

Exhibition I

Charles Hopkinson, N. A.

(1869-1962)

Moods and Moments



Vose Galleries of Boston, Inc.

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(1869-1962)

Moods and Moments



Photography by M. Noyes, circa 1940.

Photograph courtesy the Artist's Family

October 2 through December, 1991



238 Newbury Street
Boston, Massachusetts 02116
(617) 536-6176
Fax: (617) 247-VOSE

Introduction

During our 150-year history, three generations of Voses have been interested in the innovative work of Charles Hopkinson. Our records indicate that the Gallery began handling his paintings early in the 1930s. In 1945, our father and our grandfather together organized a one-man exhibition of twenty portraits and ten watercolors.

Hopkinson constantly challenged himself artistically, creating daring, fresh images. When not working on portraits, he explored and captured landscapes throughout the world. Our exhibition spans over sixty years of his active, successful career, and includes about 100 works, both intimate vignettes of his own family and friends, and landscapes of Massachusetts, Maine, Hawaii, New Zealand and Europe.

A daring visionary, Hopkinson was featured in the 1913 Armory Show and remained a modern force in the Boston art world throughout his career. We hope you will

join us to view an exceptional body of work by a multifaceted talent.

This exhibition would not have been possible without the unbounded enthusiasm and cooperation of the artist's family. Our thanks for their generous contributions and support. Also, we should like to mention that Mrs. Joan Hopkinson Shurcliff and our mother Ann Peterson Vose were classmates at Winsor School in Brookline, Massachusetts. This catalogue was brought to fruition by Anne Schmoll of Vose Galleries; she and the rest of our staff deserve a special note of gratitude for all their extra efforts.

Abbot W. Vose
Robert C. Vose, III

October, 1991

A Tribute to Seth Morton Vose, II and his Family

Somehow, during all the celebration of the 150th Anniversary of the Vose Galleries, the S. Morton Voses have fallen through the cracks. This has been a major oversight as Mort, Ruthie and Seth played a major role in the gallery during more than half of the 20th Century.

Mort joined the firm in 1931 immediately after graduating from Harvard. He soon began traveling with his father several times to Detroit, but generally to the Southern cities: Atlanta, Charlotte, and Memphis. He brought scholarship to the firm as he was more thoroughly educated than any other family member and his linguistic ability was often useful.

In the early part of his career, each of our salesmen had his own clients. Mort's patience and tact made him the ideal representative to care for eccentric collectors such as James N. B. Hill (buyer of French military paintings by the dozen) and Maxim Karolik, probably the greatest collector of 18th and 19th century paintings during his lifetime. Mort sold over 100 paintings to Mr. Hill and over 50 to Mr. Karolik, in the process compiling enough humorous anecdotes to provide material for several lectures.

After R. C. Vose senior's death in 1964 Mort became President of the firm and served in that position until his retirement in 1976. His major contribution to the firm was an intangible but priceless ingredient. He leaned over backwards to be courteous and fair to everyone, enhancing

the gallery's reputation which, after all, is its most valuable asset. He set an example for the rest of us that few can equal.

Ruth Denny Vose

Mrs. Seth Morton Vose II joined the firm when the new gallery at 238 Newbury Street was opened in 1963. She worked on a part-time basis, keeping the books, mailing lists, and many of the other secretarial projects that were essential but too much for Elsie Oliver or Ann Vose to cope with. Ruthie served as Vice-President for a number of years, often filling in to take care of clients. She made many sales by herself during the approximately 12 years she was associated with the gallery. As was the case with Morton, her personality alone was a major asset to the firm.

Seth Morton Vose, III

Seth joined the staff in June, 1974 and made himself useful wherever he was needed, hanging paintings both at the gallery and elsewhere, packing paintings for delivery, and generally keeping the place ship-shape. He completed several projects still in evidence today, such as arranging proper protection for the paintings stored in the racks. Seth retired when his parents did in 1976.

October, 1991



40-A *Sail Threads the Passage* Oil on Canvas, 29 x 31 inches

Charles Hopkinson, N. A. (1869-1962)

Moods and Moments

*What makes . . . an artist? A desire to set down in his own sight, so that he can enjoy them again, the sensations he had when he was impressed with what he calls beauty. To wish to have his work admired leads to exhibitionism and to conceit in his achievement. To balance this is a true reverence for the beauty he sees, a humbleness before nature, a wish to be the servant of beauty . . .*¹

—Charles Hopkinson, 1947

Acclaimed by *Time* magazine in 1948 as the “Dean of U.S. portraitists,” Charles Hopkinson enjoyed a fruitful, critically successful career painting likenesses of some of

the most prestigious figures of his time. During an enviably long career spanning almost seventy years, Hopkinson received over 450 portrait commissions, creating a body of work that ran the spectrum from academic officials to financial moguls. Despite the security offered by steady commissions, however, Hopkinson never lost sight of the essential elements of artistic vision. His independent spirit, often constrained by the needs of his sitters, found expression in a desire to be the “servant of beauty.”

¹ Charles Hopkinson, *An Artist at Work*, talk presented at the Examiner's Club, October, 1947, family collection.

True to his own definition, the artist embarked on a lifelong, unrelenting inner search, permitting his nature to evolve in a series of individual, robust watercolors and oil sketches. Hopkinson's unusual ability to combine the elements of New England's portrait tradition with an independent, continually evolving pictorial investigation holds him separate as a unique force in the annals of American art.

Charles Hopkinson's artistic personality began to germinate at a young age. Growing up in then semi-rural Cambridge, Massachusetts, he began, at age ten, to "show [his] interest in depicting life and movement by drawing a picture of the old man with his cows"² grazing along the edges of the sidewalks near his Craigie Street home. Upon entering Harvard in 1887 Hopkinson began drawing cartoons for the humor magazine *Lampoon*, though he "had a feeble idea of proportion and construction, and the human figure had no such appeal to me as did animals . . . and boats and ships."³ Gradually, Hopkinson began to explore the intricacies of the figure, and in 1891 enrolled at the Art Student's League in New York City. Studies under John H. Twachtman (1853-1902) and H. Siddons Mowbray (1858-1928) exposed him to the discipline of working from plaster casts, and instilled in him the vital importance of form and proportion. Following in the footsteps of many contemporaries, he then traveled to Paris—accompanied by his new bride, fellow student Angelica Rathbone—and trained at the Academie Julien. Under the tutelage of William-Adolphe Bougereau (1825-1905), he mastered the French academic technique, based on careful modeling of the human form, which became the foundation of his later portraits. Works such as *Portrait of Harriot* [Fig. 1], though completed over twenty years later, demonstrate the more somber modeling espoused by the French schools.

The combination of artistic vitality and tradition found in Europe had a lasting effect on Hopkinson's development:

*It was not until fully four years later, when an art student in Paris, that after having been to the Louvre several times, I was suddenly struck with the beauty of Titian's "Man with a Glove" as a work of art. The first time that a picture had interested me as a picture and not as an illustration!*⁴

Travels in Spain and Holland in 1901 exposed the artist to the robust vigor of Franz Hals and the violent palette of El Greco—a dramatic departure from the refined and elegant French style he had studied. Although both artists influenced Hopkinson's eye, a close association with a Cambridge neighbor, Dr. Denman Ross, profoundly affected the artist's intellectual approach to art. For the rest of his career, this dual approach—working



8-C [Fig. 1] *Portrait of Harriot (Harriot Sumner Curtis)*
Oil on Canvas, 20 x 16 inches
Initialed lower right, circa 1905-1910

from both the eye and mind—remained his *modus operandi*. His artistic decisions always combined both aesthetic and intellectual concerns, and the pleasure he derived from painting was both in the thinking and in the feeling involved.

Ross, a painter, teacher, art critic and collector, introduced Hopkinson to his color theory based on the concept of a 'set palette'—essentially, a method of organizing pre-mixed color in descending value from light to dark, allowing for consistent application.⁵ Always open to new theories, methods and experiments, Hopkinson was later stimulated by Carl G. Cutler's 'spinning top' technique, which enabled the user of a motor-spun disk to perceive paint in terms of light rather than pigment. He also worked on his composition using Jay Hambidge's dynamic symmetry based on the classical Golden Rectangle, and in the 1930s was one of the first among his contemporaries to adopt the long-lost Venetian method of underpainting. Hopkinson used these technical approaches as a means, but not as an end; he adapted them to his needs, employing the various facets of the grammar of art to craft harmonious and beautifully composed works:

²Charles Hopkinson, *My Life as an Artist*, 1951, family collection.

³Ibid.

⁴Ibid.

⁵Gardner Cox, "Charles Hopkinson, 1869-1962," *The Saturday Club*, 1988, p. 52.

