

THE METROPOLITAN MUSEUM
OF ART
WINSLOW HOMER
MEMORIAL EXHIBITION

MCMXI

CATALOGUE
OF A
LOAN EXHIBITION
OF
PAINTINGS
BY
WINSLOW HOMER

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FISHING BOATS OFF SCARBOROUGH
BY
WINSLOW HOMER
LENT BY ALEXANDER W. DRAKE

THE METROPOLITAN MUSEUM
OF ART

CATALOGUE
OF A
LOAN EXHIBITION
OF
PAINTINGS
BY
WINSLOW HOMER

NEW YORK
FEBRUARY THE SIXTH TO
MARCH THE NINETEENTH
MCMXI

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WINSLOW HOMER

WINSLOW HOMER

WINSLOW HOMER was born in Boston, February 24, 1836. His father, Charles Savage Homer, came of seafaring stock and his mother, Henrietta Benson, was a descendant of early settlers at Hingham, Mass.

When Homer was six years old the family moved to Cambridge, where the boy was sent to school. He early evinced a taste for drawing, and by the time he was twelve years old had made many sketches which showed his interest in hunting, fishing, and out-door life. His father did not discourage his son's artistic efforts, but apprenticed the young man at the age of sixteen to a lithographer in Boston named Bufford. During the two years of his apprenticeship he made numerous title-pages for music published by Oliver Ditson

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and an elaborate drawing, which included portraits of the entire Massachusetts State Senate.

In 1857, when Homer was twenty-one, he took a small room in Ballou's Pictorial Building, Winter Street, Boston, and began to work independently. He made drawings for Ballou's Monthly and other illustrated periodicals, and about 1858 the first of a long series of drawings for Harper's Weekly. His earliest subjects were Boston scenes. He went to New York in 1859 and rented a studio in Nassau Street. Then for the first time he began to study painting. Frederick Rondel showed him how to set a palette and use the brushes, and the following year he attended an evening class at the National Academy of Design, then on Thirteenth Street. In 1861 he moved to the old New York University Building in Washington Square, where many of the artists of that day had their studios.

At the outbreak of the war, Winslow

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Homer accepted the post of artist-correspondent for Harper & Brothers. In Washington he made sketches of Lincoln's inauguration and then went to the front with McClellan's Army of the Potomac. He was with this army until the Seven Days' Battle, when his restless nature led him to return to Washington. Subsequently he went back to Virginia several times to make studies of negro life, which he later used in his pictures, for his earliest paintings of consequence were of camp life and negro scenes.

In 1863 he sent to the exhibition of the National Academy of Design in New York *The Last Goose at Yorktown*, and *Home, Sweet Home*. He had, however, once before exhibited at the Academy, in 1860, when his *Sketch in Central Park* was accepted. He was elected an Associate of the Academy on May 9, 1864, and an Academician on May 10, 1865. During the next ten years he exhibited regularly at the Academy, sending *The*

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Bright Side (No. 1 in this exhibition) in 1865 and Prisoners from the Front in 1866. These pictures were widely noticed both at home and in Paris, where they were shown at the Exposition of 1867. It was at this time that Homer made his first trip to Europe, spending several months in Paris visiting the galleries.

Returning to the United States in 1868, he remained in New York only a short time, and during the rest of his life came to this city only for brief visits. He made frequent trips to Florida, Bermuda, New England, the Adirondacks, and Canada, and in these localities made many small oil paintings and water colors which were hung in the exhibitions of the period. He became a member of the American Water Color Society in 1876, and that year was represented at the Philadelphia Centennial by The American Type, and Snapping the Whip (No. 2). To the Paris Exposition of 1878 he sent A Country School-room, The

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Visit of the Mistress (No. 3), Snapping the Whip, and Sunday Morning in Old Virginia.

He went to Gloucester, Massachusetts, in 1878, and as a result produced a series of water colors dealing with shore life. From 1881 to 1883 he was in England at Newcastle-on-Tyne. A record of these years is contained in many drawings and water colors produced at this time or painted later from studies made then. To the exhibition of the American Water Color Society in 1883 he sent A Voice from the Cliffs (No. 35), Inside the Bar, The Incoming Tide, and Tynemouth. He was represented at the Academy that year by a large oil painting, The Coming Away of the Gale, and in successive years after that date by The Life Line, The Herring Net (No. 6), Lost on the Grand Banks, Undertow (No. 7), and Eight Bells (No. 8). This last painting was his contribution in 1888, from which date no work by Winslow Homer appeared at the Acad-

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emy until 1906, when his *Gulf Stream*, purchased by the Metropolitan Museum of Art, and *A Light on the Sea*, were shown.

During these years he made frequent trips to the Bermudas and Bahamas and painted many water colors which were occasionally seen at the Pennsylvania Academy of the Fine Arts, Philadelphia; Carnegie Institute, Pittsburg, and other cities. To the Pan-American Exposition held at Buffalo, during the summer of 1901, Homer, choosing to be represented by water colors only, sent a group of twenty-one scenes from the Bahamas and Bermudas. The annual exhibition of the New York Color Club in the autumn of 1902 contained eighteen pictures by him, covering a number of years and a variety of subjects. At the annual exhibition of the Carnegie Institute, Pittsburg, in 1908, he was represented by twenty-two oil paintings.

About 1890 Winslow Homer settled at

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Scarboro, Maine, where the best known of his later works were painted—the sea and rock pictures and those of fishermen at their tasks. He died at his home at Prout's Neck, Scarboro, September 29, 1910.

