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William T. Evans, Collector Of American Paintings

BY WILLIAM H. TRUETTNER

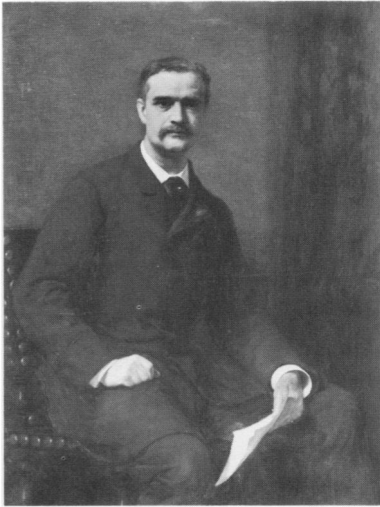


Fig. 1. WYATT EATON: *Portrait of William T. Evans*, 1889, oil on canvas, 53 x 40¹/₂ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.

William H. Truettner is associate curator of 18th- and 19th-century painting and sculpture at the National Collection of Fine Arts. He is currently preparing a catalogue raisonné of the paintings of George Catlin.

WHEN THE WELL-PUBLICIZED COLLECTION of late nineteenth-century American paintings belonging to Thomas B. Clarke was auctioned at Chickering Hall in January 1899, it was hoped that New York dealers and collectors, who at that time were buying quantities of modern European paintings by academic and Barbizon masters, would think highly enough of Clarke's selections to turn out in large numbers for the sale. Some collectors of foreign paintings did appear. In the list of purchasers, names such as Samuel Untermyer, Jules Bache, George Blumenthal and E. F. Milliken occur with some frequency, but a much larger percentage of the purchasing was done by a small group that had already devoted substantial portions of its collections to American paintings. Among these were Emerson McMillin, George H. Hearn, Alexander C. Humphreys, Charles L. Freer and William T. Evans (Fig. 1).

Of the prominent New York dealers, Cottier & Co. bought six paintings and Samuel P. Avery, Jr., about the same number. Boussod-Valladon, Knoedler, and Schaus purchased one or two each, probably bidding for particular customers, while the others, T. J. Blakeslee, L. Crist Delmonico, Durand-Ruel, Charles W. Kraushaar, William Macbeth, Julius Oehme, and Arthur Tooth either were not present or made no purchases. The following week, a critic noted in the *Times Supplement* "The comparative absence of the New York dealers in and American collectors of foreign pictures at Chickering Hall" as a great disappointment.¹ "It had been thought that the works of Inness, Winslow Homer, Homer Martin, Wyant, and possibly Minor, and one or two other painters, had achieved sufficient reputation abroad to make their acquisition, or at least an attempt to secure some of them, advisable on the part of these dealers. The fact that a few scattering examples were purchased by these dealers would rather go to prove that they do not find sufficient profit in American art as yet to be willing to invest in American paintings, and to push them not only abroad but in this market, in which so many collectors buy under their influence . . . It was certainly strange not to see three or four of the more prominent foreign picture houses even represented at Chickering Hall. Let any collection of foreign paintings containing any good or veritable examples at all be put up at auction in this city, and every prominent dealer will be present, or send a representative either to buy himself or to watch what his fellows are buying."²

Nevertheless, it was a relatively successful sale in view of the limited demand for American painting at the time, and possibly netted Clarke a 60 to 70 per cent

1. Some of the absent American collectors referred to were probably J. P. Morgan, Benjamin Altman, and Henry G. Marquand.

2. *The New York Times*, Supplement, Feb. 18, 1899.

profit.³ The 372 paintings were sold for \$234,495, with an Inness bringing the top price of \$10,150; a Homer Martin, \$5,500; a Homer, \$4,700; and a Ryder, \$2,250. Lloyd Goodrich has characterized the Clarke sale as a "landmark in the history of American art. In the old days a few Hudson River panoramas had fetched higher prices, but the Clarke sale set new records for the work of Homer's generation. Before this the general feeling had been that while it was a nice thing to encourage American art, "there was no money in it." The Clarke sale gave native painting the kind of prestige the American public respected most—that of dollars and cents."⁴

Prices did not change overnight, however. If the Clarke sale had a measurable effect, it was only to lessen the imbalance in the market between native and foreign pictures. There would no longer be patrons who would pay \$60,000 for Meissonier's *Friedland, 1807* without even seeing it, as A. T. Stewart had done in 1887, but important Barbizon and salon paintings easily brought more than Clarke's \$10,000 Inness. Bitter complaints were often heard in the years following the sale, and Samuel Isham's Paris-trained student of the previous decade who returned "home to an unsympathetic land, indifferent to his work," could expect little more by 1900.⁵

Prior to the Civil War and the growth of large fortunes in America, patrons had made a greater effort to seek out native artists and to explore possible commissions with them on the basis of a mutual artistic and philosophical interest. Neil Harris, among others, has noted that later nineteenth-century collecting became much more of an acquisitive venture: "Greater reliance on art importers and collecting for fashion replaced the earlier search for local talent and the excitement of personal discovery. The reflected glory of accepted masterpieces was more attractive than the uncertainty of unknowns."⁶ Curiously enough, the increasing desire of American art students to study abroad had much to do with the preference for fashionable European art that developed in this country after 1875. "Even before the glittering pageant in Philadelphia," E. P. Richardson writes, "artists had felt the swing of the pendulum; a whole generation of art students had gone streaming across the Atlantic to study in Paris, or Holland, or Munich. Within a short time after the Centennial, it was not only the artists, the intellectuals, the dreamers, but all the rich and the fashionable who succumbed to the fever for going to Europe . . ."⁷

Harrison Morris, director of the Pennsylvania Academy from 1892 to 1905, recounts the problems of trying to interest this well-traveled generation in buying from the annual Academy exhibitions. "It was the period when some of the most distinguished American painters were offering works that are competed for now [1930] by collectors not a shade more intelligent than our audiences assumed themselves to be. Winslow Homer, Twachtman, Alden Weir, John Alexander, Chase, Albert Ryder, Brush, Abbot Thayer—the cream of American painting in our day—were exhibiting their since-memorable canvases in the annual shows.

3. Ibid.

4. Goodrich, Lloyd, *Winslow Homer*, N.Y., 1944, p. 156.

5. Isham, Samuel, *The History of American Painting*, N.Y., 1943, p. 401.

6. Harris, Neil, *The Artist in American Society*, N.Y., 1966, p. 315.

7. Richardson, E. P., *Painting in America*, N.Y., 1956, pp. 272, 309. I am indebted to Mr. Richardson for "pruning" several dead pages from this article and suggesting a more balanced conclusion.

Were there buyers? Were there even intelligent admirers enough to keep the galleries full? Not at all . . . the drawing-rooms of the elect . . . were adorned only . . . with French works of undoubted technical mastery, of beauty in figure and in landscape, of imagination and character—the 1830, or Barbizon School; and no other would do, no other would give the badge of convention required for social elegance.”⁸ The same lament was voiced in 1898 by Thomas W. Wood, president of the National Academy of Design: “The sums payed in this country to foreign painters, especially for portraits, and the meager support given to our own artists by Americans, is rather discouraging to American art. . . .”⁹ The sale of pictures from the National Academy exhibitions between 1900 and 1906 seems to reflect this condition. In 1900, receipts were \$8,640 with 314 objects exhibited; in 1903, receipts were \$13,720 with 398 objects exhibited; and in 1906, receipts were \$11,740 with 350 objects exhibited.¹⁰

The disparity in prices seemed to be the most galling aspect of the situation to artists and critics alike. In view of the present market, it is almost amusing to read the indignant reaction of a critic to the low prices brought by the carefully selected group of Inness landscapes sold by Richard H. Halstead in 1895. Because of the impending Inness executor’s sale, the bidding was even less enthusiastic than usual. The twenty landscapes sold for a total of \$31,000, and the top picture at the sale brought only \$3,550. “A greater disappointment than the issue of Mr. R. H. Halstead’s sale at the American Art Galleries last Wednesday night has never been recorded in New-York . . . It would be absurd for the public to get the impression that a painting like the “Storm on the Delaware” is worth not more than \$3,500, when a canvas by Corot or Rousseau easily fetches three times that sum. Figures have an uncomfortable way of sticking in the mind, and it needs to be forcibly stated that the figures of the Halstead sale are entirely misleading. The pictures sold are worth infinitely more than was paid for them on Wednesday night, and the public should remember this . . .”¹¹ In spite of such protests, the following year twenty-four Barbizon paintings from the private collection of William Schaus sold for \$150,000, with a Rousseau bringing the top price of \$25,200, and a Constant Troyon, the second highest price of \$24,500.¹²

The collecting activities of William T. Evans gain added significance when viewed against this background of European interest. While most American col-

8. Morris, Harrison S., *Confessions in Art*, N.Y., 1930, pp. 43–44.

9. Clark, Eliot, *History of the National Academy of Design*, N.Y., 1954, p. 161.

10. At the 1907 Corcoran biennial, total sales were \$49,000 with 390 paintings exhibited (see *Second Exhibition of Oil Paintings by Contemporary American Artists*, The Corcoran Gallery of Art, Dec. 8, 1908—Jan. 17, 1909, p. 7). Many artists were in both exhibitions, but in general the selection at the Corcoran was limited to more established painters.

11. Evans Papers, unidentified clipping from *The Chronicle of the Arts*, Jan. 9, 1895. The papers of William T. Evans and forty-four paintings, watercolors and pastels from his collection are presently in the possession of his great-grandson, Robert E. Price of Dover, N.J. Mr. and Mrs. Price have kindly placed at my disposal for over a year artists’ correspondence, newspaper clippings, sale and exhibition catalogues and other documents needed in the preparation of this article. I am deeply grateful for their cooperation. I also wish to thank Mrs. Aleita Hogenson, NCFA/NPG reference librarian who persuaded many unwilling institutions to lend sales catalogues, and Mrs. Rebecca O’Neal, who, with an admirable blend of patience and humor, typed the manuscript and checklist more times than she wishes to remember. A more complete checklist, with available provenance and auction records, may be obtained from NCFA.

12. *The Collector*, vol. VII, March 1, 1896, p. 136.

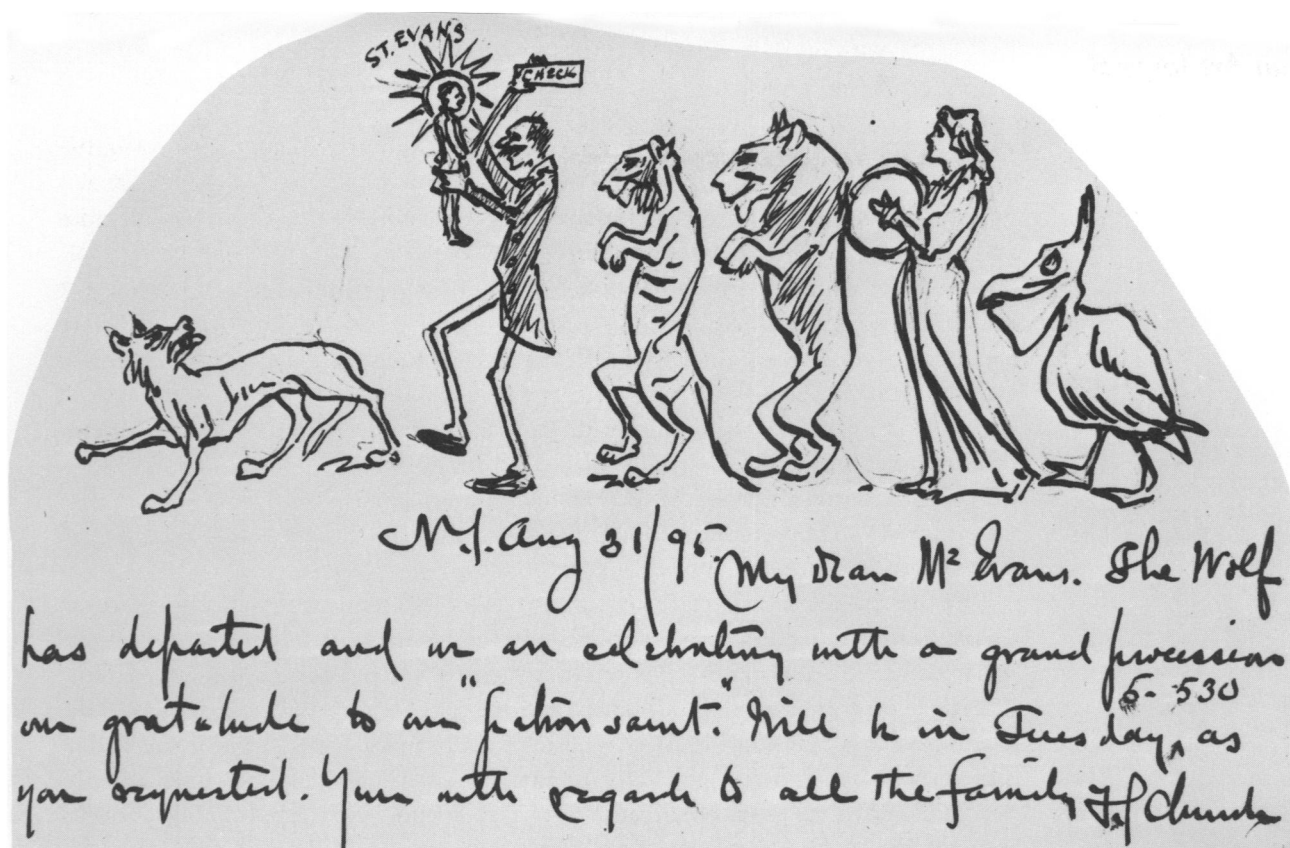


Fig. 2. Letter to William T. Evans from Frederick S. Church, August 31, 1895. Courtesy of Robert E. Price, Dover, N.J.

lectors were patronizing dealers who specialized in foreign paintings, Evans and a small group of men in New York were seeking out local artists in their studios in much the same way collectors had done earlier in the nineteenth century. Thomas B. Clarke probably led the way in this approach with his early patronage of artists like Inness, Homer and Ryder, but Evans was not far behind.¹³ His correspondence indicates he was already visiting artists' studios in the early 1880s, and he continued the practice for as long as he collected. At least a third of his pictures were purchased directly from the artist, and the actual number is probably closer to one half. Certain artists Evans was particularly close to, as Frederick S. Church (Fig. 2), Henry Ward Ranger, Kenyon Cox, Will H. Low and Henry O. Walker sought his advice on works of art in progress, and at least two artists, Ranger and Harry Watrous, advised Evans on his purchases.