*And there was nothing pedantic or rigid in his use of these means, for means were all they were, and he modified or broke rules when it suited his intention.*⁶

Spirited and independent, Hopkinson launched his professional career as a portrait painter. His first official commission, in 1897, was to paint the infant Edward Estlin Cummings (later the poet e e cummings). Early commissions came from Cambridge neighbors and friends, and often through the persistence and charm of his second wife, Elinor Curtis. Hopkinson's close association with his alma mater, Harvard, proved fruitful as well: a 1909 portrait of his uncle Charles William Eliot (1834-1926), president of the college from 1869 to 1909, began a series of 45 portraits of Harvard professors, deans and presidents.

Perhaps the most significant event that established Hopkinson's career was his selection as one of eight American artists chosen to paint Allied leaders at the Versailles Peace Conference of 1919. World War One had established America as a primary power, and "in art too it had moved to the forefront, as was symbolised when [her] finest portrait painters were sent around the globe to record 22 Allied leaders of the war to end all wars."⁷ The resulting portraits were to form the basis of a national portrait gallery as part of the Smithsonian Institution. As he was less renowned than his fellow artists—among them Joseph De Camp, Edmund Tarbell, and Cecilia Beaux—Hopkinson was assigned to lesser known subjects: Premier Ionel Bratianu of Romania, Prince Saionji of Japan, and Premier Nicola Pasic of Serbia. As it happened, this choice proved an ideal vehicle for Hopkinson's independence of thought and pictorial investigations, "... because his passion for novel techniques and compositions helped him suggest their exotic homelands. . . ."⁸ In his depiction of Premier Pasic, for example, the artist cut the canvas into

shapes applied to a panel, serving to emphasize and highlight significant elements of his composition: colorful maps, Pasic's dramatic head, and his hands clasping a portfolio.

The Versailles War Portraits premiered in 1921 at the Metropolitan Museum in New York before touring 26 cities nationwide and closing two years later at the Baltimore Museum of Art. The general reaction was disappointing, however; critics disparaged the conventionality of the portraits, yet singled out Hopkinson's work for its "thrilling interest, both on account of the psychological revelation of the personalities and because each is a beautiful piece of decoration."⁹

Heralded as a compelling innovator, Hopkinson returned to America and embarked on what he referred to as "big game shooting," with an impressive and elite clientele "falling prey" to his brush.¹⁰ Between the 1920s and 1950s, over 350 commissions kept him busy and financially solvent. At a price of \$2,000 to \$5,000 apiece, Hopkinson averaged over \$30,000 per year, even during the Depression years.¹¹ His sitters, mostly men, included prominent lawyers, philanthropists, bankers and doctors. Among his most noted clients were Calvin Coolidge, John D. Rockefeller, Jr., and Oliver Wendell Holmes, who, upon seeing Hopkinson's over life-sized standing portrait, remarked: "How did the damned little cuss do it?"¹²

⁶Cox, p. 50.

⁷Frederick Platt, "The War Portraits," *Antiques*, July, 1984, p. 142.

⁸Platt, p. 147.

⁹Frank W. Coburn, *Boston Sunday Herald*, from Leah Lipton, *Charles Hopkinson: Pictures from a New England Past*, Danforth Museum catalogue, 1988.

¹⁰Charles Hopkinson, *My Life as an Artist*.

¹¹Elinor Hopkinson, *Account Books, 1919-1947*, family collection.

¹²Hopkinson, *My Life as an Artist*.



33-A *Girls Reading (Elinor and Joan)* Oil on Canvas, 26½ x 63 inches Signed upper right, circa 1920



Charles Hopkins working on a portrait of Langdon Warner, Curator of Oriental Art at the Fogg Art Museum, circa 1955.

Photograph courtesy the Artist's Family

For Hopkins, creating a portrait involved much more, both intellectually and aesthetically, than simply crafting an accurate likeness; it entailed creating from within "a sensation of life,"¹³ while enhancing dramatic visual interest:

*I think a portrait must be a likeness; I take that for granted. But no portrait will live which does not have a fine pictorial design. . . . No picture is really good which has not the element of design.*¹⁴

The "adventure" of creation began when a sitter entered the artist's studio—located in 1903 at 5 Park Street, then from 1904 onwards at studio number 403 in Fenway Studios in Boston. Wearing a wide-brimmed hat, the artist worked from a rickety table about twelve feet from the canvas, piled with tubes and bottles. On his large palette, seemingly in contrast to his meticulous painting method, "ridges of piled-up pigment on the periphery [had] gradually encroached upon the mixing surface, reducing it to . . . a very restricted area."¹⁵ Hopkins would scrutinize his sitter, who was seated on a platform, "then trudge twelve feet to put in the appropriate brush-stroke, then trudge back, and mix colors anew. . . . An intermittent conversation between sitter and painter, though at times vague and wandering, had the desired effect of bringing life and character to the sitter's face."¹⁶

A highly physical, vigorous painter who likened the tension involved to that of a "violent game,"¹⁷ Hopkins

began his portraits with pencil experiments, followed by preliminary exploratory painting. He developed the head and torso in white, black and indian red, then added coloration in layers of transparent glazes. Hopkins chose only hues of "strong tinting power and permanence,"¹⁸ predetermined according to his well-studied color theories. Throughout his career, he gradually moved from the more subdued and close tonal range of *Happy Blowing Bubbles* [Fig. 2] to the chromatic vibrancy of *Portrait of Elinor (Nell) Halsted* [Fig. 3].

Feeling and thinking simultaneously, Hopkins approached each portrait as "a fresh and novel problem in painting and psychology alike."¹⁹ His portraits were not mirror reflections, but inner reflections of a personality, captured with a keen sense of overall harmonious design, both in tone and form:

¹³Charles Hopkins, *An Artist at Work*.

¹⁴*Ibid.*

¹⁵Ernest W. Watson, "Charles Hopkins and a half century of Portrait Painting," *American Artist*, 21:35, September, 1957.

¹⁶Joan Hopkins Shurcliff, *The Artist as a Young Man*, circa 1976, family collection.

¹⁷Charles Hopkins, "The Portrait Painter and his Subject," *Atlantic Monthly*, October, 1955, p. 75.

¹⁸Peter Pezzati, letter to Gardner Cox, April 8, 1964.



13-N [Fig. 2] *Happy Blowing Bubbles* (Harriot Hopkins)

Oil on Canvas, 30 x 25 inches

Signed lower left, dated 1910

Exhibition: Danforth Museum of Art, Framingham, Massachusetts, *Charles Hopkins*, November 13, 1988–January 29, 1989, Cat. #2.



1-J [Fig. 3] *Elinor Halsted Age 3*
Oil on Canvas, 36 x 22 inches
Dated 1935

*[A portrait] should have a pattern of shapes and areas and lines, of gestures and masses and contrasts of light and dark, of harmonies and contrasts of color.*²⁰

Although commissioned work filled most of Hopkinson's disciplined daily routine, he frequently explored new theories and techniques by painting his family and himself. Almost 70 self-portraits remain extant, the first completed at about age twenty, the last at 92. Hopkinson was sensitive to the transient, delicate moods of children; to him, a child was "like painting what is lovely in a landscape or in a flower."²¹ His wife and daughters were thus a convenient and constantly fascinating source of inspiration. As one of his daughters remembers:

When I was little, I thought all children had artist fathers, and every child had to sit still while fathers painted them. One or another of us five daughters



15-N *Harriot Weaving*
Oil on Canvas, 19 x 17 inches
Circa 1910

*certainly did, quite often; and Mother would help by reading aloud during the sitting.*²²

With sympathy and respect for each individual character, Hopkinson conveyed his daughters' evolution from childhood into womanhood. Although intended as personal experiments and not for sale, his family vignettes were frequently exhibited along with his formal commissions in the early 1900s, including the Pan American Exposition (1901), Louisiana Purchase Exposition (1904), and Panama Pacific International Exposition (1915). Critics appreciated and commended his ability to "present. . . the unconscious, contemplative mood of childhood with great delicacy and understanding,"²³ devoid of either condescension or formulated expressions. A one-man show at Vose Galleries

¹⁹ *Boston Evening Transcript*, April, 26 1921.

²⁰ Charles Hopkinson, *An Artist at Work*.

²¹ Charles Hopkinson, "The Portrait Painter and his Subject," p. 75.

