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Title: **Landscape Paintings by Charles Hopkinson: An Informal Catalog**

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Authors: **Joan Hopkinson Shurcliff and William Shurcliff**

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Note: **To allow for public viewing and distribution all ownership information has been redacted in this version of the catalog.**

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

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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 suprisingly 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 Harriot 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 cliché, 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 ecstacy 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 Greeley 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, vari-colored 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.

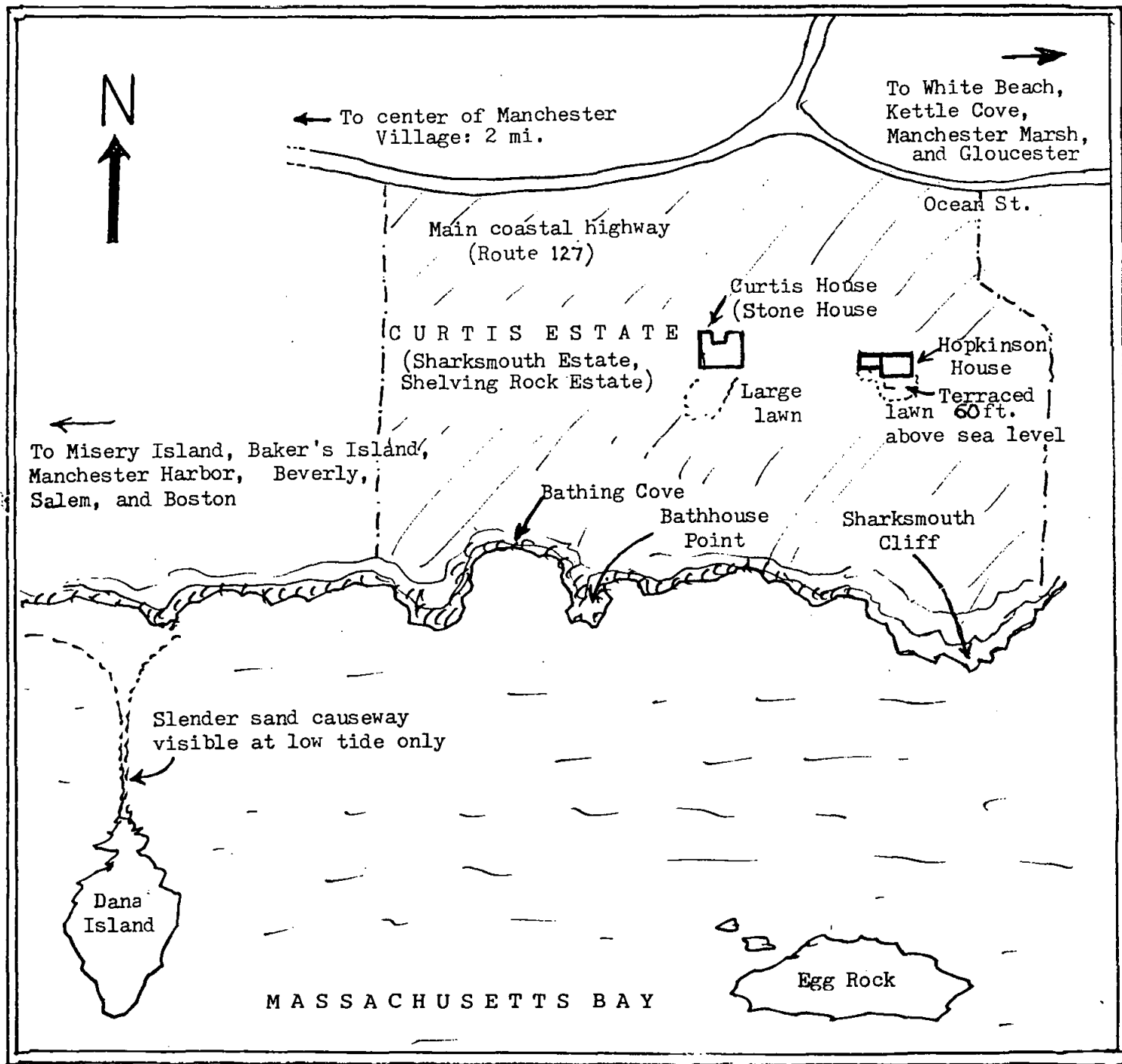
Northeast Harbor, Maine. During Hopkinson's early years, his parents and various Elliot relatives spent many summers at Northeast Harbor, Maine. At that time he painted mainly in oils and made many small landscape paintings.

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.

Canada. He made paintings in Kingston, Ontario (1953-1955 residence of his oldest daughter Mrs. Alfred Rive). He visited the Canadian Rockies in 1938.

MAP (ROUGH AND NOT TO SCALE) OF
HOPKINSON HOUSE NEIGHBORHOOD IN MANCHESTER, MASS

Scale (approximate) 500 ft. →



Note: More than 90% of the Hopkins 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.

Paris, Chamonix, etc. 1892 - 1894, 1919,
1924, 1926, 1930, 1935, 1937, 1938.

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

Holland 1890, 1901. Amsterdam, Haarlem, etc.

England 1890, 1924, 1926, 1930, 1935, 1937, 1938. London,
Cornwall, Devon, Durham, Cumberland, etc.

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

Switzerland 1924, 1926, 1935, 1937. Geneva, Basel, Lucerne, 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.

Greece 1937. Athens, Olympia, Sunium, Delphi.

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.

MECHANICS OF CATALOG PREPARATION

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:

		<u>Abbreviation</u>
USA	Manchester, Mass.	Manch
	Ipswich, Mass.	Ips
	Mass., other	Mass
	Cornish, NH	Cornish
	New Hampshire, other	NH
	Maine	Maine
	Hawaii	Hawaii
	USA, other	USA
Canada	Canada	Canada
Bermuda	Bermuda	Bermuda
Europe	Ireland	Ireland
	Norway	Norway
	Europe, other	Europe
Egypt	Egypt	Egypt
New Zealand	New Zealand	NZ
Land, other	Land, other -- whether or not the location is identifiable	Land
Ocean	Ocean with boats but no land	Ocean
Still life etc.	Still life; no suggestion of any specific place, no boats	STL

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.

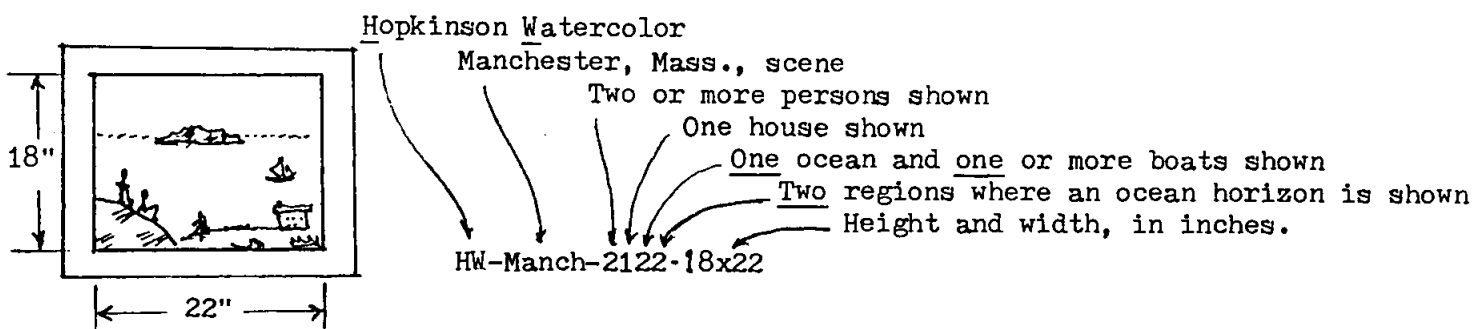
Third criterion: height; that is, the vertical dimension of exposed area of painting, to nearest half-inch. If the painting is framed by a mat or wooden frame, one should deal just with the exposed area. Otherwise one should deal with the entire extent of the sheet (unless the painting clearly falls 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" may be off by a few years; 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".

Often, on marine watercolor paintings, he included, between the C and the H, a symbol suggestive of a small sailboat, thus: **CAH.**

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

Persons

CSH Charles Sydney Hopkinson
 EH Elinor Hopkinson (wife of CSH)
 EHB Elinor Hopkinson Barr (Elly)
 HHR Harriot Hopkinson Rive (Happy)

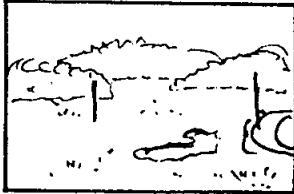
 IH Isabella Halsted (Ibby)
 JHS Joan Hopkinson Shurcliff
 MHT Mary Hopkinson Thompson (Maly)
 WS William A. Shurcliff

Places

Ips Ipswich, MA
 Manch Manchester, MA
 NZ New Zealand

Other

HDD Hopkinson daughters and
 other descendants
 ~ About
 " Inch



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

c 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.

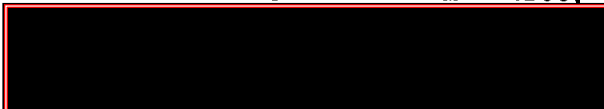


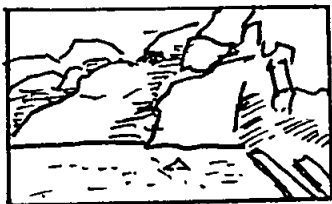
HW-Manch-0000-14½x21

1930-1940. 3"wide white mat. No frame or glass.

Signed "Charles Hopkinson" in lower right corner.

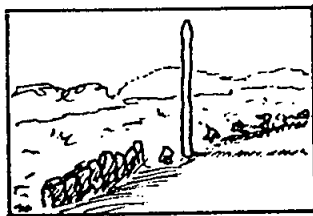
Shows a large impressive sumac tree, and little else.





HW-Manch-0000-14 $\frac{1}{2}$ x21 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 rocks.

[REDACTED]
[REDACTED] Danforth Museum exhibition.
[REDACTED]



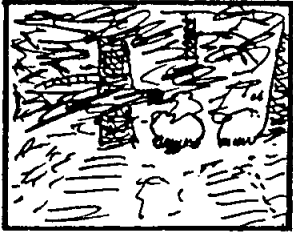
HW-Manch-0000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$
1938 5"-wide mat, 1 $\frac{1}{2}$ "-wide gold-colored
sculptured frame. Glass. Signed and dated "Hopkinson '38"
in lower right corner.
Manchester marsh, with hills and shadows in background.
Foreground includes stone wall (of small bridge) at
left and pole at center. No creek visible.
Back of framed painting contains legend "Afternoon
Light".



HW-Manch-0000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$
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.



HW-Manch-0000-15x20 $\frac{1}{2}$
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.



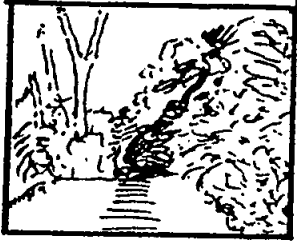
HW-Manch-0000-15x22 Nell 47A
(Date ?) No mat, signature, or date.
View of deep woods, with massive pine-tree trunks
and strong flaring shadows on the ground. Large blue
boulders. Speckled yellow-orange areas at lower left
and lower right.



On back: HW-Manch-0110-15x22. View of
terrace gardens at Hopkinson House.



HW-Manch-0000-15x22
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.



HW-Manch-0000-15x22
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.



HW-Manch-0000-15x22 $\frac{1}{2}$
No mat, signature, or date.
View of Manchester Marsh, yellow-orange in color. Gentle
green hill beyond. In foreground, hedges and stonewall,
with elm tree at right.





HW-Manch-0000-15 $\frac{1}{2}$ x11 $\frac{1}{2}$.

~1925 - 1935. Signed "Hopkinson" in lower left. Is on back of HW-Manch-10 $\frac{1}{2}$ x14 $\frac{1}{2}$, 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 Shakersmouth Estate. Deep green shadows. Smooth deep blue sky.

On back, HW-Manch-0010-10 $\frac{1}{2}$ x14 $\frac{1}{2}$. View of Dana Island and ocean, with two huge rounded boulders in foreground.



HW-Manch-0000-15 $\frac{1}{2}$ x22

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.



HW-Manch-0000-15 $\frac{1}{2}$ x22

~ 1940. No mat, frame, or signature.

View of Hopkinson House lower lawn and stone retaining wall, with hard pine tree at center and sumach at right. Slender pole leaning against wall. Painting appears incomplete. Ocean, implied, not shown.

On back, painting of single large symmetric conical white pine tree. Not interesting.

Kingston?
Ont.



HW-Manch-0000-15 $\frac{1}{2}$ x22 $\frac{1}{2}$

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 $\frac{1}{2}$ x22 $\frac{1}{2}$. Tidal bay near So. Berwick, Maine (?). Canoe on pier or float at left.



HW-Manch-0000-16x23

~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 Sharnsmouth estate. Black tree trunks at left and right.

THIS IS ON BACK OF HW-Manch-0010-16x23, a painting showing flaming red cliffs on Dana Island, and yellow cliffs in foreground.



HW-Manch-0000-16 $\frac{1}{2}$ x22

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 $\frac{1}{2}$ x 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-0000-21½x14"

4-inch-wide brown mat, 1-inch-wide gray-brown frame. Glass. Signed "Hopkinson" bottom center. No date.

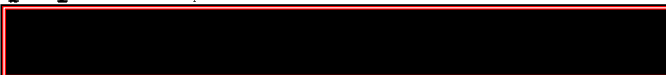
View of woods at Manchester. Boulders in center foreground. Vaguely-drawn tree-trunk at left and also at right. Curved tall tree at center. Foliage predominantly yellow and brown.



HW-Manch-0000-21½x14½

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-0000-21½x15

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.





HW-Manch-0000-22 $\frac{1}{2}$ x15 $\frac{1}{2}$

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 $\frac{1}{2}$ x22 $\frac{1}{2}$. View of Manchester coast from Sturgis estate, looking southwest. Big tree-trunk at left.



HW-Manch-0010-5 $\frac{1}{2}$ x9" . 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.



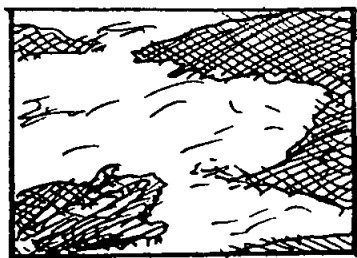
HW-Manch-0010(?) - 6 $\frac{1}{2}$ x30.

~ 1930-1950. No mat. 1"-wide gray frame. Glass.

Signed "Hopkinson" in lower right corner.

Sharksmouth cliff in foreground, Dana Island beyond.

Little or no foliage. Monochrome gray-blue. No horizon.



HW-Manch-0010-7 x 9" (sight)

Signed "C A H" in lower left.

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

~1950-1960. No mat or frame. Signed "Hopkinson" in lower right corner. 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.



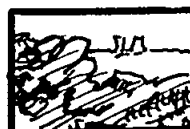
HW-Manch-0010-9½x13

2-inch-wide white mat. No date. Signed "C A H" 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.

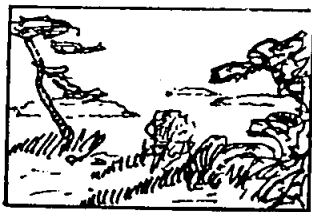




HW-Manch-0010-9 $\frac{1}{2}$ x13

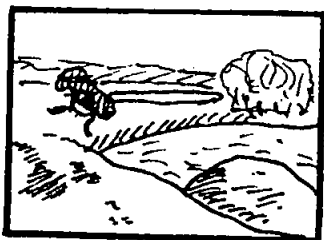
~1920 - 1935. 2-inch-wide white mat. No date or signature. Winter scene at Manchester: view of Dana Island (in deep blue-purple) framed by a slanting pine tree at left. In foreground, pink ledge and white snow. No ocean horizon; no demarcation between ocean and sky.

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



HW-Manch-0010-9 $\frac{1}{2}$ x13

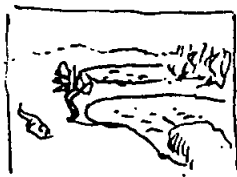
~1930. 5"-wide mat. No frame, glass, or signature. Vague dreamy colorful painting of view toward the west from Hopkinson House. Deep green shadows on lawn in foreground. At left a nearly bare hard pine tree with orange foliage. Dana Island vaguely visible. Red promontory at upper right. No people, boats, horizon.



HW-Manch-0010-9 $\frac{1}{2}$ x13 $\frac{1}{2}$

c 1930-1940. 2-inch-wide gray mat, $\frac{1}{2}$ -inch-wide gray frame. Glass. Signed "C A Hopkinson" in lower left. No date.

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

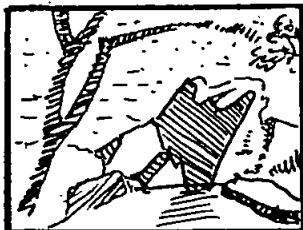


Temporary
dwg.

HW-Manch-0010-9 $\frac{1}{2}$ x13 $\frac{1}{2}$

2-inch-wide gray mat, $\frac{1}{2}$ -inch-wide brown frame. Glass. Signed "C Hopkinson" in lower left.

Winter scene of coast just northeast of the Sharmsmouth 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 bisects 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.

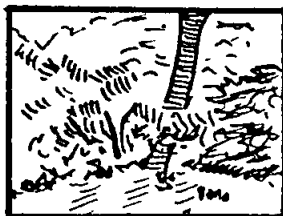
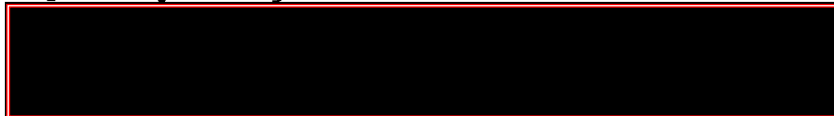
View of coastal cliff and adjacent partly-submerged rocks at Sharksmouth Estate. Vaguely drawn dull green foliage at lower right. Tree branch visible at upper center. Smooth gray-magenta area at lower left. No island or ocean horizon.



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 - 1940. 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

Nell 55

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

c 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

3-in.-wide white mat with 1/2 in. black frame. Glass. Signed "C. H." in lower right. Inscription on back reads: "Date uncertain. 1930s? 1940s? The Cove, Manchester, Mass.". View of coast at Sharksmouth estate, Manchester. View toward west. View from a location near Shore Path near the Sharksmouth cliff. At center, bright blue area of water. Bright green pine tree at left. No people, houses, islands, or ocean horizon.



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.)

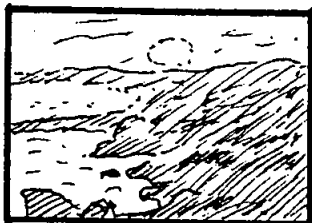


HW-Manch-0010-10x14

Nell 54

Signed "Hopkinson" in lower right.

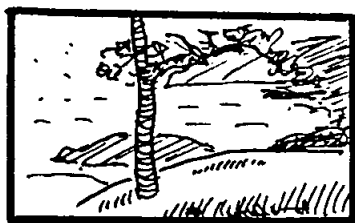
No mat or date. View toward west, from Sharksmouth Estate shore path, with dim yellow sun setting over massive promontory (Bathhouse Point). Much glare on water. No foreground foliage, island, or ocean horizon. Many small rocks at lower right. Silhouette of distant tree at upper right.



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

Nell 58

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.

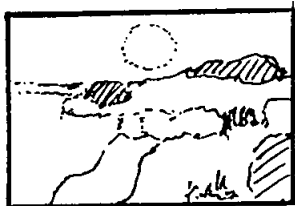


HW-Manch-0010-10 $\frac{1}{2}$ x14

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. 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 $\frac{1}{2}$

~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.



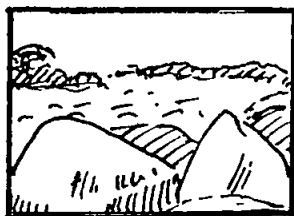
HW-Manch-0010-10 $\frac{1}{2}$ x14 $\frac{1}{2}$

1925-35. 3-inch-wide white mat, 1-inch-wide white

frame. Glass. Signed "C & H" in lower left.

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 $\frac{1}{2}$ x14 $\frac{1}{2}$

~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 $\frac{1}{2}$ x11 $\frac{1}{2}$.
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 $\frac{1}{2}$ x15

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-0010-11x14 (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-0010-11x14

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.



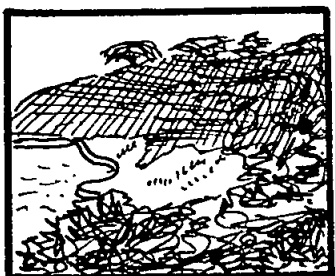
On back: Snow and tree in same mood as above.



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 at 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.



On back: HW-Manch-0010-11x15.
Sun setting over promontory
west of Sharksmouth estate.



Nell 52A

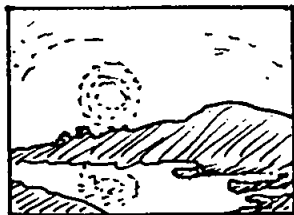


HW-Manch-0010-11x15 Nell 52
1945 - 1955. No mat, signature, or date.

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

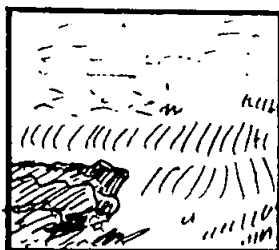
~1940 - 1950. 4"-wide white mat, 1"-wide black frame. Signed "Hopkinson" middle bottom.

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-0010-11x15 $\frac{1}{2}$
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 roadwat at extreme right.



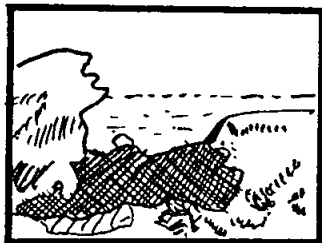
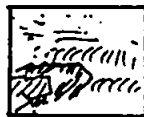
HW-Manch-0010-11x15 $\frac{1}{2}$ Nell 50
c 1930 - 40. No mat, signature, or date.
View of close-up, long breaking waves, and tumbling surf, at coast of Sharksmouth Estate. The sea is blue-purple, with white glare at right. At left are low ledges, red and deep purple. White foam occupies the lower right. 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-0010-11x15 $\frac{1}{2}$ 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-0010-11x15 $\frac{1}{2}$. View of massive waves breaking on red and purple rocks.



HW-Manch-0010-11 $\frac{1}{2}$ x16
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, at center. Deep blue sea. Smooth pale blue sky.



HW-Manch-0010-12x14 $\frac{1}{2}$ "

1-inch-wide silver frame. Glass. No mat or date. Signed "Hopkinson" in lower right. 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.



HW-Manch-0010-12x17

~1940-50. 3-inch-wide white mat. No date or signature. View of long cliff, terminating with Bathhouse Point, at Sharksmouth estate. In lower right, path and green foliage. At left, green water, with cliffs beyond. Green trees visible beyond cliffs. No distant promontories; no island; no ocean horizon.