The honors awarded to Winslow Homer include a gold medal at the Columbian World's Fair, Chicago, 1893; the chronological medal and purchase at the Carnegie Institute, Pittsburg, in 1896; the gold medal of the Pennsylvania Academy of the Fine Arts in the same year; a gold medal at the Paris Exposition in 1900; a gold medal at the Pan-American Exposition, Buffalo, in 1901; the Temple gold medal at the Pennsylvania Academy of the Fine Arts in 1902; and a gold medal at the Louisiana Purchase Exposition, St. Louis, in 1904.

Samuel Isham in his *History of American Painting* in speaking of Winslow Homer says, "Homer's experience as an

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illustrator perhaps aided the clearness and directness of his vision. When he began to paint, his pictures were from the first firmly constructed, well drawn, and with an amazing power of striking the mind. They were manifestly true. The conviction of their veracity, of their absolute reproduction of a thing seen, is overpowering."

OIL PAINTINGS IN PUBLIC MUSEUMS

PARIS—Luxembourg.

A Summer Night.

BOSTON—Museum of Fine Arts.

The Fog Warning.

The Lookout—All's Well.

CINCINNATI—Museum Association.

Hauling in the Anchor.

MILWAUKEE—Layton Art Gallery.

Hark, the Lark.

NEW YORK—Metropolitan Museum of
Art.

Cannon Rock. (Gallery No. 14.)

The Gulf Stream. (Gallery No. 12.)

Harvest Scene. (Gallery No. 13.)

Northeaster. (Gallery No. 14.)

Searchlight; Harbor Entrance, Santiago
de Cuba. (Gallery No. 14.)

Water Colors (Twelve, in the exhibi-
tion.)

PAINTINGS IN MUSEUMS

PHILADELPHIA—Pennsylvania Academy
of the Fine Arts.

The Fox Hunt.

PITTSBURG—Carnegie Institute.

The Wreck.

PROVIDENCE—Rhode Island School of
Design.

On a Lee Shore.

WASHINGTON—Corcoran Art Gallery.

A Light on the Sea.

National Gallery of Art.

High Cliff, Coast of Maine.

The Visit of the Mistress.

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—Six Portraits; Winslow Homer, pp. 237-274. Cambridge, 1889.

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OIL PAINTINGS

I THE BRIGHT SIDE

Four negro teamsters are lying in the sun against the side of a tent. The man at the right wears a battered high hat, a military coat, and top boots, and holds a whip in his left hand; beyond his raised knee is the head of the second figure in a peaked military cap. The next one wears a red shirt and broad-brimmed gray hat, and his hands are clasped back of his head; the farthest one, with arms folded, wears a broad-brimmed military hat. In the opening of the tent is the head of another negro with a broad-brimmed hat; a corn-cob pipe is in his mouth. Beyond, at the left, are commissariat wagons with rounded canvas tops and near by are unharnessed mules. In the distance is the camp. In the immediate foreground,

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at the right, part of a barrel shows. Light blue sky and sunlight.

Lent by W. H. Hamilton to the National Academy of Design, 1865, Paris Exposition of 1867, and the Winter Academy of 1867-8.

From the Thomas B. Clarke Sale, 1899. Illustrated in *Art and Artists of Our Times* by Clarence Cook, p. 256, under the title *Light and Shade*.

Oil on canvas: h. $13\frac{1}{8}$; w. $17\frac{1}{8}$. Signed at lower left: Winslow Homer—N.Y.—65. Lent by W. A. White.

2 SNAPPING THE WHIP

Children are playing in a level field in front of a red schoolhouse. Barefooted boys holding hands form a line across the picture. The boy at the end of the line at the right has his arms about his neighbor trying to pull him away, while at the other end of the line two boys have lost their balance and are falling down.

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Beyond, at the left, are two little girls with a hoop and other children playing. Wild flowers are in the immediate foreground; back of the schoolhouse is a wooded hill with the foliage tinged with red, and at the left is a distant blue hill. Light sky with clouds.

Lent to the Philadelphia Centennial, 1876, and to the Paris Exposition, 1878, by John H. Sherwood. From the Sherwood Sale, 1879. Illustrated in line in the Sherwood catalogue.

Oil on canvas: h. $22\frac{1}{4}$; w. 36. Signed at lower right: HOMER 1872.

Lent by Richard H. Ewart.

3 THE VISIT OF THE MISTRESS

The interior of a cabin. At the right stands a lady with profile toward the left facing three negro women and a baby. The mistress has white hair and wears a black dress with a white lace kerchief; from her left hand hangs a red fan. The

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negress in the center of the picture stands against a closed door, with hands hanging at her sides. She wears a white bandana, a brownish torn and patched dress, and a white apron. The next woman, who stands with a child in her arms, has a pink apron over a dark skirt, a gray waist with a red patch, and a white bandana; the baby wears a white sunbonnet. At the extreme left, seated on a stool in front of the fireplace, is a younger woman with her elbows in her lap and her cheek resting in her left hand; she wears a light bandana, blue waist, and brownish skirt and apron. Back of her on the hob is a tin coffee-pot.

Shown at the Paris Exposition, 1878; National Academy of Design, 1880. Purchased at the Thomas B. Clarke Sale, 1899, by M. H. Lehman; presented to the National Gallery, Washington, by William T. Evans. Illustrated in *International Studio*, June, 1908.

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Oil on canvas: h. $18\frac{3}{4}$; w. $24\frac{1}{4}$. Signature scratched at lower right: HOMER '76, and on the edge of the stool the letters HO are painted.