²² Isabella Hopkinson Halsted, May 24, 1991 interview with Anne W. Schmoll

²³ *Boston Herald*, April, 1910..

in 1945 featured twenty portraits; "it was, of course, a brilliant show, glowing with color and quivering with life."²⁴ Less well-received, however, were his portraits of women, which prompted a critic to remark that "when it comes to the ladies, he makes them look good and not dangerous."²⁵ In his own defense, Hopkinson noted:

*... if emphasis of peculiarities is necessary to making a likeness, how is a painter to emphasize the feminine beauty which Nature has already put in the woman? It is there already in its perfection. Think of all the portraits of beautiful women that artists have tried to make. How much finer and more moving are the plain women by Rembrandt!*²⁶

That Hopkinson's innovative, distinctive portraits were so universally praised is even more noteworthy when one considers the provincial artistic tradition and confining mentality prevalent in Boston at the time. Beginning in the 1870s, a group of artists, with the Boston Museum School as their creative focus, sought to "preserve

and preach a cult of beauty and refinement,"²⁷ creating images of privileged leisure, fine breeding, and impeccable taste. Hopkinson, "instinctively drawn toward those men who were working outside the limits of the Boston code,"²⁸ shifted the focus from a figure as part of a decorative, orchestrated interior to a study of real, vital character. Boston School members, led by William Paxton and Edmund Tarbell, faced with his robust pictorial energy, "felt him to be a rebel—and gave him a very cold shoulder, indeed, virtually ignoring him."²⁹ Undeterred, Hopkinson never wavered from his constant experimentation, and seemed inclined towards the more advanced methods of painting developing in New York. In 1913, his alignment with radical trends led to one of the highlights of his career: inclusion in the historic Armory

²⁴ *Boston Globe*, review by 'Uncle Dudley,' February 3, 1945.

²⁵ *New York Sun*, review by Henry McBride, May, 1925.

²⁶ Charles Hopkinson, *An Artist at Work*.

²⁷ Robert Rosenbloom, "Art: The Boston School of Painters," *Architectural Digest*, May, 1987, p. 189.

²⁸ Ralph Flint, "Charles Hopkinson, Boston's Premier Portraitist," *Creative Art*, 9:285, October, 1931.



16-N *Five in the Afternoon*

Oil on Canvas, 69 x 115 inches

Signed lower left, dated 1926

Painted on the terraces of the Hopkinson house, "Five in the Afternoon" depicts, from left to right, the five Hopkinson daughters: Elinor (Elly), Isabella (Ibby), Mary (Maly), Harriot (Happy), and Joan.

Exhibitions: Carnegie Institute, Pittsburgh, *Annual Pittsburgh International Exhibition of Contemporary Art*, 1927.

Albright Knox Gallery, Buffalo, *21st Annual Exhibition*, April 24–June 19, 1927, #62.

Detroit Institute of Art, *14th Annual Exhibition of American Art*, April 13–May 31, 1928, #19.

Art Institute of Chicago, *41st Annual Exhibition of American Paintings and Sculpture*, October 25–December 16, 1928, #78.

Grand Central Art Galleries, May 7–23, circa 1928.

Brooks Reed Gallery, Boston.

Award: Silver Medal, Sesquicentennial International Exhibition, Philadelphia, 1926.

juxtapositions. Ever experimenting, Hopkinson used both transparent and opaque hues, and both angular and fluent strokes, as in *Diamond Head* [Fig. 5]. Visually abbreviating a scene, Hopkinson condensed sea, sky, rocks and trees into quasi-abstract expressions. In *Silhouette of Dana Island*, [Fig. 4] for example, flecks of precocious red imply a fall tree, while more opaque washes capture the solidity of the rock. Determined to capture the “unpaintable,” the ephemeral atmosphere of nature, he crafted high-keyed, vigorous compositions that recalled the chromatic patterns of Pierre Bonnard and John Marin. His fresh, pure color and eruptive brushwork implied practice and discipline, for “to acquire this peculiar stenographic brevity has taken the practice, the probity, the watchfulness of decades.”³⁴

Hopkinson was reluctant to sell his watercolors, being such personal and pleasurable reflections of his artistic soul.³⁵ The artist did, however, widely exhibit in both museums and galleries, including the Addison Gallery of American Art, Albright Knox Gallery, Fogg Art Museum, Guild of Boston Artists and Childs Gallery. Although the public sometimes admitted to a “baffled

response”³⁶ to the abstracted, chromatic brilliance of his work, critics were quicker to appreciate his “vigor and spontaneity.”³⁷ Among the numerous and talented young watercolorists in Boston, he was considered the “veritable enfant terrible;”³⁸ in 1920, along with Marion Monks Chase, Charles Hovey Pepper, Carl Cutler and Harley Perkins, he formed the ‘Boston Five.’ Frequently exhibiting together, the artists fostered and supported innovation, encouraging their audience to explore and expand the idea of beauty in art:

Let us look at all these pictures with an open mind, a will to put ourselves in the artist's place and a desire for free speech in painting as well as in . . . other human activities. We have had one kind of painting in Boston for so long that many of these pictures seem strange and

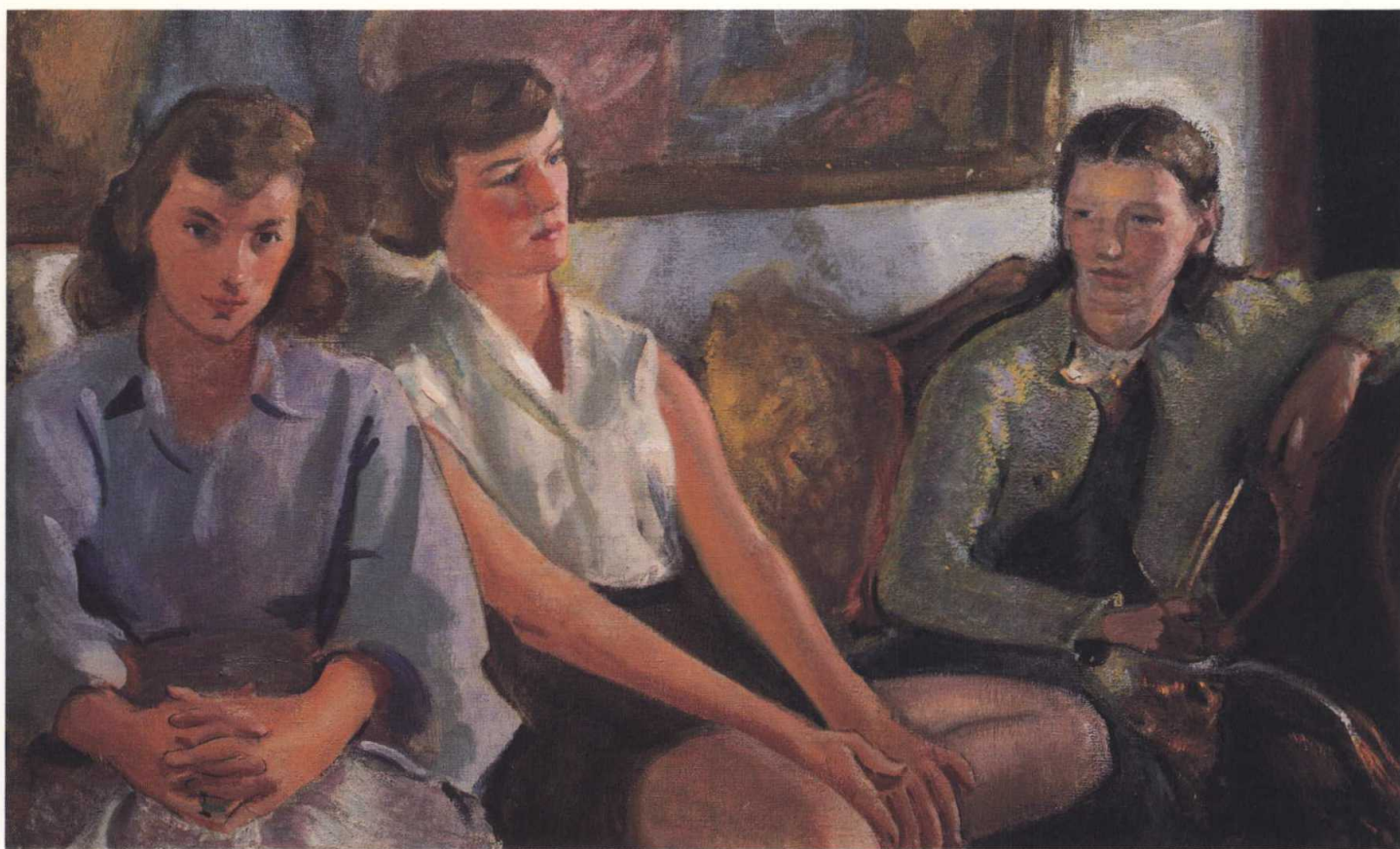
³⁴ *Christian Science Monitor*, review by Dorothy Adlow, March 25, 1946.