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



HW-Manch-0010-12x19 $\frac{1}{2}$ ". (Erroneously called "Egg Rock"). 1952. 3-inch-wide white mat. $\frac{1}{2}$ -inch-wide frame. Glass. Inscribed "C. Hopkinson, to Beth, Oct. 1952". View of Dana Island 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.



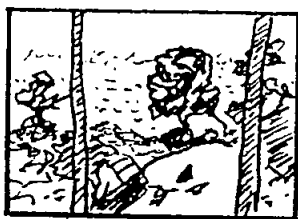
HW-Manch-0010-12x21.

3-inch-wide white mat. 1-inch-wide wood frame. Glass. Signed "C & H" in lower right. 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.



HW-Manch-0010-13x9 (CHH # 81)

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.



HW-Manch-0010-13x19

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 Hopkins 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.



HW-Manch-0010-13x22

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.



HW-Manch-0010-13x22 Nell 43

No mat(?). No signature or date. Flaming red sunset seen from Hopkins 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 Hopkins House
piazza. Single column visible.





HW-Manch-0010-13 $\frac{1}{2}$ x9 $\frac{1}{2}$ "

3 $\frac{1}{2}$ -inch-wide gray-brown mat, 1-inch-wide brown frame. Glass. No signature, no date.

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.



HW-Manch-0010-13 $\frac{1}{2}$ x16

~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.



HW-Manch-0010-13 $\frac{1}{2}$ x19 $\frac{1}{2}$

~1925 - 1930. 4"-wide silver-colored mat, with 1"-wide natural-color wooden frame. Glass. Signed "C.H." in lower right corner.

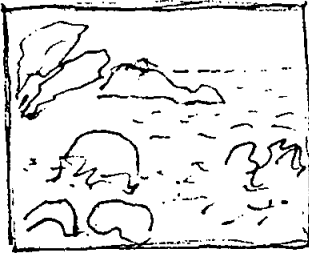
View of coast to the west from Hopkinson House terrace. In foreground, green glass of lawn and flower pot resting on terrace stone retaining wall. Dana Island very pale: pale yellow, pale magenta. Ocean (with no horizon) and promontories pale gray. Near left center, an oak tree of near-rectangular shape.



HW-Manch-0010-13 $\frac{1}{2}$ x21

1930-1940. 4"-wide mat, $\frac{1}{2}$ "-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 $\frac{1}{3}$ the way from right edge of painting. Ocean visible at upper left. No horizon.



Temporary Dwg.

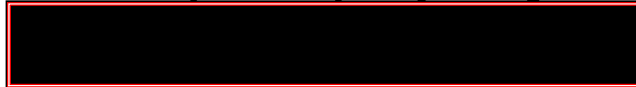
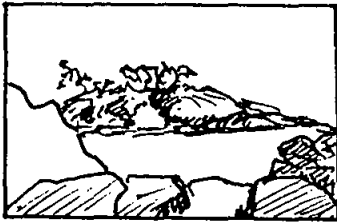
HW-Manch-0010(?) - $13\frac{1}{2} \times 21\frac{1}{2}$

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- $13\frac{1}{2} \times 21\frac{1}{2}$.

~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 flamboyant 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- $13\frac{1}{2} \times 21\frac{1}{2}$.

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 scene 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.

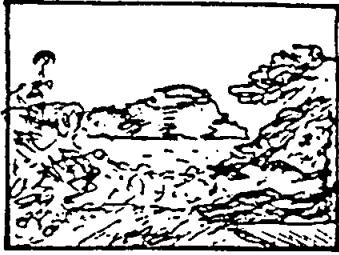


HW-Manch-0010-14x17

~1930-1940. 5"-wide mat, 1"-wide black frame. Glass. Signed "C.H." in lower right corner.

View of shoreline west of Sharksmouth estate. Sharksmouth rocks (pink) in foreground. Burst of spray in center. Bathhouse Point and other promontories beyond. Waves large and green. Rocks softly outlined.



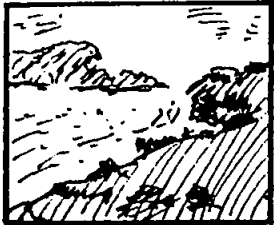


HW-Manch-0010-14x19

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.



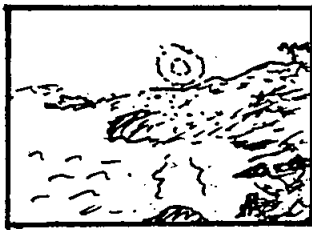
HW-Manch-0010-14x20

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-0010-14-20

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.

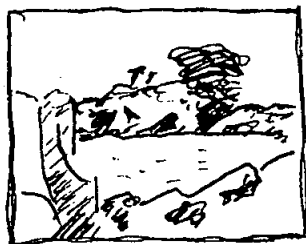
Promontories in background. No persons, houses, boats, islands, or ocean horizon.



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.



temporary dwg.

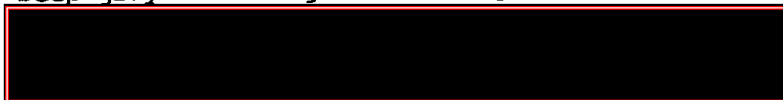
HW-Manch-0010-14x21

1943 (or '45) 1/2-in. wood frame, 3 1/2-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.



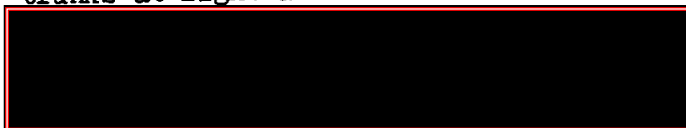
HW-Manch-0010-14x21 1/2

No mat. Signed "Hopkison" in lower right. View of long sloping ledge, or cliff, at Sharksmouth estate. Orange-colored rock with blue-gray shadows. Deep gray-blue rough sea. No greenery.



HW-Manch-0010-14x21 1/2"

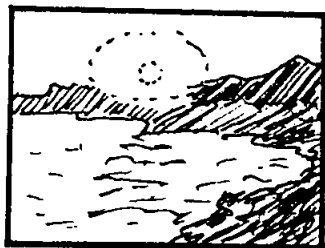
4-inch-wide white mat, 1-inch-wide white frame. Glass. Signed "Hopkinson" in lower right. View of snow-covered Sharksmouth cliff in winter, with slightly choppy green-blue water beyond. Slender tree trunks at right and left. The cliff itself is magenta.





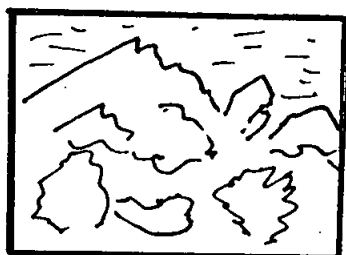
HW-Manch-0010-14x22

Inscribed "To Rosamond, CH" 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

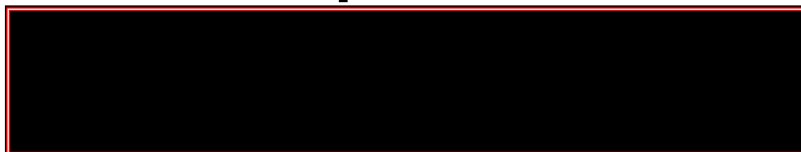
Signed "Hopkinson" in lower left. View toward the west at Sharksmouth estate. A sunset scene, with yellow glare enveloping the sun. Reddish-brown shore and hills at right. At center, large area of rough blue-green sea, with some reflected yellow sunlight. No persons, buildings, trees, shrubs. No ocean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



temporary dwg.

HW-Manch-0010-14x22½

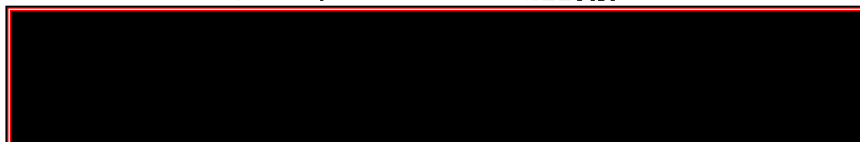
Mat.(?). Signed "Charles Hopkinson" in lower right. Winter scene at Manchester. View of snow-covered Sharksmouth cliff as seen from an upper window of Hopkinson House. Blue-green water beyond. No trees, no ocean horizon. Abstract. Loosely brushed.



HW-Manch-0010-14½x11 (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. Vague, pale, dreamy view of coast southwest of the Sharksmouth estate. Rough sea. Burst of spray and foam in lower left. Brown promontory at upper right. No people, houses, islands, or ocean horizon.

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-0010-14 $\frac{1}{2}$ x 20 $\frac{1}{2}$
 ~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.

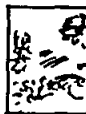


HW-Manch-0010-14 $\frac{1}{2}$ x 21
 ~1925 - 1930. 2"-wide slightly complicated gray frame.
 Glass. Signed "Hopkinson" in lower left corner and also in lower right corner.
 View to west, from Sharksmouth estate Bathhouse Point.
 In middle distance is the shelving rock bathing cove.
 Beyond is a gray 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.

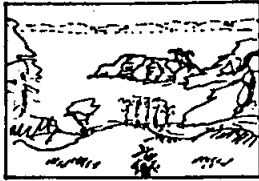


HW-Manch-0010-14 $\frac{1}{2}$ x 21 $\frac{1}{2}$.
 1934. 5-inch-wide white mat, 1-inch-wide white frame.
 Glass. Signed "To Margaret Noyes : from Charles Hopkinson 1939 Manchester" in lower left.
 View of large central region of Dana Island, seen beneath the arching limb of a hard pine tree. Blue water 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-0010-21 $\frac{1}{2}$ x 14 $\frac{1}{2}$. Highly impressionistic view of Manchester shore and Dana Island, with no clear delineation.



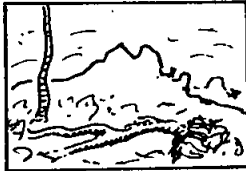
HW-Manch-0010-14 $\frac{1}{2}$ x 21 $\frac{1}{2}$
 ~1940 -1950. 4"-wide dark gray mat, 1"-wide white frame. No signature. Legend on back reads:
 "L.C.A. P.E. No. 54-5-63. Sunset #1. C.H."
 Very vague impressionistic painting of sun setting above hill to west of Sharksmouth estate ocean frontage. Sun 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-0010-14½x22

1941. 5"-wide mat, 1"-side silver-colored frame. Glass. Signed and dated "Charles Hopkinson 1941" in lower right corner.

Winter scene, with snow-covered upland foreground near Curtis "Stone House" and snow-covered Dana Island. Distant south-of-Boston land visible, in background, across entire width of painting.



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

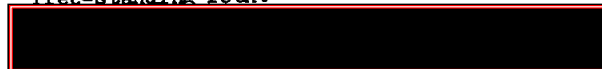
No mat, frame, glass, date, or signature. View of tall array of rocks, with blue water visible at upper left. Smooth area (probably a tiny pond) at bottom. No ocean horizon.



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-0010-15x18

About 1925 or 1930 or 1940.

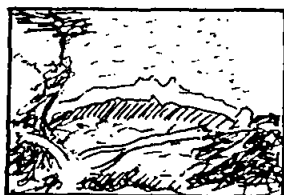
Signed "To K., Charles Hopkinson" in lower right. View of Dana Island at Manchester. The island nearly fills the upper half of the painting. At lower right, ledge and three huge rocks. Sea slightly rough. No distant lands or distant sea. No ocean horizon. Smooth sky.





HW-Manch-0010-15x21

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.



HW-Manch-0010-15x21½

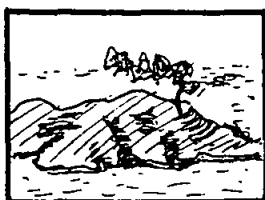
3½-in. white mat. 1-in. brown frame. Glass. Signed "Charles Hopkinson". No date. Winter scene at Sharksmouth Cliff at Sharksmouth estate. White snow on cliff. Smooth deep blue sea beyond. No ocean horizon. Much dazzle on water at right. Slender curving pine tree at left. Fallen tree trunk in foreground.

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



HW-Manch-0010-15x21½

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 unrecognisable. In foreground, several large deep red, brown, and brown-black rocks.



HW-Manch-0010-15x21½

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.



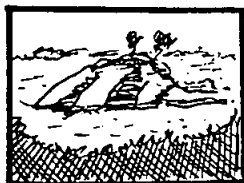
HW-Manch-0010-15x21½

~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 Nell 46

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 Nell 45

No mat, signature, or date.

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.

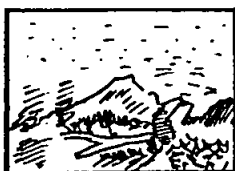
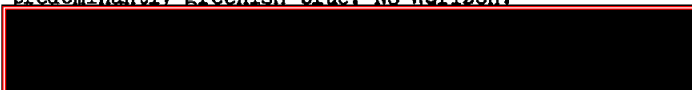


HW-Manch-0010-15x22

~ 1925. 4"-wide gray mat, 1"-wide white frame.

Glass. Signed "C.H." in lower right corner.

View southwest from Sharksmouth estate. Dana Island appears purple. In upper right corner, large greenish-blue branch of hard pine. Lower right corner is predominantly greenish blue. No horizon.



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.





HW-Manch-0010-15x22

No mat, frame, glass, date, or signature. View of Sharksmouth cliff at Manchester. Dark area at center. Portion of circular rock at lower left. Snow and shadows in foreground. Pale blue-green ocean. No ocean horizon.

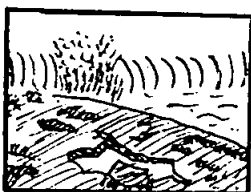


HW-Manch-0010-15x22

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.

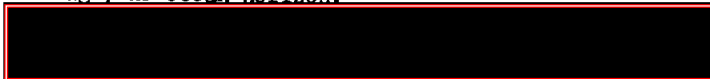


On back: crude sketch of jagged rocks.



HW-Manch-0010-15x22½

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.



HW-Manch-0010-15½x13

c 1940-1945. No mat, frame, glass, signature, or date. 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-0111-15½x13: View from 2nd story porch off master's bedroom of Hopkinson House. A portion of porch fence is visible at lower right.





HW-Manch-0010-15 1/2 x 22 Well 38

No frame, no signature.

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.

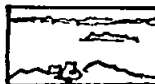


HW-Manch-0010-15 1/2 x 22

No mat, no signature.

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-0010-15 1/2 x 22. A somewhat similar scene, but with little foreground, no more than one tree.

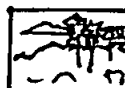


HW-Manch-0010-15 1/2 x 22

No mat or frame. Signed "C.H." in lower left.

Winter scene. View toward southwest from Hopkinson House. Snow-covered cliff-top, with top of one pine tree, in foreground. Dana Island -- small, reddish, wave-lashed -- at upper right. In background, distant land, barely visible. Thin bands of white surf visible. No horizon.

On back: HW-Manch-0010-15 1/2 x 22. A somewhat similar winter scene, but with several trees at right of center.



HW-Manch-0010-15½x22

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



Stark, vigorous painting of view southwest from Sharksmouth Estate. Sharp bold rich strokes. Pine tree with thick dark trunk at left. Deep blue calm water. Distant promontories dark and clearly delineated. Two small pines at right. No ocean horizon.

HW-Manch-0010-15½x22

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-0010-15½x22½

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-0000-22½x15½.



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

HW-Manch-0010-15½x23
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 sood frame. Signed "Charles Hopkinson" in lower right. In the foreground is a fallen tree that fell during a severe storm. Beyond tree is Sharnmouth 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 Sharnmouth cliff area.

Beyond is the ocean, with no horizon visible.

Strong dazzle (white) on water. Signed at lower right.



HW-Manch-0010-17 x 21.

"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

Nell 40

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. Sharnmouth Cliff dimly visible at upper right. Calm blue-green sea beyond. No horizon.

On back: HW-Manch-0011-13x20.

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 Sharmouth 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 delineation. Island, at center is pink-red. Shrubs 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.



On back: HW-Manch-0010-14½ x 21½, view of Dana Island seen beneath arching branch of hard pine tree.

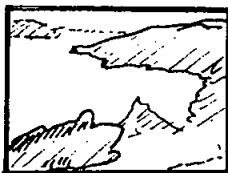


HW-Manch-0011-5½x9". Called "The Artist's Chair"

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 - 9x13".

Wide white mat, slender gold frame.
Glass. No date. Signed "C. H." in lower left.
View of coast at Sharksmouth Estate in Manchester.
View toward the southwest. Bathhouse Point is
featured.

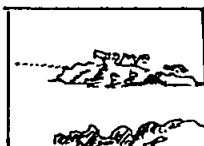


HW-Manch-0011-9½x13

Signed "C. H." in lower right.

White mat.

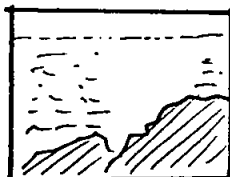
View to the west from a Sharksmouth estate cliff-
top. At left, narrow strip of deep blue water, with
band of white foam near the distant dark gray
promontory. Most of the picture area is filled with
reddish-brown cliffs and rocks. There is a small
amount of foliage visible at extreme right.
A vigorous colorful scene.



HW-Manch-0011-9½x13

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.

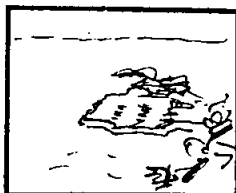
On back: incomplete painting of green hill,
blue-gray woods, and several houses. Water
in foreground only.



Temporary drawing

HW-Manch-0011-9½x13½

3-inch-wide mat. Natural wood frame. Glazed.
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-0011-9½x13½

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.



HW-Manch-0011-9 $\frac{1}{2}$ x14

2-inch-wide white mat. No signature or date. 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.

HW-Manch-0011-10x13 $\frac{1}{2}$

~ 1940 - 1950. 3"-wide mat, 1"-wide black frame. Glass. Signed "C. Hopkinson" in lower right corner. 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.



HW-Manch-0011-10x14 (CHH #57)

No signature, date or mat. 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.



HW-Manch-0011-10x14

No mat, signature or date. 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.



HW-Manch-0011-10x14

~1940 -1950. 3-inch-wide white mat. No signature or date. 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.

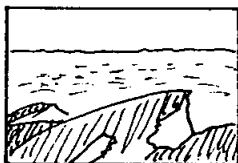


On back is HW-Manch-0010-14x10



HW-Manch-0011-10 $\frac{1}{2}$ x14 $\frac{1}{2}$

~1920-1930. 3" white mat. Signed "C H" in lower left corner.

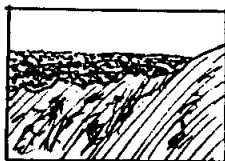


View of Sharksmouth overhanging cliff, near Hopkinson House, receiving red rays from sun near sunset. West face of cliff is orange-red; upper, eastward sloping surface is dark red-gray and magenta. Empty calm blue sea. No trees, foliage, islands, boats, houses. A stark lurid scene.

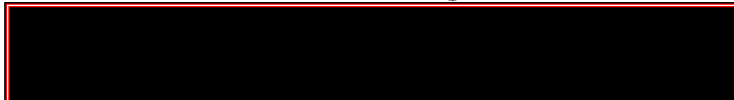


HW-Manch-0011-10 $\frac{1}{2}$ x14 $\frac{1}{2}$ "

1920 or before. 4-inch-wide white mat, 1-inch-wide wood-colored frame. Glass. Signed "C 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.

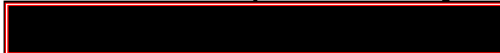


HW-Manch(?) - 0011-11x14

1960 (date in pencil on back)



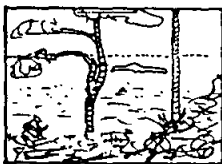
3"-wide mat. No frame or glass. No signature. View of broad yellow-green field in foreground, tall trees (maples?) in middle distance, and empty blue ocean beyond. Yellow sky.



HW-Manch-0011-11x14 $\frac{1}{2}$

5"-wide white mat. 1"-wide natural-wood-color frame, Glass. Signed "C.H., Hopkinson" in lower right. View of Dana Island, with prominent curving path in foreground. Tall bare tree trunk at left. Bluish trees in center and at right.

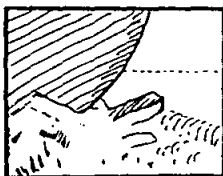




HW-Manch-0011-11x15

~1940-1950. 3"-wide mat and 1"-wide natural-color wood frame. Glass.

View of Egg Rock, pink in color. Symmetrically situated hard pine trees. Glare on water beyond Egg Rock. Foreground is entirely green.



HW-Manch-0011-11x15

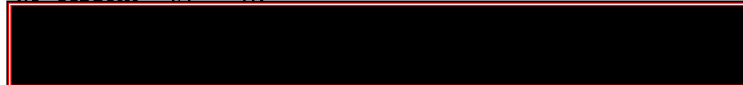
1920 - 1940. No mat or date. Signed "Hopkinson" in lower right.

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-0011-11x15½

~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-0011-11½x18½

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.)





Temporary dwg

HW-Manch-0011-12x18 $\frac{1}{2}$ $\frac{1}{2}$ -in. black frame. 2-in. white mat.

Glass. No signature or date.

Broad view toward southwest from Hopkinson House. Dana Island at left. Distant promontories at upper right. In foreground, green tree tops at left, reddish trees at right. Blue sea. Ocean horizon at upper left.



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

HW-Manch-0011-12 $\frac{1}{2}$ x19~1930 - 1940. 3"-wide gray mat, $\frac{1}{2}$ "-wide white frame.

Glass. No signature.

View, looking east, of Sharksmouth cliff. Cliff seen in majestic profile, with curved coastline (bay) in foreground. Trees at upper left. White waves breaking in foreground center.

HW-Manch-0011-12 $\frac{1}{2}$ x19 $\frac{1}{2}$.

~1930 - 1940. 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-0011-13x9 $\frac{1}{2}$

~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 sea at lower right. Flat pale blue sky.

HW-Manch-0011-13x14 $\frac{1}{2}$

~1945-1955. 3-inch-wide white mat. No signature or date.

Winter scene. View of snow-covered Dana Island, seen from the Sharksmouth estate. The island is white on rust-colored brown. Brown bare tree-trunks at right. Green-blue water at center of picture. Snow-covered purple-brown land in foreground. Yellow-gray sky. Sunset.





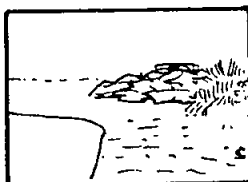
HW-Manch-0011-13x19

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.

On back: HW-Manch-0011-13x19.



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.

On back: HW-Manch-0011-13x19. Rocky coast, featureless island at right.



HW-Manch-0011-13x20 Nell 40A

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.

