



CHARLES S. HOPKINSON

The Innocent Eye



Charles Hopkinson's Studio at "Sharksmouth"

Manchester-by-the-Sea, Massachusetts

Photograph by Charles R. Lowell

CHARLES S. HOPKINSON
(1869-1962)

The Innocent Eye

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INTRODUCTION

Vose Galleries is pleased to present our fifth one-man exhibition of works by Boston painter Charles Sydney Hopkinson (1869-1962), most of which have come directly from the Hopkinson family and have never before been offered for sale. We present fifteen watercolors and fifteen oil paintings, including the powerful cover work, *Yacht Races*, which illustrates Hopkinson's life long search for new methods and ideas in the making of art. Unlike most of his Boston contemporaries who studied and taught at the School of the Museum of Fine Arts, Boston, Hopkinson chose a different approach. He studied at the Art Students League in New York City, whose instructors followed a less dogmatic method of teaching. The artist also made several trips to Europe, where he viewed exciting new forms of self-expression.

He was one of only a few Boston artists to be invited to show work in the avant-garde International Exhibition of Modern Art in New York City in 1913, which exposed audiences to the radical art movements taking place in Europe, particularly in France. Now celebrating its one-hundredth year anniversary, the exhibition, which is now commonly referred to as the Armory Show of 1913, has become a watershed in the history of modernism in the United States.

Charles Hopkinson has had a long history with Vose Galleries, beginning in 1915 when seven of his watercolors were included in a group show of the Watercolor Club of Boston. Ironically, two years before, Robert C. Vose (1873-1964) had reacted with horror at the Boston showing of the radical Armory Show of 1913 (see following essay by Carey L. Vose) and must have known of Hopkinson's inclusion in the show's debut in New York City. Yet RCV exhibited Hopkinson's modernistic watercolors two years later without prejudice. Even more puzzling, in 1929 and 1930 RCV sponsored two major exhibitions featuring watercolors by the Boston Five, one of the first modernist-leaning groups in Boston!

Thereafter, Hopkinson regularly exhibited his portraits as samples for commissions in the 1930s, a difficult time for the art market, and in 1945, he had a solo show of twenty portraits as well as nine watercolors, the proceeds of which were to be donated to the war charities. He continued showing his watercolors at Vose into the fifties, the results of his trips to New Zealand, Hawaii and the British Isles.

The current exhibition features many exceptional figural paintings as well as fifteen of his "dash and go" watercolors done in New England and on his worldwide travels. Once again, it is a privilege to welcome back Charles Hopkinson to Vose Galleries.



Charles Hopkinson, *Autumn Dazzle*

Watercolor and graphite on paper, 13 1/2 x 19 inches, initialed lower left: CH



Charles Hopkinson, *Winter Afternoon*
Oil on canvas, 25 x 30 inches, signed lower left: *Hopkinson*, 1917

CHARLES S. HOPKINSON: THE INNOCENT EYE

By Carey L. Vose

Let us look at all these (modern) 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 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?

-Charles S. Hopkins, Letter to the Editor, Feb. 22, 1920¹

Charles Hopkins was one of only a handful of early modernists who grew up in the Boston area, and made the decision to stay in New England for the duration of his life, bucking the trend towards more conservative and academic painting seen in the Boston School of artists. After graduating from Harvard University in 1891, Hopkins opted to study at the Art Students League in New York City under the tutelage of John S. Twachtman (1853-1902) and H. Siddons Mowbray (1858-1928), instead of staying to study at the Boston Museum School. Twachtman was an innovative teacher, stating:

*To be truly artistic, (one must) have an original way of seeing an original subject...avoid poses above everything...what we want is an original mind. That does not mean to compose things, but to find what nature holds in infinite variety.*²



John Twachtman (1853-1902), *Niagara Falls*
Oil on canvas, 25 x 25 inches, circa 1894
Private collection

Hopkinson was eternally grateful to Twachtman for instilling into his pupils "...the importance of essential forms and proportions,"³ and Hopkinson adhered to this principle throughout his working life. Hopkinson's early figural work tended towards the somber colors of the French academics, formulated by his teacher, William Adolphe Bouguereau (1825-1905) at the Académie Julian, where he studied in 1893. During the next few years after his training at the Académie, travels around France, Holland and Spain made quite an impact on the young artist's work. Compared to his refined, academic training, the more vigorous and vivid paintings of Franz Hals, Francisco Goya and El Greco greatly influenced Hopkinson's perspective on art, and he began to infuse more vitality into his paintings.