³⁵ As a result, less than 10% of Hopkinson's compositions are dated and located; on those few that are signed, especially seascapes, the artist represented a small sailboat between the C and H of his name.

³⁶ *Boston Evening Transcript*, review by William G. Dooley, March 6, 1937.

³⁷ *Boston Globe*, review by Dorothy Adlow, June 1, 1954.

³⁸ *Boston Evening Transcript*, January 9, 1932.



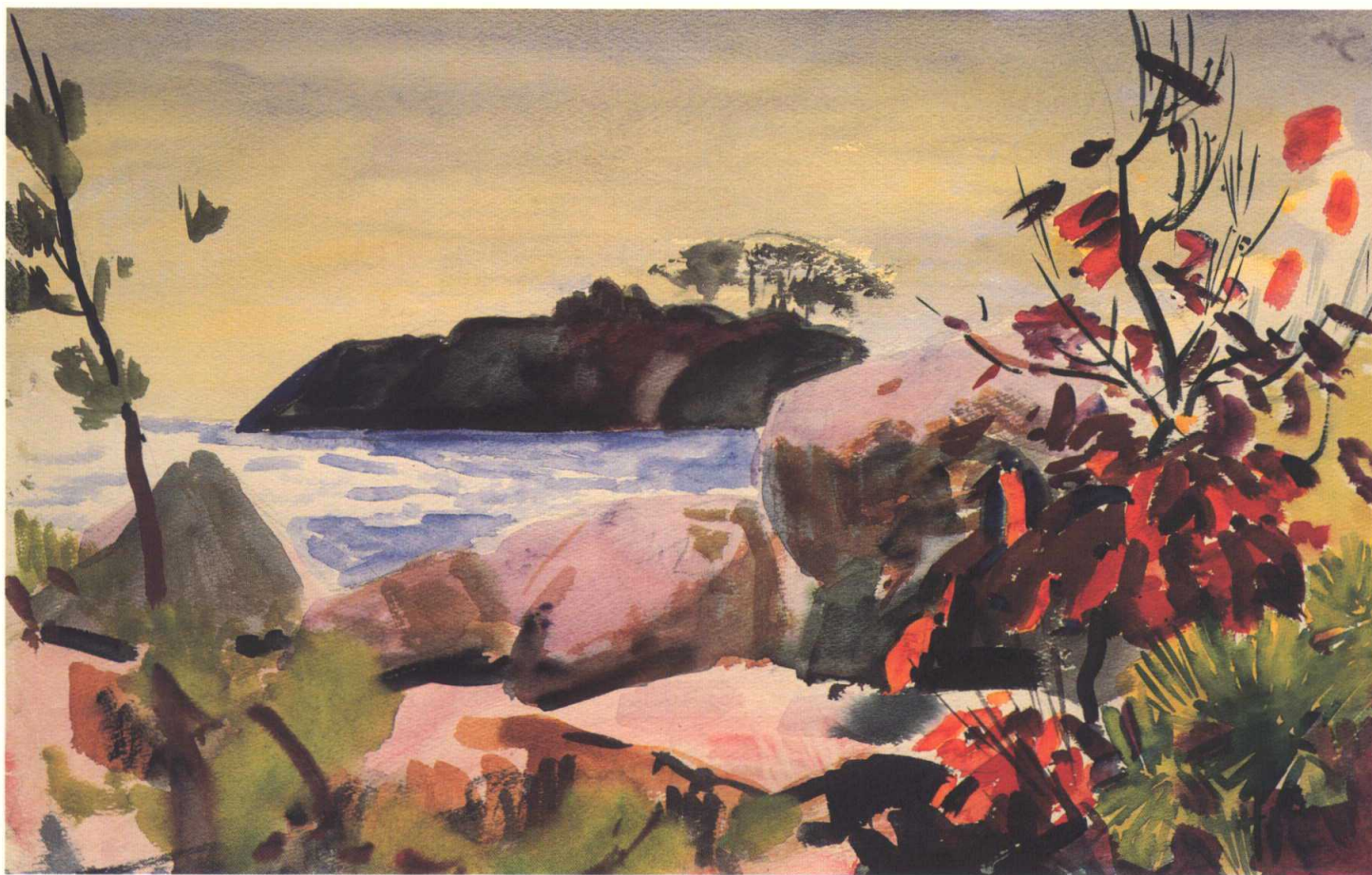
1-E *The Granddaughters—Mary, Alice and Marjorie*

Oil on Canvas, 30 x 50 inches

Dated 1952

Seated from left to right are Mary (Maly) Hopkinson Gibbon's daughters, Mary, Alice and Marjorie, at about ages 20, 16, and 12 respectively. The background shows the lower portion and frame of Charles Hopkinson's painting "Family Group" [Museum of Fine Arts, Boston].

Exhibition: Danforth Museum of Art, Framingham, Massachusetts, *Charles Hopkinson*, November 13, 1988–January 29, 1989, Cat. #22, illustrated fig. 8.



22-A [Fig. 4] *Silhouette of Dana Island, Fall*
Watercolor, 12½ x 19½ inches
Circa 1930-40



Dana Island seen from Sharksmouth.
Photograph courtesy the Artist's Family

*acid and rude; but are not these traits preferable to prettiness which is the besetting sin of American art and which is so often mistaken for beauty?*³⁹

Throughout his long, remarkably carefree life, Hopkinson constantly sought to communicate his worship of beauty—be it in the natural world around him or in the honest expressiveness of a child's face. The dual nature of his career, its public and private facets, were united by a humble desire to share a lifetime of joy:

*He opened our eyes to the best in the world around us.
He will stay with us while our eyes stay open.*⁴⁰

Anne W. Schmoll
Vose Galleries of Boston, Inc.

³⁹Unknown Newspaper, 'Letter to the Editor,' February 22, 1920.

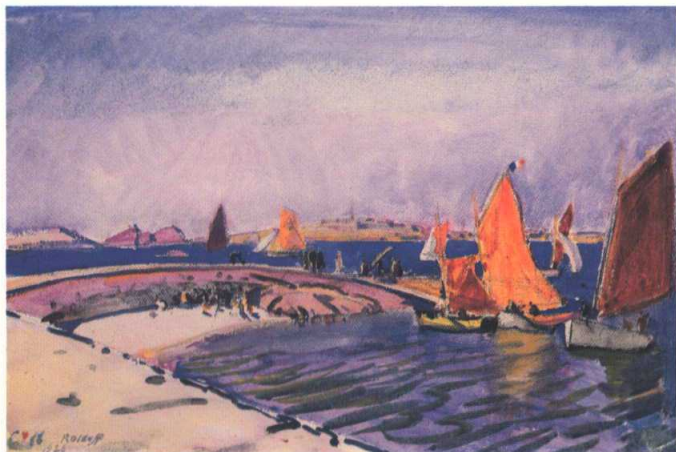
⁴⁰Thomas Adams, Memorial, October 19, 1962, family collection.



26-A [Fig. 5] *Diamond Head*
Watercolor, 13 x 20 inches
Signed lower left, circa 1947-52

Chronology

- 1869 Born July 27 at 5 Phillips Place in Cambridge, Massachusetts, to John Prentiss Hopkinson and Mary Elizabeth (Watson) Hopkinson. Attends the Hopkinson School, established by his father, at 29 Chestnut Street, Boston.
- 1881 Begins summering at his parents' home in Northeast Harbor, Maine. His uncle and aunt, Harvard President and Mrs. Charles Eliot, live close by.
- 1887 Graduates from the Hopkinson School.
- 1887 Enters Harvard College. Draws cartoons for the *Harvard Lampoon*.
- 1889 Spends the summer at Northeast Harbor under the tutelage of a local landscape artist, Frederick W. Kost (1861-1923).
- 1890 First trip to Europe accompanied by close friends Arthur Brooks and Henry Gardner Vaughn. The three tour England, Scotland, Wales and Holland, and Hopkinson paints a number of small watercolors.
- 1891 Graduates from Harvard, June. Enters the Art Students' League in New York City, fall. Enrolls in Preparatory Antique Class under John H. Twachtman (1853-1902) and Life Class under H. Siddons Mowbray (1858-1928).
- 1892 First paintings exhibited at National Academy of Design: *Grand Bankers* and *Beating to Sea in the Morning*.
- 1893 Begins participation in Pennsylvania Academy of Fine Arts Annual Exhibitions, almost every year through 1952. Marries fellow art student Angelica Rathbone (1871-1940) of Albany, New York. Newlyweds travel to Paris and attend the Atelier Julien.