The group of collectors with whom Evans shared an interest in American paintings were not men of extreme wealth, but their purchasing activities were acknowledged with some frequency. "To be sure there were some minds in ad-

13. Clarke had begun collecting as early as 1872. Evans first became interested in American painting when his wife gave him a copy of G. W. Sheldon's *American Painters* in 1879. In Evans' correspondence are letters from J. Carrol Beckwith, Blakelock, Frederick A. Bridgman, George de Forest Brush, William Gedney Bunce, George Bogert, Emil Carlsen, Frederick S. Church, Kenyon Cox, Dewing, Leon Dabo, Charles H. Davis, Paul Dougherty, Wyatt Eaton, Henry B. Fuller, R. Swain Gifford, Hassam, Homer, Inness, La Farge, William L. Lathrop, Ernest Lawson, Will H. Low, Homer Martin, Willard L. Metcalf, Charles H. Miller, Robert Minor, Thomas Moran, J. Francis Murphy, Henry Ward Ranger, Robert Reid, Ryder, Walter Shirlaw, Abbott Thayer, Dwight Tryon, Twachtman, Robert Vonnoh, Henry O. Walker, Frederick J. Waugh, J. Alden Weir, Whittredge, Irving Wiles, Wyant, and numerous others that indicate Evans' personal contact with these artists, usually through visits to their studios or their trips to his Montclair, New Jersey, home to view his collection.

vance of their period," wrote Harrison Morris, "like William T. Evans, George A. Hearn, Thomas B. Clarke and Dr. Alexander Humphreys and Mr. Gellatly, who had courage enough to choose the best then produced and buy it; but the public, society, wealth, was as cold as the hand of insolence."¹⁴ Clarke had the finest collection of the group. After a brief but successful career as a New York merchant, he had become the first major collector in our history to concentrate exclusively on native painting. With remarkable judgment and foresight he selected a cross section of late nineteenth-century painting that included Blakelock, Chase, Eakins, Eastman Johnson, Hassam, Harnett, La Farge, Thomas Moran, Ryder, thirty-one Homers and thirty-nine Innesses. In addition, he owned a group of second-generation Hudson River painters, Church, Kensett, Gifford and Casilear, a William Sydney Mount, and portraits by Sully, West, Stuart, and Rembrandt Peale.¹⁵

Prior to the sale of his paintings in 1899, a *Times* critic noted: "The dispersal of the Clarke collection constitutes an event of the first magnitude in the annals of American art. Upon no other occasion has such a representative gathering of American paintings been brought to the hammer. In fact, we know of only one other amateur, Mr. W. T. Evans, who has approached Mr. Clarke in persistent and catholic support of our native artists."¹⁶ Although Clarke, by inference, is here alluded to as an amateur, he had in fact become a dealer in 1891, and had placed some of his collections in his gallery on 34th Street at that time. Through the nineties he bought fewer pictures, concentrating on Inness, Homer, Homer Martin and Wyant, while Evans, who seemingly became his heir apparent,

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14. Morris, p. 146. The New York merchant, George A. Hearn, purchased well over 500 paintings in his lifetime, about 150 of which were American. A number of these he gave to the Metropolitan Museum, along with generous funds for the continued purchase of contemporary American painting. The remainder of the collection was sold at American Art Galleries, Feb. 25, 1918. Dr. Alexander C. Humphreys, president of the Stephens Institute of Technology in Hoboken, had a collection of 166 American paintings which sold at American Art Galleries, Feb. 14, 1917. Humphreys' collection was ranked third behind Clarke and Evans. John Gellatly married the daughter of Jacob S. Rogers, an eccentric locomotive builder from Paterson, N.J., who bequeathed the Metropolitan Museum \$4,000,000 in 1901. Gellatly began collecting American paintings in the 1890s and later a great variety of European and oriental decorative arts. In 1929, the entire collection, including seventeen Ryders and over 130 other American paintings, drawings and watercolors, was given to the Smithsonian. Other prominent American collectors of the period were Charles L. Freer, whose Whistler collection and American impressionist paintings were given to the Smithsonian between 1906 and 1919; Frederick T. Gibbs of New York, who owned seventy-six Blakelocks in 1899, in addition to numerous other American paintings sold at American Art Galleries, Feb. 24, 1906; Emerson McMillin, whose collection of 238 Barbizon and American landscapes sold at American Art Galleries, Jan. 20, 1913; and Samuel T. Shaw, donor of the Shaw Fund to the Society of American Artists, through which he purchased the majority of his approximately 200 American pictures. The Shaw collection was sold at American Art Galleries, Jan. 21, 1926. Only Freer's comments on Evans' collection have come to light. In a letter to W. K. Bixby of St. Louis, Feb. 15, 1900, in the Freer Gallery files, Freer writes: "I want to say to you privately that only about one dozen of all the canvasses shown [before the recent Evans' sale] were thoroughly representative examples of the best men. I name this in confidence, so that you may understand why certain pictures with great names attached sold for practically nothing."
15. Clarke was also a collector of oriental ceramics, but his interest in paintings remained exclusively American. After 1899, he built a major collection of early American portraits which was eventually purchased by Andrew Mellon for the National Gallery. A number of these portraits have now been transferred to the National Portrait Gallery.
16. Archives of American Art, Roll N/598, Frame 320, unidentified clipping from *The New York Times*, Feb. 7, 1899.

bought widely with less interest in forming a distinctive collection of paintings by a single artist or group of artists.¹⁷ By 1899, at least one periodical referred to Evans as standing “at the head of collectors of American art,”¹⁸ and after 1900, he, and in a lesser way, Alexander C. Humphreys, were the only two collectors devoting their attention exclusively to late nineteenth- and early twentieth-century American art.

The impetus for the collecting activities of Evans and his colleagues seems to have arisen from a cultural nationalism that existed as much as a defense against French influence as a still extant hangover of the mid-century virtues cited by Lillian Miller¹⁹ and characterized in native painting by Lloyd Goodrich as a style “centered around the family and home, the healthy and pleasant aspects of society, and the idyllic in nature.”²⁰ By 1880, S. G. W. Benjamin had already proclaimed that “Patriotism, a wholesome enthusiasm for one’s own country, seems . . . to lie at the basis of a native art, and native art founded on knowledge is therefore always the truest art; while the artist who is thus inspired will generally find material enough to call forth his aesthetic yearnings and arouse his creative faculties at his own door.”²¹ On the eve of the Clarke sale, Charles de Kay, art critic of the *Times*, addressed himself more pointedly to the cause: “American paintings are as much a part of our National birthright as our patriotic songs and our literature. They are an expression of American feeling and thought—varied, superficial, deep, naive, or complex. The public ought to realize that an art like that of our painters, which has struggled to the front against the peculiar obstacles of European rivalry, is worthy of the most searching study and of encouragement.”²²

As World War I approached, the note of patriotism seems to have been stressed to a greater degree. When praising Evans’ accomplishments in 1911, the artist and critic Elliott Daingerfield referred not to his generous support of American artists, but to the “distinguished patriotism” of his efforts, “patriotism . . . no less lofty than that which protects the flag, because it fosters the best and the highest in all that our Country produces . . .”²³ Evans, of course, was con-

17. Frederic Fairchild Sherman wrote in 1921: “Mr. Evans seems never to have had any strong personal preferences that resulted in a specifically noteworthy representation of any artist or group of artists, though his collection included good examples of practically all the best of our painters of his time” (see *Art in America*, vol. 9, June 1921, p. 174).

Evans rarely made qualitative comparisons in his correspondence, although he once wrote to the landscape painter James Henry Moser: “‘After a Northeaster’ [by Frederick J. Waugh, see checklist] is in my opinion greater than Winslow Homer or Paul Dougherty . . . The other work, ‘A Southwesterly Gale, St. Ives’ [by Waugh, see checklist] is likewise fine, but more conventional; it will, however, take its place along side of Homer’s ‘High Cliff’ and that is saying a good deal” (Evans to Moser, July 27, 1909, NCFA files). Evans’ preferences are usually obvious from the number of paintings by which certain artists are represented in the checklist, i.e., Waugh by twelve and Homer by eleven.

18. *The Art Collector*, vol. IX, March 1, 1899, p. 129.

19. Miller, Lillian B., *Patrons and Patriotism*, Chicago, 1966, p. 221.

20. Goodrich, Lloyd, *Art of the United States: 1670–1966*, Whitney Museum of American Art, 1966, p. 46. See also *Essays on American Art and Artists*, N.Y., 1896, where it is stated that American art “expresses the mental sanity and independence and the sound morals of the people. It is wholesome art, and clean. Let the American citizen cease his complaining and buy American pictures.”

21. Benjamin, S. G. W., *Art in America*, N.Y., 1880, p. 124.

22. Archives of American Art, Roll N/598, Frame 314, unidentified clipping from *The New York Times*, Feb. 5, 1899.

23. Evans Papers, Elliott Daingerfield to William T. Evans, April 15, 1911.

stantly praising the virtues of American art at the expense of European schools and advising young artists to stay in America to study.²⁴ But more importantly, he backed his words with an astounding quantity of purchases between the early 1880's and about 1913. He bought over 800 American paintings during that span of years, almost twice the number Clarke collected, and about the combined total of the American paintings purchased by Gibbs, Hearn, Freer, Gellatly, and Humphreys. This distinction made Evans the largest collector of American paintings up to World War I.²⁵

Evans' collecting activities were punctuated by two large auctions held respectively in 1900 and 1913, at which he sold the majority of his paintings. As much as his other activities, these auctions helped to prove what the Clarke sale had already indicated—that there was money and interest in American art. Auctions seemed to have had a twofold benefit at that time. The public was willing to pay higher prices for paintings from a well-known collection,²⁶ and the higher prices helped to establish and support a market for American pictures that had not existed before. De Kay wrote to Evans after the first night of the sale, "The figures at which your pictures went last night proved pretty conclusively that our amateurs propose to own American pictures hereafter and that the Clarke sale was not a flash-in-the-pan."²⁷ In his 1900 collection, Evans had included an even wider representation of contemporary artists than Clarke, and for that reason it seemed he might be more vulnerable than Clarke to an indifferent American public. Yet de Kay wrote some years later, "Instead of the loss which might have been expected in a sale of a large miscellaneous collection of recent work by American painters, there was a very substantial gain over the original cost of the pictures. People of limited means who were hesitating to venture on the purchase of some favorite canvas, were not a little encouraged by the outcome of the sale, since the prices then obtained indicated that there are buyers of American pictures about, and that to buy one is not necessarily to indulge in a luxury that absorbs money without a reasonable chance of its return, should conditions compel its surrender."²⁸ The market for American paintings had risen somewhat between 1900 and Evans' last sale in 1913, according to the painter Robert Vonnoh, who remarked in 1912 that "American artists against much odds are making good and are rapidly coming to their own. . . . When ten years ago such men as Weir, Hassam, Crane, Alexander, Ranger, Tarbell, Benson, Metcalf, Chase, Foster, Dewing, Carlsen, Thayer, Tryon, Reid, Walker, Murphy, Henri, Melahuro, Redfield,

24. Evans' son recalled that his father's only trip abroad had been before 1886. However, there is evidence to suggest that Evans met Frederick J. Waugh on Sark, one of the Channel Islands, after 1893 (see Havens, George R., *Frederick J. Waugh, American Marine Painter*, Orono, Me., 1969, p. 245 (notes 9, 10). Charles de Kay was also concerned about the training of American art students: ". . . we have hitherto put the cart before the horse in teaching art in America. We have sent our students to Europe, little or badly prepared, and kept them there too long, trusting to the fallacy that art has no country. If the usual portion of time spent in study at home and in Europe were reversed . . . I maintain that we would take a long step toward . . . the placing of the fine arts definitely in the ranks of arts which express the ideals of a people" (see *Essays on American Art and Artists*, N.Y., 1896, p. 56).

25. *Art Notes*, The Macbeth Gallery, N.Y., Jan. 1919, p. 1119.

26. Goodrich, *Winslow Homer*, p. 171.

27. Evans Papers, Charles de Kay to William T. Evans, Feb. 1, 1900.

28. De Kay, Charles, "The Evans Collection of American Paintings at Washington," *International Studio*, vol. XLVIII, Feb. 1913, p. XC.

Schofield, Brush, Hawthorne, Volk and many others of note brought hundreds, now they bring thousands."²⁹ At the 1913 sale, Evans received prices that were over half again as much per painting as the 1900 sale, and with Blakelock's famous *Moonlight* (Fig. 3), he broke the bank. The painting was knocked down to Senator William A. Clark for \$13,900, the record auction price for a living American artist.³⁰

Evans had done much to promote American art in the years between the sales through the founding of a national collection in Washington.³¹ From 1907 to 1915, he donated American paintings from his collection to the nation in a series of installments beginning with a group of fifty that by July 1907 were temporarily hung in the atrium of the Corcoran Gallery, as the Smithsonian then lacked sufficient gallery space. By December 1907, Evans had announced his intention to increase his gift to 100 paintings, and on subsequent occasions he continued to raise the number until by 1915, when the last painting was accessioned, the total had reached 150, representing the work of 105 American artists. Those who have best stood the test of time are Blakelock, Cassatt (Fig. 4), Chase, Dewing (Fig. 5), Ernest Lawson, Hassam, William Morris Hunt, Homer (Fig. 6), La Farge (Fig. 7), Inness, Homer Martin, Henry Ward Ranger, Remington (Fig. 8), Theodore Robinson, Ryder (Fig. 9), Thayer, Twachtman (Fig. 10), Elihu Vedder (Fig. 11), J. Alden Weir, Whittredge and Wyant (Fig. 12).

Perhaps the most unusual aspect of the gift was that Evans intended it to remain flexible. In a letter of March 12, 1907, to Charles D. Walcott, Secretary of the Smithsonian, he wrote, "I have every reason to believe that you will like my selections, but should any of the examples not hold up well, others can be substituted, as it is my desire to have every artist represented at his best."³² According to Mary Cassatt, La Farge and others, it was a great distinction to be included in the Evans' gift,³³ and the artists, eager to be well represented in Washington, often directed Evans to one of their best works, some offering him a discount as an added incentive.

29. *Arts and Decoration*, vol. 2, May 1912, pp. 254, 256.

30. Goodrich, Lloyd, *Ralph Albert Blakelock Centenary Exhibition*, Whitney Museum of American Art, 1947, p. 35. Clark subsequently gave Blakelock's *Moonlight* to the Corcoran Gallery.

31. In the *Dictionary of American Biography*, vol. III, 1959, p. 214, Leila Mechlin maintains that Henry Ward Ranger influenced Evans' decision to found a national collection. Ranger subsequently established a fund by which paintings are purchased from the annual exhibitions at the National Academy and offered to the National Collection of Fine Arts fifteen years after the death of the artist.

32. An Inness, *Evening at Medfield* and two Homer Martins, *Old Abandoned Mill, St. Cloud* and *Near Newport*, were withdrawn from the collection in 1908 after Ranger, William Macbeth and others had suggested to Evans they were fakes. Evans sued the dealer from whom he had bought the paintings, William Clausen, and a bitter controversy arose with artists, collectors and dealers taking both sides. *Evening at Medfield* was stricken from the suit after George Inness, Jr., testified his father had painted it, and the case involving the Homer Martins, which finally came to trial in 1910, ended in a hung jury, eleven to one against Evans. In its present condition, *Evening at Medfield* is completely over-painted and was not accepted by LeRoy Ireland. *Old Abandoned Mill, St. Cloud* will be included in the forthcoming catalogue raisonné of Homer Martin's paintings by Mrs. Stephen M. Mandell, who kindly corrected the Martin section of the checklist. I am also indebted to the late Mr. Ireland and Mr. Goodrich for reviewing the sections of the checklist devoted to Inness and to Homer and Ryder.

33. Evans Papers, Mary Cassatt to William T. Evans, Dec. 31, 1911; John La Farge to Spencer Trask, March 11, 1909.



Fig. 3. RALPH A. BLAKELOCK: *Moonlight*, ca. 1890, oil on canvas, 28¹/₈ x 37¹/₈ inches. The Corcoran Gallery of Art, W. A. Clark Collection.



Fig. 5. THOMAS DEWING: *Summer*, ca. 1890, oil on canvas, 42 x 54¹/₂ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.



Fig. 4. MARY CASSATT: *The Caress*, 1902, oil on canvas, 32 x 26³/₄ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.

Fig. 6. WINSLOW HOMER: *A Visit from the Old Mistress*, 1876, oil on canvas, 18 x 24¹/₈ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.





Fig. 7. JOHN LA FARGE: *Visit of Nicodemus to Christ*, oil on canvas, 41³/₄ x 35 inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.



Fig. 8. FREDERIC REMINGTON: *Fired On*, 1907, oil on canvas, 27¹/₈ x 40¹/₈ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.



Fig. 9. ALBERT P. RYDER: *Moonlight*, ca. 1885, oil on wood, 15⁷/₈ x 17⁷/₈ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.

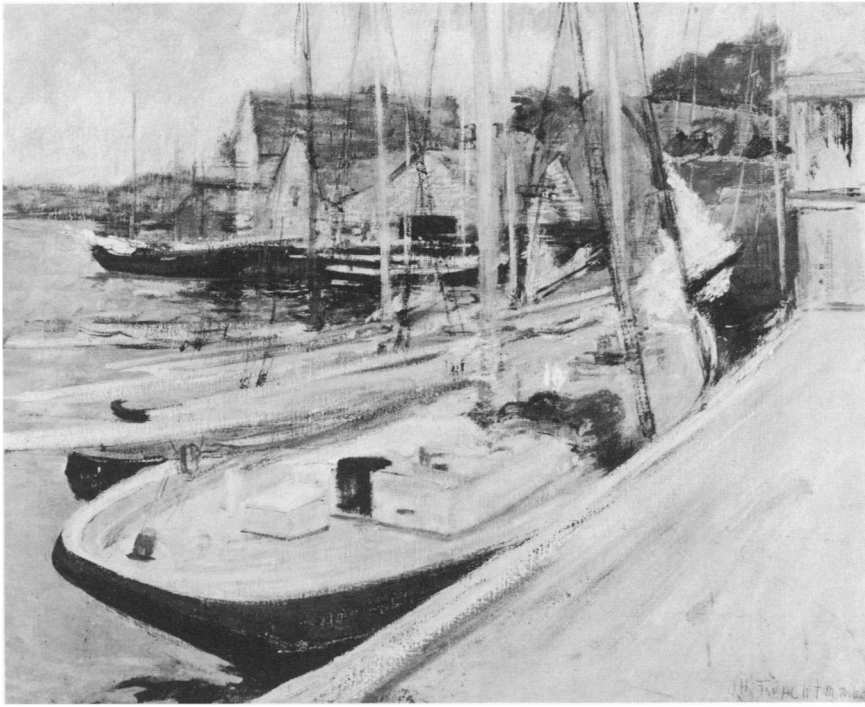


Fig. 10. JOHN TWACHTMAN: *Fishing Boats at Gloucester*, ca. 1900, oil on canvas, 25 x 30 inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.