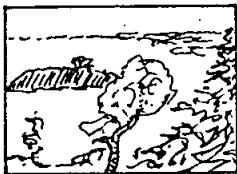
On back: HW-Manch-0010-20-13.
Winter scene. Hopkinson House terrace; blue path, red border.



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-0011-13 $\frac{1}{2}$ x19

~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

About 1930-1935. 5-inch-wide complicated gray mat.

$\frac{1}{2}$ -inch silver frame. Glass. Signed "C & H" in lower right.

An extremely simple, vague pale, delicate painting of pine tree and ocean beyond, at Sharksmouth estate in Manchester. No persons, houses, or clear horizon.



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 - 38. No mat, signature, or date.

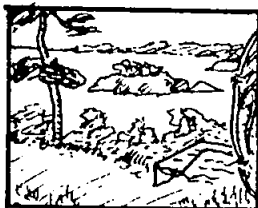
View of slender curved hard pine tree, at coast of Sharksmouth Estate, with burst of spray at lower right and much dazzle on ocean at upper left. Black-brown ledge in foreground. No shrubs. No islands. Ocean horizon is blurred.





HW-Manch-0011-14x18" (guess)

2-inch-wide white mat, $\frac{1}{2}$ -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 reton of red-black ledge in extreme foreground.



HW-Manch-0011-14x21

About 1950 -1960. No signature or date.
4-in.-wide white mat. $\frac{1}{4}$ -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.



HW-Manch-0011-14x21. Yellow cliff beyond red flowers.
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.



HW-Manch-0011-14x23

1930 - 1950. Signed "Hopkinson" in lower right. 2-inch-wide gray mat, $\frac{1}{2}$ -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.



HW-Manch-0011-14 $\frac{1}{2}$ x9 $\frac{1}{2}$ "

Wide white mat, $\frac{1}{2}$ -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.



HW-Manch-0011-14 $\frac{1}{2}$ x20 $\frac{1}{2}$. 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.



HW-Manch-0011-14 $\frac{1}{2}$ x21 $\frac{1}{2}$

4"-wide 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.





HW-Manch-0011-15x11

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.



HW-Manch-0011- 15x21½ 4-inch-wide compound tan mat. 1-inch-wide natural wood frame. Glass.

Signed "C ▲ H" in lower right.

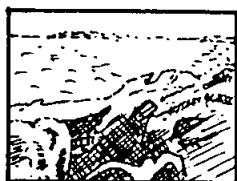
View of Windmill Pond and ^{dark} orange-and-purple cliff near Sharksmouth on the Manchester coast. White ledge at lower right. Egg Rock and small bit of ocean visible at upper left. Pond water is brown-black.



HW-Manch-0011-15x22

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.



HW-Manch-0011-15x22

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.

HW-Manch-0011-15x22

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.

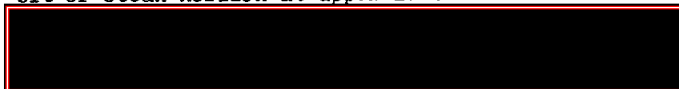




HW-Manch-0011-15x22

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.



On back: HW-Manch-0011-15x22. Burst of spray at center, rocky cliffs in foreground. Much dazzle on ocean.



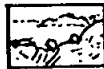
HW-Manch-0011-15x22

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.



On back: HW-Manch-0011-15x22. SW coastal area near Sharksmouth estate. Huge ocean swells, much foam.

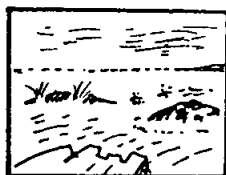


HW-Manch-0011-15½x21

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.





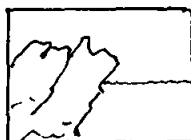
HW-Manch-0011-16x20

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.



HW-Manch-0011-16x22



(Sharksmouth rock)
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.



HW-Manch-0011-16½x21½

5-inch-wide gray mat, 1½-inch-wide frame.

Glass. Signed "Hopkinson" in lower left.

View of great copper beach tree, near Stone House at Sharksmouth, with blue ocean visible beyond, at left and right. Green hedge at lower right. Some reddish-brown cliffs visible at extreme right.

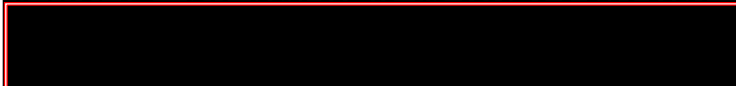


HW-Manch-0011- 17x22½"

2-in. white mat, 1-in. wood frame.

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.



HW-Manch-0011-19½x25½

4-in.-wide white mat, 1-in. frame.

Glass. No signature or date.

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. ½-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-0011-about 20 x 24 (guess)

White mat

Signed "C. J. 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 same very pale color.



HW-Manch-0011-21x15"

3-in.-wide white mat, and slender frame with glass. Called "Hook Rock and Coast." Signed "Hopkinson. C. J. H." at lower right.

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.



HW-Manch-0011-21 $\frac{1}{2}$ x14 $\frac{1}{2}$. Kaleidoscopic tree.
~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.



Temporary day.

HW-Manch-0011-21 $\frac{1}{2}$ x15 $\frac{1}{2}$

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-0011-21 $\frac{1}{2}$ x29 $\frac{1}{2}$.

~1950 (?). 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-0011-22x14 $\frac{1}{2}$

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-0110-14 $\frac{1}{2}$ x22, 1955; view toward
west from Sharksmouth estate in Manchester.
Dana Island and distant headland visible.





HW-Manch-0011-22x17 $\frac{1}{2}$

1925 - 1935. 3"-wide gray mat and deeply recessed gray wooden frame. Glass. Label on back says: "Manchester, The Nut Tree".

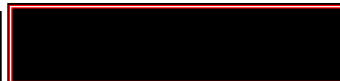
View of very green Hopkinson House lawn, with sun-dazzle-on-blue-water beyond. View of water largely blocked by yellow-leaved hickory tree at left and by a compact green tree at left of center, and sloping trunk of hard pine tree at right. On lawn, shadows of trees. No persons, houses, boats, islands.



HW-Manch-0011-30x22 Nell 32

1954. Heavy paper glued to cardboard. No frame. Signed "Charles Hopkinson 1954".

View of ocean at Manchester. Large deciduous trees dominate the foreground. Beyond, a dark blue ocean is barely visible. No islands. Strong dark bold portrayal. Writing on back refers to a Century Club exhibition --perhaps involving this painting.



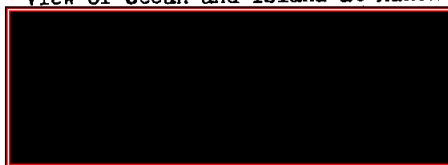
HW-Manch-0011(?) - ?

White mat and frame.

No signature or date.

No drawing available

View of ocean and island at Manchester.



HW-Manch-0012-9 $\frac{1}{2}$ x13 $\frac{1}{2}$

c 1930 - 1940. 2-inch-wide gray mat, $\frac{1}{2}$ -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-0012-9 $\frac{1}{2}$ x14

$\frac{1}{2}$ -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 (WS 3/21/88 inspection & photo.)



HW-Manch-0012-10x14

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



HW-Manch-0012-10x14

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.

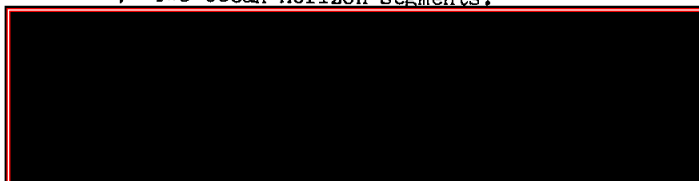


HW-Manch-0012-10x14



Signed "C.H."

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



HW-Manch-0012-11x15

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-0012-11½x14½ (CHH # 69)

1930 - 1938. No mat, signature, or date.
View of Hopkinson House lawn at Manchester, with great deciduous tree dominating the center of the painting. Brown bare tree trunk at right. Ocean horizon seen indistinctly at left and right.





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, $\frac{1}{2}$ -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 $\frac{1}{2}$ "

2 $\frac{1}{2}$ -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-0000-14 $\frac{1}{2}$ x21 which was included in the Boston MFA spring 1986 exhibition.)



HW-Manch-0012-14x22

4"-wide tan mat, 1"-wide brown wood frame.
Glass. Signed "C. H." in l.r.

View of ocean and Egg Rock, with top of Sharksmouth Cliff in foreground, at Manchester. Deep blue sea. Vertical rock in center of foreground. Color of rock and cliff is predominantly pink.

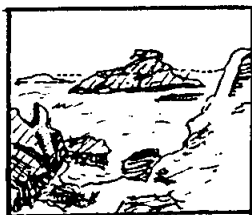


Note: Harvard's Fogg Museum's records appear incorrect. Their records call this "Cool Afternoon: Wind and Dazzle", yet the painting shows no dazzle. Their records say: "Purchased in 1928; exhibited at Wadsworth Athenaeum, Hartford, CT, in 1934 and at Winchester, MA, Public Library in 1939." Presumably 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 21 $\frac{1}{4}$. Signed C.H.

Gift of Dr. Ross. Exhibited in Princeton in 1932 and in Addison ((Gallery) in 1935."



HW-Manch-0012-14x22 (CHH # 82)

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.



Temporary dwg.

HW-Manch-0012(?) - 14½x21

3-in. mat. Frame. Glass.
Signed "Hopkinson" in lower right. No date.
At center of picture is Dana Island, with ocean horizon at left and (?) at right. In foreground, rocky ledge. Also crashing waves and foam.



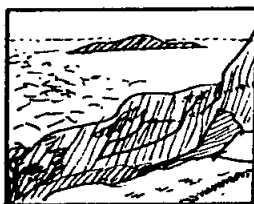
HW-Manch-0012-14½x21

2½-inch-wide gray mat. ¼-inch-wide silver frame.
Glass. No date or signature.
View of jagged rocks and cliffs at Sharksmouth, at the Sharksmouth Estate at Manchester. Dramatic reddish-brown rocks, with blue ocean visible above rocks at left and right.



HW-Manch-0012-15x22

c 1955-1959. No mat, signature, or date.
Dana Island, with its orange red cliffs and cap of tall dense green foliage, occupies a large central area of the scene. Calm blue sea. Some vaguely drawn green foliage at lower right. No promontories, or distant land, or boats.



HW-Manch-0012-15x21 (CHH # 86)

1947 Signed "Hopkinson" in lower right. Date "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 dazze on the water at upper right. No trees or greenery.



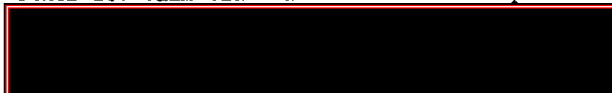
HW-Manch-0012-15 $\frac{1}{2}$ x22 (CHH #37)
c 1930-40. No mat, signature, or date.
View toward southwest from Sharksmouth Estate, with Dana Island at right, and hard pine tree (with curving black trunk) at left. Orange and red foliage at left, yellow-green foliage at right. Blue stone areas as lower left corner. Strong glare on water at left.



HW-Manch 0012-16 $\frac{1}{2}$ x13 $\frac{1}{2}$
1954. No mat. Signed, in lower right, "To my friend Peter Pezzati, 1954". Autumnal scene near Hopkinson House in Manchester. A scene bursting with color of trees and shrubs in foreground, Dana Island visible at upper left, and blue wind-agitated ocean. Large curved-and-bent hard pine tree at upper right. Red shrubs and blue ledge at lower left. Brown foliage atop island.

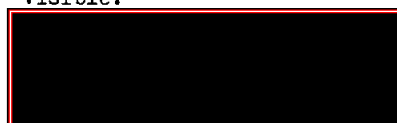


HW-Manch-0012-17 $\frac{1}{2}$ x21
2-inch-wide white mat, 1-inch-wide brown frame. No signature or date.
Summer scene at Manchester. View of bathing place, with deep-shadowed rocks and cliff at left, pink sunbathed cliff at right. In the background is Dana Island, topped with green foliage. Egg Rock 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.

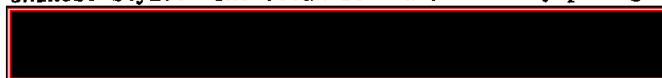


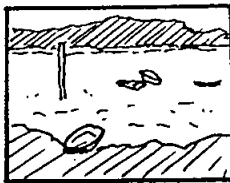
HW-Manch-0012- _____
4"-wide matt, 1"-wide gold-colored frame.

Glass (?).
Broad gently sloping cliff at Manchester, with small expanse of ocean visible at left. Egg Rock is barely visible.



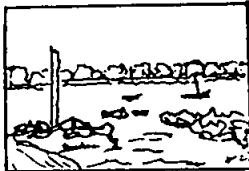
HW-Manch-0020-10x14 (CHH # 64)
1925 -1938. No mat, signature, or date.
View of Manchester coast with Dana Island at upper left. In front of the island a black sailboat with one small white sail is visible. Foliage on mainland promontory is outlined in black, suggestive of a Chinese style. The ocean is flat, and very pale gray.





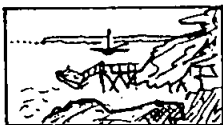
HW-Manch-0020-13x21 $\frac{1}{2}$

1925 - 1935. 3-in. gray frame. Glass. $\frac{1}{2}$ -in. gold frame. Signed "Hopkinson" in lower right. 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 -0021-7 $\frac{1}{2}$ x14 $\frac{1}{2}$

~1915-1925 2-in. white mat. No signature. Scene at Coolidge Point, Manchester (?).

Float, gangplank (ramp), and pier. Beyond, sailboat at anchor. Foreground: 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-0010-9 $\frac{1}{2}$ x13. 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 (Sharkmouth Cliff) and rocks that are pink, brown, and deep purple.

On back, HW-Manch-0010-9 $\frac{1}{2}$ x13. Oceanside ledges at Manchester, with much foam beyond, and dark stormy forbidding ocean in background. No ocean horizon. Many tiny spots (blemishes? snowflakes?)



HW-Manch-0021-11x18

c 1930-1950. No mat, frame, glass, or date.

Signed "C L H" in lower right.

Ocean view from Sharkmouth 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.

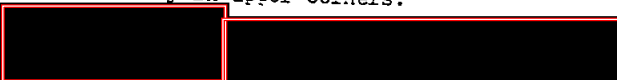
Note: A very similar scene is shown in H-Oil-Manch-2021-26x24.



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.



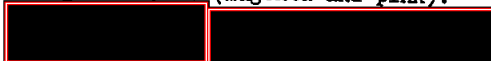
Note: H-Oil-Manch-2021-about 26x24 has nearly the same composition!

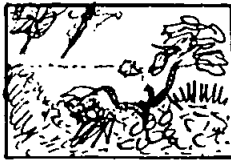


HW-Manch-0021-14½x22

~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-0021-15x21½

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.

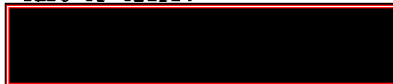
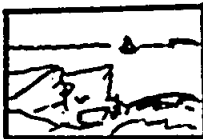


HW-Manch-0021- ?

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-0022-13x20

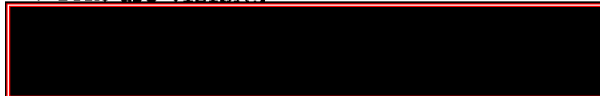
1946 (or 1940?). No mat. $\frac{1}{2}$ "-wide brown frame. Glass. Signed "Hopkinson 1946 ((or 1940?))" in lower right corner.

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.



HW-Manch-0022-14 $\frac{1}{2}$ x11

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.



On back: incomplete sketch of Dana Island.



HW-Manch-0022-14 $\frac{1}{2}$ x20

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.

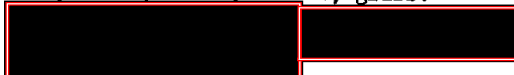


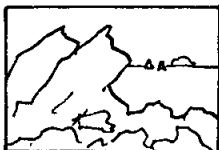
HW-Manch-0022-13 $\frac{1}{2}$ x22

~1930-1940. 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, $\frac{1}{2}$ "-wide brown frame. Glass.

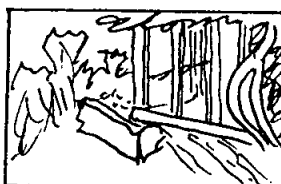
Dramatic overhanging Sharksmouth cliff at left, sailboats and island (Egg Rock) at right.



HW-Manch-0022-15x22

c 1940-1950. No mat, frame, glass, signature, or date.

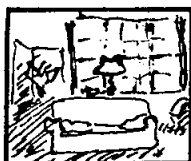
An incomplete painting of Sharksmouth cliff and huge rocks bathed in dazzling sunlight, with glimpses of deep blue ocean -- and one sailboat -- beyond.



HW-Manch-0100-9x11 Stone wall, roses, and piazza.

~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-0100-10x14 $\frac{1}{2}$

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.

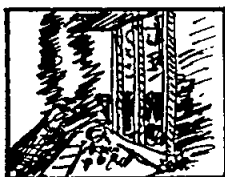


HW-Manch-0100-11x13 $\frac{1}{2}$

~1940 - 1950. 3"-wide gray mat, 1"-wide black frame.

Glass. Signed "C.H." in lower left corner.

View of Hopkinson House lawn, with west piazza at right, hard pine tree at center, tree trunk at left. Before sunset. Predominant color: greenish yellow. Piazza columns are blue. Ocean not visible. A vague, dreamy, blurred portrayal.



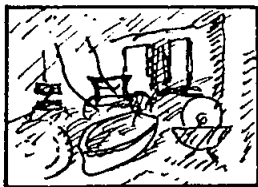
HW-Manch-0100-12x22 Nell 42

No mat, signature, or date.

View of Hopkinson House west piazza and adjacent flower bed, with two slender bush-like trees at left.

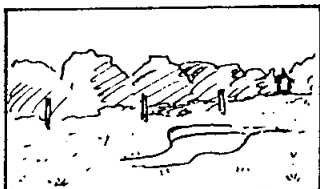
Elinor H. Moore owns this. '89 gift from mother, IH.





HW-Manch-0100-13x20 $\frac{1}{2}$

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.



HW-Manch-0100- 13x21. Marsh with three telephone poles
~1940 - 1950. 3" white mat. Signature "Charles
Hopkinson" in lower right corner.

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-

(~1920?)

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-0100-15x14 $\frac{1}{2}$ ".

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(?)

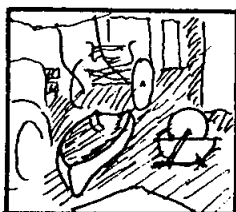
~1950-1955.No mat, frame, glass, signature.

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.



HW-Manch-0100-15x24

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.



HW-Manch-0100-19x21

3-inch-wide white mat, 1-inch black frame. Glass. Signed "Charles Hopkinson" in lower left. 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.



HW-Manch-0100-22x15. (CHH # 44)

Initialed in lower left. No date or mat. View of west end of all of Hopkinson House. Arched doorway at lower right. At center, tall brown bare tree trunk. Green woods visible at left.



HW-Manch-0100-22x15

~1925-1935. No mat, frame, or signature. Large view of west piazza of Hopkinson House, with large impressive tree trunk close to left of piazza.



HW-Manch-0110-9½x12½

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.



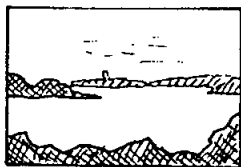


HW-Manch-0110-9½x13

~ 1930 - 1940. 3-inch-wide white mat. Signed "Hopkinson" in lower right corner. No date. Dana Island, pink and brown, barely visible through trees. Half-shaded lawn in foreground. Part of house visible at right. Ocean barely visible. No boat, no horizon.



On back: View of reddish Manchester marsh, and reddish hills, north of White Beach, Manchester. Small creek and curve in road visible. Birch trees at left. Not a finished painting.



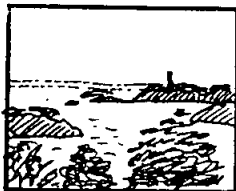
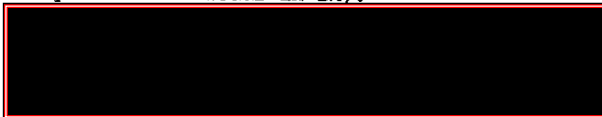
HW-Manch-0110-9½x13

~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.



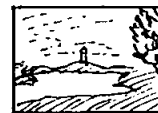


HW-Manch-0110-10 $\frac{1}{2}$ x14 $\frac{1}{2}$

~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.



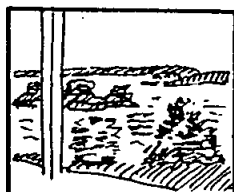
~ HW-Manch-0110-11x15

~1925-1935. On back of HW-Manch-0110-10 $\frac{1}{2}$ 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 $\frac{1}{2}$ x14 $\frac{1}{4}$, 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 1982 photo.)
On back, pencilled sketches of head of a man, probably Prof. Manley O. Hudson.



HW-Manch-0110-13x20

~1930-1950. 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.

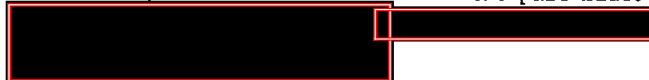


On back: incomplete painting of lone thin Egg Rock, with large expanse of yellow-brown ledge of shorefront in foreground.



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-0110-14 $\frac{1}{2}$ x12 $\frac{1}{2}$

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. At bottom, green lawn and terrace flagstones.



On back: HW-Bermuda-0220-12 $\frac{1}{2}$ x14 $\frac{1}{2}$.





HW-Manch-0110-14 $\frac{1}{2}$ x16 $\frac{1}{2}$

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.

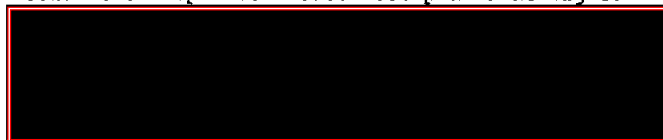
HW-Manch-0110(?) - 14 $\frac{1}{2}$ x19

White mat, glass, and wood frame.

No signature or date.

No drawing
available

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-0110-14 $\frac{1}{2}$ x22

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-0011-22x14 $\frac{1}{2}$





HW-Manch-0110-15x11 $\frac{1}{2}$

~1925-1935 No mat, frame, or signature.

View of Hopkinson House lawn, white column of piazza, and green trees nearly obscuring the ocean. Back of a chair visible at lower left. Owner? Location?

Note: This painting is on the back of a more important one: HW-Bermuda-0000-15x11 $\frac{1}{2}$ showing several tall palm trees; no people, houses, or ocean visible.



HW-Manch-0110-15x21 $\frac{1}{2}$

Signed "Hopkinson" in lower right.

No mat or date.

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.

HW-Manch-0110-15x22 (CHH # 39)

No mat, frame, or signature.

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.

