

new York (City), Macbeth gallery

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1936/37

"An Introduction to Homer"

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MACBETH GALLERY

11 East 57th Street, New York

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"An Introduction to Homer"

Exhibition: December 15, 1936 — January 18, 1937

Winslow Homer, 1836-1910

WINSLOW HOMER
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MACBETH GALLERY
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Acknowledgment to

William Sumner Appleton, Esq.

Miss Bessie W. Beard

Mrs. W. C. Bristol

Canajoharie Art Gallery

Arthur P. Homer, Esq.

Charles L. Homer, Esq.

Mrs. Charles Savage Homer

John Davis Hatch, Jr., Esq.

Henry Kleemann, Esq.

Mrs. Edward W. McMahon

E. & A. Milch, Inc.

Mrs. W. W. Palmer

Harold T. Pulsifer, Esq.

Dr. Victor A. Reed

whose generous cooperation in lending their pictures has made this exhibition possible.

Cordial thanks also are due the Addison Gallery, Phillips Academy, Andover, Mass., and the Fogg Museum, Harvard University, for attending to the shipment of certain pictures borrowed from the Boston area; to the Prout's Neck Association for lending some of the cuts used in the catalogue of the Studio exhibition last summer; and particularly to members of the Homer family who, at no little personal inconvenience, have made available some of the most interesting of the personal items in the collection.

FOREWORD

THE early association of our Gallery with Winslow Homer, and later close acquaintance with other members of the Homer family, have been so intimate and personal that a natural wish to share in the celebration of the Centennial of his birth best finds expression in an intimate exhibition that reflects those associations. Accordingly, in our attempt to do honor to his memory, we have turned to the records he left of those earlier years when he was laying the foundations for the art on which his lasting fame is based.

For the most part we show only pictures which belong to what may be called the pre-Tynemouth period. These are not great pictures, perhaps, as we have come to think of great pictures, for until his Tynemouth visit, Homer had hardly begun his search for the larger aspects of nature. They show, however, his thorough training in draughtmanship, and his attention to detail, which he suggested so successfully, without particularizing, in his later work. They show, too, a certain quality of sentiment in his approach to his subject which is traceable in many of the pictures of his mature period.

We present in this "Introduction to Homer" a collection of those personal records in pencil, water color and oil too little known by those familiar with typical examples of Homer as the world thinks of him. Ours the "Introduction." The student who would see unfolded the full and complete history must go to the Whitney Museum, now holding a noteworthy exhibition of some of the great oils and later water colors which have brought distinction to the name of Homer throughout the world. In common with all lovers of his art, we are grateful for that exhibition, and we are quite content that many of the pictures included there found their permanent homes through our own Gallery in earlier years.

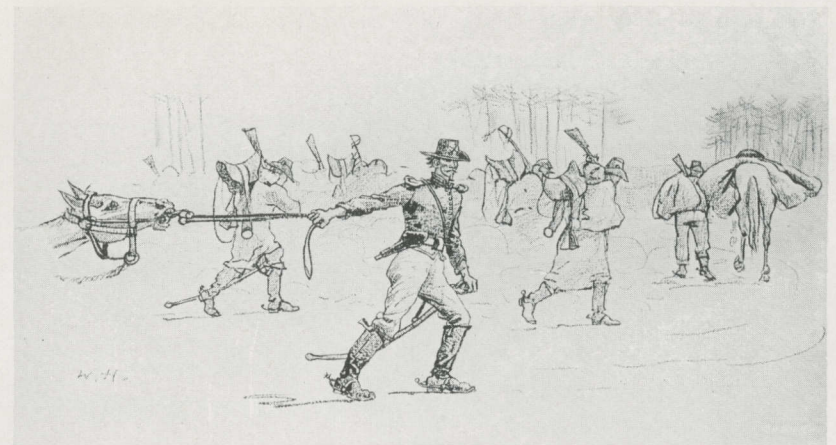
In a general way we follow the idea underlying the exhibition held in his old Studio at Prout's Neck last summer, which, in spite of its inaccessibility, was attended by close to twenty-five hundred visitors in ten days. We are fortunate in being able to

show most of the early works included at that time, supplemented by a few others of the same general period and some half-dozen of the late water colors having special significance, particularly the Wrecked Schooner, said to be his last work in that medium. In these later water colors we show one from each of his best known series, leading logically to the more extended showing of these periods in the Whitney Exhibition. We only regret that we cannot transmit to our visitors something of the thrill that came from seeing the early works in the surroundings of the Studio on the cliffs of Maine.