Fig. 11. ELIHU VEDDER: *The Cup of Death*, 1885 and 1911, oil on canvas, 44³/₄ x 22¹/₂ inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.



Fig. 12. ALEXANDER H. WYANT: *The Flume, Opalescent River, Adirondacks*, oil on canvas, 48 x 36 inches. National Collection of Fine Arts, Smithsonian Institution. Gift of William T. Evans.

The gift received much publicity after it was first announced in March 1907, almost all of it directed toward extolling Evans' nationalistic patronage. Even The White House responded. "My Dear Mr. Evans," wrote Theodore Roosevelt, April 6, 1907, "I have just been over to see the fifty specially selected paintings by American artists which you have so generously given to the Nation. I feel that action such as yours works in direct and practical fashion to encourage the development of American art and to foster its appreciation. I am particularly gratified at seeing such a gift come to Washington."³⁴

Evans assembled for the Smithsonian the largest collection of American paintings given a public institution up to that time, and probably one of the largest museum gifts of the period, although its value was far less than the Rogers or the Hewitt bequests to the Metropolitan Museum.³⁵ It was considered by Evans' colleagues the foremost collection of contemporary American art, and by some enthusiastic critics, the most important collection of American art ever assembled. Today it rates neither distinction, but it does represent a valuable guide to the taste of an infrequently studied period of American art history.

Evans neither inherited wealth nor was raised in an atmosphere that might have influenced his subsequent interest in collecting. He was born in Clough-Jordan, Ireland, in 1843, and several years later was brought to this country where his parents eventually settled in Jersey City. He studied for three years at the College of the City of New York and for another year in an architect's office with some thought of entering the profession, but apparently by about 1860 he had decided on a business career. Several years later he joined the New York dry-goods concern of Mills & Gibb, where he rose from financial manager and partner to president in 1904. In the process he amassed a considerable fortune that he seems to have invested in paintings and real estate, including several large homes for his wife and seven children. In 1891, Evans built at 5 West 76th Street, a comfortable four-story brownstone mansion that had a long painting gallery on the main floor (Fig. 13).³⁶ He filled the entire house with paintings and remained there through the 1900 sale, after which he purchased Wentworth Manor in Montclair (Fig. 14) from George Inness, Jr.³⁷ Evans added a gallery to Wentworth Manor and continued his purchasing of paintings at a faster rate than before. By 1907, when he announced his gift to the nation, he had more than 200 paintings in his home, and by 1911, after having given 123 paintings to the Smithsonian and fifty-four paintings to the newly founded Montclair Museum, he had replenished his personal collection to almost the 1907 level.

Evans remained at Wentworth Manor until 1915, and although he did little collecting after the 1913 sale, he still seemed a stalwart, prosperous man of affairs. Unhappily for all concerned, this was not the case. In his last years, Evans seems to have played the part of one of Henry James' Victorian gentlemen who

34. Evans Papers, unidentified newspaper clipping.

35. The Rogers bequest of 1901 was about \$4,000,000 and the Hewitt bequest of 1908 about \$1,500,000. The value of Evans' gift reported by newspapers in 1918 was \$1,000,000, but on the evidence of the 1913 sale, this seems to be a greatly exaggerated figure. See also *Art Notes*, The Macbeth Gallery, April-May 1918, p. 1088.

36. In 1925 the residence became the first annex of The New-York Historical Society.

37. A large studio behind the house, Evans rented to various artists (including Frederick J. Waugh in 1909 and 1910) in return for a painting he might select from their work.



Fig. 13. Painting gallery of William T. Evans house, New York.

stoically went broke while keeping the news from family and friends as long as possible. In 1915 he was forced to sell Wentworth Manor, as he had been forced to sell his collection in 1913, to cover funds withdrawn from Mills & Gibb in previous years. Evans had apparently written checks on the firm to pay for painting and real estate purchases made as early as 1900, and by the spring of 1913, it was discovered by Evans' fellow directors at Mills & Gibb that he had overdrawn his account by some \$700,000. Evans sold his collection and presumably some of his properties to cover the amount and there is some question as to whether he did not more than repay his indebtedness. The next year, however, the receivers of Mills & Gibb, claiming that Evans "had paid out . . . company's funds 'unlawfully in satisfaction of liabilities personal to him alone,'" brought suit against artists and dealers, among them Hassam, J. Alden Weir, and William Macbeth, who had received Mills & Gibb checks from Evans. Hassam called it an outrage, and for a short time it seemed as if dealers would have to recall certain of Evans' gifts from the Smithsonian and the Montclair and Brooklyn Museums, if they in turn were asked to refund the purchase prices of the paintings. Fortunately, Mills & Gibb was reorganized and the suits were dropped, thus averting a scandal that would have sadly concluded some of Evans' most worthwhile efforts.

[62]

Fig. 14. Wentworth Manor, Montclair, N.J.



During Evans' most active collecting years (about 1890–1910) he belonged to a variety of clubs and societies around which centered much of the artistic life of New York. These memberships enabled him to become further acquainted with artists and collectors and to arrange exhibitions that promoted public interest in American art. The most prominent clubs of Evans' period (all of which still exist today) ranged between those founded exclusively as artists' clubs, as the Century and Salmagundi, and those as the National Arts, Lotos, and Union League, to promote the mutual acquaintance of artists and connoisseurs.

Evans belonged to three of these clubs, the National Arts, Salmagundi, and Lotos, but it was his position as chairman of the Art Committee of the Lotos Club, a position he held for sixteen years, that gave him much influence over its acquisition and exhibition activities and those of related organizations in New York. In 1896 he helped establish the Lotos Club Fund for the Encouragement of American Art, through which the Club continually added to its collection of contemporary paintings. He seems also to have instigated a new monthly exhibition program at the club that caused one critic in 1899 to remark, "It is interesting to observe the way the Lotos, which is only a small club, with a limited membership, has gone ahead of other organizations, with larger resources, until, in the minds of the painters at least, it now stands at the head of exhibiting clubs . . ."³⁸ Among the exhibitions arranged by Evans at the Lotos Club, the two most important dealt with Blakelock. In 1900 he organized the first one-man show of the artist's work, and in 1902, probably at Evans' request, Frederick S. Gibbs lent forty paintings by the artist to a club exhibition that prompted the first full-length article on the painter.³⁹ It must also have stimulated Evans' interest in Blakelock; by 1903 he owned twenty-two paintings by the artist, most of which, one would assume, were purchased after the 1900 sale.⁴⁰

38. *The Art Collector*, vol. IX, Jan. 1, 1899, p. 73.

39. Goodrich, p. 32.

40. In the numerous accounts of Evans' dealings with artists, only two indicate that he ever drove a hard bargain. Goodrich (p. 26) quotes the artist Leon Dabo as saying in 1916, "I know of two pictures that Blakelock was forced into selling for \$35 . . . And the man who got them for \$17.50 apiece has given away three hundred thousand dollars worth of pictures to the American public." This description could only fit Evans or George H. Hearn (see note 16), but most likely the former as the term "American public" would

Evans was also one of the major figures behind The Comparative Exhibition of Native and Foreign Art sponsored by the Society of Art Collectors in 1904. This was a large exhibition of about 100 relatively modern works from each school, designed to help balance the standards by which the two schools were judged. The native and foreign paintings were hung side by side, "thereby affording for the first time on a large scale an opportunity to compare American and European paintings on even terms."⁴¹

Tonalist landscape painters dominated the American section of the show while Barbizon masters accounted for the majority of works in the European section. There were seven paintings by Daubigny, six by Diaz, five each by Corot and Constant Troyon, four by Millet and three by Dupré, but also examples by Degas, Delacroix, Boudin, and Monet. For the Americans, Wyant and Martin were represented by six paintings each, Inness by five, and Ranger, Dwight Tryon and J. Francis Murphy by four each. Whistler, however, was represented by ten paintings, the most of any artist in the exhibition, and there were several examples each by Homer, Blakelock, Ryder, Hassam, Twachtman, La Farge and Thayer. The exhibition seems to have produced a significant, if somewhat controversial, effect on the viewers. Most were pleased by the outcome. "The American pictures surprised even their warmest advocates," wrote a critic in *Brush and Pencil*. "That our men in the face of a great poverty of interest have produced what they have is remarkable." Others, however, felt there could be no comparison of works of art, to which the same critic replied, "The people who have been unloading great quantities of foreign pictures, good and bad, who have been stimulating and trading on the belief that there are no native painters worthy of the name, that there is no real American art, finding their props loosening, are taking refuge behind an aesthetic principle!"⁴² Whatever the controversy, the idea that American art could stand with dignity beside European art represented a new development in American taste.

indicate Evans' gift to the nation. The other instance is referred to in a letter to Freer from Dewing of April 10, 1894, in the files of the Freer Gallery: "Evans bought *the girl in a Blue dress* for 800. I had a trying interview with him, should not care to 'place' any more of my pictures in that direction. I lost my temper completely and he did not get it as cheap as he otherwise would have." On the other hand, in the Evans Papers is a letter to Evans from Dewing presumably written at some earlier date in which Dewing states, "I have just seen at [Charles Melville] Dewey's studio a landscape that, he tells me, you have bought, and I can't help writing to you, to congratulate you, and to say how encouraging it is to feel that art of this character is not entirely neglected." Some painters left it to Evans to set prices on their works, and he was instrumental in collecting funds for Blakelock and Wyatt Eaton when their circumstances became desperate.

41. *Comparative Exhibition of Native and Foreign Art*, The American Fine Arts Society, N.Y., 1904. John Gallatly (see note 16) tried to prove a further extension of this theory by surrounding his collection of contemporary American painting with what he thought were art masterpieces from many different periods and countries. "The truly great artists of the American Renaissance," he once wrote, "owing to their own ideality and intellectual strength produced purely personal masterpieces in sympathy with the great masters who preceded them. . . ."
42. *Brush and Pencil*, vol. XV, Jan. 1905, p. 47. For additional discussion of this exhibition see Archives of American Art, Roll NM1, Frames 47–53. One reviewer (Frame 52) opposes to the European snob "the equally loquacious patriotic snob, the American chauvinist, the man who sees no good in Nazareth or Paris," while another (*The New York Times*, Nov. 15, 1904, Frame 49) suggests that the exhibition only proves "that market values are not a safe guide as to intrinsic value, and that generally speaking, picture buyers are not connoisseurs . . . but mere followers of tradition and fashion . . ."

Another benefit of Evans' exhibition interests was his willingness to make available for loan paintings from his own collection. He no doubt had learned from Thomas Clarke that careful exposure could greatly enhance the value of a painting, and he participated generously in most of the major exhibitions and annual academy shows of the period.⁴³ From these same shows, artists, auctions, and dealers (Knoedler, Macbeth, Montross, Cottier, Dustin and Clausen seem to have been his favorites), Evans purchased the paintings for his own collection and his numerous museum gifts, which were by no means limited to the Smithsonian. He helped found The Montclair Museum in 1909 with a gift of fifty-four paintings, and gave several paintings each to The Metropolitan Museum of Art, the Newark Museum, the Brooklyn Museum and the Detroit Institute of Arts.

When the interest in major landscape painters as Durand, Church and Bierstadt began to fade under the pressure of new European influences, there were, as we have noted, only a few collectors who rose to support the next generation of American painters. William Macbeth, writing in 1917, describes the eighties and early nineties as a "decidedly . . . betwixt and between period as far as recognition for American art . . . was concerned. An earlier group of painters had ample recognition, and large collections of their pictures were formed by prominent citizens, such as W. T. Blodgett, Cyrus Butler, A. M. Cozzens, James Lenox, John Taylor Johnston, R. M. Olyphant, Marshall O. Roberts, R. L. Stuart, Jonathan Sturges, and various others . . . after the passing of these collectors, and the artists they believed in, successors were very tardy in appearing. Among the artists, Wyant, Inness, Gifford, Fuller, Hunt, Robinson, Twachtman and a very few others, had a fair amount of recognition, but it remained for a generation later than theirs to measure them at their true worth."⁴⁴

Evans was about a generation younger than the well-known patrons listed by Macbeth, but his collecting began on a pattern somewhat similar to theirs. Blodgett, Olyphant, Roberts, A. T. Stewart and others had indeed purchased many prominent American paintings in their day, but they had also bought their share of Düsseldorf, Munich, salon and Barbizon masters, as did Evans when he first began collecting in the 1870's. By 1890 he owned about 100 paintings, twenty-seven by Europeans and the rest by Americans. The former he decided to auction, apparently to concentrate on collecting American paintings, although the proceeds of the auction may have had something to do with his decision. The sale was held March 6, 1890, by the American Art Association and brought a total of \$8,725 or an average of about \$340 per picture, not a large amount for a time when single Barbizon pictures frequently sold for more. Evans' European collection consisted of Corot, Courbet, Daubigny, Constant, Jacque, Delort, Pasini, Zügel, Wahlberg, van Marke, and others who were certainly fashionable painters of the period, and unless his selections were of minor importance, one would think he would have realized more from the sale.

De Kay later wrote, ". . . when Mr. W. T. Evans resolved to sell all his pictures

43. He also lent large portions of his collection for the following exhibitions: *Paintings by American Artists from The Collection of William T. Evans*, The Union League Club, N.Y., 1903; *American Paintings from the Collection of William T. Evans*, National Arts Club, N.Y., 1906; *Exhibition of American Paintings Lent by William T. Evans*, The Newark Museum, 1910.

44. *Art Notes*, The Macbeth Gallery, N.Y., April 1917, pp. 1016–1017.

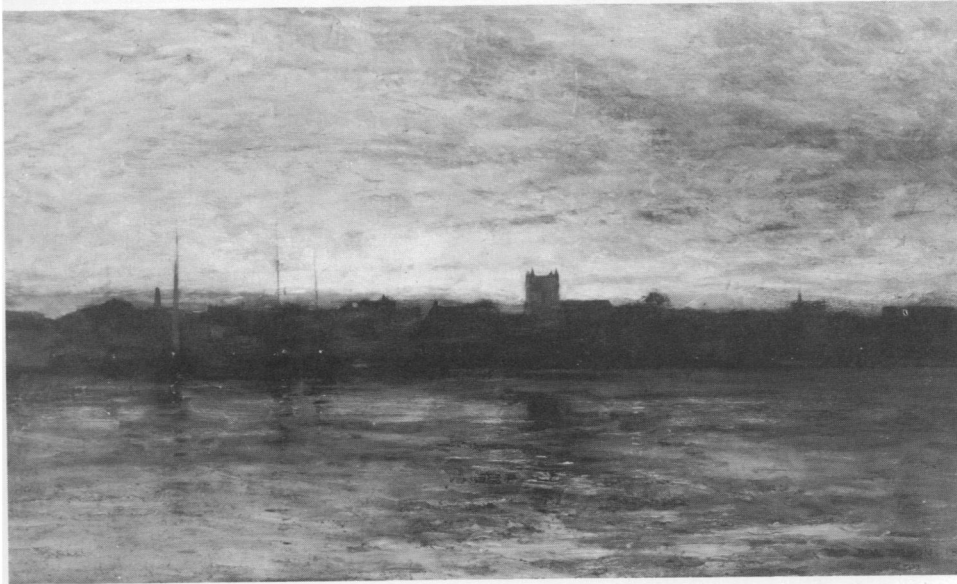


Fig. 15. DWIGHT W. TRYON: *Daybreak*, oil on canvas, 17³/₄ x 30 inches. Museum of Art, Rhode Island School of Design.