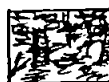


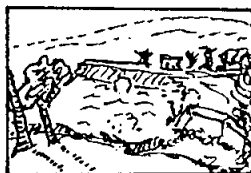
HW-Manch-0110-15x22 Nell 47

c 1950 - 1960. No mat, signature, or date.

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.

On back: HW-Manch-0000-15x22. Deep woods. Massive tree trunks.





HW-Manch-0110-15½x22

~1925-1935. 1"-wide crumbled cardboard border.

No mat or frame. Signed "Hopkinson" in lower left corner. Wild blue and white waves dashing against the cliffs and boulders of the bathing cover 250 yards west of Hopkinson House. In background, sheer gray cliff, with red and magenta hills and a house beyond. Red and yellow flowers in right foreground; also pink cliff top and, at extreme lower portion of the painting yellow upland slope. At extreme left, green-topped tree and big bare trunk. Focus of attention is bluish green water and great bursts of white spray.

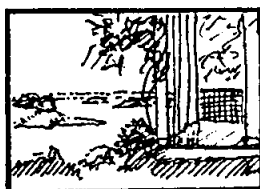


HW-Manch-0110-15½x22

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 githt. In background, the Hyde Cox House on Crow Island; lush green foliage on island. Blue water at right.



On back: HW-0010-15½x22. View of Dana Island and promontories, tan color.



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.





HW-Manch-0110-about 18x20 (guess)
1-inch-wide black frame.

No signature or date (?)

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.

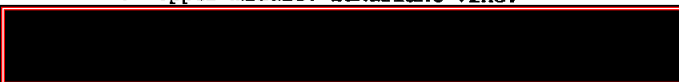
Owned by HHR. At her home in Ottawa. (Rive 1987 photo.)



HW-Manch-0111-11x14 Nell 57

No mat, frame, date, or signature.

View of west piazza of Hopkins House. Dana Island visible at left. Calm blue sea. In foreground, very dark lawn. Upper middle: luxuriant vine.

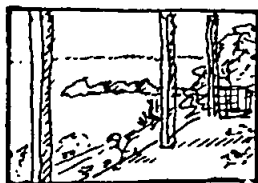


HW-Manch-0111-12x10

~1930-50. 3-inch-wide white mat. No signature or date. View toward Dana Island and western promontories from Hopkins 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 Hopkins House lawn by columns of west piazza.



HW-Manch-0111-14x20 Nell 49

4"-wide gray mat. Framed. Signed

"Hopkinson" in lower right.

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



HW-Manch-0111-14x21

~1925-1935. 2"-wide gray mat, $\frac{1}{2}$ "-wide wood frame, natural color; glass. Signed "Hopkinson" in lower left corner.

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-0111-14 $\frac{1}{2}$ x21
 ~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.

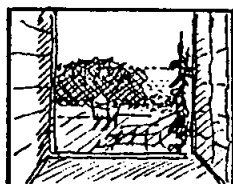


HW-Manch-0111-15x9 $\frac{1}{2}$ No mat, signature, or date.
 About 1930-40(?), view from west piazza of Hopkinson House.
 Dana Island visible at right. Slender curved tree trunk at
 left. Piazza columns visible at extreme left and right.

On back: HW-NZ-0010-15x9 $\frac{1}{2}$



HW-Manch-0111-15x11
 ~1925. 2-inch-wide white mat. $\frac{1}{4}$ -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 Nell41
 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 hard 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.

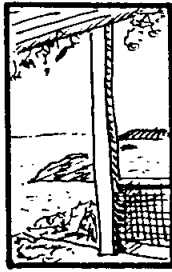


HW-Manch-0111-20x14

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.



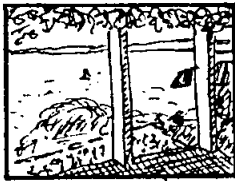
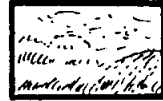


HW-Manch-0111-22x13 Nell 43A

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.

On back: HW-Manch-0010-13x22.
Flaming red sunset scene.



HW-Manch-0120-14½x19

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-0120-21½x14½"

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-0121-13x18½

2-in.-wide white mat and ½-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. 3-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 Nell 38A

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.

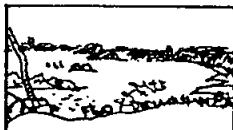


On back: HW-Manch-0011-15x22. View to west from Sharksmouth Estate exactly at sunset.



HW-Manch-0220-9x11

~1940-1950. 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-1000-14½x21½

~1928. 4"-wide gray mat. No frame, no glass. Signed "C. Hopkinson" in lower left corner. View of rocks and cliffs of Sharksmouth and Windmill Pond area, with figure of a woman (actually IH) reclining on central rock. Dramatic orange-gold-colored rocks, with dramatic shadows. Blue sky. Ocean not visible.





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 Nell 51
Signed "C. P." 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
About 1923. 4-inch-wide white mat. 1-inch
deep white frame. Glass. Signed "C. & H." in lower
left and "Charles Hopkinson" in lower right.
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
c 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.



HW-Manch-1011-22x15
c 1930-1935. No mat, frame, glass, signature, or date.
Man carrying heavy stone in both hands. Standing on ledge
at Sharksmouth Estate coast. Sharksmouth cliff in upper
background.



HW-Manch-1021-14½x21

1955. 3-in. White mat. No frame or signature.
Label on back says: "APG 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 expanse in right foreground.
Green water between island and sandspit.
Motorboat with sail and one occupant clearly visible.



HW-Manch-1100-7x8

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.

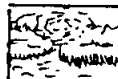


HW-Manch-1100-8x8

~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-1100-9 $\frac{1}{2}$ x8

1 $\frac{1}{4}$ "-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 color ful painting. There is another such painting, almost identical except almost entirely in monochrome.

HW-Manch-1100-11x9 $\frac{1}{2}$

~ 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 Nell 57A

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- 21 $\frac{1}{2}$ x14.

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.

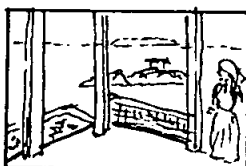
On back, some yellow, blue, and green brush strokes.



HW-Manch-1111-14x22 Nel(39

c 1940 -50. No mat, signature, or date.

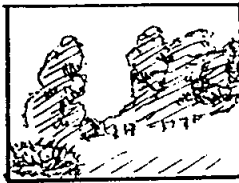
View toward south from Hopkinson House living room, via living room south door. Close beyond doorway is a child and a terrace chair. The lawn is yellow. Sky also. Calm light blue sea. No island or boat.



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- 8" x 10 1/2"
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 "LEONARD'S Annual Price Index of Art Auctions." (Info. from many sources.)



HW-Manch-2000-18 1/2" x 11 1/2"
~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-2010-9 1/2" x 13 1/2"
~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.



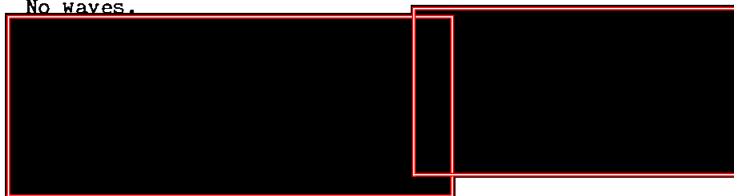
HW-Manch-2010-10x14
No mat, frame, glass, or date.
Signed "C H" in lower left.
Two young girls standing on near-black seaweed area between cliffs at Sharksmouth estate, Manchester. A striated deep blue sea fills the upper half of the painting.

On back: incomplete sketch of distant mountains with ocean in foreground.



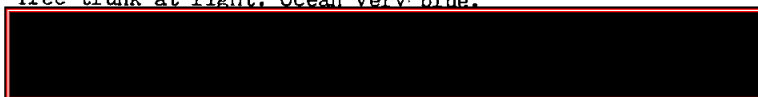
HW-Manch-2010-14½x11

~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.

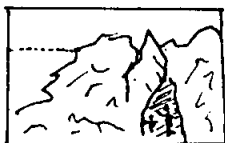


HW-Manch-2010-17x22

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.





HW-Manch-2011-15x14

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 crudely 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.



HW-Manch-2011-21x13".

1940. Wide white mat. Slender gold frame. Glass. 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.



HW-Manch-2012-9½x13½

~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. (WS 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.



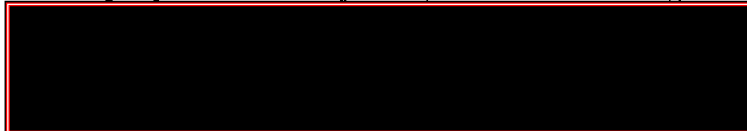
HW-Manch-2012-14x21

Mat. Signed "Charles Hopkinson" in lower left.
Dramatic view of Sharnsmouth 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.



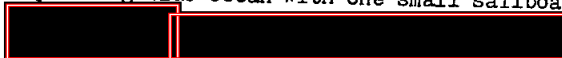
Hw-Manch-2012-15x21½

Signed "C. H." in lower right.
Entitled "Hurry!".
Sharnsmouth 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.



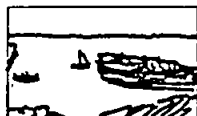
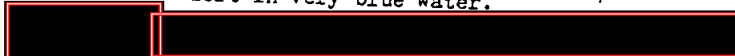
HW-Manch-2020-14½x21

"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 Sharnsmouth 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

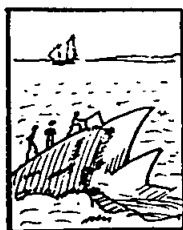
1922. 1"-wide mat, ½"-wide blue frame.
Glass.
Wreck of the USS New Hampshire in Manchester, Mass., beside Dana Island.
Small boat at left in very blue water.



HW-Manch-2021-10x14

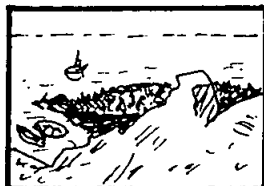
1922. No frame. No glass.
Beached wreck of the USS New Hampshire.
Wrecked ship, with no masts, at right. People aboard.
Small boats at left. Rocks lower right. Near-white sky.





HW-Manch-2021-14½x11

1920 -1930. No mat, signature, or date. 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.



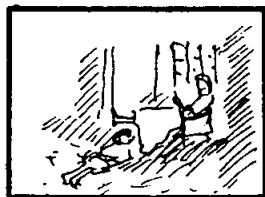
HW-Manch-2021-15x21½

1922. Signed "CH" in lower left. 3-in. white mat. No date inscribed. 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.



HW-Manch-2022-14½x22 (CHH # 24)

3"-wide white mat, 1"-wide natural-color wood frame. Glass. Signed "Hopkinson" in lower left corner. Windmill pond, with dramatic rocks beyond, at Sharksmouth estate. Toy sailboat in pond, with three girls watching it. In the background there are a promontory (at left), a barely visible sailboat, and two segments of ocean horizon. (This painting is somewhat similar to HW-Manch-0000-14½x21 which was included in the BostonMFA spring 1986 exhibition.)



HW-Manch-2100-15x22 Nell 48

About 1952. No mat(?). No signature or date. 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

ABOUT 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

~1930 4"-wide mat, 1"-wide natural-color wooden frame. Glass. Signed "C.H." in lower right corner. 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.

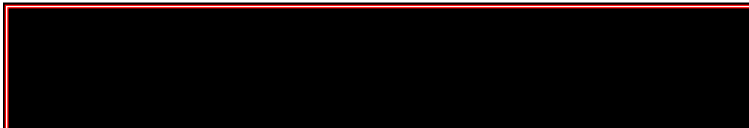


Study for
"Departure
for Cythera"

HW-Manch-2121- 10½x15

10½x15". Not signed.

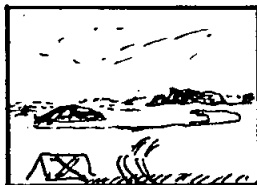
Small watercolor study made in preparation for making the oil painting "Departure for Cythera", H-Oil-2121-25½x39



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

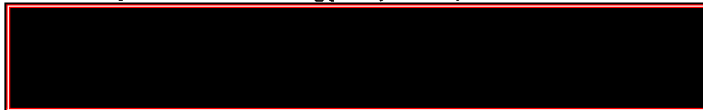
View of the Shurcliff Dutch-type windmill on the Shurcliff hill in Ipswich, MA. In foreground, long shadow of windmill.



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. Pentagonal kite on ground. ~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.

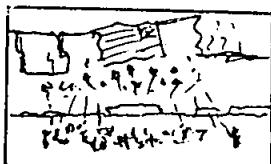


HW-Ips-2000-14x21

~1950 - 1958. 5"-wide mat. 1"-wide gold-colored frame. Glass. 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.

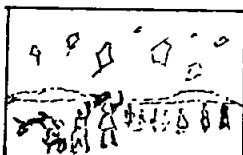
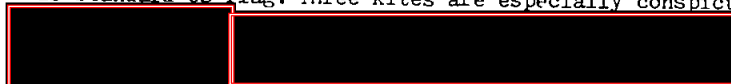




HW-Ips-2000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$

~1950-1958. 4"-wide gray mat, 1"-wide gold-colored frame. Glass.

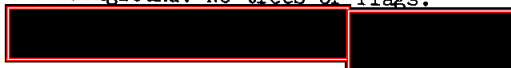
Kite-flying at Shurcliff field in Ipswich, on July 4. Scores of people, dozens of kites. The large flags in foreground, in upper part of painting; central flag is standard US flag. Three kites are especially conspicuous.



HW-Ips-2000-14 $\frac{1}{2}$ x22

~1950-1957. No mat, frame, or signature.

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.



HW-Mass-0000-9x13

~1920-1940. 2-inch-wide gray mat. No date or signature. 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.



HW-Mass-0000-10x14

~1945. 3-inch-wide white mat. No signature or date. Probably painted at Naushon Island, Mass.

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.

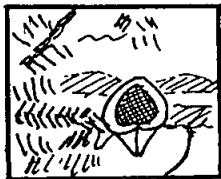


There is another painting on the back.



HW-Mass-0000-11x14.

1"-wide gray (crude) mat. No frame or signature.
Sand dunes at Naushon, MA. Green grass. Red foliage on some
dunes. Blue shadows. Magenta-gray range of hills in distance.



HW-Mass-0000-11x15

1930 - 1950. No mat or date. Signed "Hopkinson in lower
right.

View of white boat on shore at Naushon Island, Mass.
Brown hills beyond. Red sumach branches at left.



On back: HW-Manch-0011-15x11.
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.

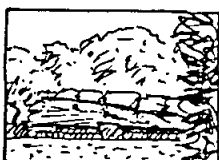
Shows black horse hitched to red-wheeled carriage that
has black back-rests. Yellow grass in foreground.





HW-Mass -0000-14 $\frac{1}{2}$ x22"

4-inch-wide white mat, 1-inch-wide silver-and-black frame. Glass. Signed "Hopkinson" in lower right. Scene near Gloucester, MA (?) (Mt. Ann ?) View of open sunlit ledges and autumn foliage, with three gray-green tree-trunks at left. Small pine tree at center. Purple hills beyond. Much red and yellow foliage of small bushes in foreground.



HW-Mass-0000-15x21 $\frac{1}{2}$

1923 5"-wide cream-colored mat, 1"-wide silver-colored frame. Glass. Signed "C. Hopkinson" in lower left corner. Legend on back: "1923. Quarry in East Gloucester".

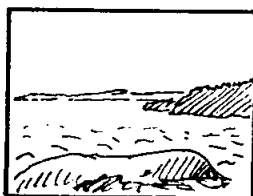
The abandoned East Gloucester (Mass.) quarry, water filled, is just beyond a long tranverse nicely-made stone wall. Green lawn in foreground. Cliffs at far side of quarry are reflected in the still water. Heavily wooded hillock beyond quarry appears green and yellow.

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



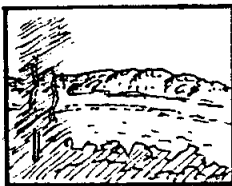
HW-Mass -0000-17 $\frac{1}{2}$ x26

~1930-1950. 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 $\frac{1}{2}$ x14 $\frac{1}{2}$

~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-0010-13x19 $\frac{1}{2}$

3"-wide white mat. 1"-wide silver frame.

Glass. Signed "C.H." in lower left corner.

Sand dune (at left, with blue shadow), marshes, tidal pools, and distant hills. (At Naushon Island? Or near M. A. D-W. Howe estate in Cotuit?)



HW-Mass-0010-14x21

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 $\frac{1}{2}$ x19

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.- 0011-11x15 $\frac{1}{2}$

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 x 21

Before 1936.

Pink rocks and cliffs, and ocean, at Magnolia, MA.

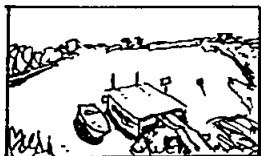
HW-Mass-0011(?) - about 14 x 21.
Before 1936.

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

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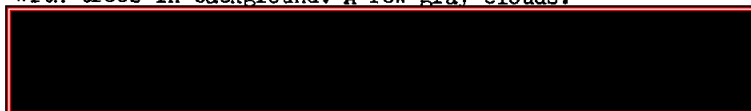
HW-Mass-0011-21 $\frac{1}{2}$ x14 $\frac{1}{2}$   
~1925 -1935. 3"-wide mat, 1"-wide natural-wood-color frame. Glass. Signed "C.H." in lower right corner. View of two cliffs at Norman's Woe, between Magnolia and Gloucester, MA. Blue water in foreground. Gleam of sunlight on water at left of center. Red sumac between the two cliffs.



HW-Mass - 0020-19 $\frac{1}{2}$ x20 $\frac{1}{2}$   
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 $\frac{1}{2}$   
2-inch-wide white mat. 1-inch-wide dark frame. Glass (?). Signed "C H" in lower left. View of harbor and boats at Naushon Island, Mass. Several sailboats 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 $\frac{1}{2}$ x22  
~1930 - 1940. No mat.  $\frac{1}{2}$ "-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.



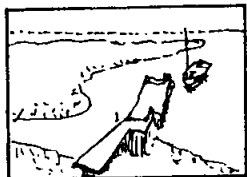


HW-Mass-0020-15x21

~1930 - 1950. 4"-wide white mat,  $\frac{1}{4}$ "-wide brown frame.

Glass. No signature.

Naushon Island, Mass. View of gangplank, float, and sailboat beside float. Much land visible in upper portion of painting.

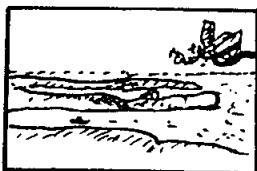
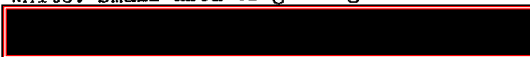


HW-Mass-0021-14 $\frac{1}{2}$ x21 $\frac{1}{2}$

~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.



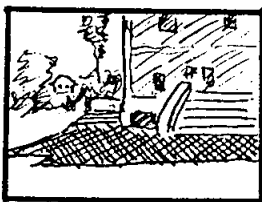
HW-Mass-0110-15x21 $\frac{1}{2}$

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



4"-wide white mat, no frame or glass.  
Signed "Hopkinson, C. H." in lower right corner.  
White church in Petersham, Mass. Six white columns.  
Rectangular steeple, with clock. Smaller buildings  
barely visible at right. Green grass. Green trees at  
left and right. Yellow tree in lower left corner.

HW-Mass-0200-14½x22



~ 1935. 2"-wide slightly complicated gray frame.  
Glass. Inscribed "C.H." in lower left corner and  
"To L.W.H. 1933" in lower right corner. (L.W.H. stands  
for Hopkinson's sister Leslie White Hopkinson of  
Cambridge, MA., and Petersham, MA.  
A painting of the white summer house and barn of L.W.H.  
in Petersham, MA; also a nearby church, at extreme right.  
Simple green trees, green grass.



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.

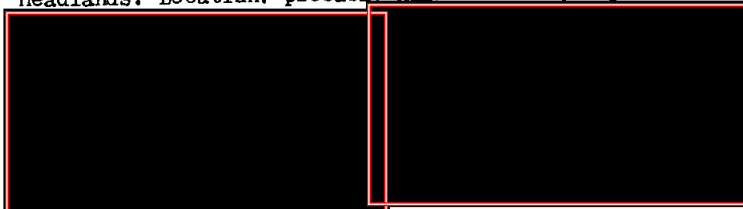
HW-Mass-2011(?) - about 14x21.  
Early 1950s.

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)

On 11/16/87 B  
went to Sam.



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.  $\frac{1}{2}$ -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  
Early 1950s. Framed. No signature or date. View of beach at a cove in Annisquam, Mass., near cottage rented by the Thomas Eliot Hopkinson family. Shows 11 persons, no houses. Three boats. One ocean-sky horizon.



HW-Cornish-0000-9 $\frac{1}{2}$ x13  
~1936 - 1946.  $\frac{1}{2}$ -inch-wide black frame. No glass or date. Signed "Hopkinson" in lower right. View of Mt. Ascutney; mountain largely hidden by great pine trees. Zig-zag wall of slate stones in foreground. The mountain is pale gray. Trees deep green.



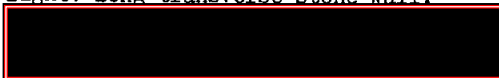
HW-Cornish-0000-11 $\frac{1}{2}$ x19 Mt. Ascutney beyond blue forest.  
~1936-M50. No mat, frame, or signature  
Mt. Ascutney, VT, seen from Shurcliff House in Cornish, NH. Forest, middle-distance hills, and mountain are blue. No stone walls, no fields, no houses.





HW-Cornish-0000-11 $\frac{1}{2}$ x20 $\frac{1}{2}$   
~1938 3" white mat. No frame. signed "Hopkinson"  
in lower right corner.

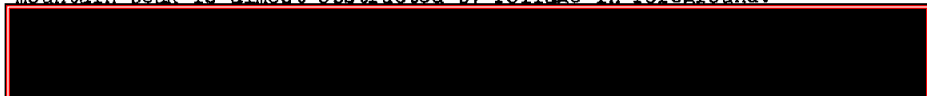
View of east shoulder of Mt. Ascutney, VT, from  
the terrace of the house then owned by Arthur A.  
Shurcliff (later owned by William A. Shurcliff)  
in Cornish, NH. Giant pine trees at left and  
right. Long transverse stone wall.



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-0000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$   
~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.



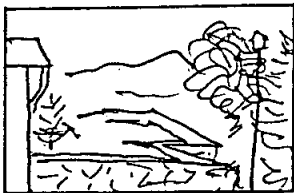
HW-Cornish-0000-15x9  
1941. Black mat. Signed "C A H" in  
lower right. Inscribed, at lower left, "To Joan and William,  
Souvenir de Cornish".  
View of birch grove 200 ft. WNW of Shurcliff barn (house)  
in Cornish, NH. Row of tall pines beyond birches. In  
background, a stand of small (30 ft.) pines.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



HW-Cornish-0000-15x22  
1946. 3"-wide white mat,  $\frac{1}{2}$ "-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.

