage upper left.

HW-Manch-0000-21\(\frac{1}{2}\)x15
5"-wide mat, 1"-wide silver colored frame. Glass. Signed lower right corner.
Tall trees flanking curved driveway near Stone House in Manchester. Stone wall at left. Much yellow-orange foliage.
No mat, frame, or signature.
Manchester woods scene, featuring two large blue-gray tree trunks, red foliage of sumac.

On back: HW-Manch-0010-15\(\frac{1}{2}\)\(\times\)22\(\frac{1}{2}\). View of Manchester coast from Sturgis estate, looking southwest. Big tree-trunk at left.

Called "Trees and Rocks". 2-inch-wide white mat, 1-inch black frame. Glass. Inscribed and signed "To Beth with affection, CSH."
View of coast, looking west from Hopkinson House. Yellow and brown wooded promontories. Blue sea. No island, boat, or ocean horizon.


Scene of wild waves west of Bathhouse Point at Sharksmouth Estate. At lower left, jagged rock or cliff projecting up to the right. Large dark rocky mass at upper right. Wild waves and foam fill most of the rest of the area. No horizon.
HW-Manch-0010-9x11
~1920 - 1940. 2"-wide mat. No frame or signature.
View of coastal rocks (and ocean) just east of Sharksmouth cliff near Hopkinson House. Low tide. Seaweed-covered rocks appear dark. Nearer rocks and ledges are snow-covered, with deep blue shadows. Small area of ocean visible at upper left. No boat, no horizon.

HW-Manch-0010-9x12
View of fallen tree, with Sharksmouth cliff beyond. At left, a lone hard-pine tree, with red sumac foliage to right of it. Sharksmouth cliff itself is white.

HW-Manch-0010-9x13
~1930 - 1940. 3-inch-wide white mat. No signature or date.
View southwest from Sharksmouth estate. Deep blue ocean dominates. Dana Island, at extreme left, is barely visible beyond light-colored deciduous trees in foreground. At right, yellow beach and pink sand spit. Distant featureless land visible along uppermost portion of the painting. All areas except the blue ocean are pale.

HW-Manch-0010-9½x13
2-inch-wide white mat. No date. Signed "C AH" in lower right.
View of stormy ocean, with much foam. Jagged black and brown rocks in foreground. Many small light-colored spots. (Blemishes? Or snowflakes?)

On back, HW-Manch-0021-10x14. Blue ocean and boat sales at right. Green trees at extreme left. Most of the picture area is occupied by large dramatic cliffs and rocks, pink, brown, and deep purple--The Sharksmouth cliff area.
Winter scene at Manchester: view of Dana Island (in deep blue-purple) framed by a slanting pine tree at left. In foreground, pink ledge and white snow. No ocean horizon; no demarcation between ocean and sky.

On back: incomplete sketch of two women seated between the two piazzas of Hopkinson House.

Vague dreamy colorful painting of view toward the west from Hopkinson House. Deep green shadows on lawn in foreground. At left a nearly bare hard pine tree with orange foliage. Dana Island vaguely visible. Red promontory at upper right. No people, boats, horizon.

View toward NE from Sharksmouth Estate, showing White Beach in winter. Blue water in foreground and also in background, beyond beach and strip of land.

Winter scene of coast just northeast of the Sharksmouth Estate. At left is White Beach, with Kettle Cove barely visible beyond. Hyde Cox promontory at right.
HW-Manch-0010-9½x14 Nell 59
1925 - 1935. No mat, signature, or date.
View of two or three gigantic orange-colored rocks
near Sharksmouth Cliff at Manchester, with bare black
tree-trunk at left. Tan-colored pool of water
(Windmill Pond) in foreground. Green area at lower right.
No island or horizon.

On back: painting of dark green trees and
lawn, with an urn visible at right.

HW-Manch-0010-10x9½.
No mat, frame, glass, date, or signature.
View of Dana Island in a calm deep blue sea. At
right there is a single pine tree with bent trunk.
Dull green foliage in foreground. Upper part of
sky is pale blue-green; lower part is gray.

HW-Manch-0010-10x13½
No mat, frame, glass, date, or signature.
View of Dana Island. Black trunk of bent pine tree
bisescts the island. Near-white beach and promontory
at right. Green areas at upper right, and in foreground.
Deep blue water, with some ocean swells. No ocean
horizon.

On back: incomplete sketch of sofa etc.

HW-Manch-0010-10x13½
~1925 - 1935. 2-inch-wide white mat. No date or signature.
View toward southwest from Hopkinson House, showing two
stone walls of terraces (curved wall at left, straight wall
at right, with ocean and three blue-gray promontories
at upper left. Large green tree at center. Featureless
near-white ocean.

On back, an incomplete sketch of shore, pool,
ocean, sailboat, and distant hills.
HW-Manch-0010-10x14  (CHH # 61)
No mat, signature, or date.
View of coastal cliff and adjacent partly-submerged rocks at Sharksmouth Estate. Vaguely drawn dull green foliage at lower right. Tree branch visible at upper center. Smooth gray-magenta area at lower left. No island or ocean horizon.

HW-Manch-0010-10x14  (CHH # 31)
Signed "C. H." in lower right. No date, no mat.
Large view of Dana Island, with no background and no foreground. The island is pale orange and magenta, capped by two rust-colored tree clumps. To the left of them is green-black foliage. The sky is pale orange. In the foreground, the sea is indicated only by a few broad pale blue lines. A delicate highly stylized painting.

HW-Manch-0010-10x14
~ 1930 - 1040. 3-inch-wide white mat. No signature or date. View looking southwest from Hopkinson House, at Sharksmouth estate. The center of the painting is dominated by a thick bare brown trunk of a hard pine tree. The left half of the picture is occupied by the zebra-like pattern of sumac trees. At upper right the blue ocean is indicated in a token way. Yellow-gray lawn at lower right.

On back, incomplete sketch of Hopkinson House piazzas.

HW-Manch-0010-10x14
No mat, frame, or signature.
Romanticized view of Dana Island (dramatic lighting, with magenta and blue colors and red foliage atop) seen through the yellow foliage of many small pine trees in foreground. Red cliff at lower center.
HW-Manch-0010-10x14
~1925-1935. No mat, frame, or glass. Signed "C.H." in lower right corner.
A low-key, pale, painting of Dana Island, with pale green-and-yellow foliage in center; at right, foliage is pale and lace-like. Pine tree at left. No horizon.

HW-Manch-0010-10x14
No mat(?). No signature or date
Broad view to the southwest from Sharksmouth estate, showing distant land and promontories as well as a portion of Dana Island at extreme left. Deciduous trees in foreground and at right. No rocks and no cliffs visible. Calm pale blue water, flat yellow-orange sky. All foliage and islands are brown in color.

HW-Manch-0010-10x14
~1930-40. No mat, frame, glass, signature, or date.
View of shore, ocean, and distant pale-tan promontory, probably at Manchester. A symmetric evergreen (spruce or pine?) dominates the center of the painting. Reddish patches at lower right, yellow area at lower left. Ocean is pale, with no one hue dominating.

Note: Could this be a scene in Maine, rather than Manchester?

HW-Manch-0010-10x14
HW-Manch-0010-10x14
About 1918. Signed CH in lower left. Called "Cove".
View of White Beach, Manchester. Rocky ledge in left foreground. Clump of trees at upper right. Hills in background. A vague scene, with no sharp delineation.
Included in 1919 show at Worcester Art Museum.
Purchased (?) by Mrs. Gardiner M. Lane of Manchester. Inherited by her daughter Katharine Lane Weems. Given in 1989 by her executors to the Boston Athenaeum. At the Athenaeum.
(S-22. Also B&W photo. by Boston Athenaeum staff.)

HW-Manch-0010-10x14
Signed "Hopkinson" in lower right.
No mat or date. View toward west, from Sharksmouth Estate shore path, with dim yellow sun setting over massive promontory (Bathhouse Point). Much glare on water. No foreground foliage, island, or ocean horizon. Many small rocks at lower right. Silhouette of distant tree at upper right.

HW-Manch-0010-10x15
No mat, signature, or date.
View, at sunset, toward southwest from Sharksmouth estate. Dark rocks and ledges and promontories, vaguely delineated. Orange sky. Rough area of sea at extreme left. No foliage visible.

HW-Manch-0010-10x18
No mat, signature, or date.
Simple sketch of shore at Manchester, with smooth rounded ledge in foreground and promontory in background. In left foreground, a single pine trunk with one branch extending to the right. Calm blue sea. The painting colors are mainly red-brown, with yellow foliage.
HW-Manch-0010-10\frac{1}{2}x14

Signed "Hopkinson" in lower right.

White mat.

View of Dana Island amid a stormy gray-green sea. Wild waves and much foam. Dana Island is dark gray-green. Very dark green trees in left and right foreground. No rocks or cliffs visible. No ocean horizon. Forbidding gray sky.

～HW-Manch-0010-10\frac{1}{2}x14～

～1940 - 1950. \frac{1}{4}"-wide white mat. No signature, no frame. View to west, from Sharksmouth estate, as the setting sun is close to the horizon. All portions of the paintings lack detailed features. Near-black hill at upper right, near-black hillock at left, on promontory. Lower part of sky is pale blood red. Slender pink-white area of glare on water. No island is visible and no ocean horizon.

～HW-Manch-0010-10\frac{1}{2}x14～

～1925-35. 2-inch-wide white mat. No frame or date. Signed "Hopkinson" in lower right.

View of White Beach, Manchester, with green island at right, brown hill at far left. Small bit of ocean visible at lower right. View looking northeast.

On back, beginnings of a sketch of cliff, ocean, and pine tree.

HW-Manch-0010-10\frac{1}{2}x14\frac{1}{2}


Winter scene. Dana Island, with dark purple rocks, heavy snow cover, and encircling band of exposed brown seaweed. In foreground, snow-covered cliffs and pine trees with yellow-green foliage. Large expanse of deep blue water. At top, distant strip of land. No ocean horizon.
HW-Manch-0010-10\frac{3}{4}\times 14\frac{1}{4}

~1925 - 1950. Two-inch-wide white mat. No date or signature. View of Dana Island (upper left) and distant promontories (upper right), with two huge rounded boulders in foreground. No vegetation visible in foreground.

On back, HW-Manch-0000-15\frac{1}{2}\times 11\frac{1}{2}.
Signed "Hopkinson" in lower left. View of deep pine woods, with two jagged rocks in foreground. Near roadway between Hooper House and barn at Sharksmouth Estate.

HW-Manch-0010-10\frac{3}{4}\times 15

2\frac{1}{2}-inch-wide white mat, 1-inch-wide wood frame. Glass. No date or signature.
Winter scene: Dana Island covered with deep snow. Ocean is whitish blue. No land or trees in foreground. No ocean horizon. Pale blue sky changing to pale magenta near horizon.

HW-Manch-0010-11\times 14 (CHH # 87)

No signature, date or frame.
View of coast from southeast corner of Sharksmouth estate. At lower left, gigantic domed red-brown rock or ledge. At right, gently sloping pink-red ledge. Dana Island (gray-black) is barely visible at upper right. At upper center, broad white dazzle on rough deep blue sea, with gray-black distant land dimly visible beyond. Dark gray-blue sky. No trees or foliage visible; no ocean horizon.

HW-Manch-0010-11\times 14

1925 - 1935. No mat or date. Signed "C. H." in lower right. Called "Calm winter sunset" (per CSH note on back). Wintertime view of coast to west of Sharksmouth Estate, near sunset. Gold sky at upper center, with yellow path-of-gold in Ocean. Red-brown color predominates in background as well as foreground and middle ground. Dana Island at left, promontories at right. Snow in foreground. A dreamy view. No sharp delineation.

On back: Snow and tree in same mood as above.
HW-Manch-0010-11x14  Nell 56
No mat (?). No signature or date.
View to southwest from Hopkinson House, with much greenery at lower and right regions. Dana Island is a left, with islands and promontories beyond. Calm pale blue water. Flat pale blue-green sky.

HW-Manch-0010-11x15  Nell 52A
No mat (?), no signature or date.
View of deeply wooded shore region at Manchester. At center, a small region of red-brown sloping ledge is visible. At left a small portion of calm blue sea. Deep green foliage occupies most of the area.

Sun setting over promontory west of Sharksmouth estate.

HW-Manch-0010-11x15  Nell 52
1945 - 1955. No mat, signature, or date.
View toward setting sun at coast at Sharksmouth Estate. Large yellow sun at left, with green-black foliage above. Dark brown hills at right. Turbulent ocean at lower left. No house, island, or horizon. The entire painting lacks delineation, with emphasis on value and mood.

On back: an incomplete sketch of the same coastline, with dark blue foliage and an area of orange-red rocks at center.

HW-Manch-0010-11x15
~1940 - 1950. 4"-wide white mat, 1"-wide black frame. Signed "Hopkinson" middle bottom.
View to west, from Sharksmouth estate, as the setting sun is touching the horizon. Brown black rocky promontories and distant hills are seen in silhouette, brownish black. Sun is a large yellow blur, with yellowish-green sky surrounding it.
HW-Manch-0010-11x15½
C 1930-1950. No mat, frame, glass, signature, or date.
View of yellow-brown salt marshes, and distant blue-green
hills, north of White Beach, Manchester. Patch of blue
salt water in center. Tall green-blue tree at left, and
orange band along bottom. Pink roadwalk at extreme right.

HW-Manch-0010-11x15½ Nell 50
C 1930 - 40. No mat, signature, or date.
View of close-up, long breaking waves, and tumbling
surf, at coast of Sharksmouth Estate. The sea is blue-
purple, with white glare at right. At left are low
ledges, red and deep purple. White foam occupies the
lower right. No ocean horizon. No islands.

On back: HW-Manch-0010-11x15, view of wild
blue sea to southwest of Sharksmouth Estate,
with slender crooked pine tree at center.

HW-Manch-0010-11x15½ Nell 50A
C 1930 - 40. Signed "C.H." in lower right. No
mat or date. View of wild blue sea to the southwest
of the Sharksmouth Estate, with sun very low in sky
and producing a yellow dazzle on the water. Dana Island
at left. In foreground, red ledge at left, blue ledge
at right. Slender crooked pine tree at center. No
house or ocean horizon.

On back: HW-Manch-0010-11x15½. View of massive
waves breaking on red and purple rocks.

HW-Manch-0010-11½x16
No mat, frame, glass, date, or signature.
View of Sharksmouth Cliff and ocean at Manchester.
Jagged yellow cliff at left smooth yellow ledge at
right. Huge red-black area, representing seaweed,
View of coast toward the southwest from the Sharksmouth Estate. At left, Dana Island, which reddish band near low-water-mark. Distant promontory, with no (?) ocean horizon. Large simple ledge in foreground.

On back: incomplete sketch showing pale ledge and a broad expanse of blue ocean.

View of Dana Island and and coast SW of Hopkinson House. The Island looms large. Rocks and a few trees in foreground. Several promontories and islands in background. No person, house, boat, or ocean horizon.

View of smooth white tops of cliffs (snow-covered) at Manchester shorefront, with glimpse of pale streaked ocean beyond; land in background; no ocean horizon. At lower part of painting: orange cliff face. At lower right: stippled dark blue area.
No signature or date. Matted or framed.

Winter scene at Sharksmouth estate. Smooth white snow in foreground. Small deciduous tree at right, and smaller, darker tree at left, adjacent to pink ledge. At upper left Dana Island is visible. Pale calm blue sea. No distant land visible. No horizon visible. A pale delicate painting.

About 1950 - 1960. Signed "Hopkinson" in lower right. 4-in.-wide white mat, 1/4-in.-wide gold frame. 

View to southwest of knoll near Hopkinson House. In foreground, blue ledge at right, yellow foliage at left. Bare tree trunks at left and right. Pale blue sea, with no clearly indicated distant land or ocean horizon.

No mat, signature, or date. 

Sunset scene. View looking southwest from Sharksmouth estate. Vaguely indicated brown and brown-black promontories at lower right, yellow-and-silver-edged clouds. Bit of sea visible at lower left. No foliage or ocean horizon.

No mat(?). No signature or date.

Flaming red sunset seen from Hopkinson House. Dark green area (foliage, or hill) at lower right. Some islands or promontories dimly visible at lower left. Large areas of orange and red sky above and some red glare from the ocean. No ocean horizon.

On back:  HW-Manch-0111-22x13

View from Hopkinson House piazza. Single column visible.
HW-Manch-0010-13½x9½"

Winter scene at Sharksmouth Estate. View of Dana Island, with open snow-covered area in foreground and one or two small oak (?) trees beyond. Some big ripples visible in nearest portion of ocean. No person, house, ocean horizon.

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HW-Manch-0010-13½x16

~1940-1950. 3-inch-wide white mat. No date or signature. Vague, highly simplified painting of Dana Island, at left, and, at right, hillock with three or four green trees. Gray-black tree trunks barely visible at extreme left and right.

On back, two incomplete paintings of Dana Island, etc., with colorful tones.

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HW-Manch-0010-13½x19½

~1925 - 1930. 4"-wide silver-colored mat, with 1"-wide natural-color wooden frame. Glass. Signed "C.H." in lower right corner. View of coast to the west from Hopkinson House terrace. In foreground, green glass of lawn and flower pot resting on terrace stone retaining wall. Dana Island very pale: pale yellow, pale magenta. Ocean (with no horizon) and promontories pale gray. Near left center, an oak tree of near-rectangular shape.

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HW-Manch-0010-13½x21

1930-1940. 4"-wide mat, ½"-wide brown frame. Glass. No date. Signed "Hopkinson" in lower right. Red, yellow, and orange fall foliage, and bare trunk of hard pine tree, at ocean-front in Manchester. The bare trunk is about 1/3 the way from right edge of painting. Ocean visible at upper left. No horizon.
HW-Manch-0010(?)-13\frac{1}{2}x21\frac{1}{2}
4-in. mat. Frame. Glass.
Signed "Hopkinson" in lower right. No date.
Dana Island at upper center, with ocean waves at right. Lower right foreground includes yellow areas, with greens and blues close beyond.
At lower left, red sumac.

HW-Manch-0010-13\frac{1}{2}x21\frac{1}{2}.
~1920 - 1930. 3-inch-wide white mat. No frame or signature.
View of Dana Island from low-lying ledge near Hopkinson House. Flaming red cliffs on the island, with bright green luxuriant foliage. Yellow cliff in left foreground, small red cliff in right foreground. Calm blue water.
Clear sky, bright blue above, yellow gray below.
A luxuriously flambuoyant painting.

On back a vague dreamy scene of yellow, orange and red autumn foliage. Black tree trunks at left and right. Along driveway just north of Stone House at the Sharksmouth estate, Manchester.

HW-Manch-0010-13\frac{1}{2}x21\frac{1}{2}.
3-inch-wide white mat, 2-inch-wide wood frame, glass. No date or signature.
Snow-covered Sharksmouth Cliff at Manchester. Several pine trees. No ocean horizon. The ocean occupies only a small portion of the painting.

HW-Manch-0010-14x9 (CHH # 83)
No signature or date. Matted (framed?)
Coastal scent at Sharksmouth estate. The blue ocean is indicated only vaguely. Prominent are trees in foreground: dark tree at lower right, taller more delicate tree at left. Dark green foliage in extreme foreground. A simple, pale, delicate, suggestive painting.
HW-Manch-0010-14x10
No frame, signature, or date.
Winter scene at Manchester. Pink-red rocky ledge in middleground. Small pine trees at left and right. Large snow-covered area in foreground. At upper left is north end of Dana Island, pink-red. Pale blue calm sea. At upper right, vaguely indicated power boat or promontory. No ocean horizon.

HW-Manch-0010-14x10
No frame. No signature or date.
View of ocean from Manchester estate. In foreground, deciduous tree at left, pine tree at right. Dark featureless area at extreme bottom. Ocean is pale blue, but near featureless. No horizon.

On back is HW-Manch-0011-10x14

HW-Manch-0010-14x10
(Date ?) No mat, signature, or date.
Wintertime view, highly stylized, of coastal area at Sharksmouth Estate. The foreground consists of a plain white snow area, with an area of gray-green shadow. The middle-ground is occupied by trees -- most hard pine trees -- that are uniformly green-gray in color. Dana Island, at center, is a very pale purple-magenta, with no detail indicated. The ocean is white, with no detail. The sky is a very pale uniform yellow.

HW-Manch-0010-14x17
~1930-1940. 5"-wide mat, 1"-wide black frame. Glass. Signed "C.H." in lower right corner.
HW-Manch-0010-14x19
About 1940. 2½-in. white mat, 1-in. brown frame.
Signed "Hopkinson" in lower left.
Autumn scene at Manchester. Dana Island at center, Red and orange foliage in left foreground and pine three in right foreground. Pale blue water. No ocean horizon.

HW-Manch-0010-14x20
No mat, signature, or date.
View of coastal area southwest of Hopkinson House, with pale orange-red cliff-tops at lower right and vaguely-delineated, pale-purple Dana Island at upper left. Pale blue rough sea. No green foliage or ocean horizon.

On back: Incomplete sketch of sailboats.

HW-Manch-0010-14x20
3-inch-wide black mat. No frame or glass.
Signed "Charles Hopkinson" in lower right.
View of big bright blurry setting sun, barely visible above promontory west of the Sharksmouth estate. Vaguely indicated waves, with some bright reflection of the sun. Vaguely drawn brown rocks at right. No clear indication of trees or shrubs or horizon. A dreamy scene.

HW-Manch-0010-14x21
~1935. 2-inch-wide mat, 1-inch-wide silver-colored frame.
Glass. Signed "Charles Hopkinson" at lower left.
View toward west from shore at Sharksmouth, Manchester. Much white surf at cliffs. Cliff-top in foreground. Promontories in background. No persons, houses, boats, islands, or ocean horizon.
HW-Manch-0010-14x21
3"-wide white mat, 1"-wide white frame. Glass. Signed "Hopkinson" in lower right corner. View of salt marsh and bridge near White Beach, Manchester, in later afternoon sunlight. Water is flowing under the bridge. No telephone poles. No houses.

HW-Manch-0010-14x21
1943 (or '45) 1/2-in. wood frame, 3"-in white mat. Glass. Signed "Hopkinson 1943" (or 1945). View of Dana Island, crowned with reddish-brown bushes and one large green tree. In foreground, pale gray boulders and ledge. No vegetation. At center, calm blue water. No ocean horizon.

HW-Manch-0010-14x21

HW-Manch-0010-14x21
4-inch-wide white mat, 1-inch-wide white frame. Glass. Signed "Hopkinson" in lower right. View of snow-covered Sharksmouth cliff in winter, with slightly choppy green-blue water beyond. Slender tree trunks at right and left. The cliff itself is magenta.
HW-Manch-0010-14x22
Inscribed "To Rosamond, Ct!" at lower left.
Mat, frame, glass. View of brown Manchester marshes, with small area of blue water in foreground, portion of bridge visible at right, distant hills in the background. Two telephone poles barely visible at right.

HW-Manch-0010-14x22
Signed "Hopkinson" in lower left.
View toward the west at Sharksmouth estate. A sunset scene, with yellow glare enveloping the sun. Reddish-brown shore and hills at right. At center, large area of rough blue-green sea, with some reflected yellow sunlight. No persons, buildings, trees, shrubs. No ocean horizon.

HW-Manch-0010-14x22
Mat. (?) Signed "Charles Hopkinson" in lower right.

HW-Manch-0010-14 1/2x11 (CHH # 65)
1920 - 1940. No mat, signature, or date.
View of red sumac foliage in front of green-blue ocean at Manchester. Slender dark green pine tree at left. No rocks or islands, no ocean horizon.
HW-Manch-0010-14\frac{1}{2}x13

2-in.-wide white mat with \frac{1}{2}-in. gold frame. Glass. No signature or date.

View from near top of cliff a short distance northeast of the Sharksmouth Estate. Cliff top in foreground. In background, White Beach, with green hills beyond. Small area of dark blue water at right.

HW-Manch-0010-14\frac{1}{2}x14

3-inch-wide white mat. No frame or signature.


On back: sketch of fountain in Tuileries, with Louvre buildings in background. The buildings are pale blue. Huge pink and blue sky.

HW-Manch-0010-14.5x19.5

1932 or shortly before. 2-in.-wide gray-blue mat. 0.5 in. gold frame. Glass. No signature (?).

Inscribed on back "to T. H. Halsted from C. Hopkinson." (Note: T. H. Halsted stands for Thomas Henry Halsted, the father of James Addison Halsted.)

View of Dana Island at upper left, distant land at upper right, and large luxuriant tree in foreground. No boat, no ocean horizon.

HW-Manch-0010-14\frac{1}{2}x20

2"-wide mat, 1"-wide black frame. S lower left corner.

Manchester coastline, looking WSW from Hopkinson House. Rocks and cliffs in foreground, Distant wooded hills in background. Small area of ocean visible at left.
HW-Manch-0010-14½x20½
~1925 - 1935. 3"-wide mat, 1"-wide silver frame.
Glass. Signed "Charles Hopkinson" in lower right corner.
Sunset over the coastline to the southwest of the Sharksmouth estate. Sun just above longline of cliffs.
Main colors: pale brown, pale gray. Rough sparkling blue waves, with some bursts of spray. Vague delineation.
No people, houses, boats. No Dana Island. Almost no foliage.

HW-Manch-0010-14½x21
~1925 - 1930. 2"-wide slightly complicated gray frame.
Glass. Signed "Hopkinson" in lower left corner and also in lower right corner.
View to west, from Sharksmouth estate Bathhouse Point.
In middle distance is the shelving rock bathing cove.
Beyond is a gray cliff and large reddish-brown hill.
In the foreground is a great array of large rocks, with trunk of hard pine tree at left and a clump of red sumach at right.

HW-Manch-0010-14½x21½
1934. 5-inch-wide white mat, 1-inch-wide white frame.
Glass. Signed "To Margaret Noyes from Charles Hopkinson 1939 Manchester" in lower left.
View of large central region of Dana Island, seen beneath the arching limb of a hard pine tree. Blue water in front of island and also beyond, with no distinct land behind and no distinct horizon. Dark horizontal band of shrubs in foreground.

On back: HW-Manch-0010-21½ x 14½. Highly impressionistic view of Manchester shore and Dana Island, with no clear delineation.

HW-Manch-0010-14½x21½
Very vague impressionistic painting of sun setting above hill to west of Sharksmouth estate ocean frontage. Sun represented by large area of yellow. Vague suggestion of gray ledge at lower right. Vaguely indicated reddish-brown promontory in middle distance and blue black promontory beyond.
HW-Manch-0010-14x22
1941. 5"-wide mat, 1"-side silver-colored frame. Glass. Signed and dated "Charles Hopkinson 1941" in lower right corner.

HW-Manch-0010-14½x24
~1930-1940. 3" gray mat. Signed "Charles Hopkinson" in lower right corner.
Winter scene: Snow-covered Sharksmouth cliff with smooth green-gray water beyond; no horizon. Bare orange rock at right. Snow-covered fallen tree in foreground. Some green delineation. Bare tree-trunk at left.

HW-Manch-0010-15x8½
No mat, frame, glass, date, or signature. View of tall array of rocks, with blue water visible at upper left. Smooth area (probably a tiny pond) at bottom. No ocean horizon.

HW-Manch-0010-15x14
No mat or signature.
View looking NNE from cliffs east of Hopkinson House. Calm and very blue water at right. Taylor Beach (White Beach) and green hills beyond beach. Massive rocky hill or cliff at left; uppermost portion is in sunlight and is pink; lower portion, in shade, is gray-blue. At center, brown-black tree stump or free-standing rock.

HW-Manch-0010-15½x18
About 1925 or 1930 or 1940. Signed "To K., Charles Hopkinson" in lower right. View of Dana Island at Manchester. The island nearly fills the upper half of the painting. At lower right, ledge and three huge rocks. Sea slightly rough. No distant lands or distant sea. No ocean horizon. Smooth sky.
About 1945-1950. Signed "Hopkinson" in lower left. 2-in. wide deeply recessed frame. View of Sharksmouth area from ledge 30 ft. west of Hopkinson House lawn in Manchester, MA. The cliff is jagged and pink. Nearer are areas of red sumac trees. Two rounded ledges in foreground. Forbidding blue-black water in extreme background. No persons, houses, or boats. No ocean horizon.

3-in. white mat. 1-in. brown frame.

(Was this painting given to the Danforth Museum? By HHR, in about 1989?)

Signed doubly: "Hopkinson" at left, "Charles Hopkinson" at right. 3-inch-wide white mat, ½-inch-wide gold frame. Coastline of Sharksmouth estate on stormy overcast day. Dark gray sky and sea, heavily streaked and almost unrecognizable. In foreground, several large deep red, brown, and brown-black rocks.