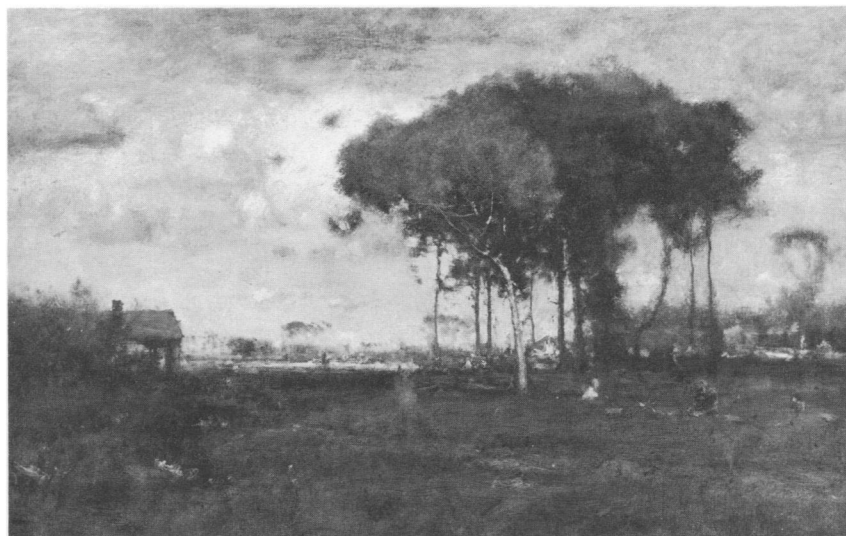
of European make, it was with a definite perception of the fact that American art had emancipated itself from foreign trammels and entered on a career of its own, expressing American thought and reflecting American nature."⁴⁵ Evans' patriotic collecting motives have already been discussed and were, no doubt, his basic concern, but he was not unaware of the profits to be gained from buying and selling pictures. If his acquisition of European paintings had not been a financially successful venture, that fact and the comparatively modest price of American paintings may have also influenced his decision. By the time Evans' first American collection was auctioned at Chickering Hall, January 31 through February 2, 1900, he owned at least 270 paintings and probably others that he did not sell. The most important today of the artists listed in the catalogue are: Blakelock, represented by four examples; J. G. Brown, by two; George de Forest Brush, by two; Chase, by two; Samuel Colman, by four; Arthur B. Davies, by one; Dewing, by one; Wyatt Eaton, by three; George Fuller, by two; Sanford Gifford, by two; Homer, by two; Thomas Hovendon, by one; Alfred C. Howland, by one; William Morris Hunt, by one; Inness, by seventeen; David Johnson, by one; Eastman Johnson, by one; Kensett, by one; Jervis McEntee, by one; Homer Martin, by eight; Thomas Moran, by two; J. Francis Murphy, by seven; Henry Ward Ranger, by nine; William Trost Richards, by two; Theodore Robinson, by two; Ryder, by six; Walter Shirlaw, by six; Edmund Tarbell, by one; Thayer, by two; Dwight Tryon, by four (Fig. 15); J. Alden Weir, by one; Whittredge, by one; and Wyant, by thirteen.

The sum realized from the sale of Evans' collection in 1900 was \$159,340, about \$590 per picture. The highest prices went for Wyant (\$6,300), Inness (\$5,900) (Fig. 16), Homer Martin (\$4,750) and Homer (\$4,000), as compared to the Clarke sale where the four highest prices were brought by Inness: \$10,150, \$8,100, \$6,100 and \$5,600; the fifth by Homer Martin, \$5,500, and the sixth by Homer, \$4,700. But Clarke's average price of \$630 per picture was not much higher than Evans'.

What Evans' motives were in disposing of his collection, and how much of a risk he took are still open to question. Undoubtedly he wished to create public

45. *Catalogue of American Paintings Belonging to William T. Evans*, American Art Association, N.Y., Jan. 31, 1900, p. 5.

Fig. 16. GEORGE INNESS: *Georgia Pines, Afternoon*, 1886, oil on canvas, 24 x 36 inches. Museum of Fine Arts, Boston.



confidence in the American painting market; it worked to his advantage as well as stimulating public appreciation. The Clarke sale must have been the most immediate stimulus, however. Evans could hardly have been unaware of its great success in bolstering public confidence in the market, and the odds were in favor of an equally successful venture. In fact, if one compares the average prices of the two sales, it would seem that Evans might have quite accurately predicted his return.

It is more difficult to determine what profit Evans made since few of his purchase prices are known. The consensus in the newspaper reports suggest that Evans made a substantial profit and the gains registered on several important pictures of which purchase prices are known would appear to verify the claim: Homer's *Storm-beaten* rose in value from \$1,500 to \$4,000, Homer Martin's *Westchester Hills* from \$1,000 to \$4,750, Wyant's *In the Adirondacks* from \$720 to \$6,300, and Inness' *Return from the Pasture, Milton*, \$575 to \$980.⁴⁶ According to William Macbeth, the paintings in the 1900 sale continued to appreciate in value for some years after. In an obituary notice of January 1919 (Evans died November 25, 1918), Macbeth noted that "the field of American art has lost its one-time most prominent figure . . . he was one of the very few, and of the big collectors the only one, who had the real courage to buy irrespective of reputation. His keen insight into what was good brought him a handsome return financially in his sales, but the value of the pictures then sold was but a fraction of what many of them would bring today . . . Of a total of 270 pictures [sold in 1900], the record of the forty-three known examples is worth more than passing notice. These are by Martin, Wyant, Blakelock, Inness, Brush, Ryder, Tryon, Fuller, Robinson, Murphy, Walker, Homer, Dewing, and Weir—a varying number by each. They sold for \$52,720. Basing their present valuation on what certain of the same pictures have brought in recent sales, and a conservative estimate of what the others would readily sell for . . . these same forty-three amount to the great sum of \$260,000, or approximately five times their cost. . . . Most of the other pictures have not advanced at the same ratio, but . . . even these would average more than their 1900 prices."⁴⁷

46. *Storm-beaten* sold for \$11,500 in 1911, *Westchester Hills* brought \$5,300 at the Milliken sale in 1902, *In the Adirondacks* brought \$21,500 at the Hearn sale in 1918, and *Returning from Pasture, Milton* sold for \$3,600 in 1917.

47. *Art Notes*, The Macbeth Gallery, Jan. 1919, pp. 1119–1121.



Fig. 17. HOMER D. MARTIN: *The Mussel Gatherers*, 1886, oil on canvas, 29¹/₈ x 46¹/₂ inches. The Corcoran Gallery of Art. Bequest of Mrs. Mabel Stevens Smithers.

Following the sale, Evans again purchased in quantity his favorite landscape painters: Wyant, Inness, Homer Martin (Fig. 17), J. Francis Murphy, Robert Minor and Ranger, but the list also indicates a continued interest in figure painting, with examples by Hugo Ballin, Otto Walter Beck, Kenyon Cox, Will H. Low, Henry B. Fuller, and Henry O. Walker. A catalogue of Evans' collection printed in 1902 already lists 148 paintings, some of which were probably held through the 1900 sale. Between 1907 and 1913, Evans gave away over 200 paintings, but many more remained to be disposed of at the final Evans sale held March 31–April 2, 1913, at the Plaza Hotel. According to newspaper accounts, the sale was only moderately successful; nonetheless, Evans received \$209,135 for 218 pictures, or an average of about \$960 per picture as compared with \$590 in 1900.

A number of interesting differences occur when one compares the paintings purchased between 1900 and 1913 with the pre-1900 group, although a majority of the artists were represented in both collections. Evans' estimate of Blakelock rose from four to thirty-one paintings; of Dewing, from one to four; of Hassam, from none to eight (Fig. 18); of Homer, from two to nine (six of which were watercolors); of La Farge, from none to four; of Homer Martin, from eleven to seventeen; of Robert Reid, from none to eight; of Theodore Robinson, from two to seven (Fig. 19); of Twachtman, from none to twenty; of J. Alden Weir, from one to five; and of Wyant, from thirteen to twenty-nine. Quite obviously, Evans showed a marked preference for the American impressionists—particularly Dewing, Hassam, Twachtman, Theodore Robinson, and Robert Reid—in this later phase of his collecting career, a preference which paralleled a generally increased market in America for both native and foreign exponents of the school.⁴⁸

Other selections by Evans have not withstood the judgment of time with equal success. Over half the painters he collected seem competent but mild imitators

48. According to an unidentified clipping in *The New York Times*, Nov. 13, 1935 (Archives of American Art, Roll NAA-1, Frame 517) Hassam's income in 1920 was \$100,000. See also Huth, Hans, "Impressionism Comes to America," *Gazette des Beaux-Arts*, vol. XXIX, April 1946, p. 252.

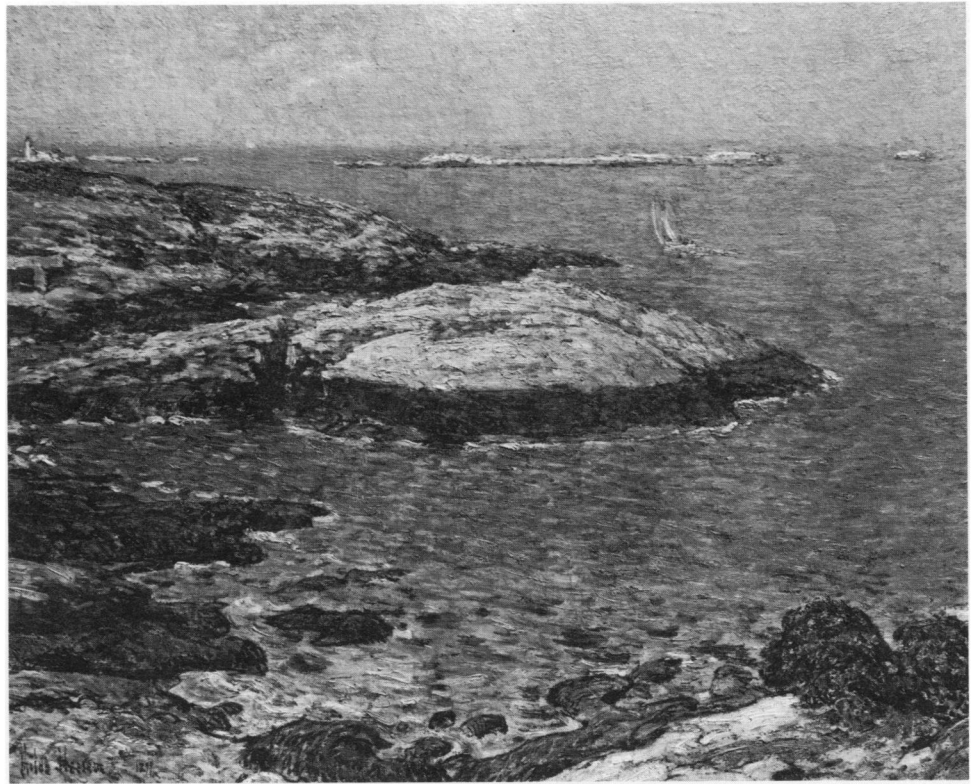


Fig. 18. CHILDE HASSAM: *Isle of Shoals*, 1899, oil on canvas, 25¹/₄ x 30¹/₂ inches. The Minneapolis Institute of Arts.

of one or more European styles who had received their training occasionally in Munich or Holland, but more often in one of the popular Parisian ateliers of the period.⁴⁹ G. W. Sheldon's *Recent Ideals of American Art* (1890) praises the accomplishments of this generation, who by the nineties were crowding the studios and art schools of New York. As E. P. Richardson has pointed out, however, few of the 185 painters Sheldon mentions are of particular interest to us today.⁵⁰ Perhaps no other generation of American painters has suffered such a toll, and one need not look further than Sheldon's own pages for an explanation. "For fresh subtleties and cunning mediums of technique," Sheldon writes, "the American artist of the present decade has a profound respect."⁵¹ This concern with technique had already led to the establishment of the Society of American Artists in 1877, when the first generation of European-trained artists returned to this

49. Hartmann, Sadakichi, *A History of American Art*, vol. I, Boston, 1901, pp. 225–226, "The majority of those who return prove equally unsuccessful in advancing our native art. Obligated to stand on their own feet, no longer sustained by competition, technical advice, and by the suggestions derived from artistic surroundings, absolutely alone, without even sympathy, generally forced to earn their living as artisans or in some branch of art unsuitable for them, they only too often find themselves impotent to rise above unfortunate circumstances. Dissatisfied with themselves, they long for the artistic atmosphere of Europe, and only produce weak reflections of foreign art."

50. Richardson, pp. 278–79.

51. Sheldon, G. W., *Recent Ideals of American Art*, 1890, p. 1. See also *Essays on American Art and Artists*, N.Y., 1896, p. 190, "If there is one fault in the world of art today, it is the tendency toward 'faddisms' of impasto and the worshipping of mere 'prettinesses' of subject and style. The grand and simple methods of coloring and treatment in the old masters too often find their echo nowadays in catchy trivialities of the moment, clever bits of painting indeed born of undoubted facility with the brush, but of little definite value."

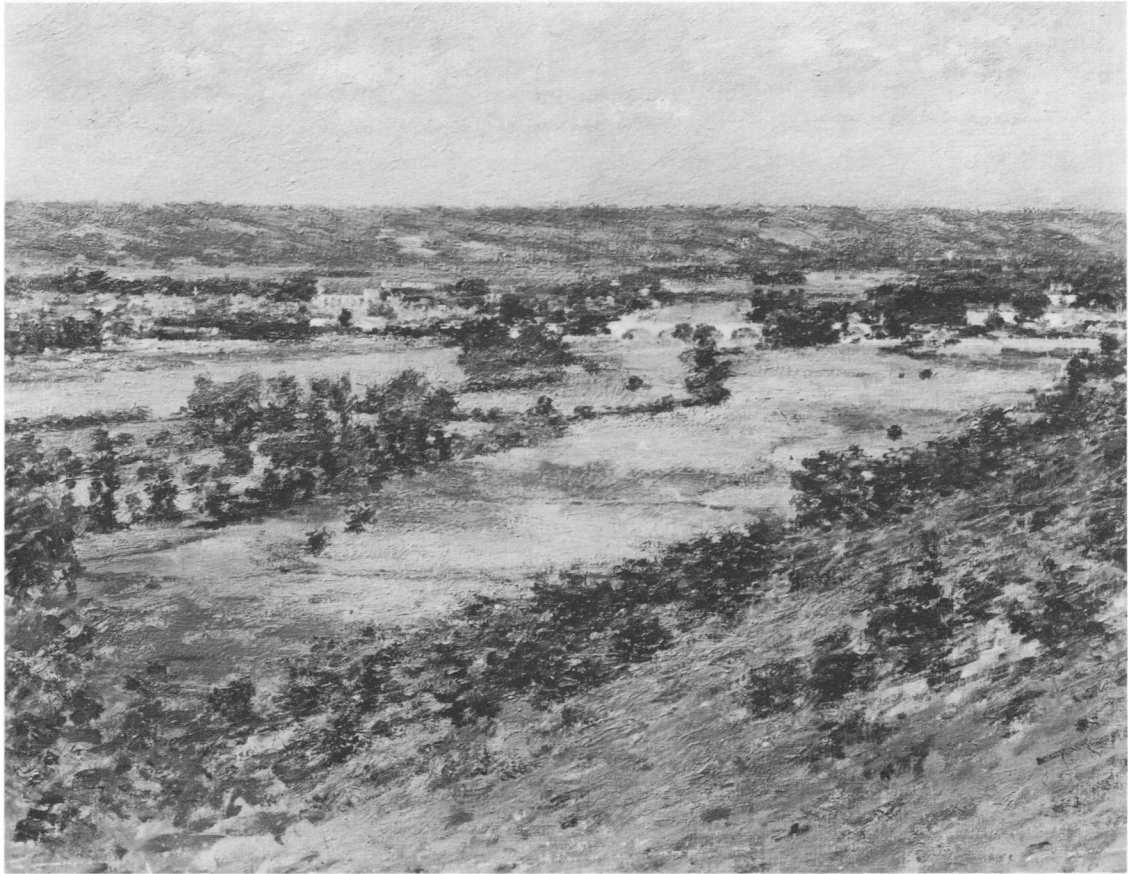


Fig. 19. THEODORE ROBINSON: *Valley of the Seine from Giverny Heights*, 1892, oil on canvas, 25⁷/₈ x 32¹/₈ inches. The Corcoran Gallery of Art.

country and rebelled against the older men at the National Academy whose pictures they thought were not painted at all.⁵² The younger generation advocated a more painterly style, a broader, softer, and more expressive use of the medium which, unfortunately, very few learned to use with conviction on American subjects.

As determined as Evans was to proclaim the independence of American art, he was faced with a generation of American artists who depended more exclusively on European training and subject matter than any previous generation, and it was from their example, ironically enough, that he and his fellow collectors developed the eclectic, cosmopolitan taste that in part determined the character of their purchases. Details of landscape and dress were sometimes not sufficient to distinguish these paintings from their European counterparts, yet they were accepted by patriotic collectors as a legitimately American product.⁵³ Paradoxically, it was the change of taste brought about by these European "missionaries" that caused the collectors of American art of Evans' generation to reject the work of the preceding and succeeding generations of American artists, whom we feel today manifest a more distinct national spirit in their work. Only a few late examples of the Hudson River School were in his collection and, of course, no

52. Mather, Frank J., Jr.; Morey, Charles Rufus; and Henderson, William J., *The American Spirit in Art*, New Haven, 1927, p. 91.