Lent by the National Gallery of Art.

4 CAMP FIRE

A night scene with a man lying on a bed of pine needles in a hut built of saplings and walled with bark. Another man is seated on the ground outside with his back against the hut. His face, in profile to the right, is lit by the glow of the fire in the foreground, which sends forth bright red sparks. The background consists of a thick forest and at the right is a partly uprooted cedar.

Exhibited at the National Academy of Design, 1880 and 1910; Columbian Exposition, Chicago, 1893. From the Thomas B. Clarke Sale, 1899.

Oil on canvas: h. $24\frac{1}{4}$; w. 38. Signed at lower right: HOMER '80.

Lent by H. K. Pomroy.

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5 EARLY EVENING

The figures of two women standing on the top of a rock are silhouetted against the sunset sky. Slightly below them, at the left, with the lower part of his figure hidden by the rocks, is a bearded sailor, who faces in profile towards the sea at the right; he is dressed in oilskins and holds a long telescope in his right hand. The women wear dark skirts, and their white aprons are blown in the wind; the one at the left, who is bareheaded and has a red and black shawl crossed over her breast, is knitting with red yarn; the other one, with a black and white shawl over her head and shoulders, holds her knitting in the left hand, which hangs at her side, and her right arm is about her companion. Low bushes are in the foreground at the left. The sky is yellow, reddening at the horizon on the right; there are purple clouds and a crescent moon is at the top of the picture near the center.

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Exhibited at the Corcoran Gallery, Washington, 1908; Carnegie Institute, Pittsburg, 1908. Illustrated in International Studio, June, 1908.

Oil on canvas: h. 33; w. 38 $\frac{3}{4}$. Signed at lower left of centre: HOMER 1907. Inscribed on the back: Painted in 1881—Cut down from large picture and put in present shape Dec. 1907. Lent by Charles L. Freer.

6 BANKS FISHERMEN

A dory seen from the stern with two men pulling in a net filled with small fish. One of the fishermen stands in the center of the dory and leans over, emptying the herring from the net into the bottom of the boat; his companion, seated at the left on the gunwale, with his back toward the spectator, plays out the empty net. Back of the figures, at the right, the crossed oar blades rest against the bow of the dory. In the foreground the water is greenish and near the center is a red

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buoy. Through the hazy distance three sail-boats appear on the horizon at the right and one at the left.

Exhibited at the National Academy of Design, Autumn, 1885, with the title, *The Herring Net*; at the Columbian Exposition, Chicago, 1893, as *Herring Fishing*, receiving a medal; at Carnegie Institute, Pittsburg, 1908.

Oil on canvas: h. 30; w. 48 $\frac{1}{8}$. Signed at lower right: HOMER '85.

Lent by Charles W. Gould.

7 UNDERTOW

Two exhausted women, clinging to each other, are being drawn toward the shore by two men. The man at the right, with bare chest and wearing an oilskin hat, lifts one of the women by her blue bathing suit; at the left a man in purple bathing trunks is struggling against the current, his right hand raised to shield his eyes from the glare and the left one dragging a rope, which is fastened about

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the waist of a woman whose face is upturned. Immediately back of the figures is a dark blue-green wave which breaks at the left; the foamy water in the foreground is pale green. Violet-gray sky.

Shown at the National Academy of Design, 1887; Carnegie Institute, Pittsburg, 1908. Illustrated in Van Dyke's *History of Painting*, p. 269.

Oil on canvas: h. 30; w. 47 $\frac{3}{4}$. Signed at lower right: *Winslow Homer* 1886. Lent by Edward D. Adams.

8 EIGHT BELLS

The deck of a fishing schooner with two men, seen to the knees, taking mid-day observations. They are dressed in oilskins. The one at the left, with his back toward the spectator, holds the telescope of a sextant to his eye. His mate, seen in profile to the left, looks down at an instrument that he holds with both hands. The edge of the taffrail shows at

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the left; a fragment of rigging is at the right, and in the right lower corner there is a red post with rope wound about the top. Beyond, at the left, is the greenish sea with white-capped waves. Cloudy sky with occasional breaks through which the sun shines.

Lent to the National Academy of Design in 1888 by Thomas B. Clarke, who also lent it to the Columbian Exposition, Chicago, 1893. From the Clarke sale, 1899. Illustrated in *Brush and Pencil*, Vol. X, 1902, p. 41.

Oil on canvas: h. $30\frac{1}{4}$; w. $25\frac{1}{4}$. Signed in center of lower edge: *Winslow* HOMER 1886.

Lent by Edward T. Stotesbury.

9 COAST IN WINTER

A rough, rocky shore, partly covered with snow, through which the rocks show dark brown in places, with dried grass and weeds growing in the crevices. The cliff slopes down to the right in the

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middle distance; beyond, green waves dash against the rocks, throwing high their mist against a gray sky. In the foreground stands the small figure of a man wearing a blue coat and carrying on his back a dead wild duck which he holds over his left shoulder; under his right arm is a gun.

Lent to the Columbian Exposition, Chicago, 1893, by John G. Johnson.

Oil on canvas: h. 30; w. 48. Signed in lower left corner: *Winslow* Homer 1890. Lent by John G. Johnson.

10 SUNLIGHT ON THE COAST

A heavy green wave is breaking over the brown rocks in the lower left corner of the picture. Two masses of rock rise out of the foam, and at the extreme left spray is thrown up. Dull gray sea beyond, with a steamship on the horizon at the right. Gray sky and fog, through which the sunlight falls on the crest of

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the wave, the spray, and the foam in the foreground.

