

Edward Hopper, retrospective exhibition : November 1-December 7, 1933

Author

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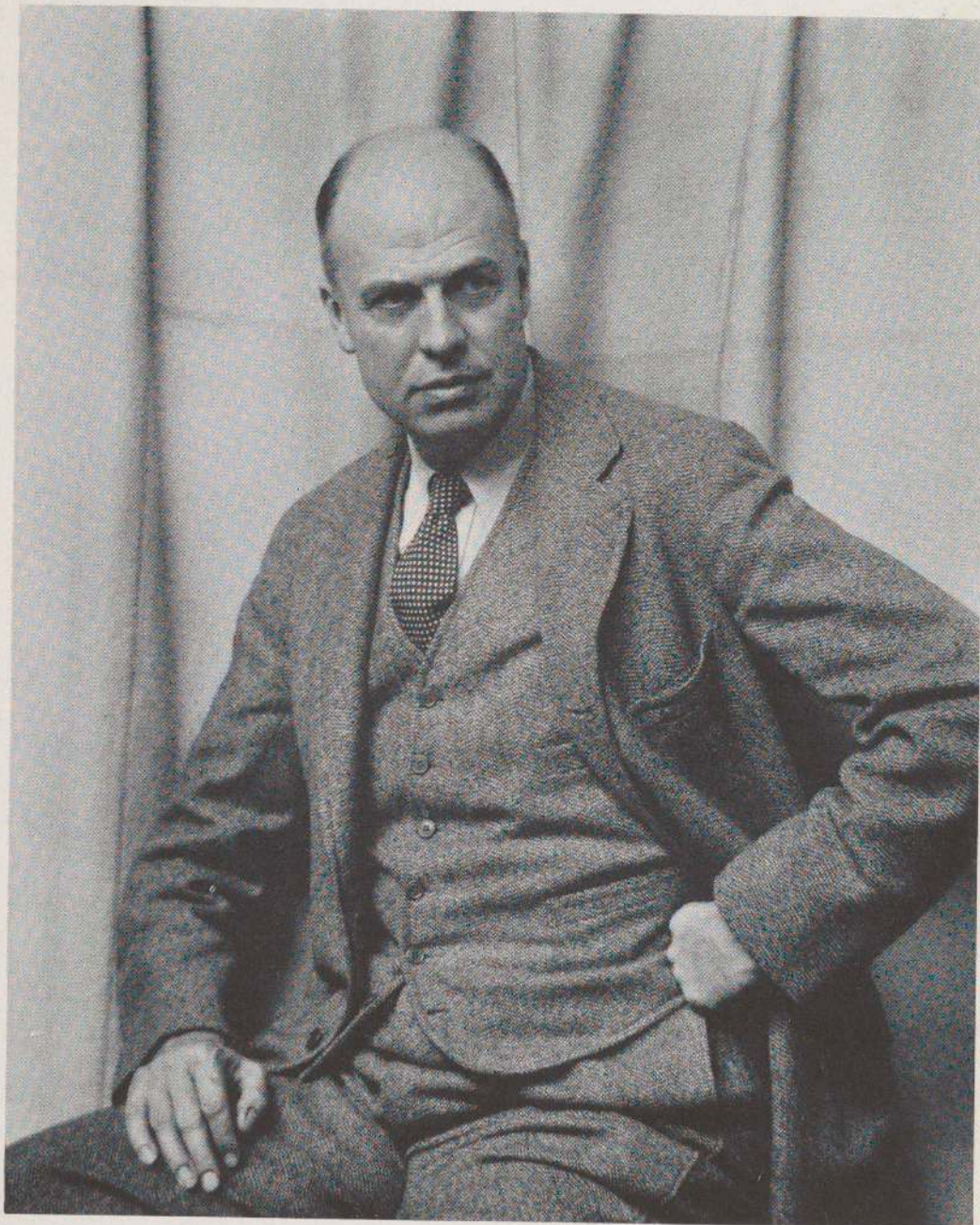
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Hopper

EDWARD HOPPER

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EDWARD HOPPER

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EDWARD HOPPER
RETROSPECTIVE EXHIBITION

NOVEMBER 1

1933

DECEMBER 7

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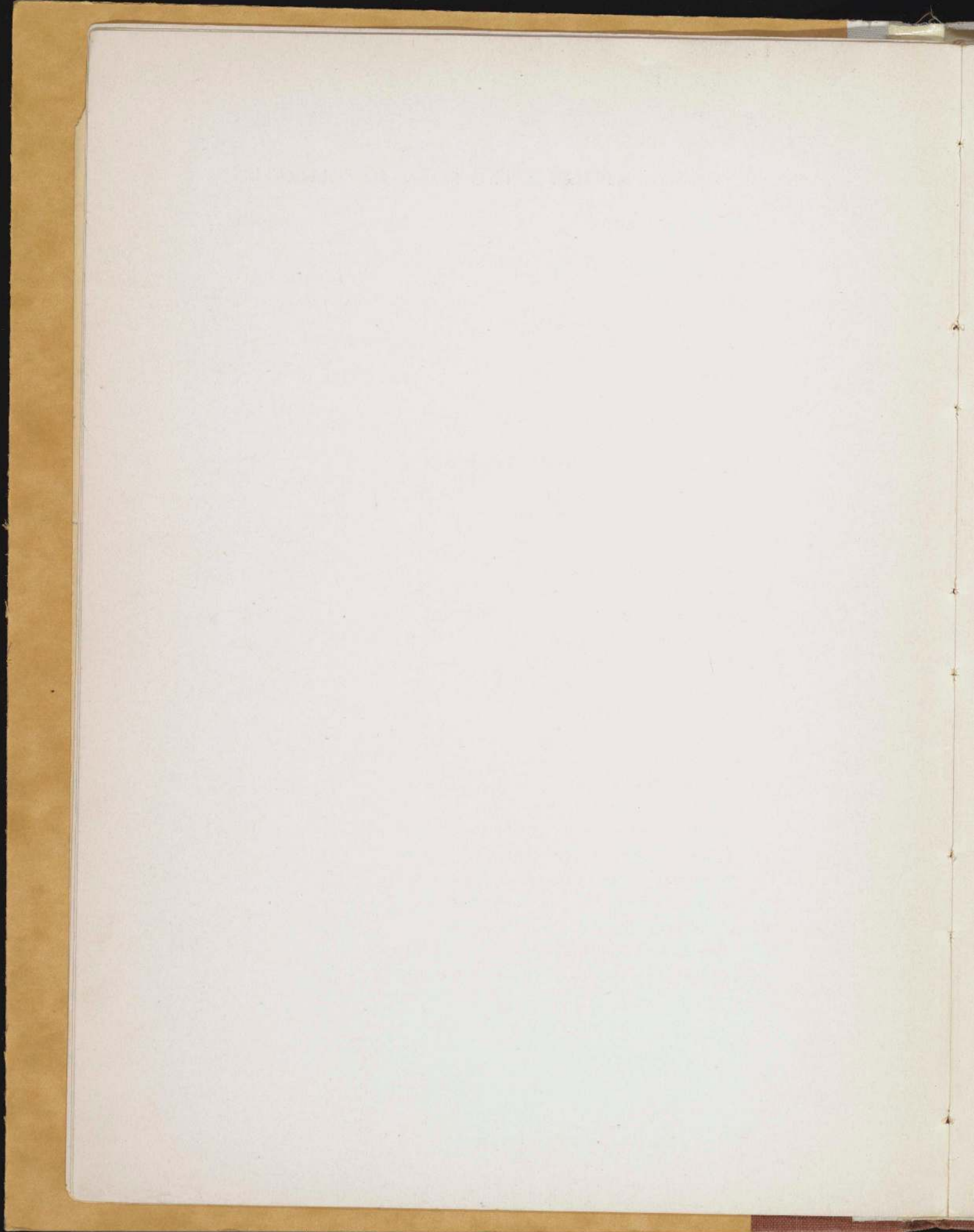
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EDWARD HOPPER

I—His Life

The story of Edward Hopper abounds in curious anomalies. He is now famous but for twenty years his career as an artist was obscure to the point of mystery. He is now famous as a painter but he first won wide recognition as an etcher. He is now famous as a painter of landscape and architecture but his student years were devoted exclusively to figure painting and illustration. He is now famous as a painter of emphatically American landscape and architecture but the landscape and architecture which first interested him were French. It is surprising that his art, having survived such reversals, should now appear so personal, so sure and so consistent.

Edward Hopper was born fifty-one years ago in Nyack, New York, of North European ancestry, principally English and Dutch, with minor strains of Danish and Welsh. His parents were moderately well off so that before he entered High School they could afford to send him to a private day school. Saturdays he spent in the Nyack shipyards where he studied the building and rigging of yachts with a boy's enthusiastic attention to detail. And, of course, he drew—and so continuously that his parents were persuaded to send him to a school for illustrators in New York after he had finished High School. They did not object to his becoming a painter yet they felt that commercial illustration offered a sounder career. But the commercial school proved unsatisfactory so the following year he tried the New York School of Art then known as the Chase School. There he studied for the following five years.

During these years at the Chase School, Robert Henri grew to be the most influential teacher. Later Hopper wrote¹ about Henri: "Of his enthusiasm and his power to energize his students I had first-hand knowledge. Few teachers of art have gotten so much out of their pupils, or given them so great an initial impetus as Henri. If his persistent system of encouragement tended to throw the less understanding ones off their balance we can not quarrel with the method."

Half the importance of an art teacher lies in the kind of painting he induces his students to admire. Henri's taste was that of the advanced young artists in Paris fifty years before. Of modern painters he admired Manet above others and Manet had admired Velasquez and Goya and Hals. It was these painters whom

¹ "John Sloan and the Philadelphians," *The Arts*, vol. 11, p. 176, March, 1927.

Henri commended to his students. As a natural result Hopper, working almost entirely from the figure, used at first Henri's sober palette and broad brushwork. Largely through Henri's guidance Hopper also learned to love the work of the French 19th century draughtsmen, Daumier and Gavarni.

Even more than Henri, Hopper admired and respected Kenneth Hayes Miller who also taught at the Chase School; and a little later he came to know John Sloan, George Luks, Arthur B. Davies, and other courageous spirits who did so much to change the aspect of American art during the period before the War.

Among Hopper's fellow students were some who were to be famous—George Bellows, Rockwell Kent, Glenn Coleman, Guy Pène du Bois, Gifford Beal, Walter Pach, Arnold Friedman, C. K. Chatterton, Vachel Lindsay; but there were many, many more who were to remain in obscurity.

For a long time Hopper was to be among the latter group. After leaving the Chase School where he was considered a very promising student he went abroad to spend a year in Paris. There he lived in a respectable French family studying French, reading extensively in French literature, and avoiding bohemia. The young American, Patrick Henry Bruce, introduced him to the work of the Impressionists, especially Sisley, Renoir, and Pissarro. His interest in their work, his avoidance of any school where a model might be had conveniently, and his discovery of the beauty of Paris, led him to try painting out of doors. In Hopper's studio one may still see paintings of streets and architecture done at this time.

In the fall of 1907 Hopper returned to America, leaving behind him Patrick Bruce who shortly after became an enthusiastic follower of Matisse. Hopper had not heard of Matisse, nor had he been in touch with any of the radical movements then current in Paris.

The following winter, however, provided New York with some excitement of its own. The Matisse show at Alfred Stieglitz was too extreme to command serious attention but in February the group of "Eight" held its first exhibition at the Macbeth Gallery. Davies, Prendergast, Luks, Sloan, Lawson, Glackens, Shinn, and Henri—they are now among the pillars of American art, but in 1908 they were called a "revolutionary black gang." Glackens was a follower of Renoir; Prendergast was influenced by the work of Cézanne and Seurat, so that the New York public was confronted with pictures which were only a decade behind the Paris advance guard. But it was their aggressive revolutionary activity even more than their art which during the following ten years dismayed the Academy and stirred resentment among the conservatives. In 1910 Henri or-

ganized a large exhibition which was independent both of official academies and dealers; two years later Davies together with Sloan, Prendergast, Henri and Kuhn put on the Armory Show, an explosion which rocked New York to its foundations; in 1917 Sloan organized the Society of Independents and thus consolidated the liberal—it was no longer radical—faction.

It was not Henri, however, but a group of Henri's pupils which in March, 1908, put on the first independent show² in an old clubhouse. Coleman, Golz, and Friedman were the leaders, George Bellows the most conspicuous exhibitor. Edward Hopper showed several of his Paris street scenes; they passed almost unnoticed, though Henri said he disliked their blond Impressionist color.

The next fifteen years of Hopper's life were filled with disappointment and discouragement. He made enough money as an illustrator to pay for two summer trips to Europe. But he was too uncompromising to make a successful illustrator. He fell gradually into the life of a recluse so that his friends would lose sight of him for years at a time. Often he sent pictures to the Academy³ jury but always in vain. He exhibited at the MacDowell Club and in the independent shows and once, at the Armory Exhibition, he sold a picture.

Since his first Paris trip he had continued to paint architecture and landscape, working in the summers at Gloucester and along the Maine coast; but he was hampered by a growing sense of failure caused in part by lack of recognition. After a mediocre summer's work in 1915 he began to devote most of his time to pot boiling illustration. In his spare time he learned to etch. Once he came out of his seclusion when in 1919 his loyal friend, Guy Pène du Bois, arranged an exhibition at the Whitney Studio Club. There he showed a group of Paris oils with only one or two American pictures about which he felt doubtful.

Meanwhile he had developed as an etcher and during the next few years his reputation as a master of this medium grew with great rapidity. He even won prizes, which encouraged him in the summer of 1923 to try some watercolors, one of which was bought by the Brooklyn Museum, the second painting he had sold in twenty-three years. Diffidently he brought in a sheaf of his new watercolors to the dealer, Frank K. M. Rehn. Rehn had scarcely heard of Hopper but was so enthusiastic that he gave him an exhibition with considerable success.

² The "Exhibition of Paintings and Drawings by Contemporary Americans" was held at 43-45 West 42nd Street from March 9 to March 31, 1908. A first hand account of this almost forgotten pioneer effort has been prepared by Arnold Friedman and will appear shortly in one of the Museum's publications.—Ed.

³ For Hopper's attitude toward the Academy cf. "John Sloan and the Philadelphians," *The Arts*, vol. 11, pp. 177, 178, March, 1927.

This show marked the turning point in Hopper's career. He stopped his commercial work and began to paint in oils again. He was invited to send paintings to Philadelphia and Chicago exhibitions; articles were written about him; he was championed by critics especially by Forbes Watson of *The Arts*. Within three years he was acknowledged to be of the foremost American painters.

II—Hopper's Art

Many of us feel today that there is a great virtue in being an "American" painter as opposed to one whose work shows foreign influences. Pieter Bruegel was the best Flemish painter of his century; he was so uncouthly native that he was nicknamed "Peasant," but a generation later Rubens, saturated with Italianism, towered above the obviously Flemish Snyders or Teniers. Grünewald and Cranach were thoroughly Germanic, but Holbein, their fellow countryman—and a confirmed internationalist—was also a great artist. Louis le Nain stayed in France and painted French farmers all his life while Poussin went to Rome where, attempting a synthesis of Titian and Raphael, he became the greatest French painter of his time—and possibly of any time.

In each country there have been painters who have turned their faces towards what was in their period the cultural center of the European world whether it happened to be Alexandria, Constantinople, Florence, Rome or Paris; and others who have stayed at home and painted homely subjects with a homely technique.

Today with a rather partisan satisfaction we place Eakins and Homer above Mary Cassatt and Whistler; yet the former pair are not greater because they preferred Philadelphia and New York to Paris and London. History suggests that a triumphant religion, a successful war, walls needing frescoes, a wealthy tyrant or a cultivated leisure class are more likely to induce art than is a spirit of aggressive nationalism. This spirit has not touched Hopper himself but it has colored some of the thinking and writing about his art.

Like Bruegel, Hopper went in his student days to the art capital of the world in which he lived. Like Bruegel he returned to his native country and showed in his mature work almost no vestige of his studies abroad.

Hopper still has in his studio paintings which he did in Paris twenty-five years ago. One of the best of these is the *Pavilion of the Louvre from the Seine* painted with a high-keyed impressionist palette not unlike Sisley's but rather bolder in

stroke. A painting of the same subject done two years later during another Paris summer shows that he had abandoned his impressionist technique for broad, smoothly painted planes of sober color which suggest somewhat the work of Marquet of whom, however, Hopper had no knowledge. From this time on through the work in the current exhibition, his way of seeing and painting, though little changed in essentials, has grown keener, more vivid and confident. In some of the paintings of seven or eight years ago such as *Sunday* (2), *Two on the Aisle* (4), and *The City* (5) the attack is still somewhat tentative, the drawing and color gentle. In *Hotel Room* (21), *Room in Brooklyn* (24) and some other recent works the whetting of edges and intensification of color approaches harshness. But his color, cool or strident, is never uninteresting. Some of the oils such as the *Williamsburg Bridge* (12) and many of the watercolors are very handsome in color, though Hopper, the confirmed realist, disavows any interest in decoration.

When Hopper went to art school the swagger brushwork of such painters as Duveneck, Henri, and Chase was much admired. Perhaps as a reaction against this his own brushwork has grown more and more modest until it is scarcely noticeable. He shuns all richness of surface save where it helps him to express a particular sensation as in the sunlit wall in his latest picture (25). So wary is he of any technical display that he could scarcely be persuaded to show some of the watercolors in this exhibition. "They're too much like Sargent's", he said.

There is one direction however in which Hopper is unrestrained and that is in his use of light. There is a simple sensuous pleasure in the intensity of the painted sunlight falling on brilliant white walls in his *Lighthouse at Two Lights* (14). But the light is never literal or photographic, it is perhaps the most powerful and personal of Hopper's expressive technical means.

In spite of his obvious concern for the exact, vigorous representation of nature Hopper succeeds in many of his pictures in achieving compositions which are interesting from a purely formal point of view. Once a fellow painter who was walking along the street with Hopper tried to call his attention to a group of skyscrapers: "Look! What a wonderful composition those skyscrapers make, what light, what massing, look at them, Hopper!" But Hopper wouldn't look. "Anything will make a good composition," he said, and walked on.

Nevertheless Hopper has like Corot and Cézanne and certain Italian primitives an alert eye for the interplay of blocks and angles in buildings, as is proven by *My Roof* (50), *Methodist Church* (56), and *Ash's House* (52).

In fact a few compositions, *Skylights* (36) for instance, approach remarkably in appearance, though not in method, certain phases of Cubism. Sometimes those of his compositions which seem most barren reveal complicated rhythmic motives. In his etching *The Railroad* (71) for example, the regular row of houses at the left plays against a curving perspective of telegraph poles at the right while the horizontal ranks of insulators serve as additional counterpoint. One device which Hopper has used ever since his Paris days is the bold, unbroken foreground horizontal, a sidewalk, the coping of a wall, the railing of a bridge or a railroad track. They are like the edge of a stage beyond which drama unfolds.

For in spite of his matter-of-factness, Hopper is a master of pictorial drama. But his actors are rarely human: the houses and thoroughfares of humanity are there, but they are peopled more often by fire hydrants, lamp posts, barber poles and telegraph poles than by human beings. When he does introduce figures among his buildings they often seem merely incidental. Perhaps during his long years as an illustrator he grew tired drawing obviously dramatic figures for magazines.

Hopper has painted a few pictures in which there are neither men nor houses. The pure landscapes *Cape Ann Granite* (9), *Hills, South Truro* (16), *Camel's Hump* (22) occupy a place apart in his work. They reveal a power which is disconcertingly hard to analyze. Cézanne and Courbet and John Crome convey sometimes a similar depth of feeling towards the earth and nature.

Hopper's use of grotesque Victorian houses has been overemphasized yet it is an important contribution to the subject matter of American painting. He says that when he came back from France he realized that he had always wanted to paint American houses. Perhaps mansard roofs and cast zinc cornices are subconsciously related to his boyhood in Nyack, but whatever his motive, formal or romantic, he has succeeded in revealing not so much the ugliness as the dignity and vigor of such buildings as those in the *House by the Railroad* (1), *Haskell's House* (33) and *Lonely House* (72).

At a very early age Hopper admired the etchings of Meryon who seems more than any other artist to have influenced his painting. Meryon's evocation of mystery and suspense in the blank windows of Paris streets is not unrelated to the sentiment of *Williamsburg Bridge* (12), *Early Sunday Morning* (18) and *Lonely House* (72).

His indifference to skyscrapers is remarkable in a painter of New York architecture. In only one of his pictures, *The City* (5), does a skyscraper occur but it is cut off abruptly by the top of the frame. He prefers to paint monumental light-

houses and two of his best watercolors, *The House of the Foghorn* (43) and *Cold Storage Plant* (62) pay homage to chimneys. Hopper's sincere distaste for the conventionally picturesque is illustrated by an almost pathetic incident. A few years ago he was persuaded to visit New Mexico. For days he wandered among Indians, adobe houses, and gaudy mountains, but he could find nothing to paint. One day he came home triumphant; the spell was broken; he had done the watercolor *Locomotive, D. and R. G.* (37).

Hopper's interiors of rooms and restaurants reminds one that he had among his ancestors Blauvelts and Brevoorts as well as Smiths and Garrets. The delight in the clean and precise pattern of empty sunlit rooms calls to mind Dutchmen like de Hooch and Janssens. Just as in many of Hopper's street scenes, the figures seem minor incidents, passive as the furniture. Even in the abundant *Tables for Ladies* (15) or *The Barber Shop* (20), there is a sense of silence and detachment as if one were looking at the scene through plate glass.

John Sloan whose work Hopper admires, once made an etching called *Night Windows*. One looks from a fire escape into the disorderly windows of a tenement in which figures are busy opening sashes, shouting, undressing, hanging clothes to dry; the print teems with casual humanity. In Hopper's oil of the same subject (8) there are three windows, three brilliant rectangles, framed by the black walls as symmetrically as a triptych. In spite of one half-seen figure there grows as one studies this curious picture an impression of silent immobility. The drifting curtain in *Night Windows* and in the etching *Evening Wind* (67) are evocative to a degree far beyond their visual importance.

During the past fifteen years Hopper has produced about twenty etchings, a hundred watercolors and something over forty oils. The difficulties which confront him every time he paints a picture are admirably analyzed in his own words on another page. His deliberate and self-critical pace has been rewarding. Few living painters have produced so little in so long a time and very few have been able to give to each work such distinct and vivid individuality.

Behind this self-discipline and technical accomplishment there stands a gentle, a modest, a noble man. Americans may well be proud of Edward Hopper.

A. H. B., JR.

EDWARD HOPPER—CLASSICIST

By CHARLES BURCHFIELD

Hopper's viewpoint is essentially classic; he presents his subjects without sentiment, or propaganda, or theatrics. He is the pure painter, interested in his material for its own sake, and in the exploitation of his idea of form, color, and space division. In spite of his restraint, however, he achieves such a complete verity that you can read into his interpretations of houses and conceptions of New York life any human implications you wish; and in his landscapes there is an old primeval Earth feeling that bespeaks a strong emotion felt, even if held in abeyance. Mr. Duncan Phillips once called attention to Hopper's power of achieving intensity without distortion—and there is in truth a strong emotional, almost dramatic quality about his work that is not always present in the classic outlook. Some have read an ironic bias in some of his paintings; but I believe this is caused by the coincidence of his coming to the fore at a time when, in our literature, the American small towns and cities were being lampooned so viciously; so that almost any straightforward and honest presentation of the American scene was thought of necessity to be satirical. But Hopper does not insist upon what the beholder shall feel. It is this unbiased and dispassionate outlook, with its complete freedom from sentimental interest or contemporary foible, that will give his work the chance of being remembered beyond our time.

Edward Hopper is an American—nowhere but in America could such an art have come into being. But its underlying classical nature prevents its being merely local or national in its appeal. It is my conviction, anyhow, that the bridge to international appreciation is the national bias, providing, of course, it is subconscious. An artist to gain a world audience must belong to his own peculiar time and place; the self-conscious internationalists, no less than the self-conscious nationalist, generally achieve nothing but sterility. But more than being American, Hopper is—just Hopper, thoroughly and completely himself. His art seems to have had few antecedents and, like most truly individual expressions, will probably have no descendants. Search as you will, you will find in his mature art no flounderings, or deviations, no experimenting in this or that method of working. Such bold individualism in American art of the present or, at least, of the immediate past, is almost unique, and is perhaps one explanation of Hopper's rise to fame. In him we have regained that sturdy American independence which Thomas Eakins gave us, but which for a time was lost.