53. The Director-General of the Paris Exposition of 1889 remarked that the American section "was but a brilliant annex to the French section" (*Brush and Pencil*, vol. VII, Oct. 1900, p. 36). See also Isham (p. 401) who says that the work of the American students abroad had been "undistinguishable from that which was done around them."

trompe l'oeil still lifes. Evans seemed equally indifferent to Eakins and the heritage of realism passed on to The Eight. The often unpleasant subjects painted by the group were a marked contrast to the misty autumn landscapes and healthy peasants preferred by many of the Paris-trained generation.⁵⁴

The Armory Show of February 14, 1913, and the sale of Evans' second collection took place only months apart. Though seemingly unrelated, the former was in fact a protest against the conservative tendencies of the previous generation, some of whom were represented by numerous examples in Evans' sale catalogue. It was the taste of this generation, perpetuated by the National Academy and the popularity of academic impressionism that prevailed among American art patrons for some years after, in spite of the impact of the Armory Show. The painter Kenyon Cox probably voiced their collective reaction to the modern movement when he wrote of the Armory Show: "Now all discipline has disappeared, all tradition is proclaimed useless, and individualism has reached the point of sheer insanity or triumphant charlatanism."⁵⁵ Perhaps Evans had done his job too well. His single-minded concentration on a generation we have mostly forgotten suggests he was somewhat unaware of the larger implications of fostering a native school. Yet all collectors must be guided by the taste of their time. Our distinctions would have seemed less important to Evans than broadly challenging the supremacy of European painting, and we can hardly deny him a place among the angels for not collecting seventy years ago as we would today.

54. One must conclude that the absence of Sargent and Whistler from the collection reflects Evans' disapproval of their expatriate circumstances.

55. Cox, Kenyon, "The Modern Spirit in Art, Some Reflections Inspired by the Recent International Exhibition," *Harper's Weekly*, March 15, 1913, p. 10.

Checklist of American Paintings Acquired by William T. Evans

Dimensions are in inches; oil on canvas unless otherwise stated

Artist	Purchased from, date and price	Artist	Purchased from, date and price
A'BECKET, MARIA J. C. Massachusetts Coast 22 x 30 Moonrise on the Swannock 22 x 30 New Hampshire Woods 20 x 24	artist, 1899 artist, 1899 artist, 1899	BLAKELOCK, RALPH ALBERT (cont'd)	
ALEXANDER, JOHN W. A Toiler 38 ³ / ₈ x 21 ¹ / ₂	by 1909	An Indian Camp in the Woods 7 ¹ / ₂ x 8 ¹ / ₂	S. S. Dustin, by 1906
BAKER, WILLIAM BLISS A Gray Day A September Landscape	by 1896 by 1902	Indian Encampment 8 x 6 ¹ / ₂ The Indian Hunter's Camp 15 ³ / ₄ x 23 ³ / ₄ Landscape and Deer 4 ¹ / ₂ x 6 ³ / ₄ Landscape, Indians at Campfire 6 ¹ / ₂ x 9 ¹ / ₂	S. S. Dustin, by 1902
BALLIN, HUGO The Dove (1908) panel, 21 x 17 An Evening Song 39 ³ / ₄ x 29 ³ / ₄ The Lesson (1907) 49 x 40 The Sybilla Europa, Prophetied the Massacre of the Innocents (1906) 90 x 64	by 1908 artist, by 1908 by 1910 by 1908	Landscape, Sunset 7 ³ / ₄ x 5 ³ / ₄ The Medicine Spring Moonlight 27 ¹ / ₈ x 37 ¹ / ₈	by 1902 Harry W. Watrous, 1896, 600 Macbeth, 1900, 250 Frederick S. Gibbs, by 1902 Harry W. Watrous, by 1897 by 1903
Under the Pergola (1902) 40 x 30	artist, 1910, 500	Moonrise 15 ¹ / ₂ x 24 Mountain Brook 15 ¹ / ₂ x 23 ¹ / ₂	
BAUR, THEODORE A Fantasy watercolor	gift of A. Ludwig, 1903	The Nymphs 16 x 24	
BEARD, HENRY Puppies 6 ¹ / ₂ x 8 ¹ / ₂		October Pegasus 9 x 12 ³ / ₄	
BEATTY, JOHN W. Plymouth Hills (1909) 25 ³ / ₄ x 35 ¹ / ₂	1910, 1500	A Pool in the Forest 16 x 24 The Powwow 6 ¹ / ₂ x 18	by 1911 William P. Roome, by 1902 by 1902 by 1903 by 1902
BECK, OTTO WALTER The Betrayal pastel, 26 x 20 The Child Mary pastel, 15 ³ / ₄ x 10 ¹ / ₂ Christ and the Doctors pastel, 48 x 32 Christ and His Mother pastel, 22 x 18 Christ and Nicodemus pastel, 26 x 31	artist, 1912 artist, 1912 artist, 1912 artist, 1912 artist, 1912	The Ruby Wine Returning Home Silvery Moonlight 15 x 18 ¹ / ₄ Snowy Range 4 ¹ / ₂ x 6 Sundown panel, 8 ¹ / ₄ x 12 ¹ / ₂ Sunset at Sea panel, 15 ¹ / ₂ x 24	by 1903 William P. Roome, by 1902 Thomas McGuinness, N.Y. Art Galleries, 2/5/02, 200 probably Frederick S. Gibbs, by 1903 William Macbeth, 1900, 225 by 1902
Christ and Peter pastel, 25 x 20 Christ Before Pilate pastel, 48 x 34 Christ and the Rich Young Man pastel, 39 x 25	artist, 1912 artist, 1912 artist, 1912	Sunset in the Forest 16 x 24	
Consummation pastel, 32 x 40 The Doubting Thomas pastel, 26 x 21 Easter Morning pastel, 44 x 33 Except Ye Become as Little Children pastel, 33 x 40	artist, 1912 artist, 1912 artist, 1912 artist, 1912	Sunset, Navarro Ridge, California Coast 36 ³ / ₈ x 56 ¹ / ₄ A Woodland Glen 10 ¹ / ₂ x 13 ¹ / ₂	
Foreshadowings pastel, 20 x 25 Gethsemane pastel, 33 x 40 He Went Up into a Mountain Apart pastel, 42 x 32	artist, 1912 artist, 1912 artist, 1912	Woods at Sunset 24 x 16	
Hope and Lost Hope pastel, 26 x 21 The Last Supper pastel triptych, 35 x 25, 32 x 48, 35 x 25	artist, 1912 artist, 1912	BLASHFIELD, EDWIN H. Undetermined title	artist, 1915
The Man of Sorrows pastel, 25 x 20 Pietà pastel, 32 x 42 Portrait of a Lady pastel, 78 ³ / ₄ x 36 The Shepherd 15 x 14 ¹ / ₂ Spiritus pastel, 21 x 19 Suffer the Little Children to Come Unto Me (1910) pastel, 32 x 80	artist, 1912 artist, 1912 artist, 1912 artist, 1912 artist, 1912	BLUM, ROBERT F. Canal in Venice, San Trovaso Quarter 33 ³ / ₄ x 22 ³ / ₄ Casa D'Oro, Venice 26 x 18	} Otto H. Bacher, 1906, 1000
Supper at Emmaus pastel, 33 x 49 Thy Will, Not Mine Be Done pastel, 25 x 20 The Vision of the Shepherds pastel, 20 x 25	artist, 1912 artist, 1912 artist, 1912	BOGERT, GEORGE H. Afternoon, Haarlem, Holland 28 x 36 Autumn Morning, Plymouth, Massachusetts 28 x 36 Moonrise, Coast of Picardy 30 x 45 Morning at Haarlem 28 x 36 Off Étapes	
BECKWITH, J. CARROLL Apple Blossoms 25 ³ / ₄ x 17 ¹ / ₂	Beckwith sale, AAA, 4/14/10, no. 51, 230 artist, 1910	Sea and Rain (1893) 29 ¹ / ₄ x 44 ¹ / ₄ A Showery Day Near Delft, Holland 25 x 37	gift of George A. Hearn, 1897 by 1896; by 1901
The Blacksmith 52 x 32		BOUGHTON, GEORGE H. Divided 15 x 20	by 1898
BICKNELL, FRANK A. Mountain Laurel 24 ¹ / ₂ x 30		BRIDGMAN, FREDERICK A. A Lady of Constantinople (1881) 14 x 10 ¹ / ₂ My Pets (1881) 23 x 18	NAD, 1882 ca. 1883
October Morning 30 ³ / ₄ x 38 ¹ / ₂	artist, 1910	BRISTOL, JOHN B. The Housatonic Near Sheffield Old Bridge, Upper Connecticut 8 x 16	by 1896 by 1896
BLAKELOCK, RALPH ALBERT At Nature's Mirror 15 ¹ / ₂ x 23 ³ / ₈ Autumn panel, 5 ¹ / ₄ x 9 ¹ / ₂ California Coast Canoe Builders 27 x 37 Early Evening 16 x 24 Early Evening 15 ³ / ₄ x 23 ³ / ₄	by 1902 by 1903 by 1902 William Macbeth, by 1902 by 1903 Harry W. Watrous	BROOKS, MARIA Bashful 10 x 16 ¹ / ₂ Shy 14 x 9 "Very Careful" 14 x 9	by 1896 by 1896 by 1896
Evening Evening on the Sound (The Three Trees) 22 x 30 Golden Evening 6 ³ / ₄ x 8 ¹ / ₄ In the Catskills 8 x 11	William Macbeth, by 1902 by 1903 Harry W. Watrous William Macbeth, 1900, 75	BROWN, JOHN G. The Fruitseller (1879) 30 x 20 Homeward Bound The Longshoreman's Noon (1879) 33 ¹ / ₄ x 50 ¹ / ₄	by 1896 by 1893 by 1896
		BROWNE, GEORGE ELMER Coast of Brittany 53 x 64 The Wain Team 52 ¹ / ₂ x 63	} M. Knoedler & Co., 1910, 1500

Artist	Purchased from, date and price	Artist	Purchased from, date and price
BRUSH, GEORGE DE FOREST		CLOSSON, WILLIAM BAXTER	
Before the Battle (1881) 15 x 29	by 1896	Nymph and Water Babies at Play (1902) 44 ³ / ₄ x 36 ⁷ / ₈	artist, 1912, 1500
The Indian Hunter (1890) 13 x 9 ¹ / ₂	by 1896	COFFIN, WILLIAM A.	
Leda and the Swan (1883) 14 ³ / ₄ x 11 ³ / ₄	Stanford White, AAA, 4/11/07, no. 28, 450	An Autumn Evening	by 1896
	by 1909	Evening, Somerset Valley 30 x 40	
The Moose Chase (1888) 36 ¹ / ₂ x 56 ¹ / ₂		Oaks, October	by 1908
BUNCE, WILLIAM GEDNEY		A Rainy Day 14 x 20	
Evening at Venice (1903) 33 x 55	Cottier & Co., by 1911	September 30 x 40	1908
Moonlight, Venice	1900-02	COLE, J. FOXCROFT	
Morning in Venice (1885) 14 ¹ / ₂ x 17		Late Afternoon Near Providence (1879) 17 ¹ / ₂ x 25 ¹ / ₂	S. D. Warren, Mendelssohn Hall, 1/8/03, no. 54, 275
Morning in Venice 13 ³ / ₄ x 17	Cottier & Co., by 1902		
Sunset panel, 14 ¹ / ₄ x 17	Cottier & Co., by 1911		
Sunset, Mount Desert (1880) panel, 14 ³ / ₄ x 25	Cottier & Co., by 1911		
Sunset, San Giorgio, Venice 28 x 35 ¹ / ₂	by 1902	COLMAN, SAMUEL	
Venice panel, 16 ¹ / ₈ x 26 ³ / ₈	Corcoran biennial, 1908, 500	At Paradise, Newport (1887) 16 x 26	by 1896
	Macbeth, 1899, 300	Moonlight Near Rome 9 x 13	S. P. Avery, Jr., by 1902
Venice 13 ¹ / ₂ x 17	James S. Inglis, by 1908		Colman sale, AAA, 3/25/03, no. 23, 160
Watch Hill, Rhode Island 14 ¹ / ₂ x 25			by 1896
BUNNER, ANDREW F.			
An Old Mill in the Adirondacks 12 x 9	by 1902	Rocky Farm in Autumn, Newport (1880) 12 x 27	
CARLSEN, EMIL		Sunset at Amsterdam, Holland 5 ¹ / ₂ x 6	
The South Strand 39 ³ / ₈ x 44 ¹ / ₄	Bauer Folsom Galleries, 1909	COMAN, CHARLOTTE BUELL	NAD, 1909
		Early Summer 29 x 35 ¹ / ₄	
CASSATT, MARY		COUSE, E. IRVING	
The Caress (1902) 32 ⁷ / ₈ x 27 ¹ / ₄		Elk-Foot of the Taos Tribe 77 ¹ / ₂ x 35 ¹ / ₂	} 1910, 1250
CHAMPNEY, J. WELLS	Durand-Ruel, by 1910	Indian Courtship 20 x 24	
Pond and Trees watercolor, 17 ¹ / ₄ x 11		COX, KENYON	
CHASE, WILLIAM MERRITT		May (1890) 15 x 30	by 1896
East River 10 ¹ / ₂ x 16	by 1896	Plenty (1910) 35 x 38	artist, 1910, 1500
A Fairy Tale 16 x 24	Macbeth, 1898, 275	COX, LOUISE	
Near Bay Ridge 10 x 14 ³ / ₄	Holland Galleries, by 1911	Little Miss Muffet (1906) 24 x 20 ³ / ₄	AAA, 1906, 500
	by 1909	May Flowers (1911) 24 x 19 ¹ / ₄	1911
Shinnecock Hills 34 x 39 ¹ / ₂		CRANE, BRUCE	
CHURCH, FREDERICK S.		Autumn (1909) 29 ¹ / ₄ x 35 ¹ / ₄	artist, 1909, 350
Air (1895) 26 x 31 ¹ / ₂	by 1896	Autumn Hills 36 x 30	
Beauty and the Beast watercolor, 11 x 30	by 1896	Autumn Twilight	by 1904
Beauty and the Beast 16 x 32		Evening After Rain (1888) 20 x 30	by 1896
The Black Orchid (1907) 48 x 30	1908	The Twilight Hour	by 1896
Black Swans	by 1902	CURRAN, CHARLES C.	
The Chafing Dish (1897) 18 x 22		Butterflies (1904) watercolor, diameter 12 ¹ / ₄	Salmagundi Club sale
Circe (1910) 31 x 53	artist, 1910	A Dream (1892) 18 x 22	
The Dance (1899) watercolor, 16 x 24			
Decorated Palette	by 1908		
Earth (1895) 26 x 31 ¹ / ₂	by 1896	Early Morning, Madison Square	by 1902
The Enchantress	by 1908	The Imprisoned Jewel 20 ¹ / ₄ x 12	by 1904
The End of Winter (1899) 24 x 48			
Evening (1889) 14 x 12	by 1896	Music of the Waves in Fingal's Cave (1897) 32 x 18	by 1898
Flamingos 16 x 40		Night (1891) watercolor, 15 x 6	by 1893
Flamingos and Head of a Girl 24 x 50		The Old Straw Stack (1890) 18 x 22	
"Good-by Sweetheart" (1888) watercolor, 13 x 29	by 1896	The Perfume of Roses (1902) 28 x 22 ¹ / ₂	artist, 1902, 1000
Interior Decoration	by 1896	The Peris (1898) 18 x 32	
The Lion in Love (1883) watercolor, 17 x 32	by 1896	Silent Night (1896) 32 x 18	by 1902
Madonna of the Sea (1898) 47 x 36	by 1898	The Water Lily	
The Mermaid and the Sea Wolf (1883) 14 x 25	by 1896	DABO, LEON	
Moonrise (1905) oval, 25 ³ / ₄ x 21 ³ / ₄	artist, 1905, 300	Evening on the Hudson (1909) 28 x 36	artist, 1909, 200
		Sun and Mist (1909) 36 x 27	
Pandora (1883) watercolor, 27 x 15	artist, by 1886	DAINGERFIELD, ELLIOTT	
The Power of Music	by 1896	The Child of Mary (1896) 82 ¹ / ₂ x 65 ¹ / ₂	Klackner Galleries, 1909
Refuge (1912) 44 ¹ / ₂ x 28	artist, 1912	Christ in the Wilderness 28 x 24	by 1896
Saint Cecilia (1898) 27 x 30		My Lady Rhododendron (1896-97) 36 x 30	by 1898
Sea Sirens (1897) 16 x 22	by 1898	DAVIES, ARTHUR B.	
She Wolf	by 1895	On the Road to the Enchanted Castle 7 ¹ / ₂ x 16 ¹ / ₂	William Macbeth, 1896, 100
The Shepherdess (1899) 19 x 14 ¹ / ₂		DAVIS, CHARLES H.	
Spring	by 1898	Summer 30 x 45	by 1906, 1500
A Spring Song (1896) 24 x 12	1896	DAY, FRANCIS	
Summer Shower	by 1898	Fairyland 26 x 20	
Twilight (1888) 20 x 12	by 1896		
Una and the Lion (1895) 48 x 27	artist, 1895	DEARTH, HENRY GOLDEN	
Una and the Lion (1909) 18 ¹ / ₂ x 22		An Old Church at Montreuil (1906-07) 35 ³ / ₄ x 47 ³ / ₄	by 1909
Undine (1902) 41 ¹ / ₄ x 25	artist, 1902, 800	DE HAAS, M. F. H.	
Viking's Daughter	by 1899	A Breezy Day on the Tyne 24 x 38	artist, 1882, 750
The Visitor (1901) 22 x 16	artist, by 1902	Long Island Shore	by 1896
Water (1895) 26 x 31 ¹ / ₂	by 1896	DE HAVEN, FRANK	
White Swans and Pink Lillies (1886) watercolor, 12 x 36	by 1896	Autumn Evening (1892) 28 x 36	
The Witch's Daughter (1881) watercolor, 21 ¹ / ₄ x 13	1900	Castle Creek Canyon, South Dakota 43 ¹ / ₈ x 35	artist, 1913
"Who Are You?" (1885) 11 x 16	by 1896	DEMING, EDWIN W.	
		The Mourning Brave 39 ¹ / ₂ x 30 ¹ / ₂	by 1912
		The Watering Place 20 x 28	artist, 1910, 350