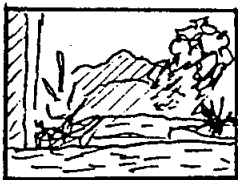


The painting was included in the New England Watercolor  
Society's "100th Anniversary Art Exhibition and  
Restrospective", May 15 - June 20, 1986, at Federal  
Reserve Bank Bldg., Boston.



HW-Cornish-0100-13x19½

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.



HW-Cornish-0100-15x21

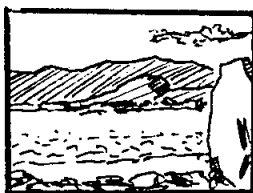
1939 - 1946. 4-inch-wide gray-white mat. One-inch natural wood frame. Signed "Hopkinson" in lower right. Glass. View of Mt. Ascutney, with a small portion of the Shurcliff house visible at left. Great oak tree at right. Zig-zag stone wall in foreground.

Note: This painting is very similar to HW-Cornish-0100-13x19½, except that this latter includes, at right, a bird-house-on-pole.



HW-Cornish-1100-12½x19

1936. 1"-wide black frame. Glass. S "To A+M Shurcliff from C. Hopkinson", lower left corner. View of south face of Shurcliff Cornish, NH, house, with blue doors, large pine tree, stone wall. Silhouette of Arthur A. Shurcliff in doorway.



HW-NH-0000-10x14

c 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

~1925-1935. 4"-wide gray mat, ½"-wide white frame. Glass. Signed "C.H." in lower left corner. Shoreline, probably of Moon Island near center of Squam Lake, NH. Large rectangular rock near center. Dark blue mountains at upper left. Yellow and blue foliage at upper right.



HW-NH-0000-14 $\frac{1}{2}$ x21 "Afternoon Light".  
July 1932. Mat. No date. Signed "C.S.H." in lower left.  
Painted in North Conway. Shows Moat Mountain behind two  
ledges. Plain in foreground. Tall pine (?) tree at extreme  
right.



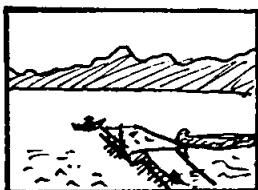
HW-NH-0000-14 $\frac{1}{2}$ x21  
3"-wide mat, 1"-wide white frame. Glass. S lower left corner  
"To Arthur Shurcliff from C S H" Painted 9/22/42  
(per date on oncurrent painting of same scene by Arthur  
Shurcliff)  
View of White Horse Ledge at Conway, NH. Moat Mt. in  
background.



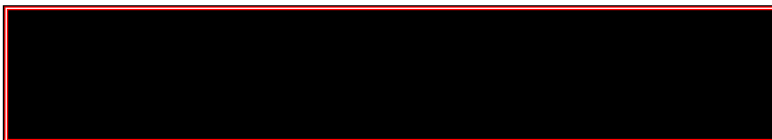
HW-NH-0100-11 $\frac{1}{2}$ x14  
c 1920-1925. 1-inch-wide mat of crude construction. No  
frame or glass. Signed "C S H" in lower right. No date.  
View of Tent D at Pinelands Camp, at Squam Lake, NH.  
Beyond a large tree with yellow foliage a large building,  
partly of tent-like construction is visible. The roof of  
the building is white. In foreground, white and green areas.  
Red-purple area at far left.



← or Mass?  
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. Broad expanse of lake  
beyond, with green hills and mountains in background.





HW-NH-2010-10 $\frac{1}{2}$ x14 $\frac{1}{2}$

~1925. 4"-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-2020-11x14 $\frac{1}{2}$

~1921. 3-inch-wide white mat.  $\frac{1}{2}$ -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-0000-4 $\frac{1}{2}$ x6 $\frac{1}{2}$

About 1890 - 1895. No signature or date. 2 $\frac{1}{2}$ -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-0000-6 $\frac{1}{2}$ x9 $\frac{1}{2}$

1888. 4"-wide white mat, 1"-wide brown frame. Glass. S&Sd "C.S.Hopkinson 1888) lower right corner. Upland cedar pasture at Northeast Harbor, ME. Rocks and cedar trees in foreground, hills in background.



HW-Maine-0010-14 $\frac{1}{2}$ x21 $\frac{1}{2}$ "

1951. 5-inch-wide white mat, 1-inch-wide wood-colored frame. Glass. Signed in lower right "C & H". View of Sutton's Island, ME. Dark blue water in foreground. Long and high crown and reddish-brown cliff beyond. Great array of small spruce trees beyond cliff. Patches of sunlit shore at base of cliff.





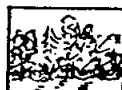


HW-Maine-0010-15½x22½

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.



On back: HW-Manch-0000-15½x22½. Green lawn and trees. Conifer at left of center.



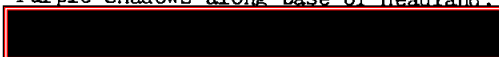
HW-Maine-0011-5x6½

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.



On Back: HW-Manch-0220-10x14. View of coastline looking west from Hopkinson House. Many promontories and island sharply drawn in distance. Three small sailboats visible at left. Two distant buildings visible on horizon.



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.



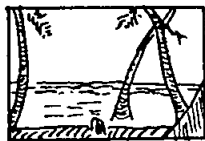
HW-Maine-2121-10x14½

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. 4"-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-0010-15x22, 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 palm trees and rainbow in background. Two small buildings visible.

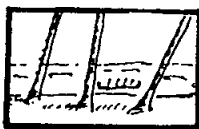




HW-Hawaii-1200-21x14 $\frac{1}{2}$

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-2021-14 $\frac{1}{2}$ x22

No mat, frame, or signature.

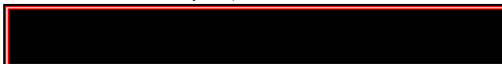
Hawaii scene, with three sloping palm trees in foreground, and just beyond beach, a long slender boat containing four or five persons paddling. Long comers in distance, with dark blue ocean at horizon.



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-0000-10 $\frac{1}{2}$ x5"

1951 1-inch-wide black mat,  $\frac{1}{2}$ -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.

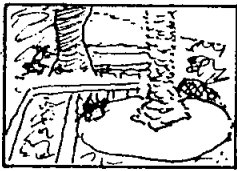


HW-US-0000-10 $\frac{1}{2}$ x15 $\frac{1}{2}$  (CHH # 66)

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.





HW-USA --0000-11 $\frac{1}{2}$ x15

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.



HW-USA-0000-14x10"

1951. 1 $\frac{1}{2}$ -inch-wide black mat,  $\frac{1}{2}$ -inch-wide black frame. Glass. Signed in lower right "To Charles and Regina Eliot with much gratitude from C.H. 1951".

Scene near the 1951 Pasadena, CA, home of Charles William Eliot II. Portion of swimming pool with adjacent brown walk-way and banana tree.

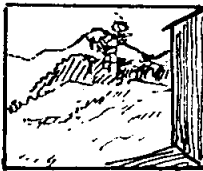


HW-US-0000-22 $\frac{1}{2}$ x15 (CHH # 33)

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.



HW-US-0100-16x21 $\frac{1}{2}$

~1940-1945. 4"-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.

HW-US- (?)

Called "Taos".

Owned by the Metropolitan Museum of Art.

(Misc, ltrs. from the Metropolitan Museum of Art. )

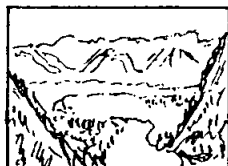
((Is this really a Hopkinson painting? See W.S. 3/30/89 ltr. to Mr. Howat of that museum, expressing doubts.))



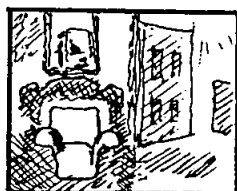
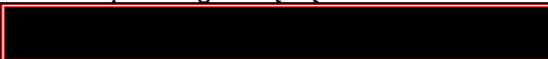
HW-Canada-0000-9x14 Nell 59A  
About 1954 No mat (?). No signature or date.  
Lawn near Rive House in Kingston, Ontario. Tall slender tree at center. Trees in background. An urn is barely visible atop earth bank (?) at right.



On back: HW-Manch-0010-9½x14.  
Tree trunk at left, Sharksmouth cliff at right.



HW-Canada-0000-14½x21  
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.



HW-Canada-0100-12½x20  
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.



HW-Canada-0000-13½x10  
No mat, frame, glass, date, or signature.  
On board. View of east end of Rive House lawn in Kingston, Ontario, Canada. Two great smooth tree trunks dominate the picture. Deep woods in background. Orange bush at extreme left. Smooth deep green lawn in foreground.



HW-Canada-0100-14x21½. 3-inch-wide dark gray mat; 1-inch-wide white frame. Glass. Signed "Hopkinson 1951" in lower left.  
Rive House in Kingston, Ontario.  
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-2100-14 $\frac{1}{2}$ x21 $\frac{1}{2}$ . 3 $\frac{1}{2}$ -inch-wide dark gray mat. 1-inch-wide white frame. Glass. Signed "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-2100-15 $\frac{1}{2}$ x21

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.





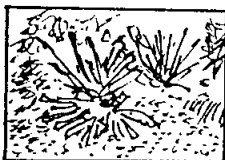
HW-Bermuda-0000-14½x10½

~ 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.



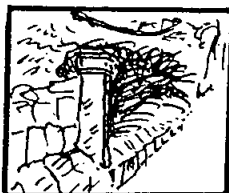
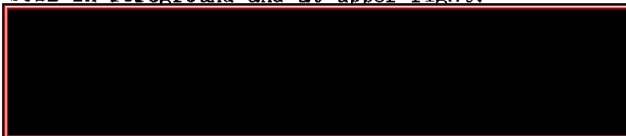
Note: On back is HW-Manch-0110-15x11½, showing One column of Hopkinson House piazza, lawn, and, at lower left, back of a chair. View toward the east.



HW-Bermuda-0000-14½x21

1940. 4"-wide mat, no glass.

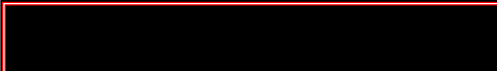
Signed "Hopkinson. Bermuda 1940" in lower right corner. Large portrayal of agave plant (blue-green), and, at upper right a spanish bayonet (?) plant. Reddish-brown soil in foreground and at upper right.



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.



Temporary drawing

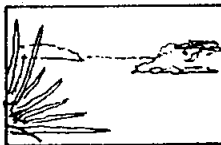
HW-Bermuda-0010-16x10

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.

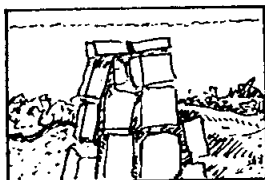


On back: HW-Manch-0110-10x16.





HW-Bermuda-0011-14x21 $\frac{1}{2}$  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-0011-14 $\frac{1}{2}$ x21  
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-0011-14 $\frac{1}{2}$ x22".  
1940. 2 $\frac{1}{2}$ -inch-wide white mat.  $\frac{1}{2}$ -inch-wide gold  
frame. Glass. Signed "Hopkinson, Bermuda, Nov. \_\_\_\_ (illegible.)  
in lower left.  
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.

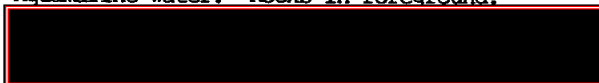


Note: On back there is a view of the  
coastline at Sharksmouth Estate, Manchester.  
It a rough sea and dark sky. (Owner says this  
painting is "perfectly good but too hard to get at.")



Temporary Dwg.

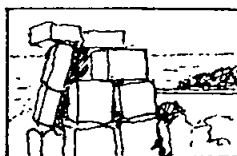
HW-Bermuda-0011(?) - 15x22  
2-in. gray mat. Heavy light brown frame.  
Glass. Signed "Hopkinson - Bermuda". No date.  
View of stormy sea with much foam and white caps.  
Aquamarine water. Rocks in foreground.



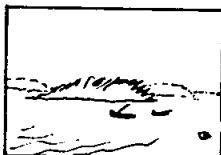




HW-Bermuda-0011-15x22. "Wind in Bermuda".  
1940. Signed "Hopkinson" in lower left.  
Jagged cliff in right third of the painting dominates the scene. Rocks and some foliage at lower left.  
Ocean horizon visible at left. Many soft clouds.  
No people. No houses(?).



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  
1940. No mat. 1"-wide black frame. Glass.  
Inscribed "to J.H.S. from C.H." in lower right corner.  
View of Point House in Somerset Bridge, Bermuda.  
Two chimneys. Green shutters. Three lounging chairs.  
No body of water visible.



HW-Bermuda-0100-15x21. Banana tree beside pink house with ell.  
1940. 3" white mat. No frame. Signed "Hopkinson" in lower  
right corner.  
Bermuda lawn, with banana tree, table, chair. At right,  
pink two-story house with ell. Estate "Waterville" of  
Mrs. Trimingham, Paget, Bermuda (per inscription on back).



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



HW-Bermuda-0210-15x21½ Hamilton Harbor and pink roofs.  
1940 (possibly 1952). 3" white mat. Signed "Hopkinson" in  
lower left. View, from above roofs, of Hamilton  
Harbor. Many houses on peninsula across the harbor.  
Large exotic tropical shrubs in right half of  
painting.



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-0000-14x21 Wicklow Hills

~1953 - 1957. 3-in. white mat. No frame or signature.  
View of distant hills near Kiliney, Ireland.  
(Wicklow Hills, presumably). From Canadian embassy building.  
Peaked mountain at center, curving driveway and straight  
transverse hedge below. Portion of terrace visible in  
foreground. Tropical tree at right.



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

~1956. 5-inch-wide white mat. 2-inch-wide gray frame.  
Glass. Signed "Hopkinson" in lower right.

Rural scene in Ireland. Valley with small lake in foreground;  
perhaps Vale of Avoca. Small mountain in background; green  
slopes. In left foreground, three horses grazing.



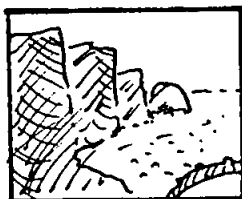
HW-Ireland-0000-15 $\frac{1}{2}$ x21 $\frac{1}{2}$   
 ~1955-1958. 2 $\frac{1}{2}$ "-wide gray mat, 1"-wide black frame.  
 Glass. Signed "Hopkinson" in lower left corner.  
 View near Killiney(?). Druid seat(?). Vast disjointed  
 array of rocks and ledges; intervening grass and flowers.



HW-Ireland-0000-20x21 $\frac{1}{2}$   
 1957. 4-inch-wide gray mat. Glass. Frame. Signed "Hopkinson,  
 Ireland, 1957" in lower right.  
 Lake, with purple mountain (probably Sugarloaf Mountain, near  
 Dublin) beyond.



HW-Ireland-0000-22x16 $\frac{1}{2}$  No mat, signature, or date. Nell 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 $\frac{1}{2}$  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 $\frac{1}{2}$  (CHH # 30)

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.



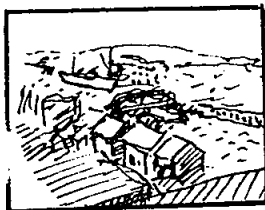
HW-Ireland-0200-14x21

1956. 4"-wide mat. No frame or signature.  
Legend on back: "Dodder River (?) near Dublin, Ireland.  
1956"

Almost a monotone (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.



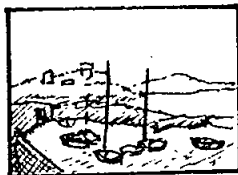
HW-Ireland-0200-15 $\frac{1}{2}$ x20. Slender river, red-roofed houses.  
~1953 - 1957. 3-inch-wide white mat. No frame or signature.  
Rural scene in or near St. Brigid's in Ireland. Slender  
river at center. Red-roofed houses at left. Road at right.  
Dark curtain-like cloud at upper left.



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 (CHH # 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.



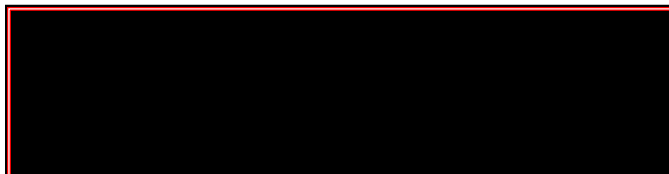


HW-Ireland-1100-10 $\frac{1}{2}$ x12

1953-57. 3"-wide mat,  $\frac{1}{2}$ "-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-1100-14 $\frac{1}{2}$ x21 $\frac{1}{2}$  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 (Rive home).

At right, walkway with girl carrying flowers.



HW-Ireland-2000-11 $\frac{1}{2}$ x14 $\frac{1}{2}$

~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-2000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$  (CHH # 42)

1953 - 1957. 4"-wide gray mat, 1"-wide white frame. Glass.

Signed "Hopkinson" in lower right corner. Called "Irish Aquaduct".

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.





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.

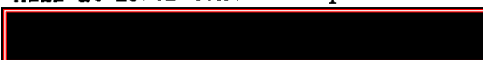


HW-Norway-0000-11½x16

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.

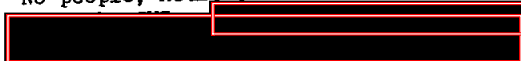
No mat, no wooden frame. No signature.

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.







(sketch per  
JHS & WS)

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. 1931.8.  
At Harvard. Said to be in "University Loan Office".

Was included in exhibitions at Womens Civic Club, Glens Falls, NY, in 1933, at Wadsworth Athenaeum, 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.

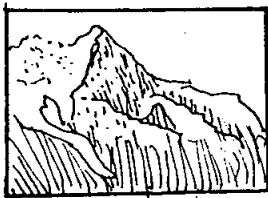


HW-Europe-0000-13½x21  
c 1924-1926. No mat, frame, glass, or date.  
Signed "C & H" at lower left.  
View of Tuileries in Paris, with fountain at center, large trees at left and right, yellow and red flowers in foreground. No people or buildings.

Not in Fogg  
records?



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".  
View of long multi-peak mountain ridge in  
Switzerland. Perhaps includes Mt. Brevent.  
Distant peaks are of reddish-purple rock. Blue  
shadows on snowfields. In left foreground, pale  
greenish-yellow hills and slopes.



HW-Europe-0000-14 $\frac{1}{2}$ x21 $\frac{1}{2}$   
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 crags.  
Lower right is olive-greenish-gray.



HW-Europe-0000-14 $\frac{1}{2}$ x22 (CHH # 35)  
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.



HW-Europe-0000-15x21 $\frac{1}{2}$   
1937. 5"-wide mat, 1"-wide brown frame. Glass  
S 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- 15x22  
1935 or 1937. Signed "C.H., C. Hopkinson"  
at lower left.  
Called "Chamonix at Evening". 52.234. TR 10388/1.  
View of sharply peaked mountain near Chamonix,  
near France-Switzerland border.



HW-Europe-0000-15 $\frac{1}{2}$ x17  
1935 or 1937. No mat or frame. Signed "Charles  
Hopkinson" in lower right.  
Snow covered mountain (Mt. Brevent near Chamonix?).  
Full sunlight. Great snowfield at upper left.

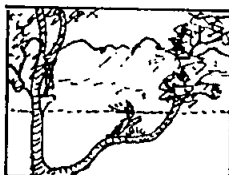
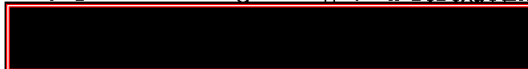


HW-Europe-0000-21½x15

1937. 4"-wide mat. No frame. Signed "Hopkinson" in lower right corner.

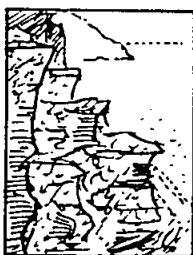
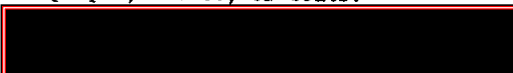
View of mountain (Aiguille ?) near Chamonix, France.

Blue-gray mountain with snowy slopes below. Vague gray-green mounting at right in foreground.



HW-Europe-0010-14x21

1924. 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 trunk 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-0100-13½x20

1926. Informal slender gray mat, no frame, glass, or date. Signed "C & H" in lower right.

View of Matterhorn: white snowfields and pale magenta peak. Large brown-roofed chapel, at Gornergrat, in foreground.

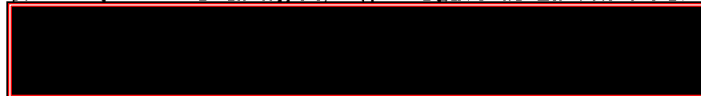


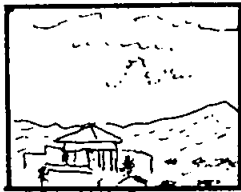
HW-Europe-0100-13½x21½

About 1926. 5"-wide white mat. 1"-wide brown wood frame.

Glass. Signed "C. & H." in lower right.

Heroic statue of man on rearing horse, with slender tower and palace (Hotel Crillon) at right. Place de la Concorde.

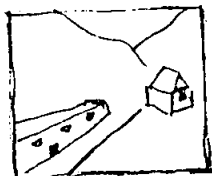
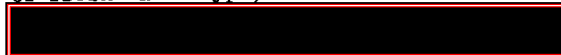




HW-Europe-0100-14x20  
1937. 4-in white mat, 1-in. wood frame. Glass.  
No signature or date.  
View of portion of Acropolis, Athens, Greece.  
At right, Mt. Hymettus.

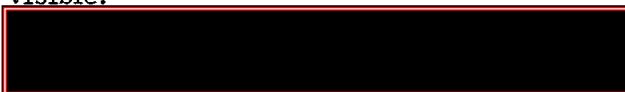


HW-Europe-0200-6½x4½  
No signature or date, but on the back the artist has  
inscribed "On the road to the Hague. July 10, 1890."  
2½-in-wide pale gray mat. At upper right, a large  
Dutch-type windmill. Two houses visible. Canal (presumably  
of fresh-water type) at base of painting. Pale blue clouds.



Temporary dug.

HW-Europe-0200(?) -9½x13½  
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.



HW-Europe-0200-11x14½  
1924. 5"-wide brown mat, 1"-wide brown frame.  
No glass. Signed "C.H." in lower left corner.  
Scene in Italy; view from Villa Mercedes, outside of  
Florence. Long buildings, with short towers, in middle  
distance; small mountains beyond.



HW-Europe-0200-12½x19  
1926. 6"-wide white matt, 1"-wide natural-color  
wooden frame. Glass. No signature visible.  
On back of painting assembly is: "The Cleveland Museum of  
Art. 3rd Exhibition of Water Colors and Pastels,  
Jan. 12 - Feb. 14, 1926" Also "Oxford". Also "79".  
Also "Relin Gallery".

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.





HW-Europe-0200-13 $\frac{1}{2}$ x21 $\frac{1}{2}$   
1924.