NOTES ON PAINTING

By EDWARD HOPPER

I

My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature. If this end is unattainable, so, it can be said, is perfection in any other ideal of painting or in any other of man's activities.

The trend in some of the contemporary movements in art, but by no means all, seems to deny this ideal and to me appears to lead to a purely decorative conception of painting. One must perhaps qualify this statement and say that seemingly opposite tendencies each contain some modicum of the other.

I have tried to present my sensations in what is the most congenial and impressive form possible to me. The technical obstacles of painting perhaps dictate this form. It derives also from the limitations of personality. Of such may be the simplifications that I have attempted.

I find, in working, always the disturbing intrusion of elements not a part of my most interested vision, and the inevitable obliteration and replacement of this vision by the work itself as it proceeds. The struggle to prevent this decay is, I think, the common lot of all painters to whom the invention of arbitrary forms has lesser interest.

I believe that the great painters, with their intellect as master, have attempted to force this unwilling medium of paint and canvas into a record of their emotions. I find any digression from this large aim leads me to boredom.

II

The question of the value of nationality in art is perhaps unsolvable. In general it can be said that a nation's art is greatest when it most reflects the character of its people. French art seems to prove this.

The Romans were not an aesthetically sensitive people, nor did Greece's intellectual domination over them destroy their racial character, but who is to say that they might not have produced a more original and vital art without this domination. One might draw a not too far-fetched parallel between France and our land. The domination of France in the plastic arts has been almost complete for the last thirty years or more in this country.

If an apprenticeship to a master has been necessary, I think we have served it. Any further relation of such a character can only mean humiliation to us. After all we are not French and never can be and any attempt to be so, is to deny our inheritance and to try to impose upon ourselves a character that can be nothing but a veneer upon the surface.

III

In its most limited sense, modern art would seem to concern itself only with the technical innovations of the period. In its larger and to me irrevocable sense it is the art of all time; of definite personalities that remain forever modern by the fundamental truth that is in them. It makes Molière at his greatest as new as Ibsen, or Giotto as modern as Cézanne.

Just what technical discoveries can do to assist interpretive power is not clear. It is true that the Impressionists perhaps gave a more faithful representation of nature through their discoveries in out-of-door painting, but that they increased their stature as artists by so doing is controversial. It might here be noted that Thomas Eakins in the nineteenth century used the methods of the seventeenth, and is one of the few painters of the last generation to be accepted by contemporary thought in this country.

If the technical innovations of the Impressionists led merely to a more accurate representation of nature, it was perhaps of not much value in enlarging their powers of expression. There may come or perhaps has come a time when no further progress in truthful representation is possible. There are those who say that such a point has been reached and attempt to substitute a more and more simplified and decorative calligraphy. This direction is sterile and without hope to those who wish to give painting a richer and more human meaning and a wider scope.

No one can correctly forecast the direction that painting will take in the next few years, but to me at least there seems to be a revulsion against the invention of arbitrary and stylized design. There will be, I think, an attempt to grasp again the surprise and accidents of nature, and a more intimate and sympathetic study of its moods, together with a renewed wonder and humility on the part of such as are still capable of these basic reactions.

CHRONOLOGY

- 1882 Born, July 22 at Nyack, New York; educated at private schools and the Nyack High School.
- 1899-1900 Winter, studied illustration at a commercial art school in New York; from this time on made his home in New York, working as an illustrator until 1924.
- 1900-1905 Studied at the New York School of Art (the Chase School) under Robert Henri and Kenneth Hayes Miller; worked principally upon figure drawing.
- 1906-1907 Paris; painted city streets in the Impressionist manner; watercolor caricatures.
- 1908 March, exhibited in the old building of the Harmonie Club, 43-45 West 42nd Street, with Friedman, Coleman, Bellows, Kent, Pène du Bois, and other Henri pupils.
- 1909 Paris during the summer.
- 1910 To France and Spain in summer; exhibited in the large independent exhibition held in a loft building on 36th Street.
- 1912 Summer, painted near Gloucester.
- 1913 Winter, exhibited in the International Exhibition, the "Armory Show"; there for the first time sold a canvas, *The Sailboat*.
- 1914-1915 Painted in Maine during summers; practically abandoned painting in oil until 1924.
- 1915 First etchings, made under direction of Martin Lewis.
- 1919 One-man exhibition of paintings, principally of his Paris years, at the Whitney Studio Club.
- 1922 Exhibited Paris caricatures at Whitney Studio Club.
- 1923 Began to paint in watercolors, one of which was bought by the Brooklyn Museum; awarded prizes for etching in exhibitions in Chicago and Los Angeles; exhibited at National Arts Club, New York, Humorists' Exhibition.
- 1924 Exhibited watercolors at Frank K. M. Rehn Gallery; among first purchasers were Mrs. John O. Blanchard and John T. Spaulding; encouraged to paint in oils again. Married the painter, Josephine Verstelle Nivison.

1925 Exhibited in Philadelphia at the Pennsylvania Academy, which bought an oil. Visit to Santa Fé.

1927 Exhibited watercolors and four oils at Frank K. M. Rehn Gallery.

1929 Exhibited twelve oils at Frank K. M. Rehn Gallery.

1933 Exhibition, The Museum of Modern Art.

(The general exhibitions in which Mr. Hopper has participated during the past few years are not listed.)

MUSEUMS OWNING WORK BY EDWARD HOPPER

- ANDOVER, Massachusetts, Phillips Academy, Addison Gallery of American Art: 1 oil,
1 watercolor
- BOSTON, Museum of Fine Arts: etchings
- CAMBRIDGE, Massachusetts, Fogg Art Museum: 3 watercolors
- CHICAGO, The Art Institute: 2 watercolors
- CLEVELAND, The Museum of Art: 1 oil, 1 watercolor
- HARTFORD, Wadsworth Atheneum: 3 watercolors
- INDIANAPOLIS, The John Herron Art Institute: 1 oil
- LONDON, Victoria and Albert Museum: etchings
- NEW ORLEANS, Isaac Delgado Museum of Art: etchings
- NEW YORK, Brooklyn Museum: 1 watercolor, the first purchased by a public gallery, 1923
- NEW YORK, The Metropolitan Museum of Art: 1 oil, etchings
- NEW YORK, The Museum of Modern Art: 1 oil
- NEW YORK, Public Library: etchings
- NEW YORK, Whitney Museum of American Art: 1 oil, etchings
- PHILADELPHIA, The Pennsylvania Academy of The Fine Arts: 1 oil, the first purchased
by a public gallery, 1925
- SACRAMENTO, California State Library: etchings
- WASHINGTON, Phillips Memorial Gallery: 1 oil, 1 watercolor

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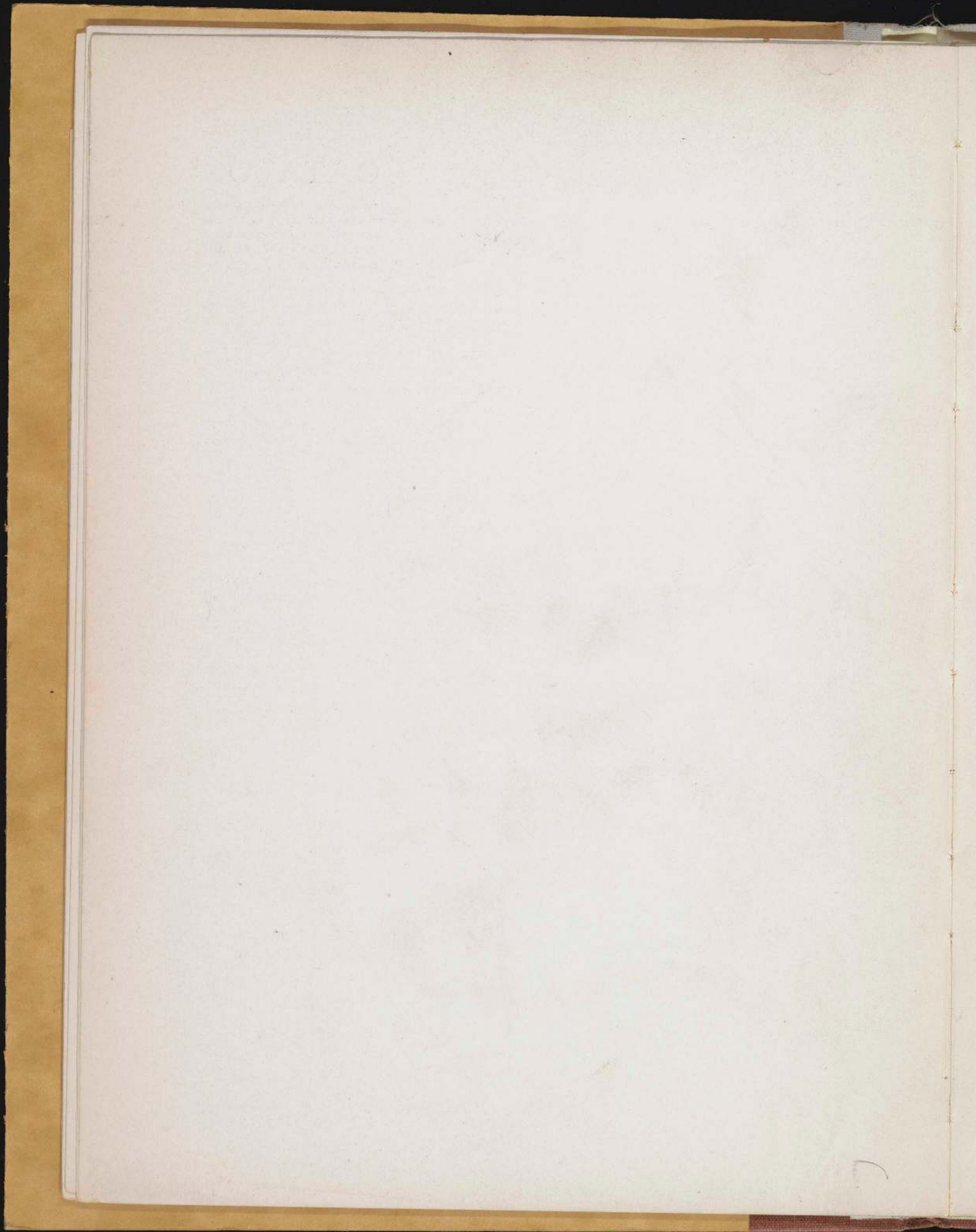
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PERIODICALS

- Barker, Virgil: THE ETCHINGS OF EDWARD HOPPER, *The Arts*, vol. 5, pp. 322-327, June, 1924; illustrations.
- Barker, Virgil: IN EXHIBITIONS COMING AND GOING, review of Hopper exhibition, *The Arts*, vol. 15, pp. 112-115, February, 1929; illustrations.
- du Bois, Guy Pène: THE AMERICAN PAINTINGS OF EDWARD HOPPER, *Creative Art*, vol. 8, pp. 187-191, March, 1931; illustrations.
- Crowninshield, Frank: *Vanity Fair*, vol. 38, no. 4, June, 1932, note on Edward Hopper, p. 11; two illustrations in color, p. 31.
- Francis, Henry Sayles: NEW ENGLAND LANDSCAPE BY EDWARD HOPPER, *Cleveland Museum Bulletin*, vol. 19, pp. 22-23, February, 1932; illustration.
- Goodrich, Lloyd: THE PAINTINGS OF EDWARD HOPPER, *The Arts*, vol. 11, pp. 134-138, March, 1927; illustrations.
- Peat, Wilbur D.: PAINTING BY EDWARD HOPPER: NEW YORK, NEW HAVEN AND HARTFORD, *Bulletin of the John Herron Institute*, Indianapolis, vol. 19, pp. 31-33, May, 1932; illustration.
- : INDIANAPOLIS ACQUIRES HOPPER LANDSCAPE, *Art Digest*, vol. 6, p. 14, May 15, 1932; illustration.
- Watson, Forbes: A NOTE ON EDWARD HOPPER, *Vanity Fair*, Vol. 31, No. 6, Feb. 1929, pp. 64, 98, 107; illustrations.
- Hopper, Edward: JOHN SLOAN AND THE PHILADELPHIANS, *The Arts*, vol. 11, pp. 168-178, April, 1927; illustrations.
- Hopper, Edward: CHARLES BURCHFIELD, AMERICAN, *The Arts*, vol. 14, pp. 5-12, July, 1928; illustrations.

CATALOG

AN ASTERISK BEFORE A CATALOG
NUMBER INDICATES THAT THE
PAINTING IS ILLUSTRATED BY A
PLATE WHICH BEARS THE SAME
NUMBER.



OIL PAINTINGS

An asterisk before a catalog number indicates that the item is illustrated by a plate which bears the same number. In the dimensions of the pictures the height is given first.

- *₁ HOUSE BY THE RAILROAD
New York, 1925
Collection The Museum of Modern Art, Gift of Stephen C. Clark
Oil, 24 x 29 inches
- *₂ SUNDAY
Hoboken, 1926
Collection Phillips Memorial Gallery, Washington
Oil, 28 x 36 inches
- *₃ THE DRUG STORE
New York, 1927
Collection John T. Spaulding, Boston
Oil, 29 x 40 inches
- *₄ TWO ON THE AISLE
New York, 1927
Collection H. C. Bentley, Boston
Oil, 36 x 48 inches
- *₅ THE CITY
New York, 1927
Collection Frank K. M. Rehn Gallery, New York
Oil, 28 x 36 inches
- *₆ LIGHTHOUSE HILL
Cape Elizabeth, Maine, 1927
Collection Mr. and Mrs. Lesley Green Sheaffer, New York
Oil, 29 x 40 inches
- *₇ FREIGHT CARS AT GLOUCESTER
Gloucester, Mass., 1928
Collection Mr. and Mrs. Edward W. Root, Clinton, New York
Oil, 29 x 40 inches
- *₈ NIGHT WINDOWS
New York, 1928
Collection Frank K. M. Rehn Gallery, New York
Oil, 29 x 31 inches
- *₉ CAPE ANN GRANITE
Cape Ann, Mass., 1928
Collection Benjamin H. Dibblee, San Francisco
Oil, 29 x 40 inches

- *₁₀ BLACKWELL'S ISLAND
New York, 1928
Collection William G. Russell Allen, Boston
Oil, 35 x 60 inches
- *₁₁ MANHATTAN BRIDGE LOOP
New York, 1928
Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Oil, 35 x 60 inches
- *₁₂ WILLIAMSBURG BRIDGE
New York, 1928
Collection Frank K. M. Rehn, New York
Oil, 29 x 43 inches
- *₁₃ HODGKIN'S HOUSE
Cape Ann, Mass., 1928
Collection Mr. and Mrs. John S. Sheppard, New York
Oil, 28 x 36 inches
- *₁₄ LIGHTHOUSE AT TWO LIGHTS
Cape Elizabeth, Maine, 1929
Collection Mrs. Samuel A. Tucker, New York
Oil, 29 x 43 inches
- *₁₅ TABLES FOR LADIES
New York, 1930
Collection The Metropolitan Museum of Art, New York
Oil, 48 x 60 inches
- ₁₆ HILLS, SOUTH TRURO
South Truro, Mass., 1930
Collection The Cleveland Museum of Art
Oil, 27 x 43 inches
- ₁₇ CORN HILL
Cape Cod, 1930
Collection Mrs. John Osgood Blanchard, New York
Oil, 29 x 43 inches
- *₁₈ EARLY SUNDAY MORNING
Seventh Avenue, New York, 1930
Collection Whitney Museum of American Art, New York
Oil, 35 x 60 inches
- *₁₉ SOUTH TRURO CHURCH
South Truro, Mass., 1930
Collection Mrs. Samuel A. Tucker, New York
Oil, 29 x 43 inches

- *20 THE BARBER SHOP
New York, 1931
Collection Frank K. M. Rehn Gallery, New York
Oil, 60 x 78 inches
- *21 HOTEL ROOM
New York, 1931
Collection Frank K. M. Rehn Gallery, New York
Oil, 60 x 65 inches
- *22 CAMEL'S HUMP
Cape Cod, 1931
Private Collection
Oil, 32 x 50 inches
- *23 NEW YORK, NEW HAVEN AND HARTFORD
Cape Cod, 1931
Collection The John Herron Art Institute, Indianapolis
Oil, 32 x 50 inches
- *24 ROOM IN BROOKLYN
Brooklyn, 1932
Collection Frank K. M. Rehn Gallery, New York
Oil, 29 x 34 inches
- *25 RYDER'S HOUSE
Cape Cod, 1933
Collection the Artist
Oil, 36 x 50 inches

WATERCOLORS

- *26 FRENCH OFFICER
Paris
Collection the Artist
Watercolor, 11 $\frac{3}{4}$ x 7 inches (matted)
This and the following four caricatures were done in Paris either in 1906-1907 or 1909.
- *27 LA CONCIERGE
Paris
Collection the Artist
Watercolor, 9 x 7 inches (matted)
- 28 PETIT PIOUS-PIOUS
Paris
Collection the Artist
Watercolor, 9 x 6 $\frac{1}{2}$ inches (matted)
- 29 PARIS COP
Paris
Collection the Artist
Watercolor, 11 $\frac{3}{4}$ x 7 inches (matted)

- 30 TYPE DE BELLEVILLE
Paris
Collection the Artist
Watercolor, 12 x 9½ inches
- *31 HOUSES OF SQUAM LIGHT
Cape Ann, Mass., 1923
Collection John T. Spaulding, Boston
Watercolor, 11¾ x 18 inches
- *32 ITALIAN QUARTER
Gloucester, Mass., 1923
Private Collection, New York
Watercolor, 14 x 20 inches
- *33 HASKELL'S HOUSE
Cape Ann, Mass., 1924
Collection Mrs. Emma S. Bellows, New York
Watercolor, 14 x 20 inches
- 34 MANHATTAN BRIDGE ENTRANCE
New York, 1925
Collection A. P. Saunders, Clinton, New York
Watercolor, 14 x 20 inches
- 35 ADOBE HOUSES
Santa Fé, 1925
Private Collection, New York
Watercolor, 14 x 20 inches
- *36 SKYLIGHTS
New York, 1925
Private Collection, New York
Watercolor, 14 x 20 inches
- *37 LOCOMOTIVE, D. AND R. G.
New Mexico, 1925 (Denver and Rio Grande Railroad)
Collection Mrs. John Osgood Blanchard, New York
Watercolor, 14 x 20 inches
- *38 DECK OF BEAM TRAWLER, WIDGEON
Rockland, Maine, 1926
Collection Mrs. John Osgood Blanchard, New York
Watercolor, 14 x 20 inches
- 39 BOW OF BEAM TRAWLER, OSPREY
Rockland, Maine, 1926
Collection Frank Crowninshield, New York
Watercolor, 14 x 20 inches
- 40 MRS. ACORN'S PARLOR
Rockland, Maine, 1926
Private Collection, New York
Watercolor, 14 x 20 inches

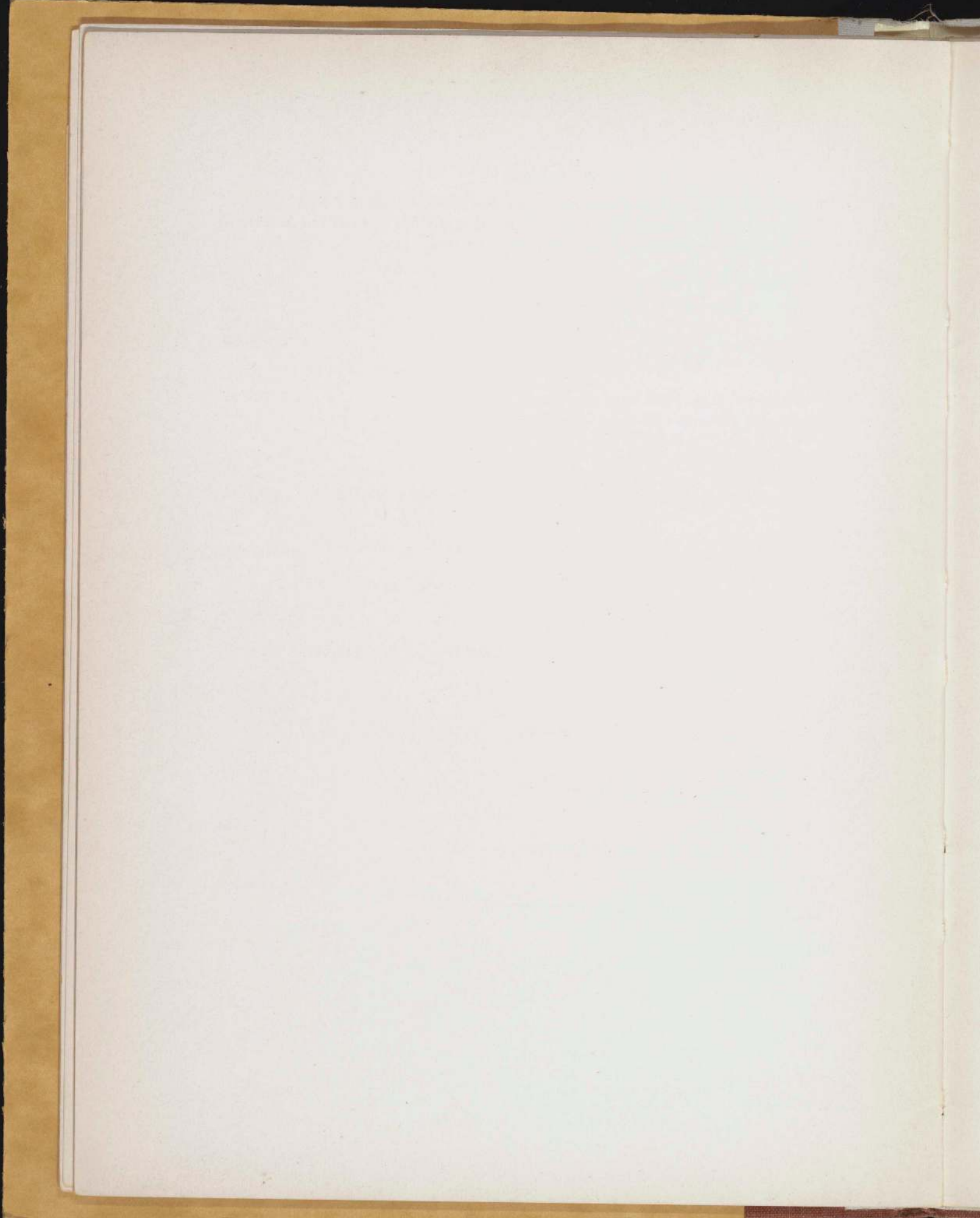
- *41 ROOFS OF WASHINGTON SQUARE
New York, 1926
Collection Frank K. M. Rehn, New York
Watercolor, 14 x 20 inches
- *42 MANHATTAN BRIDGE AND LILY APARTMENTS
New York, 1926
Collection Frank K. M. Rehn, New York
Watercolor, 14 x 20 inches
- *43 HOUSE OF THE FOG HORN, I
Cape Elizabeth, Maine, 1927
Collection Mrs. John Osgood Blanchard, New York
Watercolor, 14 x 20 inches
- *44 LIBBY'S HOUSE
Portland, Maine, 1927
Collection Fogg Art Museum, Cambridge, Massachusetts
Watercolor, 14 x 20 inches
- 45 COAST GUARD COVE
Cape Elizabeth, Maine, 1927
Collection Mr. and Mrs. George H. Davis, New York
Watercolor, 14 x 20 inches
- 46 PORTLAND HEAD LIGHT
Cape Elizabeth, Maine, 1927
Collection John T. Spaulding, Boston
Watercolor, 14 x 20 inches
- *47 BOX FACTORY, GLOUCESTER
1928
Private Collection, New York
Watercolor, 14 x 20 inches
- *48 MARTY WELCH'S HOUSE
Cape Ann, Mass., 1928
Collection John Clancy, New York
Watercolor, 14 x 20 inches
- 49 ADAMS'S HOUSE
Cape Ann, Mass., 1928
Private Collection, New York
Watercolor, 16 x 25 inches
- 50 MY ROOF
New York, 1928
Collection Dr. and Mrs. Henry H. M. Lyle, New York
Watercolor, 14 x 20 inches
- *51 COAST GUARD BOAT
Cape Elizabeth, Maine, 1929
Collection Robert W. Huntington, Hartford
Watercolor, 14 x 20 inches