Artist	Purchased from, date and price	Artist	Purchased from, date and price
DENMAN, HERBERT Psyche 22 x 18 ^{1/2}	by 1896	FITZ, BENJAMIN R. (cont'd) A Pool in the Forest 15 ^{1/4} x 23 ^{1/2}	by 1904
DERRICK, WILLIAM R. Early Morning, Squam Lake, New Hampshire 22 x 30	artist, after 1910	The Reflection (1885) 29 ^{3/4} x 25	artist, 1890, 700
DESSAR, LOUIS PAUL The Plaza 26 x 36	by 1911	FOSDICK, J. WILLIAM The Adoration of the Kings fire etching on wood	by 1903
DESSAR, LOUIS PAUL Early Morning 27 x 14 ^{1/4}	by 1905	Adoration of Saint Joan of Arc fire etching on wood, 109 ^{1/2} x 147 ^{3/4}	artist, 1909
Evening at Longpré 29 x 24	by 1902	Ideal Head of a Girl pastel, 9 x 7 ^{1/2}	
Evening in Picardy 24 x 29		Salve	by 1908
The Evening Star 10 x 12	artist, by 1902	Vale	by 1908
The Hunter's Moon	by 1909	FOSTER, BEN Amid the Cool and Silence 36 x 30	
Morning	by 1902	Birch-Clad Hills 30 x 30	artist, by 1908, 500
A Pastoral (1911) 28 x 36		The Lonely Road 30 x 36	
The Return to the Fold (1896) 18 x 24	by 1898	FRANZEN, AUGUST Resting	by 1898
Return to the Fold 15 x 18 ^{1/8}	by 1909	FREER, FREDERICK W. Morning (1885) 13 ^{1/2} x 10	Thomas B. Clarke, AAA, 2/14/99, no. 307, 350
The Sheepfold	by 1902		
Sheepfold at Night (1897) 13 x 18		FULLER, GEORGE The Bather 14 x 11	by 1903
The Watering Place (1910) 34 ^{1/2} x 44 ^{1/2}	artist, 1910, 2000	Bringing Home the Cow 30 x 50	by 1898
The Woodcart, Early Morning (1912) 28 x 36	artist	A Child of the Forest 11 x 9	Louis Katz, by 1904
DEWEY, CHARLES MELVILLE An Autumnal Pastoral 16 x 24	by 1896	Portrait of Henry B. Fuller (1873) 24 x 20	artist's son, 1908, 1000
The Close of Day 23 ^{1/2} x 39	by 1902	Homeward 16 x 20	by 1902
Cow in the Edge of Stream 18 x 22		Ideal Head 22 x 18	artist's son, 1909, 1200
Drifting, A New England Scene Near Essex, Massachusetts 30 x 40	artist, 1907	Lorette (1882) 49 ^{7/8} x 29 ^{5/8}	Williams & Everett, 1898, asking price 4500
Eventide 22 x 30			
A Gray Day in Shropshire 19 x 24	artist, by 1908	FULLER, HENRY B. Illusions 71 x 45	by 1909
The Harvest in the Midlands 20 x 30	by 1896	Mother and Child 24 x 24	M. Knoedler & Co., by 1902
The Harvest Moon 24 ^{1/2} x 30	artist, 1908		
Homeward 26 x 30 ^{3/4}	artist, by 1911	FULLER, LUCIA FAIRCHILD The Rose Gown (1907) miniature on ivory, 7 ^{1/2} x 4 ^{1/2}	artist, by 1911
Landscape and Pool watercolor, 15 x 21	possibly Dewey sale, AAA, 3/9/99, no. 8, 140	GAUL, GILBERT Charging the Battery 36 x 44	by 1896
Reflections 22 x 30	artist, 1892, 500	Waiting for the Missus	by 1896
Return of the Hay Boats 20 x 30	by 1896	GAULEY, ROBERT DAVID The Fur Muff (1906) 29 ^{1/4} x 24 ^{1/2}	artist, 1913, 500
Shadows of the Evening Hour 18 x 24	artist, 1909, 550	GAY, EDWARD The Hillside (1908) 33 x 43	artist, 1908
The Valley Road 23 ^{1/2} x 28		Summer at Sound Beach (1906) 33 x 43 ^{1/2}	artist, 1908
DEWEY, MRS. J. F. HENSHAW Roses	by 1896	GENTH, LILLIAN M. Adagio 35 x 29	artist, 1910
DEWING, THOMAS W. The Awakening	by 1904	Depths of the Woods 35 ^{1/8} x 29	artist, 1911
A Lady in Blue 19 ^{1/2} x 17	artist, 1894, 800	Spring Blossoms 39 x 30	artist, 1911
The Lute panel, 36 x 48	Montross Gallery, by 1905	GIFFORD, R. SWAIN Early Summer (1889) 10 ^{1/2} x 13	Gifford sale, AAA, 2/2/06, no. 41, 190 by 1910
Morning 31 ^{1/2} x 10	S. S. Dustin, by 1911	Glimpse of the Sea 26 ^{1/4} x 34 ^{1/8}	artist
Summer (ca. 1890) 42 x 54 ^{1/2}	Stanford White, AAA, 4/11/07, no. 61, 1550	Near Buzzard's Bay (1879) panel, 6 ^{3/4} x 13 ^{1/4}	Gifford sale, 2/2/06, no. 85, 1100 by 1898
Woman in Purple and Green 20 x 15 ^{3/4}	Montross Gallery, by 1906	Near the Ocean (1879) 21 ^{3/4} x 39 ^{3/4}	Louis Katz, by 1911
DIELMAN, FREDERICK La Châtelaine 10 x 8	NAD, 1895, 150	Saltworks at Dartmouth 7 x 11 ^{1/2}	Gifford sale, AAA, 2/2/06, no. 80, 770
Magnolias (1903) 16 x 12	artist	Summer (1888) 17 ^{3/4} x 25 ^{1/4}	
My Lady 9 ^{1/2} x 7 ^{1/2}	Seney Sale, AAA, 2/7/94, no. 11, 175	Quisset Moors 19 ^{1/2} x 40	
A Page 7 ^{3/4} x 9 ^{3/4}	by 1904	GIFFORD, SANFORD R. Mount Katahdin from Lake Milnocket 8 ^{1/2} x 16	by 1896
DOLPH, J. H. An After-Dinner Nap 25 x 32 ^{1/2}	by 1903	Villa Malta, Rome (1879) 13 ^{1/4} x 27 ^{3/8}	by 1896; by 1902
An Interesting Tale palette, 13 ^{1/2} x 9 ^{5/8}		GRAY, HENRY PETERS The Origin of Our Flag 12 x 8	Thomas B. Clarke, AAA, 2/7/99, no. 120, 150
The Right of Possession 12 x 14		GROLL, ALBERT L. Laguna, New Mexico 38 ^{3/4} x 49 ^{1/2}	artist, 1912
DOUGHERTY, PAUL Spring in the Hills (ca. 1903-04) 22 x 16	by 1906	Laguna River, New Mexico 36 x 28	
Sun and Storm 36 x 48	artist, 1908, 1500	GRUPPE, CHARLES P. Along a Connecticut Road 33 x 48	artist
EARLE, LAURENCE C. After a Rain	by 1902	Meadow Brook 32 ^{1/4} x 48	artist, 1912
The Last of the Snow 25 x 30		Summer, Caledonia Creek 13 ^{3/4} x 20	artist, 1912
EATON, C. HARRY A Normandy Landscape (1885) 24 x 36	by 1890	GUY, SEYMOUR J. "Look, Mamma!" 33 x 29	possibly purchased Artist's Fund Society sale, 1882
EATON, CHARLES WARREN The Crescent Moon 20 x 30	by 1902	The Orange Girl (1875) 16 x 12	possibly purchased Artist's Fund Society sale, 1882
Gathering Mists 35 ^{1/2} x 44 ^{1/2}	by 1910		
The Strip of Pines (1908) 30 x 36			
EATON, WYATT Ariadne (1888) 14 x 18 ^{1/2}	by 1891; by 1911		
Portrait of William Cullen Bryant (1873) 24 ^{1/8} x 20 3/16	by 1898		
Portrait of William T. Evans (1889) 53 x 40 ^{1/2}	artist		
La Cigale (1888) 15 x 12	by 1898		
Reverie 27 x 29			
FITZ, BENJAMIN R. Gathering the Last Sheaves (1889) 13 ^{3/4} x 22	Noé Gallery, by 1902		

Artist	Purchased from, date and price	Artist	Purchased from, date and price
HAMILTON, EDGAR S. Andromeda (1893) watercolor, 10 x 4	American Watercolor Society exhibition, by 1896	INNESS, GEORGE (cont'd) Georgia Pines (1890) panel, 17 ⁵ / ₈ x 23 ⁵ / ₈ Georgia Pines, Afternoon (1886) 24 x 36	1899; by 1902 artist's wife
Slumber (1896) 20 x 14		In the Catskills (1866-70) 9 ¹ / ₂ x 13 ¹ / ₂ In the Woods, Milton (1881) 20 x 30	by 1902
HARPER, WILLIAM ST. JOHN Autumn (1891) 30 x 44	by 1893	Landscape and Cattle (ca. 1864) 12 x 18 Landscape Near Florence, Italy (1875) 20 x 30	J. H. Straus, by 1908
HASBROUCK, D. F. Wooded Landscape watercolor, 20 x 13		Leeds, New York (1883) 9 ¹ / ₂ x 13 ¹ / ₄ Leeds, New York (1864) 12 x 18	Inness sale, FAAG, 2/12/95, no. 173, 230 by 1896
HASSAM, CHILDE At the Piano (1908) 24 x 26 The Butterfly (1912) 27 x 20 The Victorian Chair (1906) 30 x 25 Isles of Shoals (1899) 25 ¹ / ₄ x 30 ¹ / ₂	artist artist by 1911 Louis Katz, by 1908	Meadowland in June (1880) 18 x 26 Montclair by Moonlight (ca. 1892) 16 x 24 The Moon at Night (1890) 22 x 27	
Leda and the Swan (1902) 25 x 30 October Haze, Manhattan (1910) 25 x 30	artist artist, by 1911	Moonlight (Night) (1893) 22 x 27	Inness sale, FAAG, 2/12/95, no. 45, 300
Spring, Navesink Highlands (1908) 24 ¹ / ₂ x 29 ¹ / ₂	artist, 1908	Moonlight (1890) 16 x 24	Inness sale, FAAG, 2/12/95, no. 92, 240
Summer at Cos Cob pastel, 19 ³ / ₄ x 23 ³ / ₄	by 1902	Niagara (1889) 30 x 45	Inness sale, FAAG, 2/11/04, no. 18, 1125 possibly J. Milliken
HILL, ARTHUR T. After a Storm, Amagansett (1912) oil and tempera, 30 x 40 Late Afternoon, Gardiner's Bay (1909-11) 20 x 24 ¹ / ₄	artist, 1912 artist, 1912	Nine O'Clock (1891) 30 x 45	
HOEBER, ARTHUR The Road to the Sea 13 ¹ / ₂ x 21 ¹ / ₂	artist, 1891, 100	The Old Farm (1893) 30 x 50	Inness sale, FAAG, 2/12/95, no. 209, 475
HOMER, WINSLOW Casting for a Rise (1889) watercolor, 9 1/16 x 19 ³ / ₈	Gustav Reichard, 1912	Returning from Pasture, Milton (1880) 22 x 34	Inness sale, FAAG, 2/12/95, no. 61, 575
The Dead Deer (The Fallen Deer) (1892) watercolor, 13 ³ / ₄ x 19 ³ / ₄	M. Knoedler & Co.	September Afternoon (1887) 36 ³ / ₄ x 28 ³ / ₄	possibly A. C. Converse, by 1902
A Fisherman's Day (1889) watercolor, 12 ¹ / ₄ x 19 ³ / ₈	Gustav Reichard, 1912	Spring Blossoms, Montclair, New Jersey 1885 20 x 30	George H. Ainslie
A French Farm, Cerney La Cliche (1886) panel, 10 9/16 x 18 1/16	by 1904	Summer in the Catskills (1867) 20 x 30 A Summer Morning (1882-83) 48 x 72 Sundown (1894) 43 x 68 ¹ / ₂	possibly Tewksbury sale, Wise Auction Gallery, 4/24/02, no. 81 possibly John R. Waters by 1902
A Good One (1889) watercolor, 12 ⁵ / ₈ x 19 ³ / ₄	Gustav Reichard, 1912	Sunset on the Passaic (1891) 30 x 45	
High Cliff, Coast of Maine (1894) 30 x 38	M. Knoedler & Co., 1903, 2000	Sunshine and Clouds (Scene on the Pennsylvania Railroad) (1883) 27 ¹ / ₂ x 42	Inness sale, FAAG, 2/11/04, no. 164, 325 possibly Alexander W. Drake
On the Trail watercolor, 12 ³ / ₈ x 19 ³ / ₄	Gustav Reichard	Tarpon Springs, Florida (1891) 24 x 34	by 1911
A Quiet Nook on a Sunny Day (1889) watercolor, 12 ¹ / ₂ x 19 ¹ / ₂	Gustav Reichard, 1912	The Valley on a Gloomy Day (Edge of Woods) (1892) 30 x 45	possibly Alexander W. Drake
Sunday Morning in Virginia (1877) 18 x 24	by 1898	Winter Morning at Montclair (1882) 30 x 45	Julius Oehme
A Visit from the Old Mistress (1876) 18 x 24 ¹ / ₈	by 1904	Woods Near Milton (ca. 1880) 11 x 15	by 1911
Storm-Beaten 28 x 48	M. Knoedler & Co., 1896, 1500	INNESS, GEORGE JR. Sheep Grazing 13 ¹ / ₂ x 26 ¹ / ₂	by 1902
HOVENDEN, THOMAS A Brittany Image Seller (1878) 18 x 13	by 1896	JOHNSON, DAVID Connecticut 12 x 15	by 1896
HOWE, WILLIAM H. Early Autumn, Fontainebleau In the Orchard (1898) 16 x 20 Morning, Korten Hof Meadows watercolor, 14 ¹ / ₂ x 20 ¹ / ₂	by 1902	JOHNSON, EASTMAN Corn Husking 8 x 27	Johnson sale, AAA, 2/26/07, no. 29, 100
My Day at Home (1906) 24 x 30	by 1896	Puss in the Corner (1881) 20 ¹ / ₂ x 15 ¹ / ₂	
HOWLAND, ALFRED C. At the Mill, Walpole, New Hampshire 14 x 16 ³ / ₄	Corcoran biennial, 1908, 1000	JONGERS, ALPHONSE Portrait of William T. Evans 36 x 28	artist, by 1909
A Dicker for the Calf 22 x 14		JONES, FRANCIS C. Fairy Tales The Little Visitor 20 x 27	by 1896 by 1896
Friendly Neighbors (ca. 1909) 16 ¹ / ₂ x 22 ³ / ₄	Howland sale, AAA, 2/17/10, no. 126, 140	JONES, H. BOLTON An Autumn Afternoon 16 x 24 A Late October Afternoon 20 x 30 November 22 x 32	
Noon on the Farm 15 x 13	Howland sale, AAA, 2/17/10, no. 137, 125 artist's family, 1911, 400	The Road to the River 16 x 24	by 1896
Rue Sous Le Cap, Quebec 12 x 10 Saw Mill at Manchester, Vermont 16 x 12	Howland sale, AAA, 2/17/10, no. 111, 50 by 1902	KENDALL, WILLIAM SERGEANT An Interlude 45 x 44	NAD, 1907, 1350
A Souvenir of France		KENSETT, J. F. A Quiet Day, Manchester Beach (1868) 10 x 18	by 1896
HUNT, WILLIAM MORRIS The Spouting Whale 19 ¹ / ₂ x 15 ³ / ₄	by 1902	KOST, FREDERICK W. The Driftwood Gatherer 22 x 28 Evening, Westport Point, Rhode Island 28 x 22	
INNESS, GEORGE A Cloudy Evening, Montclair Conway Valley (1875) 20 x 30 Durham, Connecticut (ca. 1880) 15 ¹ / ₂ x 23 ³ / ₄	by 1904	Moonrise, Brookhaven, Long Island 32 x 40	by 1904
Early Autumn, Montclair (1894) 30 ³ / ₄ x 45	Mrs. J. Scott Hartley, by 1903 David C. Preyer, FAAG, 4/14/04, no. 162, 900	Moonrise, Fox Hills 16 x 24 ¹ / ₂	
* Evening at Medfield 18 x 36 The Farmhouse (ca. 1894) 25 x 30	William Clausen, 1903 George H. Ainslie, by 1911	LA FARGE, JOHN The Ascension (1893) watercolor, diameter 17	La Farge sale, AAA, 3/3/11, no. 667, 105