2-N *Colorful Roscoff Sails, Brittany*
Watercolor, 14½ x 21 inches
Signed lower left, dated 1926

- Hopkinson studies under William-Adolphe Bougereau (1825-1905).
- 1895 Exhibits portrait at Paris Salon of Angelica holding a monkey in her arms.
- 1896 Features four paintings in Champs-de-Mars Salon, Paris. Hopkinson and Angelica agree to separate. Hopkinson buys a train ticket to "whatever place [in France] is furthest from Paris," and joins the Guillaume Bellec family in Roscoff, in the Finistère area of Brittany. Invited to send three portraits to Annual International Exhibition at newly-opened Carnegie Institute, Pittsburgh.
- 1897 Returns to Cambridge and lives with his parents at 22 Craigie Street. Develops painting technique and works on portraits of family and friends. Begins long professional and personal association with next door neighbor Denman W. Ross, a painter, teacher, art critic and collector. Receives first commission: paints one-year-old baby, Edward Estlyn Cummings, later known as e e cummings [Massachusetts Historical Society]. Elected member of the Society of American Artists, which merges into the National Academy of Design in 1906.
- 1899 Divorce from Angelica is finalized.
- 1901 Travels to Europe and spends time in Spain visiting the Prado, and in Holland studying the Dutch masters. Awarded Bronze Medal at Pan-American Exposition, Buffalo.
- 1902 Winters in Roscoff, Finistère, France. Meets Elinor Curtis, daughter of Mr. and Mrs. Greely S. Curtis of Boston and Manchester, Massachusetts.
- 1903 Marries Elinor at King's Chapel, Boston, March 3. Honeymoon in Britain and Europe. Couple moves into "The Cabot" at 65 Mt. Vernon Street. Hopkinson maintains studio at 5 Park Street, Boston (later owned by Boston painter Hermann Dudley Murphy).
- 1904 Daughter Harriot (Happy) born, January 17. First one-man exhibition, at Park Street studio. Moves into newly-built Fenway Studios, 30 Ipswich Street, Boston. Occupies studio #403. Awarded Bronze Medal at St. Louis Exposition.

- 1905 Hopkins move into "Sharksmouth," a summer house on the Greely Stevenson Curtis estate in Manchester, Massachusetts, built for them by Mrs. Curtis.
Daughter Mary (Maly) born, September 23.
- 1906 Winter at Manchester.
- 1907 Daughter Isabella (Ibby) born, May 8.
- 1909 Paints first of six portraits of his uncle Charles William Eliot (1834-1926), President of Harvard from 1869 to 1909 [Harvard University].
- 1910 Daughter Elinor (Elly) born, February 21.
- 1911 Winter at Manchester.
- 1913 Exhibits one oil, *Three Little Girls* (1911), and three watercolors at Armory Show, New York City, February 17-March 15.
Daughter Joan born, April 2.
- 1915 Awarded Carol H. Beck Gold Medal at Pennsylvania Academy of Fine Arts annual for portrait of daughter Harriot.
- 1916 John Singer Sargent (1856-1925) visits Sharksmouth during stay in Boston to paint Public Library murals.
- 1917 Paints Barrett Wendell (1855-1921), Professor of English at Harvard [Harvard University].
- 1919 Selected by National Art Committee to paint portraits of Versailles Peace Conference participants, Paris. Paints five-time Premier Ionel I.C. Bratianu of Romania, Prince Saionji Kimmochi of Japan, and Premier Nicola Pasic of Serbia.
- 1920 Begins twenty-year association with group of watercolorists known as 'The Boston Five,' along with Carl Cutler, Marion Monks Chase, Charles Hovey Pepper and Harley Perkins.
- 1921 Versailles War Portraits premiere at Metropolitan Museum, New York, January 17, then tour country coast-to-coast, stopping in 26 other cities.
- 1922 First of many exhibits at Corcoran Gallery of Art, Washington, D.C.
- 1923 War Portraits exhibition closes at the Baltimore Museum of Art, June 3.
Paints *Family Group* featuring all seven Hopkinson family members [Museum of Fine Arts, Boston].
Paints Charles Evans Hughes (1862-1930), Supreme Court Chief Justice and Secretary of State [Brown University].
- 1924 Hopkins travel to Italy, residing at the Villa Mercedes in Florence.
- 1926 Awarded Logan Medal at Sesquicentennial Exposition, Philadelphia.
Awarded Logan Medal at Chicago Institute of Art for *Family Group*.
Paints George Peabody Gardner (1888-1976), president of Isabella Stewart Gardner Museum.
- 1927 Helps found Boston Society of Independent Artists, an organization for younger artists excluded from established galleries.
Paints John D. Rockefeller, Jr. (1874-1960).
- 1929 Paints George Eastman (1854-1932), Eastman Kodak Company founder and president.
- 1930 Paints first of three portraits of Oliver Wendell Holmes (1841-1935), Associate Justice of the Supreme Court.
- 1933 Hopkins travel throughout Egypt.
Hopkinson paints ex-President Calvin Coolidge (1872-1933) [White House, Washington].
- 1935 Elected to National Institute of Arts and Letters.
Twenty-one of his *Portraits of American Educators* exhibited at Arden Gallery, New York.
- 1936 Mr. & Mrs. Hopkinson travel to Banff and Lake Louise, Canada.
- 1939 Mrs. Hopkinson suffers a heart attack; to speed recovery, she and Charles, accompanied by daughter Joan, spend most of the winter in Bermuda.
- 1940 First of several short trips to Cornish, New Hampshire, residing with landscape architect Arthur A. Shurcliff.
- 1941 Elected to American Academy of Arts and Letters.
- 1943 *Meet the Artist* exhibition of self-portraits at de Young Memorial Museum, San Francisco.
- 1945 Nine watercolors and twenty oil portraits featured at Vose Galleries, Boston, January 2 through 20.
Proceeds from the sale of watercolors given to War Charities.
- 1947 Mrs. Hopkinson suffers a fatal heart attack, November 5.
- 1948 First of four annual trips to New Zealand to visit daughter Harriot and her husband, Canadian High Commissioner to New Zealand Alfred Rive.
- 1950 Elected to American Academy of Arts and Sciences.
- 1953 Spends several weeks with daughter Harriot and her husband Alfred in Kingston, Ontario.
- 1955 Elected to Harvard Chapter of Phi Beta Kappa.
- 1962 Charles Hopkinson dies at age 93, October 16, at Beverly Hospital, Massachusetts.
Memorial services at the Cambridge First Parish Church.

Exhibition History

Accademia, Venice, Italy

1930s and 1940s: Biennale Exhibitions

Addison Gallery of American Art, Andover, Massachusetts

1931, 1932, 1935, 1941, 1942

Albright Knox Gallery, Buffalo, New York

1906, 1911, 1915, 1918, 1920-1928, 1931, 1936

Alexander Gallery, Boston

circa 1905

Arden Studios, New York City

1935

Art Institute of Chicago

Annual Exhibition of Paintings and Sculpture by American Artists:

1897, 1900, 1901-04, 1907, 1908, 1910-1912,
1915-1917, 1920-1923, 1926, 1928, 1931, 1938-
1940

Annual Exhibition of Watercolors by American Artists:

1909, 1910, 1912, 1915, 1921-1923, 1925-1932,
1935, 1942

Baltimore Museum of Art

1923 *Exhibition of War Portraits*, May 10-June 3

Boston Art Association Gallery

circa 1920s, 1930s

Boston Art Club

1919, 1920, 1923-26, 1929

Boston Athenaeum

1982

Boston Society of Independent Artists

1935, 1948

Brooklyn Museum



10-B *Isabella Halsted*

Oil on Canvas, 18 x 14 inches
Circa 1912



9-B *Isabella Looking Down*

Oil on Canvas, 10 x 14 inches
Dated 1910

Brooks Reed Gallery [Formerly Walter Kimball Gallery]

1912-1923

Cambridge Art Association, Cambridge, Massachusetts

1956

Carnegie Institute, Pittsburgh

Annual Pittsburgh International Exhibition of Contemporary Art:

1896, 1898-1900, 1903-1905, 1907, 1909, 1910,
1922-1926, 1931, 1933-1940, 1943-1949

Century Association, New York City

1952, 1953

Champs-de-Mars Salon, Paris, France

1896

Childs Gallery, Boston

1950, 1951-1953, 1956-1959

Concord Art Association, Concord, Massachusetts

1917

Copley Gallery, Boston

1921, 1925, 1926

Copley Society, Boston

1914, 1920, 1923, 1979

Corcoran Gallery of Art, Washington, D.C.