Lent to the Columbian Exposition, Chicago, 1893, by John G. Johnson.

Oil on canvas: h. 31¼; w. 36. Signed in lower left corner: *Winslow Homer*. 1890.

Lent by John G. Johnson.

11 WEST WIND

Sand dunes near the sea with a woman standing on the shore and looking toward the ocean at the right. Her right hand is raised to hold her cap and her brownish cape and dress are blown in the wind. The surf beyond is brilliant with white breakers and pale green waves; violet-gray sky.

Lent to the Munich Exposition, 1882, and Columbian Exposition, Chicago, 1893, by Thomas B. Clarke; National Academy of Design, 1908 and 1910 by Mr. Untermyer. From the Clarke sale, 1899.

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Illustrated in *The Story of American Painting* by Caffin, p. 235, and his *American Masters of Painting*, p. 74.

Oil on canvas: h. 30½; w. 44¼. Signed at lower left corner: *Winslow Homer* 1891. Lent by Samuel Untermyer.

12 HOUND AND HUNTER

In the center of the picture is a rowboat with a hunter lying at full length in the stern and grasping with his right hand the antlers of a deer that is in the water. In the foreground, at the left, a hound is swimming toward the boat; bright ripples are on the water. A nearby shore with dense autumn foliage forms the background.

Exhibited at the Columbian Exposition, Chicago, 1893, when it received a gold medal; National Academy of Design, 1908; Carnegie Institute, Pittsburg, 1900 and 1908. Illustrated in *McSpadden's Famous Painters of America*, p. 186.

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Oil on canvas: h. 28; w. 47½. Signed at lower right: *Winslow Homer* 1892.

Lent by Louis Ettlinger.

13 THE FOX HUNT

A snow-covered hillside near the sea. In the immediate foreground to the left of the center of the picture, a red fox is running, his hind legs deep in the snow and his left foreleg raised. His head, with its black ears, is turned away from the spectator and toward two black crows which fly above him at the right. Other crows come from the green sea at the extreme right, flying near a clump of russet bushes. Dry twigs show through the snow and at the extreme left is a branch with bright red berries. Beyond, at the left, are brown rocks against which waves are dashing and throwing up green spray; above flies a white gull. In the distance the sea is gray, with a brilliant light at the left from a break in the heavy gray clouds.

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Exhibited at the Pennsylvania Academy of the Fine Arts, 1893-4; Paris Exposition, 1900; Carnegie Institute, Pittsburg, 1908; Berlin and Munich, 1910. Illustrated in History of American Painting by Isham, p. 356, under the title of Winter; engraved by Henry Wolf for The Century, August, 1893, with the title Fox and Crows; illustrated in Brush and Pencil, Vol. X, p. 43; International Studio, June, 1908; fully described by Frank Fowler, Scribner's, May, 1903.

Oil on canvas: h. $68\frac{1}{4}$; w. $38\frac{1}{4}$. Signature at lower left, half hidden in the snow: HOMER 1893.

Lent by The Pennsylvania Academy of the Fine Arts, Temple Collection.

14 WORLD'S COLUMBIAN EXPOSITION—THE FOUNTAIN AT NIGHT

MacMonnies' fountain at the Columbian Exposition at Chicago in 1893, is shown under electric light. A pair of sea-horses

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and their driver face to the left with the water playing about them. In the band of light that falls on the canal in the foreground, there is a gondola with two gondoliers rowing and two women seated in the center.

Monochrome in oil on canvas: h. 16 ; w. 25. Marked on the back: Copyrighted, W. Homer, 1893.

Lent by Charles S. Homer.

15 MOONLIGHT—WOOD ISLAND LIGHT

The light from an unseen moon is on the water at the left of the picture. A blue wave breaks against the rocks in the foreground at the left and beyond the sea is blue-gray. On the horizon at the right there are lights on a line of shore, and on the point of land, near the center of the picture, is the brilliant red glow of the lighthouse lamp. Gray sky with a few clouds edged with moonlight.

From the Thomas B. Clarke sale, 1899.

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Oil on canvas: h. 30½; w. 40. Signed at lower left: W. H. 1894. Inscribed on the back of the stretcher: Wood Island Light, Winslow Homer.

Lent by George A. Hearn.

16 THE FISHER GIRL

The full-length figure of a woman standing half-way up a rocky bank. Her head is in profile and her right hand is raised to shield her eyes as she looks toward the sea at the left. A net with cork floats hangs over her left shoulder and is held by her raised left hand. Her hair is brown, and she wears a light brown dress and a small plaid shawl. Through the fog which hangs over the whole scene there is a glimpse of rough waves at the left; above, at the right, is a white gull.

Exhibited at Carnegie Institute, Pittsburgh, 1908.

Oil on canvas: h. 28¼; w. 28¼. Signed at lower right: HOMER '94.

Lent by Burton Mansfield.

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17 WATCHING THE BREAKERS; A HIGH SEA

Two men and a woman, with their backs toward the spectator, stand close together in the snow in the foreground of the picture. The woman wears a dark dress and a red hood and the men are in oilskins. In front of them a mass of white spray rises above dark brown rocks, and the sea beyond is greenish-gray with waves and floating foam. The sky is violet-gray.

Exhibited at the Boston Art Club and at the Worcester Museum. Illustrated in *Painters Since Leonardo*, by J. W. Pattison, p. 212; *Brush and Pencil*, Vol. X, 1902, p. 50.