In 1897, living back at home in Cambridge, Hopkinson began experimenting with a number of color theories. His neighbor Denman W. Ross (1853-1935), a Harvard art lecturer, critic and painter, theorized that one should paint with a fixed palette of pre-mixed colors and tones. This allowed for a scheme that unified the colors in a painting, rather than to precisely reproduce the colors seen in the sitter. Hopkinson's colleague from the Art Students League, Carl Gordon Cutler (1873-1945), had a unique color theory comprised of a 'spinning top,' where one could find the complement to any color by applying pigment onto a spinning disk with the perimeter left unpainted, and while the disk is spinning, the eye would allow for the complementary color to appear on the unpainted area. Hopkinson experimented with these methods in paintings of his friends and family, as well as in a number of self-portraits, and to a growing degree in his commissioned portraits. In 1900, Hopkinson came to paint the portrait of his future wife Elinor Curtis, who became his bride in 1903. His marriage to Elinor was a solid match, as she not only took care of the finances but also helped garner Hopkinson portrait commissions through her societal connections for the duration of his career.

At this time he had moved into a studio on Park Street on Beacon Hill, where he held his first solo exhibition in 1904. One critic thought Hopkinson to be "one of the ablest painters in Boston at the present time"⁴ after viewing the show. Of his landscapes and marine views specifically, he commented that they were "direct...full of the life, sunshine and air, expressed in the fullness and strong

veracity of the modern open-air school.”⁵ Hopkinson also exhibited his work frequently at a number of venerable institutions, such as the National Academy of Design, the Pennsylvania Academy of the Fine Arts and the Art Institute of Chicago. The Worcester Art Museum awarded him second prize for a portrait of John W Storrow Jr., of which one critic exclaimed that it was a “genuine piece of work, direct and well painted.”⁶

Hopkinson had discovered the writings of Canadian artist Jay Hambidge, in particular a book he authored titled *The Elements of Dynamic Symmetry*, which was an innovative approach to designing compositions. Hambidge espoused using the principles of the ‘Golden Rectangle,’ which allowed Hopkinson to lay out compositions using axes generated by the ‘Golden Rectangle,’ helping to achieve more harmonious and well-balanced works of art. The painting titled *Winter Afternoon* (p.3), dating from 1917, is one of his earliest known paintings utilizing this method successfully.

Hopkinson was asked to participate in the ground-breaking 1913 International Exhibition of Modern Art, later to become known as the 1913 Armory Show. He was one of only seven Boston artists invited to exhibit their work, including Philip Hale, Carl Cutler, Charles Pepper, Dodge MacKnight, Charles Prendergast and H. Dudley Murphy. The exhibition was organized by the

Association of American Painters and Sculptors, a group of American artists interested in exposing the American public to new modern art trends developing in Europe at the time, such as Post-Impressionism, Symbolism, and the Futurist, Fauvist, and Cubist art movements. Ashcan School artist Arthur B. Davies became president, serving alongside other progressive artists such as Robert Henri, George Bellows, William Glackens, George Luks, Walt Kuhn, Leon Dabo and Maurice Prendergast. The 1913 Armory Show was the first and last exhibition that the Association held. Davies, Kuhn and Walter Pach were the artists responsible for acquiring a staggering 1,300 works from over 300 artists for the show in just over a year. Artists who were already well-known in the art world, such as Vincent Van Gogh, Paul Cézanne and Paul Gauguin, were exhibited alongside more radical artists, including Pablo Picasso, Henri Matisse,



Arthur B. Davies (1862-1928)
Nude Picking Flowers
Oil on canvas, 16 x 11 inches
Signed lower right
Private collection



Hermann Dudley Murphy (1867-1945), *Moonrise on the Lagoon, Venice, Italy*, oil on canvas, 25 1/8 x 30 1/4 inches
Monogram lower left, circa 1908

Marcel Duchamp, Wassily Kandinski and Odilon Redon. The Armory Show was not only the first major exhibition of French modernists in America, but eventually it garnered the distinction as the most important modern art exhibition of the twentieth century.