TO WINSLOW HOMER OWNERS:

A complete catalogue of Homer's Oils and Water Colors is in preparation. You are asked to cooperate by supplying information on blanks available in the office. It is important for the future that every picture be recorded.

Titles under each heading are arranged chronologically.



NO. 8. THE RETURN OF SHERIDAN'S TROOPS

DRAWINGS

1. PORTRAIT OF HIS BROTHER ARTHUR
(Pencil) Signed: W. H., 1853. This is the earliest dated drawing; never before exhibited or reproduced.
2. BEETLE AND WEDGE
(Pencil) Downes* states that this is the earliest drawing in existence. External evidence places it much later, perhaps drawn to celebrate a birthday about 1870.
3. THE HONEYMOON (Mr. and Mrs. A. B. Homer)
(Pencil. Prouts, 1875.)
4. LITTLE ARTHUR IN FEAR OF HARMING A WORM
5. LITTLE CHARLIE'S INNOCENT AMUSEMENTS
(Pencil c. 1880) "Characterizations" of his nephews.
Nos. 2-5 illustrated in Downes; never before exhibited.
All above loaned by the Homer family.
6. LINCOLN, TAD AND GRANT *signed lower rt "W. H. 65"*
7. FOUR BULLETS
8. THE RETURN OF SHERIDAN'S TROOPS
(Three pen and ink war-time drawings for magazine reproduction.)
9. SKETCH FOR ARMY TEAMSTERS
(c.f. No. 68.)
10. THE SWIMMING HOLE, GLOUCESTER c. 1872

* "Life and Works of Winslow Homer": Houghton Mifflin Co., 1911.

11. BOY WITH SCYTHE c. 1879
(Pencil with Chinese white.)
12. NOON-DAY REST c. 1879
(Pencil with Chinese white.)
Several of this series in Cooper Union Collection.
signed lower right "W. H."
13. GIRLS ON A PEBBLY BEACH AT LOW TIDE c. 1880
(Pencil with Chinese white.)
14. BOYS ON THE BEACH NEAR A PIER c. 1880
(Pencil and water color.)
signed lower right "W. H."

WOOD-CUTS

Illustrations in Harper's Weekly.

A complete set of these wood-cuts is in our possession.

15. AUGUST 1, 1857—COLLEGE LIFE IN NEW ENGLAND
Match between sophs and freshmen. The Opening. Freshmen—
Sophs—Juniors—Seniors. Earliest published illustration.
16. NOVEMBER 13, 1858—HUSKING THE CORN IN NEW ENGLAND
The first of a long series of subjects from farm life.
17. NOVEMBER 27, 1858—THANKSGIVING DAY
Ways and Means—Arrival at the Old Home—The Dinner—The
Dance.
18. MARCH 16, 1861—THE INAUGURAL PROCESSION AT WASH-
INGTON PASSING THE GATE OF THE CAPITOL GROUNDS
One of several illustrations dealing with Lincoln's inaugural drawn
by "Our Special Artist."
19. DECEMBER 21, 1861—A BIVOUAC FIRE ON THE POTOMAC
20. JULY 5, 1862—THE WAR FOR THE UNION, 1862—A CAVALRY
CHARGE
One of very few action scenes in the war series.
21. NOVEMBER 15, 1862—THE ARMY OF THE POTOMAC—A
SHARPSHOOTER ON PICKET DUTY
Note variations in the painting of this subject, No. 67. Homer fre-
quently dated his pictures a year or two later than their actual com-
pletion. This drawing states "From a Painting," indicating that
the painting, although dated 1863, was finished in or prior to
1862
22. NOVEMBER 29, 1862—THANKSGIVING IN CAMP