Oil on canvas: h. $24\frac{1}{8}$; w. 38. Signed at lower left: *Winslow Homer* 1896.

Lent by Mrs. H. W. Rogers.

18 SACO BAY — THE COMING STORM

In the foreground is a rounded mass of dark gray rock, on which stand two women

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with their backs toward the ocean, the figures silhouetted against the sea and sky. The one at the right, standing on the crest of the rocks with her head in profile to the right, has a fish-net with cork floats over her shoulder; the other woman, who has not quite reached the summit of the cliff, looks toward the left; with her right hand she holds a lobster-pot against her hip and her left arm is akimbo. A pink glow is on the sea and there are rollers near the shore at the left. The rim of the setting sun shows above blue clouds at the horizon and near the top of the picture are heavy clouds edged with light. Against the horizon there is a small sail-boat at the left and a line of shore at the right.

Exhibited at the Pennsylvania Academy of the Fine Arts, 1896-7; Society of American Artists, 1897, when it was selected for the Lotos Club Purchase Fund; Carnegie Institute, Pittsburg, 1908.

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Oil on canvas: h. $24\frac{1}{4}$; w. 38. Signed at lower right: HOMER 1896.

Lent by The Lotos Club.

19 MAINE COAST

Foaming water from a receding wave rushes between the dark rocks in the foreground. An approaching gray-green wave breaks at the left, throwing up spray; beyond, other waves emerge from the mist. Dull gray sky.

From the Thomas B. Clarke Sale, 1899; collection of F. A. Bell. Shown at the Paris Exposition, 1900. Illustrated in *The Century*, September, 1899, p. 652; *American Masters of Painting*, by Caffin, p. 78.

Oil on canvas: h. $30\frac{1}{4}$; w. 44. Signed at lower right: HOMER 1896.

Lent by George A. Hearn.

20 SUNSET AND MOONRISE—

(Kissing the Moon)

Three men are in a dory, which is in the trough of the waves and almost hidden by

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a dark blue wave in the immediate foreground at the right. The man at the left, seated in the stern of the boat, steering with an oar, is seen in profile facing toward the right; he wears an oilskin coat and a close-fitting cap. The other two sailors, with their backs toward the spectator, wear oilskins, the center one having a black sou'wester and yellow coat and the man to the right a yellowish sou'wester and a black coat. The bow of the boat appears at the extreme right. Beyond are gray-green waves with white-capped crests, which, toward the right, cut off the lower part of the full moon rising silvery-gray against a violet-gray sky. The glow of the setting sun is over all.

Exhibited at the Pennsylvania Academy of the Fine Arts, 1905. Illustrated in the Critic, April, 1905, p. 322; Arts and Decoration, November, 1910.

Oil on canvas: h. $30\frac{1}{8}$; w. $40\frac{1}{8}$. Signed at lower right: HOMER 1904. Inscribed

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on the back of the center stretcher: Winslow Homer Picture finished Nov. 15, 1904. Lent by Lewis A. Stimson.

21 CAPE TRINITY, SAGUENAY RIVER—MOONLIGHT

An enormous promontory with numerous rounded ledges juts out from the right and occupies a large part of the picture. At its base is the river, which reflects the dark mass and winds around the point of the cape at the left. On the distant shore at the left there are ranges of hills against the low horizon. The sky is cloudy. A quarter moon just above the headland is reflected in the dark water in the immediate foreground.

Exhibited at the Union League Club.

Oil on canvas: h. 29; w. 48½. Inscribed on the back of stretcher: This is to certify that I painted this picture of Cape Trinity. Winslow Homer, June 1909. Lent by Burton Mansfield.

22 RIGHT AND LEFT

Just above the dull gray sea are two wild ducks which have been shot from the right and left barrels of a gun in the hands of a hunter, who is in a row-boat beyond. The duck at the right is falling head foremost into the water; the drake, with its dark green head extended, has just received the second shot, the flash of which is still visible. The sea is dull gray with light green foam in the foreground; the cloudy gray sky is brilliantly lit across the top of the picture.

Exhibited at the Century Association, 1909; Pennsylvania Academy of the Fine Arts, 1910. Last completed Picture.

Oil on canvas: h. $28\frac{1}{4}$; w. $48\frac{1}{2}$. Signed at lower right: HOMER 1909.

Lent by Randall Morgan.

23 SHOOTING THE RAPIDS,
SAGUENAY RIVER (Unfinished)

Three men in a birch-bark canoe. In the center a sportsman, seated in the bottom

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of the boat, grasps the gunwales with both hands; back of him at the right a Canadian guide holds a paddle; in the front of the canoe is another guide, with his hands in position for paddling, although the paddle has not been painted. The wave on the crest of which the boat rests is slate-gray, and yellowish spray from the rapids rises beyond. A steep hill on the farther shore of the river slopes down at the right, showing a second hill and a bit of gray sky.

This picture was in the artist's studio at Prout's Neck, at the time of his death. Proposed changes are indicated in white chalk and the bare stained canvas shows in places.

Oil on canvas: h. 30; w. 48 $\frac{1}{4}$.

Lent by Charles S. Homer.