- 52 ASH'S HOUSE
Charleston, South Carolina, 1929
Private Collection, New York
Watercolor, 14 x 20 inches
- 53 HOUSE WITH VINE
Cape Elizabeth, Maine, 1929
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 14 x 20 inches
- 54 HIGHLAND LIGHT
Cape Cod, 1930
Collection Fogg Art Museum, Cambridge, Massachusetts
Watercolor, 16 x 25 inches
- 55 HEN COOP
Cape Cod, 1930
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 14 x 20 inches
- *56 METHODIST CHURCH
Cape Cod, 1931
Collection Mr. and Mrs. Lesley Green Sheaffer, New York
Watercolor, 25 x 20 inches
- 57 ROOFS OF COBB BARN
Cape Cod, 1931
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 20 x 28 inches
- *58 HOUSE WITH DEAD TREE
Cape Cod, 1932
Collection Mr. and Mrs. Lesley Green Sheaffer, New York
Watercolor, 20 x 28 inches
- 59 HOUSE AT EASTHAM
Cape Cod, 1932
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 20 x 28 inches
- 60 RAILROAD EMBANKMENT
Cape Cod, 1932
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 14 x 20 inches
- 61 MARSHALL'S HOUSE
Cape Cod, 1932
Collection Wadsworth Atheneum, Hartford
Watercolor, 14 x 20 inches
- *62 COLD STORAGE PLANT
Cape Cod, 1933
Collection Frank K. M. Rehn Gallery, New York
Watercolor, 20 x 25 inches

ETCHINGS

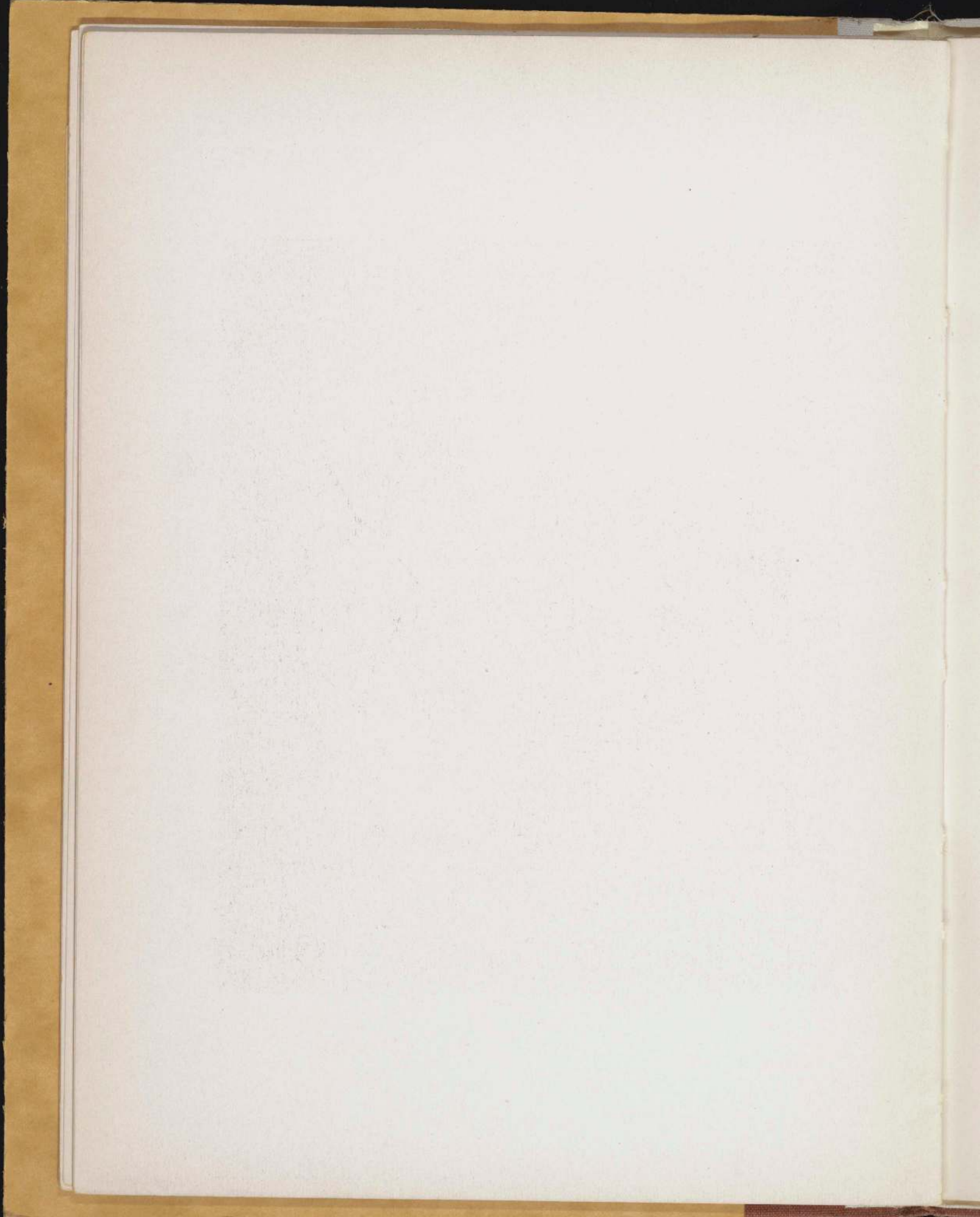
The etchings of Edward Hopper are limited to editions of one hundred, with the exception of *Night Shadows*. The etchings, unlike most of the paintings, are free inventions made without reference to a particular scene or model. No drypoint was used.

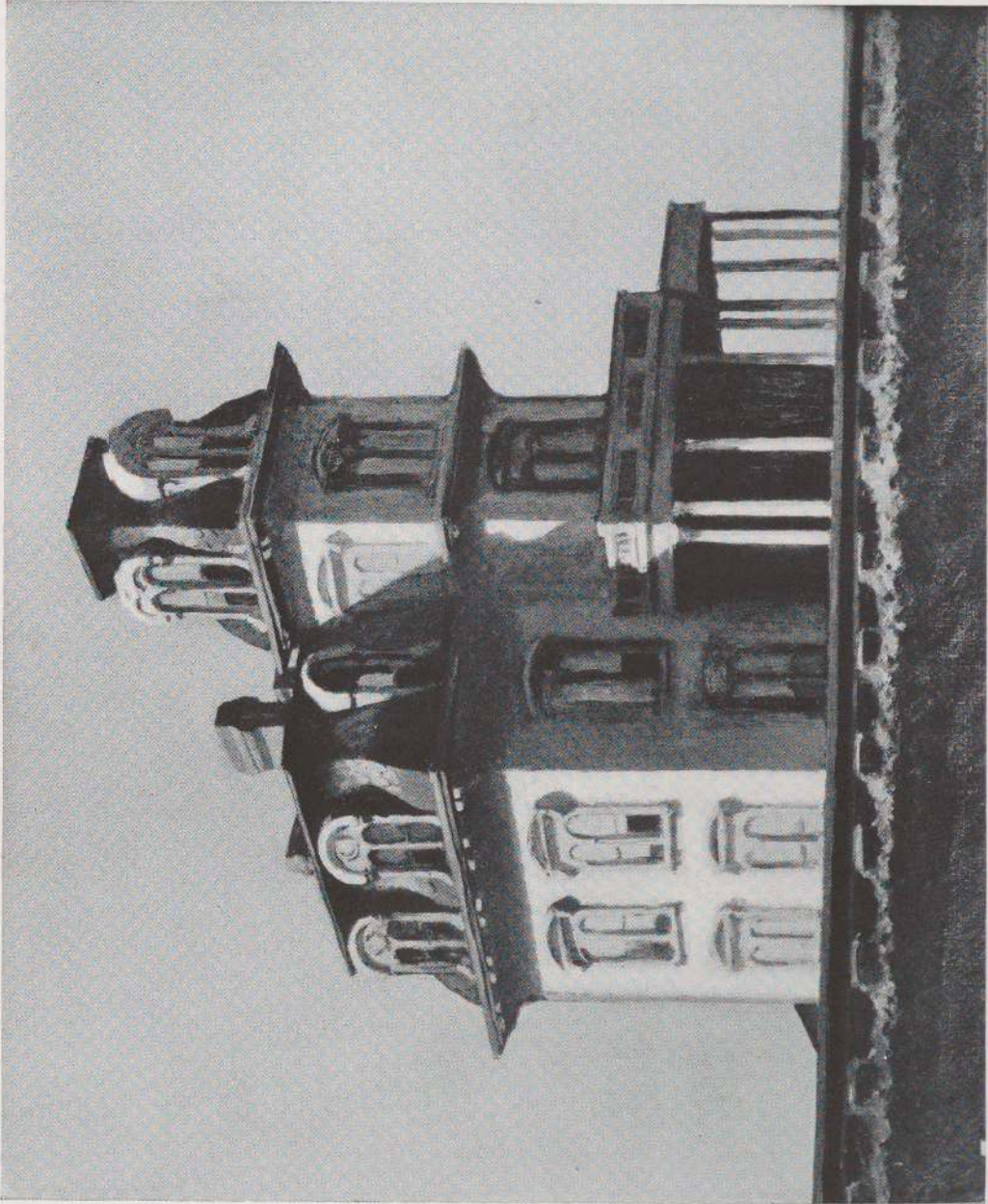
- 63 HOUSE BY A RIVER, 1919 7 x 8 inches
Collection Mrs. Edward Hopper, New York
- *64 AMERICAN LANDSCAPE, 1920 7½ x 12½ inches
Collection Mrs. Edward Hopper, New York
- 65 NIGHT IN THE PARK, 1921 7 x 8¾ inches
Collection Mrs. Edward Hopper, New York
- *66 NIGHT SHADOWS, 1921 7 x 8¾ inches
Collection Mrs. Edward Hopper, New York
Steel plated and published in a folio of American etchings by *The New Republic*, December, 1924.
- *67 EVENING WIND, 1921 7 x 8¾ inches
Collection Mrs. Edward Hopper, New York
- *68 EAST SIDE INTERIOR, 1922 8 x 10 inches
Collection Mrs. Edward Hopper, New York
W. A. Bryan Prize, International Print Makers Exhibition, Los Angeles, 1923; Logan Prize, Chicago Society of Etchers, 1923.
- *69 CAT BOAT, 1922 8 x 10 inches
Collection Mrs. Edward Hopper, New York
- 70 LOCOMOTIVE, 1922 8 x 10 inches
Collection Mrs. Edward Hopper, New York
- *71 RAILROAD, 1922 8 x 10 inches
Collection Mrs. Edward Hopper, New York
- *72 LONELY HOUSE, 1922 8 x 10 inches
Collection Mrs. Edward Hopper, New York
- 73 GIRL ON BRIDGE, 1923 7 x 9 inches
Collection Mrs. Edward Hopper, New York



PLATES

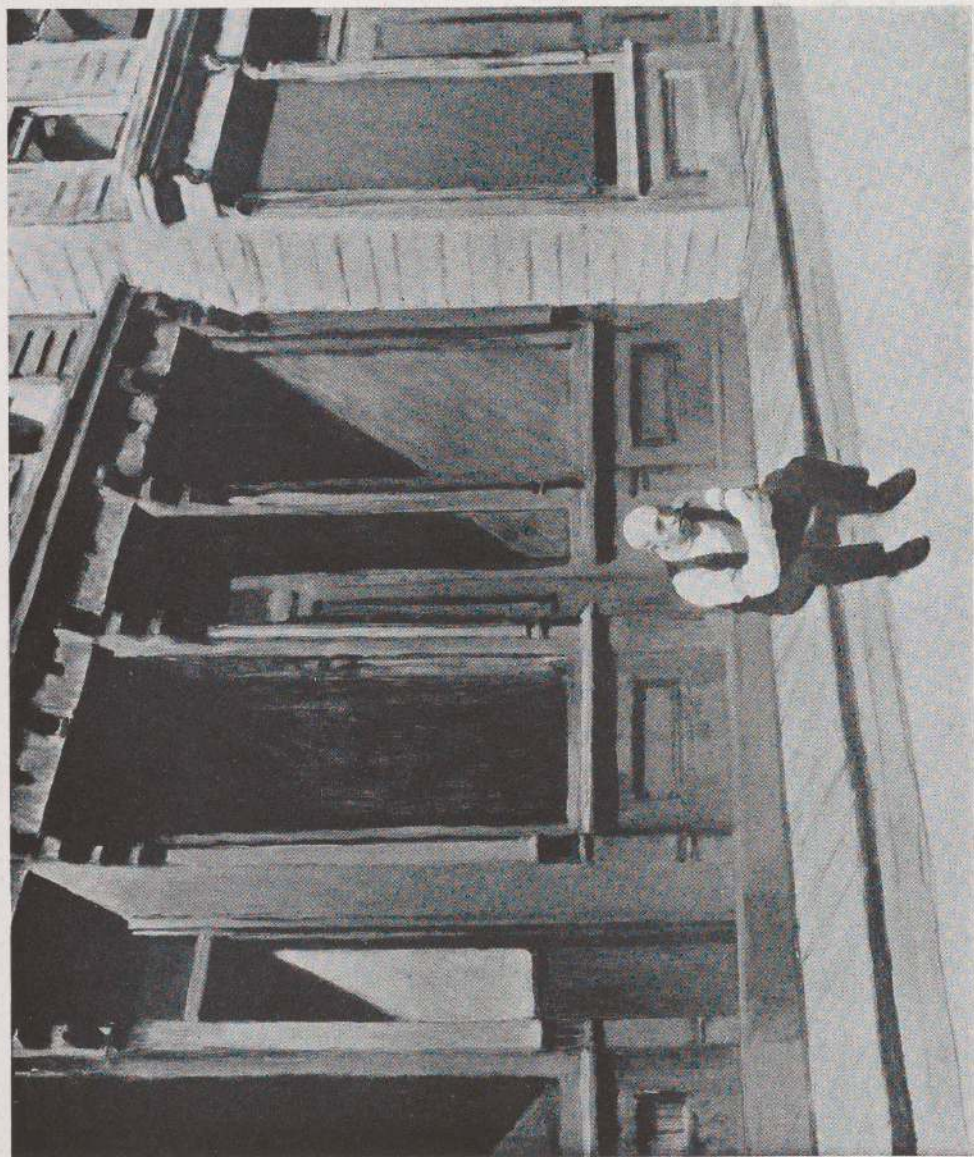
THE PLATES BEAR THE SAME
NUMBERS AS THE CATALOG.
NOT ALL OF THE WORKS ARE
ILLUSTRATED.