23. NOVEMBER 23, 1867—A PARISIAN BALL—DANCING AT THE
MABILLE, PARIS
One of some half-dozen illustrations from his first trip abroad.
24. JANUARY 16, 1869—WINTER AT SEA—TAKING IN SAIL OFF
THE COAST
The first drawing of a sailing vessel and sea.
25. JULY 10, 1869—THE SUMMIT OF MOUNT WASHINGTON
26. MAY 21, 1870—SPRING BLOSSOMS
Note the H on sail of the boat—a favorite method of hidden signa-
ture.
(c.f. water color No. 36, "Sailing Boats in the Watering Trough.")
27. APRIL 26, 1873—THE WRECK OF THE ATLANTIC—CAST UP
BY THE SEA
First of the drawings suggesting subjects of the Tynemouth and
later periods.
28. JUNE 28, 1873—THE NOON RECESS
(c.f. oil of same title, No. 73.)
29. SEPTEMBER 20, 1873—SNAP-THE-WHIP
The painting, dated 1872, corresponding to this drawing is owned
by The Butler Art Institute, Youngstown, Ohio.
30. SEPTEMBER 27, 1873—GLOUCESTER HARBOR
(c.f. water color "Boys in a Dory," No. 40.)



No. 28. THE NOON RECESS



No. 36. SAILING BOATS IN THE WATERING TROUGH

31. JUNE 13, 1874—RAID ON A SAND SWALLOW COLONY
A water color variation of this is in a Boston private collection.
32. JULY 11, 1874—GATHERING BERRIES
A water color, with slight variations, "The Berry Pickers," is included in the Whitney Museum Exhibition.
33. AUGUST 22, 1874—WAITING FOR A BITE
c.f. oil of same title, No. 75; a water color more closely resembling the drawing is now on loan at the Addison Gallery, Phillips Academy, Andover, Massachusetts.
34. SEPTEMBER 12, 1874—SEE-SAW, GLOUCESTER, MASS.
(c.f. water color, No. 47.)
35. NOVEMBER 7, 1874—CAMPING OUT IN THE ADIRONDACK MOUNTAINS
The oil painting "Camp Fire, Adirondacks," dated 1880, in the Metropolitan Museum Collection, was possibly based on this drawing.

WATER COLORS

36. SAILING BOATS IN THE WATERING TROUGH
6½" x 12" signed and dated 1859 (?).
If the reading of the date is correct, this is the earliest known water color. The wood-cut (No. 26) is dated 1870 and apparently was a further development of this theme.



No. 37. SAILING THE CAT BOAT, GLOUCESTER

37. SAILING THE CAT BOAT, GLOUCESTER
7¼" x 13½" c. 1872.
The large oil in the Whitney Museum exhibition, dated 1870, was the forerunner of this and a small oil in the collection of Mr. Harold T. Pulsifer.
38. THE BLUE BOY
9" x 11¼" signed and dated June, 1873.
39. BOY IN A BOAT YARD *lower rt: "Winslow Homer 1873"*
7½" x 13½" signed and dated 1873.
40. BOYS IN A DORY *lower left: "Homer 1873"*
9½" x 13½" signed and dated 1873.
(c.f. wood-cut No. 30.)
41. PULLING UP THE DORY
8½" x 13" 1873.
42. ON THE BEACH, MARSHFIELD *lower rt: "Homer 74"*
6¾" x 13½" signed and dated 1874.
Mrs. Arthur B. Homer is the figure on the beach.
43. HOME WORK
8⅛" x 5⅛" signed and dated 1874.
44. THE SICK CHICKEN
9⅜" x 7⅝" signed and dated 1874.
45. ON THE BEACH
6¾" x 13½" signed and dated 1874.
46. VIEW OF GLOUCESTER
7½" x 13½" signed and dated 1874.