The show opened at the 69th Street Armory in New York City on February 17th, 1913, where a critic for the *Globe* exclaimed, “American art will never be the same again.”⁷ Kuhn described the opening night to a friend in a letter dated March 3rd:

*You haven't any idea how this confounded thing has developed; every afternoon Lexington Avenue and the side streets are jammed...the newspapers have treated the thing royally and over ninety works have been sold since the opening; it's all like a dream but the unexpected has happened...there is no doubt that this marks the beginning of 'doings' in America.*⁸

Most of the reviews, however, especially of the more avant-garde European works in the show, were scathing. Singled out were the works by Matisse and the Cubists, calling them pathological, immoral, psychotic and retrogressive. The critic for the *New York Review* called the European works “degenerates of art,” and added that “the propaganda of the Cubist, Futurist and Post-Impressionist painters is not only a menace to art, but a grave danger to public morals.”⁹ The negative publicity did not deter major modern art collectors such as John Quinn, Arthur Eddy and Lilly Bliss, who all bought a significant number of the avant-



Charles Hopkinson, *Group of Children*
Oil on canvas, 46 x 31 inches, 1911
Private collection

garde works. Even the most controversial painting in the show, *Nude Descending a Staircase (No. 2)*, by Marcel Duchamp, was bought sight-unseen by San Francisco collector Fredric C. Torrey.

One-third of the works in the show were European and two-thirds by Americans, but most of the controversy surrounded the European works. Overall, the Americans were applauded for being more ‘sane’ in the pieces that they had chosen to exhibit. Hopkinson submitted four works—two oil paintings and two watercolors—but only the oil paintings were exhibited. One of the oils was titled *Yachting*, and the other, titled *Group of Children* (above), received a rare positive review by Frank Jewett Mather, critic for *The Nation*, “Charles Hopkinson shows a delightful group of children, all tea-rose and pale blue.”¹⁰ Oddly, this piece was far more conservatively painted than a variation which he most likely produced after having viewed the Post-Impressionists and Fauvists at the Armory Show. In the second version, *Three Sisters* (right), Hopkinson uses much bolder color choices and combinations of colors, and while the composition is virtually identical to *Group of Children*, the vigorous brushwork and abbreviation of detail is reminiscent of works by Gauguin, Cézanne, Matisse and Van Gogh.

A select group of 634 works, mainly the more progressive European and American paintings and sculptures, traveled to Chicago on March 24, 1913.

With all the hype surrounding the exhibition when it opened in New York, attendance for the show surpassed that of New York, but the reaction from the press and public was far more dramatic. Hoping to help educate the public about modern art, the show organizers printed thousands of pamphlets, authored by a variety of artists exhibiting at the show. One of these pamphlets, titled *Noa Noa*, which included excerpts from Paul Gauguin's Tahitian journal, was banned on moral grounds, and the students from the Art Institute of Chicago planned an artistic lynching of Henri Matisse, Constantin Brancusi and Walter Pach, burning copies of works by those artists exhibited in the show. Sales were dismal in Chicago, and they did not improve with the third stop at the Copley Society in Boston, where the show traveled in April of that year. Due to space constraints the show was condensed once again, this time to include only the most radical European works, with just under 300 pieces. Attendance was meager with only 12,000 attendees, and the general attitude was of disdain. A quote from art critic William Howe Downes for the *Boston Daily Transcript* summed up the general impression the show had on Boston:

*If the terminology of art criticism permitted a very Frenchified shrug of the shoulders, that would express our mental attitude toward the revolutionaries. Their revolution is, we believe, headed the wrong way. What they need is more life, more nature, and more sincerity.*¹¹



Charles Hopkinson, *Three Sisters*
Oil on canvas, 42 x 33 inches
Private collection



Paul Cézanne (1839–1906)
Self-Portrait with a Hat
 Oil on canvas, 24 x 19 3/4 inches
 Circa 1890-94
 Coll. of Bridgestone Mus. of Art, Tokyo

Ironically, it is argued that exposure to this exhibition in Boston actually strengthened the conservative ideal, and the Guild of Boston Artists was founded the following year by the leading Boston School artists in the city, with the intent to “...promote, nurture and encourage traditional art while adhering to the highest standards of quality and presentation.”¹²

After the exhibition closed, the Armory show organizers tallied up expenses and sales for the three cities, and found that they had just barely broken even. With this news, the Association of American Painters and Sculptors disbanded, but the exhibition had the desired effect of stimulating artistic hearts and minds of the American art world. Many of the young artists influenced by the Armory

Show would go on to become some of the most well-known American modernists today: John Marin, Marsden Hartley, Oscar Bluemner, Joseph Stella, Walt Kuhn, Charles Demuth, Stuart Davis, Charles Sheeler, Arthur Carles and Max Weber.