1 HOUSE BY THE RAILROAD, 1925

Oil, 24 x 29 inches



2 SUNDAY, 1926

Oil, 28 x 36 inches



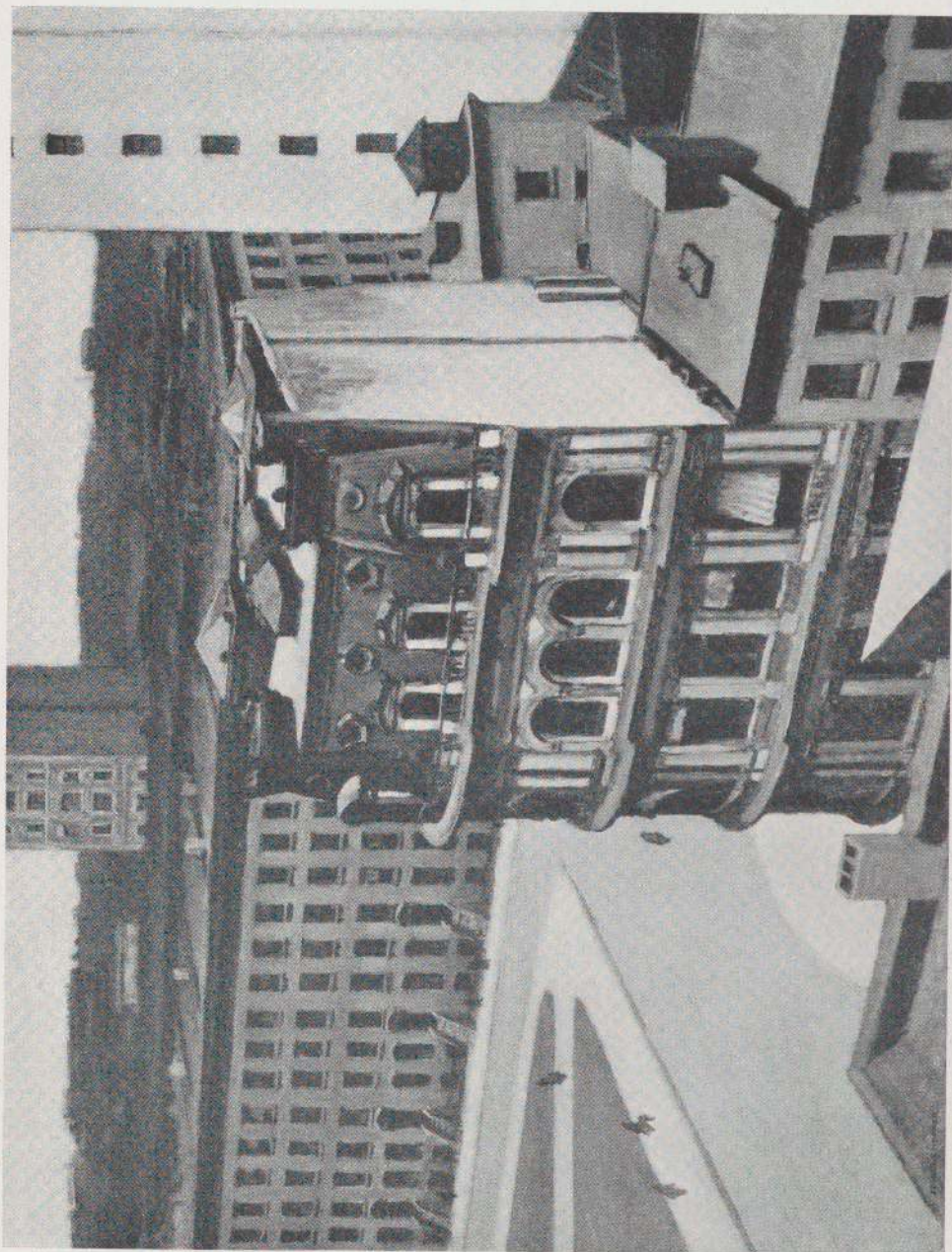
3 THE DRUG STORE, 1927

Oil, 29 x 40 inches



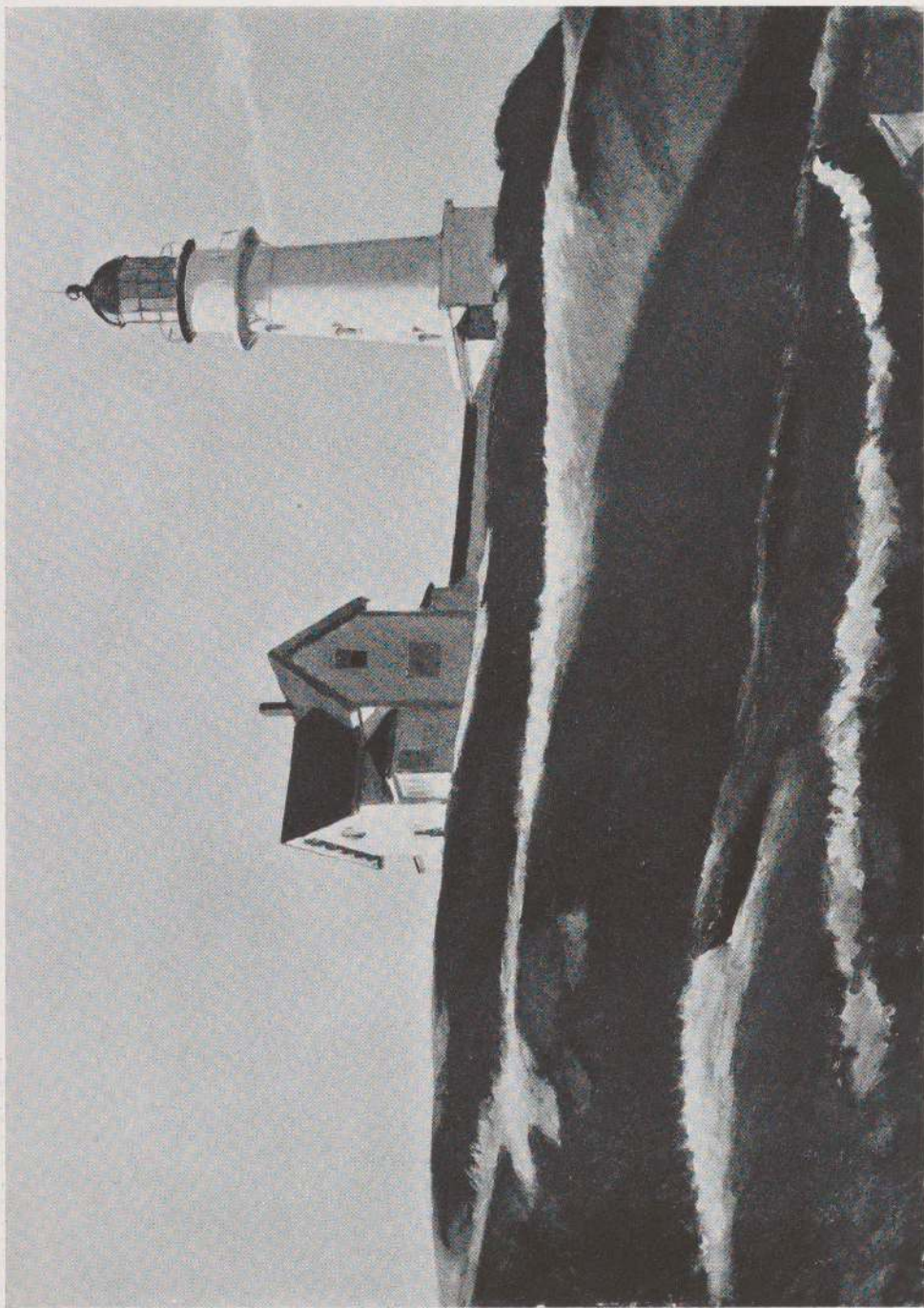
4 TWO ON THE AISLE, 1927

Oil, 36 x 48 inches



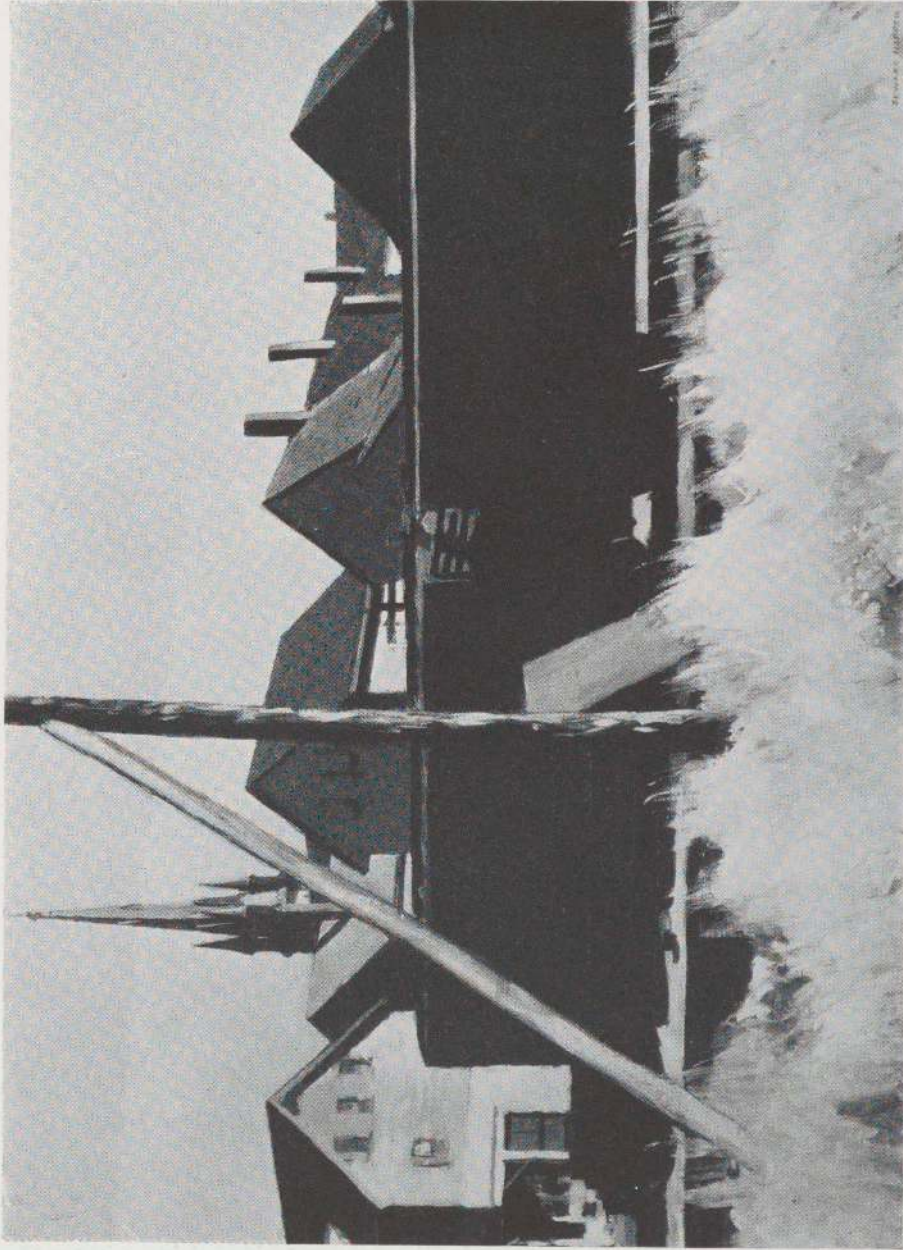
5 THE CITY, 1927

Oil, 28 x 36 inches



6 LIGHTHOUSE HILL, 1927

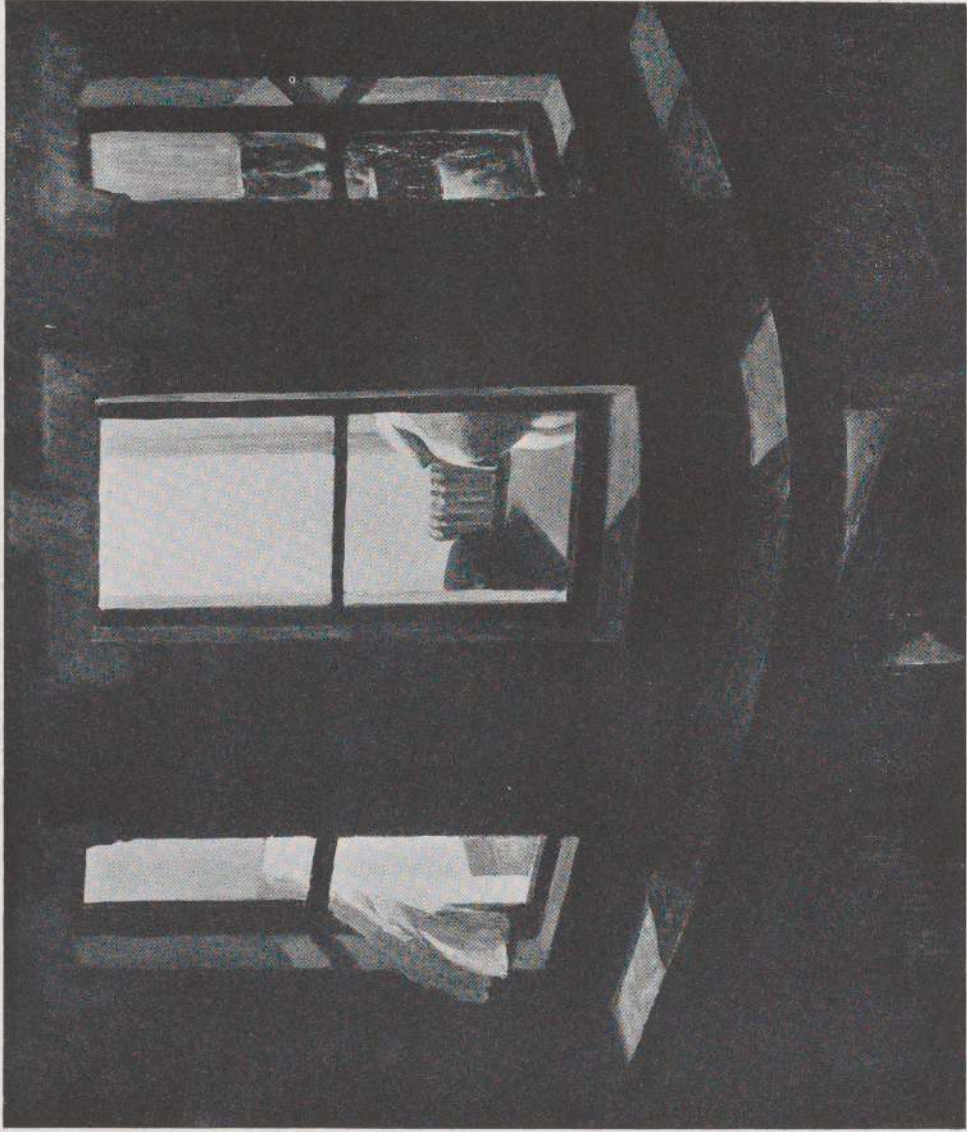
Oil, 29 x 40 inches



7 FREIGHT CARS AT GLOUCESTER, 1928

Oil, 29 x 40 inches

✓



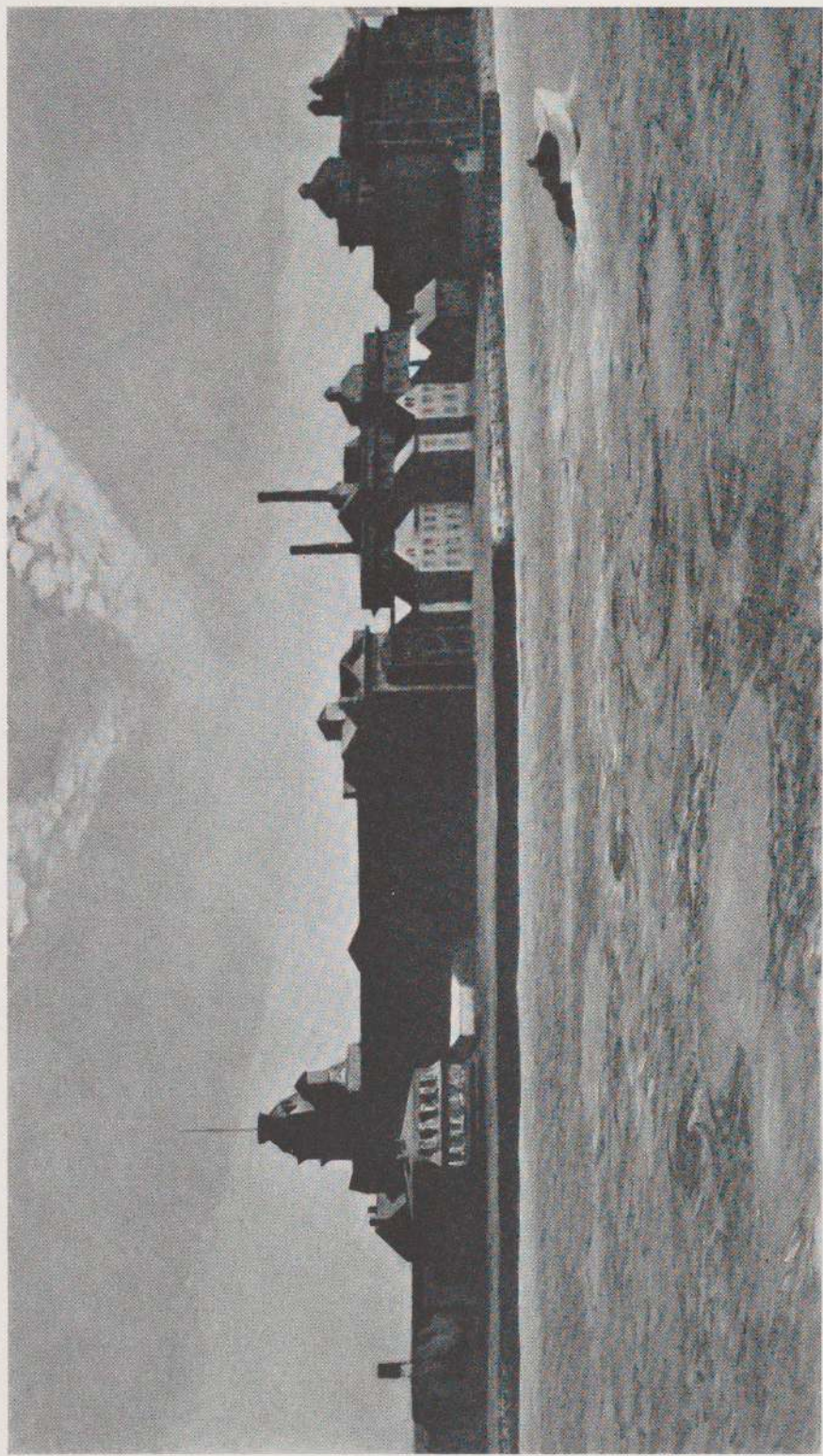
8 NIGHT WINDOWS, 1928

Oil, 29 x 31 inches



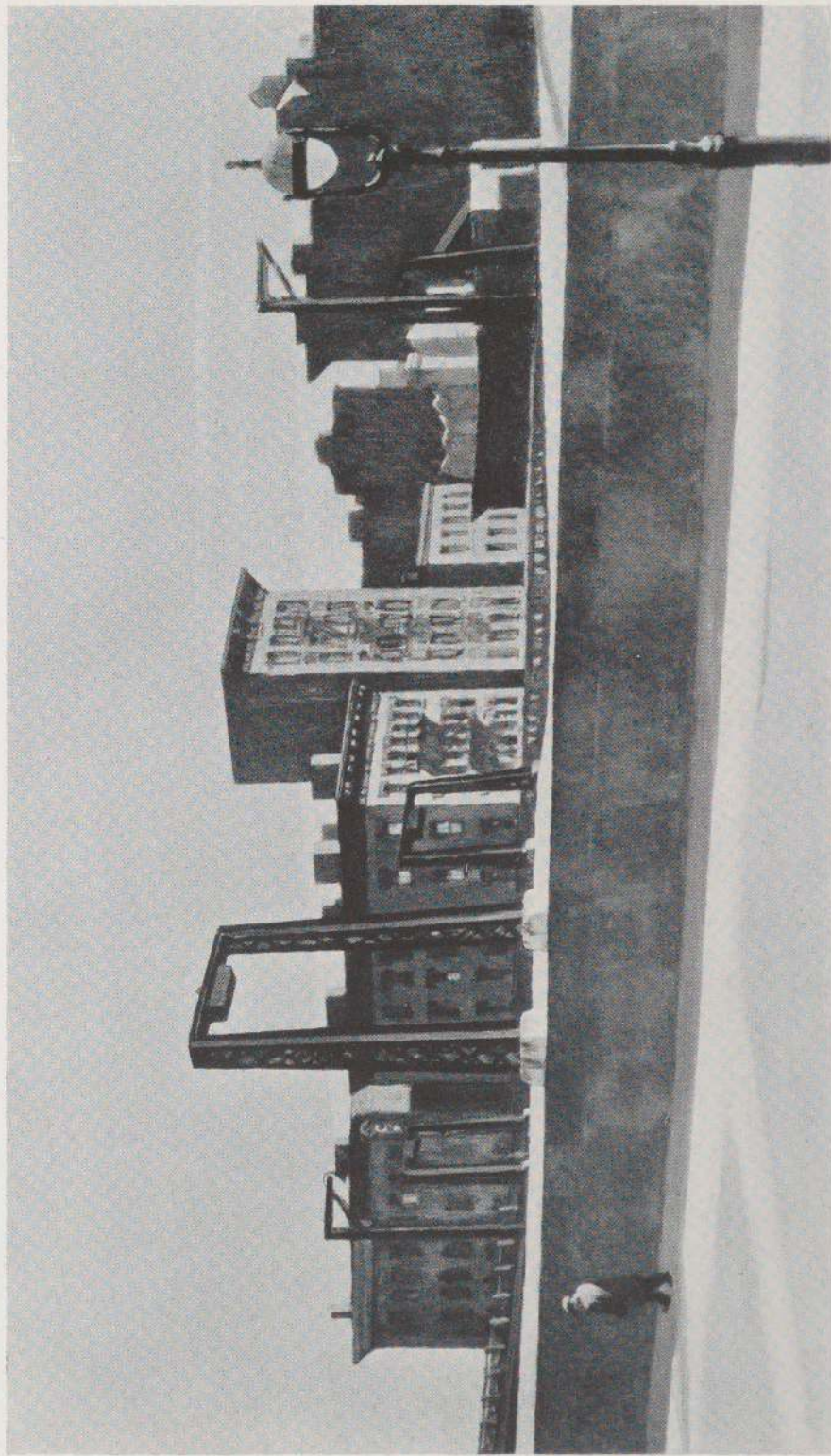
9 CAPE ANN GRANITE, 1928

Oil, 29 x 40 inches



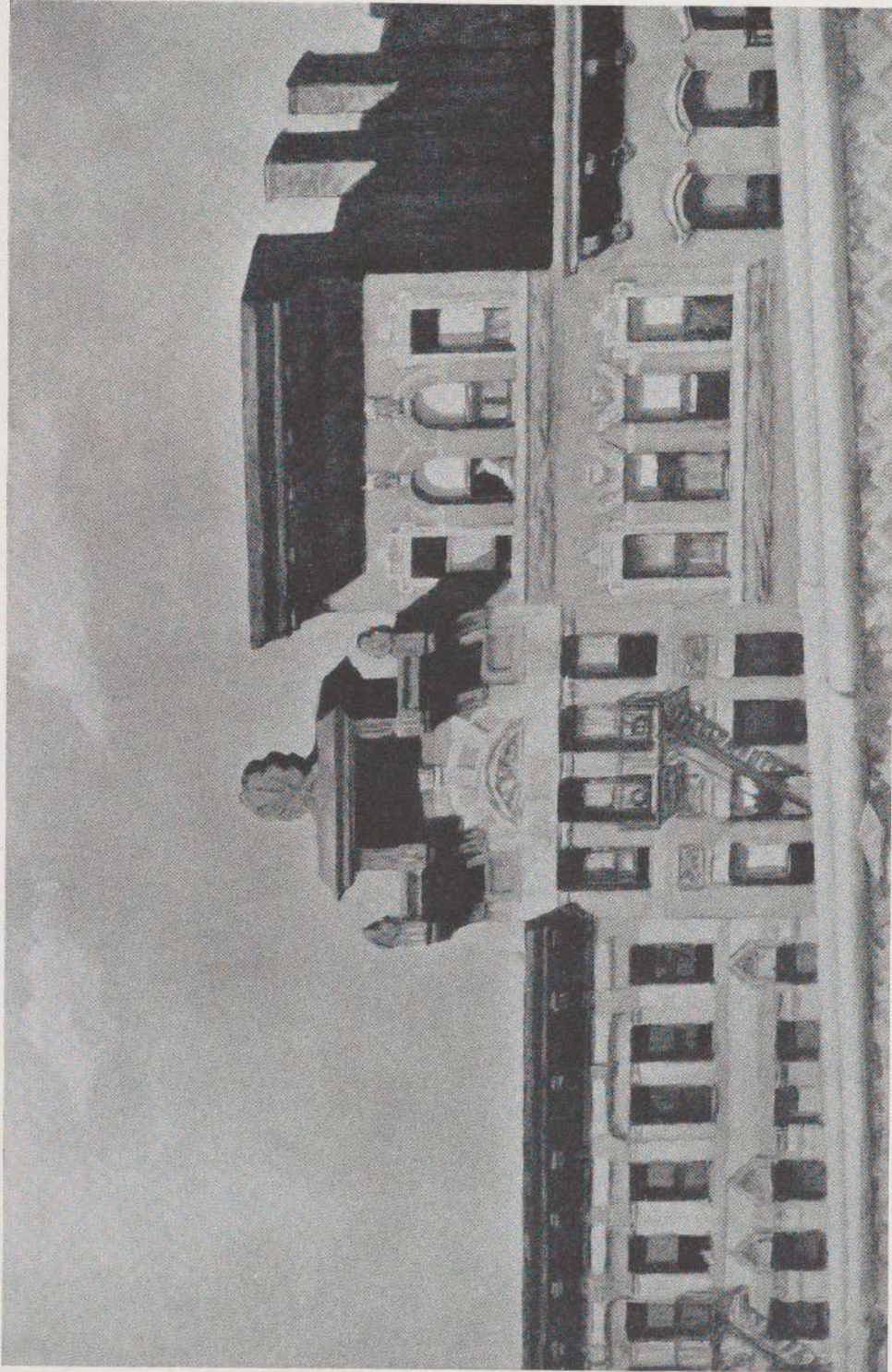
10 BLACKWELLS' ISLAND, 1928

Oil, 35 x 60 inches



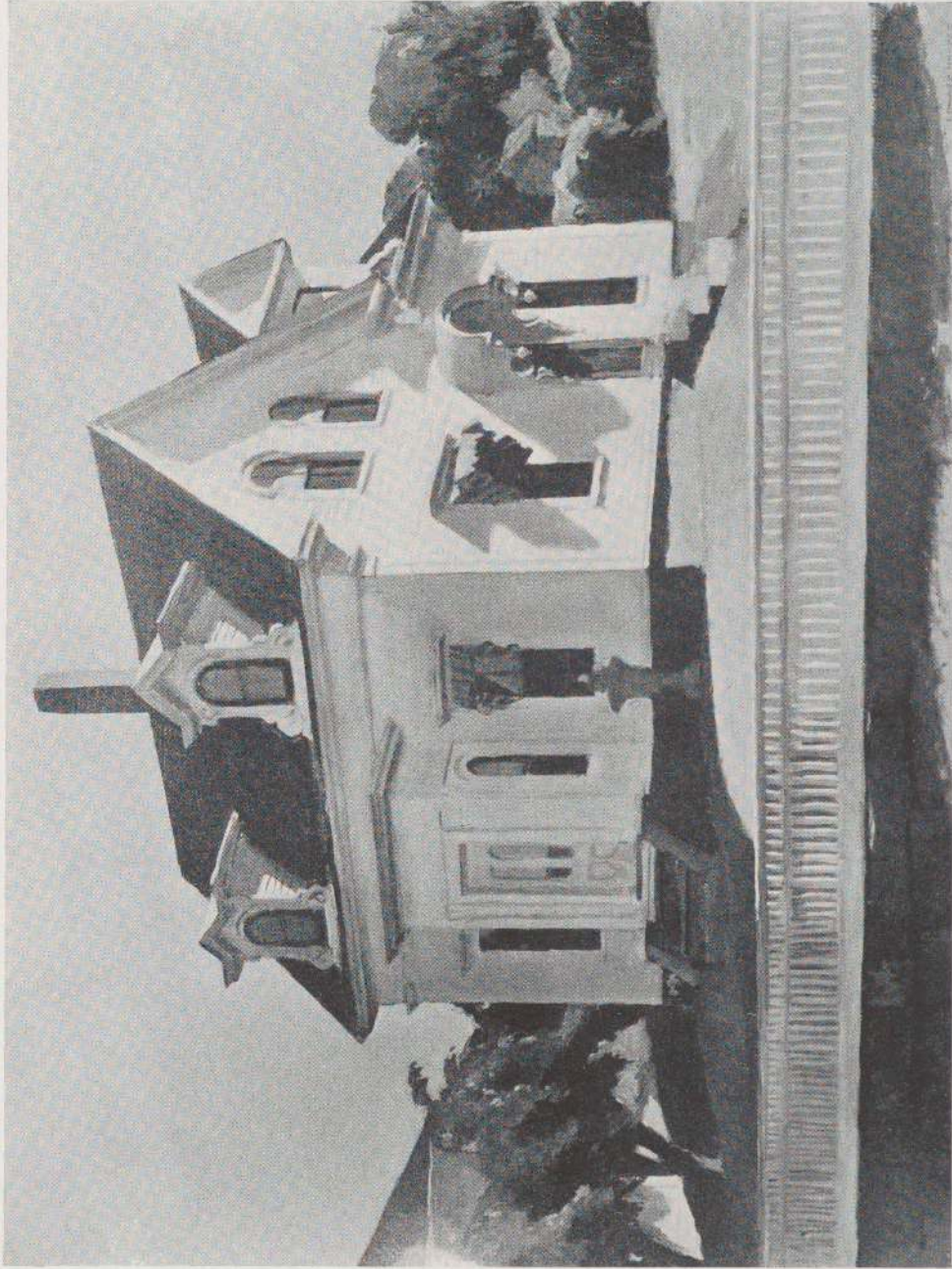
11 MANHATTAN BRIDGE LOOP, 1928

Oil, 35 x 60 inches