1½-in. frame. No signature or date. View of Dana Island, which extends the full length of the painting. Orange foliage on island. No other land visible. No greenery visible, no promontories, no sharp horizon.

~1940-1950. 1"-wide black mat, 3"-wide sculptured gray frame. Glass. Signed "Hopkinson" in lower left corner. View of Sharksmouth, with much foreground, small area of ocean visible. Bright green lawn area at lower left, with red foliage above. Red patch at lower center, with small prominent rocks just above. Red foliage at upper right corner.
HW-Manch-0010-15x22
About 1925 - 1935(?). No mat or date. Signed "C. H." in lower right. Close-up view of Dana Island framed by foreground trees at left (low tree) and right (tall tree). The island is softly done, in pale magenta and pink, with yellow-green foliage on crest of island. Calm blue water. No ocean horizon.

HW-Manch-0010-15x22
No mat (?). No signature or date. View of Dana Island. The island extends almost the full length of the painting. The entire foreground is dark green, with almost no delineation. The background is suggestive of distant land and haze. No clearly discernible horizon. Calm blue-gray sea.

HW-Manch-0010-15x22
Winter scene; view of snow-covered Sharksmouth Cliff with snow-covered Egg Rock visible in background. Blue-black sea, dark gray sky. Row of dark brown shrubs in foreground. At foreground center, small tree with four or five leafless branches.

HW-Manch-0010-15x22

HW-Manch-0010-15x22
c 1950 - 55. Signed "Charles Hopkinson" in lower right. No mat or date. Winter view of Sharksmouth Cliff, snow covered, with smooth green water beyond; no ocean horizon. In the foreground there is a fallen tree, with snow-covered trunk. Small brown tree at right. Blue shadows on snow.
No mat, frame, glass, date, or signature.


On back: crude sketch of jagged rocks.

No mat, frame, or glass. Signed "C.H." in lower right. Coastal scene at Manchester on stormy autumn day. Two long parallel waves at center. Green and dark-brown rocks in foreground. Dark trunk and branches of pine tree at upper left. Reddish purple hills in background. No island or ocean horizon.

On back: crude sketch of jagged rocks.

No mat, signature, or date.

Breaking waves striking long flat-topped ledge at Sharksmouth Estate. Burst of spray at left. In foreground, small pool on ledge top. No foliage, no ocean horizon.

Winter scene at Sharksmouth Estate coast, with big expanse of white snow (and blue shadows) in foreground, and Dana Island looming large (with snow and blue shadows) at upper left. Drooping pine branches at right.

On back: HW-Manch-0111-15x22; View from 2nd story porch off master's bedroom of Hopkinson House. A portion of porch fence is visible at lower right.
View, exactly at sunset, to west from Sharksmouth Estate. At right, near-uniform blaze of yellow and orange sunlight. Pale and vague promontory at right. Dana Island, at left, is pale gold. Beyond is a yellow-and-gold sky. The only strong feature is a greenish-blue pine tree in center foreground.

On back: HW-Manch-0210-15x22; View of Crow Island.

Winter scene. View south from near Hopkinson House. Sharksmouth cliff in foreground. Egg Rock in background. Snow cover on all land. Ocean is dark gray-green; no horizon. Several pine trees, with green foliage, to right of center.

On back: HW-Manch-0010-15½x22. A somewhat similar scene, but with little foreground, no more than one tree.


On back: HW-Manch-0010-15½x22. A somewhat similar winter scene, but with several trees at right of center.
HW-Manch-0010-15\(\frac{1}{2}\)x22

No mat or frame. Signed "Hopkinson" lower right.


HW-Manch-0010-15\(\frac{1}{2}\)x22

c 1920 - 50. No mat, signature, or date.

Turbulent sunset view toward west from Bathhouse Point on shore of Sharksmouth Estate in Manchester. Yellow glow of sun at center, blue-green rough sea at lower left. Brown promontory at right. Complex blue and gray sky. No sharp delineation. No person, house, island, or ocean horizon.

On back: watercolor portrait of Elinor (Elly) Hopkinson at about age 16.

HW-Manch-0010-15\(\frac{1}{2}\)x22

No mat or frame. Signed "To Frances and Somers from their friend Charles Hopkinson" in lower left, and "C.H." in lower right.

View southwest along coast at Sturgis estate (adjacent to west side of Sharksmouth estate) in Manchester, MA. Near-black tree trunk at left. Ledge rock in foreground, with pale blue free-standing rock at right. Distant rocky coast and dark green hills in background. At center, flat blue sea.

On back: HW-Manch-0000-22\(\frac{1}{2}\)x15\(\frac{1}{2}\).

Two large pale-blue-gray tree trunks; red sumac foliage.

HW-Manch-0010-15\(\frac{1}{2}\)x23

1945. No mat. Signed "Charles Hopkinson 1945" in lower left. Angular rocky promontory near Sharksmouth Cliff at Manchester, with blue water at upper left, red sumac at right.
HW-Manch-0010-16x21
2-in. white mat; slender wood frame. Signed "Charles Hopkinson" in lower right. In the foreground is a fallen tree that fell during a severe storm. Beyond tree is Sharksmouth Cliff area. Beyond is the ocean with no horizon visible. Strong dazzle (white) on water.

HW-Manch-0010-16x21
≈ 1957 (JHS est.)
3"-wide gray mat, 1"-wide wood frame. No glass. In foreground is a fallen tree that fell during a severe storm. Beyond tree is Sharksmouth cliff area. Beyond is the ocean, with no horizon visible. Strong dazzle (white) on water. Signed at lower right.

HW-Manch-0010-17x21
"Dana Island in September". No signature or date.
3-in.-wide white mat. 1-in.-wide gold frame. Glass. View of Dana Island, with top of terrace wall (of Hopkinson House) visible at lower right and smooth rounded expanse at lower left. In background, low range of low hills, with no ocean-sky horizon.

HW-Manch-0010-20x13
No mat, frame, signature, or date.
Winter scene near Hopkinson House in Manchester. In left foreground, shaded (blue) terrace path, flanked by red shrubs. At center, tall very slender hard pine tree. Sharksmouth Cliff dimly visible at upper right. Calm blue-green sea beyond. No horizon.

Red rock or cliff at upper center, red Egg Rock at upper right.
HW-Manch-0010-21x14
~1940-1950. 3-inch-wide white mat. No date. Signed "C. Hopkinson" in lower left.
Pale and highly simplified portrayal of Sharksmouth estate cliff, ocean, and a portion of Dana Island.
Done with great economy and use of symbolism.
On back, incomplete sketch showing dramatically colored cliffs and deep blue ocean.

HW-Manch-0010-21½x12
Before 1938. 3-inch-wide white mat. No frame, glass, signature, or date.
Profusion of fall foliage at Manchester. Orange, red, green, blue -- painted with many parallel strokes, giving almost a zebra-like appearance. No tree-trunks, rocks, grass. Blue sea vaguely seen at upper left. No clear horizon.

HW-Manch-0010-21½ x 14½
5-inch-wide white mat, 1-inch wide brown wood frame. Glass. No signature or date.
Highly simplified impressionistic portrayal of Manchester shore with ocean and Dana Island beyond. No clear delination. Island, at center is pink-red. Shubs in foreground are blue (center) and yellow (right). Heavy green tree foliage at left center and upper right. No distant land shown, and no horizon.

HW-Manch-0011-½x9". Called "The Artist's Chair"
2-inch-wide white mat. 1-inch-wide black frame. Glass. Inscribed "To Beth with Good Regards. CSH." No date.
View of Hopkinson House lawn, with outdoor-type wooden armchair at center. Orange colored tree at left. Pine tree at right. Ocean dimly seen beyond (with, presumably, one ocean-horizon segment). No house visible. No boat visible (?).
Temporary drawing

HW-Manch-0011-9\frac{1}{4}"x13"
Wide white mat, slender frame.
View of coast at Sharksmouth Estate in Manchester.
View toward the southwest. Bathhouse Point is featured.

HW-Manch-0011-9\frac{1}{2}"x13
Signed "C. H." in lower right.
White mat.
View to the west from a Sharksmouth estate cliff-top. At left, narrow strip of deep blue water, with band of white foam near the distant dark gray promontory. Most of the picture area is filled with reddish-brown cliffs and rocks. There is a small amount of foliage visible at extreme right.
A vigorous colorful scene.

HW-Manch-0011-9\frac{3}{4}"x13
1920 - 1930. 3-in.-wide white mat. No frame, signature.
Large rendering of Dana Island, with pink and magenta cliffs and much green foliage. Simple blue ocean and sky. Nothing in foreground except low-lying inconspicuous dark-colored shore. No boats. One ocean horizon segment.

On back: incomplete painting of green hill, blue-gray woods, and several houses. Water in foreground only.

HW-Manch-0011-9\frac{1}{2}"x13\frac{1}{2}
View of ocean from coast of Manchester (?). Water is dark blue at left, near-white at right. In foreground, large rocks purple-pink in color. No people, houses, boats, islands, or trees. One ocean horizon.

HW-Manch-0011-9\frac{1}{4}"x13\frac{1}{2}
Wide white mat; slender frame; glass.
Signed "Hopkinson" in lower right.
Highly simplified pale view of Dana Island and ocean. Done with a few simple strokes. Very pale blue flat sea. Lower part of sky is pale purple. Vaguely indicated blue and yellow pine foliage at right.
View of big complicated ledge rock at Sharksmouth estate. The rocks are pale blue and yellow, with some purple and deep brown shadows at lower right. Very pale green-blue ocean is barely visible at upper left. Featureless near-white sky. No foliage of any kind. No island or distant land.

View of huge waves framed by Sharksmouth ledges and by promontories to the southwest. No people, houses, trees. Just waves and ledge rock. Reddish-brown ledge at lower left is most prominent.

View of Dana Island with green foliage covering. Flat pale blue sea. Green and yellow shrubs in foreground, with slender bent hard pine tree at left. Pale yellow sky. No distant land visible.

View of Dana Island in autumn, with yellow-red foliage on trees in foreground and trees on the island. Blue-gray water. Small area of sky visible; color gray.

View toward south southwest at Sharksmouth estate. At upper right, Dana Island, flat dark color, with flat top. At center, large area of pinkish-magenta glare on ocean. Foreground: dark green, with bare curved black tree-trunk at right.

On back: unfinished crude sketch of Sharksmouth Cliff and windswept dark-blue ocean.
HW-Manch-0011-10x14
No signature or date. No frame.
View of ocean at Manchester, with plain dark Dana Island at upper right, and much foam in foreground.
No land in foreground or background; no promontories.

On back is HW-Manch-0010-14x10

HW-Manch-0011-10½x14½
~1920-1930. 3" white mat. Signed "C H" in lower left corner.
View of Sharksmouth overhanging cliff, near Hopkinson House, receiving red rays from sun near sunset. West face of cliff is orange-red; upper, eastward sloping surface is dark red-gray and magenta. Empty calm blue sea. No trees, foliage, islands, boats, houses.
A stark lurid scene.

HW-Manch-0011-10½x14½"
1920 or before. 4-inch-wide white mat, 1-inch-wide wood-colored frame. Glass. Signed "C J. H" in lower right. No date.
View of Sharksmouth cliff-top with blue-black sea (with many parallel white-caps) beyond. Cliff is pale gray-yellow-brown. One ocean horizon segment. No boats.

HW-Manch(?)-0011-11x14
1960 (date in pencil on back)
3"-wide mat. No frame or glass. No signature.
View of broad yellow-green field in foreground, tall trees (maples?) in middle distance, and empty blue ocean beyond. Yellow sky.

HW-Manch-0011-11x14½
View of Dana Island, with prominent curving path in foreground. Tall bare tree trunk at left. Bluish trees in center and at right.
HW-Manch-0011-11x15
~1940-1950. 3"-wide mat and 1"-wide natural-color wood frame. Glass.
Foreground is entirely green.

HW-Manch-0011-11x15
1920 - 1940. No mat or date. Signed "Hopkinson" in lower right.
View of huge orange-red overhanging cliff at Sharksmouth, with blue waves and white foam at lower right and calm blue-gray ocean in background. No island.

HW-Manch-0011-11x15
~1935 - 1945. No mat, frame, or glass. No signature.
Broad path of reflected sun dazzle at right of center.
In foreground, left, lavender wall-top, red sumac.
At right, hard pine tree with dark green foliage.
No person, building, island.

HW-Manch-0011-11¼x18½
5"-wide gray mat, 1"-wide gray frame. Glass. Signed "C. H." in lower left.
View to southwest from Sharksmouth Estate. At left, Dana Island almost totally obscured by foliage: pine upper left, red foliage at lower left; "feathery" tree (oak?) at center; at right, green and red foliage and also a dark tree trunk.
Mainly a painting of thin foliage.

HW-Manch-0011-12x16
4-inch-wide gray mat, 1-inch-wide black frame. Glass.
No signature or date.
Winter scene. View of snow-covered Sharksmouth Cliff, with gray sea beyond. Three or four tall pine trees in foreground. (Right edge of painting appears blurred, defective.)
HW-Manch-0011-12x18½

On back: crude sketch of Dana Island, with deep woods at right.

HW-Manch-0011-12⅜x19

HW-Manch-0011-12⅜x19½
≈1930 - 1944. 3-in.-wide white mat. No frame, signature. View of big dark foreboding Dana Island, with large pink boulders and ledge in foreground. Small sloping hard pine tree at left. Small tree with big bright red leaves at right. No houses or boats. Ocean horizon visible at left.

HW-Manch-0011-13x9½
≈1930 - 1940. 2-inch-wide white mat. No date or signature. Huge yellow Sharksmouth cliff dominates the left half of the painting. Boulders at lower right. Small area of choppy see at lower right. Flat pale blue sky.

HW-Manch-0011-13x14½
HW-Manch-0011-13x19
No mat or frame. Signed "Hopkinson" in lower right. View SSW from Sharksmouth estate. In foreground, rocky cliff area; small tree in center, dark rocks at left, pink-brown rocks at right. Very choppy sea. Magenta-gray sky. At right, a featureless blue island, presumably Dana Island.

Large-looming Dana Island, with ocean at left, blank area at lower left.

HW-Manch-0011-13x19
No mat or frame. No signature. Dana Island looms large in upper right, with large parallel strokes (foreground pine needles?) at lower right region of island. Pale blue green sea. Ocean horizon at upper left. Blank area at lower left.


HW-Manch-0011-13x20
Neil ADA
C 1935-45. No mat, signature, or date. View of Egg Rock, red-lit near sunset, and calm blue water. Foreground center is dominated by an upward rearing orange-colored rock adjacent to Sharksmouth Cliff. Dark red shrubs at lower left and lower right. Ocean horizon at upper left.


HW-Manch-0011-13x22
C 1945 – 55. No mat, signature, or date. View toward west from Hopkinson House, with sun low in the sky and shielded by yellow clouds. Brown and black promontories dominate the lower portion of the painting. At lower left, purple clouds above blue water (or land?) The painting includes no detail. No islands, no vegetation.
HW-Manch-0011-131/2x19
~1925-1935. 3-in.-wide white mat. No frame. Signed "CH" in lower left corner. View of Dana Island, Manchester from near Hopkinson House. Island deep blue, in silhouette. Center of painting is dominated by tall maple tree with green and orange foliage. Lower right occupied by inchoate profusion of vari-colored autumn foliage. No houses or boats. Ocean horizon visible at left, well above the island.

HW-Manch-0011-14x10

HW-Manch-0011-14x10
~1925-1935. 3-in. white mat, glass, 1-in. dark brown wood frame. No signature or date. View toward southwest from site about 10 - 30 ft. west of Hopkinson House west piazza. Dana Island is at upper left, gray ledge at lower center. Group of translucent oak trees at lower right. This a late-autumn scene with much purple-magenta coloring. Vague ocean horizon in background.

HW-Manch-0011-14x10
No mat, signature, or date. Narrow view of calm pale blue sea. At lower left, green-topped fence or hedge. At right, tall deciduous trees with small segments of orange-red trunks visible.

HW-Manch-0011-14x10
c 1925 - 35. No mat, signature, or date. View of slender curved hard pine tree, at coast of Sharksmouth Estate, with burst of spray at lower right and much dazzle on ocean at upper left. Black-brown ledge in foreground. No shrubs. No islands. Ocean horizon is blurred.
HW-Manch-0011-14x18" (guess)

2-inch-wide white mat, ½-inch wood frame.
Signed "CH" in lower right.
Seascape. View of rough sea, with nearby breaker, and Egg Rock, near Sharksmouth Estate. The sea is pale orange, and Egg Rock is bright orange-red. Slender return of red-black ledge in extreme foreground.

HW-Manch-0011-14x21

About 1950 -1960. No signature or date.
4-in.-wide white mat. ¼-in. gold frame.
View from Hopkinson House east piazza, with yellow green grass in foreground, retaining wall at right and glimpse of a vine at extreme right. Single slender pine tree at left. Dana Island at center, with sunlit cliff areas near-white.

1930 - 1940. 3-inch-wide black mat. No frame or signature.
Southwest view from Hopkinson House, with Dana Island at left and, at right, lawn, retaining wall, red flowers.

Note: on back there is a painting of same general scene, but with Dana Island in extreme upper right corner and no flowers.

HW-Manch-0011-14 x 22

Before 1957.
4-inch-wide white mat.
Signed "C. Hopkinson" in lower left.
Highly simplified and stylized view of heavy surf adjacent to Sharksmouth Cliff. Red-brown cliffs at left and right. White foam in foreground. No people, houses, boats, or islands.

Note: a photograph of this painting is included in "American Artist", Sept. 1957, p. 31. The article says the painting is called "Surf and Sun" and is 15 x 22 in.
2-inch-wide gray mat, ½-inch-wide black frame. Winter scene of shore region by Hopkinson House, Manchester. Dark sloping tree-trunk in foreground. Beyond are orange or pink rocks and big central upreaching cliff. In background: dark smooth ocean and dark forbidding sky. The ground and rocks have a snow cover.

2-inch-wide gray mat, ½-inch-wide black frame. Glass. No date. Signed "C.H." in lower right. View of slightly rough blue ocean, with sun visible at upper center, producing dazzle on ocean. In foreground, small area of rock cliff is visible as well as much white foam.

Snow on three terraces. 1945 - 1955. 3-in. blue-black mat. "Hopkinson" lower right corner. View toward east from south window of Hopkinson House ell.
Three terraces, covered by deep snow, defined by orange-brown stone walls. At right, tall near-bare sinuous trunk of hard pine tree.

4-inch white mat. No frame. No glass. Signed "C. Hopkinson" in lower right corner.
Dana Island seen beneath an arching branch of a pine tree. Only the central and right end of the island are visible. Horizon is at same level as top of island.
1920 - 1930. No mat, signature, or date. The center of the painting is dominated by a tall hard pine tree, with black trunk and sparse foliage. Directly behind the tree is the glare of sunlight on the water, late in the afternoon. An ocean horizon is visible. Dark green foliage in foreground, with orange–gray rocky cliff visible at lower left.

View of Windmill Pond and orange-and-purple cliff near Sharksmouth on the Manchester coast. White ledge at lower right. Egg Rock and small bit of ocean visible at upper left. Pond water is brown-black.

No mat or signature. View SSW from Sharksmouth Estate, with Dana Island purple-black and ocean horizon above. Yellow and black foliage in right foreground. Brilliant orange and purple foliage at left. Green and black hard pine tree at upper left. Calm blue water with much dazzle at left.

About 1915 - 1935(?) No mat, signature or date. Rocky ledge near Sharksmouth Cliff at Manchester. Gray-blue rocks at lower left. Dazzle on sea at upper right.

No mat, frame, or signature. Painted at an advanced age. View of Hopkinson House lawn and terrace retaining wall. Dana Island, magenta colored, in clear view. Pale blue flat ocean. Large expanse of green lawn with long shadows.
HW-Manch-0011-15x22
No mat or frame. Signed "Hopkinson" in lower right.
View of SW shore from Sharksmouth estate. At left, small area of ocean with huge swells and much foam. At right, large area of rocks. In background, promontory and, at right, tree-covered hills. Small bit of ocean horizon at upper left.


HW-Manch-0011-15x22
No mat or frame. Signed "JAH" in lower left and "Hopkinson" in lower right.
Coastal scene at Sharksmouth estate in Manchester on sunny day with big waves. A burst of lavender spray fills the center of the painting, with red and pink rocky cliff in foreground. Great area of dazzle-on-water at upper center and right. Ocean horizon visible at upper left.


HW-Manch-0011-15x22
5" wide mat, 1" wide brown frame. Glass.
S lower left corner.
Dana Island in center of painting. Tall tree trunk at right. Ocean horizon is well above top of island. Late afternoon light.

HW-Manch-0011-15½x22½
c 1945-55. No mat, signature, or date.
View of stormy sea and foam-blanketed Egg Rock and Dana Island, south of Sharksmouth Estate in Manchester. The gray ocean is broadly furrowed, spray dashes above Egg Rock, foam encircles Dana Island. In left foreground there is an inconspicuous pale magenta jagged cliff or rock. A wild gray scene.
1920 - 1930. No mat, signature, or date. View of lawn of Curtis House in Manchester, with large pine tree at right, smaller trees at left. This is a winter scene, with ground covered with snow. Many shades of blue. Little other color. In the background Dana Island is visible, with pale smooth blue sea beyond.

Huge steeply sloping cliff occupies left half of the area, and a deep blue ocean occupies the right half. No people or boats. No rocks visible in right half.

Glass. Signed "Hopkinson" in lower left. A colorful autumn scene. View of Dana Island from Sharksmouth Estate. The island, starkly illuminated by early morning sunlight, nearly fills the background. A slender strip of very dark blue ocean is visible beyond the island. Huge expanse of yellow-range maple-and-oak foliage fills the foreground. A stout bare tree-trunk frames the picture's left side.

View of ocean at Sharksmouth estate. Two tall trees at right and one at left. Tall orange-red foliage in foreground. No island. One ocean horizon.
HW-Manch-0011-20x12½
2½-inch-wide tan mat. 1-inch-wide white frame. Glass. No signature or date.
View toward open sea, at Manchester, with sun low in sky and producing bright glare on the water. Single tall slender pine tree at left. Orange and dark green shrubs (sumac etc.) below, with many sets of parallel short lines. No persons, houses, islands, promontories, boats. Pale white clouds in pale blue sky.

HW-Manch-0011-about 20 x 24 (guess)
White mat
Signed "C...H" in lower left.
View of big trees, Dana Island, and ocean, from the Manchester Estate. At center there is a stout bare pine trunk. Sloping pine at right. Much greenery in foreground. Glimpse of Dana Island at upper left, and glimpse of beaches at upper right. Ocean and sky are some very pale color.

View of coast at Sharksmouth Estate. View includes Hook Rock and, beyond, cliff to the southwest. In foreground, confused area of waves and rocks. No trees or shrubs. No sharp ocean horizon.

HW-Manch-0011-21½ x 14 1930 - 1950. 3-in. black mat. No frame, date, signature.
View of big blue ocean at Manchester. Two near-bare hard pine trees in middle distance. Yellow and blue foreground representing snow.
No people, houses, islands.
~1930 - 1940. 3-in. white mat. No frame or signature.
Tree, with kaleidoscopic green blue, and yellow foliage,
at edge of Hopkinson House lawn. Sloping portion of
tree trunk at lower right. Ocean beyond.

HW-Manch-0011-21½x15½
3-in. near-white mat. Frame. Glass.
No signature or date.
View, between trees, of ocean. At left, tall
forked tree. At right, tall tree with dark green
foliage. In lower right corner, a portion of a
rock garden. In background, calm sea.
The scene includes one white birch tree.

HW-Manch-0011-21½x29½.
~1955 (?). 1-inch-wide gray mat. Glass. Frame. Signed in
lower right "Hopkinson".
South view from Hopkinson House, Manchester. Beyond the
jagged Sharksmouth Cliff the ocean and Egg Rock may be seen.
At right, red-brown rock or seaweed.

HW-Manch-0011-22x14½
1955 (?). No mat, no frame. No signature. (But there
is a signature and date (1955) on back.)
View of Egg Rock from near Hopkinson House. Tall tree
at left; another tree at center. Big rounded blue-gray
ledge in foreground. White cliff in middle distance.

On back: HW-Manch-0110-14½x22, 1955; view toward
west from Sharksmouth estate in Manchester.
Dana Island and distant headland visible.
**HW-Manch-0011-22x17½**
1925 - 1935. 3"-wide gray mat and deeply recessed gray wooden frame. Glass. Label on back says: "Manchester, The Nut Tree".
View of very green Hopkinson House lawn, with sun-dazzle-on-blue-water beyond. View of water largely blocked by yellow-leaved hickory tree at left and by a compact green tree at left of center, and sloping trunk of hard pine tree at right. On lawn, shadows of trees. No persons, houses, boats, islands.

**HW-Manch-0011-30x22**  

**HW-Manch-0011(?)-- ?**  
No drawing available. White mat and frame. No signature or date.

**HW-Manch-0012-9½x13½**  
c 1930 - 1940. 2-inch-wide gray mat, ½-inch-wide gray frame. Glass. No signature or date. View of Dana Island, with bare pine branch in upper right, rough sea in foreground.

**HW-Manch-0012-9½x14**  
½-inch-wide black frame. Glass. Signed "Charles Hopkinson" in lower right. Simple low-key painting of blue ocean and Dana Island, with cliff-top visible at left and small bare tree at lower right. Ocean horizon visible at left and right. Owned by JHS. At her home in Cambridge MA (48 3/21/88 inspection & photo.)
Large peaked ledge dominates this (winter?) scene at Manchester. At extreme left, Egg Rock is visible, dividing the horizon into two segments.

On back: incomplete sketch of ballustrade & trees.

1946. No mat. Signed, in lower left, "To Peter Pezzati with best wishes. Charles Hopkinson, Christmas 1946" (Date imperfectly legible.) View of Manchester coast, near Sharksmouth Cliff, and Egg Rock Island in winter. Late afternoon sun imparts orange-red color to Egg Rock in the background and the huge jagged Sharksmouth rocks in the foreground. Some snow visible on rocks at lower right. Calm blue sea.

Signed "C.H."
Large cliff at right. Island at left. No people, houses, or boats. Two ocean-horizon segments.

1915 - 1935. No mat, signature, or date. View toward west from Sharksmouth Estate. Dana Island is at center, with tall olive-green deciduous trees in foreground center and right. No house. Flat blue-gray ocean. Almost no delineation, no shadows. An extremely soft scene.
HW-Manch-0012-12x23  "25. Stormy Ocean. North Shore"  
~1930-1940. Complicated combination of gray mat 
and sculptured gray 3"-wide wooden frame. Glass. 
Signed "Hopkinson" 6" from lower right corner. 
Two enormous (non-breaking) waves in stormy sea, 
with two rocky cliffs in foreground and, in background, 
silhouetted near-black Egg Rock. Painted from site 
near Sharksmouth cliff.

HW-Manch-0012-12½x22. 
"Rock at Sunset" or "Rocks in 
Late Sunset". 2-in.-wide white mat, 
1-in. wood frame. Signed "C. Hopkinson in 
lower left and "C. H." in lower right. 
No date. View of red-orange Sharksmouth cliff, with 
deep blue sea beyond. Dana Island visible 
at upper right. Sinuous bare tree trunk 
at extreme right. No greenery.

HW-Manch-0012-13x20  
c 1940 - 60. Signed "Hopkinson" in lower left. No 
mat, no date. Unfinished sketch of Sharksmouth cliff 
area in foreground and Egg Rock in background. The 
near-black island is surrounded by a large area of 
white foam. Much bright red sumac in foreground, with 
a slanting slender hard pine tree at right.

HW-Manch-0012-13½x22. "Rocks and Sea". 
About 1935, per 12/24/41 ltr. from CSH. Mat. No date. 
Signed "Charles Hopkinson" in lower right. 
Bathing place at Sharksmouth Estate, Manchester. Cliff on 
left. Spray and foam near center. Egg Rock visible at upper 
left. Two ocean-horizon segments.
HW-Manch-0012-14x21
2-inch-wide white mat, ½-inch-wide black frame. Glass.
1930–1935.
View toward south from lawn of Hopkinson House, Manchester. Yellow-green grass in foreground. Tall sloping red-brown tree-trunk at right, with two luxuriant green deciduous trees (hickory) at center. Blue sea beyond; the sky is yellow near horizon, pale blue above.

HW-Manch-0012-14x21
2½-inch-wide white mat. 1-inch-wide gold frame. Signed "Hopkinson" in lower left. No date. Glass. Windmill pond, with dramatic rocks beyond, at Sharksmouth Estate. Rough sea at upper left, upper right; two ocean horizon segments. No persons or boats. (This painting is somewhat similar to HW-Manch-0000-14x21 which was included in the Boston MFA spring 1986 exhibition.)