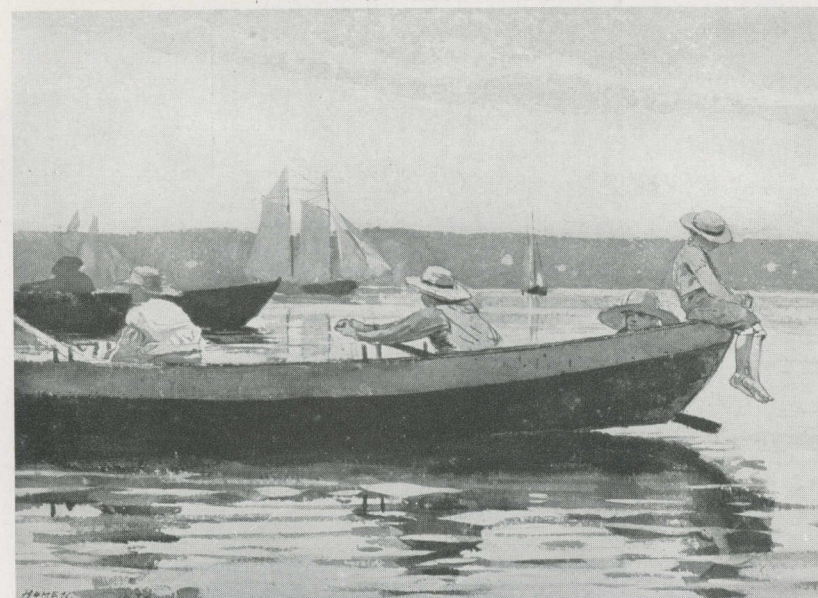
*one woman
in bonnet
& dress*



No. 38. THE BLUE BOY



No. 62. THREE MEN IN A CANOE



No. 40. BOYS IN A DORY

47. THE SEE-SAW

7½" x 13¼" c. 1874.
(c.f. wood-cut No. 34.)

48. WATERING PLANTS *Can't see signature*
9" x 4¾" signed and dated 1875.

49. WOMAN READING *all I see is "75" lower left*
7¾" x 5" signed and dated 1875.
Many of these early water-colors are a little more than pencil drawings with a light color over-wash.

50. WATCHING THE SHIPS, GLOUCESTER *Signed lower left: "Winslow Homer 1875"*
8" x 14" signed and dated 1875. "Winslow Homer 1875"
An oil of this subject is in the Brooklyn Museum Collection.

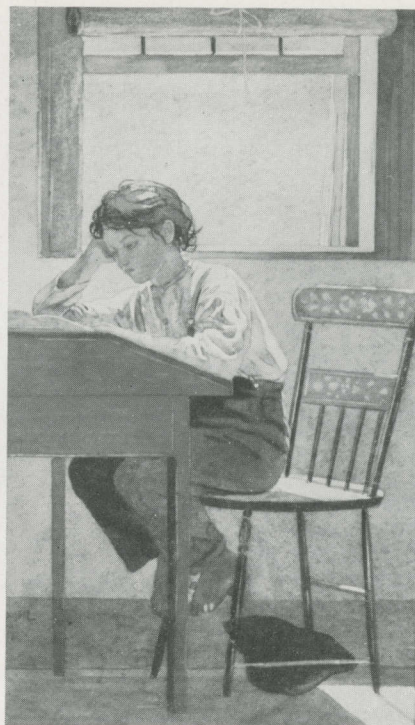
51. ON THE FENCE *lower left "Homer 1878"*
11" x 8½" signed and dated 1878.

52. SHEPHERDESS OF HOUGHTON FARM *lower st: "Winslow Homer 1878"*
10¾" x 18¾" signed and dated 1878. "Winslow Homer 1878"

53. SCHOONER ON SACO BAY *Signed lower st: "Homer"*
9½" x 13½" c. 1879.

54. SMALL SLOOP, SACO BAY
9" x 13" c. 1879.

55. FISHER GIRLS ON THE BEACH, TYNEMOUTH
12½" x 18¾" 1882.



No. 43. HOME WORK



No. 44. THE SICK CHICKEN

56. PALM TREE, BAHAMAS

21" x 15" c. 1885.