The Armory Show, as well as his growing success as a portrait painter, had helped to heighten Hopkinson's stature in the art world, and in 1919 he was asked to paint three of the delegates for the Versailles Peace Conference. Edmund Tarbell, Joseph DeCamp, and Cecilia Beaux were also selected to paint delegates, but none were praised as highly as Hopkinson by critics, who pointed out the “strong contrasts...elaboration of decoration and brilliancy of color,”¹³ in his sitters. His three portraits now belong in the permanent collection of the Smithsonian American Art Museum. Hopkinson saw a boom in his commissioned portrait work for the next few decades, and by his death he had painted over 450 portraits, including Edward Estlin Cummings as an infant (later E. E. Cummings, the poet), Supreme Court Justice Oliver Wendell Holmes, former president Calvin Coolidge and the Metropolitan Museum of Art's president, George Blumenthal. He was also considered the court painter for Harvard, and received an honorary Doctor of Arts degree at the end of his career, having painted approximately twenty-five portraits for the institution.

Even as the most noted Boston School artists turned their backs on the ground-breaking Armory exhibition, not all of Boston's artists were as conservative. Hopkinson found a group of like-minded men and women who

used primarily watercolor as the vehicle to explore a new visual language. Known as The Five, Hopkinson, Charles Hovey Pepper, Carl Gordon Cutler, Harley Perkins (all with studios at the Fenway Studios building in Boston) and Marion Monks Chase opened their first show at the Boston Art Club in 1924.¹⁴ William Howe Downes called the show's opening “auspicious” and the group members “...venturesome seekers for new truth, fearless explorers of uncharted regions.” Of Hopkinson, Downes went on to say that his “sense of light, color, movement...is unexcelled.”¹⁵

These five artists were heavily involved in the associations, galleries, and institutions promoting modern art that began to pop up at this time in Boston. In 1917 and 1927, Hopkinson was on the founding boards for both the Concord Art Association and the Boston Society of Independent Artists, organizations that promoted exhibition opportunities for young contemporary artists. In 1928, he was a founding member and the first president of the New England Society of Contemporary Art. The Boston Museum of Modern Art (later renamed the Institute of Contemporary Art) opened in 1936, where Hopkinson was honored with a solo show of his work in 1954. Hopkinson was very interested in expressing his modern artistic tendencies, and sought to explain the progressive artist's mind set. Rather than produce a facsimile or replica of his subject matter, Hopkinson noted, “It was more important to produce a satisfying abstract design and to conform to the principle of harmonizing the subject with the dimensions of the canvas.”¹⁶

Having produced approximately 700 watercolors during his lifetime, Hopkinson aimed to distill his subject matter down to its very essence, in both oil and watercolor, to capture the gesture, and to see his surroundings not with his 'intellectual eye,' but with 'the innocent eye.' Many other early modernists



Carl Gordon Cutler (1873-1945), *Seascape*
 Watercolor on paper, 14 1/2 x 21 1/4 inches
 Signed lower right: *Carl G. Cutler*

were also influenced by what is now called Primitivism, or the desire to incorporate the naïve spontaneity of tribal art or children's drawings into their work. They were passionate about infusing emotion into their pieces that would translate to the viewer, rather than the dogmatic, intellectual approach of the academics. Pablo Picasso was quoted as saying, "When I was the age of these children I could draw like Raphael. It took me many years to learn how to draw like these children."¹⁷ While it took critics and art enthusiasts some time to truly understand why these artists would turn away from the Western conventions in the making of art, these innovators today are some of the most important and influential artists in the world.