HW-Manch-0012-14x22

Note: Harvard's Fogg Museum's records appear incorrect. Their records call this "Cool Afternoon: Wind and Dazzle", yet the painting shows no dazzle. Their records say:
"Purchased in 1928; exhibited at Wadsworth Atheneum, Hartford, CT, in 1934 and at Winchester, MA, Public Library in 1939." Presumably these remarks apply to a very different painting.

Perhaps the following remarks --applied by Fogg Museum to painting that has the same dimensions and shows the locale and shows much dazzle -- apply to the painting now under discussion: "Sea and Rocks. Photo. 1923. 14 x 21½. Signed C.H. Gift of Dr. Ross. Exhibited in Princeton in 1932 and in Addison ((Gallery) in 1935.)"
No signature or date. Matted or framed. View of Dana Island from just above the Sharksmouth estate bathing place. The island is capped with blue-green foliage. Egg Rock is visible at upper left. Foreground includes large rocks and cliff at left and tall pale cliff at right. No trees or foliage in foreground. Two ocean horizon segments. Blue water.

Signed "Hopkinson in lower right. 1947" is included. Matted.
At upper center is Egg Rock, while the foreground consists of massive curving ledges, reddish-brown in color. The sea is very rough. There is much dazzle on the water at upper right. No trees or greenery.
John Manch-0012-1.5x22 (CHH #37)
c 1930-40. No mat, signature, or date.
View toward southwest from Sharksmouth Estate, with Dana Island at right, and hard pine tree (with curving black trunk) at left. Orange and red foliage at left, yellow-green foliage at right. Blue stone areas at lower left corner. Strong glare on water at left.

John Manch-0012-16x13x2

John Manch-0012-17x21
2-inch-wide white mat, 1-inch-wide brown frame. No signature or date.
Summer scene at Manchester. View of bathing place, with deep-shadowed rocks and cliff at left, pink sunbathed cliff at right. In the background is Dana Island, topped with green foliage. Egg Rock visible at left. Ocean horizon visible at left and right of Dana Island. One long ocean swell is visible in the otherwise calm blue water at center of picture.

John Manch-0012-
4"-wide mat, 1"-wide gold-colored frame.
Glass (?).
Broad gently sloping cliff at Manchester, with small expanse of ocean visible at left. Egg Rock is barely visible.

John Manch-0020-10x14 (CHH # 64)
1925-1938. No mat, signature, or date.
View of Manchester coast with Dana Island at upper left. In front of the island a black sailboat with one small white sail is visible. Foliage on mainland promontory is outlined in black, suggestive of a Chinese style. The ocean is flat, and very pale gray.
HW-Manch-0020-13x21½
High tide at Kettle Cove, Manchester. In foreground, yellow-brown shore, with rowboat at left. At center, two white boats in large expanse of blue water. Pole at left, small boat at extreme right. In background, bright orange shore and tree-covered hill.

HW-Manch-0020-14x21
Yacht in Kettle Cove ~1930 - 1950. 3-inch-wide white mat. No frame or signature.
Low tide at Kettle Cove, Manchester. Tall pole at left. Small boats in center. Yacht at right.

HW-Manch -0021-7½x11½
~1915-1925 2-in. white mat. No signature.
Scene at Coolidge Point, Manchester (?). Float, gangplank (ramp), and pier. Beyond, sailboat at anchor. Fonground: reddish-brown ledge, with green pine boughs at right. Distant land visible, with small bit of ocean horizon at left.

HW-Manch-0021-10x14.
On back of HW-Manch-0010-9½x13. No date or signature.
Deep blue ocean at upper right, with two white sails of sailboats on the horizon. Green trees at extreme left. Most of the picture is occupied by large dramatic cliffs (Sharksmouth Cliff) and rocks that are pink, brown, and deep purple.

HW-Manch-0021-11x18
c 1930-1950. No mat, frame, glass, or date.
Signed "C L H" in lower right.
Ocean view from Sharksmouth Estate. Two small sailboats are barely visible at upper left. In foreground, a long red-blotched near-flat ledge. No trees. No island.

On back: a very incomplete painting of Dana Island.
HW-Manch-0021-11½x9
1½-in. white mat. Frame. Glass.
No signature or date.
View looking west from Sharksmouth estate. Dana Island at left. Red-brown promontory at right. Large sailboat at left; several sails; heading for gap between island and mainland. A small sailboat at right (with gaff and boom rig) is largely obscured by the promontory. In foreground, greenish-blue water with some surf. White clouds, with blue sky in upper corners.

Note: On 7/9/86 the painting had no significant mat and had a larger exposed area: 13x10 in.

Note: A very similar scene is shown in H-Oil-Manch-2021-26x24.

HW-Manch-0021-13x10
1"-wide black frame. Glass. No signature.
View looking west from Sharksmouth estate. Dana Island at left. Red-brown promontory at right. Large sailboat at left; several sails. Small sailboat at right, largely obscured by the promontory. Greenish-blue water, with some surf, in foreground. White clouds, with blue sky in upper corners.

Note: H-Oil-Manch-2021-about 26x24 has nearly the same composition!

HW-Manch-0021-14½x22
~1940. 3"-wide mat, 1"-wide natural-color wooden frame. Glass. Signed "C.H." and "Hopkinson" in lower right corner. Legend on back is: "APG 6597 D", "Autumn, Manchester, About 1940."
View toward southwest from near Hopkinson House. Dana Island, at upper left, is pale green and gray. Riotous colors (orange, yellow, green, magenta) fill most of the rest of the area. Ocean is calm and pale blue, with boat dimly visible. Massive magenta-colored tree-trunk at extreme right. Bright green white-pine tree (small) near center. Foreground pale (magenta and pink).
HW-Manch-0021-15x21 1/2
4"-wide mat, 1"-wide brown frame. Glass.
Signed "C.H." in lower right corner.
View of ocean, with small sailboat at center, from Sharksmouth estate. Much green foliage at left and right, with characterful hard pine tree near center. Two dark overhanging branches at left. No persons, house, island.

HW-Manch-0021-15x22 (CHH # 41)
Inscribed, in pencil "C.H. 1960" in lower right. No mat.
View south southwest from Hopkinson House lawn. Dana Island at upper right. Small sailboat barely visible at upper center. Lawn is yellow-brown, with dark green shaded area in extreme foreground.

On back: incomplete sketch of somewhat similar subject.

HW-Manch-0021-15x22
No mat or frame. Signed "Hopkinson" in lower right corner.
View straight out to sea from Sharksmouth estate. Rocky shoreline. In foreground, orange-red ledge. Big deep blue ocean beyond. On horizon, several barely visible, closely grouped, sails, probably the sails of a schooner.

HW-Manch-0021- ?
3"-wide white mat, 1"-wide wood-colored frame. Glass (?). Sharksmouth cliff at Manchester, MA, with deep blue water appearing above the cliff and a large expanse of such water to right of cliff. Small sailboat visible beyond right tip of cliff. Black area of seaweed to right of base of cliff.
HW-Manch-0022-13\times20
1946 (or 1940?). No mat. \(\frac{3}{8}\)"-wide brown frame. Glass. Signed "Hopkinson 1946 ((or 1940?))" in lower right corner.
Winter scene of Sharksmouth estate shorefront, ocean, and Egg Rock Island. Heavy snow on nearby rocks and cliffs. Dark tree trunks at left and right. Small boat (lobster boat?) barely visible. Two ocean-horizon segments.

On back: incomplete sketch of Dana Island.

HW-Manch-0022-14\frac{1}{2}\times11
No mat, frame, glass, date, or signature. Jagged orange-and-white Sharksmouth cliff at left, with two-masted sailboat barely visible at upper right on deep blue sea. Green shrubs in lower left, purple rock at lower right. Two segments of ocean horizon are visible.

HW-Manch-0022-14\frac{1}{2}\times20
4"-wide white mat. No frame, no glass. Signed "Hopkinson" in lower left corner. Manchester cliffs and rocks in foreground. At right of center, one prominent near-bare tree (pine). In background, Egg Rock is visible, with the sail of a ship appearing just above it. Two ocean-horizon segments.

HW-Manch-0022-13\frac{1}{2}\times22
\approx1930-1940. 3"-wide white mat, 1"-wide wooden frame (natural color), glass. Signed "Hopkinson" in lower left corner. Sharksmouth cliff, pale orange and pale gray. At upper left, small area of ocean, with Egg Rock, visible. At upper right, another small area of ocean, with sailboat. No persons, trees, shrubs, grass.
HW-Manch-0022-15x21
4"-wide mat, ½"-wide brown frame. Glass.
Dramatic overhanging Sharksmouth cliff at left, sailboats and island (Egg Rock) at right.

HW-Manch-0022-15x22
C 1940-1950. No mat, frame, glass, signature, or date.
An incomplete painting of Sharksmouth cliff and huge rocks bathed in dazzling sunlight, with glimpses of deep blue ocean -- and one sailboat -- beyond.

HW-Manch-0100-9x11
Stone wall, roses, and piazza. c 1940-1947. No mat, frame, or signature.
Hopkinson House lawn, retaining wall, red roses, and piazza, and columns. Deep shadows (of piazza columns) on lawn.

HW-Manch-0100-10x14½
C 1940-1950. No mat, frame, glass, signature, or date.
View of west end of Hopkinson House living room at Manchester. Blue sofa, lamp on table behind sofa, At left, vase of flowers backed by screen.

HW-Manch-0100-11x13½
C 1940 - 1950. 3"-wide gray mat, 1"-wide black frame.
Glass. Signed "C.H." in lower left corner.

HW-Manch-0100-12x22
Nell 42.
No mat, signature, or date.
View of Hopkinson House west piazza and adjacent flower bed, with two slender bush-like trees at left.
Elinor H. Moore owns this. '89 gift from mother, IH.
HW-Manch-0100-13x20½
No mat or frame. Signed "Hopkinson" in l.r.
No date. View of interior of barn at Shelving Rock Trust estate in Manchester. Small boat at left, grindstone at right. Beyond, wagon with shafts; also, two windows.

Manchester marsh, north of White Beach, Manchester. Portion of creek at center. Three telephone poles. House barely visible at extreme right. Late afternoon shadows.

On back: incomplete painting of four persons seated on terrace south of Hopkinson House.

HW-Manch-0100- (~April 26?)
3"-wide white mat, 1'-wide natural-color wood frame. Glass (?)
Front lawn and west piazza of Hopkinson House, Manchester, MA. Five white pillars of piazza visible. Large dark tree area is background. Wavy shadows on lawn.

HW-Manch-0100-15x14½".
Wide white mat. Slender blue-and-gold frame. Glass. (No signature or date?)
View of east piazza of Hopkinson House. Table and chairs visible. Piazza floor and the trees in background are very dark in color. No persons or ocean visible.

HW-Manch-0100-about 15x20(?)
View of yellow-green grass of Hopkinson House lawn with west piazza at right. At left, a red-purple band (flower bed? trunk of fallen tree?). Deep green-black shadows at right. No person or ocean or island.
1953. No mat or frame. Signed "Hopkinson 1953" in lower left corner.

Three boats in a barn, with small window through which a row of green trees is visible. Big sailboat (keel type) on stand at right. Smaller boats at left and center.

Interior view of Sharksmouth estate barn, with white and blue rowboat in foreground, and grindstone at right. In background, a wagon with upraised shafts and green chassis.

View of west end of ell of Hopkinson House. Arched doorway at lower right. At center, tall brown bare tree trunk. Green woods visible at left.

Large view of west piazza of Hopkinson House, with large impressive tree trunk close to left of piazza.

Simple slender mat and wood frame. Initialed at lower left.

Dana Island looms large and pale at left. At right are columns of the Hopkinson House west piazza. Prominent at center is a luxuriant vine.

Flat pale ocean. No ocean horizon. At lower right, deep shadow on lawn.
HW-Manch-0110-9x13
~ 1930 - 1940. 3-inch-wide white mat. Signed "Hopkinson" in lower right corner. No date.


HW-Manch-0110-9½x13
~ 1940 - 1950. No mat, frame, glass, signature. View toward southwest, showing Dana Island and, near center of painting, tower on distant promontory. Emphasis on sunset sky: pink near horizon, yellow higher up, and blue above.

HW-Manch-0110-10x14
About 1950 - 1960. No signature or date. 4-in.-wide white mat. 1/4-in.-wide gold frame. View to southwest from Hopkinson House lawn. At right are the columns of the west piazza. Globular shrubs at lower left and center. Dana Island at left. Smooth pale blue ocean. No ocean horizon. Many distinct clouds in sky.

HW-Manch-0110-10x16
About 1940 - 1955(?). No mat or date. Signed "To Peter Pezzati, Charles Hopkinson" in lower left. View southwest from Hopkinson House in late afternoon. Distant promontories; Dana Island. Treetops in foreground.

On back, HW-Bermuda-0010-16x10.
HW-Manch-0110-10\frac{3}{4}x14\frac{1}{2}

~1925 - 1930. 2-inch-wide white mat. No signature.
View, framed by white columns of west piazza of Hopkinson House, of pink, yellow, and green Dana Island, at upper left, yellow ledge at lower left, and green trees at right. No ocean horizon.

On back, HW-Manch-0110-11x15.
A vague sunset scene, toward west from Hopkinson House.
Red and blue sky. Foreground flat gray-green-yellow. At center, distant tower silhouetted. Signed "Hopkinson" in lower left.

~ HW-Manch-0110-11x15
~1925-1935. On back of HW-Manch-0110-10\frac{3}{4}x14\frac{1}{2}.
View, just after sunset, toward southwest from Sharksmouth Estate. Red and blue sky. Foreground is flat gray-green-yellow. At center, distant tower. Vaguely indicated tree-branches at right. Signed "Hopkinson" in lower left.

On other side, HW-Manch-0110-10\frac{3}{4}x14\frac{1}{2}, with two-inch-wide white mat. View of Dana Island from west piazza of Hopkinson House.

HW-Manch-0110-11x15\frac{1}{2} (CHH # 70)
(Date ?) No mat, signature, or date.
View of Manchester coastal area from Hopkinson House west piazza. Dana Island, at left, is bright red and olive-green. Distant lands are tan, with slender gold sky immediately above. Piazza pillar visible at left. Foreground includes green and yellow trees, portrait with the aid of broad horizontal stripes. The ocean also has a striped pattern, with magenta and blue stripes.

(WS 12/2/88 photo; CHH 1989 photo)
On back, penciled sketches of head of a man, probably Prof. Manley O. Hudson.
HW-Manch-0110-13x20
~1930-1935. No mat, frame, or signature.
View toward west from Hopkinson House. Vaguely done.
At center of picture there is a hill with a building
(slender tower) thereon. Horizon not visible.

On back: incomplete painting of lone thin Egg Rock,
with large expanse of yellow-brown ledge of shorefront
in foreground.

HW-Manch-0110-14x22 (CHH # 84)
No signature, date. Matted or framed.
View to the southwest from Hopkinson House. At right
are pillars of the west piazza; also a folding chair.
Parallel deep green shadows on the lawn. Slanting
hard pine tree at left. Also at left is Dana Island,
with light brown areas and white areas. Distant
lands dimly visible. The sea is a flat pale blue.

HW-Manch-0110-14¼x12½
About 1950 – 1960(?). No mat, signature, or date.
At lower left there is a penciled inscription by
Peter Pezzati "by Charles Hopkinson at his place in
Manchester". In foreground, columns of Hopkinson House
west piazza, with tip of Dana Island visible at left.
In bottom, green lawn and terrace flagstones.

On back: HW-Bermuda-0220-12½x14½.
HW-Manch-0110-14½x16½
c 1930-1940. No mat, frame, glass, or date. Signed "C. Hopkinson" in lower left. View of porch and staircase-down-to-the-sea at the bathhouse, Sharksmouth Estate. Dazzling light nearly overwhelms the ledges, rocks, and waves. Right portion of painting has been marked (in pencil, by CSH) for discard.

On back there is a very incomplete sketch of CSH's daughter Elinor.

HW-Manch-0110(?) -14½x19
White mat, glass, and wood frame. No signature or date. View toward southwest from Hopkinson House. Dana Island at left, distant bluffs at center, white columns of Hopkinson House west piazza at right.

HW-Manch-0110-14½x22
1955. No mat, no frame. Inscribed "To E.T.A. from C.H." in lower left corner and "Charles Hopkinson 1955" in lower right corner. View toward the west from neighborhood of Hopkinson House, Manchester. Dana Island visible at center and right. Headland in background. Small roundish green tree in left foreground, with band of green shrubs extending far to the right. Bright red area near lower right corner. (WS 7/7/86 inspection & photo.)

Note: On back: view of Egg Rock.

HW-Manch-0011-22x14½
View of Hopkinson House lawn, white column of piazza, and green trees nearly obscuring the ocean. Back of a chair visible at lower left.

Note: This painting is on the back of a more important one: HW-Bermuda-0000-15x11½ showing several tall palm trees; no people, houses, or ocean visible.

Signed "Hopkinson" in lower right.

View toward the west from Hopkinson House west piazza. Piazza column visible at left, hiding left end of Dana Island. Oak trees at right. The ocean is a deep blue. Red-orange promontory barely visible at right. Blue water with some white foam. No boat or ocean horizon.

View southwest from Hopkinson House lawn. At right is the west piazza with several white columns. Middle distance promontory is magenta color. Far distant land is pale blue. Dark red foliage of oak tree in upper center. Pink retaining wall at lower center. Bright red object (earth of flower garden?) at lower left. Pale yellow sky.

View towards southwest from Hopkinson House lawn. Edge of west piazza visible at right. Terrace flower beds at center and right. In the distance several promontories and one tower are visible. Lowest portion of sky is bright, with large upper area dark gray. No islands are visible, and no ocean horizon.

HW-Manch-0110-15½x22

Signed "C.H." at lower left. No mat or date. View toward east from Sharksmouth Estate coastal cliff. In foreground, orange-red cliff-top, with deep shadows; huge bare tree-trunk at right. In background, the Hyde Cox House on Crow Island; lush green foliage on island. Blue water at right.


HW-Manch-0110- about 16x20 (guess)

No signature or date (?)

View of Hopkinson House West piazza and, beyond, View of ocean, Dana Island, and distant green promontories. In foreground, narrow strip of light green lawn, with dark green shadows. Four or five piazza columns are visible, and also a lattice fence at far side of piazza. No flowers or shrubs or warm colors. No persons, no ocean horizon.

HW-Manch-0110- about 17x22"

No signature or date.

View toward the east from cliffs at east edge of the Sharksmouth Estate in Manchester. In middle background is Crow Island with its many cliffs and, at left, huge high retaining wall. The house of Mr. Hyde Cox tops the island. Deep blue water and bare yellow cliff in foreground. No people, boat, ocean horizon, or cloud.
Hopkinson House west piazza. Two columns visible. Also big red flowerpot. White fence along west side of piazza. Glimpses of Dana Island and ocean at left. Owned by HHR. At her home in Ottawa. (Rive 1987 photo.)

Hopkinson House west piazza. Dana Island visible at left. Calm blue sea. In foreground, very dark lawn. Upper middle: luxuriant vine. (Nell '87 gift from mother, IH. At Moore home in Maine. EHM '90 photo.)

View toward Dana Island and western promenade from Hopkinson House east piazza. Yellow dappled foreground (lawn etc.) Island red with green foliage. Red cliff at right. Bucket or basket at edge of piazza.

On back: Crude and incomplete painting of shadows cast on Hopkinson House lawn by columns of west piazza.

"Hopkinson" in lower right. View of Dana Island from Hopkinson House terrace, looking past the three columns of the west piazza. Flat deep blue-gray ocean. No boats. One ocean horizon.

View of Dana Island looking southeast. Bathhouse left middleground. 8-ft-high white pine in center of picture. Dana Island at upper right, partly obscured by two tree trunks. At upper left, Morning sunlight glare on (single horizon segment) ocean.
HW-Manch-0111-14½x21
~1930-1938. 4”-wide white mat, 1”-wide black frame.
Glass. Signed "Hopkinson" in lower right corner.
View of Sharksmouth estate bathhouse and the ocean.
No people or boats. One ocean-horizon segment.

HW-Manch-0111-15x9½
No mat, signature, or date.
About 1930-40(?). View from west piazza of Hopkinson House.
Dana Island visible at right. Slender curved tree trunk at left. Piazza columns visible at extreme left and right.

HW-Manch-0111-15x11
~1925. 2-inch-wide white mat. ¾-inch-wide gray frame.
Glass. No date or signature.
Scene beside Hopkinson House in Manchester. In foreground, piazza with two white posts. Beyond, green lawn, small tree, and glimpses of ocean and horizon. No island.

HW-Manch-0111-15x22
No mat, signature, or date.
View, toward south, from within Hopkinson House living room. Open French doors at left and right. Beyond, flagstone terrace with deck chair. Dense green foliage and patch of blue ocean water in background. Mullen plant at right.

HW-Manch-0111-15x23
~1950-1955. No mat, frame, glass, or signature.
View southwest from Hopkinson House lawn.
At right, columns of west piazza, with chair in foreground. At left, Dana Island, bright purple. Blue-black region just to left of leftmost column of piazza. Many long shadows on lawn. Slender pine tree at left.
HW-Manch-0111-15½x13
C 1940-1945. No mat, frame, glass, signature, or date.
View toward SW from second-floor porch (off master's bedroom) of Hopkinson House, Manchester. Portion of porch white fence is shown at lower right. Dana Island at upper left. Rich green foliage in nearby trees. Deep blue water.

On back, HW-Manch-0010-15½x13. Snow on cliffs and on Dana Island.

HW-Manch-0111-16x21
3"-wide white mat, 1"-wide black frame. Glass. Signed "Hopkinson" in lower left corner.
View to the southwest from the Hopkinson House terrace. In the foreground is the west porch. Vines embrace the left column of the porch. Dana Island occupies the center of the painting. It is magenta color with yellow-green foliage. There are red flowers close beyond the porch. No promontories. One segment of ocean horizon.

HW-Manch-0111-17x22
No mat, signature, or date.
View of Hopkinson House west piazza, with its three vertical columns casting shadows on piazza floor. Dana Island vaguely indicated at right. Flat blue-gray sea. Green-blue sky.

HW-Manch-0111-20x14
C 1950-60. No mat, signature, or date.
View of Dana Island from west piazza of Hopkinson House. The piazza columns loom large at left and right. Tall slender near-bare tree trunk at center. Massive vine trunk at right. Island is salmon color, with lush pale green foliage atop island. Single ocean horizon.
HW-Manch-0111-22x13

No mat. No signature or date.

View from Hopkinson House west piazza. Tall white column at center, Dana Island at left. Calm pale blue sea. Distant green promontory visible at right. Grillwork fence at lower right.

Flaming red sunset scene.

HW-Manch-0120-14\frac{\pi}{2}\times19

1-inch-wide white mat, 1-inch-wide brown frame.

View, from SW piazza of Hopkinson House, toward southwest. In foreground a corner of the piazza floor is seen, and also two white columns. Just beyond, flowers and terrace wall are seen. Dana Island visible at extreme right. To the left of center a small sailboat is visible on a deep blue ocean. Sense foliage (of grapevine) covers the uppermost part of painting. No ocean horizon.

HW-Manch-0120-21\frac{\pi}{2}\times14\frac{\pi}{2}"

Signed "C H" in lower left. 3-inch-wide gray mat. 1"-wide brown frame. Glass.

View to southwest from west piazza of Hopkinson House. At extreme left is a white column of the piazza. In left background, half of Dana Island. Flat blue sea and sky. Distant low land forms the horizon. Near-bare curved tree-trunk in center. Small black boat visible at center.

HW-Manch-0121-13x18\frac{\pi}{2}

2-in.-wide white mat and \frac{\pi}{2}-inch gold frame. Glass. No signature or date.

View from Hopkinson west piazza. Lawn at left, orange-red flowers at right. In background, blue ocean, with white sail of distant boat. Two columns of piazza are visible. Shadow of grill on piazza floor at right.
HW-Manch-0210-9 x 13
~1930-1950. 1-inch-wide white mat. No signature or date.
View of Manchester's Kettle Cove at low tide with two houses at left, bright orange-colored hills. In foreground, blue-black rocks and ledge. Yellow water in foreground.

On back, view of large flat green forested area. Long low range of deep blue hills in background. Stone wall in foreground. (Ireland?) Signed. See: "HW-Land-0000-10x14"

HW-Manch-0210-15x22
No frame. Signed "C.H." at lower left.
View toward east from Sharksmouth Estate. Huge pink near-horizontal granite ledge in foreground, blue water beyond. In background, sea-wall and Crow Island, with green trees and blue shadows. Several houses barely visible.

On back: HW-Manch-0011-15x22. View to west from Sharksmouth Estate exactly at sunset.

HW-Manch-0220-9x11
~1928-1934. 3" white mat. Signed "Hopkinson" in lower right corner.
View of coastline, looking west from Hopkinson House. Many promontories and islands visible. At right, Singing Beach. Outlines of buildings in Boston and Manchester visible at left and right. Three small sailboats visible at left. Dana Island, inconspicuous at left, is reddish black. Simple green lawn in foreground.

On back: HW-Maine (?) -0020-10x14. View of three large sailboats and one motorboat, all at anchor in front of 100-ft.-high deeply wooded headland, at Somes Sound (?)
HW-Manch-1010-9½x13
~1925-30. 2-inch-wide white mat. No date or signature.
View southwest along the coast from Sharksmouth Estate. A slender picturesque pine tree, sloping upward to the right, dominates the picture. Pale flat green areas at right. Flat pale blue ocean at upper left. On a promontory at left a human figure is barely visible. No ocean horizon.

On back, pencil sketch of Prof. Manley O. Hudson. Made in preparation for painting his portrait.

HW-Manch-1010-10x14
Signed "C. H." in lower right. No mat, date.
View of girl, holding fishpole, standing on Sharksmouth Estate coastal ledge, with rough sea beyond. Much glare on the water at center of scene. The girl is seen in silhouette, facing the sea.

HW-Manch-1011-9x12½.
~1930 - 1940. 3-inch-wide white mat. No signature or date.
Woman seated on Hopkinson House lawn, looking toward Dana Island and the ocean. Bare trunk of slender tree at center; yellow and red flowers at left.

On back: crude painting of view (of Dana Island) from between two tall cliffs.

HW-Manch-1011-15x21
View, at Shelving Rock Trust estate, of ocean seen through gap in the Sharksmouth cliffs. Vertical cliff at left, big blue waves at center. At right, girl (Joan Hopkinson, at about age 10) climbing steep cliff. White area of sun dazzle at upper right. No boat visible (unless a blotch at upper left is meant to suggest a boat).

HW-Manch-1011-15x22
~1930 - 1935. No mat, frame, glass, or date.
Signed "Hopkinson" in lower left, and "C. H." in lower right.
View of naked man, striding, with his left hand raised, on ledge at Sharksmouth Estate coast. In background is the Sharksmouth cliff.
Man carrying heavy stone in both hands. Standing on ledge at Sharksmouth Estate coast. Sharksmouth cliff in upper background.

1955. 3-in. White mat. No frame or signature. Label on back says: "APC 66000. Summer morning. About 1955". View west from near Hopkinson House, showing Dana Island (pink, with smooth green summit), pink, yellow and orange beaches and promontories at right. Single start orange cliff in left foreground. Smooth green expanses in right foreground. Green water between island and sandspit. Motorboat with sail and one occupant clearly visible.

About 1920. 4-inch-wide mat, 1-inch-wide wood frame. Glass. No date or signature. View of west piazza of Hopkinson House, Manchester. Child seated on floor. (Child is not recognizable but in fact is Joan Hopkinson, 7, playing blocks.) Vine trunk in foreground. In background, trees block view of ocean.

~1940. 3-inch white mat. Signed "C. Hopkinson" in lower right corner. Painting of a young woman, probably CSH's daughter JHS. She is wearing a pink dress, sitting on a blue sofa, and holding a small dog. A quick rough sketch that has much style.

On back: Incomplete attempt to portray blazing yellow sun setting beyond Manchester Marsh. View from Ocean St. bridge.
HW-Manch-1100-9½x8
1/4”-wide black frame. Glass.
No signature.
Woman, in red dress, sitting on sofa and reading a book. Lamp with large shade in background.
The woman is presumably the wife of the artist.

Note: This is a colorful painting. There is another such painting, almost identical except almost entirely in monochrome.

HW-Manch-1100-11x9½
~1945. No mat, frame. No signature.
Monotone painting, in pale gray-blue, of woman seated on sofa, reading. Small table at right. Large lamp with large conical shade on table beyond sofa.