Exhibited Brooklyn Museum, 1917; Paris Exposition, 1923.

57. SPONGE FISHING, BAHAMAS

13 3/4" x 19 1/4" signed. c. 1885.

Exhibited Brooklyn Museum, 1917; Paris Exposition, 1923;
Knoedler Centennial, 1936.

58. TORNADO, BAHAMAS

13 1/2" x 19 1/2" signed. c. 1886.

Exhibited Brooklyn Museum, 1917; Knoedler Centennial, 1936.

59. HOUND AND HUNTER

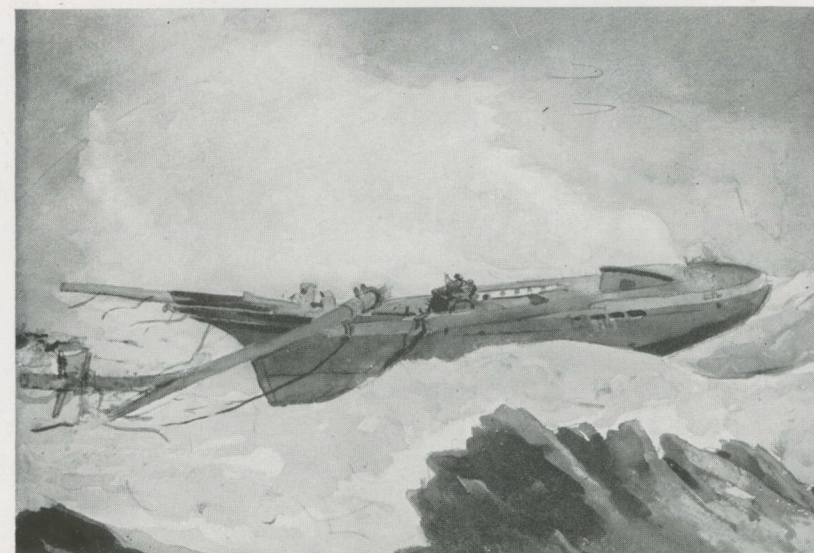
13 1/2" x 19 1/2" signed and dated 1892.

Study for painting of the same name on loan to the Metropolitan
Museum of Art. *Inscribed below: "Presented to C.S.
Homer Jr. 1892"*

60. SURF AT PROUT'S

11 1/2" x 20 1/2" c. 1893.

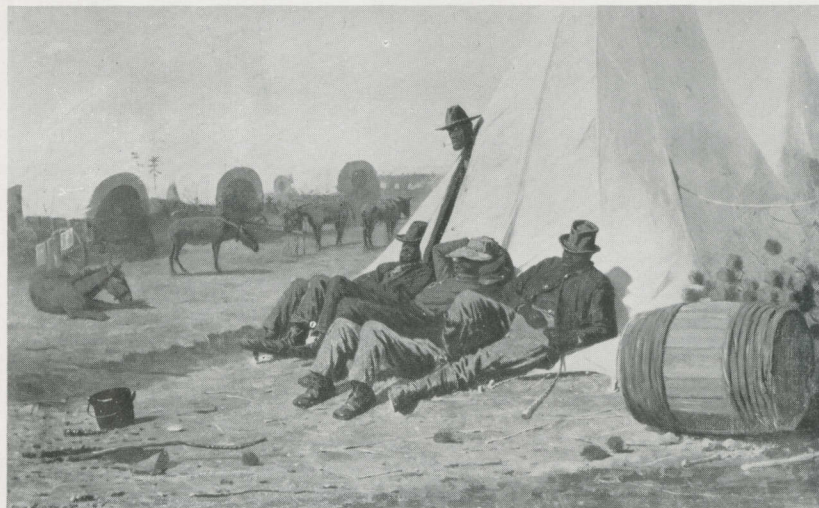
Exhibited in the Worcester Museum.