4"-wide mat, 1"-wide brown frame, glass.

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.)



HW-Europe-0200-14x21 $\frac{1}{2}$

5"-wide mat, 1"-wide brown frame. Glass. No S. Bridge across Seine in Paris. Six arches of bridge visible. Two boats near center of bridge.



HW-Europe-0200-14 $\frac{1}{2}$ x21 $\frac{1}{2}$   
1926.

5"-wide gray mat, 1"-wide brown frame.

Glass. Signed "Hopkinson" in lower left corner.

View of Tuileries Gardens in Paris. Fountain at center of circular bed of flowers. Oblique path at lower left. Large tree at right. Buildings in background.



HW-Europe-0200-14 $\frac{1}{2}$ x22

1926. 3"-wide mat, 1"-wide natural-wood-color frame.

Glass. Signed in lower right corner "C. H."

Lynnmouth, England, hills and steep road. Countless trees. Several houses visible. Steep roads visible.



HW-Europe-0200-14 $\frac{1}{2}$ x22 $\frac{1}{2}$   
1924.

3"-wide mat, 1"-wide brown frame. Glass.

Signed "C. H." in lower right corner. Scene of Dolomites and Cortina d'Ampezzo, Italy.

Building, one with tall slender tower, in middle distance. Mountains in background. At center, a hedge (?).



HW-Europe-0200-15 $\frac{1}{2}$ x22

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.



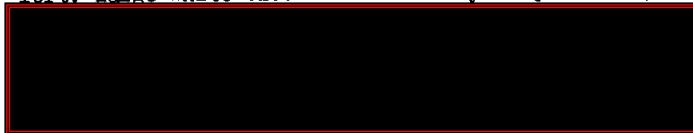
Note: On obverse is a painting HW-Europe-0220-15 $\frac{1}{2}$ x22 of a scene in Venice. Although the painting is unfinished, it has much merit.



HW-Europe-0200-15 $\frac{1}{2}$ x22 $\frac{1}{2}$

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.



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.



On back: HW-Manch-0010-15x22



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-0220-8 $\frac{1}{2}$ x14 $\frac{1}{2}$

About 1900 (JHS est.). 1 $\frac{1}{2}$ -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.

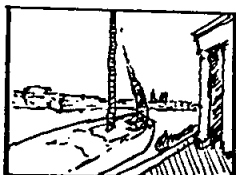
On back: beginnings of a painting of Dana Island.



HW-Europe-0220-14 $\frac{1}{2}$ x10 $\frac{1}{2}$ . Lynmouth village and hills. 1926.

2"-wide mat. No frame. No signature.

Eight houses, river mouth, road, and great hills of Lynmouth, England. A bit of ocean is visible at right. Beached boats visible.

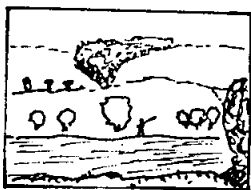


HW-Europe-0220-15 $\frac{1}{2}$ x22

1924. No mat, frame, glass, or signature. [The painting is unfinished, and is on the obverse side of HW-Europe-0200-15 $\frac{1}{2}$ x22, 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.

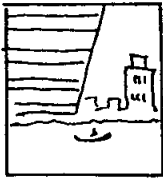
Note: A more important painting --HW-Europe-0200-15 $\frac{1}{2}$ x22, showing Cortina village and Dolomites-- is on the other side.



HW-Europe-1000-11x17

1924. 5"-wide gray-brown mat, 1"-wide natural-wood-color frame. Glass. No signature.

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-1210-14½x11½

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.

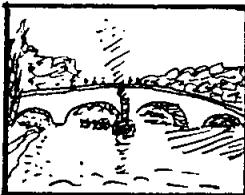
Note: It seems likely that this is the watercolor referred to in the April 1983 ltr. from M. Solt, Assistant Registrar of Art Institute of Chicago, to KZP in which it is stated:

"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 14½x19 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 & 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.



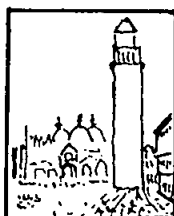
HW-Europe-2200-11x15½

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.

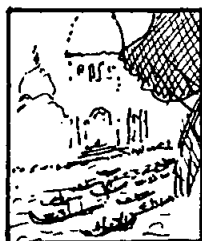




HW-Europe-2200-13x21½  
1937. No mat. 1½" sculptured gold-colored frame. Glass.  
Signed "Hopkinson" in lower left corner.  
River, houses, and hills near Olympia, Greece.  
Red roofed houses and cedar trees at left. People  
and horses visible beside river.  
Back of picture assembly contains the message: "J.H.S. with  
love from C.H. & E. H."; also "Oh! What an enchanting  
spot. Olympia! April 1937"



HW-Europe-2200-22x15½". "Piazza, Venice".  
1924 (or 1926). Mat. No date or signature (?).  
View of Venice. St. Marks at left. Campanile at right. Pale sky.  
Many persons (barely visible) in foreground.



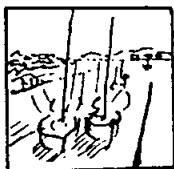
HW-Europe- 2220-11x10  
1926. 3-inch-wide white mat. Slender gold frame.  
Glass (?). Signed "C & H" in l.r.  
View (from hotel upper window) of regatta. About 12  
gondolas on Grand Canal. Church (San Salute) vaguely  
visible in background. Red flag in upper right.



HW-Europe-2220-13x19  
~1926 Signed "C. H." in lower right.  
5"-wide mat. 1"-wide white frame. Glass  
Venice, with canal and gondola in foreground,  
Large building with tower in background. All as  
seen through large window area. Full height blank  
wall at left. Fringed awning along top.



HW-Europe-2220-14x20 (CHH # 32)  
Crude 2"-wide mat. No frame. Signed  
"Charles Hopkinson. C.H." lower right.  
Scene in Venice. Many gondolas. Large ship at left.  
At right, the Dogana (custom house). Pale purple area  
in upper right. Pale blue-green water. A delicate  
painting.



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.



HW-Europe-2220-21½x13"

1926. 3-inch-wide white mat, 1-inch-wide wood-colored frame. Glass. No date. No visible signature\*. Scene in Heidelberg, Germany. In foreground, Neckar River, with sailboat and other boats and great bridge with parapets and statue. People visible in boats. In background, Heidelberg castle and adjoining buildings, with blue range of mountains beyond. Bridge is red-brown. Castle is red-purple. Man visible on bridge.

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

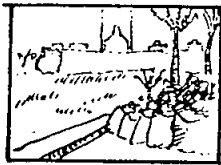


HW-Egypt-0100-14x21.

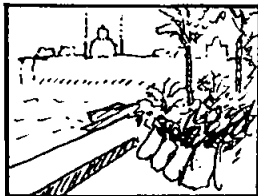
Palm trees in Egypt  
1933 3" white mat. Signed "C.H." lower left corner. Seven palm trees on Egyptian plain with temple in background. Green shadows on lawn.

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.

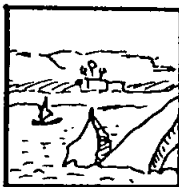




HW-Egypt-0200-14x21 (CHH # 78)  
1933. No signature or date. Matted.  
View of Mohammed Ali Mosque, Cairo. In foreground,  
a riverfront roadway or terrace, with many white  
containers with greenery. Palm trees at upper  
right. River vaguely indicated at left.



HW-Egypt-0200-15x21  
1933. 3-inch-wide gray mat. Signed "C L 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.

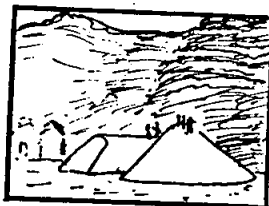


YW-Egypt -0210-13½x13  
3-inch-wide gray-white mat. Glass. No date  
or signature.  
Scene in Egypt, near Aswan dam. White cliffs at lower right,  
sailboat at left (no persons clearly visible). In the  
background are rectangular white buildings, three or four palm  
trees, and distant pink-purple sand dunes. Clear blue sky.

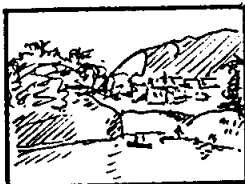
(Note: the identification of site is assisted by a photograph  
of that same scene, a photograph appearing on p.25 of the  
Rand-McNally 1980 book "Rand McNally Encyclopedia of  
World Rivers".)



HW-Egypt-1200-12½x18½  
1933. 4"-wide black mat, 1"-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 L 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-2210-11 $\frac{1}{2}$ x19  
1933. No mat, frame, glass, or date. Signed "C A 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-2210-12 $\frac{1}{2}$ x19.  
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-2210-13x10  
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-2220-11x12 (CHH # 77)  
1933. Wide white mat. Signed "C A H" in lower left.  
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-0000-14x21 $\frac{1}{2}$   
 1952. 5"-wide white mat. No frame. Signed "Hopkinson 1952" in lower right.  
 Range of heavily wooded hills in New Zealand. Dark shadows. Deep blue sky. No foreground, no flat ground, no road, no building.



Temporary dug.

HW-NZ-0000-14 $\frac{1}{2}$ x21  
 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-0000-15x22

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"

~ 1948 - 1952. 3"-wide gray frame of complicated type. Glass. Signed "Hopkinson" in lower left corner. Roadway in deep valley in New Zealand. Large central hills in shadow. Bright sunlight on trees at right. Three telephone poles along left side of road.



Temporary  
drawing

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-0000-16x26". "Public Garden, Nelson, NZ".

1948. Mat. No date. Signed "Hopkinson" in lower left.

Slender white statue on elaborate pedestal. Dark shrubs and trees beyond.



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.



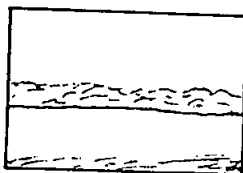
HW-NZ-0010-10½x15

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.

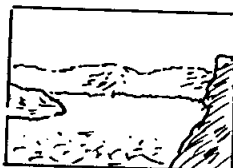


HW-NZ-0010-11x15

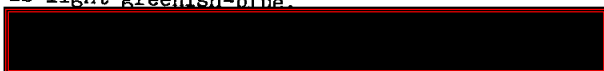
1948-1952. No mat, frame, glass, signature, or date. Painting has been covered with varnish. View of nearby coastal rock and small crags, with blue water beyond, and in distance, long range of large hills or mountains ending at a cape at the extreme right. No people, houses, boats.



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-0010-14½x22  
~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-0010-14½x22 Nell 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-0010-14½x22, showing much the same  
scene (promontory, bay, and distant mountains) on an  
overcast day. Clouds shroug the distant mountain tops.  
Bright gleam of water near the distant mountains.  
Brown-black rocks in foreground.





HW-NZ-0010-14 $\frac{1}{2}$ x22 Nell 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-0010-14 $\frac{1}{2}$ x22, 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-0010-15x9 $\frac{1}{2}$

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-0111-15x9 $\frac{1}{2}$



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)

1947 - 1952 No mat, no signature.

Cliff, bay, and distant hills in New Zealand. Rough water. Heavy clouds and some blue sky. Seagull on cliff.

(WS 9/12/86 photo; CHH 1989 photo.)

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



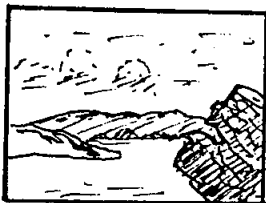
HW-NZ-0010-15x22

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

1947 - 1952. Great bay near Wellington, NZ. In foreground at right, cliff with tilted strata. Yellow-brown promontory at left. In background, long range of great hills. Smooth water. Large fleecy clouds in blue sky.



HW-NZ-0020-11½x17½".

Wide white mat. Slender blue & gold frame. Glass.

No date or signature.

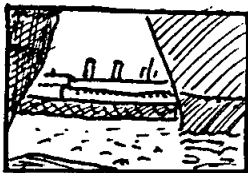
View of Lowry Bay, New Zealand, with many small white boats at anchor and large blue and green hills in background.



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

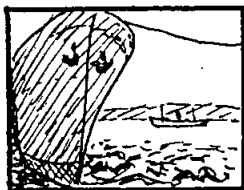
1952. No mat. Signed "Hopkinson. New Zealand, 1952" in lower left.

Ocean liner with two yellow stacks -- framed by black stern of huge ship at left and black-and-red bow of huge ship at right. Water in foreground is blue-green. Blue sky.



On back: HW-NZ-0010-15x22. Seagull on cliff near bay in New Zealand.





HW-NZ-0020-15x22

1948-1952. No mat, frame, glass, or date.

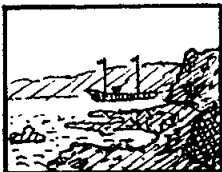
Signed "Hopkinson" in lower right.

View of huge bow of ship at left, distant 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

1948-1952. No mat, frame, glass, signature, or date.

View of harbor in New Zealand. Deep blue-green water, and distant freighter with red flags flying. Gray-black headland at right, middle-distance. Brown rocky promontories at right foreground. Distant hills, with light clouds and blue sky above.



HW-NZ-0020-15 x 21½

1948-1952. 4-in.-wide mat: white with dark borders.

Signed "Hopkinson" in lower right.

View of bay near Wellington, NZ, with freighter visible at right. Red-brown rocks and promontories in right foreground, blue and turquoise water. Purple-gray hills in background. No persons or buildings.

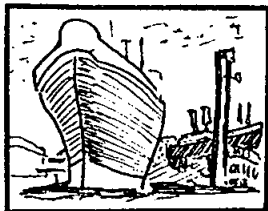


HW-NZ-0020-15x22

1952. 4-in. gray mat. 1-in. black frame.

Signed "Hopkinson May 1952" in lower right.

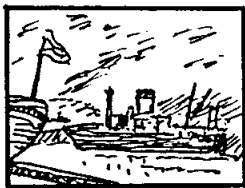
View of two large ships at Wellington, NZ. At left, bow of black ship looms large. Below-Plimsol-line is red. Superstructure is white. At right, ocean liner, black, with two funnels; also two tall yellow masts. Sky: blue patches among white clouds. Gray water in foreground. No ocean horizon.



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. Glass. Signed "Hopkinson" in lower left. Writing on back: "From Lowry Bay. Evening light. \$300 asking price. Lent by Margaret Brown Gallery. Owned by Halsted." In foreground broad expanse of brown-black rocks. Beyond, pale blue water, with two boats barely visible. In background, hills and pale blue sky with gray-magenta clouds.



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-0100-14 $\frac{1}{2}$ x19 $\frac{1}{2}$  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  
 and center, great array of palm trees, with mountain beyond.  
 Scene near Rive residence in Lowry Bay, New Zealand.



Temporary drawing

HW-NZ-0100 -(14 $\frac{1}{2}$  x 22?)  
 1947 - 1952.  
 Painted in New Zealand, at Rive estate. Large  
 pink tent at left center, No persons visible.  
 Small building barely visible at left. Tree in  
 right foreground. Bench at lower right.  
 In background, yellowish hills.



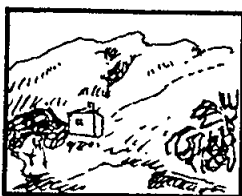
HW-NZ-0100-15x22  
 1948 - 1952. 2-in. tan-colored mat, 1-in. wood frame.  
 No signature or date.  
 View of forest, with tree ferns, at  
 Rive estate in Lowry Bay, New Zealand. Small shed at  
 lower left. No people, ocean, or sky visible.



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.

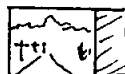


HW-NZ-0100-15x25 $\frac{1}{2}$   
 ~1948-1952. 4"-wide white mat. No frame or glass.  
 Signed "Hopkinson" in lower left corner.  
 Green hills. One house (red-roofed). Telegraph poles.



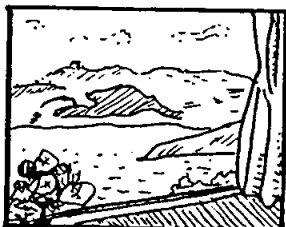
HW-NZ-0100-15 $\frac{1}{2}$ x23  
1948-1952. No mat, frame, glass, signature, or date.  
Bears stamp imprint "Charles Hopkinson Estate 1962 HHR".  
Tall green hills, with small rectangular box-like house  
(with tiny chimney) at left. Red brown tree at extreme left.  
Tropical tree, painted with stipple strokes, at right.

On back: HW-NZ-0000-15 $\frac{1}{2}$ x16. 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-0120-15 $\frac{1}{2}$ x22 (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-0200-14 $\frac{1}{2}$ x21

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.



Temporary dwg.

HW-NZ-0200-15x22

Mat(?). No date or signature.

View of Rive houses(?) in New Zealand.

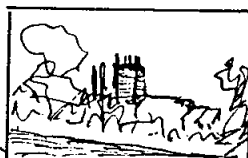
At upper center, red flag on pole. At lower

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 portion of sky visible at upper

left.



HW-NZ-0210-12x28



$1\frac{1}{2}$ " 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- 14x8 $\frac{1}{2}$ 

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-0210-14x21 $\frac{1}{2}$ . 4-inch-wide gray-white mat. 1 $\frac{1}{2}$ -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 hills, 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-2121-25 $\frac{1}{2}$ x39, called "Departure for Cythera". Sketch not worth cataloging.



HW-NZ-0210-15x22

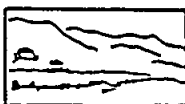
1948 - 1952. Signed "Hopkinson" in lower left. No mat or date. View of rugged coastal area of New Zealand, with large jagged red-black rocky islets in foreground and steep rounded colorful hills in background. Several houses are visible. No boats or ocean horizon.



HW-NZ-0210-15x22

2"-wide blotchy cardboard mat.

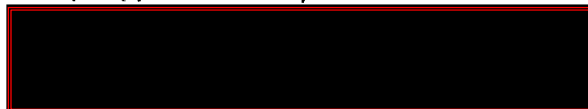
No frame or glass. Signed "Hopkinson" lower right. Dramatic marine view in New Zealand. Rocky pinnacle at right. Pale blue water at center. Pale magenta-gray hills in background. Soft white clouds in blue sky.



HW-NZ-0210-15 $\frac{1}{2}$ x25

White frame. Glass.

Painted about 1954 (?). S lower right corner. Brown hills, with two houses at left. Strip of sea in middle foreground. Flat ground in foreground. Lowry Bay, New Zealand, area.



HW-NZ-0220-13x21 $\frac{1}{2}$

1948-1952. 2-inch-wide gray mat,  $\frac{1}{2}$ -inch-wide silver frame. Glass. Signed "Hopkinson" in lower right. No date. View of Harbor near Wellington, NZ, with many freighters at anchor. At lower left, dark green land mass, with long red buildings at the right. In background, vaguely-drawn pale purple hills. Pale blue sky and water.



HW-NZ-0220-15x21 $\frac{1}{2}$

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-1000-14x21 $\frac{1}{2}$

~1948 - 1952. No mat.  $\frac{1}{2}$ "-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-1200-14 $\frac{1}{2}$ x22

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

1951. No mat. Signed "Charles Hopkinson. New Zealand. 1951" in lower right.

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.

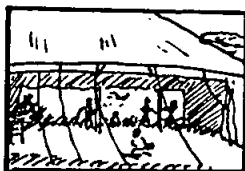
Note: the painting shows almost the identical scene depicted in a painting with similar code number that shows a more extensive portion of tent and shows, at extreme right, a tall slender evergreen tree.



HW-NZ-2000-14x21½. ¾-inch-wide black mat. 1-inch-wide black frame. Glass.

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.

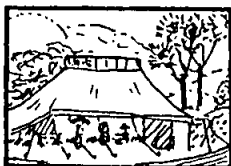
View of large pink tent on lawn near Rive House in Lowry Bay, NZ. Four persons are seen beneath tent. In front of tent is one girl kneeling, with white cat. Prominent green grass and white ropes.



HW-NZ-2000-14 $\frac{1}{2}$ x22. 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-2000-14 $\frac{1}{2}$ x22  
3-inch-wide mat; 1 $\frac{1}{2}$ "-wide silver colored frame. No glass (?). About 1951 (?). Painted in New Zealand, at estate of CSH's daughter Mrs. Alfred Rive, in Lowry Bay. Large pink-magenta tent. Children in tent. Tall girl near right edge of painting. Greenish yellow grass in foreground. S lower left corner.



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 gith. Talls hills at left, smaller hills at right. Deep green lawn in foreground, with portion of roadway.



HW-NZ-2100-14x21  
~1947-1952. 4"-wide mat. No frame. Signed "Hopkinson" in lower right corner. Legend on back: "APG 6606D. Tree ferns, from kitchen window" View seen from kitchen doorway of Alfred Rive House in Lowry Bay, New Zealand. Visible at far end of driveway are four persons and a garage. Huge tree fern occupies central region of painting. Various shades of green dominate all portions of the painting.



HW-NZ-2100-14 $\frac{1}{2}$ x22 Nell 33  
5"-wide mat, 1"-wide black frame. Glass. Painted in New Zealand, at Rive estate. About 1951. Large magenta-and-pink tent at left, with children in front of tent. House/at extreme left. Rust-colored hills beyond. S&d lower right corner. Date appears to be 1951.

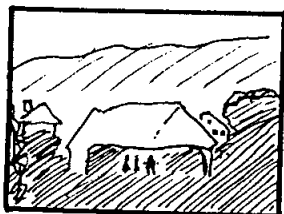


HW-NZ-2120-15x22 Na\} 37

1952. Mat(?). Signed.

No date.

View of 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 Rive 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-2200-14x21 $\frac{1}{2}$

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-2200-14 $\frac{1}{2}$ x21

1949.

4"-wide mat. No frame. Signed "

"Hopkinson" in lower right corner. Legend on back: "APG 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

1948-1952. 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.

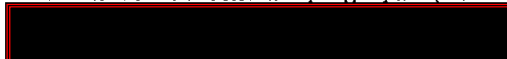


Child on bicycle  
barely visible  
at right.

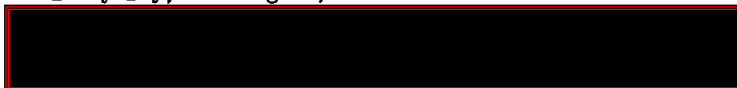
HW-NZ-2210-14 $\frac{1}{2}$ x21. 3-inch-wide gray-white mat with inner bands; 1 $\frac{1}{2}$ -inch-wide gold-gray frame. Glass Signed "Hopkinson" in lower right. View of bay in New Zealand, near Lowry Bay. At right, a smoothly curving roadway skirts a tall orange cliff. Small pinnacle at left of road. 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.



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.

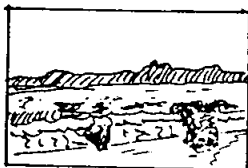


HW-NZ(?) - 2220-14x21 $\frac{1}{2}$   
5-in.-wide white mat, 1-in.-wide silver frame. Glass. Signed "C. H." in lower right. View of slender bay, with high rolling hills, covered by bright green grass, in background. Village of 50 or 100 houses at base of hill. In foreground, a green hedge and two agave 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.