HW-Manch-1100-16x22
3-inch-wide gray mat, 1-inch-wide gray frame. Glass. No signature or date.
View of Hopkinson House lawn, west piazza, and (seen through the set of columns) the house ell. Stone wall at lower left. Figure of young woman visible on porch; she is facing away from the artist. Trees and hills visible at left. No portion of ocean is visible. Foliage is mainly green. Blue sky with many white clouds.

HW-Manch-1110-11x14
No mat(?). No signature or date.
View of Hopkinson House piazza and lawn, at Manchester. In right foreground, a girl (with white blouse) is seated facing the sea, at left. Dana Island at upper left.

HW-Manch-1100-21½x14
2”-wide white mat, with 1”-wide black frame.
View of south face of west wing of Hopkinson House, with woman in red standing in front of central window of the semi-basement (pottery). Some trees visible at left. Grass and exposed ledge areas below. Painted from west window of master's bedroom.
HW-Manch-1110-14x10½
About 1930. 3"-wide mat, ½"-wide black frame, glass.
No signature or date.
View of Hopkinson House terrace garden. Green grass bordered by red shrubs and one central slender tree trunk. Woman kneeling on grass, gardening. In foreground, balcony railing of Hopkinson House west ell. In background, dense fog largely obscures the ocean.

HW-Manch-1110-14x12
~1930-40. 2-inch-wide white mat. No date or signature.
Shows woman seated in wicker chair on Hopkinson House lawn, with piazza column at right and vaguely indicated ocean at upper left. The woman is wearing a blue sweater. She is reading. Her legs are crossed. Dazzling sunlight on her right shoulder.

On back, some yellow, blue, and green brush strokes.

HW-Manch-1111-14x22  NE AVL 39
C 1940-50. No mat, signature, or date.
View toward south from Hopkinson House living room, via living room south door. Close beyond doorway is a child and a terrace chair. The lawn is yellow. Sky also. Calm light blue sea. No island or boat.

HW-Manch-1112-14x22
~1958. 3-in.-wide white mat. No signature, no frame.
View toward the southwest from Hopkinson House west piazza. In foreground, lawn and red roses at left, piazza columns, and, at right, a girl with long braided hair. Beyond, Dana Island. Distant island in background, with ocean horizon at left and at right. Painting
HW-Manch-2000-8x10½-
1936 or earlier.
Signed "Hopkinson" in lower left.
Six or more persons on large sloping lawn with large trees in background. (Oak or maple trees, probably). Big prickly-appearing shrub at lower left. Probably a view of lawn of Stone House at Sharksmouth Estate in Manchester. The persons shown may be the children and other relatives of CSH. A soft-texture painting. Not the usual style of CSH.
Presented to the National Academy of Design in 1936 in order that they might convey it, with paintings by many other artists, to Charles Courtney Curran.
A medium-quality photograph of the painting is presented on p. 50 of the 1975 book (informally prepared and printed) by James R. Bakker, 1 Liberty Square, Littleton, MA 01460. Title: "Homage to Charles Curran 1861 - 1942". (A copy was given by Mr. Bakker to JHS in about Dec. 1986.)
The painting was sold by Bakker, Inc., in 1986 for $302, per "LEXARD'S Annual Price Index of Art Auctions." (Info. from many sources.)

HW-Manch-2000-18½x11½-
~1911. 2-in. white mat. No signature.
Tall trees with autumn foliage beyond green lawn of Curtis home. One woman and three girls on lawn. Much use of yellow, orange, pink. Painting of girls appears incomplete.

HW-Manch-2010-9⅝x13⅝-
~1917 (WS guess). 4"-wide mat, 1"-wide white frame. Glass. Signed "C H" in lower left. Huge pink ledge at left, with five small children thereon, one fishing. Ocean at right and along top. No horizon.

HW-Manch-2010-10x14-
No mat, frame, glass, or date. Signed "C H" in lower left. Two young girls standing on near-black seaweed area between cliffs at Sharksmouth estate, Manchester. A striated deep blue sea fills the upper half of the painting.

On back: incomplete sketch of distant mountains with ocean in foreground.
HW-Manch-2010-14½x11
~1920-1935. 2½-inch white mat. No date or signature.
Bathing place at Sharksmouth estate. Foreground: woman wading into the water, holding fast to a rail.
Reddish-brown cliff at left. In middle distance, three girls standing on rock surrounded by water. In the background, Dana Island. No boats, no horizon.
No waves.

HW-Manch-2010-15½x22½
~1940 (JHS est.) No mat. frame, glass, signature.
View of two young women, in bathing costumes, seated on greenish-yellow grass of lawn of Hopkinson House.
Tree trunk at right. Ocean very blue.

HW-Manch-2010-17x22
4"-wide white mat, 1"-wide black frame.
Glass. No signature.
Man and woman on grassy path below retaining wall of Hopkinson House terrace. Sharksmouth cliff (gray) in background. A great variety of red and orange foliage in middle distance. A rich complicated powerful design.

HW-Manch-2011-12½x18½
c. 1918. 5"-wide mat, 1"-wide silver frame. Glass.
Signed in lower right corner.
Cliffs and cave at Sharksmouth, Manchester, with two girls standing in mouth of cave. Ocean visible at left.
1926. 2" white mat. No frame, date, or signature.
Pale sketch, or study, of three girls on terrace beside
Hopkinson House in Manchester, with smooth blue ocean and
cruelly indicated Dana Island in background. (In fact, the
three girls shown are the three Hopkinson daughters Mary
(Maly), Harriot (Happy), and Joan, at left-(standing),
center (seated) and right (standing) respectively.) The
painting was made as a preliminary study for the large
and striking family-group painting called "Five in the
Afternoon", which included all five of the daughters.
The three girls are shown mainly in pale flat colors:
purple, gray, orange. None of the faces are detailed.

No date, no signature.
A watercolor study for the (oil) painting "Judgment of
Paris". Two persons sitting on lawn, with narrow view
of ocean and horizon at left and a large tree filling
most of the background. The two persons are not shown
clearly-- are not portraits. However, they are known to
family members to be Elinor (Elly) Hopkinson and Edith
Appleton Standen.

1935-1945. 4" mat, no frame. Signed "Hopkinson"
in lower right corner.
View to the southwest from Hopkinson House. Pale colors.
low key. Center of painting dominated by a slanting tree.
Dana Island visible at left. Two persons standing on
seaweed-covered ledge at right.
Until 12/13/86 this painting was owned by JHS and was in
her home in Cambridge. (KS 1986 inspection & photo.)
Thereafter it was owned by Leonard Wheeler; JHS gave it
to him; he had been an executor of the estate of CSH.
The painting was delivered to Mr. Wheeler's home in
Cambridge.
HW-Manch-2012-14x21
Mat. Signed "Charles Hopkinson" in lower left. Dramatic view of Sharksmouth cliff, ocean, and two persons. The jagged cliff, at left, is yellow, with deep shadow at left. Two girls (actually Hopkinson's daughters Harriot and Joan) are standing atop a rock at right. Large rocks in right foreground are dark reddish-brown. Deep blue sea is barely visible in background. Clear gray-blue sky. In foreground a pool of water (Windmill Pond) is visible.

HW-Manch-2012-15x21½ Signed "C. H." in lower right. Entitled "Hurry!". Sharksmouth Cliff and other large rocks at Manchester. Two young women on rocks: one at left, one at right. Small glimpse of ocean beyond. Three ocean-horizon segments.

HW-Manch-2020-14½x21 "September Dazzle" 1920. 3½"-wide cream-colored mat; 1"-wide silver-colored frame, glass. Signed "C.H." in lower right corner. (Date & title on back.) East portion of Sharksmouth cliff. Two children: one on top of cliff, the other emerging from a large fissure. Foreground: orange-colored granite in shadow. Background: Sparkling blue ocean with one small sailboat.

HW-Manch-2021-6x22 1922. 1"-wide mat, ¼"-wide blue frame.
Glass.
Wreck of the USS New Hampshire in Manchester, Mass., beside Dana Island. Small boat at left in very blue water.

HW-Manch-2021-10x14 1922. No frame, No glass.
Three persons, at left, standing on huge, orange-red, starkly illuminated rocks near Sharksmouth cliff at Manchester. Sharply pointed rocks at right. Sailboat visible on horizon at left, beyond deep blue sea. Turbulent water in foreground.

View of the US New Hampshire wrecked on rocks close to shore near Sharksmouth estate. The boat is gutted. Several persons are barely visible aboard the ship. Three small boats are near the left end of the ship. Huge orange-yellow ledge in foreground.

View of the US New Hampshire wrecked on rocks close to shore near Sharksmouth estate. The boat is gutted. Several persons are barely visible aboard the ship. Three small boats are near the left end of the ship. Huge orange-yellow ledge in foreground.

View of two persons on Hopkinson House lawn. One (probably Elinor Halsted) is seated in chair. Feet resting on stool. Red skirt. A girl is reclining on lawn. Window or door in background.
HW-Manch-2100-20x13½

1926. No mat, frame, glass, date, or signature.
Sketch of two girls (CSH's daughters Elinor (at left) and Isabella (at right) standing beside Hopkinson House in Manchester. Gold and yellow areas at lower left. No ocean visible. The painting was made in preparation for the large painting "Five in the Afternoon".

HW-Manch-2100-22x15

View of west portion of Hopkinson House, Manchester, with two persons at left. Green woods in background. Tall bare tree-trunk at right. No ocean, no horizon.

Study for "Departure for Cythera"

HW-Manch-2121-10½x15

10½x15". Not signed.
Small watercolor study made in preparation for making the oil painting "Departure for Cythera", H-011-2121-25½x39

HW-Ipswich-0000-10x13½

No mat, signature, or date.
View of marshes, islands, and distant hills from the W.A. Shurcliff lawn in Ipswich, MA. Witch Island at left. Marsh color: yellow, orange, and gold. Foreground, dark green, is indicated only vaguely. Orange-gray sky.

HW-Ipswich-0010-13½x20

1946-1950. 3-inch-wide white mat, 1-inch natural wood frame. Signed "Hopkinson" in lower left. In lower right: "To Joan and Bill Sept. ....". No date.
View toward south from lawn of the William and Joan Shurcliff house in Ipswich. In foreground, green field with dirt road, or car tracks, at left, baseball backstop with X-shaped support. In background, wooded "islands" and flat green marsh, with small area of salt water (in Castle Neck Creek) at right. No people or houses.
HW-Ips-0100-10x14
1920 - 1930 (WS est.). Signed; dedicated to Arthur A. Shurcliff

View of the Shurcliff Dutch-type windmill on the Shurcliff hill in Ipswich, MA. In foreground, long shadow of windmill.

HW-Ips-0200-10x14
About 1920 - 1925 (WS est.)

View of Arthur Shurcliff lawn, windmill, flagpole, and house, on Argilla Rd., Ipswich, MA. Lawn appears yellow, with deep shadows of flagpole, tree, etc.

(Info. -- incomplete -- from 7/21/86 ltr. from owner.)
(Also Aug. 1986 AAS II photo.)

HW-Ips-2000-12½x18½
~1950 - 1958. 3-in. white mat. No signature, no frame.
Ipswich kite flying contest, with pentagonal kite, on ground, at center. Two large human figures at lower center. Yellow bird-like kite flying at center.

On back: "#400. SHURCLIFF. Rive." The "Shurcliff" is on masking tape and appears to WS to be definitive.

HW-Ips-2000-14x21
Signed "Hopkinson" in lower right corner.
Kite flying scene on Shurcliff field in Ipswich.
At left there are two tall columns draped with red and yellow flags. Incl. in 1988 Danforth show.
Kite-flying at Shurcliff field in Ipswich, on July 4.
Scores of people, dozens of kites. The large flags in foreground, in upper part of painting; central flag is standard US flag. Three kites are especially conspicuous.

July 4 kite flying contest at field of William A. Shurcliff on Argilla Rd., Ipswich. Large red kite at left. Dog at extreme left. Distant hills symmetric at right and left in background. No trees or flags.

Note: On back is a very incomplete painting of Hopkinson House terrace with two seated persons thereon.

View of sand dunes, with deep purple-blue shadows. Distant low hill. Smooth pale blue sky. (Scene possibly at Naushon Island, or possibly at Ipswich.)

On back, a view of Kettle Cove, Manchester, with greenery in foreground, orange and yellow shoreline in background.

White horse grazing behind slender fully-arching tree-trunk. Green woods beyond.

On back: Crude view of rooftops etc. seen from guestroom window of Shurcliff house in Cambridge.
HW-Mass-0000-10x18
No mat, signature, or date.
View, probably of sand dunes and field, probably at Naushon Island, Mass. The long ridge of dunes is orange color. Long dark horizontal areas in foreground.
There is another painting on the back.

HW-Mass-0000-11x14

HW-Mass-0000-11x15
1930 - 1950. No mat or date. Signed "Hopkinson in lower right.
Tall central pine tree with black trunk. Orange-gray rock cliff visible at lower left.

HW-Mass-0000-14x18
No mat, frame, or glass. Signed "Hopkinson, Naushon, 1957" in lower left corner.
Shows black horse hitched to red-wheeled carriage that has black back-rests. Yellow grass in foreground.
HW-Mass-0000-14½x22"


HW-Mass-0000-15x21½


Note: The site in question was a part of the Villa Latonia estate developed, in the early 1900s, by Henry P. Davison.

HW-Mass-0000-17½x26

~1910-1925. No mat, frame, or signature. Kaleidoscopic view of broad hilltop (Mt. Anne?) with myriad magenta granite ledges and interspersed white pine trees. A great array. No central feature. No people, houses, ocean.

HW-Mass-0010-10x14 (CHH # 75)

No signature, date, or mat. View of ocean and, in distance, land near Salem. Perhaps painted in Magnolia of Manchester. Nearby ledge is reddish brown, as is the headland at upper right. The ocean waves have this same color. No detailed shrubbery shown, and no recognizable island. Sky is uniform gray.
HW-Mass-0010-10\(\frac{3}{4}\)\times 14\(\frac{3}{4}\)
~1945 - 1955. 3-inch-wide white mat. No signature or date. In background, long range of purple and gray sanddunes, with some green at base and yellow at right. In foreground, reddish bushes vaguely indicated, with small tree, or tall bush, at left. At center, gray-green water, with gray beach beyond. (Naushon? Manchester?)

HW-Mass-0010-13\(\frac{3}{4}\)

HW-Mass-0010-14\times 21
Shortly before 1936. Signed at lower right. No date.
Pink rocks and cliffs, with ocean beyond, at Magnolia, MA. No people, houses, boats, or ocean-sky horizon.

HW-Mass-0010-14\(\frac{1}{2}\)\times 19
Before 1936. Initialed in lower right. No date.
Coastal scene at Magnolia, Mass. Purple rocks and cliffs. Also ocean. No people, houses, boats, or ocean horizon.

HW-Mass-0011-11\times 15\(\frac{1}{2}\)
About 1920 - 1930 (?). No mat or date. Signed "C. H." in lower right. View along the coast of Magnolia, MA. Two large promontory cliffs, covered with green and red foliage, occupy most of the area. Blue ocean water at left.

HW-Mass-0011(?) - about 14 \times 21
Before 1936.
Pink rocks and cliffs, and ocean, at Magnolia, MA.
HW-Mass-0011(?)- about 14 x 21.
Before 1936.

Pink rocks and cliffs; also ocean (?). At Magnolia, MA.

HW-Mass-0011-21\frac{3}{4}x14\frac{1}{4}
View of two cliffs at Norman’s Woe, between Magnolia and Gloucester, MA. Blue water in foreground. Gleam of sunlight on water at left of center. Red sumac between the two cliffs.

HW-Mass - 0020-13\frac{1}{4}x20\frac{3}{4}
1930 - 1950. 3-in. black mat. No frame, signature.
Float, gangplank, and blue boat in broad bay at Naushon Island, Mass.

HW-Mass-0020-14x21\frac{1}{2}
View of harbor and boats at Naushon Island, Mass. Several small boats at anchor, at center. Float and small boat at right. Tree vaguely indicated at left. Low land with trees in background. A few gray clouds.

HW-Mass-0020-14\frac{3}{4}x22
~1930 - 1940. No mat. 1"-wide black frame. Glass. Signed "Hopkinson" in lower left corner.
View of land and distant water at Naushon Island, Mass.
Fallen and broken tree trunk in foreground. Small boat visible in background, with hills beyond. No ocean horizon.
HW-Mass-0020-15x21
~1930 - 1950. 4"-wide white mat, ¼"-wide brown frame.
Glass. No signature.

HW-Mass-0021-14½x21½
~1930 - 1950. 5"-wide white mat, 1"-white frame, glass.
Signed "Hopkinson" in lower left corner.
Naushon Island, Mass. View of gangplank, float, moored sailboat (catboat), with marshes and open ocean beyond. The upper surfaces of gangplank and float are plain blank white. Small area of green grass at lower left.

HW-Mass-0021-15x22
1959. No mat. Signed "C H." in lower right. Inscribed also is "Naushon Oct. 1959".
Low-lying treeless region of Naushon Island coast, with two bare rocky promontories, two inlets, yellow grass in foreground, motorboat in nearer inlet. Gray tree branch at upper right.

HW-Mass-0110-15x21½
1926 or 1927. Signed "C. H." in lower right. Called "Cliffs, November"
View of two enormous cliffs, probably on the east coast of Magnolia, near Manchester. Ocean barely visible at left. Small cove in foreground. House on further cliff. No ocean horizon.
HW-Mass-0200-11x14  
Nell 56A  
Before 1951. Mat(?). No signature or date. View of corner of James and Isabella Halsted house in Dedham, MA, with green lawn at lower left; dark shadow on lawn area near house. At upper left, view of distant red shrub and white house.

HW-Mass-0200-14x21½  

HW-Mass-0200-14½x22  

HW-Mass-0210-14x15  
c 1940 – 55. No mat, signature, or date. View of bay at Naushon Island, Mass., with two promontories at upper right, and sloping roof, or ramp, at lower left. Distant land dimly visible. Lush green grass and sand area at lower right.

Early 1950s.

View of beach at a cove in Annisquam, near cottage rented by the Thomas Hopkinson Eliot family. Owned by and at Danville, CA, home of, Samuel Atkins Eliot, IV. (Oral info. from Mrs. Thomas Hopkinson Eliot on 11/30/87)
HW-Mass -2011-14x22
1923 or shortly before. 2-inch-wide white mat. 1-inch-wide brown frame. Glass. Signed "C & H" in lower right. Horizontal ledge of rock with sparkling blue ocean beyond. Three girls are on the ledge. One at left is seated. Two are standing. There are no clearly portrayed islands or headlands. Location: probably Halibut Point, Cape Anne, MA.

HW-Mass-2020-12x21"
1956. 2-inch-wide white mat. ½-inch-wide gold frame. Inscribed "Naushon 1956, Hopkinson" in lower right. Glass. View of large ocean bay with barely visible strip of land along horizon. In foreground, float on which are two bathers (they are Marion and Mary -- later Marion Appel Gibbon and Mary Knox; but they are not recognizable in the painting. Visible also is a small boat. No building, island, or ocean horizon.

HW-Mass-2021-14x20

HW-Cornish-0000-9½x13

HW-Cornish-0000-11½x19
Mt. Ascutney beyond blue forest. ~1936-1946. No mat, frame, or signature. Mt. Ascutney, VT, seen from Shurcliff House in Cornish, NH. Forest, middle-distance hills, and mountain are blue. No stone walls, no fields, no houses.
HW-Cornish-0000-11½x20⅛
~1938 3" white mat. No frame. Signed "Hopkinson" in lower right corner.
View of east shoulder of Mt. Ascutney, VT, from the terrace of the house then owned by Arthur A. Shurcliff (later owned by William A. Shurcliff) in Cornish, NH. Giant pine trees at left and right. Long transverse stone wall.

HW-Cornish-0000-14x21
1946. 3-in.-wide white mat. No frame or glass. Signed "Hopkinson 1946" in lower right corner.
View of Mt. Ascutney from the Arthur Shurcliff house (later William Shurcliff house) in Cornish, NH. Mountain pure blue. Field in foreground is mustard yellow.

HW-Cornish-0000-14½x21⅛
~1938 4-inch near-white mat, 1-inch black frame. Glass. Signed "Hopkinson" in lower left.
Mt. Ascutney, as seen from terrace of W. A. Shurcliff house in Cornish, NH. Field of yellow grass in center of picture slopes steeply downward toward the left. The mountain peak is almost obstructed by foliage in foreground.

HW-Cornish-0000-15x9
1941. Black mat. Signed "C L H" in lower right. Inscribed, at lower left, "To Joan and William, Souvenir de Cornish".
View of birch grove 200 ft. WNW of Shurcliff barn (house) in Cornish, NH. Row of tall pines beyond birches. In background, a stand of small (30 ft.) pines. Green and gray field in foreground.

HW-Cornish-0000-15x22
1946. 3"-wide white mat, ½"-wide brown frame. Signed and dated in lower right corner: "Hopkinson 1946". View of Mt. Ascutney, VT, from W.A. Shurcliff estate in Cornish NH. Clump of pine trees in center foreground, with horizontal area of reddish-brown grass below the trees. No house or stone walls shown.

The painting was included in the New England Watercolor Society's "100th Anniversary Art Exhibition and Retrospective", May 15 - June 20, 1986, at Federal Reserve Bank Bldg., Boston.
HW-Cornish-0100-13x19
1939 - 1946. 4-inch-wide gray-white mat. One-inch natural wood frame. Glass. Signed "Hopkinson" in lower right. View of Mt. Ascutney, at left, with two tall pine trees and bird-house-on-pole. End of house (then owned by the Shurcliff family) visible at left. Zig-zag stone wall in foreground.

Note: This painting is very similar to HW-Cornish-0100-13x19, except that this latter includes, at right, a bird-house-on-pole.

HW-Cornish-1100-12½x19

HW-NH-0000-10x14
1930-40. No mat, frame, glass, signature, or date. View of Rattlesnake Mountain and Sandwich Range seen across Squam Lake, NH. Slightly rough blue water. Big vertical rock at right, and horizontal tree branch at upper right. The mountains are blue-purple.

HW-NH-0000-11x14½
"Afternoon Light".

HW-NH-0000-14x21
3"-wide mat, 1"-wide white frame. Glass. S lower left corner "To Arthur Shurcliff from C.S. H" Painted 9/22/42 (per date on concurrent painting of same scene by Arthur Shurcliff) View of White Horse Ledge at Conway, NH. Moat Mt. in background.

HW-NH-0100-11x14
C 1920-1925. 1-inch-wide mat of crude construction. No frame or glass. Signed "C. H." in lower right. No date. View of Tent D at Pinelands Camp, at Squam Lake, NH. Beyond a large tree with yellow foliage a large building, partly of tent-like construction is visible. The roof of the building is white. In foreground, white and green areas. Red-purple area at far left.

HW-NH (?)-0200-14x21
1940-50. 5"-wide white mat, 1"-wide natural-color wooden frame. Glass. Signed "C. Hopkinson" in lower left corner. View of college campus (probably Dartmouth College, Hanover, NH), with brick church that has a large white portico supported by large white Doric columns. Four-story brick dormitory at right. Flight of stone steps in foreground.

HW-NH -1020-11x15
Signed "C. H." in lower left. Called "Lake Asquam". View from SW tip of Moon Island (then owned by CSH's sister-in-law Isabella Curtis) in Squam Lake, NH. In foreground, long float, a canoe, and a rowboat in which one person is seated. Bread expanse of lake beyond, with green hills and mountains in background.
HW-NH-2010-10½ x 14½
~ 1925. 4½-wide white mat, 1"-wide natural-color wood frame. Glass. Signed "C.H." in lower right corner. Label on back says: "Squam Lake, NH; about 1925". View of central western portion of Squam Lake, NH, as seen from southwestern tip of Moon Island--island then owned by Hopkinson's sister-in-law Isabella Curtis. In foreground is a float on which two persons are standing, facing row-boat at left.

HW-NH-2020-11 x 14½
~ 1921. 3-inch-wide white mat, ½-inch-wide brown frame. No glass. Signed. No date indicated. View of float and gangplank at Moon Island, Squam Lake, NH, with hills and small mountains in background. On the float are two girls--not recognizable but known to JHS to be herself (at about age 8) at left and Elinor (Elly) (at about age 11) at right. Between them is an inverted canoe. In lower right a rowboat is partly visible. Rough blue water. Dazzle on water at upper left. High wind indicated by blown skirts and blown hair of the girls.

HW-Maine-0000-4½ x 6½
About 1890 - 1895. No signature or date. 2½-in. gray mat. Upland pasture, with small cedar trees and, at left, one large white pine tree, at Northeast Harbor, ME. Shadows of trees extend into foreground. No persons, houses, or ocean.

HW-Maine-0000-6½ x 9½

HW-Maine-0010-14½ x 21½
HW-Maine-0010-15x22
No mat or frame or signature. South Berwick, ME (?).
Tidal river or bay with green wooded areas at left and right. Strip of grass in foreground, with large deciduous tree at left, with inverted canoe on float (?) at extreme left.


HW-Maine-0011-5x6½
About 1890 - 1895. No signature or date. 2½-in gray mat.
View of blue ocean, seen through forest of pine trees at Northeast Harbor, Maine. No persons, houses, islands, promontories, or boats.

HW-Maine(?)-0020-10x14
1925. No mat, frame, or signature.
View, across green-blue water, of two or three large blue sailboats and one small brown motorboat, all at anchor; with 100-ft-high wooded headland beyond. 
Somes Sound (?)
Purple shadows along base of headland. One cloud visible.


HW-Maine-0120-5x7
About 1890 - 1895(?). 4-inch-wide white mat.
No signature or date. View of a harbor (Northeast Harbor?) at Mt. Desert Island, with Cadillac Mountain in background. In the foreground a sailboat and a small house are visible.

HW-Maine-2121-10x14½
c. 1910 - 1930. 2-inch-wide white mat. No signature, date.
View of bay adjacent to Mt. Desert Island. Mountains at upper left and right, with ocean horizon at center. In foreground, sailboat and two other small boats at center. At extreme left, end of building with boat ramp. Pale gray predominates throughout.
HW-Hawaii-0011-9x15
1948-1952. No mat, frame, glass, signature, or date.
View of ocean bay, with Diamond Head at upper left.
White surf in foreground, with deep blue water in middle
distance. Long horizontal gray cloud just above mountain.

HW-Hawaii-0011-9½x13½
About 1950. 4½"-wide mat, no frame. No signature.
View, past three palm tree trunks, of shallow water
with breaking waves beyond. At Hawaii.

HW-Hawaii-0020-15x22
1948-1952. No mat, frame, glass, signature, or date.
View of Diamond Head. To left of it is a yellow hill,
and at extreme left are great green fronds and a slender
red band (beach?). Three small white boats are barely
visible on the moderately rough sea.

On back is HW-NZ-001D-15x22, showing band of
dark brown rocks in foreground and very pale gray
hills in background.

HW-Hawaii-0120-13x20
1947 – 1952. 3-inch white mat Signed "Hopkinson" in
lower left corner.
View of bay and Diamond Head at Honolulu, Hawaii.
Three small boats at anchor. Building and leaning
palm trees at left. Diamond head is reddish brown.
No ocean horizon.

HW-Hawaii-0200-10x14
No mat or glass. ½"-wide black frame.
Signed "Hopkinson, Hawaii" in lower right corner.
View of green plain, with two big trees (at left, sloping;
at right, thick trunk) in foreground and five palms trees
and rainbow in background. Two small buildings visible.
HW-Hawaii-1200-21x14½
1948. 4-inch-wide white mat. No frame, glass, signature, or date. Dramatically bowed palm tree, and other trees, in Hawaii. In background, houses with red and green roofs. In foreground, green grass and, at left, trunk of date palm. A person is barely visible at left.

HW-Hawaii-2021-14½x22
No mat, frame, or signature. Hawaii scene, with three sloping palm trees in foreground, and just beyond beach, a long slender boat containing four or five persons paddling. Long corners in distance, with dark blue ocean at horizon.

HW-Hawaii-2200-22x15
1951. No mat, frame, glass. Signed "Hopkinson 1951" in lower left. Pair of big palm trees, with two persons visible just to the left. Small red house at extreme right; red-roofed house at extreme left.

HW-USA-0000-10½x5" 1951 1-inch-wide black mat, ½-inch-wide gold frame. Glass. No date or signature. Scene near the 1951 Pasadena, CA, home of Charles William Eliot II. Portion of swimming pool with adjacent brown walk-way and banana tree.

HW-US-0000-10½x15½ (CHH # 66) 1930 - 1940. No mat, signature, or date. View of spruce-covered shore of Lake Honnedaga in New York State, with bow of small boat visible at lower left. The surface of the lake is dark blue at right and center and black at left.
1947-52. No mat, frame, or signature.
Park scene in Pasadena, California.
View of base of date palm tree, in center of small circular green lawn, with flower beds and giant deciduous tree at left. Long horizontal hedge or bench at rear.