No. 65. THE WRECKED SCHOONER



No. 67. SHARPSHOOTER ON PICKET DUTY



No. 68. ARMY TEAMSTERS

61. INDIAN CAMP *in Prints Week Ex (35)*
 13½" x 20" signed W. H., Roberval, P. Q., 1895.
 Exhibited Sweat Memorial Gallery, Portland, Maine, 1922.

62. THREE MEN IN A CANOE
 13¾" x 19½" signed and dated 1895.
 One of a series of monochromes painted in Canada in that year.

63. ILE MARLIN *lower left "Homer 1970" all marlin p.a.*
 13" x 21" signed and dated 1897.
 The headwaters of the Saguenay River gave Homer the subjects of many of his late water colors.

64. BLACK BASS IN FLORIDA
 11" x 19 signed, 1904. *lower left "Homer 1904"*

65. THE WRECKED SCHOONER
 14¾" x 21".
 Mrs. C. S. Homer relates that Homer, seeing this schooner come ashore, rushed into his studio and, grabbing the first material at hand, a box cover, quickly laid in the scene before him. This is said to be his last water color, dating probably about 1906-7.

OIL PAINTINGS

66. FEEDING THE CHICKENS
 Panel 11½" x 17¾" c. 1858.
 Earliest known oil; date determined by apparent age of Arthur B. Homer, the boy in the picture.

67. THE SHARPSHOOTER ON PICKET DUTY
 Oil 12" x 16" signed and dated 1863. (c.f. woodcut No. 21.)
 Downes says "Earliest of war scenes." Exhibited with "Punishment for Intoxication" in an exhibition, Homer stated if they were not sold he would give up painting and accept permanent contract for illustrations with Harpers. Both were sold. "This may have been a crisis in his career."—Downes. The location of this picture has been unknown for the last 30 years. It is owned and loaned by Dr. Victor A. Reed, Lawrence, Mass.

68. ARMY TEAMSTERS
 17½" x 28¼" signed and dated 1866.
 A larger version of the well-known "The Bright Side," on loan at the Metropolitan Museum. Exhibited in Munich Exposition, 1883; Brooklyn Museum, 1917; Museum of Modern Art, 1930.

69. CROQUET SCENE
 16" x 26" Signed and dated 1866.
 The largest and most colorful of three oils of the theme; never before exhibited in New York.

70. GARGOYLES OF NOTRE DAME *"Homer"*
 18½" x 12½" Signed and dated 1867.
 Presented by Homer to Mr. and Mrs. Charles Savage Homer as a wedding gift. One of the few paintings from his first trip abroad.
71. PORTRAIT OF HELENA DE KAY *lower rt: "June 3rd 1871" W.H.*
 Mahogany Panel. 12" x 18½" Signed and dated June 3, 1871.
 Painted about 1870. The date on picture is her wedding day. One of very few portraits painted by Homer.
72. THE DINNER HORN *Signed on board center rt: "Homer 1873"*
 11¾" x 14" signed and dated 1873. "Homer 1873"
 The same porch appears in "Shelling Peas" in the Cooper Union Collection. The figure is the subject of a wood-cut appearing in Harper's Weekly, June 11, 1870.
73. THE NOON RECESS *lower rt: "Homer 1873"*
 9½" x 13½" signed and dated 1873. (c.f. wood-cut No. 28.)
 The same schoolroom appearing in "New England Country School," owned by the Addison Gallery, Phillips Academy, Andover, Mass. Described by Downes p. 72.
 Lent anonymously.
74. CORNFIELD
 12¾" x 21¾" c. 1873.
75. WAITING FOR A BITE *lower left*
 12" x 20" signed and dated 1874. "Winslow Homer 1874"
 (c.f. wood-cut No. 33.)
76. THE BOAT BUILDERS *lower left: "Homer 1875"*
 7" x 10" signed and dated 1875.
Mrs Edward W. McMahon, owner

Uncatalogued items include Homer's Palette and Mahl Stick, flower water colors by his mother, photographs of the Centennial Exhibition last June in the Studio at Prout's Neck, letters, etc.