Hopkinson pulled inspiration from both the modern and traditional realms, and through combining a number of these influences and theories over time ultimately produced his own powerful, unique artistic vision. Trevor Fairbrother, in his book *The Bostonians*, explains:

*[Hopkinson's] portraits had their origins in the broad impressionistic style of Sargent which he then developed in keeping with selected new trends. He was neither dismissed as avant-garde (the fate of Prendergast), nor labeled an entrenched academic, as happened to the Tarbell group in the hands of the New York modernists.*¹⁸

While both his portrait work and non-commissioned pieces were almost universally praised by critics and collectors during his lifetime, Hopkinson struggled his entire life to explain the language of modern art to his viewers:

*All of the shapes an artist puts on canvas or paper are symbols to describe what he feels. In what is called modern art a new set of symbols is used. I think we should take for granted they are sincere expressions and learn them in order to enjoy the pictures.*¹⁹

Hopkinson followed this line of thinking into his early nineties, and in these later years traveled the world, where he produced some of his most inspired work in watercolor. Especially on his trips to Bermuda, Ireland, Egypt and New Zealand, Hopkinson's work rivaled that of most contemporary young artists. At the end of his long illustrious career, Hopkinson had achieved National Academician status, had been deemed 'The Dean of the American Portrait Painters' by *Time* magazine, and had painted some of the most important leaders, academicians and industrialists during his sixty years as a professional artist. But it is evident from his memoirs and writings on art that his true passion was exploring the world through 'the innocent eye':

*I wish I could convey to you the excitements, the temptations, the satisfactions of an artist's life. It is full of adventure, disappointments and assuagements. The artist at his worst is an exhibitionist, at his best a seeker after truth, and never satisfied with what he has found or accomplished. What are his motives, what makes him become 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. The 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.*²⁰

¹ Hopkinson, Charles S., Charles Hopkinson letter to the editor, Feb. 22, 1920. From unknown newspaper. Hopkinson family papers.

² Peters, Lisa N., *John Henry Twachtman: An American Impressionist*. New York: Hudson Hills, 1999, 108.

³ Hopkinson, Charles S., "My Life as an Artist," 1951. From autobiographical sketch. Hopkinson family papers, 3.

⁴ "Mr. Hopkinson's Studio Exhibition," 1903. From unknown newspaper clipping. Hopkinson family papers, 3.

⁵ "A Boston Portrait Exhibit," Circa January, 1904. From newspaper clipping attached to a card announcing the opening of the January, 1904 exhibit at Hopkinson's Park Street studio. Hopkinson family papers.

⁶ "The Fine Arts: Eighth Annual Exhibition of the Worcester Art Museum," 1905. From newspaper review. Hopkinson family papers.

⁷ "The Story of the Armory Show," *The Globe*, as quoted in Brown, Milton W., *The Story of the Armory Show*. New York: Joseph H. Hirshhorn Foundation, 1963, 88.

⁸ Kuhn, Walt, "Walt Kuhn to Rudolph Kirks," March 3, 1913. Letter. As quoted in Brown, *The Story of the Armory Show*, 88.

⁹ *New York Review*, March 22, 1913.

¹⁰ Mather, Frank J., *The Nation*, February 13, 1913.

¹¹ Downes, William H., *Boston Evening Transcript*, April 28, 1913, 4.

¹² "Our Mission," The Guild of Boston Artists. <http://guildofbostonartists.org/> (accessed May 1, 2013).

¹³ "Peace Paintings on Exhibit Here: Allied and American Leaders at Versailles Shown at Metropolitan Museum." Hopkinson family papers.

¹⁴ For this initial exhibit, the work of John Goss (1866-1963) was also included.

¹⁵ Downes, William H., "New Society of Water-Colorists," *Boston Evening Transcript*, November 8, 1924, 8.

¹⁶ Hopkinson, Charles S., "On Modern Art." From undated manuscript. Hopkinson family papers.

¹⁷ Strickland, Carol and John Boswell, *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern*. Kansas City, MO: Andrews McMeel Publishing LLC, 1992, 136.

¹⁸ Fairbrother, Trevor J., *The Bostonians: Painters of an Elegant Age, 1870-1930*. Boston, MA: Museum of Fine Arts, 1986, 84.