1951. 1½-inch-wide black mat, ¼-inch-wide black frame.
Glass. Signed in lower right "To Charles and Regina Elliot with much gratitude from C.H. 1951".
Scene near the 1951 Pasadena, CA, home of Charles William Elliot II. Portion of swimming pool with adjacent brown walk-way and banana tree.

1937. Signed "Hopkinson" in lower left.
No mat, no date.
View of Grand Canyon of the Colorado, with orange-red strata of buttes strongly emphasized. Dark background.

1940-1945. ¼-inch-wide gray mat, 1"-wide black frame. Glass.
Signed "Hopkinson" in lower right corner. New England landscape, with mountain at upper center, portion of barn at right, large area of grass at lower left.
At center, large lone tree.

* Could the scene be: Mt. Ascutney (in Vermont) as seen from the St. Gaudens estate in Cornish, NH? Hopkinson made many paintings in Cornish, NH.

Called "Taos".
Owned by the Metropolitan Museum of Art.

(Misc. letters from the Metropolitan Museum of Art.)

(Is this really a Hopkinson painting? See W.S. 3/30/89 ltr. to Mr. Howat of that museum, expressing doubts.)
About 1954  No mat (?).  No signature or date.  
Lawn near Rive House in Kingston, Ontario. Tall slender tree at center. Trees in background. An urn is barely visible atop earth bank (?) at right.

Tree trunk at left, Sharksmouth cliff at right.

1938.  4"-wide mat.  No frame.  Signed "C. Hopkinson" in lower right corner.  On back is the legend: "APG 660SD. Bow River, near Banff. 1938".  
Vast scene of Bow river valley and wooded plains between steep mountains (pink and red, wooded on lower portions). Great range of mountains across upper half of painting.  No people or houses.

1952(?).  No mat, frame, glass, signature, or date.  
Living room in Rive House (in Kingston, Ont., Canada?).  
Big green armchair at left. Above it is a portrait of three Hopkinson girls--"Armory Show" portrait.

No mat, frame, glass, date, or signature.  

At left, white mansion with three prominent columns and large white stairway.  Two large urns on green lawn.  
At right, many large deciduous trees with fall foliage.
HW-Canada-0100-15x11
1951 - 1955. No mat or frame or signature.
View, in Kingston, Ontario, Canada, from beneath white portico
with fluted columns, of green lawn with flaming orange maple tree
beyond. Tall dark tree at extreme right.

On back: very fragmentary sketch of dunes.

HW-Canada-2100-14x21. ½-inch-wide dark gray mat.
1-inch-wide white frame. Glass. Stamped "Hopkinson 1954"
at bottom center.
View of lawn in front of Rive House in Kingston, Ontario.
Five children are playing on the lawn. White column and
urn in foreground. Background includes many trees, including
a large orange-colored deciduous tree and a conical conifer.
The lawn is yellow in sunlight and green in shade.

HW-Canada-2100-15½x21
1953-55. White mat. (Frame?) No signature or date.
View of south face of Rive House in Kingston, Ontario.
Three white columns of large formal portico are seen.
A person stands beside central column, and two other
persons and a dog are seen at lower right. Orange foliage
at right. Large spherical green bush at lower left. Two
large urns are shown.

HW-Bermuda-0000-14x22
1940. No mat, frame, glass, or signature.
View, looking downward past two large agava plants,
at three beached (?) mastless sailboats. At Somerset
Bridge.
HW-Bermuda-0000-14½x10½
~ 1940. 2-in. white mat. No signature.
Four coconut palms and, at left, a royal palm, at Botanical
Garden (?) in Bermuda (?). Green grass and green hedge in
foreground. No people, houses, or water visible.

Note: On back is HW-March-0110-15x11½, showing
One column of Hopkinson House piazza, lawn, and,
at lower left, back of a chair. View toward the east.

HW-Bermuda-0000-14½x21
1940. 4"-wide mat, no glass.
Signed "Hopkinson. Bermuda 1940" in lower right corner.
Large portrayal of agave plant (blue-green), and, at
upper right a Spanish bayonet (?) plant. Reddish-brown soil in foreground and at upper right.

HW-Bermuda-0000-15½x22
1940. No mat, frame, or glass. Signed "Hopkinson Bermuda"
in lower right. No date.
View of rectangular white gate-post and, at left, stone wall,
beside driveway. Blue shrubs at right of post.

On back: HW-Canada-2100-15½x21. Columns and portico
of Rive House in Kingston, Ont., Canada. Person beside
central column. Two other persons and a dog.

HW-Bermuda-0010-16x10
1940. No mat or date. Signed "Hopkinson. Bermuda. 1940"
in lower right. Very prominent orange-colored cliff at
lower left, with blue water beyond. Row of hills in
background.

On back: HW-Manch-0110-10x16.
HW-Bermuda-0011-14x21½  Agava and water pathway.  
1940 (possibly 1952).  3-inch-wide white mat.  No frame.  
Signed “Hopkinson” in lower left.  
Bermuda scene, at Somerset Bridge Township.  Huge agave plant at left, with Wreck Island above.  Land with cliff at right.  Water pathway to horizon at center.

HW-Bermuda-0011-14½x21  
1940.  3-in. white mat  
Signed “Hopkinson” at lower left.  Legend on back: “Scene in Bermuda. Wreck Hill. Somerset. 1940.”  
Center half of the painting is filled with square white coral stones.  Above and on both sides is the blue ocean.  Green band of trees in middle distance.  An outstandingly bold dramatic painting.

On back: painting of slender blue vase, two large red poppies, and smaller blue flowers.  Not complete.

Formerly the painting had a 5-in. gray mat.

HW-Bermuda-0011-14½x22”.  
View of highly stratified cliff, upturned toward tip near top center.  Ocean visible at right.  One segment of ocean horizon visible.  No people or houses.

Note: On back there is a view of the coastline at Sharksmouth Estate, Manchester.  It a rough sea and dark sky.  (Owner says this painting is “perfectly good but too hard to get at.”)

HW-Bermuda-0011(?)-15x22  
2-in. gray mat.  Heavy light brown frame.  
Glass.  Signed “Hopkinson - Bermuda”.  No date.  
View of stormy sea with much foam and white caps.  Aquamarine water.  Rocks in foreground.

HW-Bermuda-0012-15x22 1940. 3"-wide mat, no frame. Signed "Hopkinson 1940" in lower right corner. Close-up view of pile of about a dozen large white rectangular coral rocks, with greenish-blue ocean visible at upper left and upper right. Glimpse of green foliage at right. No persons or houses. Two segments of ocean horizon.

HW-Bermuda-0021-11½x15. 1940. 2-in.-wide mat. Signed "Hopkinson" in lower right corner. Scene near Somerset, Bermuda: low-lying wind-swept island (Wreck Island?), two small moored boats, waves. Small segment of ocean horizon at right.

Note: On back is a painting (at Rive estate in Kingston, Ont., Canada?) of yellow-green lawn with huge garden and pedestalled urn seen against blue lagoon and, on left, dark green wooded promontory.

HW-Bermuda-0100-9½x15. 1940. No mat or frame. Signed "Hopkinson" in lower left corner. Garden with date palm tree in Bermuda. Long beds of red earth at lower left. Dim outlines of church and other buildings in background. Vertical orange streaks at right.
HW-Bermuda-0100-13½x22½


HW-Bermuda-0100-15x22½ (CBH # 40)
c. 1952. No mat or date. Signed "Hopkinson" at lower left. A very dark paintings, showing Trimingham House in Paget, Bermuda. The house is red-brown, with a dark blue-gray roof. In foreground, a two of small banana trees.


HW-Bermuda-0220-12½x14½
1940(?). No mat, signature, or date. At lower right there is a penciled inscription by Peter Pezzati: "By Charles Hopkinson, Bermuda". At left, cathedral with tower. Other buildings at right. Black boat near center. Large rocky ledge at lower left.

On back: HW-Manch-0110-14½x12½.
HW-Bermuda-0220-13x20
1940 (?). 3-inch-wide white mat. No signature or date. View of a harbor at Bermuda (?). Sombre dark gray sky behind cathedral and houses at right. Red-funnelled ship vaguely visible at left. At center, rough blue-green water. In foreground, irregular rocky promontory.

On back, two incomplete sketches of houses.

HW-Bermuda-2020-15x23
No mat or frame. Signed "Hopkinson" lower right. View of rugged coast. Gigantic rock beyond stratified-rock cliffs. Small bay and beach and lower right, with two persons and one careened sailboat barely visible. Green water in foreground, blue water beyond.


HW-Ireland-0000-14½x21½
1956 (?). 4-inch-wide dark gray mat. 1-inch-wide frame. Glass. Signed at lower left "Hopkinson 56". (Date not clearly legible.) At left, two steep mountains, or cliffs; perhaps Cliffs of Moher. At lower center, a small lake. Several bright green areas. Dramatic white clouds in blue sky.

HW-Ireland-0000-15½x21½
HW-Ireland-0000-15x21\frac{1}{2}  
\sim 1955-1958. 2\frac{1}{4}"-wide gray mat, 1"-wide black frame. Glass. Signed "Hopkinson" in lower left corner. View near Killiney(?). Druid seat(?). Vast disjointed array of rocks and ledges; intervening grass and flowers.

HW-Ireland-0000-20x21\frac{3}{4}  

HW-Ireland-0000-22x16\frac{1}{2}  
No mat, signature, or date. Well 36. 1957. Scene at Killiney, near Dublin Ireland. At right, a majestic tree, probably eucalyptus. At center, Sugarloaf Mountain, several miles away.

HW-Ireland-0011-15x20  
1956 or 1957. Signed in lower right. Framed (?). View of Irish coastal cliffs and ocean near Moher, in County Clare. At left, a sequence of vertical stark cliffs. Ocean at right.

HW-Ireland-0100-13x10  
(CHH # 63)  
1955 - 1957. No mat, signature, or date. House lived in by the Alfred Rive family in Ireland, with adjacent large green trees and lawn.
HW-Ireland-0100-13x20
House by two-arched bridge.
~1953-1957. 3" white mat. Signed "Hopkinson" in lower right corner.
Rural Irish scene, with two-chimneyed house beyond left end of two-arched bridge.

HW-Ireland-0100-18x22
No mat, frame, or signature (?) Scene near Canadian Embassy building at Killiney:
Long low building with classical portico. In lower right corner, large vase containing a few large red and purple flowers. A left, earth hillock topped by large tree. Yellow grass at extreme left.

HW-Ireland-0200-13\frac{1}{2}x22
1953 - 1957. 3"-wide mat. No frame or signature. Church, buildings, and Dodder River, near Dublin, Ireland. River confined by wall. Horse visible at right.

HW-Ireland-0200-14x21
1956. 4"-wide mat. No frame or signature. Legend on back: "Dodder River (?) near Dublin, Ireland. 1956."
Almost a monochrome (blue-black delineation), almost a drawing as much as a painting. At center, church with square tower and flagpole. Other buildings at left. Great trees flanking the church. The river, in the foreground, is not featured.

HW-Ireland-0200-15\frac{1}{2}x20
Slender river, red-roofed houses.
~1953 - 1957. 3-inch-wide white mat. No frame or signature. Rural scene in or near St. Brigid's in Ireland. Slender river at center. Red-roofed houses at left. Road at right. Dark curtain-like cloud at upper left.
HW-Ireland (?)-0220-15x22
No mat, frame, or date. Signed "Hopkinson" in lower right.
View of river (Liffey?), with blue ship, drawbridge. In foreground, row of small houses.

HW-Ireland-0220- about 18x22
No mat or frame. No signature or date. Stamped "Charles Hopkinson Estate, 1962 (HHR)" in lower right.
View of small sailboats and motor boats in Dalkey Harbor, Ireland. Boats in lower foreground. Rocky promontory at center. Hills and houses at upper left.

HW-Ireland-1000-11x15½ (GHH # 74)
1955 - 1957. No mat, signature, or date. View of lawn of Rive House in St. Brigid's, Ireland. Flower garden in foreground. At center, a girl is standing on the lawn. Beyond, occupying the upper half of the scene, is a great copper beech tree.

HW-Ireland-1000-17x22
c 1956. No mat, frame, glass, signature, or date. View of great copper beech tree at St. Brigid's, Ireland. Garden in left foreground. At right, a purple roadway with a person barely visible at right of tree. Three slanting trees at far right.

On back: autumn foliage, roadway, and great tree trunks at Manchester estate; HW-Manch-0000-17x22.
HW-Ireland-1100-10½x12
1955–57. 3"-wide mat, ½"-wide black frame. Glass. No S.
Scene at St. Brigid's, Ireland.
At left, one person and a stone wall. At right, house or barn with red or brown roof. Huge pine
tree in center, weeping willow tree at left.

HW-Ireland-1100-14½x21½ Copper beach tree,
1953 – 1957. 3" white mat. No signature or frame.
Copper beach tree shadowing lawn at St. Brigid’s,
Dublin, estate of Canadian Embassy (Rivé home).
At right, walkway with girl carrying flowers.

HW-Ireland-2000-11½x14¼
~1956. 2-inch-wide white mat. No date. Signed
"Hopkinson", by scratch technique, in lower right.
Shows grounds of Canadian Embassy grounds in Dublin.
At left, two girls on path, with large reddish-brown
tree (copper beech) beyond. Large green lawn at right.

On back: variegated deep green trees
in background, green field in foreground.
Dark blue-gray sky.

HW-Ireland-2000-14½x21½ (CHH # 42)
1953 – 1957. 4"-wide gray mat, 1"-wide white frame. Glass.
Signed "Hopkinson" in lower right corner. Called "Irish Aqueduct".
Water spilling from the edge of an ancient aquaduct, with
cliff at left, pool in foreground, and five children playing
beside the pool. A lush and peaceful scene.
12.1

HW-Ireland-2000-15x22
No mat, signature, or date.
View of two children on lawn at Rive estate
at St. Brigid's, Ireland. Great tree at left,
with child leaning against it. Another child
in swing, at center.

HW-Ireland-2000-16x22½ (CHH # 43)
No mat or signature.
Luxuriant green trees at left and right. Two women
on path at center. Curved fence and lawn at right.

HW-Ireland-2100-14½x21½.
~1956. 4"-wide black mat, 1"-wide black frame.
Glass. Signed "Hopkinson" in lower right corner.
Huge symmetrical copper beach tree. Also lawn,
flowers. At home of Alfred Rive family; estate
owned by Canadian Government as part of the Canadian
Embassy in Ireland. At right, people and one house
are visible.

HW-Norway-0000-11½x16
1930. No mat, frame, glass, signature, or date.
Purple mountains of Norway, probably near Stalheim.
Large mountain on right, small ones at left. Small green
hill at lower center. Complicated white and pale blue sky.

HW-Norway-0000-15x22
1930. 1"-wide cardboard "frame", torn in places.
No mat, no wooden frame. No signature.
View of beehive-shaped mountains near Stalheim, Norway.
Large magenta-colored sharply domed mountain at left.
Steep green slopes below. Valley hidden below.
No people, houses, water.
HW-Norway-0000-21x14
1930. (Framed, glass, presumably.)
Signed "C. H." in lower left. Called "Fjord, Norway".
Shows large central slender round-top peak.
Near bottom, winding path. Scene near Stalheim.

Called by Harvard No. 18.
At Harvard. Said to be in "University Loan Office".

Has included in exhibitions at Women's Civic Club, Glens Falls, NY, in 1933, at Wadsworth Atheneum, Hartford, CT., in 1934, at Fitchburg Art Center, Fitchburg, MA, in 1935, and at Winchester Public Library, Winchester, MA, in 1939.

(Per JHS 10/23/36 inspection of Fogg Museum records and photo and per 4/7/83 ltr. from M. Steward of Fogg Museum Drawing Dept. to KZP.)

HW-Norway-0000-22x14½
1930. 5"-wide gray mat, 1"-wide white frame. Glass.
Signed "C.H." in lower right corner.
Steep mountains, deep valley, and river, in Norway.
Probably at Stalheim. Rock parapet in foreground.
River appears greenish.

HW-Europe-0000-13½x21
c 1924-1926. No mat, frame, glass, or date.
Signed "C H" at lower left.
View of Tuileries in Paris, with fountain at center, large trees at left and right, yellow and red flowers in foreground. No people or buildings.

HW-Europe-0000-14x22
1935. 3"-wide tan mat, 1"-wide brown wood frame, glass. Signed "C.H." in l.r. On back, red label "XDA 100".
1935. 4-inch-wide gray mat. No frame or glass. Signed "C. Hopkinson" in lower left. Mt. Brevent, near Chamonix. At upper left, snow-covered tip of mountain, with long tongue of snow at lower left. At right, orange rocky crag. Lower right is olive-greenish-gray.

1935 or 1937. 4"-wide gray mat. Signed "C.H." in lower right. View of snow-covered mountain in Switzerland. Snowfields fill upper left half of painting. Yellow and green fields visible in lower right.

1937. 5"-wide mat, 1"-wide brown frame. Glass. In lower left corner "Hopkinson, Mycenae" Plains beyond Mycenae, "...looking north". White ledge in lower left foreground. Magenta plain in center. Large areas of yellow plains.


HW-Europe-0000-21\frac{1}{2}x15
1937.  4"-wide mat. No frame. Signed "Hopkinson"
in lower right corner.
View of mountain (Aiguille ?) near Chamonix, France.
Blue-gray mountain with snowy slopes below. Vague
gray-green mounting at right in foreground.

HW-Europe-0010-14x21
1928.  3"-wide white mat, 1"-wide natural-color
wooden frame. Signed "Hopkinson" in lower left corner.
Long chain of light pink and magenta mountains see across
bluish green Lake Como. Sloping tree tuft in foreground.
No people, houses, or boats.

HW-Europe-0011-21x14
1926.  4"-wide mat. No frame. Signed "C H"
in lower left corner.
View (from high above the water) of near-vertical
terraced cliff at Tintagel, Cornwall, England.
Distant blue promontory at upper left. Ocean at
right.

HW-Europe-0100-13\frac{1}{2}x20
1926. Informal slender gray mat, no frame, glass,
or date. Signed "C J H" in lower right.
View of Matterhorn: white snowfields and pale magenta
peak. Large brown-roofed chapel, at Gornergrat, in
foreground.

HW-Europe-0100-13\frac{1}{2}x21\frac{1}{2}
About 1926.  5"-wide white mat. 1"-wide brown wood frame.
Glass. Signed "C J H." in lower right.
Heroic statue of man on rearing horse, with slender tower and
palace (Hotel Crillon) at right. Place de la Concorde.
HW-Europe-0100-14x20
1937. 4-in white mat, 1-in. wood frame. Glass. No signature or date. View of portion of Acropolis, Athens, Greece. At right, Mt. Hymettus.

No signature or date, but on the back the artist has inscribed "On the road to the Hague. July 10, 1890." 2¾-in-wide pale gray mat. At upper right, a large Dutch-type windmill. Two houses visible. Canal (presumably of fresh-water type) at base of painting. Pale blue clouds.

1892 5-in. white mat. Gold frame. Glass. There is no signature or date, but on the back is inscribed "Port Gavaraf 9 Mai 92". France. Long low building at left, smaller building at upper right. Outlines of distant steep hills are visible.


Two passenger barges (white superstructures with 5 or 6 windows) on river in Oxford, England. Large brick building in background. Green water, with row of tall green trees beyond.
No signature.

Rural scene at Far Sawrey, England. Several houses. Large trees and small hills in background. In foreground, simple field. (Houses were lived in by Beatrix Potter.)

Bridge across Seine in Paris. Six arches of bridge visible. Two boats near center of bridge.


Building, one with tall slender tower, in middle distance. Mountains in background. At center, a hedge (?).
HW-Europe-0200-15\frac{1}{2}\times 22
1924. White mat. No frame or glass. Signed "C. H." in lower left.
View of Cortina village, Italy; church and other buildings.
Emphasis is on jagged peaks of Dolomites in background.
Gray overcast sky.

Note: On obverse is a painting HW-Europe-0220-15\frac{1}{2}\times 22
of a scene in Venice. Although the painting is unfinished,
it has much merit.

HW-Europe-0200-15\frac{1}{2}\times 22\frac{1}{2}
1924. 5"-wide grayish-brown mat. 1"-wide natural-color wood frame. Glass. Signed "C. H." in lower left corner.
Scene near Villa Mercedes, Bellosquardo, Italy.
(View toward Villa Bivigliano Pezzolini, according to
a (not necessarily reliable?) inscription on back.)
Red-roofed buildings at left and right. Tall cedar tree near center. Pale blue mountain in distance. At upper
left, large white cloud surrounded by deep blue sky.

On back: HW-Manch-0010-15x22

HW-Europe-0200-22x15
About 1935 - 1945(?). No mat or date. Signed "To my friend Peter Pezzati, C. H." in lower left. Ancient
walled city (in Greece? Sicily?) on hill at upper left. Luxuriant green foliage at lower left. Fences at center.

HW-Europe-0210-15x22  (CHH #34)
c 1910–30. No mat, signature, or date.
View of coastal village of red-roofed houses, with small steep mountain beyond and hill at right. Large
gray cliff at right. Calm water at lower center.
Probably Italy, Greece, or Spain.
HW-Europe-0220-8½x14½
About 1900 (JHS est.), 1½-inch-wide white mat.
No frame, glass, signature, or date.
Roscoff (France) harbor, with sailing ships tied up at pier at right. Furled sails on one ship are green.
In background, houses at left, church steeple at right.

HW-Europe-0220-9x14
Date? No mat, frame, glass, signature, or date.
View of harbor (Roscoff, France?). At center is a schooner under full sail. Other schooners, with sails furled, at left and right. Beyond are many buildings, including blue-topped buildings at extreme right.
Pale gray-magenta sky.

On back: beginnings of a painting of Dana Island.

HW-Europe-0220-14½x10½, Lynmouth village and hills. 1926. 2½-inch-wide mat. No frame. No signature.
Right houses, river mouth, river, and great hills of Lynmouth, England. A bit of ocean is visible at right.
Beached boats visible.

HW-Europe-0220-15½x22
1924. No mat, frame, glass, or signature. [The painting is unfinished, and is on the obverse side of HW-Europe-0220-15½x22, view of Cortina and Dolomites.]
Venice; view from the Dogana looking toward San Giorgio Maggiore. Shows Giudecca lagoon, gondolas (no people visible), churches and houses. Yellowish sky.

Note: A more important painting --HW-Europe-0200-15½x22, showing Cortina village and Dolomites-- is on the other side.

HW-Europe-1000-11x17
View of the Tweed River, from Abbotsford, Scotland.
River is gray-purple, with green tree in right foreground.
Background, plains and hills beyond the river; most of these are bare and pale yellow. At center, a small forest is shown. A few trees and one fisherman on farther bank of the river. (Back of painting has the legend: 1924, Tweed River at Abbotsford.
}
HW-Europe-1210-14\frac{1}{2}x11\frac{1}{2}  
1926.  
5"-wide mat, 1"-wide black frame. Glass.  
Signed "C. H." in lower right.  
---Arno River and View, seen through window, of Florence, Italy, / tower.  
Large shutter blocks much of view, at left.  
Boat, with man, visible in river.

Note: It seems likely that this is the watercolor referred to in the April 1983 ltr. from M. Solt, Assistant Registrar of Art Institute of Chicago, to KZP in which it is stated:

"There is one watercolor .... entitled Lung'Arno from Hotel Window, Florence which was exhibited here in 7th International Exhibition of watercolors, pastels, drawings and miniatures held at the Art Institute from 4/28/27 - 5/29/27.  
...Signed C. H. in lower right; measures 14\frac{1}{2}x19 7/8"; negative C7672."

HW-Europe-2000-15x22  
1937.  
3"-wide mat, 1"-wide natural-color wooden frame. Glass. Signed "Hopkinson" in lower right corner.  
Big open smooth scene. Three tall trees at left.  
Long wall across lower portion of painting. Several people near wall. Long low range of blue mountains in background.

HW-Europe-2010-15x22  
c 1924-1926. No mat, frame, glass, or date.  
Signed "C A H" in lower left.  
View of four-arch bridge (Pont Neuf) over Seine in Paris, with tug-boat and barges at center. Bluish banks of trees at left and right. Rough, almost greenish, water in foreground. People standing on bridge are barely visible.

HW-Europe-2200-11x15\frac{1}{2}  
1924.  
No mat, signature, or date.  
View of Arno River in Florence, Italy, with tall orange-gray buildings, including a tower and a dome, at left, and the Santa Trinita Bridge at the right. People visible on bridge.
HW-Europe-2200-13x21\frac{1}{2}

HW-Europe-2200-22x15\frac{1}{4}". "Piazza, Venice".
1924 (or 1926). Mat. No date or signature (?). View of Venice. St. Mark's at left. Campanile at right. Pale sky. Many persons (barely visible) in foreground.

HW-Europe-2210-14x20 (CHH # 32)
HW-Europe-2220-about 15x15
4-inch-wide gray-white mat, 1-inch brown frame. Glass. Signed "C.H." in lower right. Fishing boats at dock in Roscoff, Finistere, Brittany, France. Tide is low; boat decks are far below the level of the long pier. Several people at extreme left, and several buildings at upper right.

HW-Europe-2220-15x21½ No mat, frame, glass. 1926 Signed "C.H. Roscoff 1926" in lower left. Scene in the harbor of Roscoff, France. Beach, with people, at left. At right, two sailboats with large red sails. Many other sailboats farther away. Distant land with buildings.


*The owner believes that the painting does include a signature that is in lower right and is obscured by the mat.

HW-Egypt-0100-14x21 Palm trees in Egypt 1933 3" white mat. Signed "C.H." lower left corner. Seven palm trees on Egyptian plain with temple in background. Green shadows on lawn.

Note: On back there is a painting of Hopkinson House South doorway and portion of terrace. Child standing in doorway. Wicker chairs at right and left on terrace.
HW-Egypt-0200-14x21 (CHH # 78)
1933. No signature or date. Matted.
View of Mohammed Ali Mosque, Cairo. In foreground, a riverfront roadway or terrace, with many white containers with greenery. Palm trees at upper right. River vaguely indicated at left.

HW-Egypt-0200-15x21
1933. 3-inch-wide gray mat. Signed "C H" in lower right. No date.
At right, large pots or bags with green contents. Palm trees above. Terrace and wall at left. Large mosque (beyond water?) at upper left. Small mosque at right.

HW-Egypt-0210-13x13
3-inch-wide gray-white mat. Glass. No date or signature.
Scene in Egypt, near Aswan dam. White cliffs at lower right, sailboat at left (no persons clearly visible). In the background are rectangular white buildings, three or four palm trees, and distant pink-purple sand dunes. Clear blue sky.
(Note: the identification of site is assisted by a photograph of that same scene, a photograph appearing on p.25 of the Rand-McNally 1980 book "Rand McNally Encyclopedia of World Rivers".)

HW-Egypt-1200-12½x18½
1933. 4½"-wide black mat, 1½"-wide black frame.
Glass. Signed "C.H." in lower left corner.
Scene in Egypt. Pyramid at left. At right, one man and two camels.

HW-Egypt 2000-13x19 (CHH # 76)
1933. No frame, no date. Signed "C H" in lower left.
View of orange-red conical piles of sand (?), with big bare hills beyond and pale blue-green foreground (grass? Nile River?). People standing on sand piles.
HW-Egypt-2216-11½x19
1933. No mat, frame, glass, or date. Signed "C.H." in lower left. Scene in Egypt, probably near Aswan. Gray river in foreground, high red sand dune in upper right, palm trees at left. Houses on bank at right. People and small boat at center. A fully finished painting.

HW-Egypt-2216-12½x19
1933. No mat, frame, or glass. Signed "C.H." in lower right corner.
View of Nile River in Egypt. Small boat containing 10 or 20 persons. Palm trees at upper left, above steep bank. In upper right, gold-colored hills or sand dunes. Group of buildings near center of painting. River water at left is deep blue.

HW-Egypt-2216-13x10
1933. No signature or date. 2-in.-wide white mat, 1/4 in. brown frame.
View of bank of Nile River. Pale blue river, with one small boat, is at right. At left there is a cluster of white buildings on promontory in background, top of a green tree in foreground, and a winding road in middle ground. People and boats are visible on beach. Pale colors throughout. Almost no verdure.

HW-Egypt-2216-11x12 (CHH # 77)
View of Nile, river bank, houses. Group of sailboats moored at shore; sails reflected in water. Several persons standing on shore. Blue water. Pink predominates elsewhere.
HW-NZ-0000-14x21½

HW-NZ-0000-14½x21
1951(?). 3-in. mat. Frame. Glass. No signature or date.