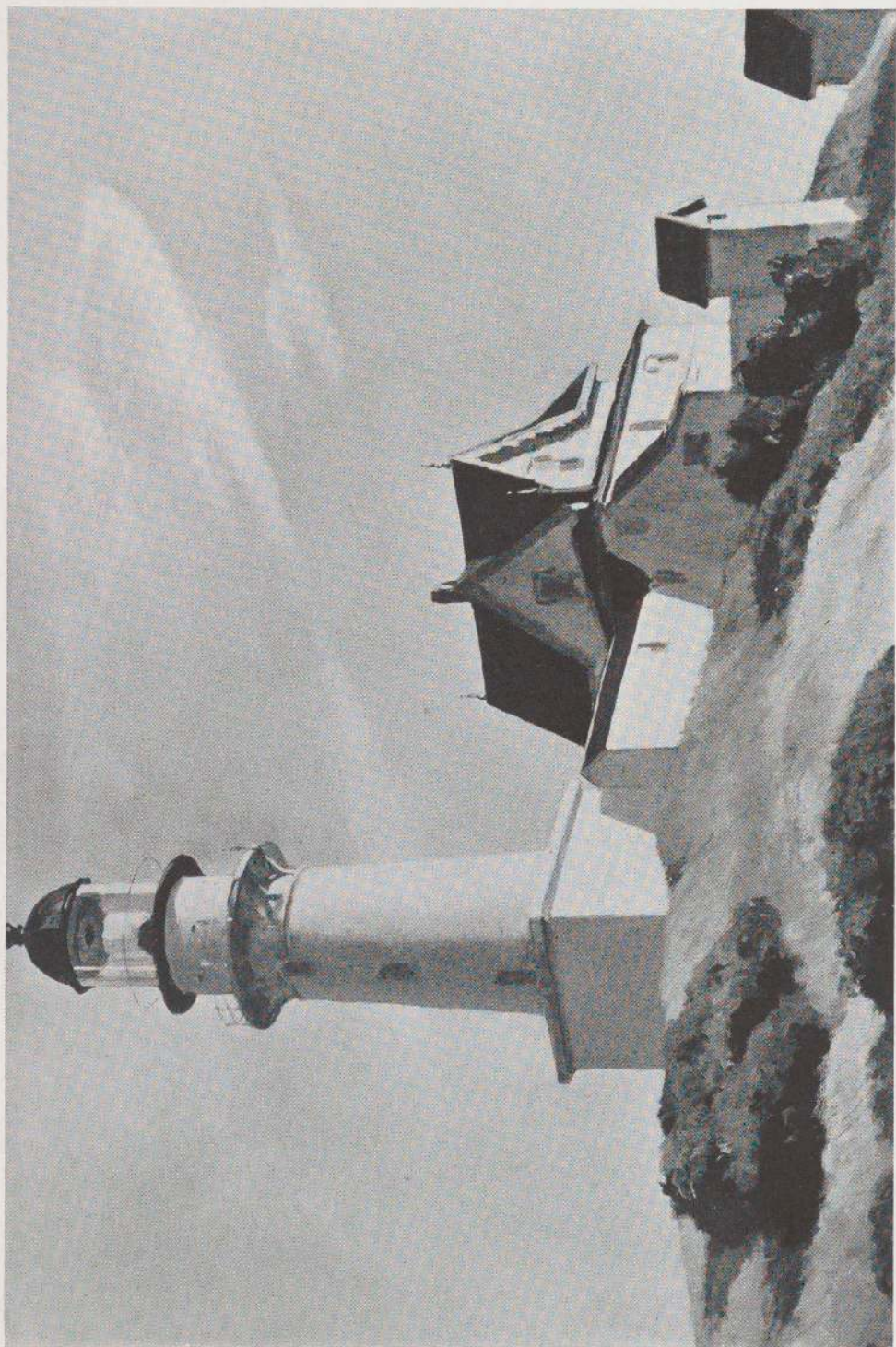
12 WILLIAMSBURG BRIDGE, 1928

Oil, 29 x 43 inches



13 HODGKIN'S HOUSE, 1928

Oil, 28 x 36 inches



14 LIGHTHOUSE AT TWO LIGHTS, 1929

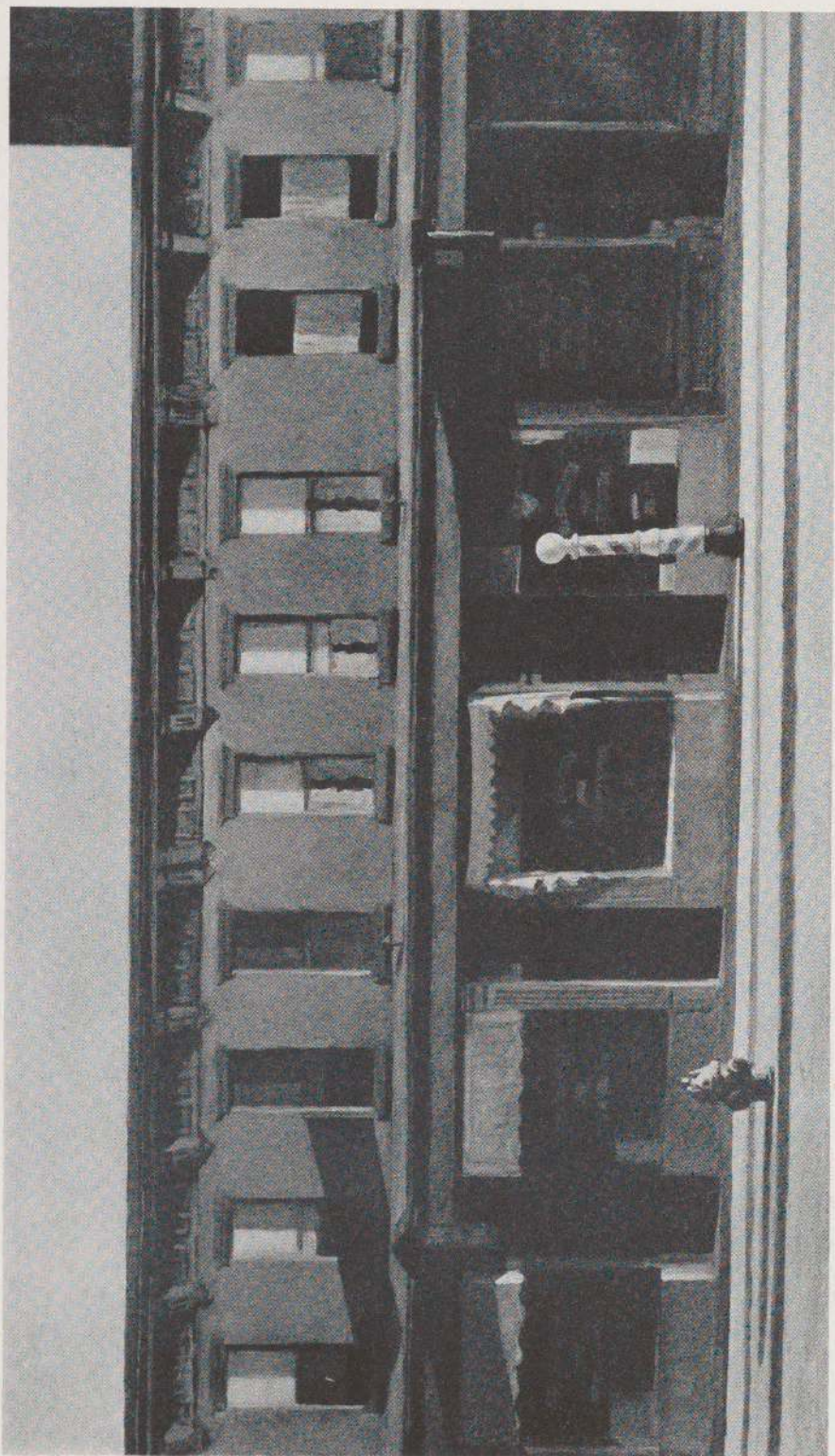
Oil, 29 x 43 inches

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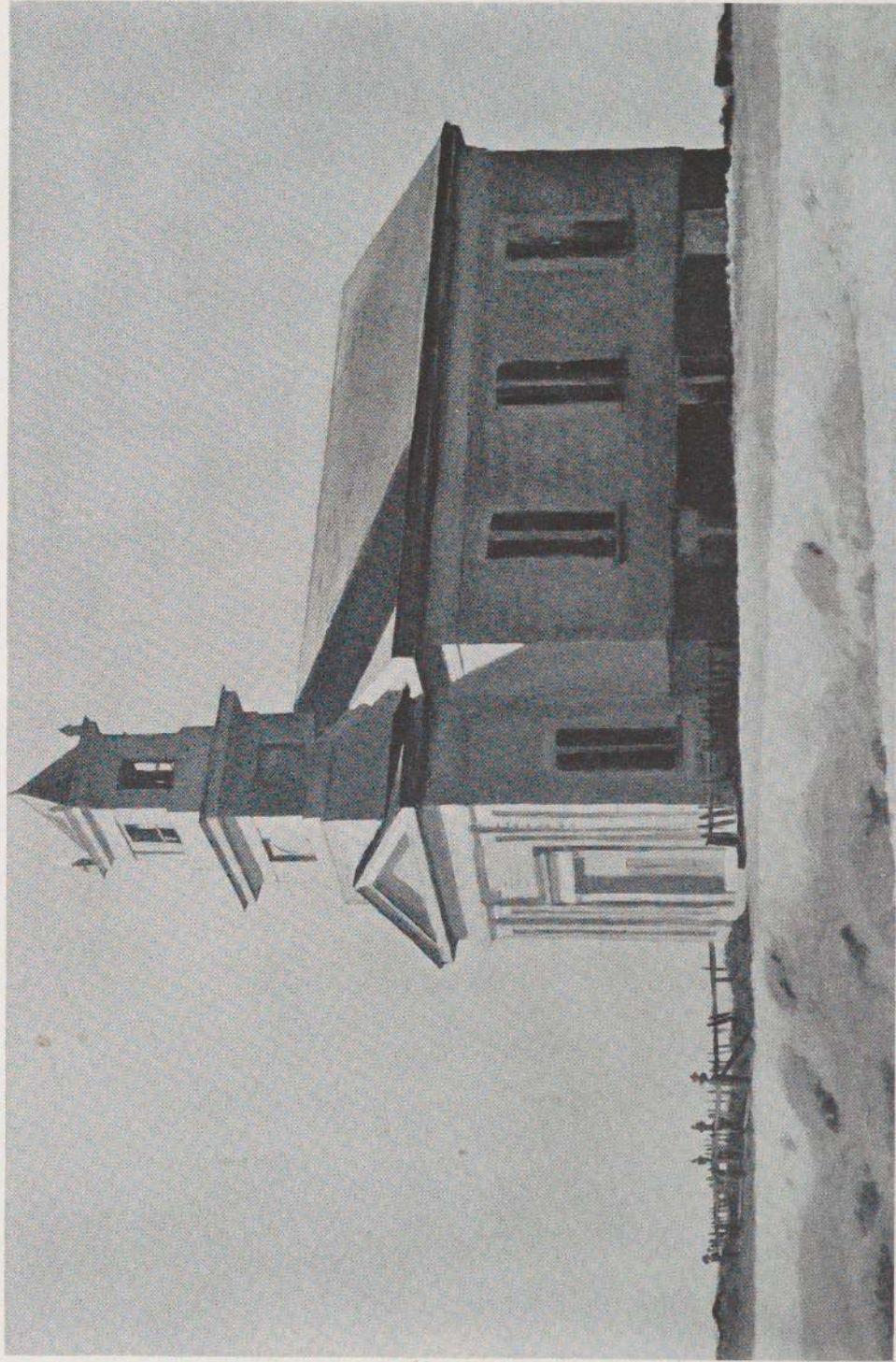
15 TABLES FOR LADIES, 1930

Oil, 48 x 60 inches



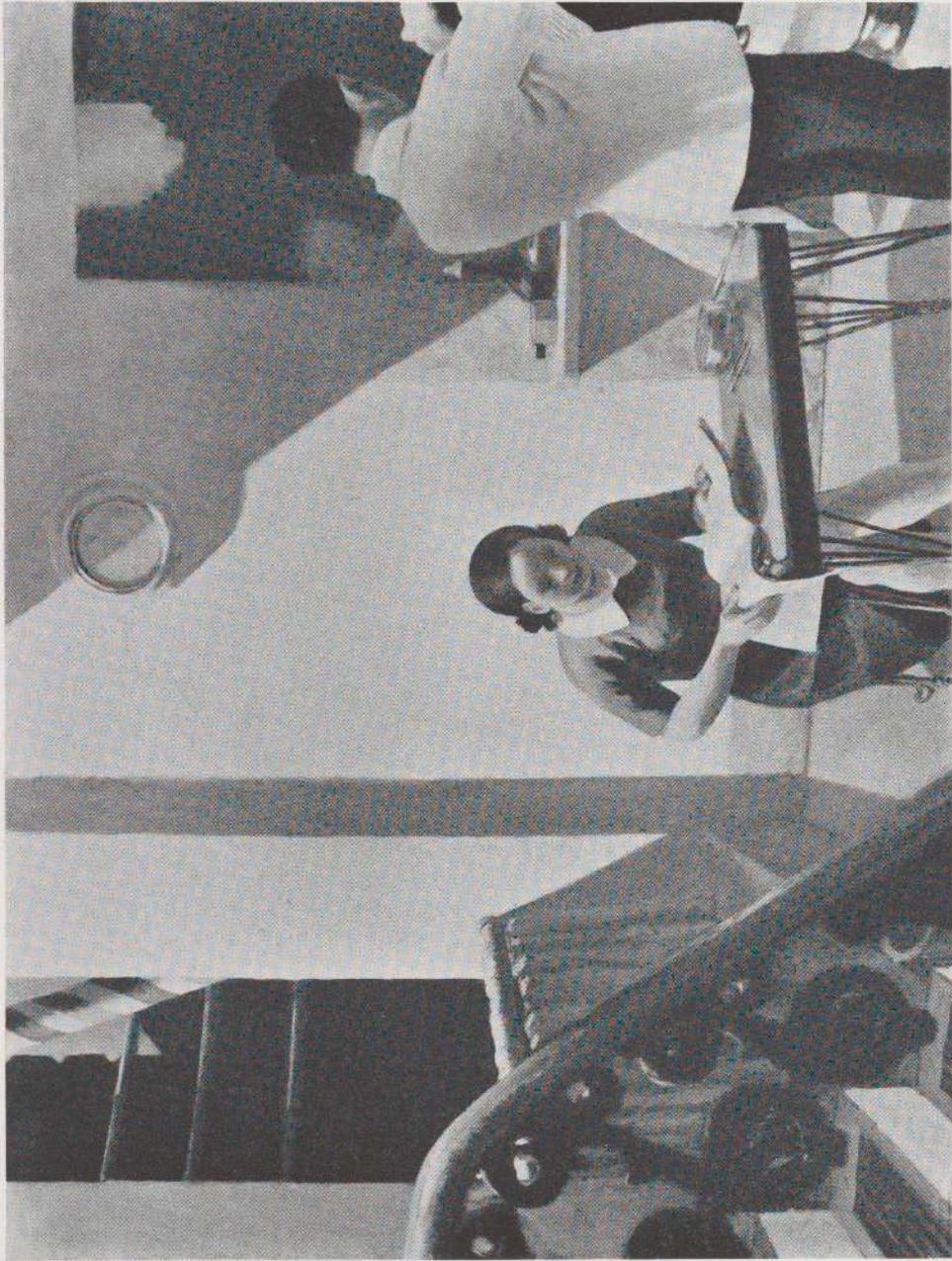
18 EARLY SUNDAY MORNING, 1930

Oil, 35 x 60 inches



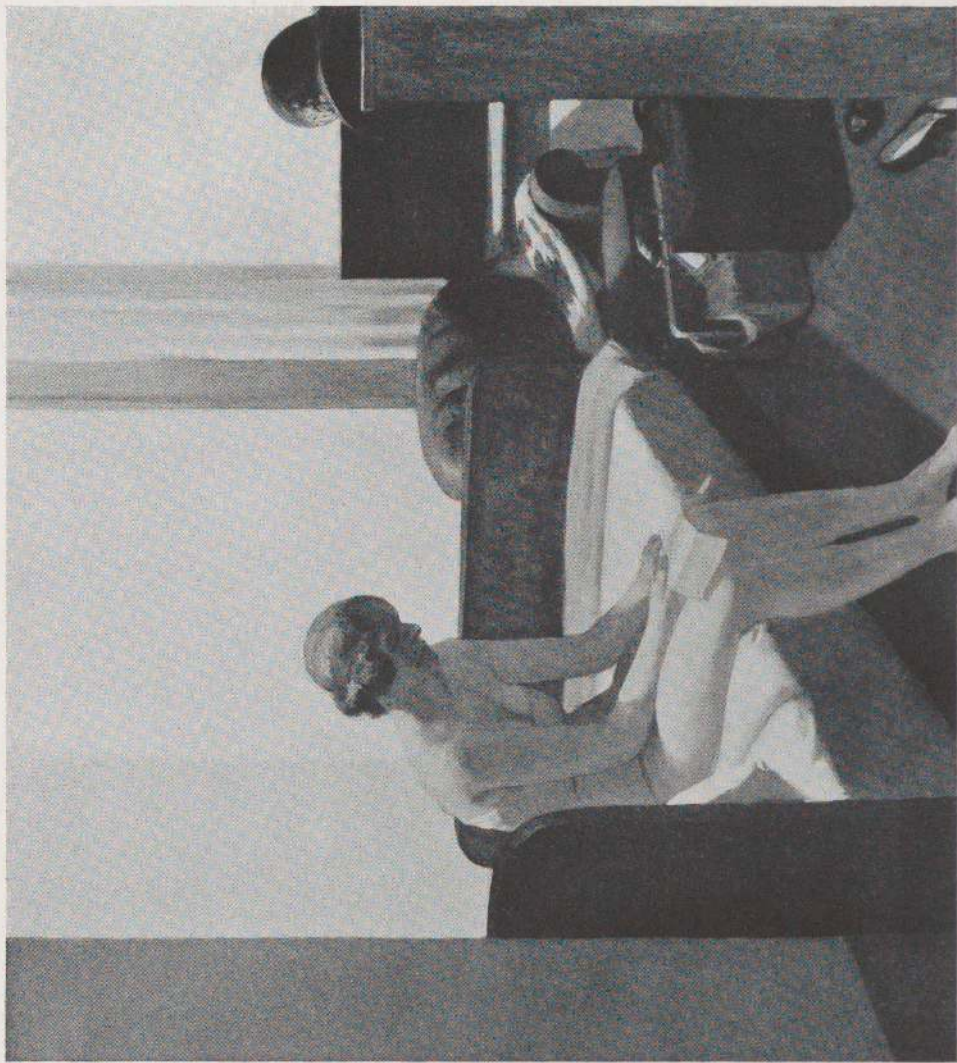
19 SOUTH TRURO CHURCH, 1930

Oil, 29 x 43 inches



20 THE BARBER SHOP, 1931

Oil, 60 x 78 inches



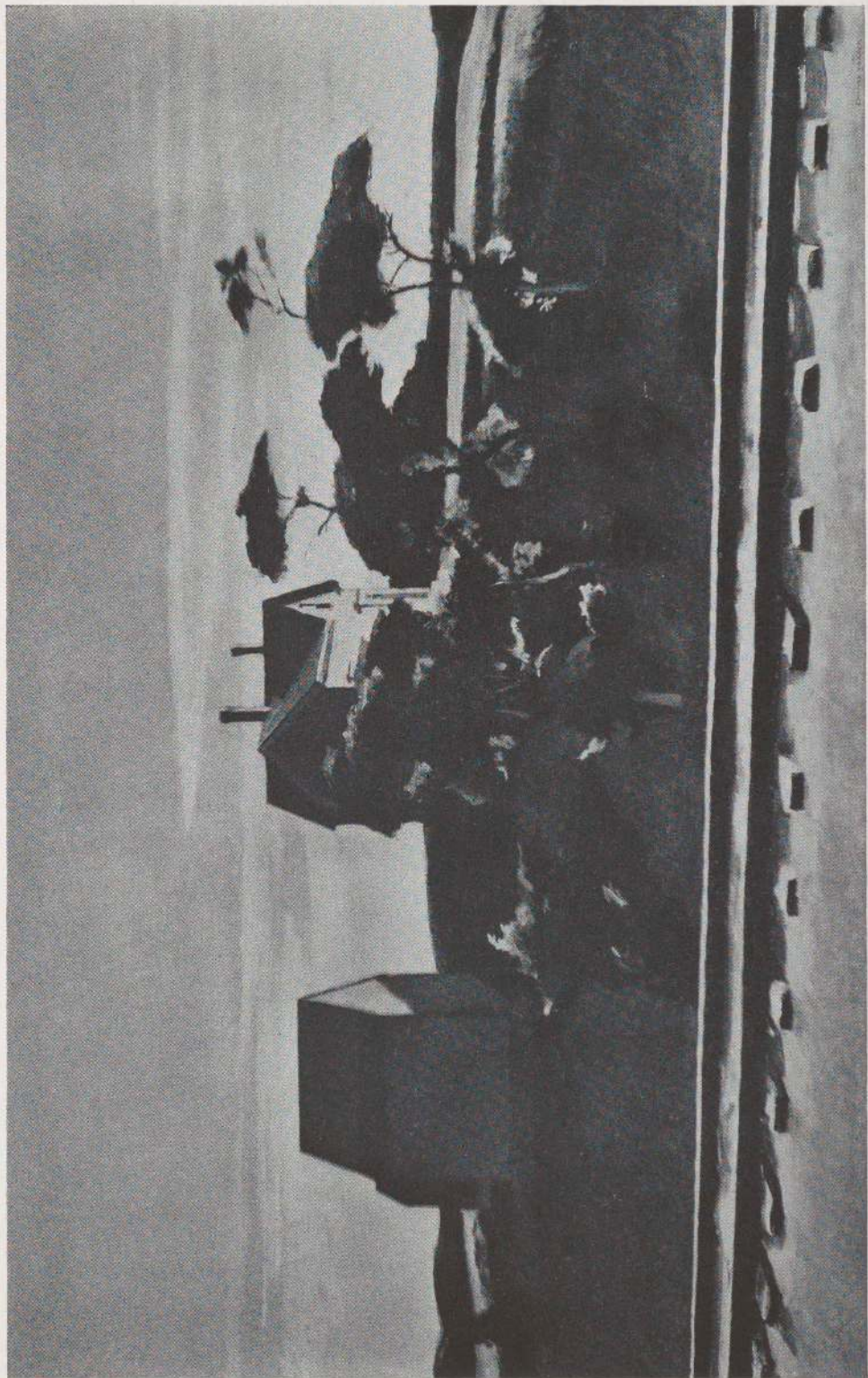
21 HOTEL ROOM, 1931

Oil, 60 x 65 inches



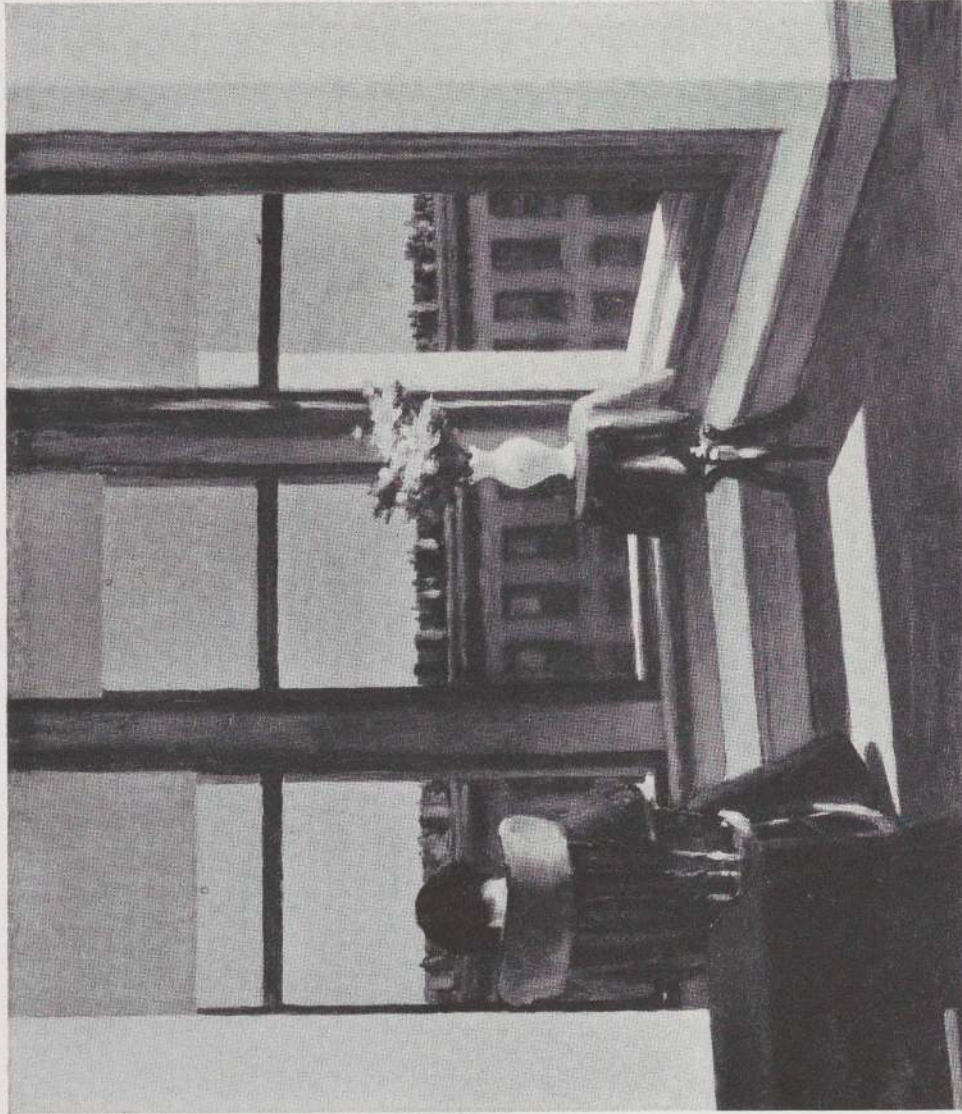
22 CAMEL'S HUMP, 1931

Oil, 32 x 50 inches



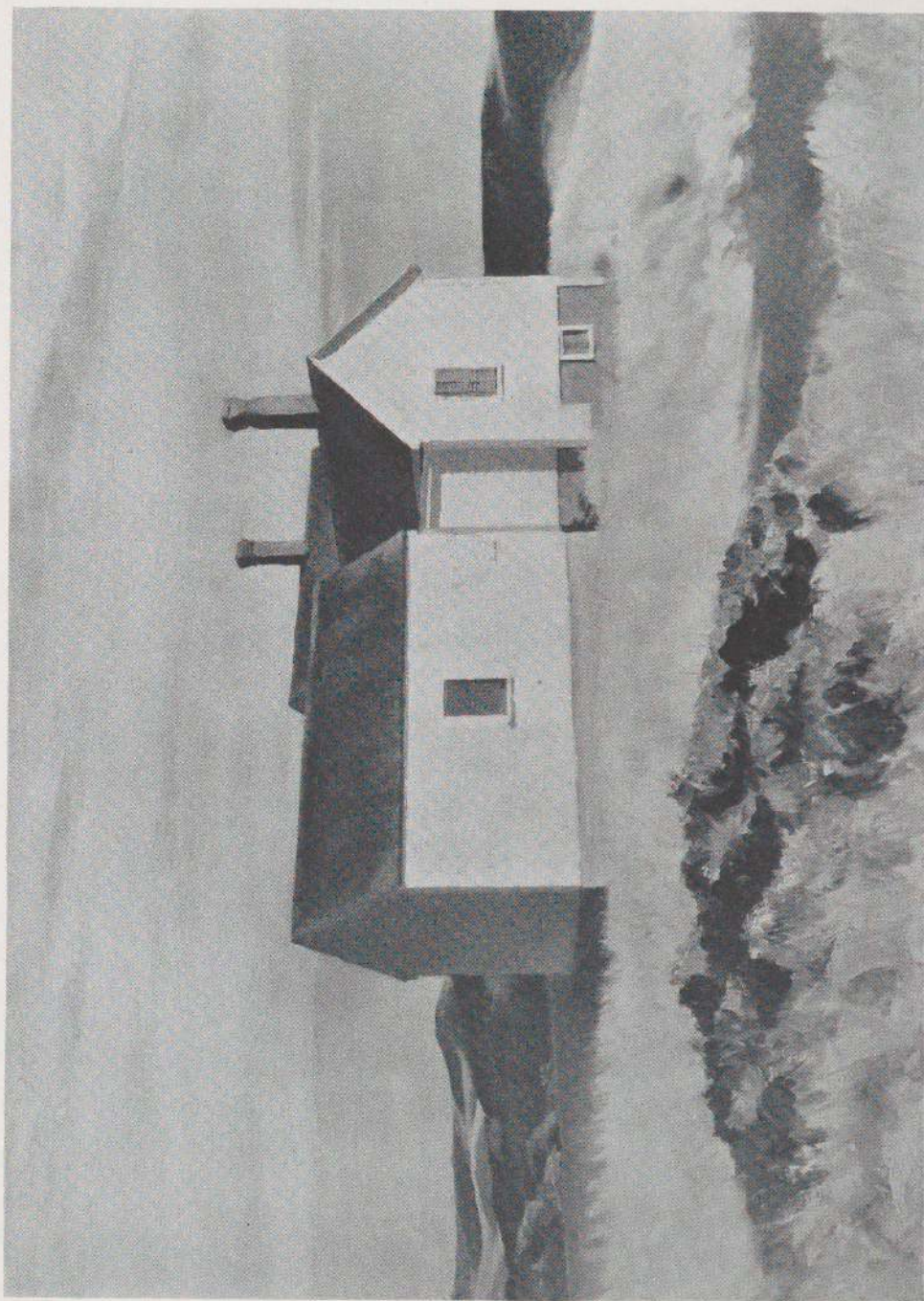
23 NEW YORK, NEW HAVEN AND HARTFORD, 1931