WATER COLORS

24 BERRY PICKERS

A rocky field with a number of children carrying tin cans and picking berries. At the left a girl is leaning against a gray boulder, holding her pail in her right hand; she wears a dark skirt, a yellowish apron and blouse trimmed with red, and a straw hat with brown ribbon. The head and shoulders of another girl appear above the boulder at the extreme left. Two boys and a girl are seated in the grass. The little girl in the immediate foreground in the center of the picture, with her back toward the spectator, wears a yellow dress; facing her at the right is a boy in brown trousers and vest, white shirt-sleeves, and a brimmed straw hat; while the other boy, seen from the back, has dark trousers and a white shirt. Beyond, at the right, two

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other figures are suggested. The ground is covered with low bushes and wild flowers, and there are large boulders in the middle distance at the left. In the distance is a line of blue water and sail-boats are on the horizon at the right.

Painted in New England.

Water color on paper: h. $9\frac{1}{8}$; w. $13\frac{1}{4}$.
Signed at lower right: HOMER *July* 1873.
Lent by Mrs. Lawson Valentine.

25 BOYS WADING

In the foreground is a sandy beach; in the shallow water two boys stand knee deep, bending over and rolling up their trousers. The one at the right, with his back toward the spectator, wears gray trousers, a white shirt, and a brown hat; the one at the left, seen in profile facing his companion, wears a straw hat, light brown trousers and vest, with white shirt-sleeves showing. In the background a dock with sheds stretches across the pic-

BY WINSLOW HOMER

ture, and a two-masted green schooner with sails down is moored with its side along the dock. High horizon and light gray sky.

Painted at Gloucester, Mass.

Water color on paper: h. $9\frac{1}{8}$, w. $13\frac{1}{4}$.

Signed at lower right: w. HOMER 1873.

Lent by Mrs. Lawson Valentine.

26 SHEPHERDESS

In the foreground, on a grassy knoll in shadow, a young girl wearing a red dress and a sun bonnet lies at full length with her head propped on her right arm; near her at the left are two sheep. Beyond, at the extreme left, a large tree throws its shadow across the field; a stone wall back of the tree follows the rise of a hill toward a clump of trees at its top. Sheep are grazing on the hillside, which is in bright sunlight. Distant blue hills are at the horizon; the sky is light blue with thin white clouds.

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Painted at Houghton Farm, Mountainville, N. Y.

Water color on paper: h. $6\frac{3}{4}$; w. 8 1-16.

Signed at lower left: HOMER 1878.

Lent by Mrs. Lawson Valentine.

27 HILLSIDE

In the foreground a young girl is seated with her figure in profile looking to the right. Her hands are clasped back of her head and her brown hair hangs in a braid down her back; she wears a brownish dress. Immediately back of her is a green hillside, and on its crest at the left are trees and red buildings; other trees are on the ridge of the hill which slopes down at the right. Blue distance beyond; light cloudy sky.

Painted at Houghton Farm, Mountainville, N. Y.

Water color on paper: h. $6\frac{3}{4}$; w. $8\frac{3}{8}$.

Signed at lower right: HOMER 1878.

Lent by Mrs. Lawson Valentine.

28 ON THE BEACH, TYNE-
MOUTH

A wet, sandy beach, with two young women standing in front of a dark fishing-boat, which is drawn up with its side toward the shore and the stern at the right. Both figures are in profile toward the right. The front one, carrying a child on her back, wears a red plaid shawl about her head; the skirt of her brownish dress is tucked up, showing a white underskirt trimmed with a band of red, and red stockings. The woman at the left, with a large brown fish-basket on her back, is bareheaded and wears a light blue blouse with sleeves rolled up, a dark kerchief, a dark brown skirt, and lighter underskirt. At the left, beyond the boat, are silhouettes of two figures with baskets. Quiet light blue sea; light cloudy sky.

Water color on paper: h. $13\frac{1}{4}$; w. 19.
Signed at lower left: *Winslow Homer* 1881.
Lent by Charles S. Homer.

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29 PERIL OF THE SEA

In the foreground two women stand on a plank walk at the top of a bluff and look to the right toward the sea. They are dressed in dull blue and their aprons blow in the wind; the one in front holds a jacket about her head with both hands, and her companion has a shawl over her head and shoulders. On the beach below are a number of men in oilskins, one of whom extends his left arm toward the right, pointing to the foamy sea. At the left is part of a cottage with a sloping roof and a porch upheld by columns. Dull gray sky.

From the Thomas B. Clarke Sale, 1899.

Water color on paper: h. 14; w. 20 $\frac{1}{4}$.

Signed at lower right: HOMER 1881.

Lent by Alexander C. Humphreys.

30 WATCHING THE TEMPEST

A boat on the beach with a line of men standing behind it watching the tempest and ready to push off. They wear brown, blue, or red coats with sou'-

westers to match, and several have life-preservers about their bodies. Two figures in the foreground at the right are peering around the prow of the boat. Beyond, at the left, are other figures, and numerous boats are drawn up an incline at the head of which is a building. Along the bluff at the top of the sandy embankment, at the left, groups of people are indicated, and red roofs appear beyond. At the right is a mass of white spray. Gray sky.

Exhibited at the Art Institute of Chicago, 1889. From the Thomas B. Clarke Sale, 1899.

Water color on paper: h. 13½; w. 19½. Signed at lower left: *Winslow Homer* 1881. Lent by Burton Mansfield.

31 FISHWIVES

Three women on a rocky beach with white surf and gray sky beyond. The figure at the right stands in profile toward the left and, with arms akimbo, holds a

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fish-basket on her back; she wears a blue skirt; and over her head and crossed about her is a gray kerchief. The other two women, walking toward the left, are seen from the back, their blue skirts and brown scarfs blowing in the wind; one wears a blue hood and the other a red one. A sail-boat and a steamer are on the horizon at the extreme left. There are pools of water in the foreground.