At center, a giant fern tree. Massive bare trunk of beech (?) tree in left foreground; also grass and road(?). (Note: the painting is similar to the painting HW-NZ-0000-15x22 owned in 1989 by Thomas Halsted. On the back of that painting is the legend "Tree fern from dining room window" -- window of Rive House near Lowry Bay, presumably.)

HW-NZ-0000-15x22
1951. No mat. Signed "Charles Hopkinson 1951" in lower right. At center, a giant fern tree beyond slender green lawn and river or pond. Massive bare trunk of beech (?) tree in left foreground. On back is the legend "Tree fern from dining room window" -- window of Rive House near Lowry Bay, presumably.

HW-NZ-0000-15x26''
1948-1952. No mat, frame, glass, signature, or date. View of a great hill, deep blue-gray in color, in New Zealand. At left are two tall palm trees, with a near-common base. Strip of yellow grass in foreground. No people, houses, or water.

HW-NZ-0000-15x26''
HW-NZ-0000-15½x16
1948-1952. No mat, frame, glass, signature, or date. "Head-on" view of road in New Zealand, with three telegraph poles at left and dark green stripes at right. Big hills in background.

Note: This painting is much like HW-NZ-0000-15x26 owned by IH; it too includes three telegraph poles.

On back: HW-NZ-0100-15½x23, which includes a small box-like house at the left. Large green hills in background.


HW-NZ-0010-9x15
1948-1952. No mat, frame, glass, signature, or date. View of long ranges of hills and mountains in New Zealand. Foreground: smooth pale blue sea. The nearer hills and mountains are very dark, very jagged. The more distant ones are pale blue-gray. Much cloud area, small area of blue sky.

HW-NZ-0010-10½x15
No mat, frame, or glass. No date. Signed "C.H." in lower left. View of bay in New Zealand, with huge brown-purple ledge in foreground, green and yellow hills in background. Calm blue water at right. Clear white sky. Orange yellow rock at right of center.

HW-NZ-0010-11x15
1948-1952. No mat, frame, glass, signature, or date. Painting has been covered with varnish. View of nearby coastal rock and small crags, with blue water beyond, and in distance, long range of large hills or mountains ending at a cape at the extreme right. No people, houses, boats.
HW-NZ-0010-14x21
1947 - 1952 3-inch black mat. No frame or signature. View of enormous bay near Wellington, New Zealand. Long horizontal range of hills in background; pale magenta gray and pale orange. Lower third of painting is water; upper half of painting is pale blue sky.

HW-NZ-0010-14\frac{1}{2}x22
~1947 - 1952. No mat. 1"-wide black frame. Glass. Signed "Hopkinson" in lower right corner. View of ocean bay (part of Lowry Bay, New Zealand, presumably) with greenish-brown hills in background. In middle distance, a bare promontory at left. In foreground, extreme right, a cliff (?). Bay water is deep blue, except in the most distant region which is light greenish-blue.

HW-NZ-0010-14\frac{1}{2}x22, Well 44
1947 - 1952. No mat, frame, glass, or signature. Rocky promontory, ocean bay, and, in the far distance, low mountains, all near Wellington, NZ. The promontory is dark reddish-brown. The water is blue-green.

On back: HW-NZ-0010-14\frac{1}{2}x22, showing much the same scene (promontory, bay, and distant mountains) on an overcast day. Clouds through the distant mountain tops. Bright gleam of water near the distant mountains. Brown-black rocks in foreground.
HW-NZ-0010-14½x22  Neil 44A
1947 - 1952. No mat, frame, glass, or signature. In foreground, reddish-brown ledge. Beyond, bay near Wellington, NZ. In far distance, a range of low mountains, with clouds shrouding the mountain tops. Bright gleam of water near the mountain range.

On back: HW-NZ-0010-14½x22, showing much the same scene (bay, mountains) except that a large reddish-brown promontory is visible, and there is no shrouding of the mountains.

HW-NZ-0010-15x9½
1948-1952. No mat or date. Signed "Hopkinson" in lower left. Tall slender rocky pinnacle, with green hills and blue water visible beyond. About 20 black and red stones (?) at lower right.

On back: HW-Manch-0111-15x9½

HW-NZ-0010-15x22
1948-52. No mat, frame, glass, signature, or date. View of bay in New Zealand. Jagged dark brown rocks in foreground, very pale blue water beyond, and extremely pale gray hills in background. Soft white clouds.

On back: HW-Hawaii-0020-15x22, showing Diamond Head, bay, three very small boats. At left, reddish beach and dark green foliage.
HW-NZ-0010-15x22 (CHH #50)

On back, HW-NZ-0020-15x22. Ocean liner seen in gap between huge nearby ships.

HW-NZ-0010-15x22
1952. No mat or frame. Signed "Hopkinson 1952" in lower right. Huge Gibraltar-like gray mountain at center, smaller peak at left. Ocean bay, with irregular breakwater (?), at lower left.

HW-NZ-0010-15½x24

HW-NZ-0020-11¾x17¼".
Wide white mat. Slender blue & gold frame. Glass. No date or signature. View of Lowry Bay, New Zealand, with many small white boats at anchor and large blue and green hills in background.

HW-NZ-0020-15x22 (CHH #51)

HW-NZ-0020-15x22
1948-1952. No mat, frame, glass, or date. View of huge bow of ship at left. Wellington Harbor and land at right, with a small freighter visible at great distance. Sea is rough, and is blue nearby, green farther away.

HW-NZ-0020-15x22

HW-NZ-0020-15 x 21½

HW-NZ-0020-15x22
1952. 4-in. gray mat. 1-in. black frame. Signed "Hopkinson May 1952" in lower right. View of two large ships at Wellington, NZ. At left, bow of black ship looms large. Below-Plimsol-line is red. Superstructure is white. At right, ocean liner, black, with two funnels; also two tall yellow masts. Sky: blue patches among white clouds. Gray water in foreground. No ocean horizon.

HW-NZ-0020-15x22½. 4-inch-wide white mat; 2-inch-wide black frame. Glass. Signed "Hopkinson" in lower left. Large steamship, with red and black funnel, in Wellington Harbor, NZ. Stern of another ship at left. Part of pier in lower left. Heavily mottled sky.
HW-NZ-0020-15x25½
4-in. gray mat, 2½-in. recessed frame.

HW-NZ-0100-11x14½
1948-1952. No mat, frame, glass, signature, or date.
View of lawn, trees, etc., by Rive House in New Zealand.
Tall trees at left. Long white net of ring-toss court.
Green-white roof of shed housing electrical generator.
Green-yellow grass in foreground, with curving driveway at right.

HW-NZ-0100-11x15
1948-1952. No mat, frame, glass, signature, or date.
View of tan hills near Lowry Bay, NZ, with lone round tree at left and slender cypress(?) tree beside shed (at center).

HW-NZ-0100-11½x14½
1950. 4-inch-wide white mat, ½-inch-wide gray wood frame. Glass. Signed "Hopkinson" at lower right.
Scene near Lowry Bay, New Zealand. At left, pink tent, with palm tree close to it. In background, yellow-green hills sloping upward to the right.

HW-NZ-0100-12x15
1948 - 1952. No mat, frame, glass, signature, or date.
An incomplete painting of a blue sofa, lamp, etc., in Rive-house living room in New Zealand. At upper left is an indication of CSH portrait of his daughter HHR and her daughter Hallie.
HW-NZ-0100-14½x19½  
Palms behind high fence.  
~1947 - 1952. 3-in.-wide white mat. No frame or glass.  
Signed "Hopkinson" in lower left corner.  
Long near-black fence along lower portion of painting.  
Beyond it, at right, is pink-roofed house, and, at left center, great array of palm trees, with mountain beyond.  
Scene near Rive residence in Lowry Bay, New Zealand.

HW-NZ-0100-(14½ x 22?)  
Small building barely visible at left. Tree in right foreground. Bench at lower right.  
In background, yellowish hills.

HW-NZ-0100-15x22  
1948 - 1952. 2-in. tan-colored mat, 1-in. wood frame.  
No signature or date. View of forest, with tree ferns, at Rive estate in Lowry Bay, New Zealand. Small shed at lower left. No people, ocean, or sky visible.

HW-NZ(?)-0100-15x22  
1951. 4"-wide white mat. No frame. Signed "Hopkinson 1951" in lower right corner.  
Pastoral scene in New Zealand (?), with gigantic elm tree at right and, at lower right, a flower garden enclosed by earth berm. Red roofed house and blue hills in background. Purple road and stone wall at lower left.

HW-NZ-0100-15½x19½  
~1948-1952. 4"-wide white mat. No frame or glass. Signed "Hopkinson" in lower left corner.  
Green hills. One house (red-roofed). Telegraph poles.
HW-NZ-0100-15x23
1948–1952. No mat, frame, glass, signature, or date. Bears stamp imprint "Charles Hopkinson Estate 1962 HHR". Tall green hills, with small rectangular box-like house (with tiny chimney) at left. Red brown tree at extreme left. Tropical tree, painted with stipple strokes, at right.

On back: HW-NZ-0000-15½x16. Roadway, seen end-on, with three telegraph poles at left. Big hills beyond. Right end of paper has been crossed out.

HW-NZ-0100-21x14
1947–1952. 3-in.-wide gray mat. No frame or signature. Pink tent at Rive estate at Lowry Bay, NZ. Visible above tent are two tropical trees, a house, and a mountain. View from second story window of Rive House.

Note: On back of painting there is a painting of a red-and-yellow hill, behind which are several mountains. One building in lower left corner. No people or tent.

HW-NZ-0110-11.5x14
1948–1952. Signed "Hopkinson" in lower right. 1/2-in. white frame. View of bay near Wellington, Painted within the house of Beatrice Seddon (Mrs. Thomas Seddon) in Lowry Bay. In foreground, window sill, with red flowers at left, curtain at right. In background, calm blue water, with pale mountains beyond. Promontory at right.
HW-NZ-0120-15x22  (CHH # 52)
No mat or frame. Signed "Hopkinson" lower left -- on shutter.
View near Lowry Bay, NZ, from high-up balcony with conspicuous shutter at left. Large and small ships visible. Also distant pink hills. Red earth garden (?) at lower right.

HW-NZ-0200-14½x21
1948 - 1952. 4"-wide white mat. No frame or glass.
Signed "Hopkinson" in lower left corner.
Green hills. Several red-roofed houses. Road barely visible at lower left.

HW-NZ-0200-15x22
Mat(?). No date or signature.
View of River houses(?) in New Zealand.
At upper center, red flag on pole. At lower left, a tree set into a stone circular bench. A pink path leads to the house. At lower right a brilliant flower bed. All strongly sun-lit with blue shadows.

HW-NZ(?)-0200-15x22
No mat, frame, or signature.
View of church (with square tower) partly hidden by green trees, Red building adjacent to church.
Gray river along lower part of painting. Probably a New Zealand scene.

HW-NZ-0200-23x15
1948-52. No mat, signature, or date.
View of palm trees on hill slope in New Zealand.
In lower left, a small building with red roof is visible. A larger building is visible at left of center. Small port in of sky visible at upper left.
HW-NZ-0210-12x28
1½" black frame. Signed "CHS, New Zealand" in lower left corner.
Ocean bay in foreground, high hills of Lowry Bay region, New Zealand, in background. Two distant buildings visible.

HW-NZ-0210-14x2½
1947-1952. 2-inch white mat. No frame or signature
New Zealand harbor scene, near Lowry Bay. On right, a horizontal road, with water (tip of bay) at left. In distance, tall steep hills with deep valley between. No people or boats. Several houses.

HW-NZ-0210-14x21½. 4-inch-wide gray-white mat. 1½-inch-wide natural wood frame. Glass. No signature.
Ocean Bay at Lowry Bay, NZ, with red-brown rocks in left and right foreground and long range of green hill, with a few houses, in background. Blue sky at left, gray clouds at right.

HW-NZ-0210-15x22
1948-52. No mat, frame, glass, or date. Signed at lower right "Hopkinson". View of ocean bay, with tan-colored hills in background and several houses along the shore. At extreme left is a bright red spot, perhaps portraying a billboard.

On back: very crude sketch pertinent to H-Oil-Manch-2121-25½x39, called "Departure for Cythera". Sketch not worth cataloging.

HW-NZ-0210-15x22
1948-1952. Signed "Hopkinson" in lower left. No mat or date. View of rugged coastal area of New Zealand, with large jagged red-black rocky islets in foreground and steep rounded colorful hills in background. Several houses are visible. No boats or ocean horizon.

HW-NZ-0210-15x22
2"-wide blotchy cardboard mat.
HW-NZ-0220-13x21  

HW-NZ-0220-15x21½  
1952. 4-inch-wide white mat. 1-inch-wide gold frame. Glass. Signed "Hopkinson 1952" in lower left. Scene in New Zealand, with jagged irregular rocky foreground, mountains in background, and a string of barges visible in slender ocean bay barely visible between foreground and background. Foreground is yellowish. Water is blue.

HW-NZ-1000-14x21½  
~1948 - 1952. No mat. ½"-wide black frame. (Glass?) Signed "Hopkinson" in lower right corner. Woman with large dog walking along road, with heavily wooded hills in background. Deep blue shadows at lower left.

HW-NZ-1200-14½x22  
1948-1952. No mat, frame, glass, signature, or date. View of yellow lawns, green hills, and houses (one of them red-roofed) in New Zealand. At lower right a child sits on a bench, under a small tree, beside a magenta-colored driveway. Brown picket fence at left.
HW-NZ-1200-23x15
Tall trees (tree-fern or palm) towering above two sheds.
Large building in background. High green hills beyond.
Person wearing red sweater at lower right. Magenta roadway at lower left. On back is the legend "Tree Fern #2".

HW-NZ-2000-14x21½
1951. 3-in.-wide white mat, 1-in.-wide brown frame.
Scene at Lowry Bay, New Zealand. At extreme left, a pink tent. Near center, two girls standing beside bench enclosing base of 15-ft-high tree. Vast range of hills beyond, with only a very slender area of sky visible.
Included in Childs Gallery show Oct. 2 - Oct. 27, presumably in 1951.

Note: the painting shows almost the identical scene depicted in a painting with similar code number that shows a more extensive portion of tent and shows, at extreme right, a tall slender evergreen tree.

Signed "Hopkinson" in lower right. Dated "1951" (near-illegible).
Scene at Lowry Bay, NZ. At extreme left, pink tent and three persons in light-colored clothing. At center foreground is a woman, seated, dressed in red; also a small child.
Vast range of olive-colored hills beyond. Many large white clouds in blue sky. Included in 1988 Danforth Museum show.

Note: this painting is very similar to the painting HW-NZ-2000-14x21½ (same code number!) which shows only the extreme right end of tent and shows, at extreme right, no tall sharp-pointed evergreen tree.

HW-NZ-2000-14x21½. 4-inch-wide gray mat; 1½-inch-wide gold-gray frame. Glass.
Signed "Hopkinson" in lower right.
View of large pink tent on lawn near Rive House in Lowry Bay, NZ. Four persons are seen beneath tent.
In front of tent is one girl kneeling, with white cat. Prominent green grass and white ropes.
HW-NZ-2000-14½x22. 4-inch-wide dark gray mat; 1-inch-wide white frame. Glass.
Signed "Hopkinson 1951" in lower right.
View of large white-pink tent on lawn near Rive House in Lowry Bay, NZ. Tent is open at front, and three persons and a white cat are visible. Bit of sky at upper right, and red splotch at lower left.

HW-NZ-2000-14½x22
3-inch-wide mat; 1½"-wide silver colored frame.

HW-NZ-2000-about 20x30 (guess)
With gray mat.
Signed "Hopkinson", and perhaps date, in lower right.
Broad view of large pink tent, lawns, nearby trees, and many distant hills near Rive House in Lowry Bay, NZ. At near side of tent is a woman with umbrella or parasol; two other persons, dressed in rain gear (?), at right. Wooden framework projects above tent. Two-trunk tropical tree at right. Tall hills at left, smaller hills at right. Deep green lawn in foreground, with portion of roadway.


HW-NZ-2100-14½x22 Neil 33 5"-wide mat, 1"-wide black frame. Glass.
Painted in New Zealand, at Rive estate.
HW-NZ-2120-15x22  Neil 37
1952.  Mat(?).  Signed.  No date.
View or large ships at Wellington, NZ.  At right, bow
of big ship looms large.  Anchors prominent.  Above,
emblem, or logo.  At extreme right, three black poles.
At left, stern of one black ship and, beyond, red
funnel of another ship.  In lower right, two persons
are visible, with a building beyond them.  Blue sky,
white clouds.

HW-NZ-2200-10x14
About 1951.  No mat, signature, or date.
View of pink tent at River home in Wellington,
NZ.  Orange-red houses at left and right.
Featureless green foreground.  Orange colored
hills in background.  Several persons are
visible near the broad tent opening.

HW-NZ-2200-14x21½
5-inch-wide gray mat.  1-inch-wide gray frame.  Glass.
Signed "Hopkinson" in lower left.
View of roadway and distant hills, near Lowry Bay, NZ.
Three children are barely visible in lower center, and
two houses are visible at the foot of the largest hill.
Small tropical tree at near left, and tropical shrub at
near right.  Glimpse of clouds and blue sky at top.

HW-NZ-2200-14¾x21
1949.  4¾"-wide mat.  No frame.  Signed "
"Hopkinson" in lower right corner.  Legend on back:
"ARP 6607D.  Lowry Bay.  New Zealand.  1949".
New Zealand rural scene:  On right, house (with
white clapboards and orange-red tile roof), and
shed (with dark purple roof).  At left, children and
bicycle; also a long white wall and smooth yellow-
green lawn.  Profusion of trees with strangely shaped
foliage.  Heavily wooded hills in background.
An excellent, highly finished painting.

HW-NZ-2200-15x22
1946-1952.  No mat, frame, glass, or date.
Signed (almost illegibly) "Hopkinson" in lower left.
View of many green and yellow hills, with deep shadows.
At left, tall slender pointed tree, with two children
and shed to left of it.  Strip of green grass
at lower right.  Small house in center distance.
HW-NZ-2210-14⅓x21. 3-inch-wide gray-white mat with inner bands; ⅛-inch-wide gold-gray frame. Glass Signed "Hopkinson" in lower right.
View of bay in New Zealand, near Lowry Bay. At right, a smoothly curving roadway skirts a tall orange cliff. Small pinnacle at left of road. Man clearly visible on road. Deep blue green water at extreme left. Tall rounded hills, with deep shadows and several houses, in background. White clouds at left. Orange rocks in lower right.

Child on bicycle barely visible at right.

HW-NZ-2220-7x10
~1950. No mat, frame, or signature.
Harbor near Wellington, NZ, with roof of buildings in foreground. Two-masted ship with (barely visible) people aboard at right, smaller boats at left, great hills at left and right with inlet between. Sloping spar (of derrick?) at left.

HW-NZ(?)-2220-14⅓x21½
5-in.-wide white mat, 1-in.-wide silver frame. Glass. Signed "C. H." in lower right. View of slender bay, with high rolling hill, covered by bright green grass, in background. Village of 20 or 100 houses at base of hill. In foreground, a green hedge and two agave plants. A sailboat containing two persons is visible at the left. The scene is probably in Lowry Bay, Wellington, NZ.

HW-Land-0000-10x14   (CHH # 60)
No signature, date, or mat.
View of tip of lake, with pine and deciduous trees beyond and also in foreground at left and right. Featureless near-white sky.
This painting is senior, and is properly matted.

HW-Land-0000-10x14
Unauthorized landscape. View of large flat green forested area. Long low range of deep blue hills in background. Reddish brown stone wall in foreground. (Scene in Ireland?)

HW-Manch-0210-9 x 13.
View of Kettle Cove, Manchester.
Orange colored hills in background.

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HW-Land-0000-10½x14½
~1930-1940. 2-inch-wide white mat. No date. Signed "C L H" in lower right.
In foreground, broad green field. At center, two tall slender trees, probably Lombardy poplar. At right, fence (?) and elevated sign. Green forest in background.

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HW-Land-0000-11x15½ (CHH # 72)
No signature, date, or mat.
Grove of deciduous trees at right, smaller trees at left. In the foreground, a flat orange-gray area, probably a river or lake. In background, suggestion of very pale blue-gray mountains.

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On back, a lesser painting — of Dana Island, with yellow flowers in foreground.

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HW-Land-0000-14x20
~1940 — 55. No mat, signature, or date.
Two white horses beside massive tree trunk. Brown hill in background. (Location unknown. Possibly Naushon Island, Mass.?)
HW-Land-0000-14x21
~1930-1945. 3-inch-wide white mat. No date or signature.
View of vast sky, with horizontal orange-brown clouds
low down, slanting light-gray clouds at upper center,
and deep blue sky at left. At bottom, long low
stretch of brown-black land that is featureless.

On back: large yellow areas.

HW-Land-0000-14½ x 10
3-in. white mat. No frame or signature.
Central feature is a statue of a woman, with raised hand.
Statue rests on large pedestal on green lawn, with large
trees beyond at right.

HW-Land-0000-15½x11 (CHH # 68)
No signature, date, or mat.
View of a single large tree of exotic type -- having
long slender leaves. At lower left a zig-zag dark line, significance not clear. Featureless
gray-white sky.

On back:  HW-Land-2000-11x15½
Two persons on a lawn, with great
trees in background.

HW-Land-0000-15¼x13½ (CHH # 28)
Initialed (?)
No date or mat.
Luxuriant foliage of tropical (?) character.
Massive red-brown tree-trunk at center. Blue-green branches, with needles, at bottom and at right.
Yellow-orange distant foliage at upper left. No sky.

HW-Land-0000-20x14½ (CHH #47)
No signature, date, or mat.
Woodland scene with several tall slender trees,
including, just left of center, a tall birch tree
the lower part of which is brown --stripped of bark.
The foliage is green, orange, and yellow. No sky
visible. No clearing or path.
No signature, date, or mat.

View, perhaps at Naushson Island, MA, of narrow ocean bay with dark green trees in background and yellow and green grass (with two prominent posts) in foreground. Pale blue cloudy sky.

About 1935 - 1950(?). No mat or date. Signed "Hopkinson" in lower right. Ocean bay (?) flanked by wooded hills. The trees are luxuriant and green; the shrubbery is red-brown.

No mat, signature, or date. Vertical cliff, topped by slender evergreen trees. In foreground: water (ocean?) and pale yellow Beach. Small area of dark blue sky visible.

2-inch-wide white mat. No signature or date. View of large dramatic sky, with purple and yellow clouds at left. Yellow light from clouds is reflected from the ocean's surface, at left. Blue calm water at right. Small bit of purple-brown ledge at lower left.

No signature, date, or mat. View of broad flat empty blue ocean, with magenta and pale blue sky beyond. The foreground contains several softly painted orange deciduous trees, probably maple and oak in autumn. Smooth olive-colored area at center of foreground. A dreamy moody painting.

HW-Land-0100-15x22 (CHH # 45) c 1950 - 55. No mat or date. Signed “Hopkinson in lower left. View of rectangular house with tall central turret and, at left, large black-framed doorway. Green lawn at right, huge bare tree-trunk at left. Dense forest in background. Perhaps the scene is New Zealand.

HW-Land-0110-13x20 (CHH # 45) 1940. No mat, signature, or date. Ocean bay, with islands or promontories at left and right. Tall rounded hill at upper left beyond small island on which a white tower or house is visible. In foreground, slender tree-tops slanted upwards toward the left. A generally sombre scene. (Scene may be in Bermuda.)

HW-Land-0110-14x20 ~1930 - 1950. 3-inch-wide blue-black mat. No signature or date. View of deep-blue ocean bay, with pink-roofed white house beyond. Pale green grass in foreground and at right. Large white clouds, with sky blue above and green lower down.

HW-Land-0121-9x10 No mat, signature, or date. View of bay, with long low island, topped by a slender tower, in far background. Small island at upper left. Two sailboats at left. The water is green-blue. Foreground: just water.
City scene, with large buildings in the background and, in the foreground, a multi-arched masonry bridge. The calm water of the river mirrors the arches. Green foliage at upper right.

View of great hill, with huge wall at top, and green-blue foliage below. In background, great cliffs rising above a scattered group of large rectangular buildings. At lower right, a large red-striped rectangular object.

View of ocean by and mountains from upper deck of a ship.

Range of high hills, with ocean bay (?) in foreground. Houses and boats visible near shoreline. Trees at extreme right. Threatening clouds above hills. (Is the locale Hawaii?)

An unfinished, but powerful, sketch of a lady, in profile. Gray-black hair, black dress; legs crossed, red shoes. She is seated on sofa, with yellow flowers (?) visible just above her head. Some greenery at right. Face is blank.

Note: There may be, in Hopkinson House studio, a portrait or sketch of the same woman, per WS recollection. IH wonders whether the subject is Mary (Maly) Hopkinson. Note: Because the face is blank, this is not called a portrait.

View of row of great trees, most of them deciduous. In the foreground there is a yellow and green lawn, with two persons barely visible at left. At extreme left there is the base of a mighty tree.

On back: HW-land-0000-11x15½. It shows a single large exotic tree.

Scene perhaps at Roscoff, in Brittany, France. View via a first-story window flanked with heavy red drapes. People standing on pier or jetty. Several rowboats and one sailboat with red sails. Distant mountain.

Rural scene, with two persons and many cows on a broad tan-colored field. In background, building, church and green-black wooded area. Distant pale blue mountains dimly visible. Giant tree-trunk in left foreground, with luxuriant branches overhead.
HW-Ocean-0020-9x14
C 1900-05. 2-inch-wide white mat. No frame, glass, signature, or date.
Two schooners, racing toward the viewer's right—escaping a black storm area. The painting is in
black, gray, and white. Huge area of white spray and brightly lit water to the right of the ships.

HW-Ocean-0021-10x14 (CHH # 59)
No signature, date, or mat.
View of two nearby gaff-rigged sailboats sailing to the left in a moderately rough sea. Gray sky.

HW-Ocean-0021-10x14
Becalmed two-masted schooners. 1920-30. No mat, frame, or signature
Three or four two-masted schooners (fishing boats?) becalmed in flat gray sea. No land, no clouds.
Note: on back is a painting of shore front at Manchester, with snow, varicolored near-horizontal branches; no lawn, ocean, or horizon.

HW-Ocean-0021-14x10
C 1915-1925. No mat, frame, glass, signature, or date.
View of two large schooners under full sail in moderately rough sea. The nearer ship, at right, is sailing toward the left, and has pink sails. Its large jib is silhouetted against the farther ship, with white sails, that is sailing toward the right. Water: mostly white with some blue. Sky deep blue.
HW-Ocean-0021-14x16
Uppermost deck with lifeboat
1930. 3-in. white mat. Signed "C. Hopkinson" in lower left corner. Painting covers only about 90% of paperboard area.
Uppermost deck, with lifeboat, of transatlantic passenger ship SS Drottningholm, with (tricolor) Netherlands flag. Ocean visible at right.

Note: On back is an unfinished painting of terrace at Hopkinson House. Adult seated by yellow table. Child in doorway. Blue chair at right.

HW-Ocean-1022-13½x15½
1930. No mat, frame, glass, or signature. Large ocean-going ship, tilted. View looking down onto main deck. One person at left. Ocean horizons at left and right.

HW-Ocean-2020-13½x10
Mat. Initialed "C.H." in lower left. No date.
Black-and-white painting of two schooners. The bow of the nearer one, at right, block the view of much of the farther one, at left. The former is dark, in silhouette, while the latter is near-white. Oily dark water, dark gray sky. Several persons are visible in the ships. No ocean horizon.

HW-Ocean-2020-13½x10
Mat. Initialed "C.H." in lower left. No date.
Black-and-white painting of two schooners, with curved sails and much rigging. Dark water, dark sky. Light foam between ships. Light cloud, or fog bank, at center background. Two persons barely visible on the ships. No horizon visible.

HW-Ocean-2021-7½x12¼
1930 - 1935. 3-in-white mat. No glass, frame, signature. Eight or ten sailboats going before the wind; going to the right. Emphasis on the billowing sails. A quick sketch.
HW-Ocean-2021-8½x12
1940. 5"-wide mat. No frame or signature.
Two sailboats, with yellow sails, racing at Marblehead, MA. Boats proceeding toward the left. Four persons in boats are clearly visible. Choppy sea with whitecaps. Owned by JHS. At her home in Cambridge. (WS7/3/86 inspection & photo.)

HW-Ocean-2021-9½x14
Three scudding sailboats. 1935 - 1940. 2-inch-wide white mat. Signed "C.H." in lower right corner.
Three sailboats, with full sails, running before the wind midst white-cap waves. No land visible.

Note: On back is a faint and delicate painting of the southwest view from Hopkinson House. Distant promontory. In foreground there are delicate bits of foliage, but no land.