Oil, 32 x 50 inches



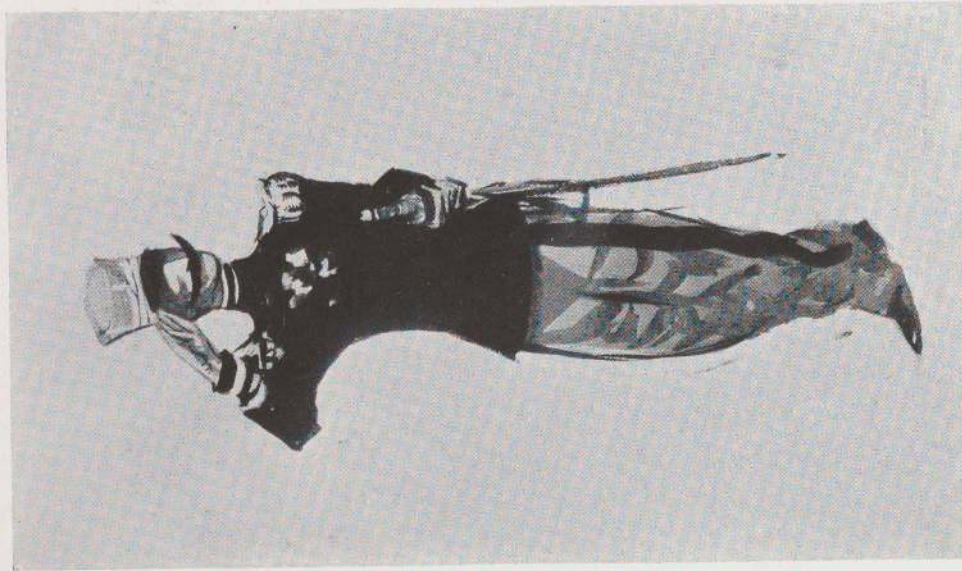
24 ROOM IN BROOKLYN, 1932

Oil, 29 x 34 inches



25 RYDER'S HOUSE, 1933

Oil, 36 x 50 inches



26 FRENCH OFFICER

Watercolor, 11 $\frac{3}{4}$ x 7 inches (matted)



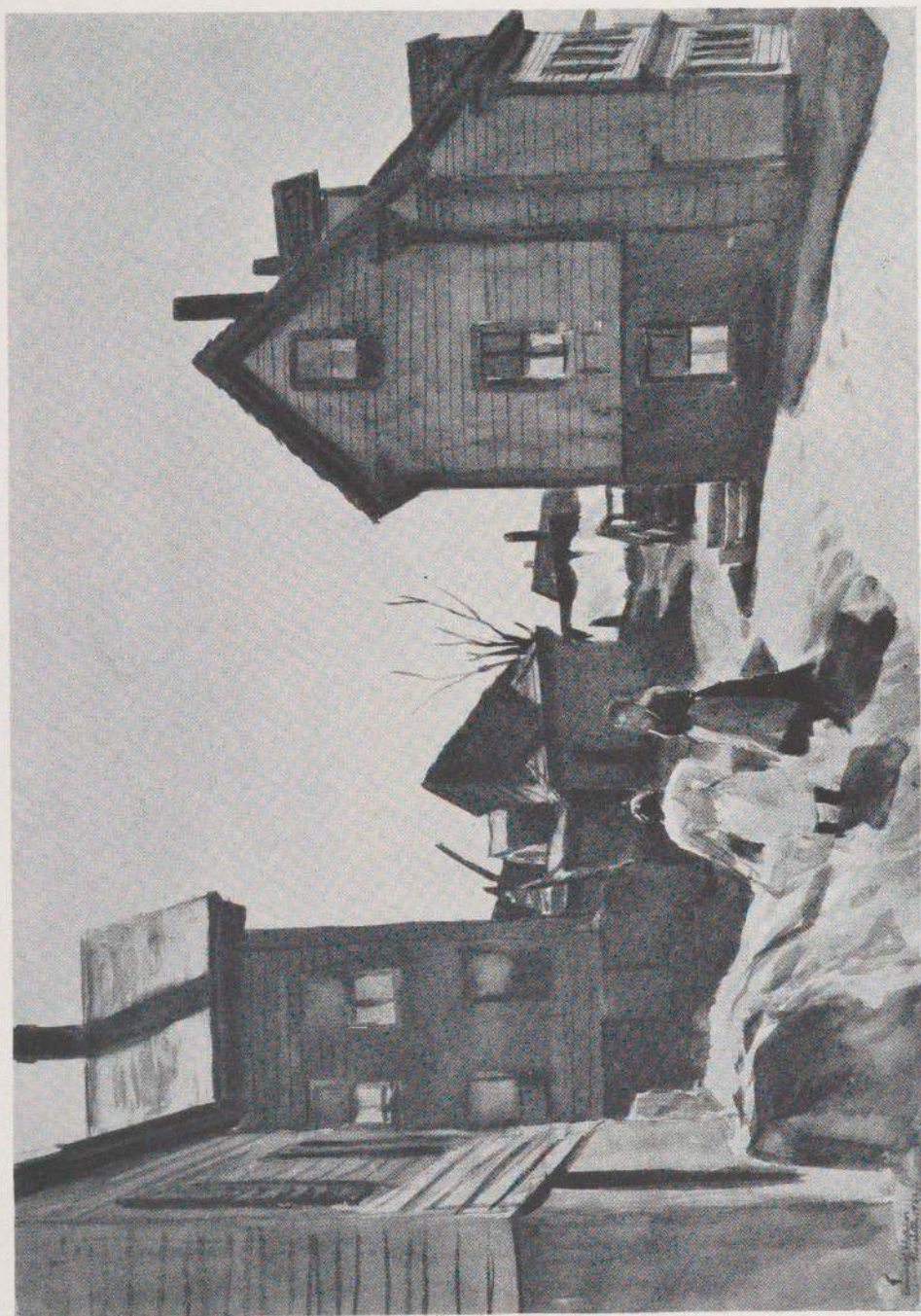
27 LA CONCIERGE

Watercolor, 9 x 7 inches (matted)



