

THE ROBBINS PARSONAGE, KENSINGTON

## OPENING EXHIBITION

SEASON OF 1934-35

Oct. 1-15

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### PAINTINGS

BY

NELSON A. MOORE

1824-1902

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Introducing to present-day art lovers a Connecticut artist of distinction whose work was highly regarded in his generation.

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*Prices range from fifty dollars up*

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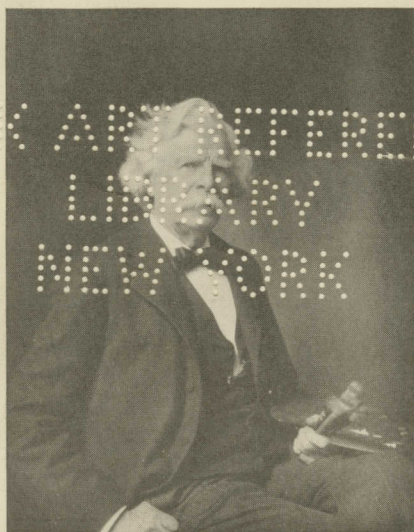
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## NELSON AUGUSTUS MOORE

The considerable attention which has lately focused on the Hudson River School has brought to light a number of sterling painters, well known in their generation but, through changes of interest, forgotten temporarily in the intervening years.

Nelson Augustus Moore is an interesting example of a painter of real merit whose reputation today hardly exists outside of the *Artists Biographical Dictionary*. And yet, in his time, his pictures were eagerly sought by discriminating collectors. That he had not wider fame was due no doubt to the fact that all his life and all his painting interest centered in western Connecticut where he was born, in Kensington, in 1824.

He studied portrait painting under Thomas Cummings in 1847 and Daniel Huntington in 1849; but his real interest soon took him into landscape, which he followed with unremitting zeal, for more than fifty years. He worked almost entirely out of doors, and few other American artists have been more familiar with nature in all her various seasons and moods, or have depicted them more faithfully.

Faithful representation was the key-note of the Hudson River School, and Moore, who carefully recorded his painting precepts, set down for his own guidance, "works which have stood the test of time are those which have been painted and finished with great care." His work shows that he continued true to his belief.

His writings are evidence that his style was deliberately chosen, for we find him advising "no strong contrasts of light and shade—too tiresome"; "above all, charming in color"; and again, "it is exceedingly important that a painting should be freely handled, for it adds greatly to its merits that it was worked with a decided touch" giving evidence that "the artist knew just what to do, and did it with freedom and certainty."

This exhibition shows the development of a truly American landscape painter who never studied or painted abroad. The Berkshire picture was painted in 1854. The others from that time on show his progress in technique and poetic feeling almost to the time of his death in 1902.

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## LIST OF TITLES

1. JUNE—LATE AFTERNOON 1896
2. HOUSATONIC RIVER 1854
3. LAKE MOHONK 1899
4. WINTER—KENSINGTON 1885
5. RIVER AT EVENING 1880
6. A HEAVY GRADE ON THE N.Y.-N.E.R.R. 1899
7. SOUTHERN LAKE GEORGE 1885
8. LOWER SARANAC 1891
9. AUTUMN SHOWER, KENSINGTON 1894
10. AT MINNETONKA 1886
11. CROSBYSIDE—LAKE GEORGE 1881
12. AN ADIRONDACK LAKE 1885
13. THE ROBBINS PARSONAGE, KENSINGTON 1872
14. SPRING—CONNECTICUT VALLEY 1894
15. THE SUN "DRAWS WATER," LAKE GEORGE 1882
16. STUDY OF ROCKS 1895
17. ROCKS NEAR MOHONK 1895
18. CRAIG RAVINE 1881
19. ON THE UPPER HUDSON 1870
20. SPRING BLOSSOMS, KENSINGTON 1894
21. WEST PEAK (PEARL KNOB) 1890
22. POND AND HOUSE 1854
23. RAGGED MOUNTAIN, KENSINGTON 1896
24. PUTTING FORTH LEAVES 1867
25. ON LAKE GEORGE 1889
26. MOORE'S MILL, AUTUMN 1895
27. SPRING AT KENSINGTON MILLS 1894
28. A WOODED BANK 1885