¹⁹ Hopkinson, Charles S., "An Artist at Work," talk given at the Examiners Club, October, 1947. Hopkinson family papers.

²⁰ Hopkinson, Charles S., "The Portrait Painter and his Subject," *The Atlantic Monthly*, October, 1955.



Charles Hopkinson, *Happy Blowing Bubbles*
Oil on canvas board, 30 x 25 inches, signed lower left: *Charles/ Hopkinson/ 1910*



Left: Charles Hopkinson, *Girl in Pink*, oil on canvas, 23 1/2 x 17 1/2 inches; Right: Charles Hopkinson, *Isabella*, oil on canvas 14 x 10 1/8 inches, signed verso: *Charles Hopkinson*, 1918



Charles Hopkinson, *Story Time*

Oil on canvas, 40 x 50 inches, signed lower right: *C. Hopkinson*, circa 1910



Charles Hopkinson, *Maly with Maggy*
Oil on canvas, 40 x 36 inches, signed lower right: *Hopkinson 1949*



Charles Hopkinson, *Mary in Blue*

Oil on canvas, 39 x 28 inches, signed lower right: *Chas. Hopkinson*



Charles Hopkinson, *Harriot Drawing*
Oil on canvas, 63 x 26 3/4 inches, circa 1909



Charles Hopkinson, *Mrs. Hopkinson and Harriot, Seated on the Terrace*
Oil on canvas, 25 1/4 x 30 1/4 inches, 1907



Charles Hopkinson, *Three Dancing Girls*
Oil on wood panel, 23 x 25 3/4 inches, signed lower right: *Hopkinson/1915*



Charles Hopkinson, *Judgment of Paris*
Tempera on canvas, 33 x 43 inches, signed lower left: *Hopkinson*



Charles Hopkinson, *Marblehead Race Week*
Watercolor on paper, 8 1/2 x 13 1/4 inches
Estate stamped, circa 1930

“In a race, yachts have a peculiar aspect of moving ahead with straining sails and yet standing upright with a kind of dignity. I don’t know whether it can be got in a painting but I hope to try it sometime.”

-Letter from Charles Hopkinson to Arthur Shurcliff
Hopkinson Family Papers



Charles Hopkinson, *Yacht Races*
Oil on canvas, 38 x 34 inches, signed lower right: *Hopkinson*



Charles Hopkinson, *View of Dana Island in Winter, Manchester, MA*
Oil on board, 21 x 25 3/4 inches



Charles Hopkinson, *Children among the Rocks, Sharksmouth*
Oil on canvas, 26 x 24 inches, initialed lower right: CH, circa 1912



Above: Charles Hopkinson, *Mt. Ascutney from the Studio in Cornish, NH*, watercolor and graphite on paper, 11 3/4 x 21 1/2 inches, signed lower right: *Hopkinson*; Below: Charles Hopkinson, *View of Mt. Ascutney, VT*, watercolor and graphite on paper, 15 1/4 x 22 1/4 inches, signed lower right: *Hopkinson/ 1946*



Above: Charles Hopkinson, *Sunlight in the Woods, Manchester, MA*, watercolor and graphite on paper, 14 1/8 x 22 inches, signed lower left: *Hopkinson*; Below: Charles Hopkinson, *Lowry Bay, New Zealand*, watercolor and graphite on paper, 15 x 22 inches, signed lower right: *Hopkinson*, 1949



Above: Charles Hopkinson, *Girl on Irish Path*, watercolor on paper, 15 1/4 x 22 1/2 inches; Below: Charles Hopkinson, *By the River Dodder, Dublin*, watercolor and graphite on paper, 15 1/4 x 22 1/2 inches



Charles Hopkinson, *Ladies on the Lawn*
Oil on canvas, 16 x 24 1/4 inches, signed lower left: *Hopkinson*



Charles Hopkins, *View from the Porch*
Watercolor on paper, 19 1/4 x 13 inches



Above: Charles Hopkinson, *Dana Island and Copper Beech from the Stone House*, watercolor on paper, 13 3/4 x 22 inches, signed lower right: *Hopkinson*; Below: Charles Hopkinson, *Ocean Romance*, watercolor and graphite on paper, 18 x 22 inches, signed lower left: *Hopkinson*



Above: Charles Hopkins, *Naushon*, watercolor on paper, 10 1/2 x 14 inches, signed lower right: *Hopkinson*; Below: Charles Hopkins, *Windmill Pond*, watercolor and graphite on paper, 15 1/4 x 22 1/2 inches, signed lower right: *Hopkinson*, 1930



Charles Hopkinson, *Exploration*
Watercolor on paper, 13 x 19 3/4 inches, initialed lower right: CH

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, ME. His uncle and aunt, Harvard President and Mrs. Charles Eliot, live close by.