HW-Land- 0000-10x14

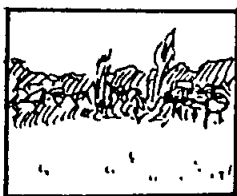
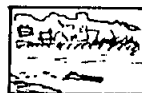
~1954. On back of mat . Signed "Hopkinson" in lower right corner.

Unidentified 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?)

This painting is senior, and is properly matted.



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



HW-Land-0000-10 $\frac{1}{2}$ x14 $\frac{1}{2}$

~1930-1940. 2-inch-wide white mat. No date. Signed "C A 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.



HW-Land-0000-11x15 $\frac{1}{2}$  (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.

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



HW-Land-0000-14x20

c 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-0000-14 $\frac{1}{2}$  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.

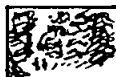


HW-Land-0000-15 $\frac{1}{2}$ x11 (CHH # 68)

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-2000-11x15 $\frac{1}{2}$

Two persons on a lawn, with great trees in background.



HW-Land-0000-15 $\frac{1}{2}$ x13 $\frac{1}{2}$  (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-0000-20x14 $\frac{1}{2}$  (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.



HW-Land-0010-10x14 (CHH # 58)

No signature, date, or mat.

View, perhaps at Naushon 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.



HW-Land-0010-13½x12

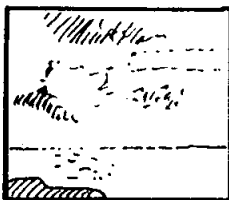
About 1935 - 1950(?). No mat or date. Signed "Hopkinson" in lower right. Ocean bay (?) flanked by wooded hills. The trees are luxuriant and green; the shrubbery is red-brown.



HW-Land-0010-21x13½

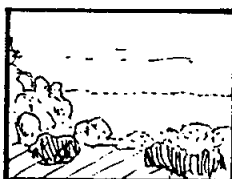
No mat, signature, or date.

Vertical cliff, topped by slender evergreen trees. In foreground: water (ocean?) and pale yellow Beach. Small area of dark blue sky visible.



HW-Land-0011-9½x13

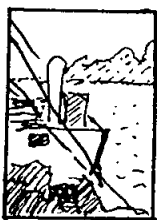
2-inch-wide white mat. No signature or date. View of large dramatic sky, with purple and yellow clouds at left. Yellow light from clouds is reflected from the ocean's surface, at left. Blue calm water at right. Small bit of purple-brown ledge at lower left.



HW-land-0011-10x14 (CHH # 62)

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-0020-14x10 (CHH # 56)

No signature, date, or mat.

View from upper deck of great ship toward distant blue-gray mountains, with large ocean bay intervening. Strong diagonal lines indicate rigging cables. Yellow sky.



On back: HW-Land-0200-14x10. View of great wall atop hill. Mountains visible beyond.



HW-Land-0100-15½x22½

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.

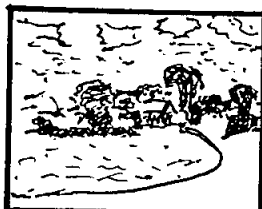
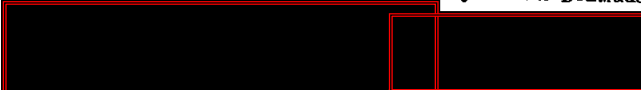


HW-Land-0110-13x20 (CHH # 45)

1940.

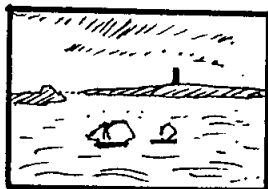
No mat, signature, or date.

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-0110-14½x20

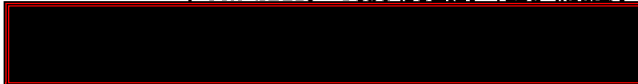
~1930 - 1950. 3-inch-wide blue-black mat. No signature or date. View of deep-blue ocean bay, with pink-roofed white house beyond. Pale green grass in foreground and at right. Large white clouds, with sky blue above and green lower down.



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.







HW-Land-0200-11x9 (CHH # 54)

No signature, date, or mat.  
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.



HW-Land-0200-14x10 (CHH # 55)

No signature, date, or mat.  
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.

On back: HW-Land-0020-14x10 (CHH # 56)

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



HW-Land-0220-14½x22". "Trade Wind Clouds".

Frame. No date. Signed (how?) in lower left. 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?)



↑  
note  
person

HW-Land--1000- 14½x21½

~1930 (?) 3-in. gray mat.

Signed "C. H." in lower right corner. Legend on back: "APG 6601 D" Unidentified landscape. Perhaps New England. Golf course(?) in middle distance, with person visible at right, at a green. Red sumac in foreground. Long, low, rounded hill in distance. Line of red foliage along horizontal centerline of the painting.



HW - Land-1100-18x14". Nell 24

On board. No frame, glass, signature, or date.

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.



HW-Land-2000-11x15½ (CHH # 67)

No signature, date, or mat.

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.



HW-Land-2120-11x15½ (CHH # 71)

c 1920-26. No mat, signature, or date.

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



HW-Land-2200-15x22 (CHH # 38).

No signature, date, or mat.

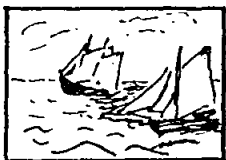
Rural scene, with two persons and many cows on a broad tan-colored field. In background, building, church and green-black wooded area. Distant pale blue mountains dimly visible. Giant tree-trunk in left foreground, with luxuriant branches overhead.



HW-Ocean-0020-9½x14

C 1900-05. 2-inch-wide white mat. No frame, glass, signature, or date.

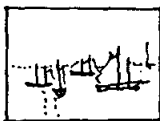
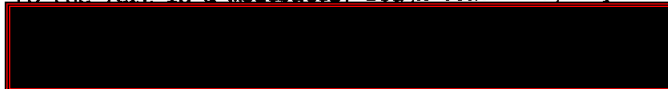
Two schooners, racing toward the viewer's right--escaping a black storm area. The painting is in black, gray, and white. Huge area of white spray and brightly lit water to the right of the ships.



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.

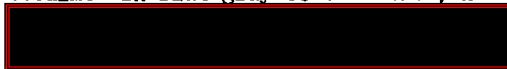


HW-Ocean-0021-10x14

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.



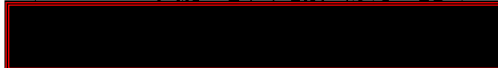
Note: on back is a painting of shore front at Manchester, with snow, vari-colored near-horizontal branches; no lawn, ocean, or horizon.



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.

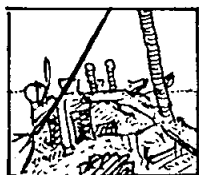




HW-Ocean-0021-14x16 Uppermost deck with lifeboat 1930. 3-in. white mat. Signed "C. Hopkinson" in lower left corner. Painting covers only about 90% of paperboard area.

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 to two schooners, with curved sails and much rigging. Dark water, dark sky. Light foam between ships. High cloud, or fog bank, at center background. Two persons barely visible on the ships. No horizon visible.



HW-Ocean-2021-7½x12½

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-2021-8 $\frac{1}{2}$ x12

1940. 5"-wide mat. No frame or signature.

Two sailboats, with yellow sails, racing at Marblehead, MA. Boats proceeding toward the left. Four perons in boats are clearly visible. Choppy see with whitecaps.



HW-Ocean-2021-9 $\frac{1}{2}$ x14

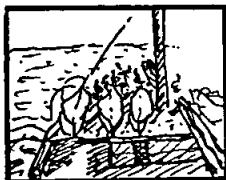
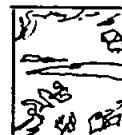
Three scudding sailboats.

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, 1952, 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.

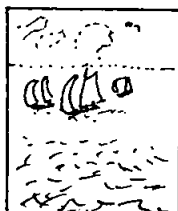


HW-Ocean-2021-13x9 (CHH # 80)

2-inch-wide white mat,  $\frac{1}{2}$ -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-2021-13x9 $\frac{1}{2}$

~1910 - 1920. 2-inch white mat. No signature. Three distant sailboats, with mainsails and spinakers, racing toward the left. People barely visible in boats. hazy horizon.



HW-Ocean-2021-13x22 $\frac{1}{2}$

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-2021-13 $\frac{1}{2}$ x19 $\frac{1}{2}$

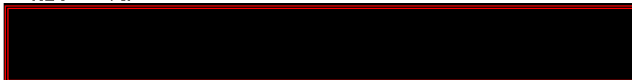
3-in. mat. Frame. Glass. Signed

"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.



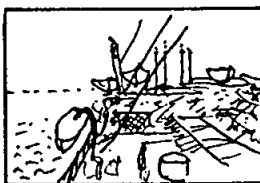
temporary drawing



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-2021-15 $\frac{1}{2}$ x22 $\frac{1}{2}$

1930. 4"-wide compound mat, 1"-wide gray frame. Glass. Signed "Charles Hopkinson" in lower right corner.

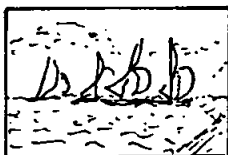
View of upper decks of transatlantic passenger ship SS Drottningholm. People and lifeboats at center, more lifeboats at right, view of ocean horizon at left. Pale colors, mostly gray and blue, used throughout.



HW-Ocean-2021-21 $\frac{1}{2}$ x29 $\frac{1}{2}$

1"-wide broan frame. Glass.

Signed "Hopkinson" in lower right corner. Group of 5 to 7 sailboats sailing to the right--possibly near Marblehead. People barely visible.

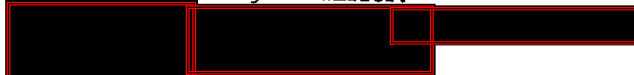




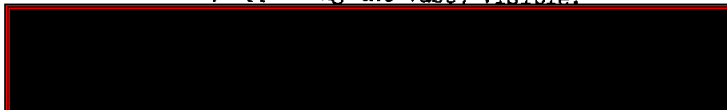
HW-STL-0000-14x19½ Large agave plant  
1940. 3-in. white mat. No frame or signature.  
Huge agave plant, centrally placed and occupying  
almost entire area of paperboard. Bare tree trunk  
at right. Painted in Bermuda.



HW-STL-0000-22x15 (CHH # 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 mat, 1"-wide black frame. Glass.  
Signed "Hopkinson '58" 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.





HW-STL-0000-30x22

~1935-1940. No mat, frame, or signature.

Colorful painting of slender octagonal blue vase in which are many yellow and deep red lillies.

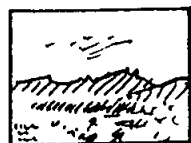
lillies. Also visible are many purple beach leaves. Gold screen at lower left. Two long slender green shoots hanging low at the right. A very strong painting.

HW-STL-0000- ?

Still life, showing gladioli and cabbage leaves.



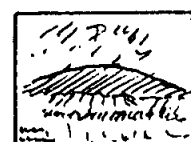
Note concerning the HWS-GB series: The paintings of this series are all watercolors, all very small, all painted by CSH during a July-September, 1890, leisurely trip through parts of England and Scotland. He was accompanied by his friends Arthur Brooks and Henry Vaughan; all were Harvard College students.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



HWS-GB-1-4.5x7. Gray mat. Inscribed "Devon July 24 1890" on front and "On the road from Exeter to Newton-Abbot July 24th" on back. Line of purple-brown hills. Small jagged rock outcroppings silhouetted against sky.



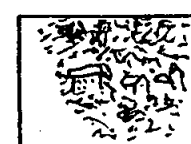
HWS-GB-2-5x7. White mat. Inscribed "Brixham July 25 1890" on front and same on back. Six or seven small sailboats traveling to the left on calm water with line of gray hills in background.



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.)



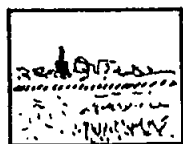
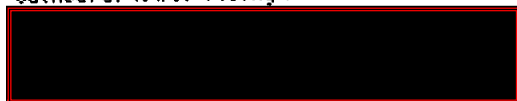
HWS-GB-6-5x6.5. Gray mat. Inscribed on back "Valley of the Rocks, Lynmouth, Aug. 2nd." Painted in 1890. Large hills at center and at right. Winding road at lower left.



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.



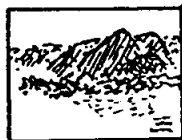
HWS-GB-8-4.5x6.5. Gray mat. Inscribed "Aug. 12 Oxford" on front and "Oxford Aug. 12" on back. Painted in 1890. Green field in foreground, cathedral tower rising above wooded area beyond.



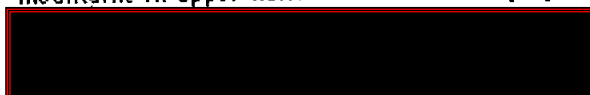
HWS-GB-9-4.5x7. Gray mat. Inscribed "On the Road to Leicester, Aug. 15 1890" on back. Foreground is a flat orange-brown field. Beyond is a slender band of green (trees obscuring a village) and a church spire.



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.

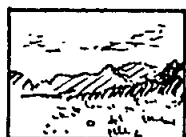


HWS-GB-13-4.5x6. Gray mat. Inscribed "On the Road to Penrith, August 30 1890" on back. Blue-purple hills in background, green-gray field in foreground, and near-black grove of trees in middle-ground right. Lower corners blank.

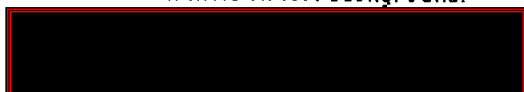


HWS-GB-14-5x6.5. Gray mat. Inscribed "In the Trossachs, September 4th 1890" on back. Sloping rocky green field at lower left. Dark blue-purple hills at left, center, and right, with deep valley at lower right.





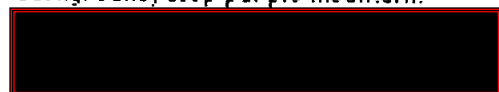
HWS-GB-15-5x7. Gray mat. Inscribed "Trossachs Sept. 4th 1890" on back. (The back contains also a crossed-out view of mountains with yellow-gold-brown field in foreground.) Reddish-brown mottled field in foreground, dark blue-purple mountain in right background. Green-brown hills in left background.

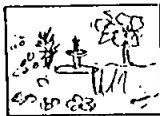


HWS-GB-16-4.5x6. Gray mat. Inscribed "Trossachs Sept. 5" on back. Painted in 1890. In middle distance a lake with islands. Beyond are small rust-colored hills and, in background, a range of blue-purple mountains.



HWS-GB-17-5x7. Gray mat. Inscribed "Trossachs, Sept. 5th 1890" on back. In foreground, gentle slopes covered with red-purple flowers. In background, deep purple mountain.





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.

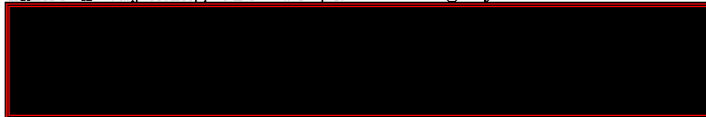


\*



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.



Temporary dwg.

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.  
~ 1905 - 1925 (JHS est.) 2"-wide black frame. No glass.  
Signed in lower right corner "C.H."  
Long ledge of rock, snowfield below. Trees above.





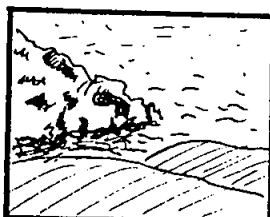
H-Oil-Manch-0010-6x8  
1920-1930. Stretched. No signature or date.  
View of Dana Island, which is barely visible  
between large green trees at left and right.  
Very small bit of ocean visible at lower left.  
Heavy green-black foliage atop the island.  
Large pale gray sky. No shore-front or rocks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



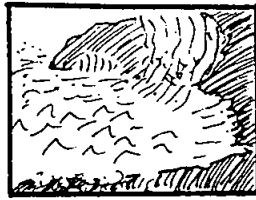
H-Oil-Manch-0010-13½x24  
About 1900-1920. No mat, frame, glass, signature, date.  
View of slightly rough green-blue sea, with brown-black  
rocks and ledge in foreground and a burst of spray,  
indicated by black stipple. at extreme right.



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

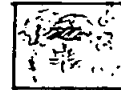
No frame, signature, or date.  
View of great bursts of spray as wild waves crash against the rocks and cliffs of the Sharksmouth estate. No persons, houses, islands, trees, shrubs. No ocean horizon. Just brown rocks and green and white water.



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.

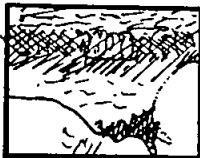
There is another painting on the back: Heavy snow scene:  
H-Oil-Manch-0010-17x19.



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



H-oil-Manch-0010-about 18x26.

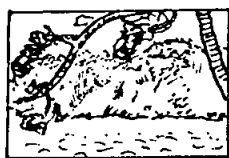
Canvas. Not stretched.

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-0010-21½x25½

~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-0010-22x25½"

1905 - 1925. 2-inch-wide gray frame. Signed in lower right.

View toward west, at Sharksmouth Estate shoreline. In foreground, black-brown seaweed-covered rocks, with reflected later-afternoon sunlight on nearly calm ocean surface beyond. Massive cliffs at right. Glimpse of red-tinged promontories beyond, at upper right. Huge near-black limb of hard pine tree occupies upper left region. No island visible, no ocean horizon.



H-oil-Manch-0010-23x26

No stretcher, frame, glass, signature. Romantic wild scene of waves and spray at Manchester. Purple, blue, and orange rocks in foreground. Green-gray water beyond, with great burst of spray hiding the ocean-front cliffs. Spray rises about 30 ft. Pine bough at upper left. Dark gray hill at upper right. No horizon.



H-Oil-Manch-0010-23½x14 (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.

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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.

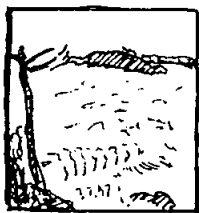






H-oil-Manch-0010-26x24(?)  
About 1935 - 1940.

2-inch-wide brown frame. Signed "C L 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.



H-Oil-Manch-0010-26x24.5

Framed. Signed in lower left. No date.

View of Dana Island from Shore Path at the Sharksmouth estate. Most of the area of the painting is occupied by a stormy blue sea, with white breakers and foam in foreground. At left is a tall slender trunk of a hard pine tree. Low-lying distant land is seen beyond Dana Island. There is no ocean horizon.



H-oil-Manch-0010-30x20

Oil on canvas. No frame, no signature.

View southwest from Sharksmouth estate, with deep snow on the ground. Dana Island vaguely visible at upper left. Pine tree at right. Deep snow in foreground. Ocean horizon not visible. A delicate and soft painting.



H-oil-Manch-0010-30x25½.

Not stretched or framed. No signature or date.

Winter scene. Deep snow. Bright sunlight. View toward southwest from Sharksmouth estate. North tip of Dana Island visible at left. Large misshapen tree branch at upper left corner. Small snow-covered trees in foreground. Calm blue water. No boat or ocean horizon visible.

+ 2 little figures under snow covered tree

H-Oil-Manch-0010- ?

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.)



105

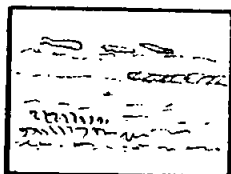
CHARLES HOPKINSON



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

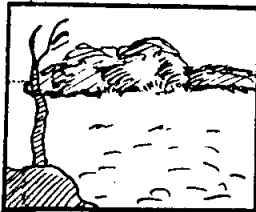
Stretched. No date of signature.

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.



H-Oil-Manch-0011-16x20

Not stretched. No signature or date.  
Scene near Bathpoint at Sharksmouth estate.  
View of very stormy sea, with giant foam-covered waves striking at 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.



H-oil-Manch-0011 - about 16 x 20

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.



H-oil-Manch-0011-17½18½

Canvas. No frame. No signature.

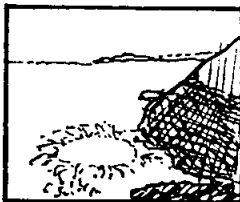
View, looking south from Sharksmouth estate, of dark brooding ocean. In foreground, seaweed-covered ledges. The ocean is dark gray-green-blue, moderately rough. No islands, promontories, of ships shown.



H-oil-Manch-0011-18x14.

3-inch-wide gold frame. No glass.

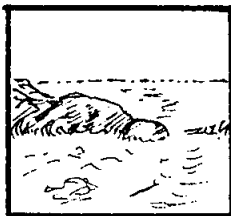
No signature or date.  
Huge expanse of sea at Manchester, with Dana Island at extreme top. Reddish sunset in upper right corner. Sunset dazzle on water. Slightly rough blue sea. Foreground (rocks?) dark reddish purple.



H-Oil-Manch-0011-about 18x22" (guess)

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-0011-18½x20

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-0011-19x17

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-0011-19x17

No mat. 1½-in. brown frame. No signature. Winter scene, with deep snow and blue shadows, looking southwest from Sharksmouth estate. Dana Island at upper left. Hard pine tree (very dark) at right. Foreground shows merely snow and shadows. Blue sea in distance. Blurred ocean horizon.



H-oil-Manch-0011-about 20x24

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-0011-21x26(?)

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-0011-23½x19½

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-0011-23½x27½. 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 rocks 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.  
Slightly rough blue sea in foreground and background.  
No persons, houses, boats or trees visible. One ocean  
horizon segment (?).



H-oil-Manch-0011-25x36

On back of a painting (rough, not cataloged) of sea and schooners. Stretched. No signature or date.

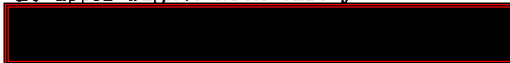
Winter scene: Dana Island looms large. Heavy snow. Orange-brown fringe of island represents bare rocks and seaweed. In foreground, snow-covered ledge. Slightly rough blue sea.



H-oil-Manch-0011-25 $\frac{1}{2}$ x23

~1905 - 1915. On canvas. No frame or signature.

View of great waves off the Manchester coast. Dana Island at upper right. Rock barely visible at left. Spray at right.



On back: H-oil-Manch-0010-25 $\frac{1}{2}$ x23. Shoreline of Sharsmouth estate at low tide, with black and brown seaweed coating lower portions of cliffs and rocks.

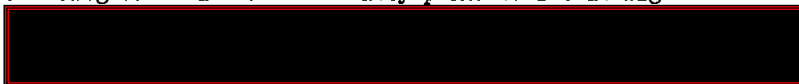


H-oil-Manch-0011-25 $\frac{1}{2}$ x29 $\frac{1}{2}$

On canvas. Not stretched. No signature or date.

About 1910 - 1915

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-0011-26x37 $\frac{1}{2}$

Wood frame. No mat, no glass, no signature.