Water color on paper: h. 18; w. 29½.
Signed at lower right: HOMER 1882.

Lent by Charles S. Homer.

32 FISHING BOATS OFF SCARBOROUGH

In the center of the picture is a fishing-boat with a square sail. There are two men and two women in the boat. The women are seated near the gunwale; the one at the left rests her hands on the shoulders of her companion, who has both hands on a large fish-basket. Partly hidden by the basket is a man in oilskins,

who steers with the tiller under his left arm; at the left the other man, also in oilskins, stands near the mast in the prow of the boat. The name,—ARMOUTH, is inscribed on the side of the boat near the stern; the first letter is illegible.

Drawing in pencil and Chinese white on gray paper: h. $17\frac{3}{4}$; w. $23\frac{3}{4}$. Signed at lower left: *Winslow Homer* 1882.

Lent by Alexander W. Drake.

33 A VOICE FROM THE CLIFFS
 Three young fisherwomen, seen three-quarter length, stand close together facing toward the right. A high white chalk cliff rises in the background. The women are bareheaded. The one in the foreground wears a black skirt, a white blouse and apron, and a black shawl is crossed over her breast; with both hands she holds a basket with a handle. The woman at the right holds a similar basket in which are two balls of blue knitting yarn; a light flowered scarf is crossed over

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her red blouse, and her apron is faded dark blue. The woman behind these two carries over her right shoulder a heavy fish-net with cork floats, which she supports with her arm akimbo, while the ends of the ropes are held with her left hand; she wears a dark plaid skirt, a white apron, and a white blouse over which is a red shawl. The smooth sea is light green. A square-sailed boat, with three men in it, lies at the foot of the cliff at the right, and at the left an empty fishing boat is drawn up on the shore of the cove. Above the cliffs in the upper right-hand corner there is a glimpse of blue sky with white clouds. Shown at the American Water Color Society, 1883, when a line drawing of the figures was used on the title-page of the catalogue.

Water color on paper: h. $20\frac{3}{4}$; w. $29\frac{3}{4}$.
Signed at lower right: *Winslow Homer*,
1883.

Lent by Alexander C. Humphreys.

34 TROUT

In the center is a speckled trout that has jumped out of the water to catch a red fly. The fly and hook float on the water beneath him, and the line to which they are attached stretches across the foreground in a ripple of light. The background is dark green.

Water color on paper, h. 12½; w. 19¼.
Signed at upper left: HOMER '89.

Lent by Charles S. Homer.

35 SALT KETTLE

An inlet with a curved shore. In the foreground at the right is a road with sunlight and shadow; beyond are trees and a grassy bank. Farther on, at the water's edge, are two white buildings in brilliant sunlight, which are reflected in the water. In front of the right-hand building, row-boats are drawn up or fastened to a wharf, and on the point of land at the left is a dilapidated old boat. A line of deep blue water is in the middle distance, and there

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are white buildings on the farther shore at the left. Deep blue sky with clouds.

Water color on paper: $13\frac{3}{8}$; w. $20\frac{3}{8}$.

Inscribed at lower right: Salt Kettle 1890; Bermuda erased from inscription.

Lent by Charles S. Homer.

36 ST. JOHNS RIVER, FLORIDA

The river in the foreground reflects the farther shore where there are live oaks with hanging moss and other trees. In the center is a white rowboat with two men: the one in the stern at the right is casting his fishing line and the hook makes a bright ripple in the water back of him; his companion wears a yellow coat and is seated in the boat facing the fisherman.

Water color on paper: h. $13\frac{1}{2}$; w. $19\frac{3}{8}$.

Signed at lower right: HOMER 1890.

Lent by Charles S. Homer.

37 SKETCH FOR HOUND AND HUNTER

The sketch varies from the painting (No. 12 in this exhibition) in that the point of

view is lower, the body of the deer shows more distinctly through the water, the dog is more deeply immersed, and there is no foam in the immediate foreground.

Water color on paper: h. $13\frac{3}{8}$; w. $19\frac{1}{2}$.
Signed at lower right: HOMER '92. In-
scribed at lower center: Presented to
C. S. Homer, Jr. 1892.
Lent by Charles S. Homer.

38 TURTLE POUND

In the foreground a nude negro with ruddy skin, stands up to his waist in the water, holding with both hands the fore flappers of a large turtle and showing the white under side. He turns to the right toward another negro. Only the head and hands of this man show above the planks of the pound. There is dark blue-green water in the foreground and at the left; a sail-boat is at the horizon. Deep blue sky with heavy white clouds.

Water color on paper: h. $14\frac{3}{8}$; w. 21.

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The signature on the planks at the right is half hidden by water : HOMER 1898.

Lent by Hamilton Field.

39 NATURAL BRIDGE, NASSAU

A ledge of white shale stretches across the picture with the blue sea beyond, and in the foreground at the left the water shows beneath a natural arch in the rock. In the immediate foreground at the right a soldier, wearing a red uniform, lies prone on the ground looking over a precipice; near by are shrubbery and rocks. High horizon and light gray sky streaked with blue.

Water color on paper: h. 14; w. 20½. Property of the Museum.

40 PALM TREE, NASSAU

In the foreground is a tall palm tree blown in the wind and beyond are several smaller palms. Deep blue sea with a low horizon, against which is a narrow strip of land with a white lighthouse.

BY WINSLOW HOMER

Purchased from the estate of the artist.