1887: Graduates from the Hopkinson School. Enters Harvard College. Draws cartoons for 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, enters the Art Students League in New York City. 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 the Fine Arts Annual Exhibitions, almost every year through 1952. Marries fellow art student Angelica Rathbone (1871-1940) of Albany, NY. Newlyweds travel to Paris and attend the Atelier Julien. Hopkinson studies under William-Adolphe Bouguereau (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. Separates from Angelica, buys a train ticket to "whatever place [in France] is furthest from Paris," and joins the Guillaume Bellec family in Roscoff, 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, 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.

1902: Winters in Roscoff, Finistère, France. Meets Elinor Curtis, daughter of Mr. and Mrs. Greely S. Curtis of Boston and Manchester, MA.

1903: Marries Elinor at King's Chapel, Boston, March 3. They honeymoon in Britain and Europe, then move 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: Hopkinsons move into "Sharksmouth," a summer house on the Greely Stevenson Curtis estate in Manchester, built for them by Mrs. Curtis. Daughter Mary (Maly) born, September 23.

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.

1913: Exhibits two oils, *Yachting* and *Group of Children* (1911), at Armory Show, New York City, February 17 – March 15 (two watercolors were accepted but not hung). Daughter Joan born, April 2.

1915: Awarded Carol H. Beck Gold Medal at Pennsylvania Academy 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. Brantianu of Romania, Prince Saionji Kimochi 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 Gordon 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: Paints *Family Group*, featuring all seven Hopkinson family members [Museum of Fine Arts, Boston]. Paints Charles Evan Hughes (1862-1930), Supreme Court Chief Justice and Secretary of State [Brown University].

1924: Visits Italy, residing at the Villa Mercedes in Florence.

1926: Awarded Logan Medal at Sesquicentennial Exposition, Philadelphia. Awarded Logan Medal at Art Institute of Chicago for *Family Group*. Paints George Peabody Gardner (1888-1976), president of Isabella Stewart Gardner Museum, Boston.

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: Travels throughout Egypt. 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.

1939: Mrs. Mary Hopkinson (mother) 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: Exhibition of self-portraits at de Young Memorial Museum, San Francisco.

1945: Nine watercolors and twenty oil portraits featured at Vose Galleries, Boston, January 2-20. Proceeds from the sale of watercolors given to War Charities.



Charles Hopkinson, *Moosewood*

Oil on board, 23 3/4 x 28 3/4 inches

1947: Mrs. Mary Hopkinson (mother) 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.

AWARDS:

Pan American Exposition, Buffalo, NY, Bronze (1901)
Louisiana Purchase Universal Exposition, St. Louis, MO, Bronze (1904)
Worcester Art Museum, Worcester, MA, 2nd Prize (1902, 1905)
Pan-Pacific International Exposition, San Francisco, CA, Silver (1915)
Pennsylvania Academy of the Fine Arts, Philadelphia, PA, Gold Medal (1915)
Sesquicentennial Exposition, Philadelphia, PA, Logan Medal (1926)
Art Institute of Chicago, Chicago, Illinois: Logan Medal (1926)
Saltus Gold Medal of Merit (1929)
National Academy of Arts and Letters: Prize for Portrait of Dr. George Richards Minot (1942)

SELECTED EXHIBITIONS:

Accademia, Venice, Italy, Biennales, 1930s-1940s
Addison Gallery of American Art, Andover, MA, 1931, 32, 35, 41, 42
Albright Knox Gallery, Buffalo, NY, 1906, 11, 15, 18, 20-28, 31, 36
Art Institute of Chicago, IL, Paintings Annuals, 1897, 1900, 01-04, 07, 08, 10-12, 15-17, 20-23, 26, 28, 31, 38-40; Watercolor Annuals, 1909, 10, 12, 15, 21-23, 25-32, 35, 42
Baltimore Museum of Art, MD, 1923
Boston Art Association, MA, 1920s-30s
Boston Art Club, MA, 1919, 20, 23-26, 29
Boston Society of Independent Artists, MA, 1935, 40
Carnegie Institute, Pittsburgh, PA, Annual International Exhibitions, 1896, 1898-1900, 03-05, 07, 09, 10, 22-26, 31, 33-40, 43-49
Champs-de-Mars Salon, Paris, France, 1896
Child's Gallery, Boston, MA, 1950-53, 56-59
Copley Society, Boston, MA, 1914, 20, 23, 79
Corcoran Gallery of Art, Washington, D.C., 1907, 10, 11, 14-17, 21-24, 26, 28, 30-33, 35, 37, 39, 41, 43, 45
Danforth Museum, Framingham, MA, 1989
De Young Memorial Museum, San Francisco, CA, 1943
Doll and Richards Gallery, Boston, MA, 1920, 31, 47
Fogg Art Museum, Cambridge, MA, 1934
Guild of Boston Artists, MA, 1921, 27, 30
Institute of Contemporary Art, Boston, MA, 1954
International Exhibition of Modern Art (Armory Show), New York, NY, 1913
Louisiana Purchase Universal Exposition, LA, 1904
Metropolitan Museum of Art, New York, NY, 1921
Montross Galleries, New York, NY, 1927, 28, 30, 31
Museum of Fine Arts, Boston, MA, 1965
National Academy of Design, New York, NY, 1892, 93, 1908, 15, 18, 23, 28-30, 35-38, 41, 43-45, 49

National Gallery of Canada, Ottawa, Ontario, 1934, 35
National Portrait Gallery, Washington, D.C., 1989
Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 1893, 1896-1912, 19-21, 23-26, 28, 29, 31-42, 44, 52
Panama-Pacific International Exposition, San Francisco, CA, 1915
Pan-American Exposition, Buffalo, NY, 1901
St. Botolph Club, Boston, MA, 1906, 07, 10, 12, 24, 47, 56
St. Louis Exposition, St. Louis, MO, 1904
South End Free Art Club, Boston, MA, 1899
Twentieth Century Club, Boston, MA, 1906, 08, 10-30
Vose Galleries, Boston, MA, 1930s-40s, 1980s to present
Worcester Art Museum, Worcester, MA, 1902, 19

SELECTED PERMANENT COLLECTIONS:

Art Institute of Chicago, Chicago, IL
Boston Athenaeum, Boston, MA
Brooklyn Museum, Brooklyn, NY
Brown University, Providence, RI
Cape Ann Museum, Gloucester, MA
Cleveland Museum of Art, Cleveland, OH
Corcoran Gallery of Art, Washington, D.C.
Danforth Museum of Art, Framingham, MA
Farnsworth Art Museum, Rockland, ME
Fitchburg Art Museum, Fitchburg, MA
Frederick R. Weisman Art Museum, Minneapolis, MN
Harvard University, Cambridge, MA
Johns Hopkins University, Baltimore, MD
Massachusetts Historical Society, Boston, MA
Massachusetts Supreme Judicial Court, Boston, MA
Metropolitan Museum of Art, New York, NY
Museum of Fine Arts, Boston, MA
National Academy of Design, New York, NY
National Art Club, New York, NY
National Gallery of Art, Washington, D.C.
National Portrait Gallery, Washington, D.C.
Newark Museum, Newark, NJ
Peabody Essex Museum, Salem, MA
San Francisco Museum of Modern Art, San Francisco, CA
Smithsonian American Art Museum, Washington, D.C.
United States Supreme Court, Washington, D.C.
White House, Washington, D.C.
Worcester Art Museum, Worcester, MA
Yale University, New Haven, CT

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Cover: (detail) *Yacht Races*, oil on canvas, 38 x 34 inches (p.19)



Charles Hopkinson, *Complementary Contrasts*
Oil on masonite, 40 x 30 inches, signed lower right: *Hopkinson 1956*

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238 Newbury Street . Boston . MA . 02116 . Tel. 617.536.6176 . Toll Free 866.862.4871
info@vosegalleries.com . www.vosegalleries.com