This painting is on the back of a more important one, namely H-oil-Manch-2021-28x39 $\frac{1}{2}$ . 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-2021-28x39 $\frac{1}{2}$ . Group of sailboats, with high cliffs at left and right. Two persons barely visible on cliff at right.



H-oil-Manch-0012-22 $\frac{1}{2}$ x24

1910 2"-wide gray frame. No glass. No signature.

Dana Island in winter storm. Much snow on island.

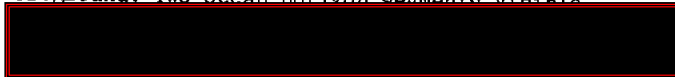
Wild white-and-green waves in foreground; also at left, snow-covered cliff. No other land shown; no nearby trees.



H-oil-Manch-0012-23 $\frac{1}{2}$ x28.

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??  $\frac{1}{4}$ "-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)

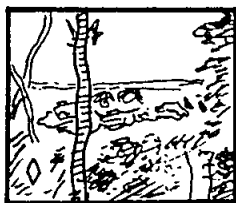
No signature, date, or frame.

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.

Signed "Hopkinson" in lower right.

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

~1905 - 1915. Canvas. No frame, no signature.

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.







H-oil-Manch-0020-32x34½"

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.



H-oil-Manch-0021-24x25

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.

On back: H-oil-Manch-2011-24x25, a fine painting of Sharksmouth Cliff, looking east. Foreground in shadow, cliff in bright sunlight. Many white breakers.

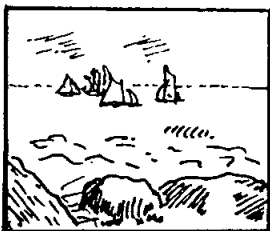


H-Oil-Manch-0021-about 24x26" (guess)

Stretched. No frame.

No signature or date (?)

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-0021-26x24½

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 (2). 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-0022-24x28

Nell 27

~1910-15. Stretched. No frame, glass, signature.

Strong, romantic, colorful winter scene at Manchester. In foreground, much snow. Beyond are Sharks-mouth cliffs and rocks: yellow, orange, purple; at right, deep purple trunk of pine tree. In distance, two multi-mast schooners under sail in pale green-blue water. Many-hue stippled sky.

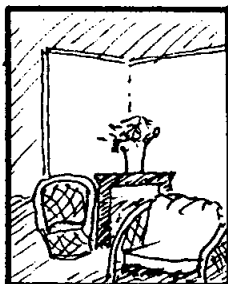
On back: H-oil-Manch-0012-23½x28.

View of Dana Island and green sea with large swells.



H-oil-Manch-0100-13x20

No stretcher, frame, glass, or signature. Moonlight-like view of Sharks-mouth 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-Manch-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.

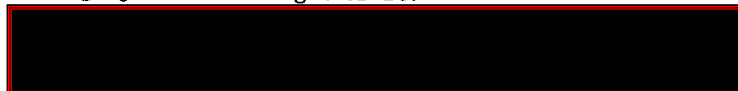
View of portion of Hopkinson House living room, with small side-table at center. A large near-spherical vase on table hold a small shrub with a wide display of green leaves and flowers. Featured is a rag with bold red and blue-green areas.



H-oil-Manch-0100-20x22

~1930-1940. No mat. 1"-wide silver frame. Glass. Signed "Hopkinson" in lower right corner. Tempera.

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.



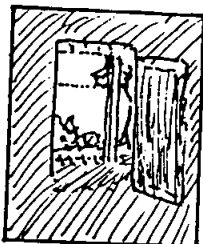
H-oil-Manch-0110-26x23

~1905-1910. On 1/4" hardboard. No mat, frame, glass, or signature.

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.



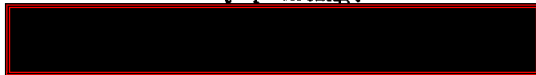
On back: Portrait of Elinor Hopkinson at about age 3. Seated. Black hair-ribbon. Pink dress. White bib. Blue vase with red flower at left. Cup at right.



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 against 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 by JHS on back). 1½-inch-wide gray-white frame. No glass (?). Not signed or dated. View to the west from the Manchester Sharnsmouth 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.

Dark rich painting of horizontal terrace west of Hopkinson House. Three(?) year old child (presumably HH), in white, in foreground. Behind her a big trunk of pine tree. Lush green pine at extreme right. Egg Rock visible at left.



H-oil-Manch-1011-33x45

No mat, frame, or signature.

Relined.

View of waves southwest of Sharnsmouth 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.  
Dana Island, with purple-magenta cliffs and lush green foliage.  
Dramatic pine at upper left, lush green foliage at lower right.  
In foreground, man barely visible in small boat. Pale blue  
calm water. Pale green-yellow sky. No visible horizon.  
Paint flaking off in places.



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 CSH'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 Konta. 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.)

49.5 x 29 inches per club proof

Jennifer Knox  
Art Director, National Arts Club  
212-475-3424

Carole Looney  
Curator



H-oil-Manch-2010- 10x12 $\frac{1}{2}$

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

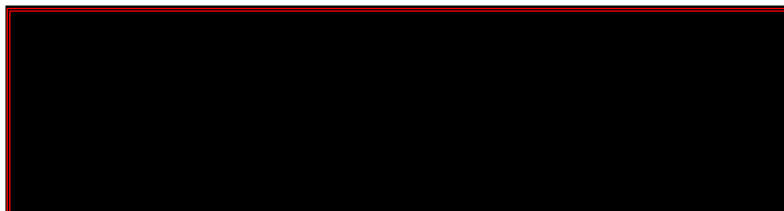
~1920 - 1925. No mat, frame, or glass. Signed "C.H." in lower right corner.

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.)



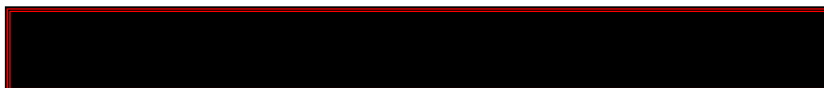
H-oil-Manch-2011-16x11.

About 1926. 2-inch-wide white mat with  $\frac{1}{2}$ -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 recognise 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" that includes portraits of all five of the CSH daughters; however, details of the poses there are different.



Temporary drawing

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."





H-oil-Manch-2011-24x25

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.

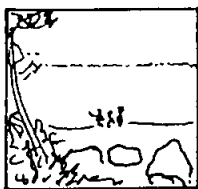
On back: H-oil-Manch-0021-24x25. Dreamy view of Dana Island and promontories farther west.



H-oil-Manch-2011-24x26

No mat. 1"-wide black frame. No signature.

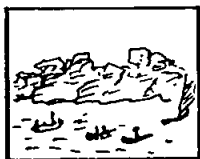
Pine tree in foreground at extreme left.  
Three small girls (CSH's oldest three daughters) in middle foreground, standing on long flat ledge.  
Empty blue sea beyond.



H-oil-Manch-2012-15½x19½. "Bathing Place".  
About 1920. Not stretched. No date or signature.  
Manchester: Sharksmouth Estate, swimming place. Five persons, in black bathing suits. Cliff at left. Large rocks. Person at right standing on rock surrounded by water. No boats. Two ocean-horizon segments.

H-oil-Manch-2020-24½x36

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.

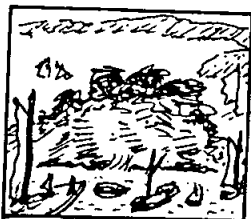




H-oil-Manch-2020 25x30½

~1905-1915. 3"-wide black frame. No glass.

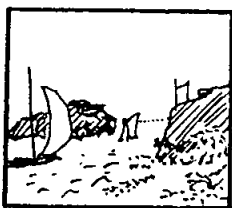
Manchester scene, romanticized, with Dana Island, big surf, and shipwreck. Tattered rigging of large sailing vessel behind island, two smaller boats in foreground. At upper right, rocky ledges and heavy white surf. Land visible in upper left. In lower right, large green tree. Two or more water horizon segments.



H-oil-Manch-2020- (30x32 before framing)

1905 - 1915 (?). No visible frame. No signature or date.

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.



H-oil-Manch-2021-about 26x28

Stretched. No frame.

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-2021-28x39½  
~1910 (JHS est.)

1½"-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-0011-26x37½. (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-2021-29½x31½

~1905-1915, 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-0020-31½x29. Fanciful view of Dana Island and sailboats. Twin pine tree trunks at left.



H-oil-Manch-2021-32x42  
~1940 (JHS est.). 3"-wide sculptured silver frame. No glass. Signed "Hopkinson" in lower left corner. "Judgment of Paris", showing man (CSH) facing three seated women (CSH daughter and others). Hopkinson House lawn in foreground. Ocean, screened by several trees, in background. Sailboats barely visible at left.



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- 2110-24 $\frac{1}{2}$ x32

1935. 2 $\frac{1}{2}$ -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. (Five 1986 photo.)



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 dress. (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-2111-23x25 $\frac{1}{2}$  "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

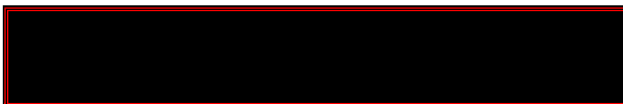
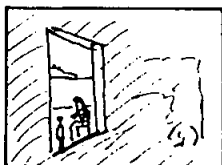
is a portion of ocean. 80% of the picture area is very dark, portraying indoor walls and floor; also, at right, a wicker chair.

H-oil-Manch 2111 -  $24\frac{1}{2} \times 29\frac{1}{2}$

~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.  $\frac{1}{2}$ -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. Palm sea. Blue-green sky. Large sailing ship and lighthouse visible in background.



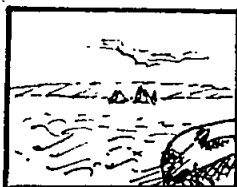
H-oil-Manch-2121-25 $\frac{1}{2}$ x39

1953

2"-wide gray mat, 2"-wide gray frame. Glass.

Signed "C. Hopkinson 1953" in lower left corner. Tempera.

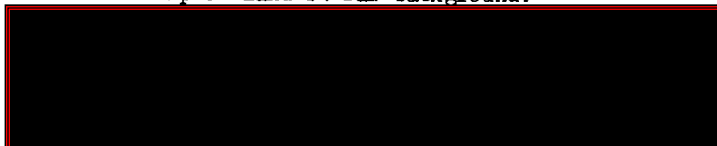
"Departure for Cythera" Romanticized view of Hopkinson House lawn, with ~15 people thereon, and sailboat visible beyond. Dana Island in background. West piazza of house visible at right.



H-Oil-Mass-0020-17x19.

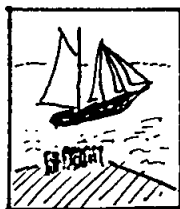
c 1900-1020. 2-in. white mat, brown frame. No signature, date.

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-2100-13 $\frac{1}{2}$ x17 $\frac{1}{2}$   
3-inch-wide white wood frame. (No glass?).  
No signature or date (?)  
Three men in academic gowns, several ladies in formal  
attire, 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-2200-17 $\frac{1}{2}$ x22  
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 elm at left.



H-oil-Maine-2020-32x25½"

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.



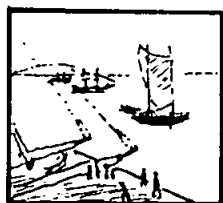
H-oil-Ireland-0200-10½x21. Tempera.

1957. 2"-wide gray mat. No frame or glass.  
Signed "Hopkinson, Ireland, '57" in lower right corner.  
View of Dodder River, with buildings beyond. White horse visible at right. Near Dublin.



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)

1896-1901(?) 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.



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.

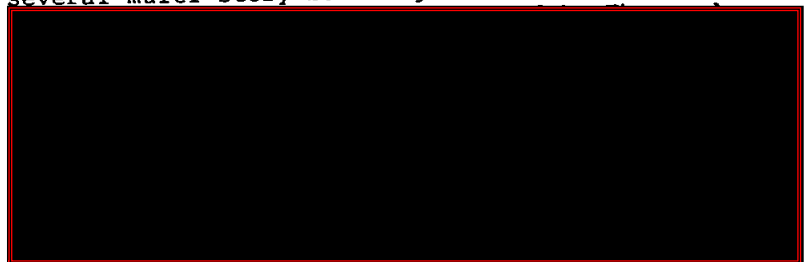


H-Oil-Europe-2220-17x15  
c 1895-1900. Stretched. But no frame, glass, signature, date. Many gondolas on the waters of Venice. Two large posts at lower left. Row of red-roofed buildings in distance. Green-blue water. No water horizon. Painted from hotel window.



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.



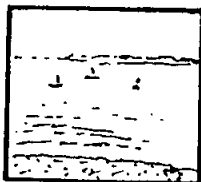




H-oil-Europe-2220-about 28x26

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.

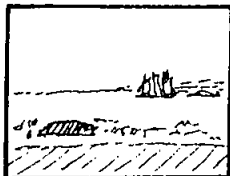


H-oil-Land-0021-17x18½

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.

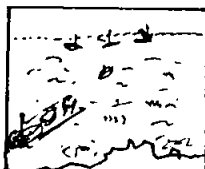
(1989 CHH photo.)



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

1910.

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-0021-17x18'.



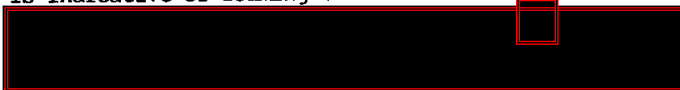
H-Oil-Land-2010-18x26. (CHH #13)

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.



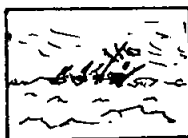
On back is H-Oil-Manch-0010-26x28. Winter scene, with trees and ocean.



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

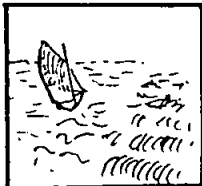
Very small painting of ocean scene, with 6 or 7 small sailboats visible in distance, mainly at the right. Enormous clouds dominate the upper portion of the painting. In foreground, moderately rough blue-gray sea, with some dazzle at center.





H-oil-ocean-0021-about 18x20  
1-inch natural-color wood frame.

Foreward half of salboat 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.

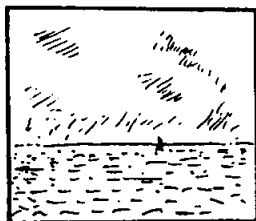
Signed in lower left corner. No date.

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.

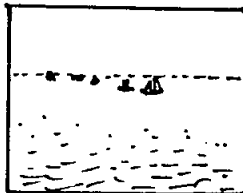


H-oil-ocean-0021-25x29½

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 A 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.

200

H-oil-Ocean-1011-19 $\frac{1}{2}$ x16 $\frac{1}{2}$ 

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-2020-32 $\frac{1}{2}$ x30

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.

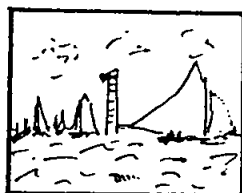
On back: portrait of Mrs. Charles Hopkinson and her youngest daughter, Joan. A study made to assist in creation of the famous "Family Group" painting showing all seven members of the Hopkinson family.



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.

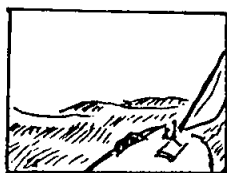


H-Oil-Ocean-2021-25x28 (CHH # 79)

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-2021-29 $\frac{1}{2}$ x36

1900 - 1910 (?) No mat, frame, signature.

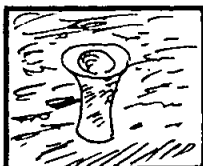
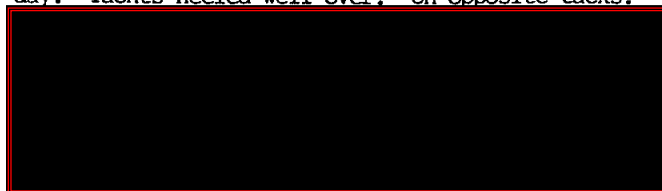
Seascape, with large waves at left and center, and view of upper surface of ship (with closed hatch) at right. Two persons visible near mast.\*

\* Could the ship be the Gundred, a large yacht owned by Hopkinson's close friend Henry Gardener Vaughan?



H-Oil-Ocean-2021-37½x34

1930 - 1933. 4"-wide white frame. No glass.  
Signed "Hopkinson" in lower right.  
Large yachts racing through white combers on windy day. Yachts heeled well over. On opposite tacks.



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).



Temporary drawing

H-Oil-STL-0000-about 12x8

1905 - 1910. On board. No signature, date, or frame.  
Shows drapery and arm of ornate chair.



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.

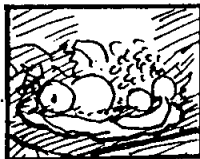


202



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-0000-18 $\frac{1}{2}$ x16 $\frac{1}{2}$ 

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.



H-Oil-STL-0000-21 $\frac{1}{2}$ x29"

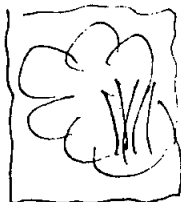
~1940(?) No mat. Glass. Frame. Signed "Hopkinson" in lower left.

Wide shallow scalloped yellow bowl. ("Herry 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.



H-Oil STL-0000-22x16

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.



Stand-in dwg.

H-oil-STL-0000-26x22

1956. Frame, glass. No mat. Signed "C. H. 1956" in lower right. Painted in gouache.

Still life of tall red and orange gladioli against a background of large dark green brocoli leaves. Very bright colors.



H-oil-STL-0000-26 $\frac{1}{2}$ x43 $\frac{1}{2}$

About 1935 - 1940. #1"-wide sculptured silver frame. No glass. Signed "Hopkinson" in lower right corner. Flambouyant array of large red, yellow, and purple poppies in a black vase that has a very wide rim.



H-oil-STL-0000-28 $\frac{1}{2}$ x21

1930-1940. Done in tempera. No mat, 1"-wide black frame. Glass. No signature.

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 $\frac{1}{2}$ x16"

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 $\frac{1}{2}$ x22

1934. 2"-wide gray-and-black frame. Glass. 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 $\frac{1}{2}$ x22

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 $\frac{1}{2}$ x22

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-0000-30x21

~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.

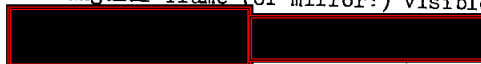
Painted at Manchester, per JHS. No signature. Arrangement of flowers; near-white near center, with green leaves surrounding, and a few projecting red flowers. In tall slender bluish-white vase on brown table.



H-oil-STL-0000-40x20"

No mat.  $1\frac{1}{2}$ "-wide gold frame. No glass. No signature. Tempera.

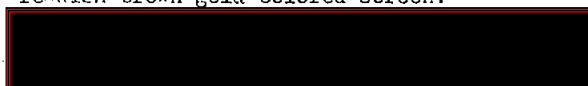
Tall slender blue vase filled with lillies and other flowers. Rectangular frame (of mirror?) visible at upper right.



H-oil-STL -0000-40x30

~ 1920 - 1930. Signed "Hopkinson 1956" in lower right corner.

$1\frac{1}{2}$ "-wide blue frame. Painted at Manchester (per JHS). Display of about one hundred flowers, including several long slender blue larkspurs. in slender-based blue vase. The painting is suggestive of an explosion of color. Background behind vase is reddish-brown-gold-colored screen.



H-oil-STL-0000-47 $\frac{1}{2}$ x37 $\frac{1}{2}$

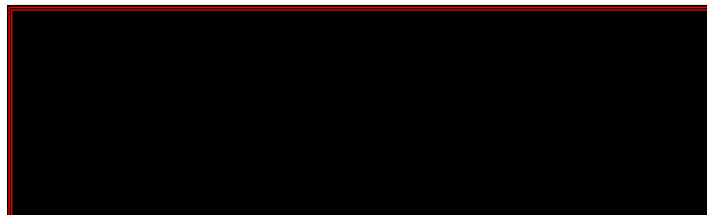
About 1920 - 1930. 2"-wide sculptured gray frame. No glass. Signed "Hopkinson" in lower left corner.

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- ?

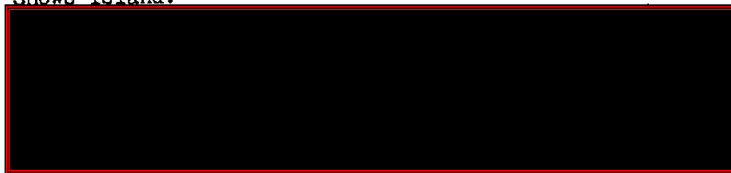
An oil painting of a flower arrangement.



HW-Manch- (?)

10½ x 15" (or 15 x 10½")

Shows island.



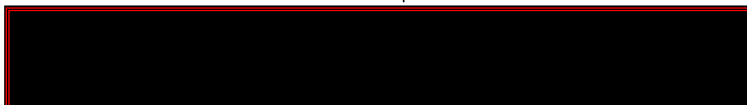
HW-Manch (?) -

14 x 21".

Before 1928.

Signed "C.H." in lower right.

Called "Cool Afternoon; Wind and Dazzle".



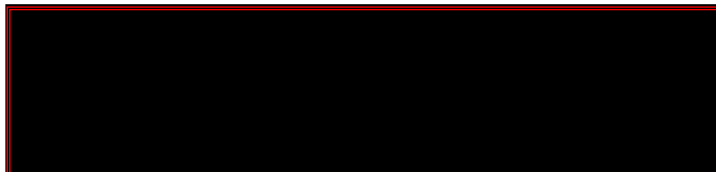
HW-\_\_\_\_\_

-15x11

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-???? - about 12x28".

Scene in NZ. A long slender painting.



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- 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.
- E-50 Eliot, Alexander, "Three Hundred Years of American Painting", Time Inc., New York. 1957, pp 205, 206.
- F-5 Fairbrother, Trevor: "Inventory of American Paintings, NMAA, Smithsonian Institution" 7/15/83. Pages 11155 - 11157. His address: Paintings Dept., Boston Museum of Fine Arts, Boston, MA 02115. Lists eight portraits by CSH.
- F-50 Flint, Ralph, "Charles Hopkinson: Boston's Premier Portraitist", Creative Art, Oct. 1931 issue, pp 282 - 287.
- G-10 Gale Research Co., "Biography and Genealogy Master Index".
- G-12 Gale Research Co., "Biography and Genealogy Master Index", 2nd ed., 1984 suppl.
- H-3 Herman, Kali "Women in Particular: the Index to American Women", Oryx Press, 1984.
- H-5DP 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 Shurcliff. On some of the photographs names and dates appear.
- H-5DC As above, except: clippings (from newspapers, magazines, etc.; also catalogs), not photographs.
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- L-60 Loss, Bernice: Informal, undated list of "Ten Paintings by Charles Hopkinson from the HLS Art Collection". HLS means: Harvard Law School.
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