1907, 1910, 1911, 1914-1917, 1921-1924, 1926
1928, 1930-1933, 1935, 1937, 1939, 1941, 1943,
1953

Danforth Museum, Framingham, Massachusetts

Pictures from a New England Past

November 13, 1988-January 29, 1989
49 paintings exhibited

De Young Memorial Museum, San Francisco

1943

Doll and Richards Gallery, Boston

1920, 1931, 1947

Ferargil Galleries, New York City

1938

Fogg Art Museum, Cambridge, Massachusetts
 1934
Gallery on the Moors, Gloucester, Massachusetts
Grace Horne Galleries, Boston
 1937
Grand Central Art Galleries, New York City
Grundemann Studios, Boston
 1910, 1911
Guild of Boston Artists
 1921, 1927, 1930
Institute of Contemporary Art, Boston
 1954
Jordan Art Gallery, Jordan Marsh & Co., Boston
 1897
Knoedler Art Gallery, New York City
 1921, 1922, 1944
Louisiana Purchase Universal Exposition, St. Louis
 1904
MacBeth Galleries, New York City
Margaret Browne Gallery, Boston
 1948
Metropolitan Museum of Art, New York
 1921: *War Portraits* Jan. 18-Feb. 11
Montross Galleries
 1927, 1928, 1930, 1931
Museum of Fine Arts, Boston
 1965
National Academy of Design, New York City
 1892, 1893, 1908, 1915, 1918, 1923, 1928-1930,
 1935-1938, 1941, 1943-1945, 1949
National Gallery of Canada
 1934, 1935
National Portrait Gallery, Washington, D.C.
 1989

New England Watercolor Society, Federal Reserve Building, Boston
 1986
New York Armory Show, New York City
 1913: *International Exhibition of Modern Art*
 Feb. 17-March 15
Peabody Museum, Salem, Massachusetts
 1970
Pennsylvania Academy of Fine Arts, Philadelphia
 1893, 1896-1912, 1914-1917, 1919-1921, 1923-1926,
 1928, 1929, 1931-1942, 1944, 1952
Panama-Pacific International Exposition, San Francisco
 1915
Pan-American Exposition, Buffalo, New York
 1901
Rehn Galleries, New York City
 1921
St. Botolph Club, Boston
 1906, 1907, 1910, 1912, 1924, 1947, 1956
St. Gaudens Museum, Cornish
 1965
St. Louis Exposition
 1904
Society of the Four Arts, Palm Beach, Florida
 1940
South End Free Art Club, Boston
 1899
Stockholm, Sweden
 1930
Stuart Gallery
 1946
Twentieth Century Club, Boston
 1906, 1908, circa 1910-1930
University of Minnesota, University Museum
 1937
Vose Galleries, Boston
 1945
Walter Kimball & Co., Boston
 1910
Worcester Art Museum, Worcester, Massachusetts
 1902, 1919



18-A *Dana Island*
 Oil on Canvas, 18 x 25 inches

Awards

Pan American Exposition, Buffalo, New York: Bronze Medal (1901)

Louisiana Purchase Universal Exposition, St. Louis, Missouri: Bronze Medal (1904)

Worcester Art Museum, Worcester, Massachusetts: Second Prize (1902 and 1905)

Panama-Pacific International Exposition, San Francisco, California: Silver Medal (1915)

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania: Carol H. Beck Gold Medal (1915)

Sesquicentennial Exposition, Philadelphia, Pennsylvania: Logan Medal (1926)

Art Institute of Chicago, Chicago, Illinois: Logan Medal (1926)

Saltus Gold Medal of Merit (1929)

National Academy of Arts and Letters: \$100 prize for portrait of Dr. George Richards Minot (1942)

Permanent Collections

Art Institute of Chicago, Chicago, Illinois
Boston Athenaeum, Boston, Massachusetts
Brooklyn Museum, Brooklyn, New York
Brown University, Providence, Rhode Island
Bryn Mawr College, Bryn Mawr, Pennsylvania
Cape Ann Historical Association, Gloucester, Massachusetts
Century Association, New York, New York
Cleveland Museum of Art, Cleveland, Ohio
Colonial Williamsburg, Williamsburg, Virginia
Columbia University, New York, New York
Corcoran Gallery of Art, Washington, D.C.
Cornell University, Ithaca, New York
Danforth Museum of Art, Framingham, Massachusetts
Dartmouth College, Hanover, New Hampshire
Fitchburg Art Museum, Fitchburg, Massachusetts
Harvard University, Cambridge, Massachusetts
Huntington Art Collections, San Marino, California
International Red Cross, Geneva, Switzerland
Jefferson College of Medicine, Philadelphia, Pennsylvania
Johns Hopkins University, Baltimore, Maryland
Massachusetts Historical Society, Boston, Massachusetts
Massachusetts General Hospital, Boston, Massachusetts
Massachusetts Supreme Judicial Court, Boston, Massachusetts
Metropolitan Museum of Art, New York, New York
Museum of Fine Arts, Boston, Massachusetts

National Academy of Design, New York, New York
National Art Club, New York, New York
National Cathedral, Washington, D.C.
National Gallery of Art, Washington, D.C.
National Museum of American Art, Washington, D.C.
National Museum of Art, Wellington, New Zealand
National Portrait Gallery, Washington, D.C.
Naval War College, Newport, Rhode Island
Peabody Institute, Baltimore, Maryland
Phillips Academy, Andover, Massachusetts
Phillips Exeter Academy, Exeter, New Hampshire
Radcliffe College, Cambridge, Massachusetts
Rhode Island School of Design, Providence, Rhode Island
Rochester University, Rochester, New York
Smith College, Northampton, Massachusetts
Swarthmore College, Swarthmore, Pennsylvania
Vassar College, Poughkeepsie, New York
Yale University, New Haven, Connecticut
Union College, Schenectady, New York
United States Supreme Court, Washington, D.C.
University Basle, Basle, Switzerland
University of Chicago, Chicago, Illinois
University of Virginia, Charlottesville, Virginia
Wellesley College, Wellesley, Massachusetts
White House, Washington, D.C.

Memberships

American Academy of Arts and Letters
American Academy of Arts and Sciences
American Watercolor Society
Boston Art Club
Guild of Boston Artists
Massachusetts Historical Society
National Institute of Arts and Letters

Phi Beta Kappa, Harvard Chapter
Philadelphia Watercolor Club
Tavern Club
Saturday Club
Society of American Artists (later National Academy of Design)
Society of Independent Artists

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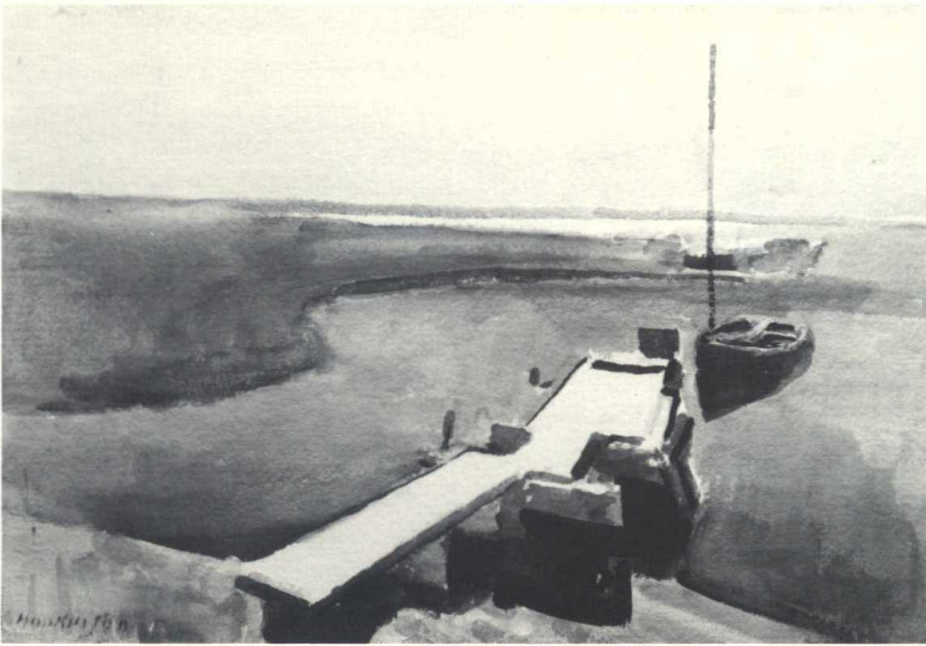
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Interview May 31, 1991 with Anne W. Schmoll.

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With special thanks to Joan Hopkinson Shurcliff and William A. Shurcliff, and Isabella Hopkinson Halsted for generous use of their archival materials and for their reminiscences of Charles Hopkinson.