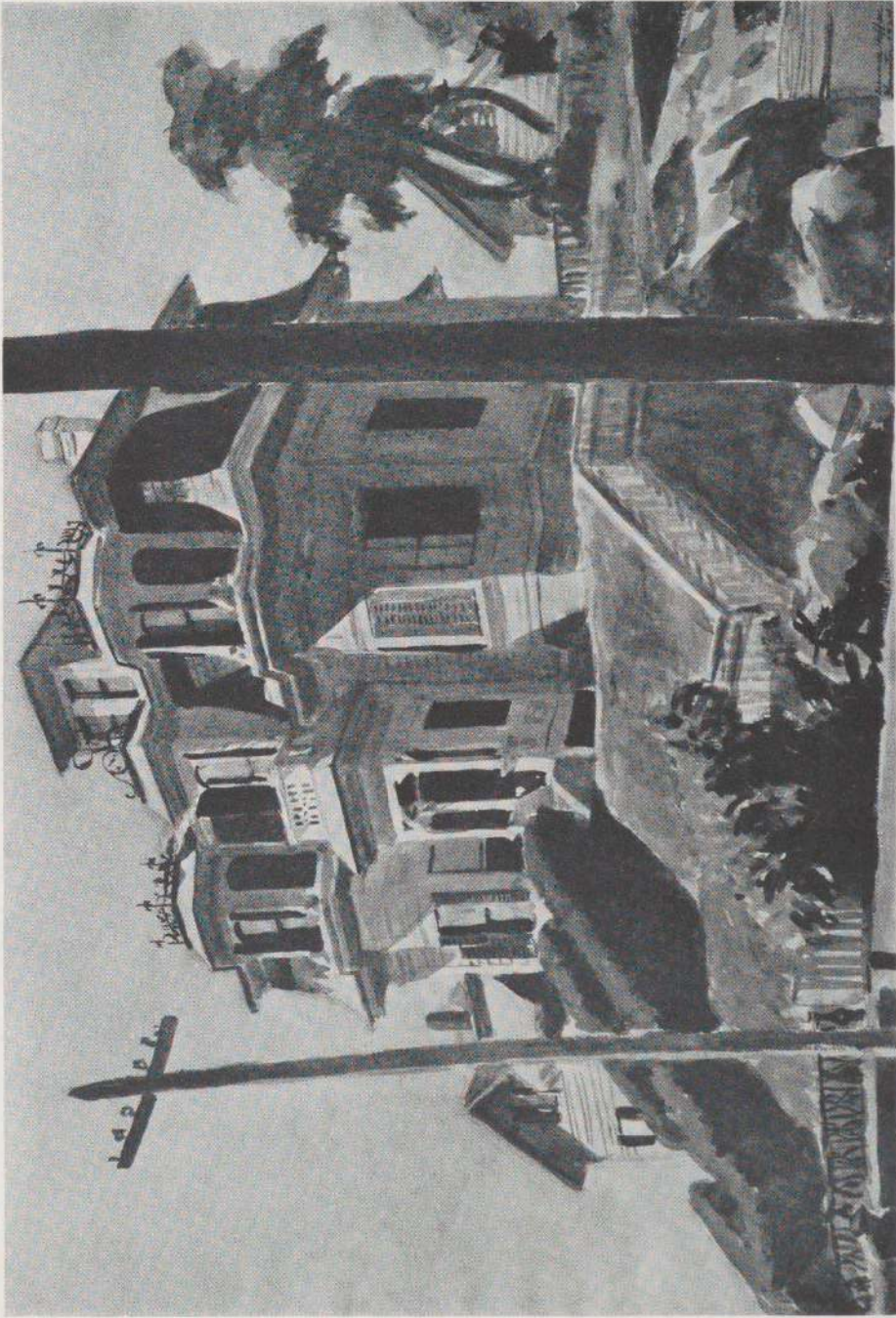
31 HOUSES OF SQUAM LIGHT, 1923

Watercolor, 11 $\frac{3}{4}$ x 18 inches



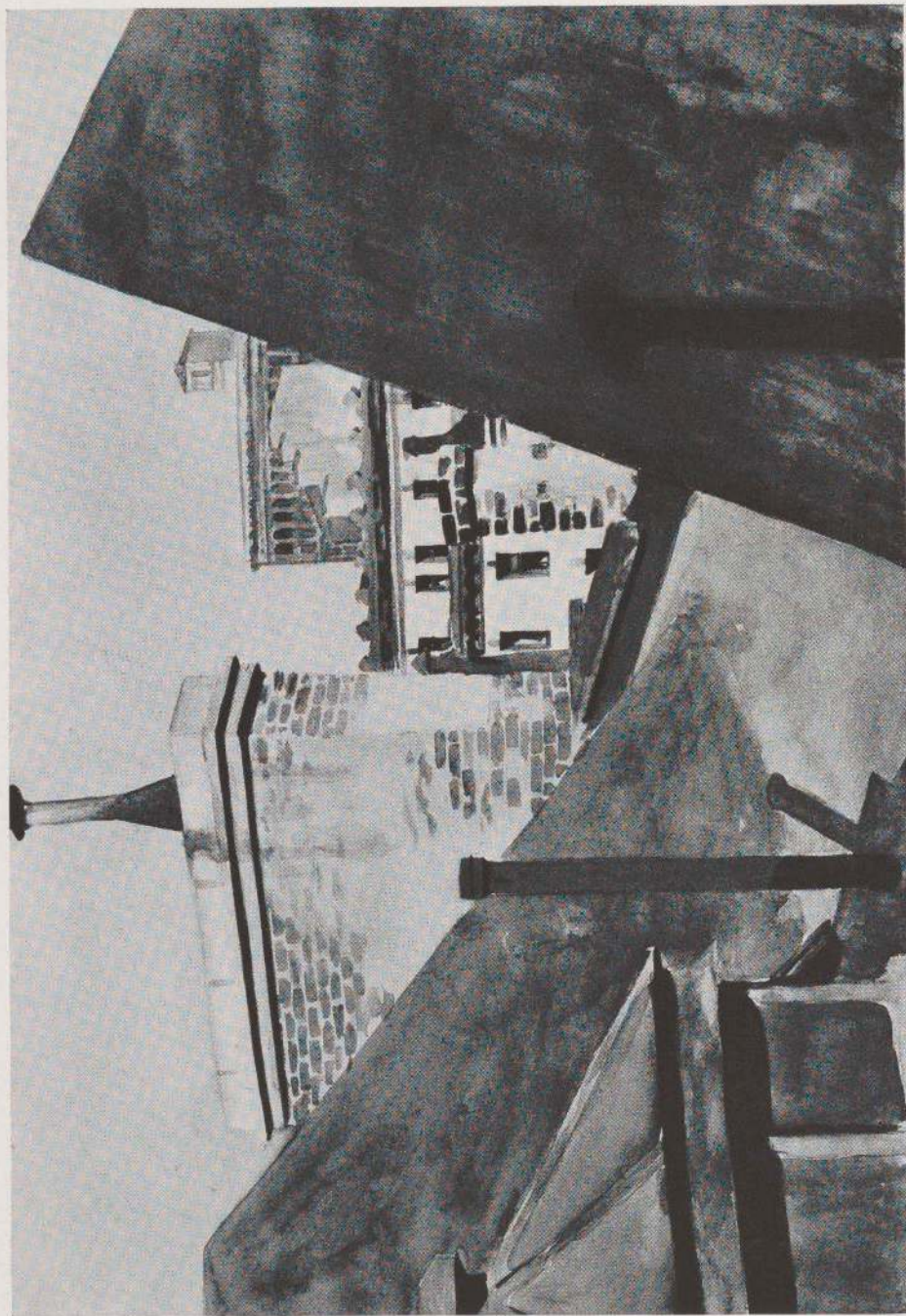
Watercolor, 14 x 20 inches

32 ITALIAN QUARTER, 1923



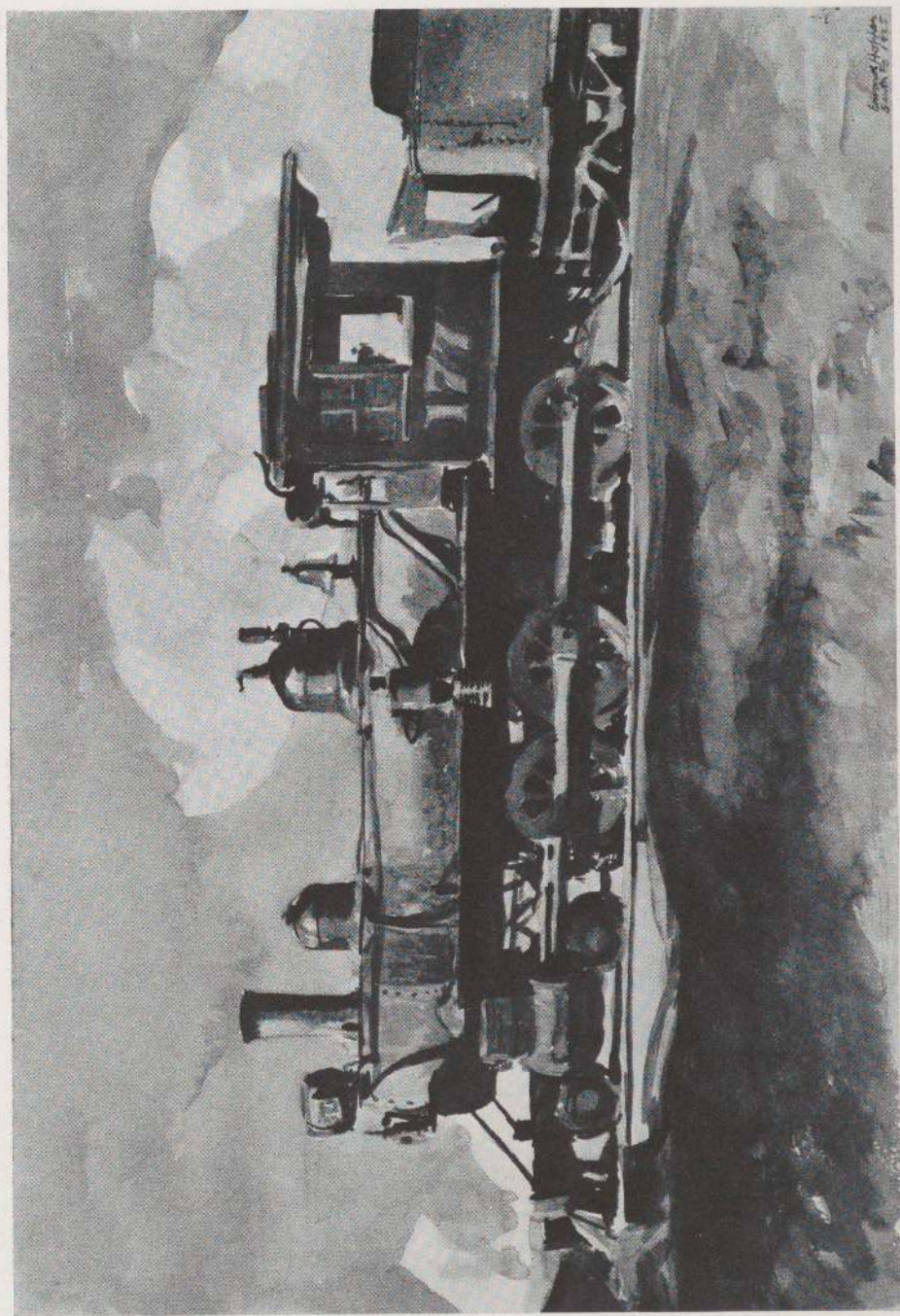
33 HASKELL'S HOUSE

Watercolor, 14 x 20 inches



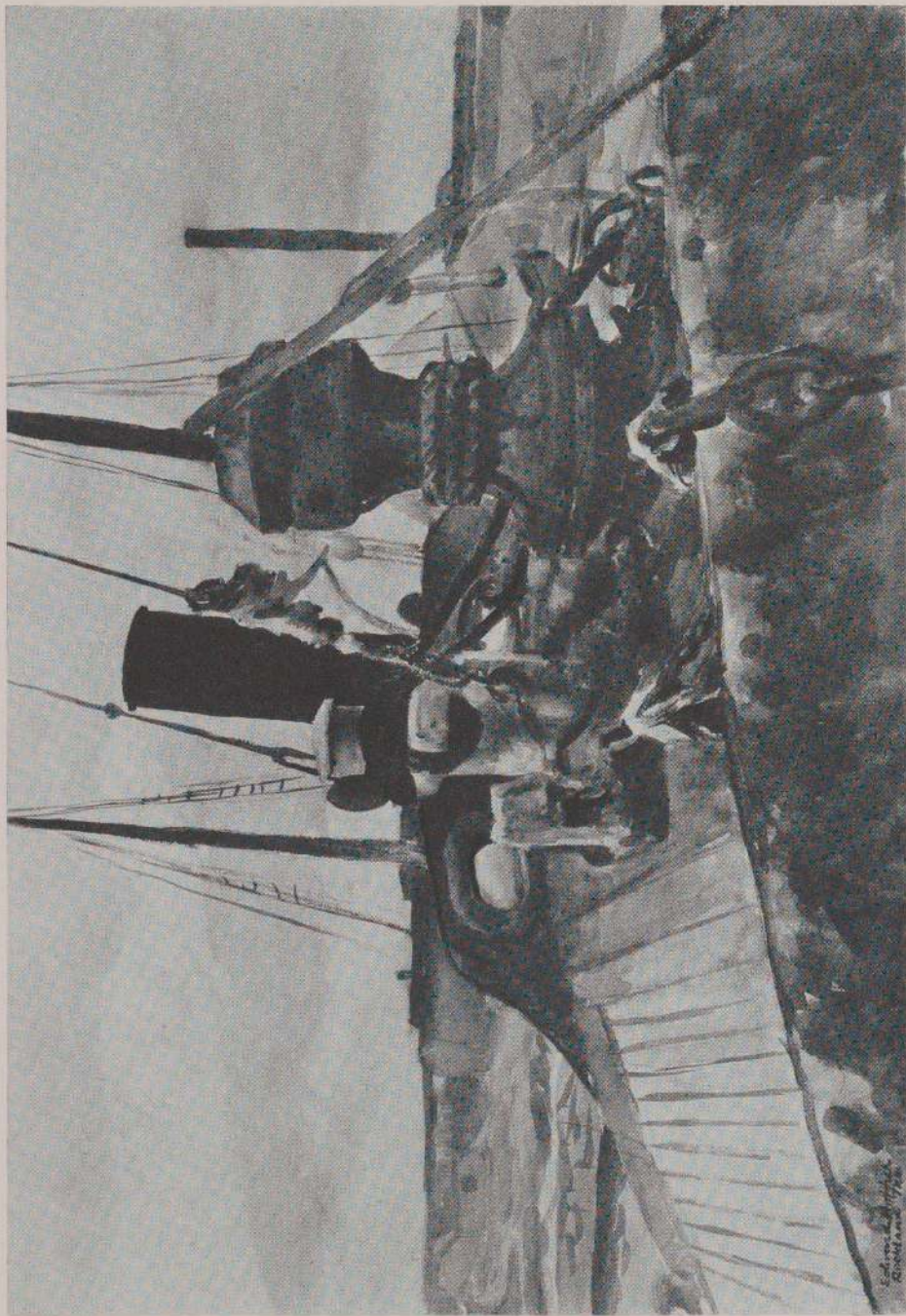
36 SKYLIGHTS, 1925

Watercolor, 14 x 20 inches



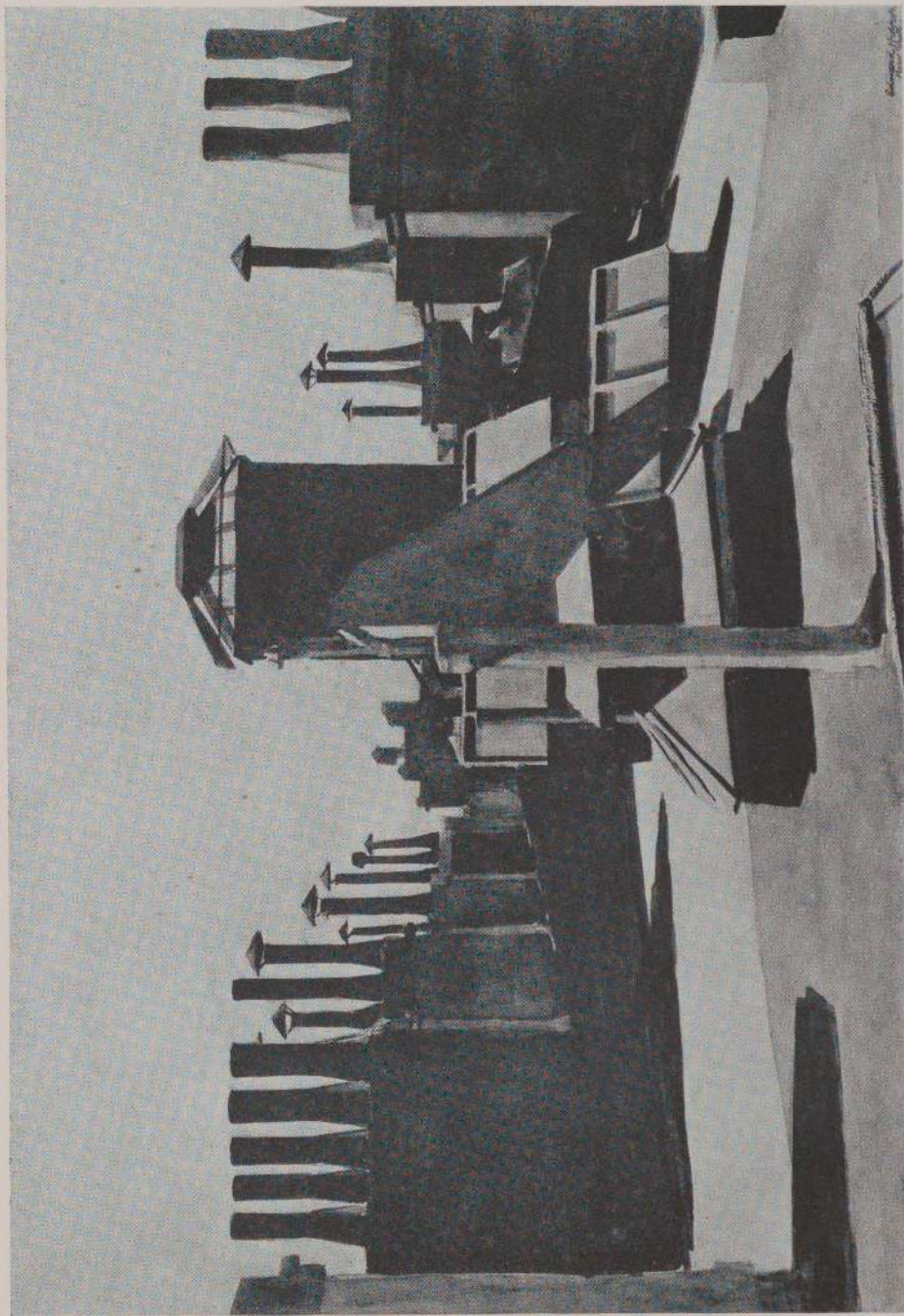
37 LOCOMOTIVE, D. AND R. G., 1925

Watercolor, 14 x 20 inches



38 DECK OF BEAM TRAWLER, WIDGEON, 1926

Watercolor, 14 x 20 inches



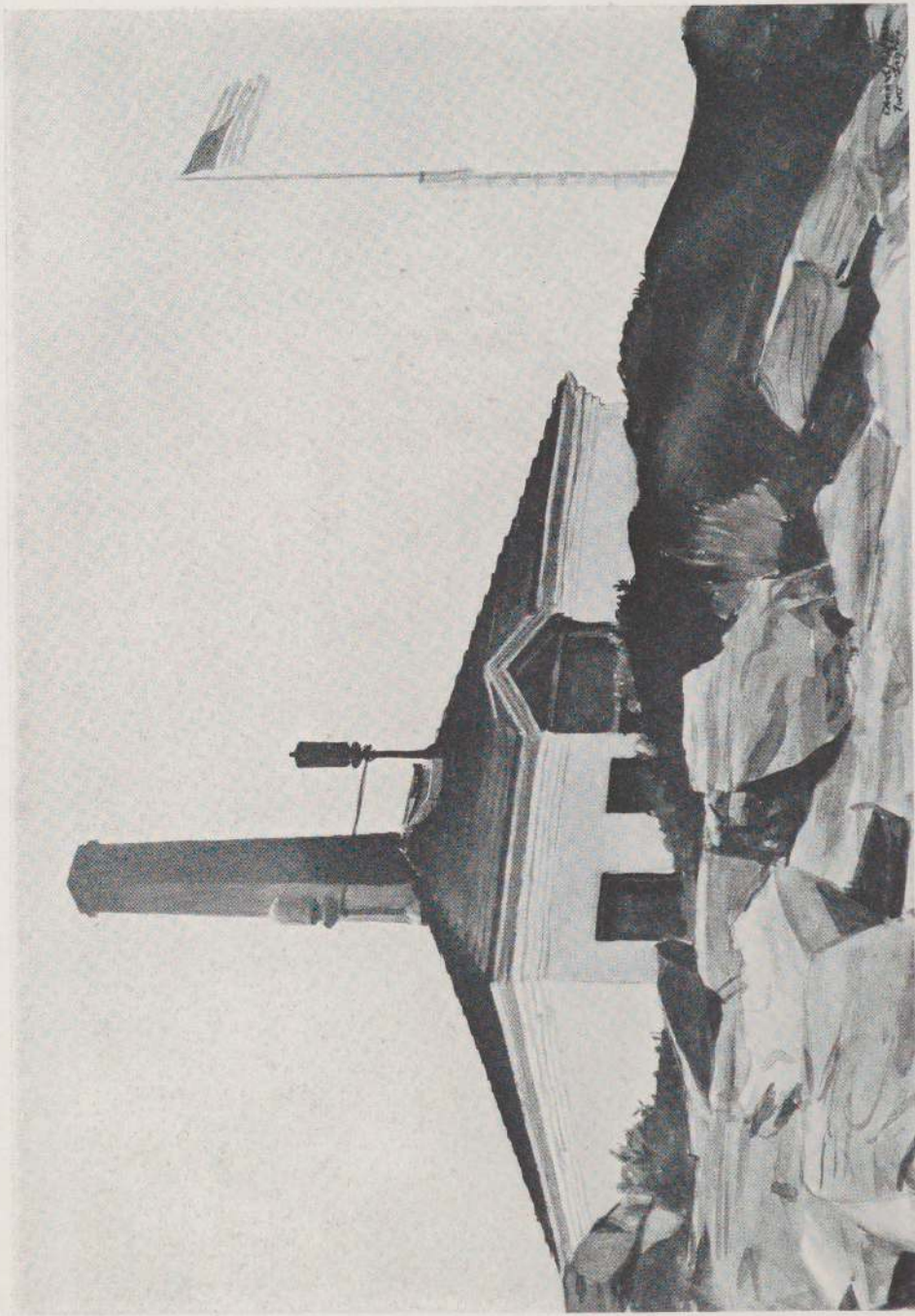
41 ROOFS OF WASHINGTON SQUARE, 1926

Watercolor, 14 x 20 inches



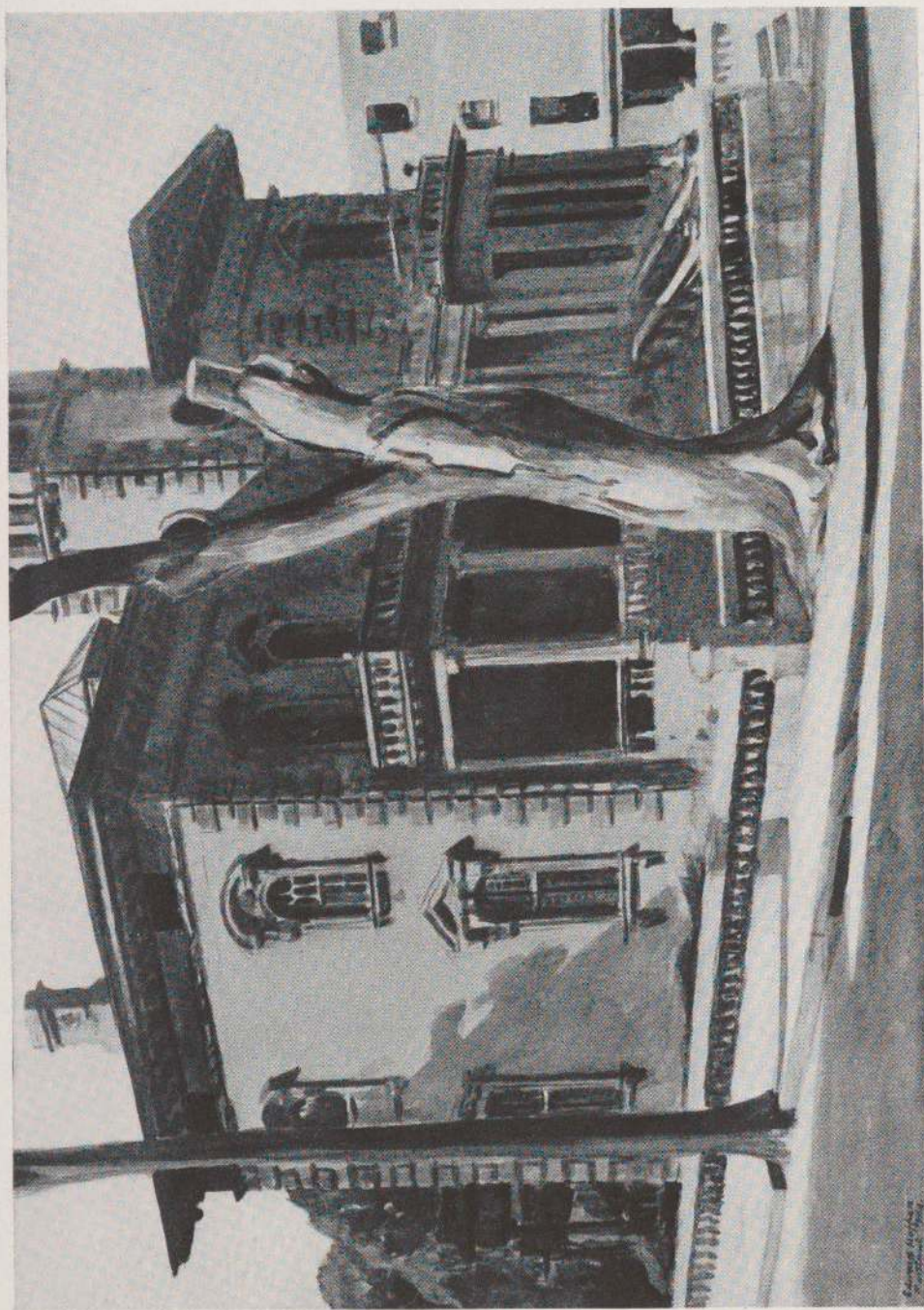
Watercolor, 14 x 20 inches

42 MANHATTAN BRIDGE AND LILY APARTMENTS, 1926



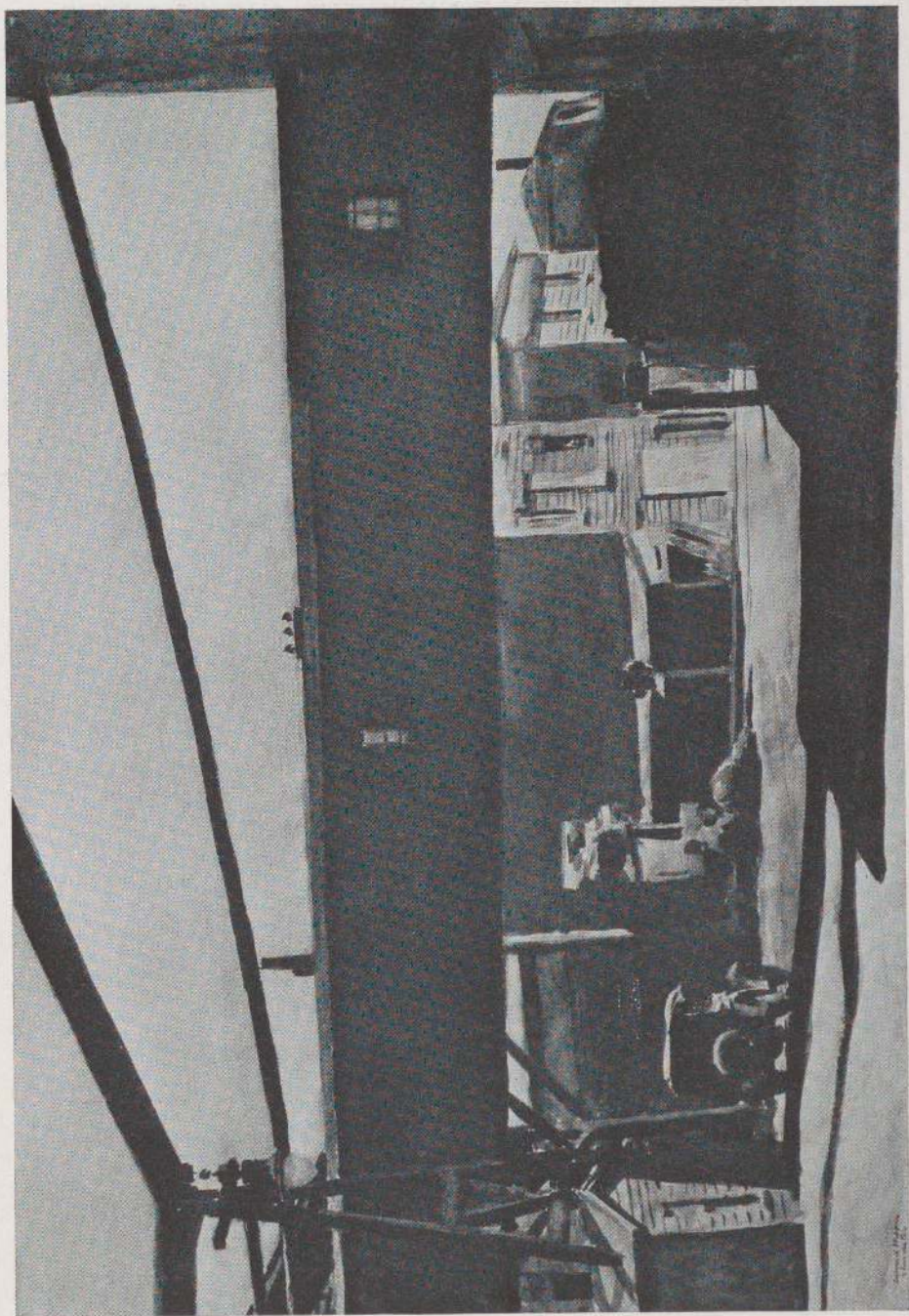
Watercolor, 14 x 20 inches

43 HOUSE OF THE FOG HORN, I, 1927



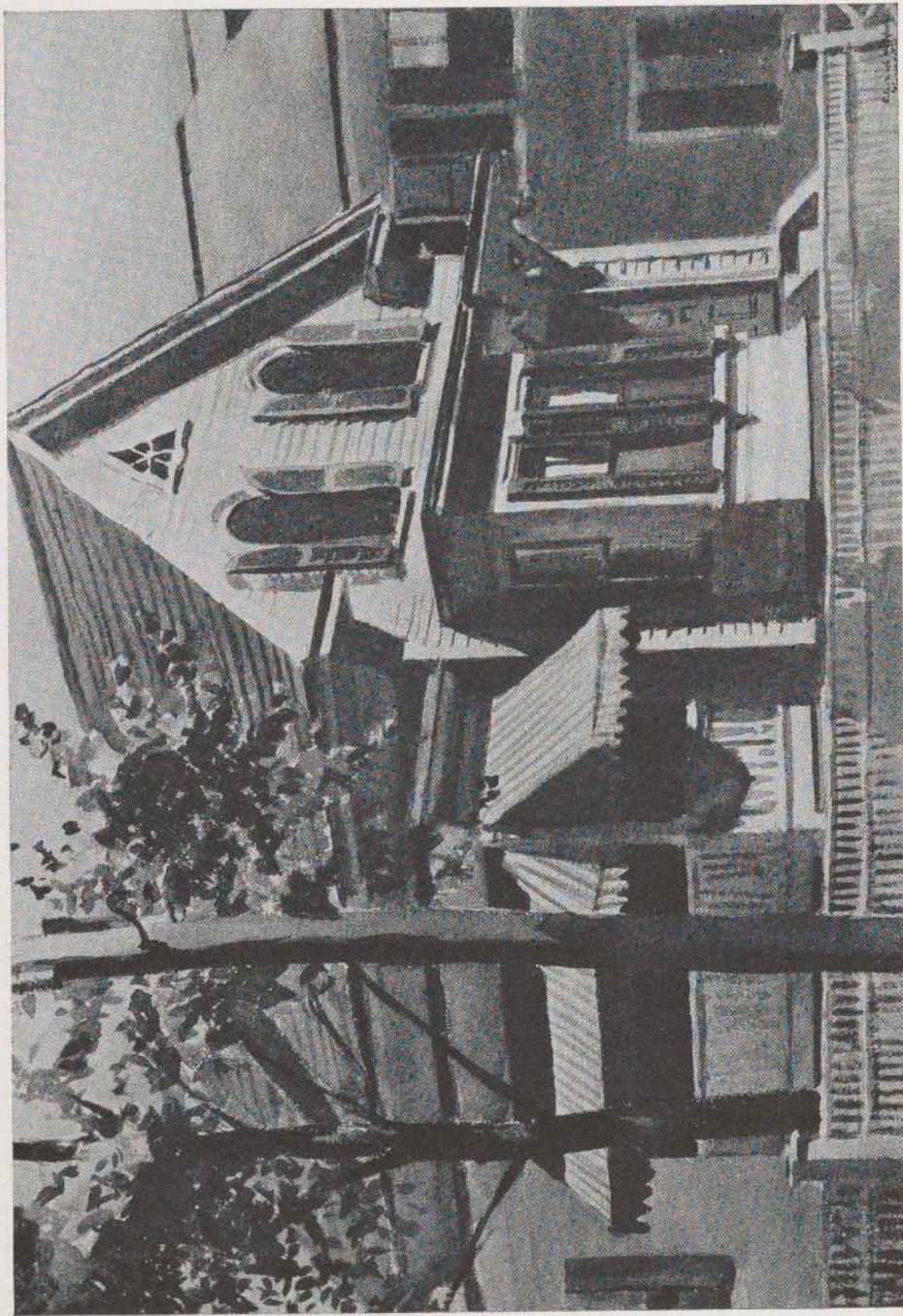
Watercolor, 14 x 20 inches

44 LIBBY'S HOUSE, 1927



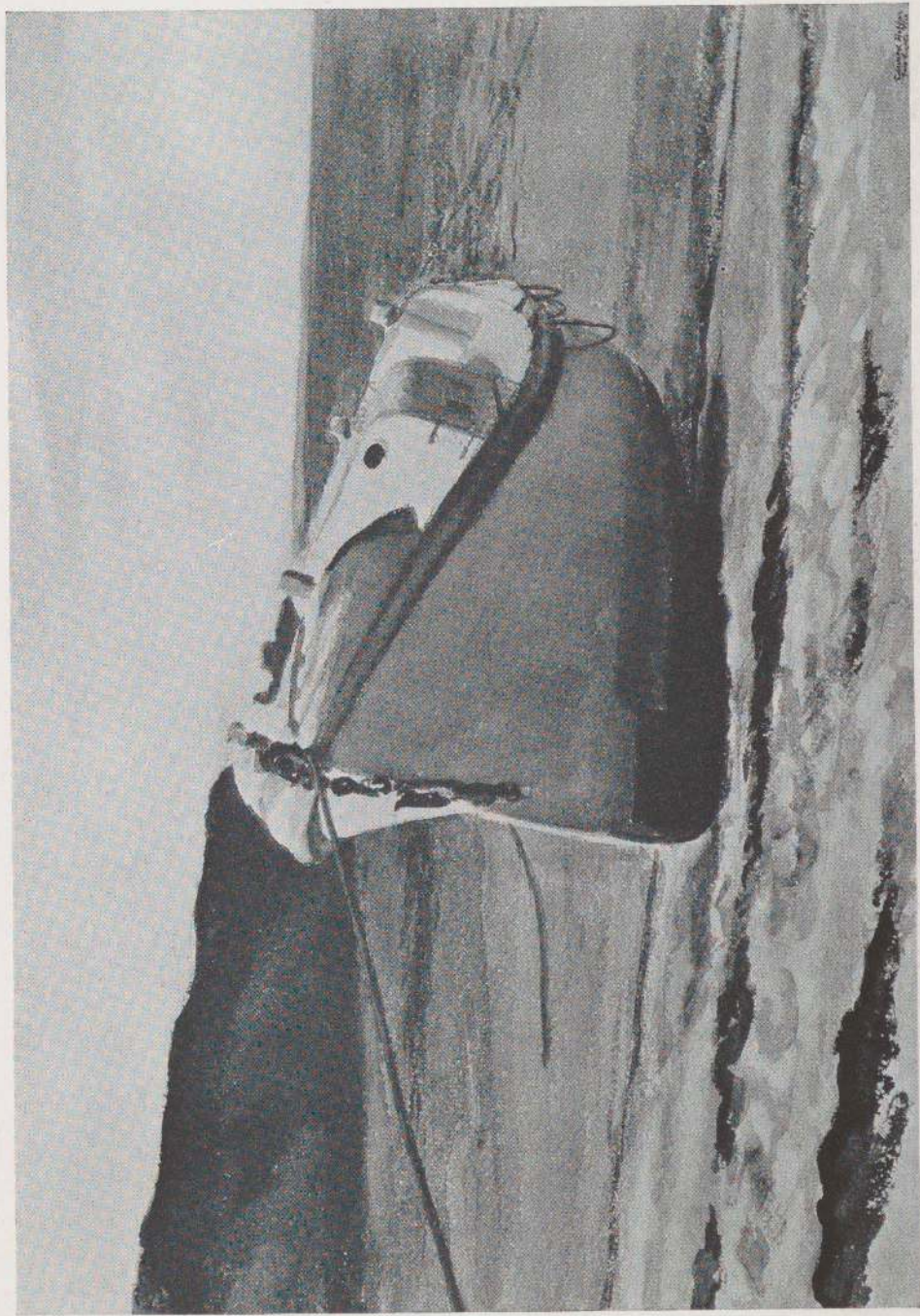
47 BOX FACTORY, GLOUCESTER, 1928