* see footnote 37

Artist	Purchased from, date and price	Artist	Purchased from, date and price
LA FARGE, JOHN (cont'd)		MARTIN, HOMER D.	
Lady of Shallot 9 x 14 ³ / ₄	artist, 1899	Afterglow	by 1902
Mount Tohivea (1891) watercolor, 15 ¹ / ₄ x 21 ¹ / ₂	La Farge sale, AAA, 3/3/11, no. 573, 500	Autumn 17 x 12 ¹ / ₂	by 1911
Visit of Nicodemus to Christ 42 ¹ / ₂ x 35	artist, 1899, 2000 (including <i>Lady of Shallot</i>)	A Brook in Connecticut (1878) watercolor, 7 x 10	E. M. Hamilton, by 1911
LATHROP, WILLIAM L.		A Corner of the Lake	by 1911
A November Evening (1896) watercolor, 16 ¹ / ₂ x 21 ¹ / ₂	American Watercolor Society, 1897	Evening on the Seine 18 x 30	by 1909
Pasture in Summer 32 x 23	by 1909	Harbor of Villerville	by 1898
The Three Trees 25 x 32	1909	The Iron Mine, Port Henry, New York (ca. 1865) 30 x 50	M. Knoedler & Co., 1910, 5000
Twilight in Connecticut watercolor, 14 x 15 ¹ / ₂	by 1896; by 1902	In the Thousand Islands (Lake George)	artist, 1894, possibly 75; by 1902
Undetermined Title		Lake Sanford in the Adirondacks (Autumn on the Susquehanna) (1879) 15 x 25	
LAWSON, ERNEST		The Lone Tree 15 ¹ / ₄ x 24	by 1903
An Abandoned Farm 29 x 36	artist, 1908, 500	Low Tide, Villerville (1884) 15 x 24	William Schaus, by 1902
Early Evening		The Meadow Brook (1887) 14 ¹ / ₂ x 24	Stanford White, AAA, 4/11/07, no. 37, 1300
The Swimming Hole 25 x 30	artist, 1908, 300		
LOEB, LOUIS		A Mountain Brook (1894) 13 x 20	Franklin L. Gunther, 1897
The Dreamer watercolor, 22 x 17 ³ / ₄	by 1908	The Mussel Gatherers (1886) 29 ¹ / ₈ x 46 ¹ / ₂	William Clausen, 1902, 2850
Miranda (1906) 28 x 24	Frederic Bonner, AAA, 2/24/12, no. 68, 950	Near Newport	
	by 1905		
The Siren (1904) 34 x 28	by 1909	A Normandy Farm (1895) 18 x 30	by 1898
A Woman		A Normandy Landscape	artist, 1894, 300
LOW, WILL H.		Normandy Trees 28 x 36	artist, by 1902
America—Song oval, 21 x 12 ³ / ₄	*	A Normandy Village 12 x 20	Gustav Reichard artist, 1894, 500
Aurora (1894) 53 x 33 ¹ / ₄	by 1895	October 12 x 18	
		An Old Church in Normandy (1893) 25 x 38	William Clausen, 1903, 2500
The Brookside (1890) 7 ¹ / ₂ x 10	by 1896	Old Abandoned Mill, St. Cloud (Old Mill near St. Cloud) 31 x 42	William Schaus, by 1911
Christmas Morn (1908) 50 x 26	Corcoran biennial, 1908, 1500	On the Seine 15 ¹ / ₄ x 24	by 1903
	*		
The Dance lunette, 22 x 36	artist	Rhode Island Coast 7 x 12	
A Debutante (Portrait of Florence Evans) (1897) 28 x 14	*	Trouville at Night (Twilight, near Honfleur) 7 ¹ / ₄ x 18 7/16	
The Drama lunette, 22 x 35 ³ / ₄	*	Upper Ausable Lake (Lower Ausable Pond) (1868) 18 ¹ / ₈ x 30 ¹ / ₄	by 1909
England—The Harpsichord oval, 21 x 12 ³ / ₄	*	Westchester Hills (ca. 1887) 32 x 60	William Macbeth, 1899, 1000
Egypt—The Curved Harp oval, 21 x 12 ³ / ₄	*		Otis sale, Ortgies & Co., 12/4/90, 250
Portrait of Gertrude Evans 10 x 13	artist, by 1899	The White Mountains from Randolph Hill (1864) 30 x 50 ¹ / ₄	Montross Gallery, by 1908
France—The Drum oval, 21 x 12 ³ / ₄	*	METCALF, WILLARD L.	
Germany—The Organ oval, 21 x 12 ³ / ₄	*	The Bower (1907) 26 x 29	
Greece—The Lyre oval, 20 ³ / ₄ x 12 ³ / ₄	*		
The Harvest Procession (1893) 19 x 31	by 1896	A Family of Birches (1907) 23 x 26	
Holland—The Lute oval, 20 ³ / ₄ x 12 ¹ / ₂	*	MILLAR, ADDISON T.	
Hungary—The Violin oval, 21 x 12 ³ / ₄	*	Undetermined title	} Solon Borglum, 1914, 300
Ireland—The Celtic Harp oval, 21 x 12 ¹ / ₂	*	The Waterfall (1910) 28 x 22	
Italy—The Cello oval, 21 x 12 ³ / ₄	*	MILLER, CHARLES H.	
Japan—The Samisen oval, 21 x 12 ¹ / ₂	*	At Stony Brook, Long Island 13 x 19	
Music of Peace lunette, 21 x 36	*	Bouquet of Oaks 42 ¹ / ₄ x 64 ¹ / ₈	Estate of Mrs. Jane Miller, FAAG, 2/13/02
Music of the Sea lunette, 22 x 35 ³ / ₄	*		by 1902
Music of War lunette, 21 x 36	*	Deserted Mill at Sunset 16 ¹ / ₂ x 28	artist, by 1902
Music of the Woods lunette, 22 x 36 ¹ / ₂	*	An Early Settler, Long Island 18 x 22 ¹ / ₄	
The Portrait (1890) 25 x 14 ¹ / ₂	by 1896	Evening panel, 5 ³ / ₄ x 11 ³ / ₄	artist, by 1902
Russia—The Bells oval, 21 x 12 ³ / ₄	*	The Farm 14 x 12	
Scotland—The Bagpipes oval, 21 x 12 ³ / ₄	*	An Old Mill, Long Island (1899) 12 x 24	
Spain—The Castanets oval, 20 ³ / ₄ x 12 ¹ / ₂	*	The Path Through the Woods	artist, 1896
The Sylvan Year 28 x 19	artist, by 1902	MILLET, FRANCIS D.	
LUCAS, ALBERT P.		After the Festival (1888) 20 x 16	artist, 1890
The Night Watch (1902) 25 x 30	artist, 1904	MINOR, ROBERT C.	
October Breezes 35 x 45 ¹ / ₂	artist, 1909	After Sunset 13 x 10	Louis Katz, by 1902
MacCHESNEY, CLARA T.		An Autumn Sunset 12 x 16	
A Good Story (1900) 40 ¹ / ₈ x 32 ¹ / ₈	artist, 1914, 750	The Close of Day 30 x 50	artist, by 1893, 1000
McENTEE, JERVIS		Early Autumn 16 x 20	by 1902
Autumn in the Catskills 15 x 24		Eventide 22 x 30 ¹ / ₂	by 1896, 375
McILHENNY, C. MORGAN		Eventide 12 x 16	by 1903
Morning watercolor, 21 x 29		Great Silas at Night panel, 15 ¹ / ₂ x 19 ¹ / ₂	by 1903
MACY, WILLIAM S.		A Hillside Pasture 31 ¹ / ₂ x 23	by 1902
The Meadow Brook (1878) 12 ¹ / ₂ x 19 ¹ / ₂	by 1896	The Hunter's Moon panel, 17 ¹ / ₂ x 24	by 1896
Village Scene, South Germany	by 1896	Midnight 18 x 24	by 1896
MARSHALL, WILLIAM EDGAR		Moonlight Landscape 12 x 16	
On the Seine tile, 10 x 9 ¹ / ₄	artist's wife, by 1908	Nightfall 12 x 16 ¹ / ₂	by 1896
	by 1909	Noonmark by Moonlight 21 ³ / ₄ x 29 ³ / ₄	
Portrait of the Artist (ca. 1848) 30 x 25 ¹ / ₄		Sundown 16 x 13	
Portrait of Henry Wadsworth Longfellow 24 x 20	by 1909		
Sunset, Hackensack Meadows 23 ¹ / ₄ x 29	by 1908		
Sunset in the Woods 10 ¹ / ₂ x 11 ¹ / ₂	by 1908		

* 20 murals purchased from artist by 1902; sold in 1913 to J. R. De Lamar for 5800.

Artist	Purchased from, date and price	Artist	Purchased from, date and price
MINOR, ROBERT C. (cont'd)		QUARTLEY, ARTHUR (cont'd)	
Twilight 12 x 16		Morning, New York Harbor (1880)	by 1896
Twilight 8 x 10	by 1906	20 x 36	
MOELLER, LOUIS		RANGER, HENRY W.	
"Beat That!" 20 x 25	by 1896	Afterglow (1896) 12 x 16	1896
Bluffing (1894) 30 x 42	by 1896	Bradbury's Mill Pond, No. 2 (1903)	1903
A Doubtful Investment 11 1/2 x 7 1/2	by 1896	26 x 36	
The Morning News	by 1896	A Connecticut Pasture (1899) 28 x 36	
MORAN, THOMAS		Connecticut Woods (1897-99) 28 x 36	by 1902
Cliffs of the Upper Colorado	by 1896	The Cornfield 18 x 36	by 1901
A Dream of the Orient (1876) 33 x 50	artist, 1885	Dutch Beach Scene watercolor,	
Morning on the St. John's (1881)	by 1896	15 x 11 3/4	
10 1/2 x 15 1/2		Early Morning, Noank (1907) 28 x 36	artist, by 1911
The Waterfall (1857) 25 x 40		An East River Idyl (1896) 28 x 36	by 1898
MOSER, JAMES HENRY		Entrance to the Harbor (1890) 17 x 24	possibly Kirkpatrick
Carnival on Mirror Lake watercolor			sale, AAA, 1/23/01,
Evening Glow, Mount McIntyre (1907)	artist, 1908, 350		no. 40, 220
29 1/2 x 39 5/8			by 1909
MOWBRAY, H. SIDDONS		Groton Long Point Dunes (1908)	
Arcadia 17 x 26	by 1896	28 x 36	
Floral diameter 24	by 1896	Haying 18 x 26	
Idle Hours 12 x 16	by 1910	Highbridge, New York (1905)	by 1907
MURPHY, J. FRANCIS		40 1/4 x 49 7/8	
Autumn (1903) 8 x 10	by 1904	Marine 10 x 14	
An Autumn Landscape (1899) 24 x 33		Morning at High Bridge (1897) 28 x 36	by 1898
An Autumn Sunset 9 x 12 1/2		New Jersey Oaks (1896) 28 x 36	
A Cloudy Autumn Day (1899) 14 x 19		A Noank Street 36 x 28	by 1903
A Clump of Trees 9 1/2 x 7 1/2		A Nocturne (1896) 18 x 26	1896
The Deserted Farm (1889) 12 x 19 1/2	by 1896	A Nocturne (1893) 18 x 25 1/2	artist, by 1902
Early Autumn (1896) 14 x 18 3/4	by 1903	Self-Portrait	
Gray Hills (1903) 16 x 22	by 1904	Sky, Dunes and Sea (1904) 28 x 36	artist, by 1908
A Hillside Farm (1901) 24 x 36	by 1902	The Spring-Hole, Haley's Woods	artist, by 1908
Indian Summer (1903) 15 3/4 x 21 3/4	by 1904	36 x 28	
Morning (1901) 24 1/2 x 33	by 1902	Spring Pastures (1905) 27 3/4 x 35 3/4	artist, by 1908
An October Landscape	by 1902	Spring Woods (1907) 28 1/8 x 36 3/8	1907
The Path to the Village 21 x 32	by 1902	Sunset at Berthier (1905) 18 x 25 1/2	James Rice, Jr., by
September (1899) 8 x 12			1908
September Noon 19 1/4 x 14 1/4	by 1902	The Swamp Pool (1907) 36 x 28	artist, by 1908
Sundown (1886) 16 x 22	by 1896	A Veteran (1894-97) 28 x 36	artist, 1895, 660
Under Gray Skies (1893) watercolor,	by 1896	Village Street Scene in Longueuil,	
14 x 19		Montreal 18 x 25	
NEAGLE, CHARLES FREDERICK		Willows 28 x 35 3/4	artist, by 1906
Mother Love 24 x 20	artist, 1908, 700	Woods at Trouville (1889) watercolor,	by 1896
NEWELL, GEORGE GLENN		13 1/2 x 10 1/2	
Late Afternoon 22 x 28	artist	REHN, F. K. M.	
Mists of the Morning (1910) 39 x 51	artist, 1911	A Fisherman 12 x 16	by 1896
The Toilers 30 x 40	artist	Springtime 16 x 28	
NEWMAN, ROBERT LOFTIN		"Where Waves and Moonlight Meet"	
The Bird (1898) 18 x 22		30 x 40	
Christ Stilling the Tempest 14 x 18 1/2	by 1898	REID, ROBERT	
The Letter 14 x 12	artist, by 1898; by 1902	The Brown Veil 36 x 23 1/2	artist, 1909, 1000
Madonna and Child 13 x 9 1/2	artist, by 1896; by 1902	The Green Door 31 x 25	by 1908
The Mystery 24 x 20			
Red Riding Hood 5 1/2 x 8 1/2	by 1898	The Mirror 37 x 30	by 1911
Virgin and Child 13 x 9	by 1896	The Pool 30 x 25	artist, by 1911
NICHOLLS, RHODA HOLMES		The Violet Gown 25 x 30	artist, by 1911
A Venetian Canal 12 x 6	by 1896	The Violet Kimono 29 x 24 3/4	artist
NICHOLS, HOBART		The White Parasol 36 x 30	artist, 1908
Moonrise at Ogunquit 36 x 36	by 1914	The Yellow Flower (1908) 37 x 30	artist, by 1911
NICOLL, J. C.		REMINGTON, FREDERIC	
On Vineyard Sound 12 x 21	by 1896	Fired On (1907) 27 1/8 x 40 1/8	M. Knoedler & Co.,
OCHTMAN, LEONARD			1909, 1000
Evening on the Mianus (1893) 36 x 52		RICHARDS, WILLIAM TROST	
Morning Haze (1909) 30 x 40	artist, 1909, 800	Land's End, Cornwall (1882) 25 x 35	by 1896
O'DONOVAN, WILLIAM R.		Near Atlantic City (1876) watercolor,	by 1896
The Bathers 14 x 11	artist, by 1908	9 1/2 x 14	
PARTON, ARTHUR		ROBINSON, THEODORE	
Evening, Harlem River (1886) 33 7/8 x 26	artist, 1899, 200	Afternoon Shadows (1891) 18 1/2 x 22	S. S. Dustin, by 1911
A Highland Home, Loch Lomond	by 1896	By the Brook (ca. 1891) 18 1/4 x 23	
14 1/2 x 21		Day Dreams (1889) 22 x 18 1/4	by 1906
In the Month of May 26 x 36	by 1896	Girl and Cow (1888) 86 3/4 x 61 1/2	by 1906
PARTON, ERNEST			
On the Arran (1880) 17 x 27	by 1896	A New England Brook 18 x 22	S. S. Dustin, by 1911
PAULI, RICHARD		Old Church at Giverny (1891) 18 x 22	by 1906
Evening 13 3/4 x 22	A. Ludwig, by 1902	Twachtman's House (1892) 18 x 22	
Evening on the Hackensack 16 x 24	by 1904	La Vachère (ca. 1888) 30 x 20	Melanie Tracy, 1908,
			800
PLATT, CHARLES A.		Valley of the Seine from Giverny	
A Spring Flood watercolor, 16 x 23 1/2	by 1896	Heights (1892) 25 7/8 x 32 1/8	
Clouds 26 x 35	by 1896	ROBINSON, WILLIAM S.	
PROCTOR, A. PHIMISTER		Monhegan Headlands (1911) 30 x 40	artist, 1912, 750
A Puma watercolor, 15 x 18 1/2	by 1896	RYDER, ALBERT P.	
QUARTLEY, ARTHUR		Autumn panel, 6 x 9 1/4	A. Ludwig, 1903
Tug Towing Lighters	by 1896		