Catalogue research, text and design: Anne W. Schmoll, Vose Galleries of Boston, Inc.
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Printing: Foremost Printers, Stoughton, Massachusetts
Restoration: Leonard L. Davis, III, Newton, Massachusetts



3-A *Naushon Island*
Watercolor, 14½ x 21½ inches
Signed lower left



1-H *Early Morning*
Oil on Canvas, 33 x 35 inches
Signed lower left

Catalogue

1-A *Autumn Leaves, Manchester*

Watercolor, 14 x 22 inches
SLR, ca. 1915

1-B *Mary Reading*

Oil on Canvas, 24 x 14 inches
ca. 1913

1-C *The Island*

Watercolor, 15 x 22 inches

1-D *Sun Through Japanese Pine*

Watercolor, 11 x 15½ inches
ILR

1-E *The Granddaughters—Mary, Alice and Marjorie*

Oil on Canvas, 30 x 50 inches
1952

1-F *Schooners Passing Egg Rock*

Oil on Canvas, 18 ¼ x 30 inches

1-G *Snow Covered Dana Island*

Oil on Canvas, 24 x 20 inches

1-H *Early Morning*

Oil on Canvas, 33 x 35 inches
SLL

1-I *September Dazzle, Manchester*

Watercolor, 15 x 22½ inches
SLR, 1947

1-J *Elinor Halsted (Age 2)*

Oil on Canvas, 36 x 22 inches

1-K *Isabella Hopkinson*

Oil on Canvas, 12 x 9 inches
1913

1-L *Happy Knitting*

Oil on Canvas, 39 x 28 inches
ca. 1910

1-M *The Claude Lorraine Glass (Harriot Curtis)*

Oil on Canvas, 48 x 30 inches
ca. 1910

2-B *Portrait of Little Girl with Red Ribbon*

Oil on Canvas, 14 x 10 inches

2-D *On the Terrace*

Watercolor, 14½ x 21½ inches

2-F *At Water's Edge*

Oil on Canvas, 24 x 26 inches

2-I *Portrait of Isabella Hopkinson (Age 6)*

Oil on Canvas, 14 x 10 inches

2-J *Large Stormy Seascape*

Oil on Canvas, 32 x 45 inches

2-K *Isabella*

Oil on Canvas, 13 x 9 inches
1914

2-N *Colorful Roscoff Sails, Brittany*

Watercolor, 14½ x 21 inches
SLL, 1926

3-A *Naushon Island*

Watercolor, 14½ x 21½ inches
SLL

3-B *Harriot with Bonnet*

Oil on Canvas, 14 x 10 inches
ca. 1904

3-C *Down to the Water*

Watercolor, 14 x 10 inches

3-F *Windy Day, Wreck Hill, Bermuda*

Watercolor, 14 x 21½ inches
ca. 1947

3-G *Strong Light on Sharksmouth*

Watercolor, 14½ x 21½
SLL, 1943

3-I *Isabella*

Oil on Canvas, 14 x 10 inches
SV, 1916

3-K *Isabella With Mint Green Dress*

Oil on Canvas, 13 x 9½ inches

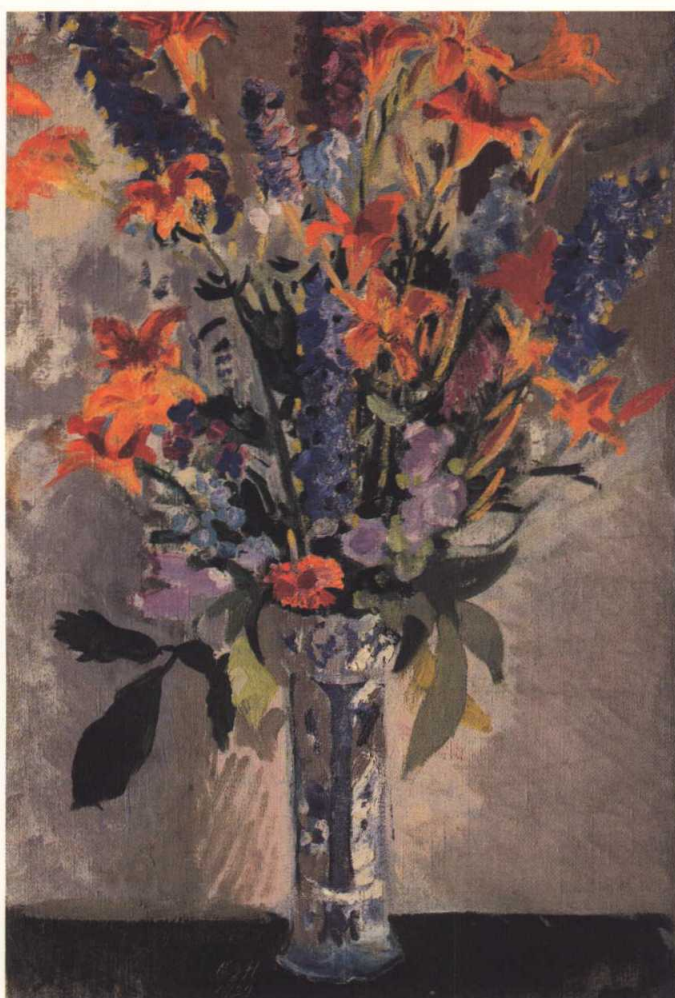
4-A *Snow Covered Dana Island*

Watercolor, 10½ x 15 inches

4-B *Harriot with Green Bows*

Oil on Canvas, 14 x 10 inches

- 4-F *Yacht Race*
Watercolor, 13 x 19½ inches
SLL
- 4-G *Bathing Place*
Watercolor, 15¼ x 21½ inches
- 4-I *Dana Island in Autumn*
Watercolor, 10 x 14 inches
ILR
- 4-K *Harriot*
Oil on Canvas, 13 x 9 inches
- 5-A *Joan Hopkinson (Age 5)/Isabella Hopkinson (Age 5)*
(Doublesided) (Double framed)
Oil on Canvas, 30 x 25 inches
1918/1912
- 5-B *Wellington Harbor*
Watercolor, 15½ x 22¼ inches
SLL
- 5-D *Sunset on Japanese Pine*
Watercolor, 14½ x 21½ inches
- 5-G *View from the Piazza, Manchester*
Watercolor, 17 x 19¾ inches
- 5-I *Late Afternoon Shadows*
Watercolor, 15 x 22 inches
- 5-K *Isabella With Green Headband*
Oil on Canvas, 18 x 16 inches
ca. 1914
- 5-N *Sharksmouth Tunnel*
Watercolor, 11½ x 18½ inches
ILL
- 6-A *Portrait of Joan*
Oil on Canvas, 10 x 14 inches
ca. 1919
- 6-C *The Black Vase*
Watercolor, 30½ x 23 inches
- 6-D *Fall Color—Tennis Court Manchester*
Oil on Canvas, 19½ x 18 inches
- 6-I *Dana Island with Yellow Golden Sky*
Watercolor, 10 x 14 inches
- 6-K *Sailboats, Lighthouse*
Watercolor, 9 x 11½ inches
- 6-N *The Steps*
Watercolor, 17½ x 10 inches
- 7-A *Low Tide Bath House Point*
Oil on Canvas, 10 x 14 inches
- 7-B *Dazzle on Water*
Watercolor, 15¼ x 22 inches
SLR
- 7-C *Portrait of Isabella Hopkinson*
Oil on Canvas, 25 x 24 inches
- 7-D *Porch View*
Watercolor, 13½ x 19 inches
SLR
- 7-I *Sailboat in Front of Dana Island*
Watercolor, 10 x 14 inches
ca. 1910
- 7-K *Island with Trees, Autumn*
Watercolor, 9½ x 13 inches
- 7-N *Front Lawn in Green*
Watercolor, 10½ x 13¾ inches
- 8-A *Looking Out to Sea at Sharksmouth*
Oil on Canvas, 6½ x 9½ inches
- 8-C *Portrait of Harriot (Harriot Sumner Curtis)*
Oil on Canvas, 20 x 16 inches
ILR
- 8-D *New Zealand, Pink Tent*
Watercolor, 14½ x 22 inches
SLR, 1951
- 8-I *View of Island From Bathing Place*
Watercolor, 18 x 22 inches
- 8-K *Sharksmouth, Three Figures*
Watercolor, 14 x 10 inches
- 9-A *Working Fishermen*
Oil on Canvas, 14 x 10 inches
- 9-B *Isabella Looking Down*
Oil on Canvas, 10 x 14 inches
1910