Watercolor, 14 x 20 inches



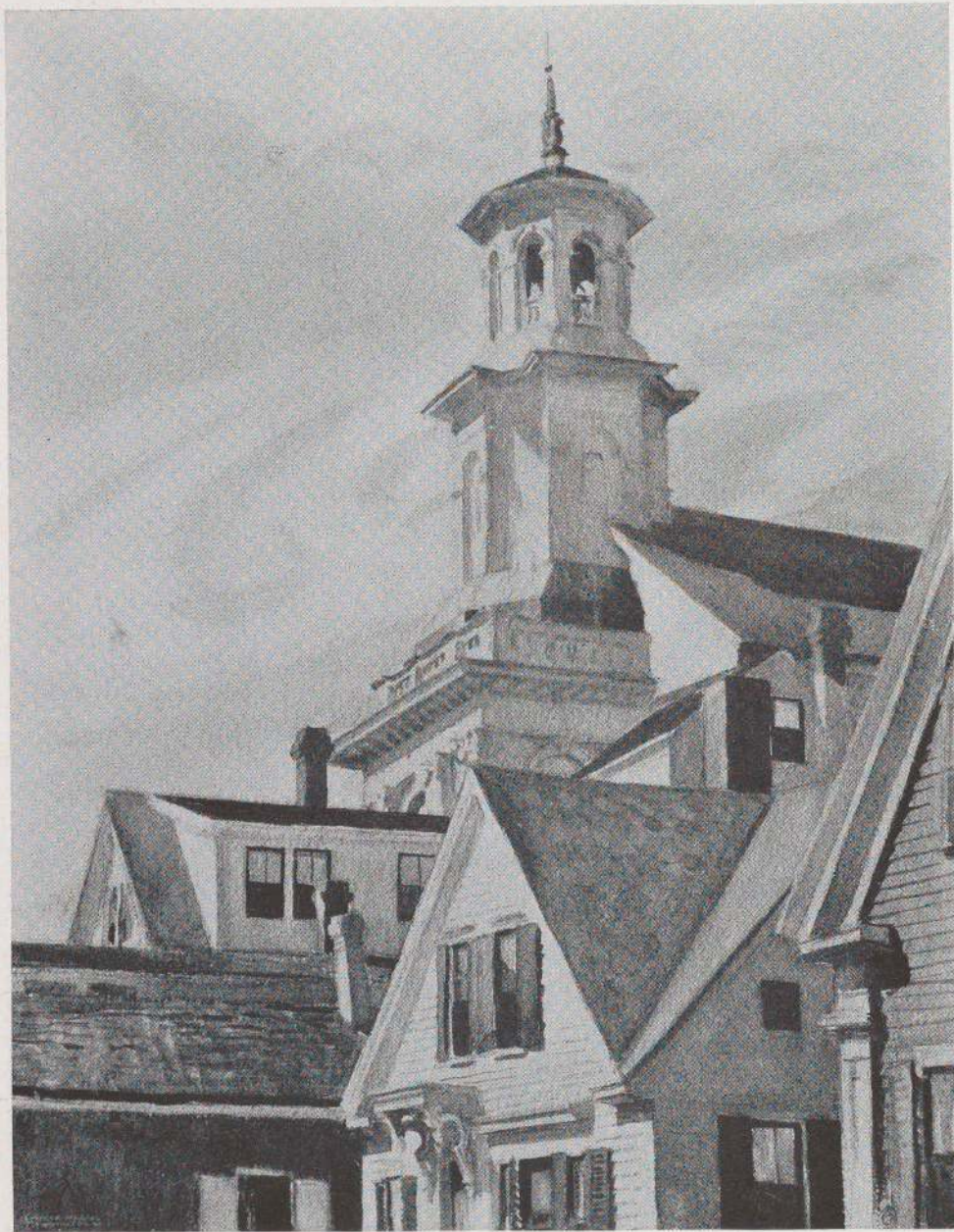
Watercolor, 14 x 20 inches

48 MARTY WELCH'S HOUSE, 1928



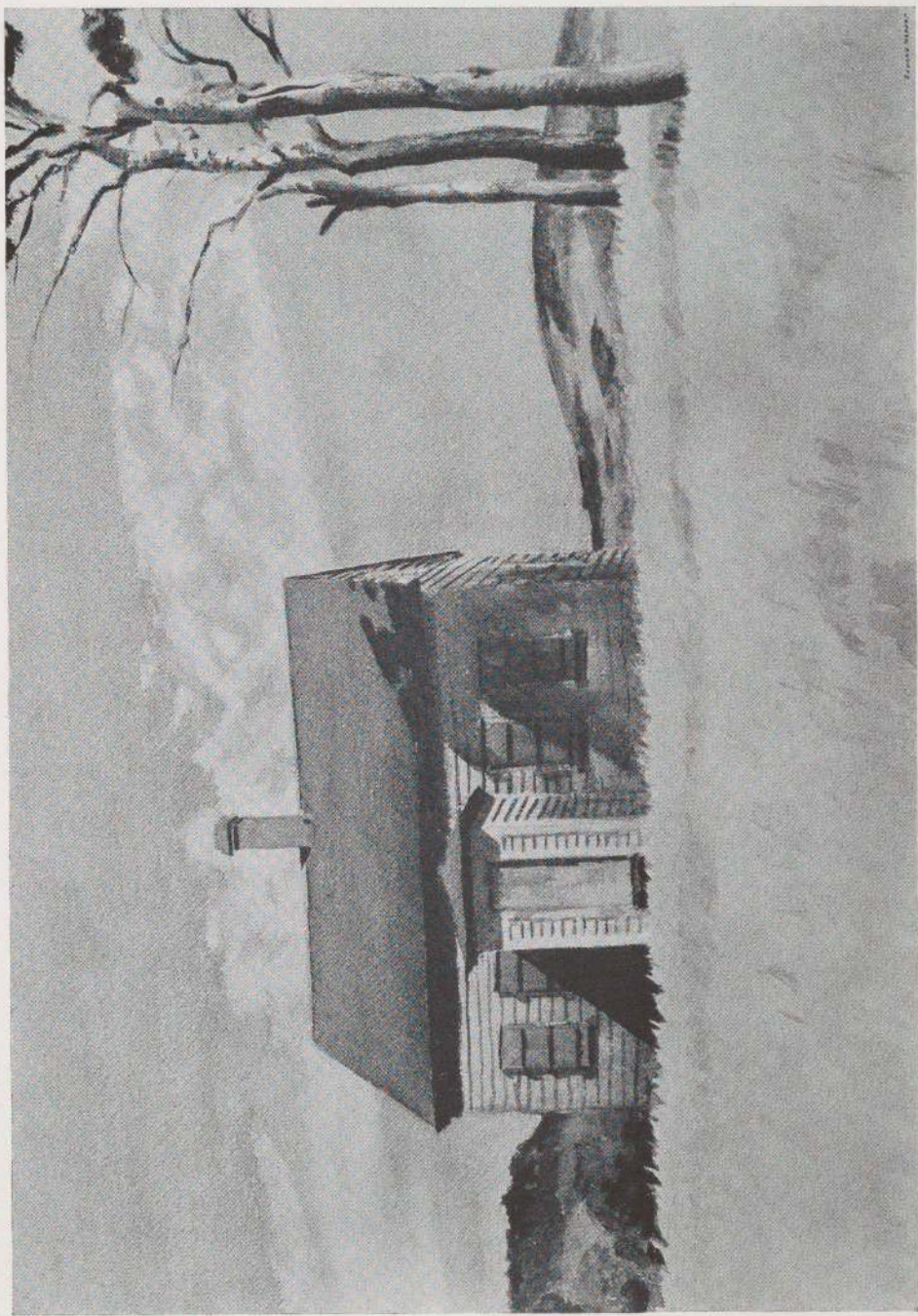
51 COAST GUARD BOAT, 1929

Watercolor, 14 x 20 inches



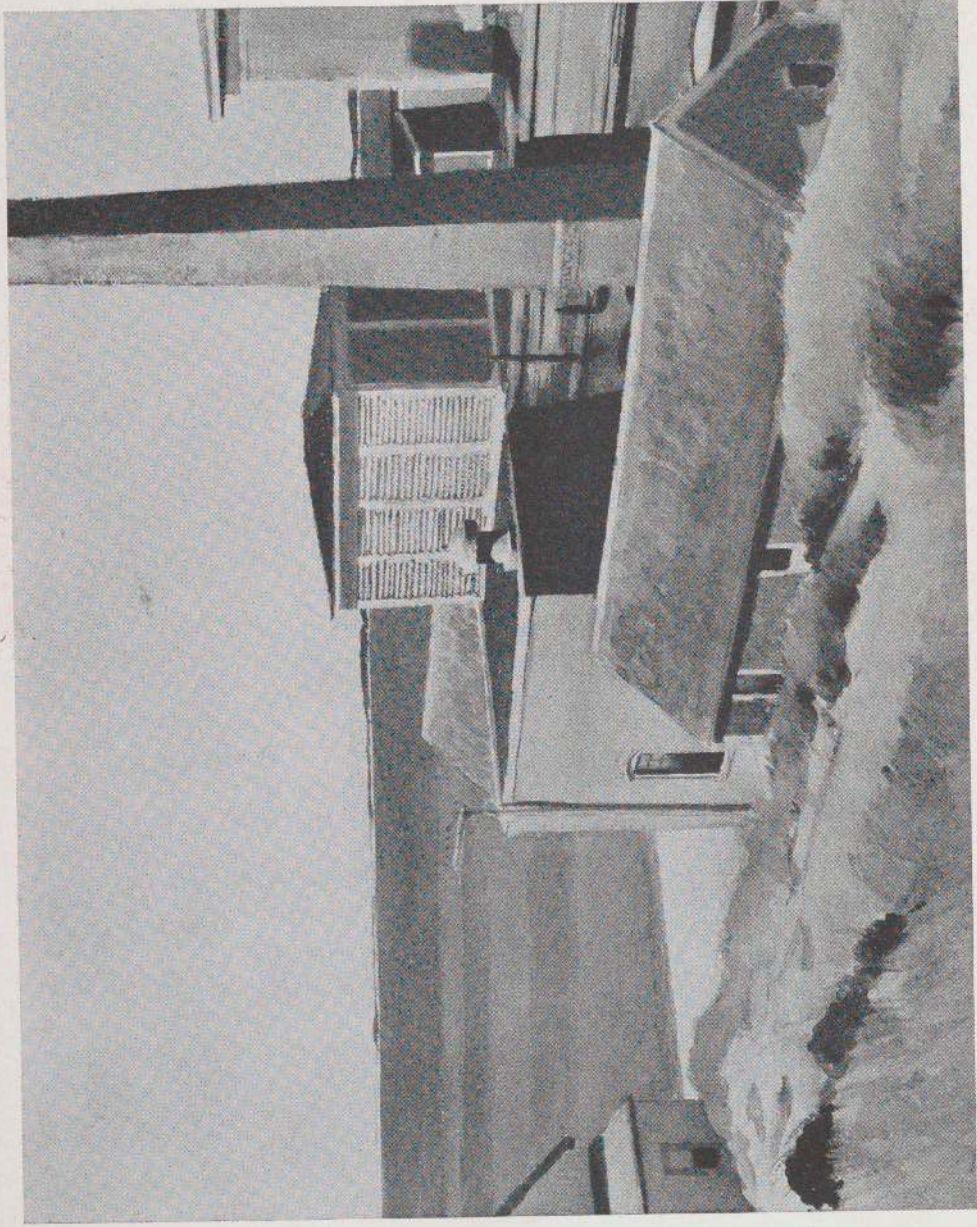
56 METHODIST CHURCH, 1931

Watercolor, 25 x 20 inches



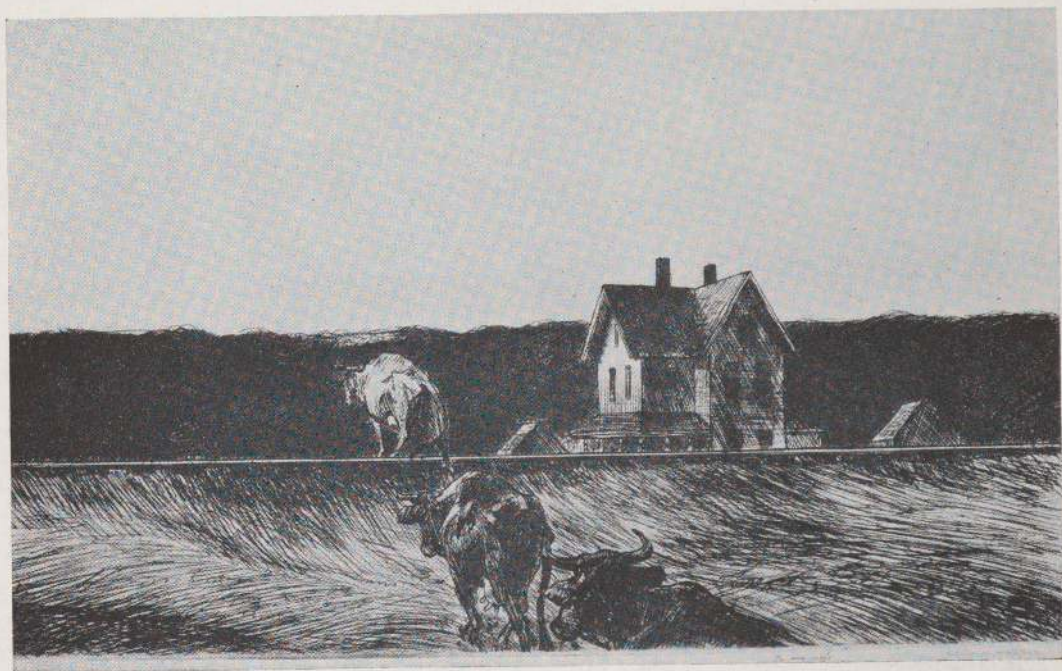
58 HOUSE WITH DEAD TREE, 1932

Watercolor, 28 x 20 inches



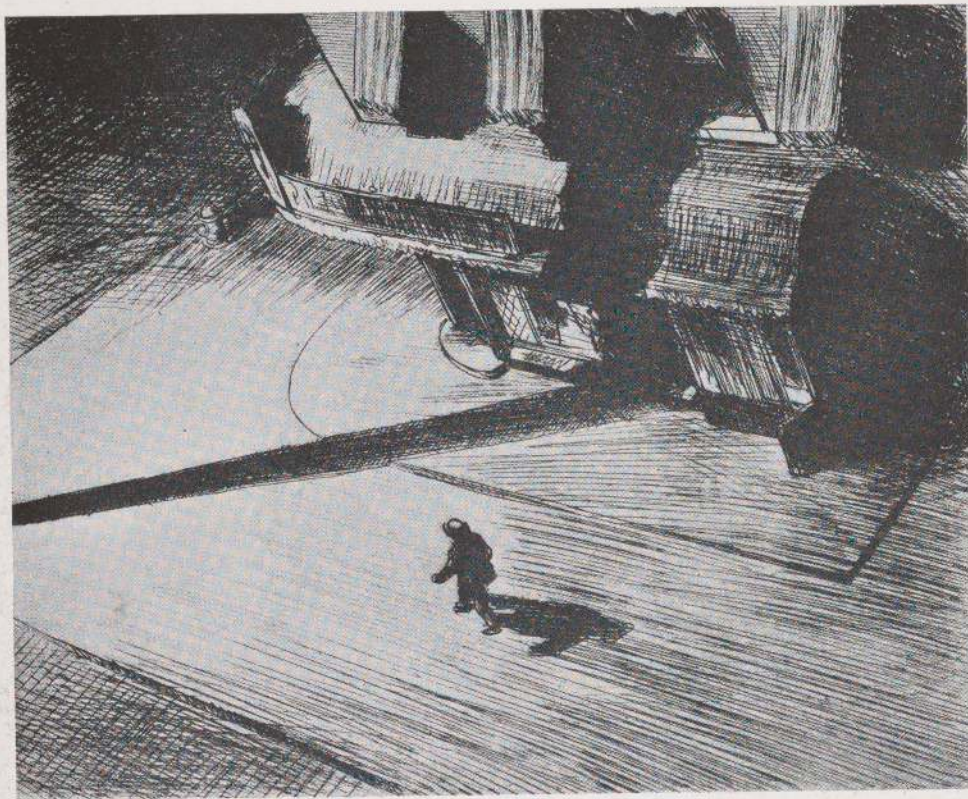
Watercolor, 20 x 25 inches

62 COLD STORAGE PLANT, 1933



64 AMERICAN LANDSCAPE, 1920

Etching, $7\frac{1}{2}$ x $12\frac{1}{2}$ inches



66 NIGHT SHADOWS, 1921

Etching, 7 x 8 $\frac{3}{8}$ inches



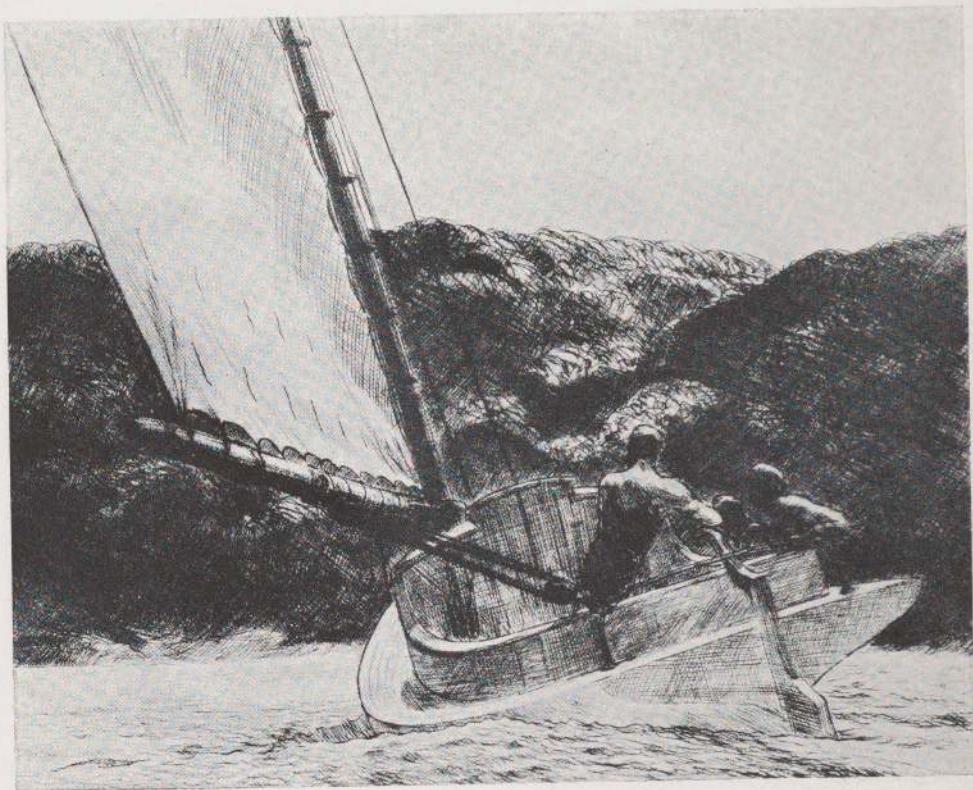
67 EVENING WIND, 1921

Etching, 7 x 8³/₈ inches



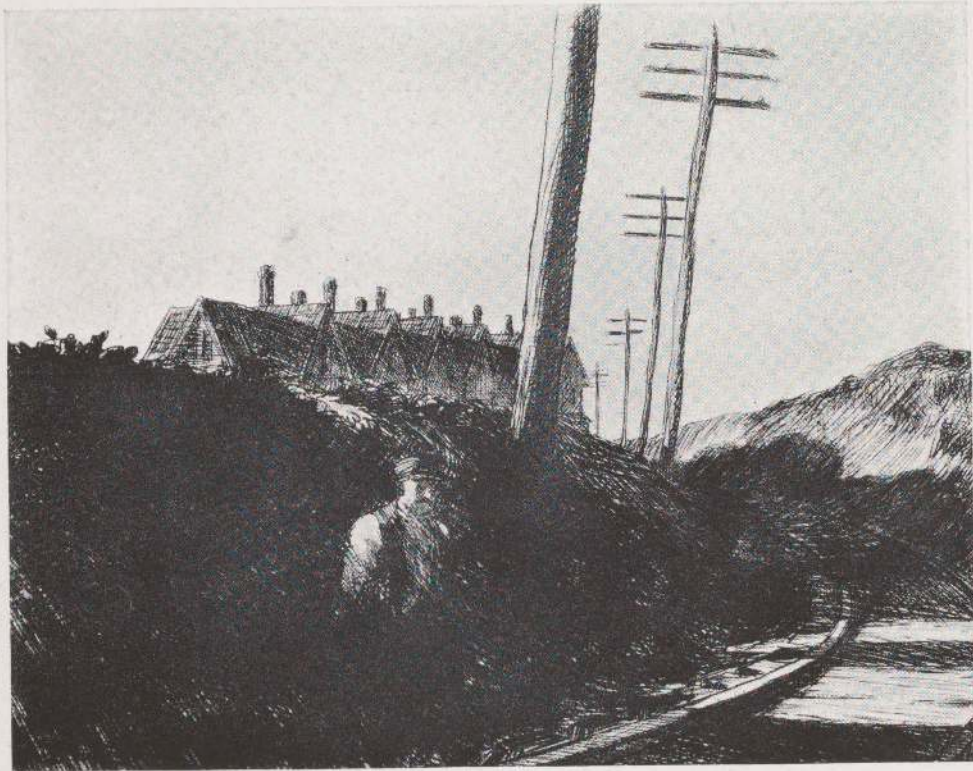
68 EAST SIDE INTERIOR, 1922

Etching, 8 x 10 inches



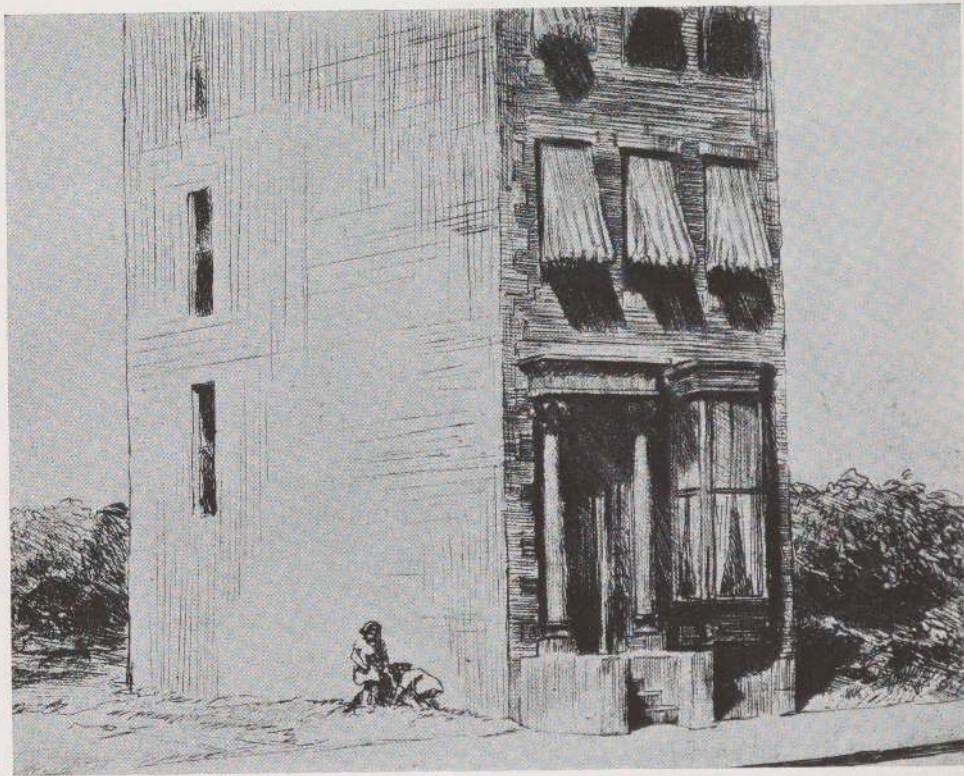
69 CAT BOAT, 1922

Etching, 8 x 10 inches



71 RAILROAD, 1922

Etching, 8 x 10 inches



72 LONELY HOUSE, 1922

Etching, 8 x 10 inches

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