Artist	Purchased from, date and price	Artist	Purchased from, date and price
RYDER, ALBERT P. (cont'd)		TURNER, C. Y.	
Autumn Landscape 18 x 24		The Bridal Procession (1886) 48 ¹ / ₄ x 99	by 1891
Charity (The Sisters) 11 x 16	by 1898	Althea (1884) 30 x 20	by 1896
Evening Glow, the Old Red Cow 7 ⁷ / ₈ x 9 1/16	Cottier & Co.	TWACHTMAN, JOHN H.	
Launce and His Dog 12 x 6	by 1896	Afternoon Shadows 21 x 17	by 1909
The Little Maid of Arcady (ca. 1886) 9 15/16 x 4 ³ / ₄	by 1898	The Bridge in Winter (1890–1900) 30 x 30	Twachtman estate, by 1908
Moonlight (ca. 1885) 15 ⁷ / ₈ x 17 ⁷ / ₈	unknown auction after 1893, 200; Cottier & Co., 1909, 1750	The Campanile, Late Afternoon panel, 16 ¹ / ₂ x 10 ¹ / ₄	William J. Baer, 400 (including <i>Street Scene</i> , <i>Limburg, Germany</i>)
The Sisters 12 x 6	by 1896	An Early Winter 17 x 14	artist's wife, by 1904
Sunset Glow	by 1911	The End of Winter (after 1889) 21 ⁵ / ₈ x 29 ⁵ / ₈	artist's wife, by 1909
"With Sloping Mast and Dipping Prow" 12 x 11 15/16	Cottier & Co., by 1905	Fishing Boats at Gloucester (1900) 25 x 30 ¹ / ₈	artist's wife, by 1909
RYDER, PLATT P.		Freight Boats on the Seine 14 ¹ / ₂ x 22	James S. Inglis, Cottier & Co., 3/11/09, no. 55, 480
Boys Playing Marbles 12 x 17		The Forest	by 1907
SARTAIN, WILLIAM		The Hidden Pool (1890–1900) 22 x 27	S. S. Dustin
Algerian Water Carrier 22 x 15	by 1911	The Little Bridge (after 1889) 25 x 25	Twachtman estate, by 1908
Early Evening	by 1911	Meadow Flowers (after 1889) 33 x 22	artist's wife, by 1908
Evening	by 1902	Near Bridgeport, Connecticut panel, 14 x 18	S. S. Dustin, by 1911
The Meadow Brook 12 x 24	William Macbeth, by 1902, 250	New York Harbor 14 x 24 ¹ / ₂	William J. Baer
Near Englewood, New Jersey 15 x 22	by 1911	Niagara in Winter (ca. 1890) 30 x 25	Twachtman sale, AAA, 3/24/03, no. 39, 230
SEARS, SARAH C.		Old Holly House, Cos Cob, Winter (1890's) 25 x 25	Twachtman estate
Romola (1893) watercolor, 30 x 22	1893	Round Hill Road (1890–1900) 30 x 30	artist's wife, by 1909
SHIRLAW, WALTER		A Spring Morning 25 x 30	artist's wife, by 1911
Among the Old Poets 16 x 20 ¹ / ₂	1897; 1902	Street Scene, Limburg, Germany watercolor, 8 x 9	William J. Baer
Autumn 20 ¹ / ₂ x 15	artist	The Torrent (ca. 1900) 24 ⁷ / ₈ x 29 ³ / ₄	Twachtman estate, by 1904
The Kiss 12 ¹ / ₂ x 11	artist, by 1896; by 1902	Under the Iron Pier, Coney Island (ca. 1880) 12 x 14	Gift of George A. Hearn, 1909–11
Roses 24 x 18 ¹ / ₄	by 1909	The White Bridge (1893–98) 30 ¹ / ₄ x 30 ¹ / ₄	S. S. Dustin, by 1908
The Sonnet watercolor, 19 x 12	artist, by 1896	ULRICH, CHARLES F.	
Toning of the Bell 13 ¹ / ₂ x 10 ¹ / ₄	by 1896; by 1913	In the Land of Promise (1884) 28 ³ / ₈ x 35 ³ / ₄	artist, by 1896, 3000
Water Lilies 20 x 30	artist, 1908	VAN LAER, ALEXANDER T.	
SHURTLEFF, R. M.		Bridge Over Stonybrook Creek 5 ¹ / ₂ x 9 ¹ / ₂	
Mysterious Woods 30 x 40	artist, 1908	Early Spring 22 x 36	NAD, 1909, 400
Trees watercolor, 6 ¹ / ₄ x 5 ¹ / ₄	artist, 1908	October Near Litchfield 20 x 27	artist, by 1911
White Birches 20 x 25		Westchester Valley 29 x 32	
Woods in Autumn 20 x 25	by 1896	VEDDER, ELIHU	
SMEDLEY, WILLIAM T.		The Cup of Death (1885 and 1911) 44 ³ / ₄ x 22 ¹ / ₂	Macbeth Gallery, 1912, 2500
One Day in June 24 x 16 ¹ / ₂	before 1885	Medieval Nuptial Procession (1875) 18 ¹ / ₈ x 58 ⁷ / ₈	Macbeth Gallery, 1912, 680
A Thanksgiving Dinner (1889) watercolor, 16 x 24	artist, 1896, 500	Rome, Representative of the Arts (1894) 29 ³ / ₈ x 55 5/16	
SMILLIE, GEORGE H.		VOLK, DOUGLAS	
Gray Autumn 19 x 33	by 1896	The Boy With the Arrow (1903) 46 x 36	by 1909
A Long Island Farm 19 x 33	by 1898	Twilight Reverie 27 ³ / ₄ x 18 ¹ / ₄	by 1909
SNELL, HENRY B.		WALKER, HENRY O.	
Riding Out the Gale watercolor, 7 ³ / ₄ x 14		Boy and Dove (1888) 19 x 10 ¹ / ₂	
SONNTAG, WILLIAM L.		The Boy and the Muse (1894) 22 x 27	by 1898
White Mountain Scenery	by 1902	Eros et Musa (1903) 72 x 54 ³ / ₄	Corcoran biennial, 1908, 1500
TARBELL, EDMUND C.		In Arcady 35 x 40 ¹ / ₄	
Girl With Violin 24 x 19		Maidenhood	by 1896
THAYER, ABBOTT H.		Meditation	by 1898
Dublin Pond, New Hampshire 20 x 16	by 1910	A Morning Vision (1895) 28 ¹ / ₈ x 30 ¹ / ₈	by 1896; by 1901
Durham, Androscoggin River, Maine	by 1908	Musa Regina (1904) 25 ¹ / ₂ x 27 ¹ / ₂	artist, 1904
Roses 12 x 20	Thomas B. Clarke, AAA, 2/14/99, no. 74, 300	Portrait of Mrs. Evans and Son (1895) 36 x 29 ¹ / ₄	artist
Young Woman 39 ⁵ / ₈ x 31 ⁵ / ₈	artist	WALKER, HORATIO	
THOMPSON, WORDSWORTH		Cattle and Landscape 18 x 15	
Halt of the Diligence (1882) 18 x 24	by 1896	In the Meadow 18 ¹ / ₂ x 26	
TRUESDELL, GAYLORD S.		Landscape and Cattle 15 x 22	Thomas B. Clarke, AAA, 2/14/99, no. 131, 190
Cows on the River Bank 46 x 70	Truesdell sale, 2/1/06, no. 81, 990	Low Tide watercolor, 13 ¹ / ₂ x 19	by 1896
Moonrise at Sunset 28 ¹ / ₂ x 39 ¹ / ₂	Truesdell sale, 2/1/06, no. 57, 250	A Rainy Day watercolor, 15 ¹ / ₂ x 21 ¹ / ₂	
TRYON, DWIGHT W.			
An Autumn Evening (1908) 16 x 24	Montross Gallery, by 1911		
Daybreak (1885) 17 ³ / ₄ x 30	1886, 600; M. Knoedler & Co., 1912, 3300		
A May Morning (1890) 11 x 22 ¹ / ₂	by 1897		
November (1904–05) panel, 20 x 30	artist, 1905, 2500		
On the Seine (1880) 16 x 24	artist, 1892		
The River, Evening (1892) 14 ¹ / ₂ x 20 ¹ / ₂	artist, 1904, 1200		
Springtime (1897–99) 20 x 24 ¹ / ₂	by 1905		
Twilight at Arverne (1878) 20 ¹ / ₄ x 29 ³ / ₄			
TURNER, ALFRED M.			
The Prayer (1888) watercolor, 21 x 14 ¹ / ₂	by 1896		

Artist	Purchased from, date and price	Artist	Purchased from, date and price
WALKER, HORATIO (cont'd)		WILLIAMS, FREDERICK BALLARD (con't)	
Return of the Flock (1890) 20 ¹ / ₄ x 28 ¹ / ₄		Sea Echoes (1908) 26 x 28	
Sheepyard, Moonlight (1906) 18 x 24		The Sea Nymphs 10 x 14 ¹ / ₄	artist, 1902, 125
A Spring Morning watercolor, 15 x 21	by 1894	The Sower watercolor, 6 x 9 ¹ / ₂	
WARD, EDGAR M.		Summer Landscape 4 x 6	
The Blockmaker 24 ³ / ₄ x 21	by 1912	WYANT, ALEXANDER H.	
WAUGH, FREDERICK J.		An Adirondack Hillside 9 ¹ / ₂ x 7 ³ / ₄	by 1902
After a Northeaster 63 x 72	by 1909	An Adirondack Vista 24 ¹ / ₂ x 18 ¹ / ₄	by 1902
Coast of Maine 31 ¹ / ₄ x 41 ¹ / ₂	by 1911	Autumn	by 1902
Docked Fishing Boat 16 x 20	gift of the artist	Autumn at Arkville 20 x 28	by 1902
Early Moonrise 20 ³ / ₄ x 30 ³ / ₄	artist	Autumn in the North Woods	by 1896
East Coast, Bailey's Island 30 ³ / ₄ x 45	artist	18 ¹ / ₂ x 24 ¹ / ₂	
Evening, Coast of Maine (ca. 1909-10)		Autumn, Keene Valley 20 x 30	by 1902
53 x 63		Birch Woods in the Adirondacks	
From Giant's Stairway, Bailey's Island	artist, by 1911	16 x 20	
30 x 40		A Cloudy Day 18 x 24	
The Knight of the Holy Grail	1912	A Cloudy Day in the Adirondacks	A. Ludwig, by 1903
94 ³ / ₄ x 125 ³ / ₄		9 x 15 ¹ / ₂	
A Misty Day, Monhegan 25 x 30	artist	A Cloudy Day, Keene Valley	
Sea and Foam 36 x 47	artist, by 1911	A Cloudy Evening 12 x 16	by 1902
Southwesterly Gale, St. Ives (1907)	by 1909	A Cloudy Sunset 9 x 14	
30 x 50		Driving Mists 26 x 40	Rice, about 400
Under Full Moon 65 x 74	by 1910	Early Autumn 12 x 16 ¹ / ₂	by 1896
WEIR, J. ALDEN		Early Morning 15 x 22	Wyant sale, FAAG, 2/5/94, no. 108, 190
A Gentlewoman (1906) 30 x 24 ³ / ₄	by 1909		
A Glimpse of the Sound (1902) 20 x 24		Early Spring 20 x 14	
Lengthening Shadows (1887)	by 1896	Early Twilight 13 x 18	
21 ¹ / ₂ x 25 ¹ / ₂		The Flume, Opalescent River,	by 1904
Midday (1891) 34 x 24		Adirondacks 48 x 36	
Portrait of Wyatt Eaton (1880-89)	artist, by 1908	Gamekeeper's Hut, Kerry, Ireland	
31 x 18	gift of George A.	11 ¹ / ₂ x 19 ¹ / ₂	
Upland Pasture (1905) 40 x 50 ¹ / ₄	Hearn, 1911	A Gray Day 16 x 22 ¹ / ₂	by 1898
WELDON, C. D.	by 1909	A Gray Day 18 x 22	by 1902
Temple Court of Nikko, Japan		Haying Time 11 ¹ / ₄ x 14 ¹ / ₂	by 1904
watercolor, 9 ¹ / ₂ x 14		Housatonic Valley 24 x 36	by 1902
WHISTLER, J. A. M.		In the Adirondacks 37 x 50	1882, 720
Tatting	by 1905	In the Catskills 14 x 17	by 1905
WHITTREDGE, WORTHINGTON		An Irish Landscape (1877) 12 ¹ / ₂ x 20 ¹ / ₂	Wyant sale, FAAG, 2/5/94, no. 115a, 360
The Bathers 38 ¹ / ₂ x 25 ¹ / ₄	artist, 300		
A Gray Day in the Valley 11 ³ / ₄ x 15 ³ / ₄	Stanford White, AAA, 4/11/07, no. 35a, 50	Landscape 12 x 16	
	artist, 1908, 200	The Lonely Farmhouse 14 ¹ / ₄ x 20 ¹ / ₄	Louis Katz
Noon in the Orchard (1900) 18 ¹ / ₄ x 31 ¹ / ₄	by 1896		
An Old House by the Sea 20 x 26		A Lowery Day watercolor, 11 x 14 ¹ / ₂	Montross Gallery
WIGGINS, CARLETON		Moonlight 10 x 16	Wyant sale, FAAG, 2/5/94, no. 15, 80
After Wind, Rain 40 x 50			by 1905
Evening After a Rain 29 ³ / ₄ x 39 ¹ / ₄	by 1896; possibly Sullivan sale, AAA, 4/3/03, no. 93, 150	Morning at Neversink 18 x 30	
Lowland Pasture 24 x 33		Mystic Rays 8 ¹ / ₄ x 15 ¹ / ₂	Frederic Bonner, AAA, 4/10/00, no. 59, 350
The Pasture Lot (1907) 29 x 39	artist, 1908, 1200		
WIGGINS, GUY C.		An October Evening 13 x 20	
Columbus Circle, Winter 33 ¹ / ₂ x 40 ¹ / ₂	artist, 1911, 400	An October Landscape 10 ³ / ₄ x 8 ¹ / ₄	Noé Gallery, by 1902
Gloucester Harbor 40 x 50	by 1914	September 12 x 18	by 1911
WILES, IRVING R.		A Showery Day	by 1903
The Brown Kimono (1908) 52 x 34	artist, 1908	Solitude 16 x 24	
The Purple Shawl 48 x 28	artist, by 1908	Spring 15 x 22	by 1904
Russian Tea (ca. 1896) 48 x 36 ³ / ₄	by 1911	Sundown	by 1902
The Sonata (1889) 44 x 26	by 1892	Sunset 12 x 20	by 1911
WILLIAMS, FREDERICK BALLARD		Sunset in the Woods 10 x 14	William Macbeth, by 1902
The Bather 11 ³ / ₄ x 14 ³ / ₄	by 1908		William Macbeth, 1902, 3000
The Broad, Green Valley (1908) 28 x 36	artist, by 1911	A Wet Afternoon 26 x 39 ¹ / ₄	
Conway Hills 30 x 45	artist, by 1910		
A Glade by the Sea (1910) 30 x 45	1910	YATES, CULLEN	
The Golden Hour (1908) 27 ³ / ₄ x 35 ³ / ₄	artist, 1908	The First Snow 25 x 32	
Old Viaduct, Little Falls, N.J. (1900)	by 1902	The Harbor (1909) 30 x 34	by 1910
29 x 24		Rockbound Coast, Cape Ann (1909)	by 1910
		31 ¹ / ₂ x 39 ¹ / ₂	
		Upland Pastures 30 x 40	