34-A *Flowers in a Delft Vase*

Oil on Canvas, 29½ x 19½ inches

Signed lower left, dated 1927

9-C *Tom at the Tiller: The Young Corinthian*

Oil on Canvas, 32 x 30 inches

SLR, ca. 1945

9-I *Isabella Hopkinson with Black Dress and Bow*

Oil on Canvas, 18 x 14 inches

ca. 1912

9-K *Schooner on Sharksmouth Horizon*

Watercolor, 14½ x 11 inches

10-A *Kite Flying Day, Ipswich*

Watercolor, 14 x 21 inches

SLR, 1956

10-B *Isabella Halsted*

Oil on Canvas, 18 x 14 inches

ca. 1940

10-C *Waterfront at Roscoff, Brittany*

Oil on Canvas, 24 x 19 inches

SLL

10-I *Green Sea and Stormy Sky with Sailboats*

Oil on Canvas, 6 x 8 inches

10-K *Mountain Scene, Norway*

Watercolor, 12½ x 22 inches

10-N *Dana Island, Two Sailboats*

Oil on Canvas, 30 x 32 inches

SLR

11-A *Dana Island in Winter Storm*

Oil on Canvas, 22½ x 24 inches

1910

11-B *Racing Home to Market*

Oil on Canvas, 10 x 14 inches

11-C *Schooners off Manchester*

Oil on Canvas, 25 x 36 inches

ILL, ca. 1915

11-I *Egg Rock Surf*

Oil on Canvas, 24 x 26 inches

11-K *From the Terrace with Sun Setting*

Watercolor, 14 x 21½ inches

SLL, 1955

11-N *Angelica with a Monkey*

Oil on Canvas, 78 x 37 inches

SLL, ca. 1893

12-B *Looking out to Sea from Piazza*

Watercolor, 11 x 15 inches

12-K *Kettle Cove*

Watercolor, 15 x 21 inches

SLR, ca. 1930

12-N *Breton Boats*

Oil on Canvas, 19½ x 21 inches

13-A *Shipwreck Dana Passage*

Oil on Canvas, 25 x 30½ inches

ca. 1910

13-I *Toy Boat on Windmill Pond at Manchester*

Watercolor, 14½ x 22 inches

SLL

13-N *Happy Blowing Bubbles (Harriot Hopkinson)*

Oil on Canvas, 30 x 25 inches

SLL, 1910

- 14-B *Island Green*
Watercolor, 14¾ x 22 inches
- 14-K *Naushon*
Watercolor, 10½ x 14 inches
SLR
- 14-N *Harriot with Blue Bow*
Oil on Canvas, 18 x 15 inches
- 15-A *Joan in Pink*
Oil on Canvas, 25½ x 23 inches
ca. 1916
- 15-B *Calm Winter*
Oil on Canvas, 19½ x 15½ inches
SLR
- 15-N *Harriot Weaving*
Oil on Canvas, 19 x 17 inches
ca. 1910
- 16-A *Passing Sailboat and Schooner*
Oil on Canvas, 23¾ x 25 inches
- 16-B *Study of Three Daughters for "Five in the Afternoon"*
Oil and Gouache on Canvas, 24½ x 20 inches
1926
- 16-K *Purple Reflection in Bay*
Watercolor, 13 x 14 inches
- 16-N *Five in the Afternoon*
Oil on Canvas, 69 x 115 inches
SLL, 1926
- 17-A *Winter Sunset*
Oil on Canvas, 30 x 20 inches
ca. 1915
- 17-B *Morning Dana Island*
Oil on Canvas, 24 x 27½ inches
ca. 1910
- 17-K *Two Women at Homestead*
Watercolor, 20 x 13 inches
- 17-N *Harriot Curtis with Fan*
Oil on Canvas, 19½ x 15½ inches
ca. 1903-04
- 18-A *Dana Island*
Oil on Canvas, 18 x 25 inches
- 18-B *Crashing Water Along Shore*
Oil on Canvas, 23 x 26 inches
- 18-K *Egg Rock Afternoon Light*
Watercolor, 12½ x 19 inches
SLL
- 19-K *Lowry Bay, New Zealand*
Watercolor, 14½ x 21½ inches
SLL
- 21-A *Study for "Five in the Afternoon," Three Daughters*
Watercolor, 15 x 14 inches
1926
- 21-K *Single Tree Dana*
Watercolor, 14½ x 21 inches
- 22-A *Silhouette of Dana Island, Fall*
Watercolor, 12½ x 19½ inches
ca. 1930-40
- 22-K *Dana and House Islands*
Watercolor, 14 x 21½ inches
SLR
- 23-K *View of Dana Island in Pastel*
Oil on Canvas, 13½ x 23¾ inches
- 24-A *Mt. Brevent*
Watercolor, 14½ x 21½ inches
SLL, 1935
- 24-K *Heavy Rollers, Dana Island*
Oil on Canvas, 24 x 29 inches
- 25-A *Marblehead Race Week*
Watercolor, 7½ x 12½ inches
ca. 1930-35
- 26-A *Diamond Head*
Watercolor, 13 x 20 inches
SLL, ca. 1947-52
- 27-A *The Bow River Near Banff*
Watercolor, 14½ x 21 inches
SLR, 1938
- 28-A *The Thames River Near Windsor*
Watercolor, 5 x 7 inches
SLL, Aug. 10, 1890

29-A *Scene at Coolidge Point, Manchester*

Watercolor, 7½ x 14½ inches

ca. 1915-25

30-A *Maine, Northeast Harbor*

Watercolor, 5 x 7 inches

ca. 1890-95

31-A *Joan and Elinor on the Terrace*

Watercolor, 9½ x 13 inches

32-A *Breezing Up*

Watercolor, 13 x 9½ inches

ca. 1910-20

33-A *Girls Reading (Elinor and Joan)*

Oil on Canvas, 26½ x 63 inches

SUR, ca. 1920

34-A *Flowers in a Delft Vase*

Oil on Canvas, 29½ x 19½ inches

SLL, 1927

35-A *Early Morning Low Tide*

Oil on Canvas, 25½ x 22½ inches

36-A *Hadley Harbor, Naushon*

Oil on Canvas, 19½ x 20 inches

ca. 1912

37-A *Three Boats at Anchor, Naushon*

Oil on Canvas, 16½ x 18½ inches

ca. 1912

38-A *Beach at Roscoff, Finistère*

Oil on Canvas, 18 x 21½ inches

SLR

39-A *Schooner Departing Roscoff, Finistère*

Oil on Canvas, 25 x 21 inches

40-A *Sail Threads the Passage*

Oil on Canvas, 29 x 31 inches

42-A *Dead Low Tide*

Oil on Canvas, 17 x 29½ inches

43-A *Looking from Inlet to Beach*

Oil on Canvas, 17½ x 23½ inches

44-A *Dusk at Sea*

Oil on Canvas, 14 x 23½ inches

45-A *Bath House Point*

Oil on Canvas, 9¼ x 14 inches

46-A *From the Lawn Looking West*

Oil on Canvas, 13½ x 11½ inches

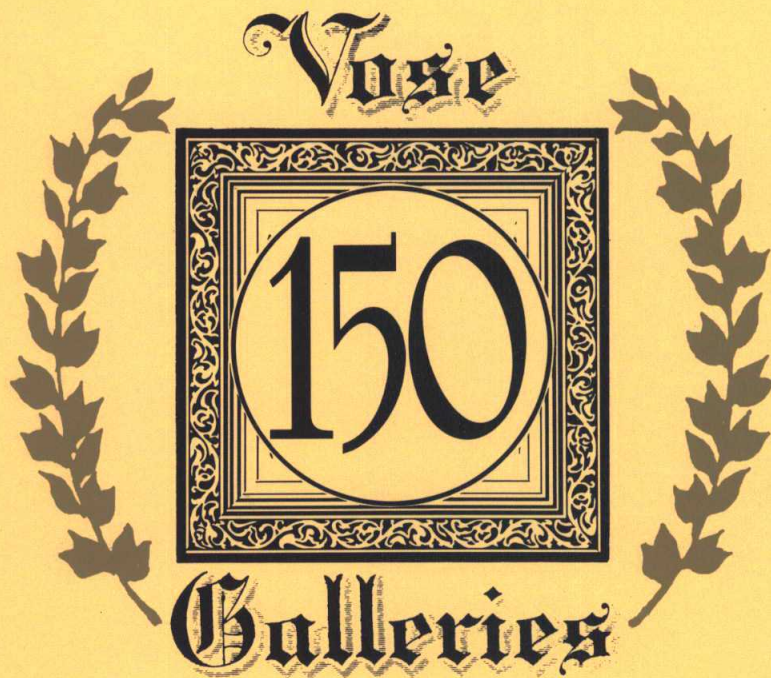
47-A *Ocean Spray from Rocks*

Oil on Canvas, 17½ x 25 inches

48-A *Joan in a Red Dress*

Oil on Canvas, 17 x 19 inches

1841



1991

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