Water color on paper: h. $21\frac{1}{8}$; w. $14\frac{1}{2}$.

Signed at lower right: HOMER.

Property of the Museum.

41 TORNADO, BAHAMAS

In the foreground is a group of house-tops and above them rise palm trees blown in the wind. At the left is a glimpse of dull green sea. Light sky with heavy storm clouds.

Purchased from the estate of the artist.

Water color on paper: h. 14; w. $20\frac{5}{8}$.

Property of the Museum.

42 A WALL, NASSAU

Across the picture stretches a white plastered wall with a gateway at the left. Bushes and red flowers that grow on the farther side of the wall show above it, as does also the blue sea with a sail-boat in the distance.

Purchased from the estate of the artist.

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Water color on paper: h. $14\frac{1}{2}$; w. 21.
Signed at lower right: HOMER—Dec.
31st 1898.
Property of the Museum.

43 BERMUDA

On the white beach in the immediate foreground are three rusty cannon; deep blue sea beyond. A sail-boat, manned by two negroes, is near the shore, and several other vessels are farther out. In the distance is a line of brown shore.

Purchased from the estate of the artist.

Water color on paper: h. $14\frac{1}{2}$; w. $21\frac{1}{8}$.
Signed at the lower right: HOMER. In-
scribed at lower left: Jan. 1st 1899.
Property of the Museum.

44 FLOWER GARDEN AND BUNGALOW

In the immediate foreground are red and yellow flowers and at the left, palms. A yellow bungalow, with white roof and

BY WINSLOW HOMER

chimney, is beyond at the edge of a blue bay. In the distance the shore is dotted at the right with white buildings and at the left there is a wooded point.

Purchased from the estate of the artist.

Water color on paper: h. $13\frac{1}{2}$; w. $20\frac{5}{8}$.
Signed at lower right: *Winslow Homer,*
Bermuda 1899.

Property of the Museum.

45 SHORE AND SURF, NASSAU

In the foreground is a stony beach; beyond are green waves and surf and floating brown seaweed. At the extreme left is a white lighthouse, and on the horizon, where the water is deep blue, is a large steamer. Gray sky.

Purchased from the estate of the artist.

Water color on paper: h. $14\frac{1}{2}$; w. $21\frac{1}{8}$.
Signed at lower right: HOMER. In-
scribed at lower left: *Nassau 99-*.

Property of the Museum.

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46 THE BATHER

A negro stands waist deep in the blue water and at the left, farther back, is another negro with only head and shoulders showing above the water. On the shore in the distance, at the right, is a pavilion decorated with flags.

Purchased from the estate of the artist.

Water color on paper: h. 14; w. 20 $\frac{5}{8}$.
Signed at lower left: HOMER 99. In-
scribed at lower right: *Nassau*.

Property of the Museum.

47 SLOOP, BERMUDA

Green and blue water with a white sloop seen from the stern, where a reddish row-boat is tied; two negroes are in the sloop; the sails hang in wind-blown swirls; clothes are hung out to dry on the boom. There is a small boat at the right and a strip of brown shore at the horizon. Stormy sky.

Purchased from the estate of the artist.

BY WINSLOW HOMER

Water color on paper: h. $14\frac{1}{2}$; w. $21\frac{1}{8}$.
Property of the Museum.

48 THE PIONEER

A partly cleared hilltop with several tree trunks and numerous stumps. A woodman with an axe over his right shoulder, stands in the shadow of the largest tree. Blue mountains beyond; luminous, sunlit sky.

Exhibited at the Pennsylvania Academy of the Fine Arts in 1903 and at the Boston Art Club.

Water color on paper: h. $13\frac{1}{2}$; w. $20\frac{1}{2}$.
Signed at lower right: HOMER 1900.
Property of the Museum.

49 TAKING ON WET PROVISIONS

A small boat is tied near the prow of a schooner and a keg is being put on board by means of a block and tackle worked by a red-shirted man near the foremast;

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a man in the small boat steadies the keg. Another sailor, wearing a red shirt, is on the farther side. The schooner's sails are down. On the stern, which is in sunlight, the name Newport, K. W., is painted on a black ground. The water is light blue-green and in the distance at the left is a small sail-boat.

Purchased from the estate of the artist.

Water color on paper: h. $13\frac{3}{4}$; w. $21\frac{5}{8}$.
Signed at lower right: W. H. Inscribed
at lower right: Key West 1903.

Property of the Museum.

50 FISHING BOATS, KEY WEST

A white sloop, in bright sunlight, with the name Lizzie painted on the side near the prow, which is in the foreground of the picture at the right; a man wearing a red shirt is on the deck. At the left is part of another boat, which casts a dark green shadow on the light blue-green water. Cumulous clouds.

BY WINSLOW HOMER

Purchased from the estate of the artist.

Water color on paper: h. $13\frac{1}{2}$; w. $21\frac{1}{2}$.
Signed at lower left: HOMER 1903 and at
right: W. H.

Property of the Museum.

51 HOMOSASSA, FLORIDA

The river is in the foreground, and on its bank are palm trees. At the left is a gray flat-bottomed boat in which are two men; the one in front, wearing a yellow coat and a felt hat, is casting his line; the other, back of him in the bottom of the boat, has a slouch hat drawn partly over his face. Clear quiet water with reflections; gray sky and brilliant sunlight.

Water color on paper: h. $13\frac{5}{8}$; w. $21\frac{1}{2}$.
Signed at lower left: HOMER 1904.
Lent by Charles S. Homer.

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