HW-Ocean-2021-11x15
1949 (?). No mat, frame, glass, signature, or date. The inscription "Charles Hopkinson Estate, 1962, HHR" appears at lower right. (SS Aorangi ?) View of uppermost bow deck region of large steamship/with a tall black mast at right, and, to left of it, several people and three lifeboats. Blue water at left, and dazzle-on-water at right.

HW-Ocean-2021-13x9 (CHH # 80)
2-inch-wide white mat, ½-inch brown frame. Not signed or dated.
At center, big dark two-masted schooner. At upper left, large sailboat heeled far over. In foreground, rowboat in very choppy sea.
HW-Ocean-2021-13x9½
~1910 - 1920. 2-inch white mat. No signature. Three distant sailboats, with mainsails and spinnakers, racing toward the left. People barely visible in boats. Hazy horizon.

HW-Ocean-2021-13x22½
No mat, frame, signature. Long slender surf-riding sailboat, probably in Hawaii. Four persons, wearing bathing suits in boat, paddling. Two short masts; yellow sails. No foreground other than moderately large waves.

HW-Ocean-2021-13½x19½
3-in. mat. Frame. Glass. Signed "Hopkinson". No date. Sailboats on the open ocean. In foreground, large areas of white sails. Distant sailboats at center. One ocean horizon. People can be discerned on two of the sailboats. Water is deep blue. Some white foam.

HW-Ocean-2021-14x19.
~1930. No mat. Frame. Glass. Signed "C. A. H." at lower left. Group of about six or eight sailboats, probably racing, probably at Marblehead, MA. Several persons visible; one ocean horizon.

HW-Ocean-2021-15½x22½
1930. 4"-wide compound mat, 1"-wide gray frame. Glass. Signed "Charles Hopkinson" in lower right corner. View of upper decks of transatlantic passenger ship SS Drottningholm. People and lifeboats at center, more lifeboats at right, view of ocean horizon at left. Pale colors, mostly gray and blue, used throughout.

HW-Ocean-2021-21x29½
1"-wide brown frame. Glass. Signed "Hopkinson" in lower right corner. Group of 5 to 7 sailboats sailing to the right—possibly near Marblehead. People barely visible.
Ib.3

Large agave plant
1940. 3-in. white mat. No frame or signature. Huge agave plant, centrally placed and occupying almost entire area of paperboard. Bare tree trunk at right. Painted in Bermuda.

HW-STL-0000-22x15 (CH # 49)
No signature, date, or mat.
Still life of five or six lillies, reddish-brown, in a tall slender, wide-mouthed vase (Hopkinson House vase). Beyond the flowers there is an outdoor scene of house and foliage, perhaps reflected from a small rectangular mirror.

H-oil-STL-0000-22x28½
1934 or 1938. 3"-wide, 1"-wide black frame Glass. Signed "Hopkinson '38" or "Hopkinson '38" in lower left corner. Actually painted in tempera. Tall blue vase containing a compact mass of blue, yellow, and red flowers, with a gold-colored screen beyond. Two edges of table (supporting the vase) visible.

HW-STL-0000-22½x15
c 1930-40. No mat, frame, glass, signature, or date.
Blue white vase containing yellow-orange flowers that lean toward the left. Red mahogany table-top.

HW-STL-0000-29x21
1930 - 1940. 2"-wide recessed black and gray frame Glass. Signed "Hopkinson" in lower right corner. Three large broccoli leaves; bronze vase.
Colorful painting of slender octagonal blue vase in which are many yellow and deep red lilies. Also visible are many purple beach leaves. Gold screen at lower left. Two long slender green shoots hanging low at the right. A very strong painting.

Still life, showing gladioli and cabbage leaves.
Note concerning the HWS-GB series: The paintings of this series are all watercolors, all very small, all painted by CSH during a July-September, 1890, leisurely trip through parts of England and Scotland. He was accompanied by his friends Arthur Brooks and Henry Vaughan; all were Harvard College students. In the code symbol, H, W, S, and GB stand for Hopkinson, watercolor, small, Great Britain.


HWS-GB-2 - 5x7. White mat. Inscribed "Brixham July 25 1890" on front and same on back. Six or seven small sailboats traveling to the left on calm water with line of gray hills in background.

HWS-GB-3 - 5x7. Gray mat. Inscribed "Yestor Dartmoor July 28 '90" on front. (On the back there is a crossed-out painting of cows and windmill.) One large smoothly rounded hill with several agricultural fields. Line of dark shrubs or trees in center. Pale flat featureless foreground.

HWS-GB-4 - 5x6.5. Gray mat. Inscribed "Clovelly July 30 1890" on front and same on back. Fishing vessel at center, pier at left, shoreline and hills in background.

HWS-GB-5 - 4x5.5. Gray mat. Inscribed "Clovelly July 30 1890" on front and same on back. Four or five houses on side of hill, seen from lower down. Blank area at lower left. Owned by JHS. At her home in Cambridge. (WS Nov. 1988 photo.)

HWS-GB-6 - 5x6.5. Gray mat. Inscribed on back "Valley of the Rocks, Lynmouth, Aug. 2nd." Painted in 1890. Large hills at center and at right. Winding road at lower left.

HWS-GB-7 - 5x6.5. Gray mat. Inscribed "The Thames, Near Windsor, Aug. 10, 1890" on front and "Thames Windsor Aug. 10" on back. Small boat carrying two or three people (one with red umbrella) at center. Pale green grassy and wooded river banks at left, right, and in background.

HWS-GB-9-4.5x7. Gray mat. Inscribed “On the Road to Leicester, Aug. 15 1890” on back. Foreground is a flat orange-brown field. Beyond is a slender band of green (trees obscuring a village) and a church spire.

HWS-GB-10-5x7. Gray mat. Inscribed “On the Road to Keswick Aug. 28 1890” on back. (On the back there is a crossed-out painting of distant purple-black mountains.) Distant blue-purple mountains at center, green slope at lower left, slender winding stream at lower right.

HWS-GB-11-4.5x6.5. Gray mat. Inscribed “Keswick August 28, 1890” on front and “Keswick Aug. 28 1890” on back. Group of blue-purple mountains in upper half. Lower half is largely blank.

HWS-GB-12-4.5x6.5. Gray mat. Inscribed “Lakeside (Windermere) Aug. 25” on front and “Windermere Aug. 25” on back. In foreground, a pale blue lake, with sailboat at right. Many blue-purple hills and one green-gray hill in background.


HWS-GB-14-5x6. Gray mat. Inscribed “In the Trossachs, September 4th 1890” on back. Sloping rocky green field at lower left. Dark blue-purple hills at left, center, and right, with deep valley at lower right.

HWS-GB-16-4.5x6. Gray mat. Inscribed "Trossachs Sept. 5" on back. Painted in 1890. In middle distance a lake with islands. Beyond are small rust-colored hills and, in background, a range of blue-purple mountains.

H-oil-Manch-0000-13½x17½
1902 (per JHS). 4"-wide gold-and-black frame. No glass. Signed: "To Charles Hopkinson, June 1902 ((or 1909?)). Flower garden in ravine 100 ft. east of Stone House (Curtis House) in Manchester. Large flowers in foreground, Italian fountain in center, trees in background.

H-oil-Manch-0000-19½x16.
No stretcher, frame, glass, signature. A pale dreamy winter scene, with snow on ground, snow clinging to tree trunks and shrubs. Three tall trees visible, with shrubs beyond. Tree-trunk bare sides are dark. Everything else is pale blue-gray.

H-Oil-Manch-0000-20x18½
About 1910-1920. Not stretched. No signature or date. View, toward north, of Sharksmouth estate tennis court, with curved tree trunk at left and, in background, gold and red autumn foliage on distant hills.

There is another painting on the back.

H-Oil-Manch-0000-21x28
2-in. deeply recessed frame. No signature or date. View of woods at Sharksmouth estate. At center, a tall straight tree trunk in front of a large blue-gray boulder. Large yellow leaves in foreground.

H-oil-Manch-0000-28x24.
H-Oil-Manch-0010-6x8
1920-1930. Stretched. No signature or date.
View of Dana Island, which is barely visible between large green trees at left and right.
Very small bit of ocean visible at lower left.
Heavy green-black foliage atop the island.
Large pale gray sky. No shore-front or rocks visible.

H-Oil-Manch-0010-10x14 (CHH # 10)
1905 - 1915(?) No frame. (No signature?)
Winter seascape. Cold gray smooth ocean, with a few long parallel waves. No visible horizon.
In foreground, smooth area of snow, with evergreen branches at lower right, bare twigs at lower left.
A bleak gray painting, with no bright sunlit areas and no shadows.

H-Oil-Manch-0010-13½x24
About 1900-1920. No mat, frame, glass, signature, date.
View of slightly rough green-blue sea, with brown-black rocks and ledge in foreground and a burst of spray, indicated by black stipple, at extreme right.

H-Oil-Manch-0010-15x20
Framed. No signature or date.
View of bathing place at Sharksmouth estate, with smooth pale gray ledges in foreground, promontory of orange-brown rock at left.
Dark gray-blue water with dark blue areas (small waves).

H-Oil-Manch-0010-16x12 (CHH # 20)
On cardboard. No signature, data, or frame.
View toward southwest from Hopkinson House in summer.
In foreground are orange-red earth of flower garden and a retaining wall. Yellow grass in lower left.
Great deciduous trees at upper right. At upper left one has a glimpse of the pale gray ocean, with an orange-colored promontory beyond, and distant green land.
H-Oil-Manch-0010-16x20
No frame, signature, or date.
View of great bursts of spray as wild waves crash against the rocks and cliffs of the Sharksmouth estate. No persons, houses, islands, trees, shrubs. No ocean horizon. Just brown rocks and green and white water.

H-Oil-Manch-0010-17x19
No stretched. No signature or date. View of Egg Rock, which appears at center, small and distant. Some near-featureless ledge in near foreground. Broad expanse of rough blue sea with a few white-caps. Pink-brown sky.

There is another painting on the back: Heavy snow scene:
H-Oil-Manch-0010-17x19.

H-Oil-Manch-0010-17x19
Not stretched. No signature or date. A snow scene: heavy blanket of snow on all trees and shrubs. Scarcely any tree trunks visible. Dana Island is barely visible in background, partly hidden by snow-laden branches. Dark gray sky. No ocean horizon.

On the back there is
H-Oil-Manch-0010-17x19

Canvas. Not stretched.
Winter scene of deep-snow-covered shore, at Sharksmouth Estate, with near black comber-wave above, much foam in center, and "black hole" in center foreground.
H-Oil-Manch-0010-20x12  (CHH # 21)
On cardboard. No signature, date, or frame.
Winter scene at Manchester. Near sunset. Deep snow in foreground. At center, a single hard pine tree silhouetted against extensive dazzle on water. The sea is fairly calm, pale blue. Dana Island visible at upper left. Headlands at upper right. Dark gray sky. No ocean horizon clearly visible.

H-oil-Manch-0010-21\frac{1}{2}x25\frac{1}{2}  
~1910 - 1915. No mat, frame, glass, signature.
Dana Island, seen from nearby; gorgeously and extravagantly colored. A hard-pine trunk and bough cut across the upper left portion of the painting.

H-Oil-Manch-0010-22x25\frac{1}{2}  
1905 - 1925. 2-inch-wide gray frame. Signed in lower right.

H-oil-Manch-0010-23x26
No stretcher, frame, glass, signature.

H-Oil-Manch-0010-23\frac{1}{2}x14  (CHH # 17)
No signature, date, or frame.
Winter scene at Manchester. Heavy snow cover in foreground. At center is a hard pine tree. Beyond is a rough blue-green sea. Low-lying distant land is vaguely visible, with rust-red sunset clouds and pale orange-gray sky.
H-Oil-Manch-0010-24x26
1905-1915. No mat, frame, glass, signature.
Great wave dashing high against rocky cliff at Sharksmouth estate. Predominating colors: pale blue, pale green, white.

H-Oil-Manch-0010-25x21
Not stretched. No signature or date.
View toward southwest from Sharksmouth estate. Deep snow on ground. Some dazzle on slightly rough sea. Small hard pine tree at left. Some brown and green foliage visible at right. No ocean horizon.

H-Oil-Manch-0010-25½x23
1905-1915. On canvas. No frame or signature.
Shoreline of Sharksmouth estate, at low tide. Brown seaweed coats the lower portions of cliffs, rocks, etc. Blue water at left. No large waves. No ocean horizon.
On back: H-Oil-Manch-0011-23x25½. View of great waves off the Manchester coast. Dana Island at right. Also much spray at right.

H-Oil-Manch-0010-26x18 (CHH #12)
On cardboard, matted. No signature or date. Winter scene at Manchester. The picture is dominated by a tall slender hard pine tree; its trunk is largely bare, but its crown is laden with snow. At right are other snow-laden trees. At center and left the rough gray-blue sea is visible. No island, no headlands, no ocean horizon.
On back: H-Oil-Land-2010-18x26. Small stranded boat being rescued by many men and a larger boat.
About 1935 – 1940.

2-inch-wide brown frame. Signed "C H" in lower right.

View, from terrace at SW side of Hopkinson House, toward the southwest. Bare trunk of hard pine tree to left of center, with dense green foliage at right. The foreground is covered by luxuriant flower bed. In the distance one sees a low strip of land beyond sparkling light blue water. No persons, buildings, boats, or ocean horizon.

Owned by CSH's grandson John Gibbon. At his home in Ossining NY. (Per photos in March 1987 by that grandson's wife Miriam.)


Owned by Alice Saltsman. At her home in Costa Mesa, CA. (Dec. 1988 photo & info. from Arthur Saltzman.)


+ 2 little figures under snow covered tree
View toward SW from Sharksmouth estate. North tip of Dana Island is visible at left. Promontories are visible at right. The center of the painting is occupied by a large oak (?) tree.

(Per clipping of about 1915 - 1930 from unidentified catalog or magazine.)

HW-Oil-Manch-0011-14x10. (CHH # 11). On cardboard. No signature, date, or frame.

Winter scene at Sharksmouth estate, with emphasis on tall hard pine tree at center; red-brown trunk, with orange, red, and brown foliage at lower left and lower right. Rough blue sea beyond. Horizon is somewhat blurred. Rust-colored sky. Snow in foreground, with blue-gray shadows.

H-Oil-Manch-0011-14x18 (CHH #85)

No signature or date. Framed. View of pale brown sandy beach, breaking waves, a distant promontory at right, and distant cloud bank. View from beach at Manchester. No island, no rock, no foliage. Ocean horizon at upper left.

H-oil-Manch-0011-15½x25½

Stretched. No date of signature. Green ocean with large green-and-white breakers in foreground. Egg Rock at upper left, with three regions of white spray. Green-gray-blue sky.
Not stretched. No signature or date.

Scene near Bathpoint at Sharksmouth estate.

View of very stormy sea, with giant foam-covered waves striking the cliffs and producing plumes of white spray leaping 10 to 25 ft. into the air. In foreground, only the sea. At upper right a small bit of foliage is visible. Smooth pale sky.

Canvas. 1-inch-wide natural wood frame.

Dana Island almost fills upper half of painting; island capped by green trees. Some white foam at island shore. Rough sea occupies nearly all of the foreground. Three small white-caps. Bare Y-shaped tree trunk on rock at extreme left.

Canvas. No frame. No signature.

View, looking south from Sharksmouth estate, of dark brooding ocean. In foreground, seaweed-covered ledges. The ocean is dark gray-green-blue, moderately rough. No islands, promontories, of ships shown.

3-inch-wide gold frame. No glass.

No signature or date.

Huge expanse of sea at Manchester, with Dana Island at extreme top. Reddish sunset in upper right corner. Sunset dazzle on water. Slightly rough blue sea. Foreground (rocks?) dark reddish purple.

Stretched. No frame.

No signature or date (?).

Seascape, with low-lying rounded 20-ft-diameter boulder surrounded with white foam after big wave has receded. High cliff, largely seaweed-coated, at right. Egg Rock barely visible near horizon.
H-Oil-Manch-0011-18\frac{1}{2}\times 20

Not stretched. No signature or date.
View of Dana Island. The tide is low, and there are great areas of surging waves and white foam. Portion of sand-spit visible at right. No other mainland visible. No foliage. No foreground other than water and foam. No distant land visible.

H-Oil-Manch-0011-19\times 17

No date or signature. In poor condition. Not stretched.
View of orange and brown Sharksmouth cliff, with pale calm blue sea beyond. A portion of Egg Rock is visible at upper right. Some pine branches are visible at upper left. Dark blue-brown areas at lower right. Blurred ocean horizon.

H-oil-Manch-0011-19\times 17

No mat. 1\frac{1}{2}\text{-in.} brown frame. No signature.

H-oil-Manch-0011-about 20\times 24

Stretched. No frame.
View of projecting tip of Sharksmouth Cliff. There are deep orange-brown shadows on underside of overhang. Foam and spray at lower right. Slightly rough blue sea beyond. No boats, shrubs, grass.

H-Oil-Manch-0011-21\times 26(?)

No date, signature, or frame.
View toward SW from Sharksmouth estate. At center, Dana Island looms large, crested by a clump of deep red-brown trees. Green tree tops in foreground. Headlands barely visible at right. Calm blue-gray sea. Vaguely indicated soft clouds.
H-oil-Manch-0011-about 22x22
Canvas, unstretched.

View of dramatic ocean, dramatic sky, at Manchester. Dana Is., dark brown, barely visible at upper right. Portion of dark cliff visible at lower left. Ocean, rough, green-gray, with much foam. Sky is magenta, with yellow-white at upper left.

H-oil-Manch-0011-23\frac{1}{2}x19\frac{1}{2}
1"-wide silver frame. No glass or signature.

Winter scene: view of snow-covered Dana Island, with snow-covered branches of hard pine tree in foreground. Bluish throughout. Almost a monochrome. The main interest is the delicately and accurately drawn pine boughs.

H-oil-Manch-0011-23\frac{3}{4}x27\frac{1}{2}. 3-inch-wide natural wood frame. No glass. Signed "Hopkinson" (near-illegible) in lower left.

Winter scene at Manchester, with yellow/snow-capped cliff (Bathhouse Point) at right, with Dana Is. visible above it. Much snow in foreground. Yellow/whites at left, snow capped. Much dazzle on blue water. Clear blue sky.

H-oil-Manch-0011-24x26
~1910 - 1915. No mat, frame, or glass. Signed "C.H.S." in lower left corner.

View of Dana Island, close up, gorgeously and extravagantly colored --yellow, brown, red, orange, blue, green. Foliage very green. Water in foreground is a strong sparkling blue.

H-oil-Manch-0011-about 24x32" (guess)
1910 - 1920.

No frame.
Autumn view of Dana Island in Manchester. There is much brown foliage on the upper portions of the island. Slighty rough blue sea in foreground and background. No persons, houses, boats or trees visible. One ocean horizon segment (?).
On back of a painting (rough, not cataloged) of sea and schooners. Stretched. No signature or date.

Inter scene: Dana Island looms large. Heavy snow. Orange-brown fringe of island represents bare rocks and seaweed. In foreground, snow-covered ledge. Slightly rough blue sea.


On back: Shoreline of Sharksmouth estate at low tide, with black and brown seaweed coating lower portions of cliffs and rocks.

1910 - 1915. On canvas. Not stretched. No signature or date. Ocean view at Manchester. Large expanse of blue ocean with large white tossing waves. Dana Island is in center background. Ocean horizon at left, distant land barely visible at right. Overhanging tree branch at extreme top and also lower right. No foreground land and no nearby promontories at right.

Note added 8/12/90: On 8/1/90 this painting was offered for sale at a Barridoff Galleries auction in Portland, ME. The highest bid, $4000, was rejected as too low.
H-oil-Manch-0011-26x37½
Wood frame. No mat, no glass, no signature.
This painting is on the back of a more important one, namely H-oil-Manch-2021-28x39½. See below.
View to southwest from Sharksmouth Estate. Dana Island, with light-magenta-colored cliffs and rust-colored trees, at upper left. At upper right, a slender promontory. In foreground, trees and foliage: dense orange, green, and brown foliage. Many tiny glimpses of ocean may be obtained via gaps in the large tree-foliage at right.

On other face: main painting: H-oil-Manch-2021-28x39½. Group of sailboats, with high cliffs at left and right. Two persons barely visible on cliff at right.

H-oil-Manch-0012-22½x24
1910 2"-wide gray frame. No glass. No signature. Dana Island in winter storm. Much snow on island. Wild white-and-green waves in foreground; also at left, snow-covered cliff. No other land shown; no nearby trees.

H-oil-Manch-0012-23½x28.
Stretched. No frame, glass, or signature. View of big wild green sea at Manchester. Small area of brown cliff, with green plants, in lower left. Dana Island in background. Huge swells in ocean, with much foam in foreground. Two ocean horizon segments visible.

On back: H-oil-Manch-0022-24x28, showing Sharksmouth and two schooners.

H-oil-Manch-0012-24x26
~1910-1930?? ¾"-wide brown frame. No glass or signature. View of area of big breaking waves and spray between Sharksmouth estate shoreline and Dana Island. The island is almost concealed by spray. In foreground, cliff at Bathhouse Point.
H-Oil-Manch-0012-25x27  (CHH # 5)
No signature, date, or frame.

View of ocean at Manchester. Egg Rock, very small, is at upper right. Long breaking and foaming wave at center. In foreground, large rock at left and another at right. Blue-black sea. Dark gray sky.

H-Oil-Manch-0020-10x14
View of Dana Island at center, red-brown cliff at lower right, and two dimly visible gaff-rigged sailboats between island and cliff. Rough gray-blue sea, with white caps.

H-oil-Manch-0020-29\(\frac{1}{2}\)x31
5-inch-wide ornate gold frame. No glass.

Summer view of Dana Island with lush green trees. Two sailboats visible in light blue water to right of island. Much green foliage of Sharksmouth Estate in foreground. Thin crossed tree trunks at extreme left. Prominent near-bare pine trunk at mid-left. Slender vertical diamond-shaped object at lower left.

H-oil-Manch-0020-31\(\frac{1}{2}\)x29
Fanciful view of Dana Island, with sailboat in foreground and another in background. Twin pine tree trunks at left. Red foliage in lower left foreground. No ocean horizon.

On back: H-oil-Manch-2021-29\(\frac{1}{2}\)x31\(\frac{1}{2}\). View to the southwest from Sharksmouth estate. Most of the painting is occupied by a large green tree. At left, two children, one wearing a red dress.
View to southwest from Sharksmouth Estate. At center of painting there is a small sailboat. Close beyond it Dana Island looms large. Trees fill the lower half of the painting; pines at left, oak and maple (with some autumn coloration) at center and right. The horizon is defined by distant low-lying land. No people, house, or ocean horizon.

H-Oil-Manch-0021-14x24
Frame. No signature or date.
View to southwest from Sharksmouth estate, with Dana Island at left, several small islands at upper right. Green foliage in foreground and at left. Ocean horizon at upper left. Pale blue sea, fairly calm.

Limp canvas. No stretcher, frame, mat, date, or signature. A pale dreamy view of Dana Island and promontories beyond. Yellow-green trees and brush in foreground. Ocean pure blue. Sailboat barely visible at upper left. Sky is pale magenta just above horizon, blue farther above.


Seascape with four or more sailboats in upper left, on rough sea with some whitecaps. Gray-blue sky with pale distant clouds. In foreground, Large orange-tan rocks of Manchester Estate coast. Much white foam in lower right.
H-oil-Manch-0021-26x24  
On board. 1-inch-wide gold frame. No signature or date. View of Dana Island, Manchester, as seen from terrace of Curtis House (Stone House). Large lawn, with deep shadows, in foreground. Green trees at right and left. Pale blue ocean, with two sailboats barely visible. One ocean horizon. Pale yellow-gray sky. A conservative painting employing little other than green and pale blue.

H-Oil-ManCh-0021-24x25  
About 1895 - 1902 (?). Stretched in Nov. 1989. No frame, signature, or date. Shows large expanse of rough blue-gray ocean, with pleasure sailboat in middle distance and, at great distance, a three-masted schooner. Horizon is blurred. In foreground, great white wave breaking over dark seaweed-covered rocky ledge extending along bottom of painting. Uniformly pinkish-gray sky.

H-oil-Manch-0022-24x26  


H-oil-Manch-0100-13x20  
No stretcher, frame, glass, or signature. Moonlight-like view of Sharksmouth Estate's Stone House in background, with lawn in foreground. Giant beech tree, blue-black, at right. Lawn is pale blue. A strong sombre painting.

H-Oil-Man-Ch-0100-14x10  
Before 1912. Not stretched. No Signature or date. View of living room of Hopkinson House. At center, white flowers in vase on side table. At left, wicker chair. At lower right, wicker chair with red and blue cushions. In background, a yellow-gold screen.
**H-Oil-Manch-0100-14x10**

Before 1912. Not stretched. No signature or date.

View of portion of Hopkinson House living room, with small side-table at center. A large near-spherical vase on table holds a small shrub with a wide display of green leaves and flowers. Featured is a rag with bold red and blue-green areas.

**H-Oil-Manch-0100-20x22**


View of Hopkinson House west piazza, and, to left of it, a retaining wall. In center of upper portion of painting there is a slender reddish cedar tree, with other red foliage just to the right of it.

**H-Oil-Manch-0110-26x23**


View of coast to southwest of Sharksmouth estate. Various promontories shown, but not Dana Island. On distant hilly land there is a small tower. Center of painting is occupied by a hard pine tree with very bright green foliage. Smaller promontory at right is yellow. At left, tree with red leaves.


**H-Oil-Manch-0111-25x21**

Canvas. No frame, no signature.

View to southwest seen through doorway of living room of Hopkinson House. White column of porch appears in center of painting. Greenish-yellow foliage at upper right and lower left. Pale blue water. No islands or promontories visible. A delicate low-key painting.
H-oil-Manch-0221-about 22 x 34
Canvas. Not stretched.

View of shore (at Manchester?), with houses silhouetted again blue sea. Sailboats visible. Small island at left. Large area of overhanging foliage at upper left. Deciduous trees (green and brown) at right. Yellowish sky.

H-oil-Manch-1010-21x24
"Morning Sun on Rocks at Low Tide" written on back by JHS. ~1910 (per inscription on back). 1½-inch-wide gray-white frame. No glass (?). Not signed or dated.
View to the west from the Manchester Shanksmouth Estate shore. Bathhouse point, with person (fisherman?) visible near base of cliff. The tide is low, exposing a broad band of dark red-brown seaweed. The cliffs along the shore, illuminated by the morning sun, are rich in yellow, brown, and orange. The sea is calm, and deep blue in color. Many large rocks, in deep water, are exposed, and are covered by seaweed. In distance, vaguely seen land. No island. No ocean horizon.

H-oil-Manch-1011-about 22 x 14.
Canvas. Stretched. No frame.


H-oil-Manch-1011-33x45
No mat, frame, or signature.

Re-lined.

View of waves southwest of Shanksmouth Estate. At upper left the north tip of Dana Island is visible. At upper right a small portion of a promontory is visible; also a burst of spray. In right foreground a person is visible, on a cliff. Pine tree at left. The sea is green, yellow, purple, and lavender. Sky is yellow.
The (single) ocean horizon segment is near the upper edge of the painting — about 80% of the way from lower edge to upper edge.

Note: the painting was cleaned and lined in 1975.
H-oil-Manch-1020-30x24.

Stretched. No frame, glass, date, signature.

H-oil-Manch-1100-19x17
About 1910 (?). No frame, signature, or date. Canvas folded and cracked at top.
View of flowers at west end of Hopkinson House lawn in Manchester, with white columns of west piazza beyond. Child in light dress, with wide-brimmed hat, standing in doorway. Emphasis on the profusion of pale blue larkspur flowers; also foxglove and poppies.

H-Oil-Manch-1100-26x22
About 1908. Not stretched. No signature or date. The painting is in bad physical condition; some clear loss of paint.
View of Hopkinson House living room, with child seated at lower right. The child is presumably Harriot Hopkinson. At center there is a side table on which is a tall slender near-white vase with large array of flowering branches. In background there is a yellow-gold decorative screen. Red rug in foreground.

H-oil-Manch-2000-about 7 ft. x 4 ft -- tall and slender.
About 1917. 5-inch-wide gold frame. No signature or inscribed date. Called "The Grapevine".
Scene at grapevine trellis in the orchard near Hopkinson House in Manchester. The scene includes CS\'s three oldest daughters Harriot, Mary, and Isabella. Harriot, in pink dress, is seated on an upper portion of the trellis and is placing grapes in a basket held by Mary, in a light purple dress; she is facing away from the viewer. Isabella, wearing yellow dress and black jacket and seated on the lowest portion of the trellis, is picking grapes. Owned by the National Arts Club; acquired by gift. Attached inscription reads: "Charles S. Hopkinson, Permanent Collection. Presented by John Agar and Alexander Korta. 1917." According to a 1917 letter from Mrs. G. S. Curtis to her daughter Margaret, the painting was "a great success at a contemporary gallery" and subsequently was bought "... by a rich Hungarian who presented it to some arts club in New York! The painting is prominently displayed in the Members Room of the National Arts Club, 15 Gramercy Park South, New York, NY. (Per JHS 3/7/87 inspection and photo. Also letter mentioned above.)

Jennifer Knox
Art Director, National Arts Club
212-475-3424

Carol Lounsbury
Curator
H-oil-Manch-2010-10x12\<sub>3</sub>
1910. No signature or date.
2-inch-wide white mat, 1-inch-wide gold frame. Glass.
Three small girls (in light-colored dresses, and wearing broad-brimmed straw hat with blue ribbons) wading in the surf at Dana Beach, near the Sharksmouth Estate. The girls cannot be recognized, but are known to be the three oldest daughters (Harriot, Mary, Isabella) of CSH.
Strip of beach in foreground, dark blue water in background.
Included in 1988 Danforth Museum show.

H-oil-Manch-2010-about 16x10.
1-inch-wide white frame.
Mother, in black, seated, and 3(?)-year-old child, in white.
(The mother is Mrs. Hopkinson and the daughter is Harriot Hopkinson.) Slanting pine tree beyond. Pale ocean in background.

H-oil-Manch-2010-about 22x18
Stretched.
View to southwest from Sharksmouth Estate. In foreground, small pine trees at left and right. In middle ground, two large pine-tree trunks and a girl in pale blue dress. Dana Island visible in background at left. Beach, with two barely visible persons walking thereon, at right.
In background, pale pinks and magentas predominate.

H-oil-Manch-2010-24x28
~1920 - 1925. No mat, frame, or glass. Signed "C.H." in lower right corner.
View of Hopkinson House lawn, with ocean and promontories beyond. At left, retaining wall, partly obscuring two girls (who are, perhaps, Hopkinson's daughters Harriot and Mary). Prominent tree at upper left. Deep green foliage at upper right. Flowers at lower center.
H-oil-Manch-2010-31x32  "Landscape with Children", also "Hide and Seek". Signed "Charles Hopkinson 1922" in lower right. At left of center there is a tall near-bare hard pine tree. At upper left, Dana Island with blue ocean and distant land beyond. In foreground there are five children; four of them are visible to right of pine tree. The five include the artist's two youngest children Elinor and Joan and three children (Laura, Frazier, and James) of James Freeman Curtis, the artist's brother-in-law. Large masses of foliage cover most of the lower and right areas. The colors are predominantly blue and green. (WS 11/20/86 photo.)

H-oil-Manch-2011-16x11
About 1926. 2-inch-wide white mat with ½-inch-wide black frame.
Scene on lawn SW of W piazza of Hopkinson House. At upper left a tall girl is standing; she is wearing a long pink or red dress with wide white collar. At lower left, seated, is a girl in long light-colored dress with wide-brimmed hat with dangling ribbon. At lower right is a younger girl standing. (Family members recognize the girls as CSH's daughters Mary (Maly), Harriot (Happy) and Joan respectively.) In background, a glimpse of the blue ocean, with some foliage in upper left.
This painting was clearly a study made in preparation for the very large painting, called "Five in the Afternoon." This includes portraits of all five of the CSH daughters; however, details of the poses there are different.

H-Oil-Manch-2011-20x25
About 1926. No signature or frame.
Scene on lawn SW of W piazza of Hopkinson House. At upper left a girl is standing. At lower center a girl with broad-brimmed hat is seated. At lower right a third girl stands. A portion of Dana Island is visible; also a bit of blue ocean with one segment of ocean horizon.
This painting was clearly a study made in preparation for the very large painting called "Five in the Afternoon."
Limp canvas. No stretcher, mat, frame, glass. Also no date or signature (?).

View of Sharksmouth cliff gleaming gold-yellow in late afternoon; view looking east. The rocky shore in the foreground is in shadow. Big green trees at upper left. Several big breakers in the blue ocean. Three persons barely visible standing on shoulder of cliff.


No mat. 1"-wide black frame. No signature.

Three small girls (CSH's oldest three daughters) in middle foreground, standing on long flat ledge. Empty blue sea beyond.


One inch wide. Stretched. No frame, date, or signature. Wood frame. Highly romantic portrayal of boats (with people visible therein) in rough water, with Dana Island beyond. One boat, at right, is a sailboat. Vivid green, blue, and purple colors predominate. Bright sunlight and shadows on island. No ocean horizon, no coastal promontories.

On back: Portrait of Elinor Hopkinson at about age 2, dressed in white fur coat, hand holding edge of door.
Manchester scene, romanticized, with Dana Island, big surf, and shipwreck. Tattered rigging of large sailing vessel behind island, two smaller boats in foreground. At upper right, rocky ledges and heavy white surf. Land visible in upper left. In lower right, large green tree. Two or more water horizon segments.

Fanciful view, based on Dana Island, of sailing ships moored in front of high rocky cliffs topped by red and brown foliage. Ships at left and right have sails up, flapping. People barely visible aboard the ships. Sailboats beyond the island. Long range of hills in the background. A colorful romantic scene.

View, partly imaginary, of rough sea, large orange promontory at right, and Dana Island at left -- with several large sailboats negotiating the passage between island and promontory. A large sail-top is visible above promontory. Two people are visible at edge of promontory.

Note: the scene is very similar to that of the watercolor painting HW-Manch-0021x13x10.
H-oil-Manch-2021-23x39\frac{1}{2}
\sim1910 (JHS est.)
1\frac{1}{2}"-wide natural-color wood frame. No glass. Signed "C.H." in lower right corner. Dramatic rocks and cliffs, mainly orange, at left and right, with small area of sea (with sailboats) visible in center. Two or more persons barely visible at right.

On back: HW-oil-Manch-0011-26x37\frac{3}{4}. (The frame construction is such that this painting is slightly smaller than the one on the other face.) No mat, glass, or signature. View to southwest from Sharksmouth Estate. Dana Island, with light-magenta-colored cliffs and rust-colored trees, at upper left. At upper right, a promontory. In foreground, trees and foliage -- dense orange, green, and brown foliage. Many tiny glimpses of ocean may be obtained in gaps in the large tree-foliage at right.

H-oil-Manch-2021-29\frac{1}{2}x31\frac{1}{2}
\sim1905-1915. Canvas. No frame. Painted in oil (?) No signature. View to the southwest from Sharksmouth estate. Most of the painting is occupied by large green tree (oak tree?) at center and other foliage at right. At lower left, two children, one wearing a red dress. At upper left, Dana Island, with sailboat beyond. Promontories, including a sand spit, visible at upper right.

On back: H-oil-Manch-0020-31\frac{1}{2}x29. Fancyful view of Dana Island and sailboats. Twin pine tree trunks at left.

H-oil-Manch-2041-32x42
H-oil-Manch-2021-32x45
No mat, frame, or signature.

View of waves southwest of the Sharksmouth estate. At left, the north end of Dana Island is visible. At right, two persons standing on cliff in foreground and two very small portions of a promontory in the middle distance, with a great burst of spray separating these two portions. Tree is lower left. Sailboat near island. The (single) ocean horizon segment is slightly above the horizontal centerline of the painting. A gray stormy scene.

Note: On the back is a portrait (sketch) of Harriot and Mary (Happy and Maly) sitting side-by-side on a sofa; their ages are about 17 and 15.

H-oil-Manch-2100-21x29
No mat, no frame, no glass.

Children and grandchildren of CSH on lawn in front of Hopkinson House. Two grandchildren on piazza. Seven persons in all.

H-oil-Manch-2100- (?) (small).
About 1918 - 1925.

No drawing possible
Indoor scene at Hopkinson House, Manchester, Mass. Scene includes two small girls, probably the two youngest Hopkinson daughters, Elinor and Joan; one seated, one standing.

H-oil-Manch-2110-about 22x36.
About 1926. Stretched. No frame or glass. No signature or date. Sketch, in tempera or oil, of the five Hopkinson daughters. Painted in preparation for painting the well-known "Five in the Afternoon" oil painting which fairly closely resembles it. The daughters, some sitting and some standing, are on the terrace immediately west of Hopkinson House. The faces are indicated schematically.
H-oil-Manch-2110-24½x32
1935. 2¾-inch-wide gold frame. (No glass?). Signed "Hopkinson" in lower right.
View of Hopkinson House west piazza with four white columns. At left, girl (Harriot) is sitting on red cushion on piazza floor, reading. Beyond, on lawn, a woman (Mrs. Hopkinson) stands, holding the hand of a 3-year-old girl (Nell) in white. At center, an older girl (Elinor) leaning over. Luxuriant trees at left, lone tree-trunk at right. Ocean, with no horizon, vaguely indicated beyond.

H-oil-Manch-2111-22x15. Tempera.
About 1926. 3-inch-wide tan mat with 1-inch brown frame. Glass.
Scene on terrace SW of W piazza of Hopkinson House. One pillar of piazza is visible. At upper left is a girl in pink girl. (Family members recognize her as CSH's daughter Elinor (Elly).) In center foreground is a girl in white dress, with right foot resting on large stone. (Family members recognize her as CSH's daughter Isabella (IbbY).) A small area of ocean is visible beyond. This painting was clearly a study made in preparation for the very large painting, called "Five in the Afternoon" that includes portraits of all five of the CSH daughters; however, details of the poses are there different. Included in 1988 Danforth Museum show.

H-oil-Manch-2111-23x25½. "Dark Interior"
About 1907 (JHS est.)
Not stretched. No date or signature.
View from living room of Hopkinson House looking through doorway to southwest piazza. Visible on piazza are two persons (who are not recognizable but in fact were Mrs. CSH and daughter Harriot). In the distance is a portion of ocean. 80% of the picture area is very dark, portraying indoor walls and floor; also, at right, a wicker chair.
I'D Oil-Manch 2111 - 24½x29½
~1907 (JHS est.)
3\"-wide gold frame. No glass. No signature.
View from living room of Hopkinson House looking
through doorway to southwest piazza. Visible on
piazza are two persons (who are not recognizable,
but in fact were Mrs. CSH and daughter Harriot).
In the distance are Dana Island and a portion of
ocean. 80% of the picture area is very dark,
portraying indoor walls and floor.

H-oil-Manch-2121-18x25.
Stretched. ½-inch-wide wood frame. No date or
signature.
Dana Island, with purple, dark blue, and red cliffs, green
foliage. Two men visible in small boat in middle distance.
Green deciduous trees in foreground. 1/3m sea. Blue-green sky.
Large sailing ship and lighthouse visible in background.

H-oil-Manch-2121-25½x39
1953 2\"-wide gray mat, 2\"-wide gray frame. Glass.
Signed "C. Hopkinson 1953" in lower left corner. Tempera.
"Departure for Cythera." Romanticized view of Hopkinson
House lawn, with ~15 people thereon, and sailboat visible
beyond. Dana Island in background. West piazza of house
visible at right.

H-Oil-Mass-0020-17x19.
c 1900-1920. 2-in. white mat, brown frame. No signature, date.
View of ocean, with white foam at lower left and center,
one cliff or large rounded rock at right, deep blue water,
two distant sailing ships, one of which is a schooner.
Uniform strip of land in far background.
H-oil-Mass-2000-16x24  Ladies on lawn near tent  
~ 1895 - 1905. Oil on canvas. no mat or visible frame.  
Signed in lower left corner.  
Ladies with parasols on tree-shaded lawn. Tent in 
background; at Harvard commencement (?). One of Hopkinson's 
earliest landscapes.

H-oil-Mass -2021-25x21  
No frame. No signature.  
View of pier (T-Wharf, Boston) with  
a group of about 20 men thereon) and a two-masted sailing 
vessel (with four sails up) proceeding toward the right.  
Executed in a detailed and literal manner.

H-oil-Mass-2100-17½x17½  
3-inch-wide white wood frame. (No glass?).  
No signature or date (?).  
Three men in academic gowns, several ladies in formal 
atire, with long white dresses, broad-brimmed hats, 
parasols. Large lawn shaded by canopy of trees. 
Pink and white building beyond. Many Japanese lanterns.  
Presumably a scene at Commencement Day at Harvard

H-oil-Mass-2200-17¼x22  
1918. 2"-wide backward-sloping wooden frame. No glass.  
Signed "Hopkinson 1918" in lower right corner. Legend on 
back says: "Harvard Hall, Hollis & Stoughton Halls."Class 
Tree. Painted by Charles Hopkinson, 1918."  
View of above-mentioned Harvard University halls, with 
two platoons of sailors ("radio boys") in foreground.  
Large green elms at left.
H-oil-Maine-2020-32x29½" 1899. Called "Windy Anchorage". Signed and dated "Charles Hopkinson 1899" in lower left. Coastal scene, probably at Northeast Harbor, Maine. Shows large float or pier, sailboat, and distant mountain. On the float there is a slender woman wearing a hat, a dark-colored blouse, and long light-colored skirt. Beside her is a small boy wearing cap and dark suit. Coil of rope in foreground. At upper left, a small catboat containing one person. Many small white-capped waves. Rounded mountain at upper right. No house, no ocean horizon.


H-oil-Europe-0021-19x21½ On canvas. No frame. Signed "Charles Hopkinson" in lower right corner. Marine scene: France. Low key. At left, several large sailing ships tied up at pier. Small island at center. Small sailboats and small promontory at right. Large-area gray-brown foreground. All areas of the painting are at nearly same value and of low saturation; grayish throughout.

H-oil-Europe-2021-about 28 x 32" (guess) 1895-1901 (?) Stretched. No frame. No signature or date (?). View of sailing ships in harbor. (Probably at Roscoff, Breton, France). Sailboats, with one large sail raised, in upper right. Many-masted ships in background, at upper left. In left foreground, a large pier, with 6 or 8 people and two large, long, slender white bundles (sail-wrapped spars?). In extreme distance, at upper left, a long low sunlit hill.
H-oil-Europe-2100-46x42"
About 1901. Two-inch-wide wood frame.
Breton (France) group of four men and a boy. Wearing berets. Central figure carries large oilskin coat over his right arm. At upper right Ste. Barbe Church is barely visible. Owned by HHR. At her home in Ottawa. (See also CSH article "My Life as an Artist", which indicates date (1901) and says the painting won a prize "at Worcester then the next year").

H-oil-Europe-2220-9½x9½
1896 - 1901. On board (?). No frame or glass.
Scene at Roscoff, France (?). (Or painted, much later, in Gloucester?) Fishing boats tied up at wharf, at right. Many masts with cross-arms visible. Close-packed buildings in background. Much use of brown color. Black patches on water at lower left.

H-oil-Europe-2220-17x15

H-Oil-Europe-2220-23½x18
1894 - 1901. Signed "Hopkinson" in lower left. Cleaned and framed in 1990. The scene is the harbor at Roscoff, Finisterre, France. In the foreground are several sailboats, i.e., fishing boats, at anchor. Several persons are aboard the boats. In the background are several multi-story buildings close to the water.
H-oil-Europe-2220-about 28x25
3/4-inch-wide white or silver frame.

Seen at harbor (in Roscoff?), with fishermen standing at extreme right. Tall bare masts at center. Several sailboats at anchor beyond. One boat under sail. Land and pale uniform sky in background.

H-oil-Land-0021-17x18½
Limp. No frame, glass, date, or signature.
Blue ocean, with three small sailboats (with bare masts) in background, narrow strip of beach (?) in foreground, barely visible land in extreme background. There are four long waves parallel to the beach.

Note: Somewhat similar paintings, showing same locale, are: H-oil-land-0021-20x20 and H-oil-land-1021-24½x26.

H-oil-Land-0021-18x36  (CHH # 4)
No signature, date, or frame.
Dark gray scene. In far distance, a three-masted schooner proceeding toward the left, away from a dimly seen hill or island. In left foreground, a large near-black rock, with foamy breakers at left and right. Smooth beach in immediate foreground.

(1989 CHH photo.)

H-oil-Land-0021-20x20".
Limp. Very vague throughout. Large pale blue sea with some small waves parallel to one another in foreground. Tiny boats in distance. Pier projects obliquely into the picture at the left. Headlands barely visible in far distance. Rock in sea, at lower right.

Note: A somewhat similar painting, showing same scene, is H-oil-land-1021-24½x26. The same applies to H-oil-land-0021-17x18½.

H-oil-Land-1021-24½x26
No mat, frame, or glass. Signed "C.H." in lower right corner.
Harbor (where?) with four boats; most of the boats are moored. In one boat there is a person. At left, a float. At lower center, a brown rock.

Note: A somewhat similar painting, showing same locale, is H-oil-land-0021-20x20". The same applies to H-oil-land-0021-17x18½.
H-Oil-Land-2010-18x26. (CHH #13)
On cardboard. No signature, date.
No frame (?)
A complicated scene, perhaps painted in 1894 or 1895
of 1901 at Roscoff in France.
A small beached boat, at left, is being freed by
many men employing pry-bars, with assistance from
larger boat beyond. On the deck of the larger
boat are three standing women, in black, and one man
at the wheel. Pale tan-gray sky. No water is
clearly visible --unless the mottled foreground
is indicative of foaming surf.

On back is H-Oil-Manch-0010-26x28. Winter
scene, with trees and ocean.

H-Oil-Land-2021-about 15 x 18
4½-inch-wide very ornate gold frame.

Red cliff at lower left. Rough sea with dazzle beyond.
Four or five two-mast sailing vessels, under sail, are
shown. The nearest, at right, has two persons standing
on deck, between jib and mainmast. All of the boats are
gaff rigged.

H-oil-Ocean-0021-5½x9½
1888 1½"-wide gold mat, 1½"-wide natural-wood-color frame.
Glass. Signed "Hopkinson 1888" in lower left corner.
Large sailing ship in distress in a storm. Spray partially
covers the ship. Sails in tatters. Flag wrong side up to
indicate "Help!".

H-Oil-Ocean-0021-6x7 (CHH # 88)
No signature or date. No frame
Very small painting of ocean scene, with 6 or 7
small sailboats visible in distance, mainly at
the right. Enormous clouds dominate the upper
portion of the painting. In foreground,
moderately rough blue-gray sea, with some dazzle
at center.
Foreward half of sailboat fills right half of painting. Ropes and lower half of sail visible at center. White foam and dark blue-black water at left.

H-Oil-Ocean-0021-23x25
About 1918 (?). Framed.
Signed in lower left corner. No date.
Called "A Gloucester Fisherman". Painted at the Sharksmouth estate in Manchester.
Gloucester fisherman (sloop?) at upper left, in turbulent sea with flashing sunlight. No island or mainland is visible.
Said to have been painted during WW-I and donated for sale to help th war effort. Later discovered by CSH (or by a friend of his?) in a (dealer's?) showroom and observed to have the signature "Winslow Homer". The painting was then reclaimed by CSH, and many years later (1950's?) was displayed at a one-man show at the Century Club and then purchased by Chauncey Stillman of New York, later was given to Stillman's daughter Dr. Theodora Budnik. At her home in Poughkeepsie, NY. (Ltr. of 11/28/88 by Chauncey Stillman and 1989 ltr. by Dr. Theodora Budnik. Also Budnik photo.)

H-Oil-Ocean-0021-25x29½
About 1900-1910(?). On plywood. No signature or date.
Nearly empty ocean, with small sailboat on horizon.
Myriad waves in blue water, and many low and dark clouds.

H-Oil-Ocean-0021-25x36
Cleaned and framed in 1990.
Signed "C H" in lower left.
Vast expanse of ocean with five sailboats (schooners?) in the far distance. No clearly visible people or land. Hundreds of small ripples on the ocean.
H-oil-Ocean-1011-13½x16½
Very early style painting.
Stretched, with use of four steel expander-type fixtures.
No frame, glass, or signature.
Sailboat, with large hatch-cover in foreground, sail at left. Helmsman with hand on tiller. Pale purple boat, pale blue sea.

H-oil-ocean-2020-32½x30
Stretched. No glass or date. Signed "Hopkinson" in lower right.
Imaginary ocean scene: gigantic whale leaping out of the water, adjacent to men in small boat (about to capsize) trying to harpoon it. Burst of white foam. Large sailing ship in background.

On back: portrait of Mrs. Charles Hopkinson and her youngest daughter, Joan. A study made to assist in creation of the famous "Family Group" painting showing all seven members of the Hopkinson family.

H-Oil-Ocean-2021-12x16
About 1900 - 1910. On canvas board. No frame, signature, or date.
Imaginary scene of giant whale attacked by men in boat. Big ship, square rigged, in upper left.

H-Oil-Ocean-2021-25x20 (CHH # 79)
About 1905 - 1920(?). 1-inch-wide gray frame. No glass. (Signed "C H" in lower left?) Several large gaff-rigged yachts on rough blue sea. Large power yacht at extreme left. Tall red-flag pylon left of center.

H-oil-Ocean-2021-29½x36
1900 - 1910 (?). No mat, frame, signature.
Seascape, with large waves at left and center, and view of upper surface of ship (with closed hatch) at right. Two persons visible near mast.

* Could the ship be the Gundred, a large yacht owned by Hopkinson's close friend Henry Gardener Vaughan?
H-Oil-Ocean-2021-37½x34

H-Oil-STL-0000-10x14
c 1920-30. No mat, frame, glass, signature, or date. Blue-and-white vase, with no flowers. The vase rests on a blue and red cloth (actually Hopkinson parlor rug).

H-Oil-STL-0000-about 12x8

H-Oil-STL-0000-13½x8½ (CHH # 7)
No signature, date, or frame. Spaced array of large red, orange, and yellow flowers, with some blue larkspur at upper left. The vase is barely visible.

H-Oil-STL-0000-16x12
Not stretched. No signature or date. Slender light-colored vase containing three large near-white flowers. Beyond, three panels of a screen are visible. At bottom of painting, a large black area.
H-oil-STL-0000-16x12"
On board. No frame, date, or signature.
Flowers, including 4 or 5 red ones, in slender blue vase; bottom of vase is not seen (off-painting). Large dark rectangular area fills upper left 50% of painting.

H-oil-STL-0000-about 16 x 24
Not stretched.
Shallow green tray holding several bananas, oranges, etc. Red apple at left. Bunch of yellow grapes at top.

H-Oil-STL-0000-18x15
Not stretched. No signature or date.
Below center, a collection of fruit: large melon flanked by orange and apples. Resting on cloths. White pillow or towel at lower right. Reddish-purple cloth or cushions in upper portion of painting.

H-oil-STL-0000-18½x16½
2-inch-wide gold and white frame. No glass.
No signature or date.
Yellow and orange flowers in a slender Delft vase— which is gray with dark blue blotches. Yellow and gray cylindrical container at right. Brown-black patch of table top at lower left. Portion of rectangular frame at upper right.

H-oil-STL-0000-about 20 x 16
Canvas. Not stretched.
Slender vase, deep blue in color, containing many tall white and pink nicotiana flowers and pink and purple petunias. Entire background is rust color. No table visible.
Wide shallow scalloped yellow bowl. ("Henry Varnum Poor Vase") containing many flowers; gold-colored calendulas dominate. Bowl is resting on Hopkinson House dining room mantelpiece with a portion of Dodge MacKnight autumnal-scene watercolor visible at left and a portion of a black Chinese lantern visible at right. Mantelpiece is brown-black.

Gouache. No mat, signature, or date. View of large pink flowers in shallow green bowl, with white narrow-necked vase at upper left. In background, three-paneled ornamental screen.

Still life of tall red and orange gladioli against a background of large dark green broccoli leaves. Very bright colors.

About 1935 - 1940. 1½"-wide sculptured silver frame. No glass. Signed "Hopkinson" in lower right corner. Flamboyant array of large red, yellow, and purple poppies in a black vase that has a very wide rim.

Wide-mouthed blue vase containing many flowers. Single flower rests on table, at right of vase. Other flowers to left of vase. To left of flowers in vase is a frame barely visible.
H-oil-STL-0000-29\frac{1}{8}\times16''
3-inch-wide dark frame. Signed "Hopkinson" lower left.
Seven orange-red tiger lillies, with a few large unopened
buds in low, wide-mouthed white vase. Beyond the vase is a
Chinese floral-decorated three-panel screen. The vase is resting
on a table that has a dark shiny top.

H-oil-STL-0000-29\frac{1}{8}\times22
Signed "Hopkinson 1934" in lower right corner.
Glass vase or carafe (colorless) containing tall red
flowers. Blue bowl at right, with book nearby.

H-oil-STL-0000-29\frac{1}{8}\times22
1950 - 1960. Tempera. 1\frac{1}{2}"-wide black frame. Glass.
Signed "Hopkinson" in lower right corner.
Tall slender blue vase, on table, containing red, yellow,
and blue flowers. A rich hearty design. Tall slender blank
area at lower right.

H-oil-STL-0000-29\frac{1}{8}\times22
3"-wide white mat. No glass. No signature.
Tall black vase filled with red, yellow, and purple flowers.
Square object at lower left.

H-oil-STL-0000-30\times21
~1920 - 1940. On canvas. No frame or signature.
Slender blue vase with lillies, blue larkspur, etc.
Group of three green leaves at lower left.
The canvas is not rectangular; it is narrower at the top
than at the bottom.
H-oil-STL-0000-36x25
~1920 - 1930 (JHS est.). 2"-wide black frame.
Painted at Manchester, per JHS. No signature.
Arrangement of flowers; near-white near center,
with green leaves surrounding, and a few projecting red
flowers. In tall slender bluish-white vase on brown
table.

H-oil-STL-0000-40x20
No mat. 1½"-wide gold frame. No glass. No
signature. Tempera.
Tall slender blue vase filled with lilies and other flowers.
Rectangular frame (of mirror?) visible at upper right.

H-oil-STL-0000-47½x37½
2"-wide sculptured gray frame. No glass.
Signed "Hopkinson" in lower left corner.
Great array of flowers and slender leaves in short and
fat green vase, with gold screen beyond lower part of
vase.

H-Oil-STL-0000-?
An oil painting of a flower arrangement.
THE FOLLOWING LANDSCAPES AND SEASCAPES ARE CALLED UNKNOWN, because there is insufficient information to permit specifying the four digits of the four-digit portion of the painting symbol.

HW-Manch (?) 10½ x 15" (or 15 x 10½"

Shows island.

HW-Manch (?) 14 x 21".
Called "Cool Afternoon; Wind and Dazzle".

HW-___ 15 x 11
Before 1944. Signed "Charles Hopkinson" in lower left.
Called "Seascape".

HW-Ocean- 11 x 16"
Before 1924. Signed "C. H." in lower right.
Called "Sea from Steamer Deck".

(Picture Study, Bin 19-1)(?)

HW-Mass- ??
Quarry at Rockport, MA.

HW-NZ-??? 12 x 28"
Scene in NZ. A long slender painting.
REFERENCES

The items listed below are arranged alphabetically, by author's last name. The symbols have been assigned entirely arbitrarily.


A-75 Archives of American Art (of Smithsonian Institution), New England Area Center, 87 Mt. Vernon St., Boston, MA 02108. Has collection of letters, papers, articles, will, etc., re CSH.

C-15 Corcoran Gallery of Art: 4-p. catalog of "Exhibition of Paintings by Charles Hopkinson, March 1922". Washington, D.C.


F-5 Fairbrother, Trevor: "Inventory of American Paintings, NMAA, Smithsonian Institution" 7/15/83. Pates 11155 - 11157. His address: Paintings Dept., Boston Museum of Fine Arts, Boston, MA 02115. Lists eight portraits by CSH.


G-10 Gale Research Co., "Biography and Genealogy Master Index".


H-5DF Hopkinson Five Daughters, collection of photographs of portraits by CSH. The collection has been at Hopkinson House and also at the Cambridge house of Joan and William Shurtleff. On some of the photographs names and dates appear.

H-5DC As above, except: clippings (from newspapers, magazines, etc.; also catalogs), not photographs.

H-30 Hopkinson, Charles: "My Life as an Artist". Written in 1951. 18 p. Informally distributed.


L-60 Loss, Bernice: Informal, undated list of "Ten Paintings by Charles Hopkinson from the HLS Art Collection". HLS means: Harvard Law School.

M-10 Marquis Co.: "Who's Who in Science from Antiquity to the Present". 1968.

M-15 Marquis Co.: "Who Was Who in America", Volumes 1, 2, 2, etc.


N-50 North Shore Breeze (Manchester, Mass., magazine), issue of 7/19/88.


S-20 Shurcliff, Joan Hopkinson: "The Artist as a Young Man", A 13-p. manuscript written while the author was taking a course on biography writing. Written in 1976 (?). Informally distributed.


